

MASCULAR

MAGAZINE
Issue No. 30 | Summer 2020



Work

Blake Little





BIG RON

London 2020

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MASCULAR

MAGAZINE

Issue No. 30 | Summer 2020

6 LETTER FROM THE EDITOR

12 MASCULAR T-SHIRT

14 (EXERPTS FROM) PLAYCUB MAGAZINE
Scott A. Hamilton

22 GREEK MYTHOLOGICAL FANTASIES
Chezzer

32 FANTASTICAL FANTASIES
Craig Milton Menzies

40 MY BEST FANTASY
Alejandro Caspe

50 SINGLET IN THE SHADOWS
Andrew Thill

56 WHAT MAN ARE YOU LOOKING FOR?
Claudio Tomaiuolo

64 JUXTAPOSED
Shane Allison

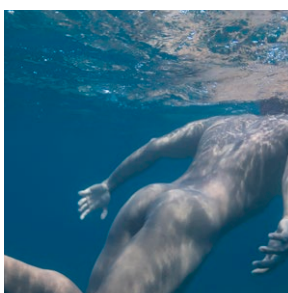
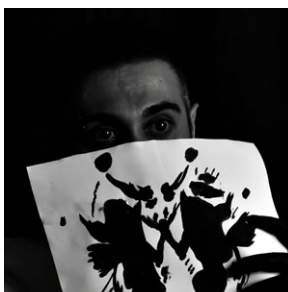
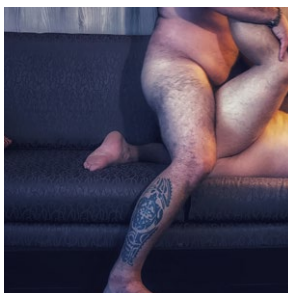
72 ABDUCTED
Vincent Keith

82 LA SENSUALITE ENTRE OURS
Les Oursons

92 BUTTERFLY
Roozbeh Ravar

98 ISLA PARAISO
Oliver Zeuke

108 ADVENT FANTASY
Stefan Tobias



CAPTIVE MIND 118
Karl P.

UNFINISHED FANTASY 126
William Cricket Ulrich

LOVE THE SKIN YOU'RE IN 128
Kike Fernandez

FANTASY ISLAND 134
Trevor Isabel

THE UNCONSCIOUS PERCEPTION OF DESIRE 140
Derbis Campos

THESPIAE 150
Dider Gaillard-Hohlweg

JERSEY CITY UNDERPASS 158
Adrian Jones

FELIPE, CAIO & LUCAS 166
Paulo Pomkerner

BUTT/SEDERE 174
Gian Paolo Bocchetti

BEASTMAN FANTASIES 182
Drago Dewi

MO DHACHAIGH/MY HOME 190
Tim Longbottom

CONTRIBUTORS 202

CALL FOR SUBMISSIONS 208

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Cover Photo: From the “*Thespiae*” Series
by Didier Gaillard-Hohlweg

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MASCULAR MAGAZINE

*Celebrating masculine art and
the men who create it*



Welcome to issue No. 30 of MASCULAR Magazine, the FANTASY issue. This year has been such a challenging one, and on so many fronts. Yes, there is a global pandemic under way, and that has rightly occupied most of our thoughts since last winter. But, on a deeper level, it feels as though many of the structures and process we took for granted have gone haywire. The map of how we govern our people and the rhythm to which we live our lives are unrecognizable. Life is nothing like what it used to be. As in times past, when the fabric of society begins to fray, the unscrupulous and evil characters who generally avoid the light somehow come to occupy centre stage. We can only stand and watch.

These dreadful times in our society do, however, often give rise to very rich creative movements. When people are able to turn away from the day to day ordeals of survival and livelihood, the

very raw emotions they have endured need some form of outlet. People are angry. People are frustrated. Rage and fear are often great fuel for the creative process. But we can't stay angry all the time. Responding to every crazy tweet, pronouncement or injustice becomes exhausting. We need to break away from the relentless negativity. We need to be able to take an emotional breath. One way out is to think back on good times, to dream about a better future. This is where Fantasy comes to play.

In our fantasies, we are permitted to break the bonds of convention, even of physics and natural law, to have utterly original and personal experiences in our minds. We can travel anywhere, see anything and experience any sensation. The fact that this often (though not always) has a sensual or sexual edge just goes to show how deep and primal these experiences can be. If the world

you live in sucks, you can create and experience one that's more to your liking in your fantasy life. And then, there's the ultimate thrill, to bring your fantasy into reality. To make real that which is a dream. Of course, there are limitations. It can never be perfect. But even a little bit of a tangible incarnation of your fantasy can be amazing. Little details, imagery, roles and situations can all go some of the way to bringing your fantasy to life.

In some cases, a fantasy is a person - either an archetype or a specific individual. A draft of the human form we can obsess over. While you may not be able to have Burt Reynolds or some other celebrity idol in your arms, looking at photos or watching video can take you a long way towards that bliss. Example, Oliver Zeuke's nude studies show an idealised male form, in an idealised setting. The stuff of dreams for many men who appreciate that aesthetic.

In *Thespiae*, Didier Gaillard-Hohlweg presents us a similar narrative, but with a completely different look and feel. Both Zeuke's and Gaillard-Hohlweg's works celebrate a return to nature, a place and time where today's issues just don't exist. They depict the joy of being naked in the sun, no shame or fear. Chezzler's drawings capture the mythical heroes people have fantasised about across the centuries. Big, bold and beautiful, they unite and make a poignant comment on the links between myth and fantasy.

In *Abducted* Vincent Keith explores a commonly held fantasy around being kidnapped, detained and made to be the object of a stranger. While in real life this is a felony and seriously problematic on many levels, there is an attraction to being powerless and victim. Being tied up and at someone else's mercy is a source of great excitement for some. Keith's fantasy play gives the viewer signposts and visual notes to bring the scene to life. The danger is more perceived than real, but it's real enough.

Adrian Jones's series *Jersey City Underpass* is another take on the fantasy of being restrained, captured or caged. His beautiful photos show the struggle between the physical beauty of his subject, the human presence, and the constraints imposed by our brutalist

surroundings, real or imagined. It raises the question as to which is the fantasy - being captured or dreaming of escape?

Craig Menzies and Alejandro Caspe are interested in the tangible experience of sexual fantasy - particularly in the leather fetish sub-culture. Their works visualise the dynamics in power play and domination within a sexual encounter. The leather and masks heighten the extreme nature of the encounter. We, as the viewers, are invited to bring along all our experience and familiarity with leather, slings, chains, whips and the like to engaged in this visual fantasy. Indeed, based on our own tastes, we are invited to assume any of the roles being depicted.

While these depictions of fantasies are very tangible, the act of fantasising can be ethereal and just beyond one's grasp. Paulo Pomkerner's images evoke the emotional side of fantasy. Where feeling and mood are more important than precision or detail. In *Juxtaposition* Shane Allison's collages explore this idea as well, though from a different starting point. Allison de-constructs all of the elements, adds new signifiers and mixes them up to impart to the viewer a complexity of sensations. Stefan Tobias's works are also multi-layered and, to some degree, allegorical.

Let's not forget, not all fantasies revolve around fetish and the sex act. For some, the fantasy is about isolation and escape. In *Fantasy Island* Trevor Isabel takes us to a tropical paradise and a beautiful underwater seascape. Beauty and nature abound as do freedom and lightness. Tim Longbottom finds his bliss in the Scottish country. His endorphins kick in when he takes in the beauty of surrounds he knows and loves. This "feel good" factor takes him away. No need for clothes or a whip, just the sun or a nice breeze across his naked body.

I've been fascinated to see how artists have responded to this theme. Some explore their fantasies, others depict them and still others live them out. In all cases, there seems to be a thread that grounds fantasies in the tangible experience of our lives. In other words, for a fantasy to work, it cannot be pure imagination. There has to be some link back to human experience. This is the bridge between our real world and the subconscious, sometimes hidden, realm from which our sexual tastes and desires come to life.

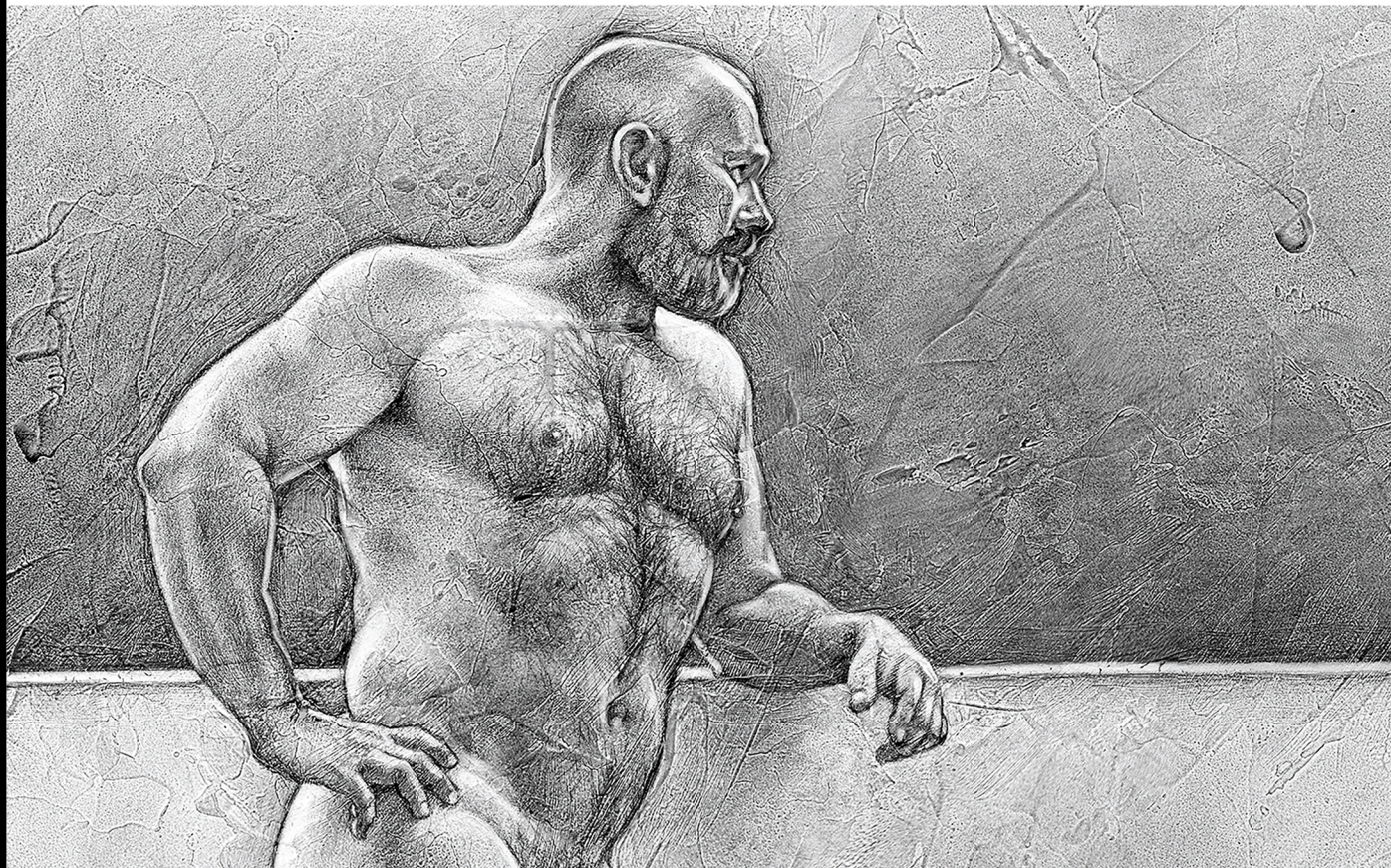
Vincent Keith
London, November 2020

Daniel Decot Photography



www.DanielDecotPhoto.com

DRAWINGS



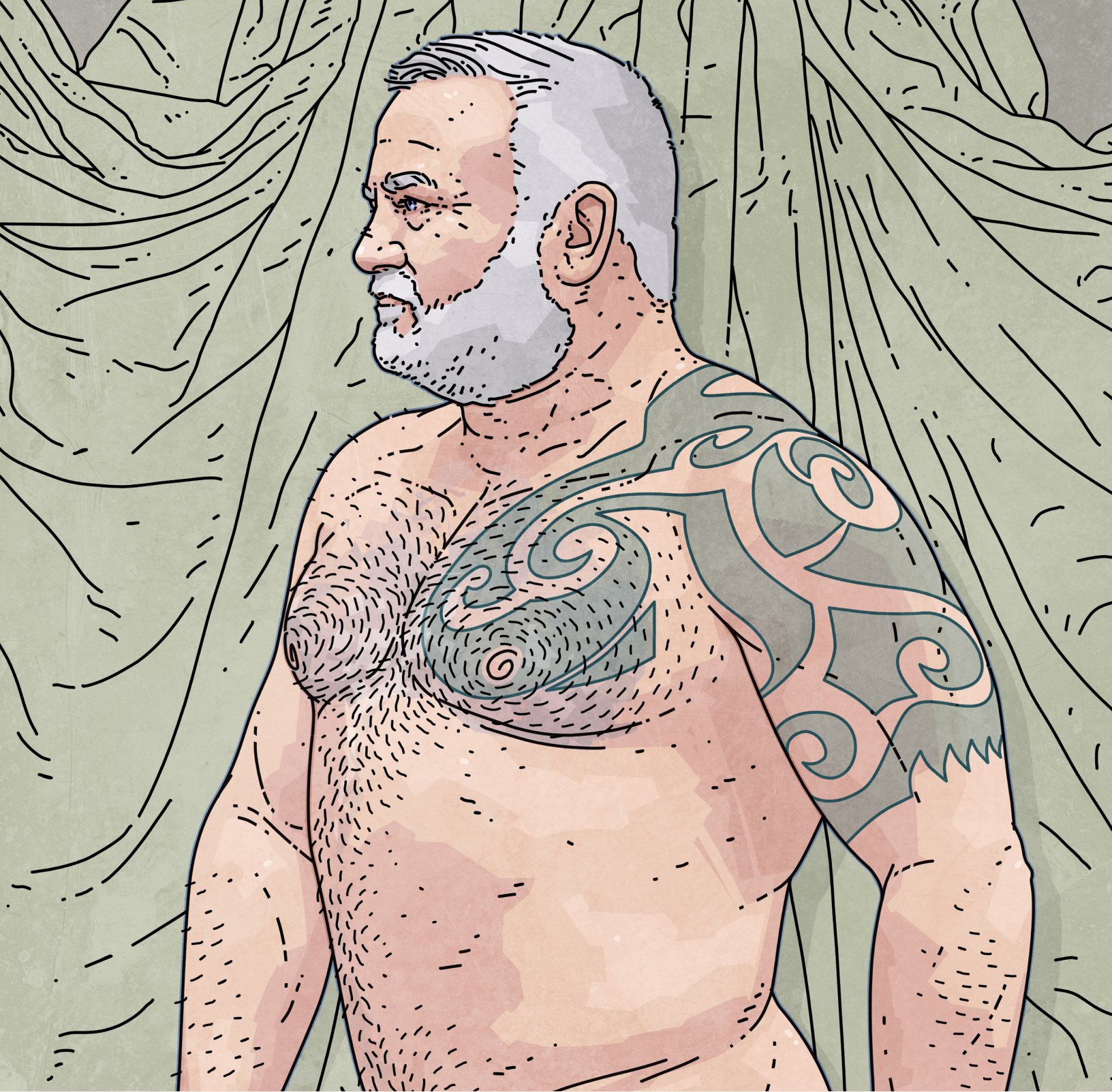
Chris Lopez

I'm excited to present the Kickstarter campaign for my upcoming Drawings retrospective book, feel free to collaborate or share it:

<http://kck.st/3jmWdcA>

After the presale campaign ends in November 24th the book will be available at my 2 stores

www.chrislopezstudio.com
www.lopezgallery.com



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Nickie



(EXCERPTS FROM) PLAYCUB MAGAZINE

SCOTT A. HAMILTON

I grew up in the 1970s and have always been influenced by the art and culture of that era. My interest in photography was inspired by album covers, both Hipgnosis and Mick Rock were (and continue to be) among my favourites. Their work adorned my most played records (Bowie, Queen, 10cc, Genesis, Blondie), and as a young man I would pore over these for hours.

What is equally fascinating for me is the softcore gay pornography from that era, the likes produced by Champion Studios. The restrictive technology and the social taboo of gay pornography resulted in imagery with a lovely simplicity; no big budgets, no stylists or set designers - shoots were often done in photographers' living rooms, bedrooms and bathrooms using available light, cheap props and amateur models willing to take part. Whilst we would feel these images tame in contemporary measure, they were risky for their day- in some cases resulting in police raids, personal attacks and lawsuits against what was considered obscene or vulgar sexual imagery.

The following images represent both erotic fantasy at the time, and my youthful fantasy of being able to create such images; so I present (Excerpts from) Playcub Magazine.

The photographs were taken with an actual 1970s camera (my father's Fujica ST-605) and Kodak Gold film to create a 70s warm-tone. I wanted to include references to 70s culture, without being kitch, and ironically lockdown has both limited the availability of props and sets. Ben wears a Pink Floyd t-shirt with a copy of The Lamb Lies Down On Broadway album visible (as a nod to Hipgnosis); Alex is positioned on the bed mimicking David Bowie's Diamond Dogs album cover; while Simon wears tinted aviator glasses looking like a sexy second-hand car salesman.

















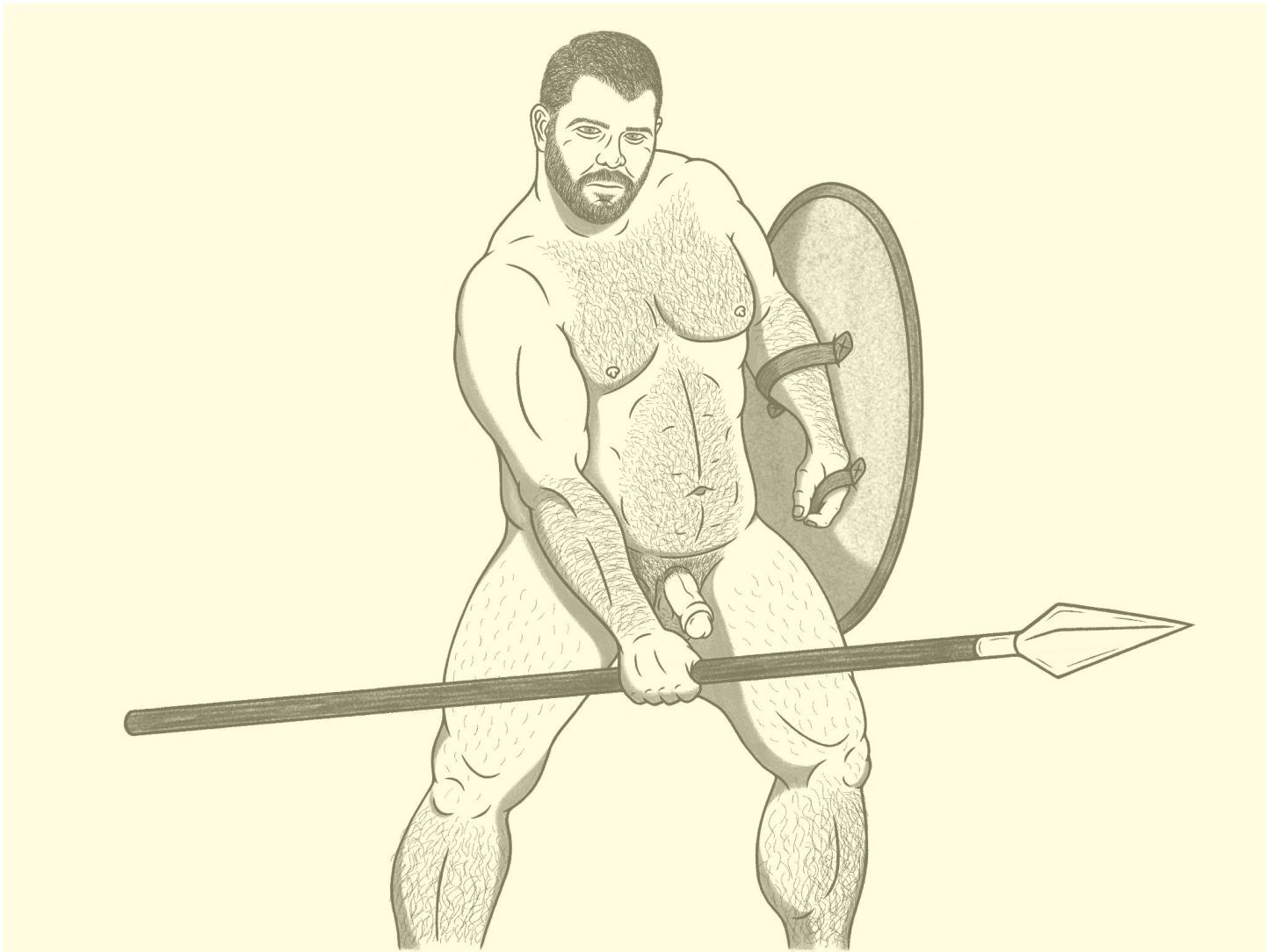
GREEK MYTHOLOGICAL FANTASIES

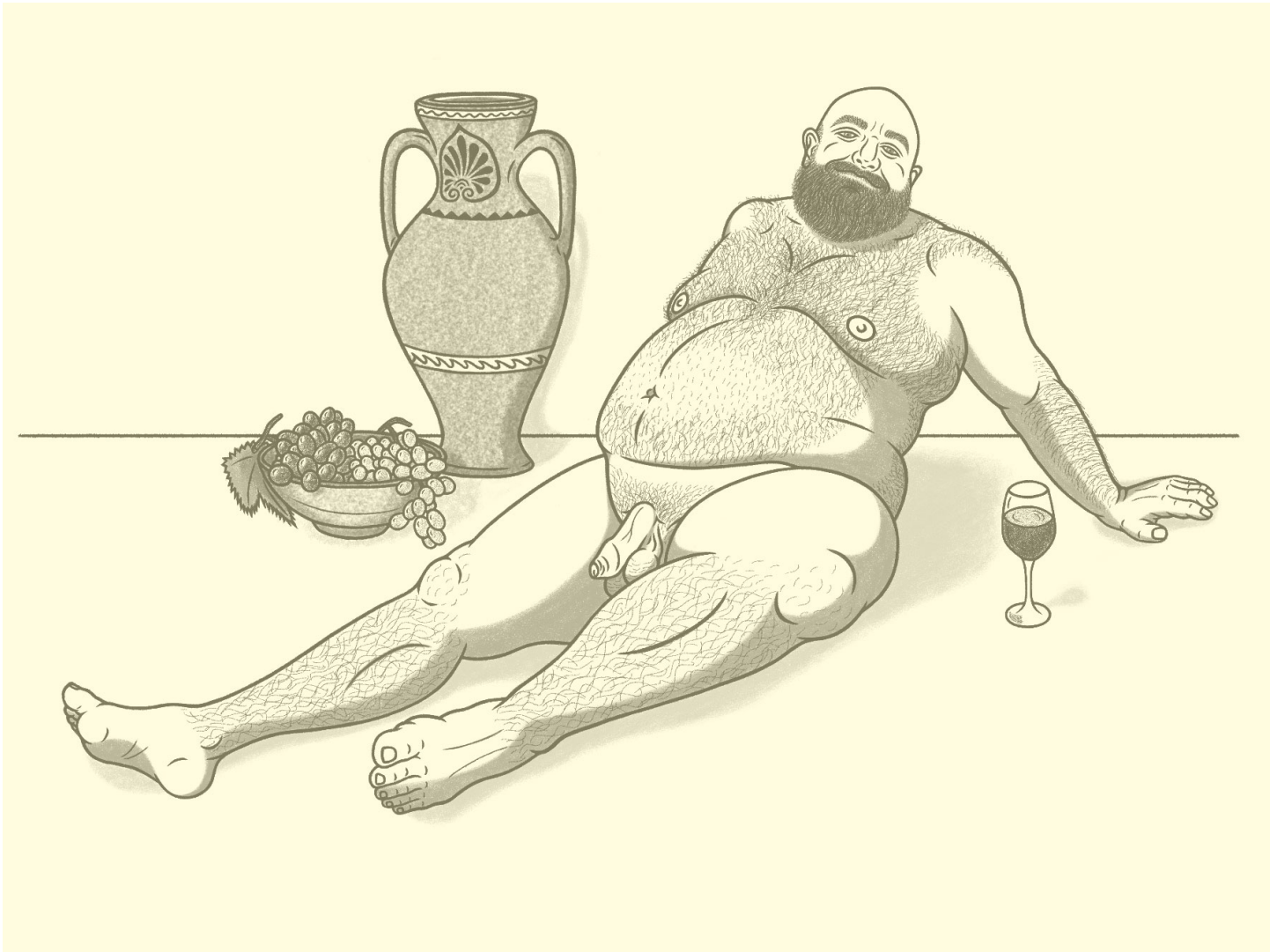
CHEZZER

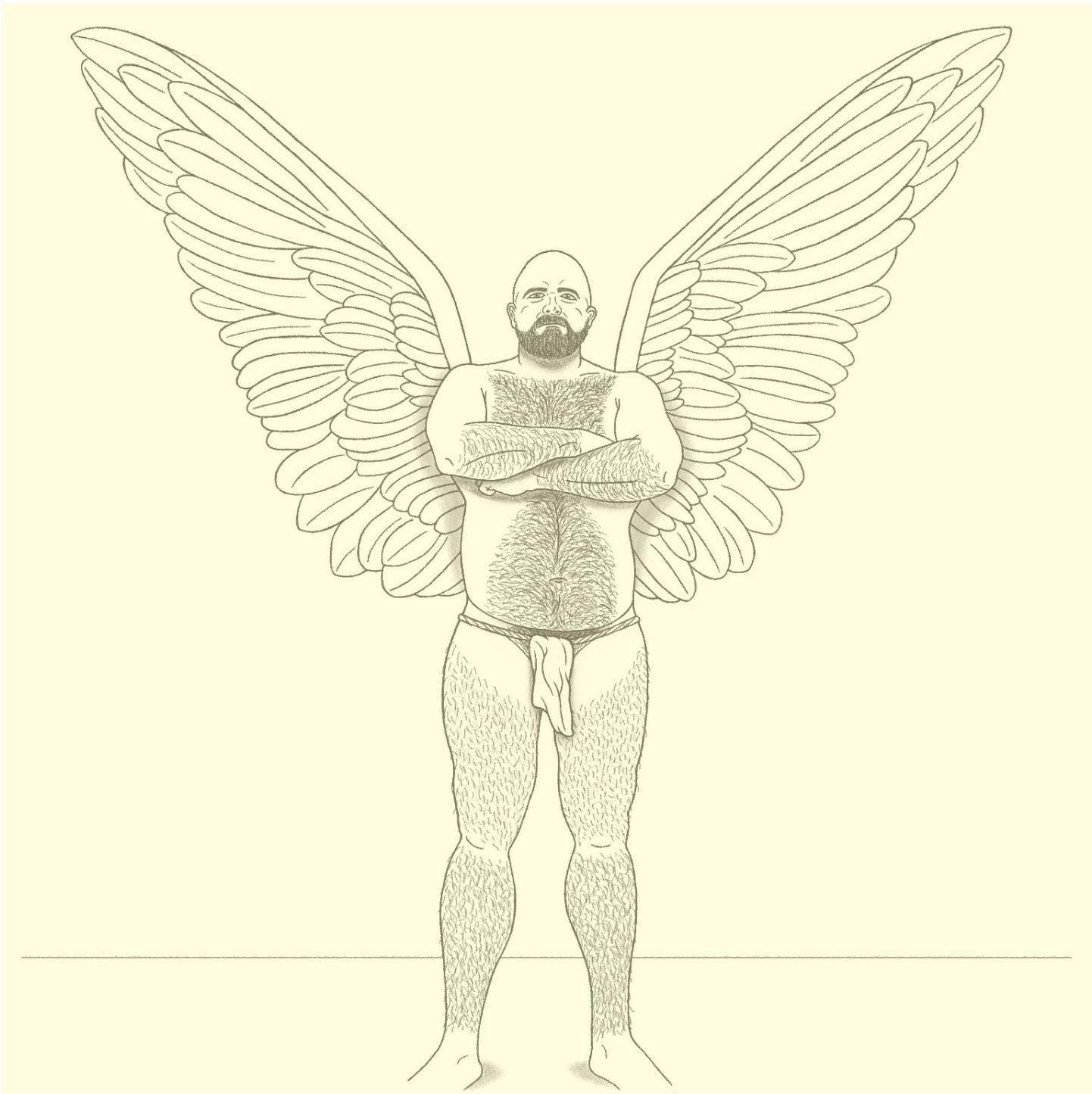
With the rediscovery of classical antiquity in the Renaissance, the Greek mythos have served as a rich source of inspiration for countless artists through the centuries to express their fantasies. Being fascinated at a young age by Ray Harryhausen's Jason and the Argonauts, and Clash of the Titans, these movies have breathed life into the ancient Greek mythologies and sparked my interests in them.

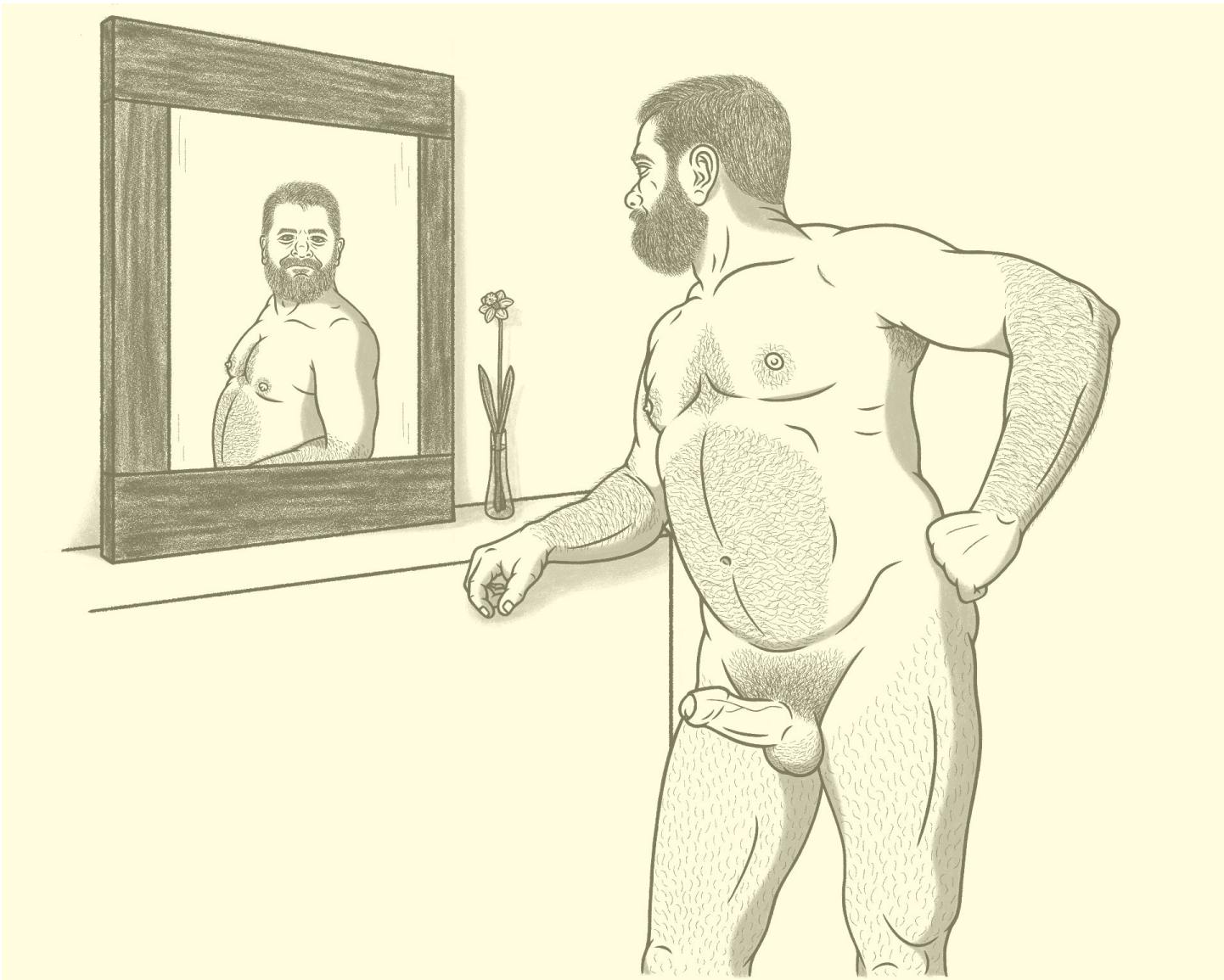
As part of my discovery into these absorbing tales, I was exposed to a multitude of paintings and sculptures featuring dreamy bearded gods and muscular heroes which in no doubt had heavily influenced my drawings. By echoing the mythological settings, my normally minimalist portraits are elevated to the realms of fantasy, hopefully arousing the imagination of the viewers.

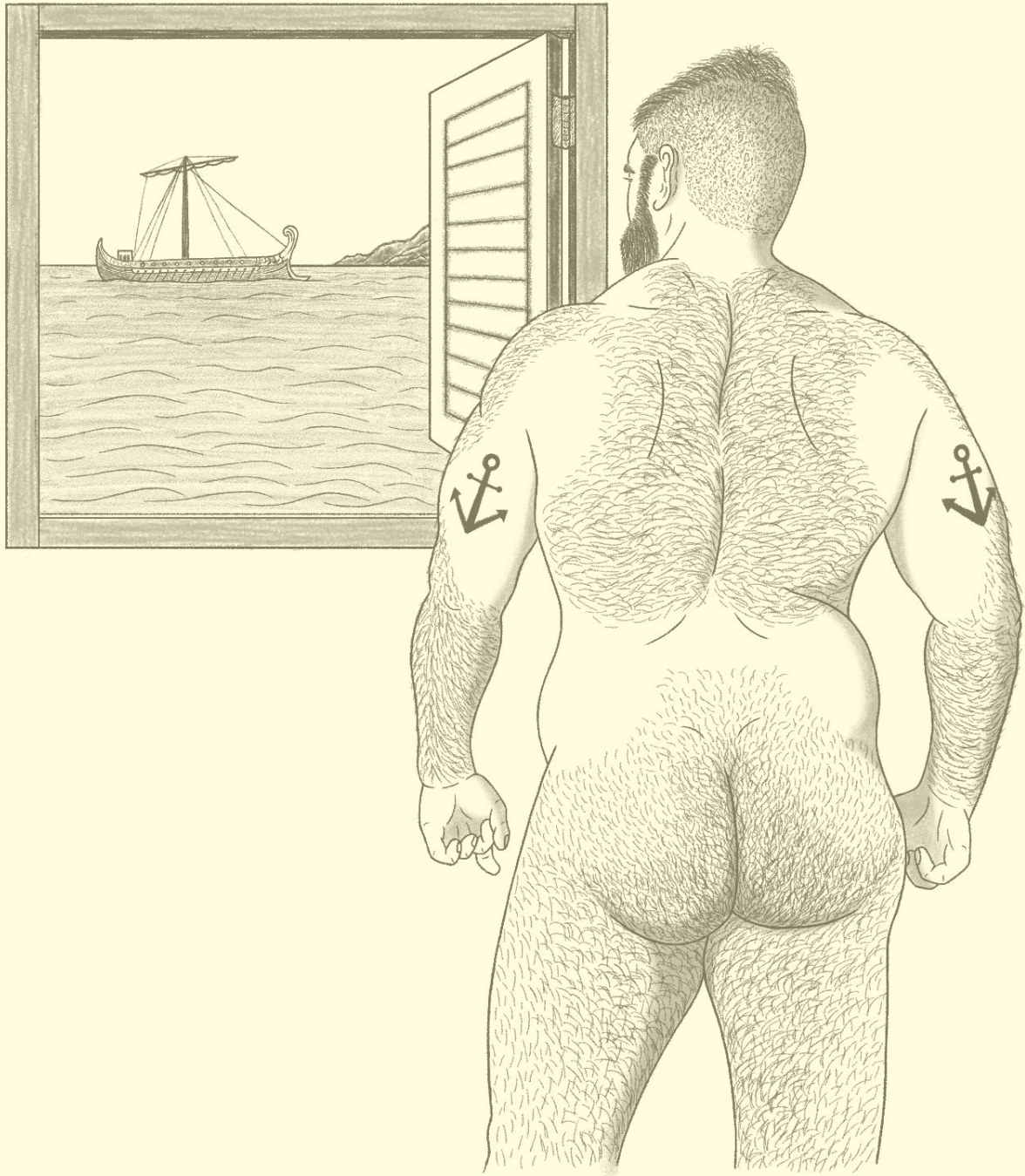


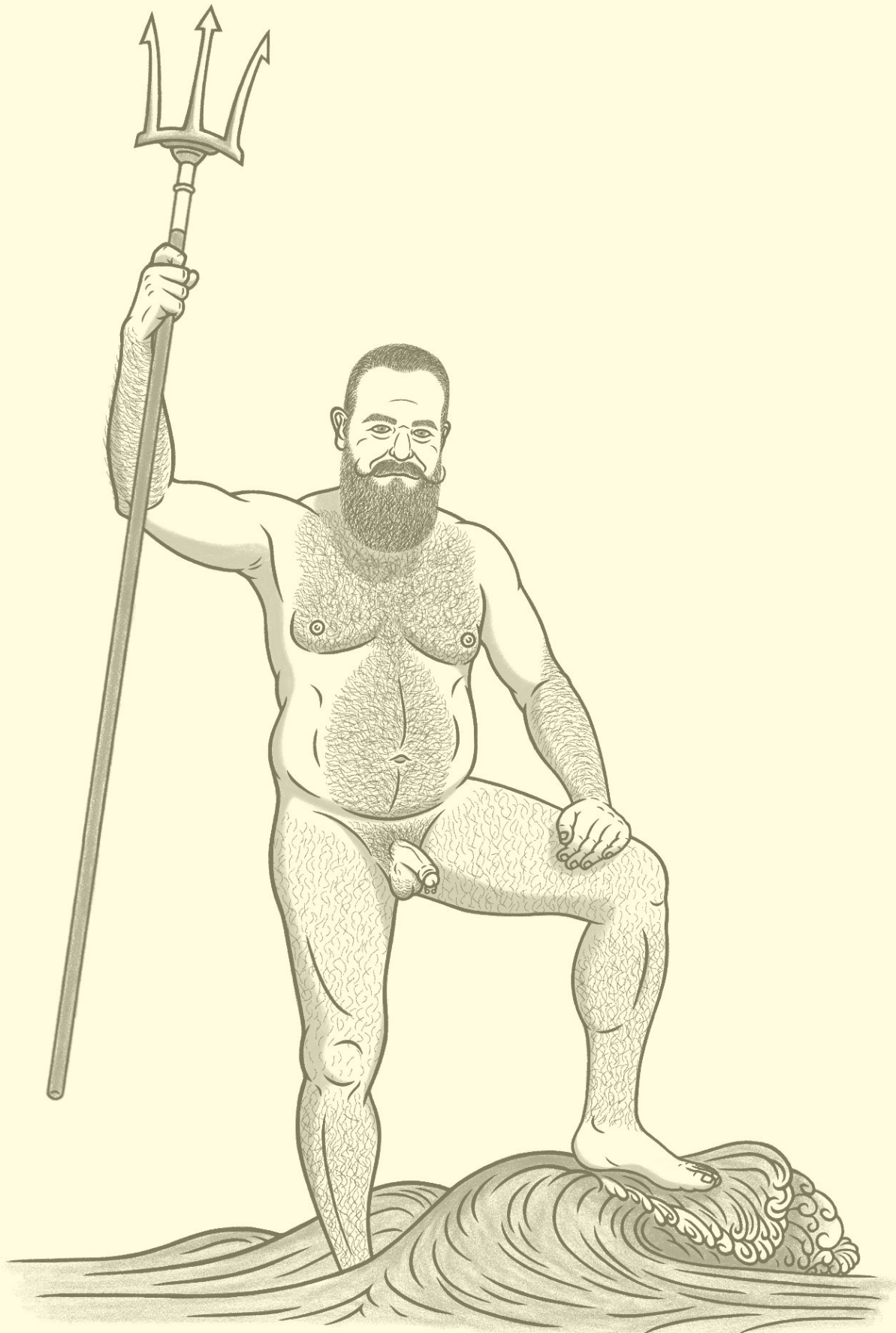


















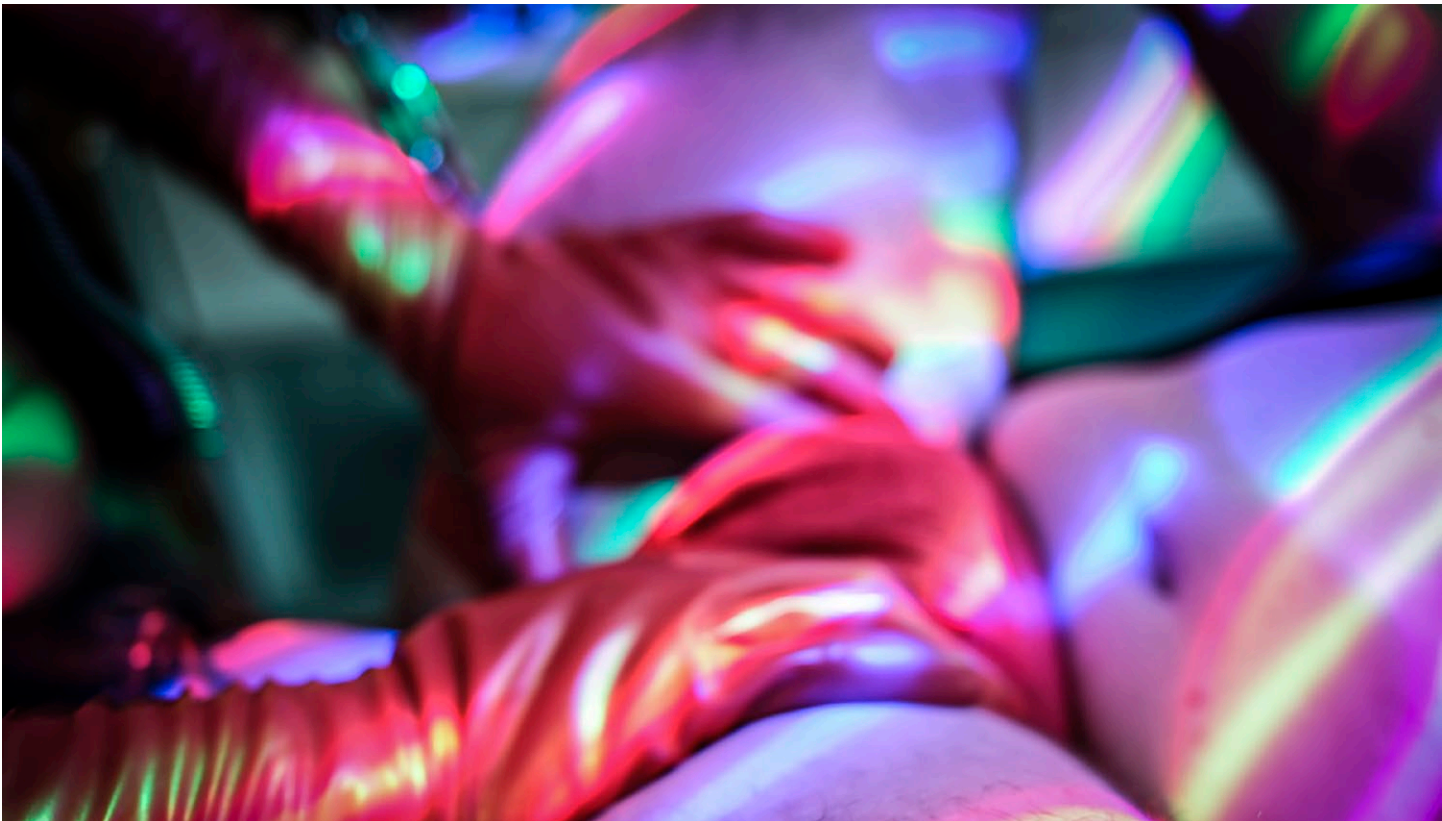
FANTASTICAL FUN

CRAIG MILTON MENZIES

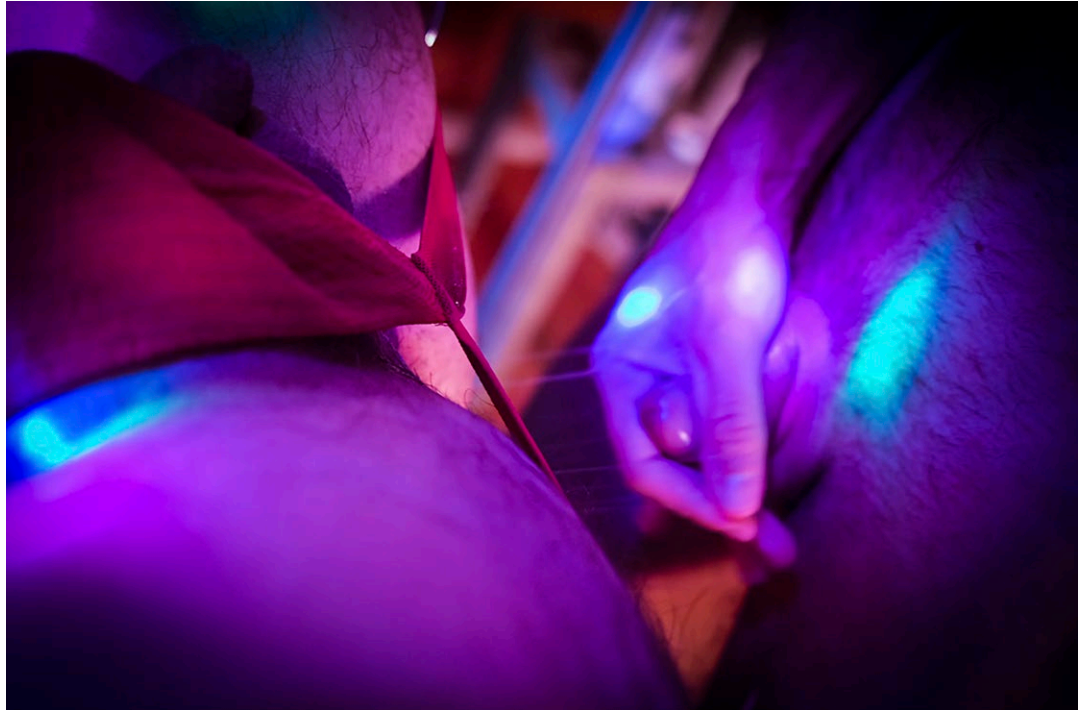
The activity of imagining impossible and while experiencing a fantasy and desire. Captured in the art and gratification of sexual pleasures but focussed on the possibility of what can also be. Two or more men connected through a shared sexual desire in search of physical and emotional pleasure.

Bright colours, the feeling of erotic materials on your skin, wearing a hood to disguise your personality and harnesses to enhance your appearance

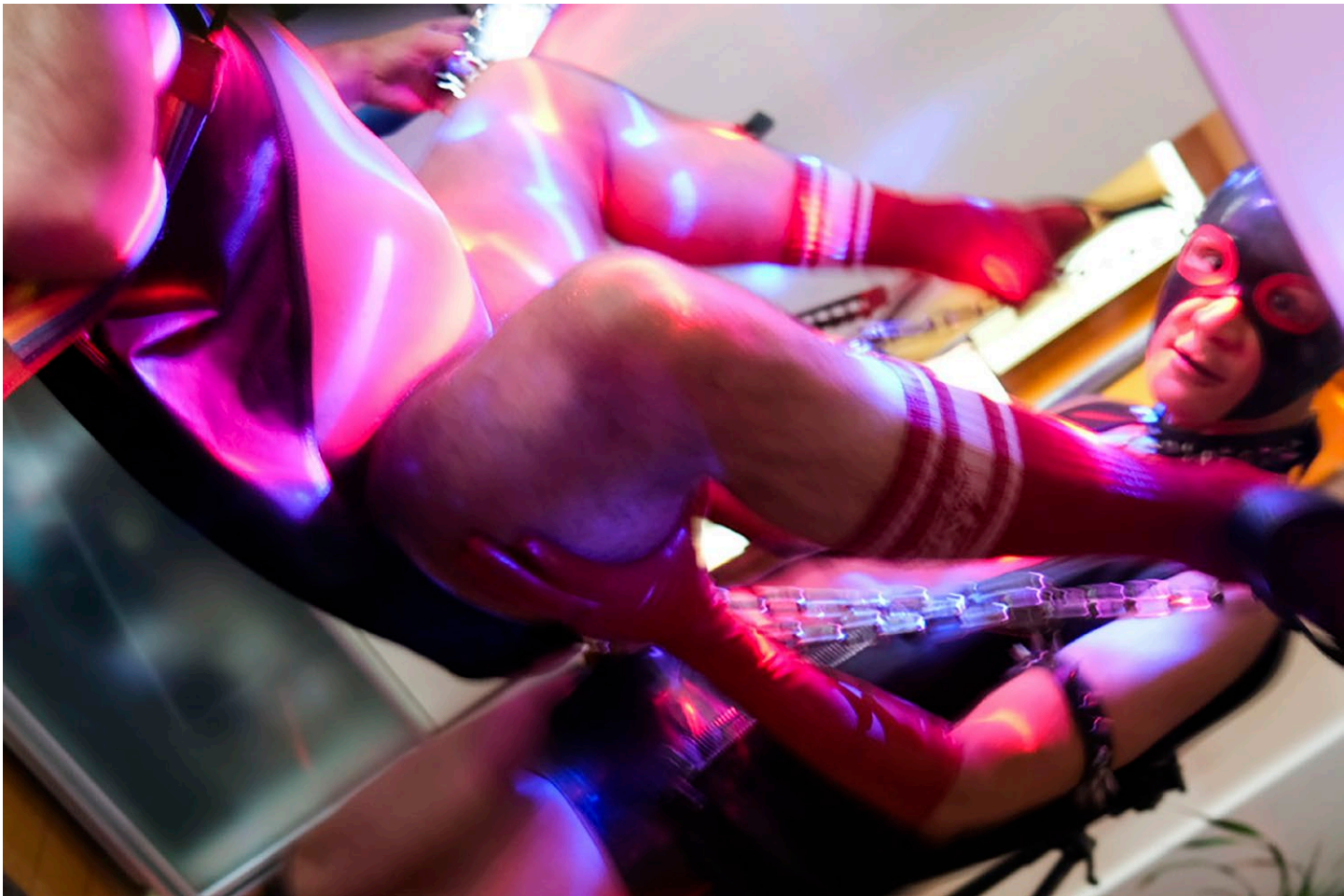
















MY BEST FANTASY

ALEJANDRO CASPE

For a long time, the idea of being able to subdue someone, of having the power and authority to have a slave do what I wanted in sexual terms, to force him to suck my cock, to put his fist into my head up the ass even against his will and to perform my lowest instincts. I wanted to feel like God and I got it, I can say that it has been the best fantasy I have carried out in my life and it has given me the satisfaction of being empowered and important.



















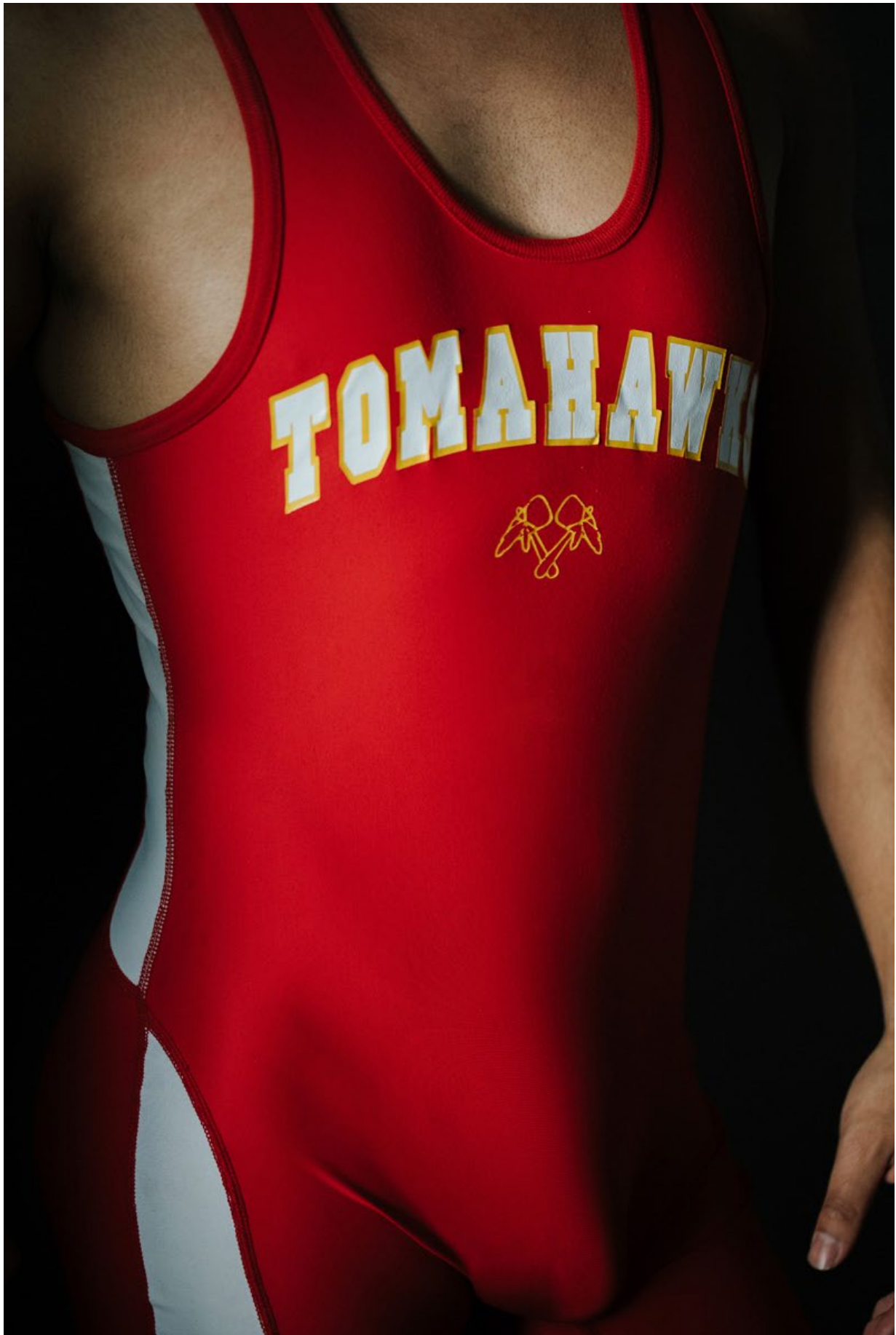


SINGLET IN THE SHADOWS

ANDREW THILL

I cannot really think of a more homoerotic sport other than wrestling. It just two sweaty men in tight clothes trying to get on top of one another. Getting in the middle of that sounds pretty hot.

You can see more of Andrew's work at www.andrewthillphoto.com













WHAT MAN ARE YOU LOOKING FOR?

CLAUDIO TOMAIUOLO

Cerchi un ricco imprenditore? Un professore? Di cosa vuoi che ti parli? Di politica o di business? Di scienza o filosofia?

O meglio un giocatore di rugby? Un body builder? O magari uno chef? L'amore si dimostra bene in cucina. Lo stesso Banksy in un suo graffito scrive "make hummus, not war". Dopotutto, la cucina più buona è quella della mamma, e quale amore è paragonabile a quello della propria madre?

È davvero così importante "l'abito che non fa il monaco"? Ci sono altri dettagli che hai preso in considerazione? Cosa puoi dire di un uomo prima di aver visto quando e perché ride? Prima di aver capito se è capace di sorriderti con gli occhi.

Looking for a rich entrepreneur? A professor? What do you want him to talk to you about? Politics or business? Science or philosophy?

Or rather a rugby player? A body builder? Or maybe a chef? Love proves itself in the kitchen. Banksy himself writes "make hummus, not war" in a piece of his graffiti art. After all, mother's cooking is the best, and what form of love is comparable to that of one's own mother?

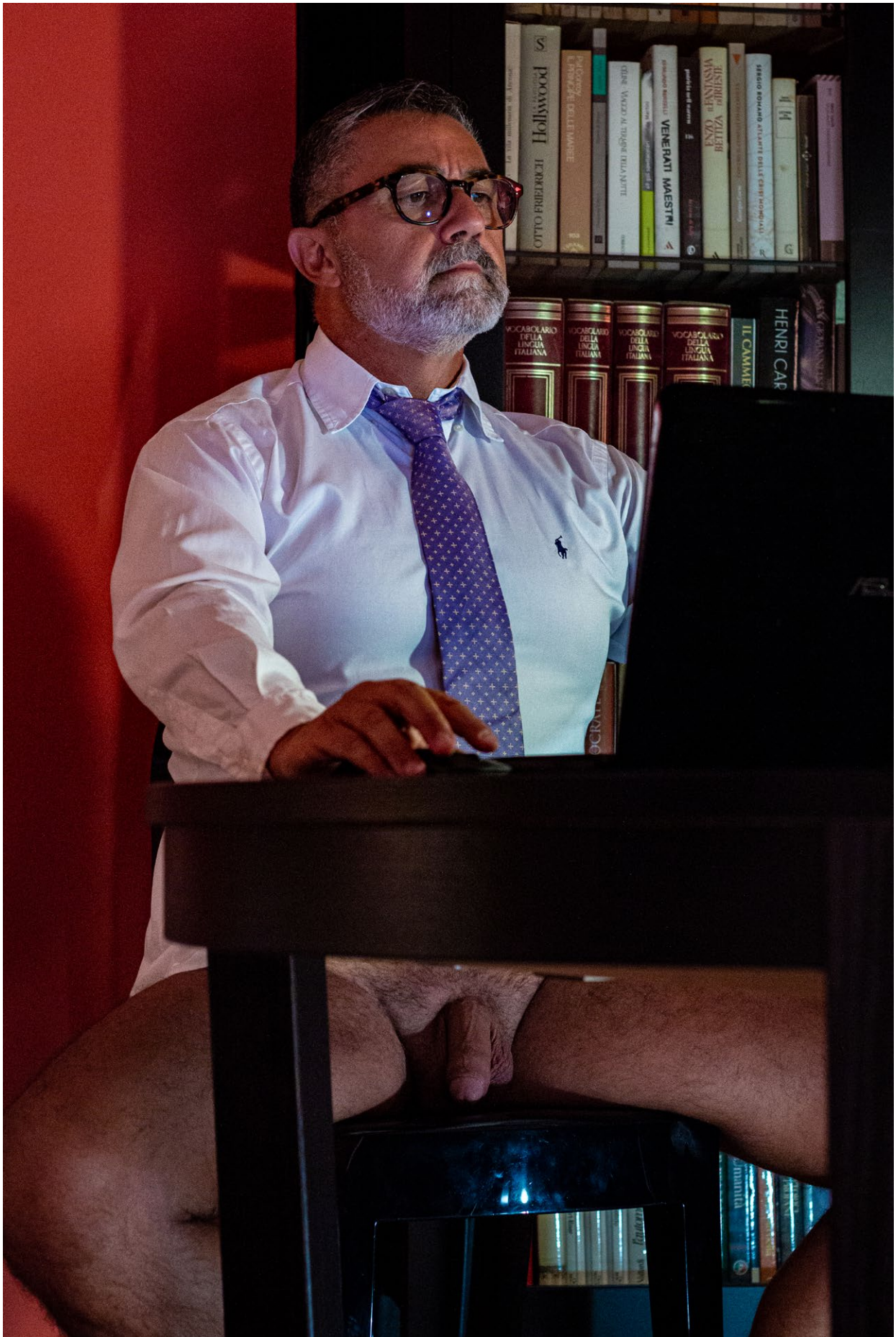
Is "the dress that doesn't make the monk" really so important? Are there any other details you have taken into consideration? What can you say about a man before you have seen when and why he laughs? Before you know if he is able to smile at you with his eyes















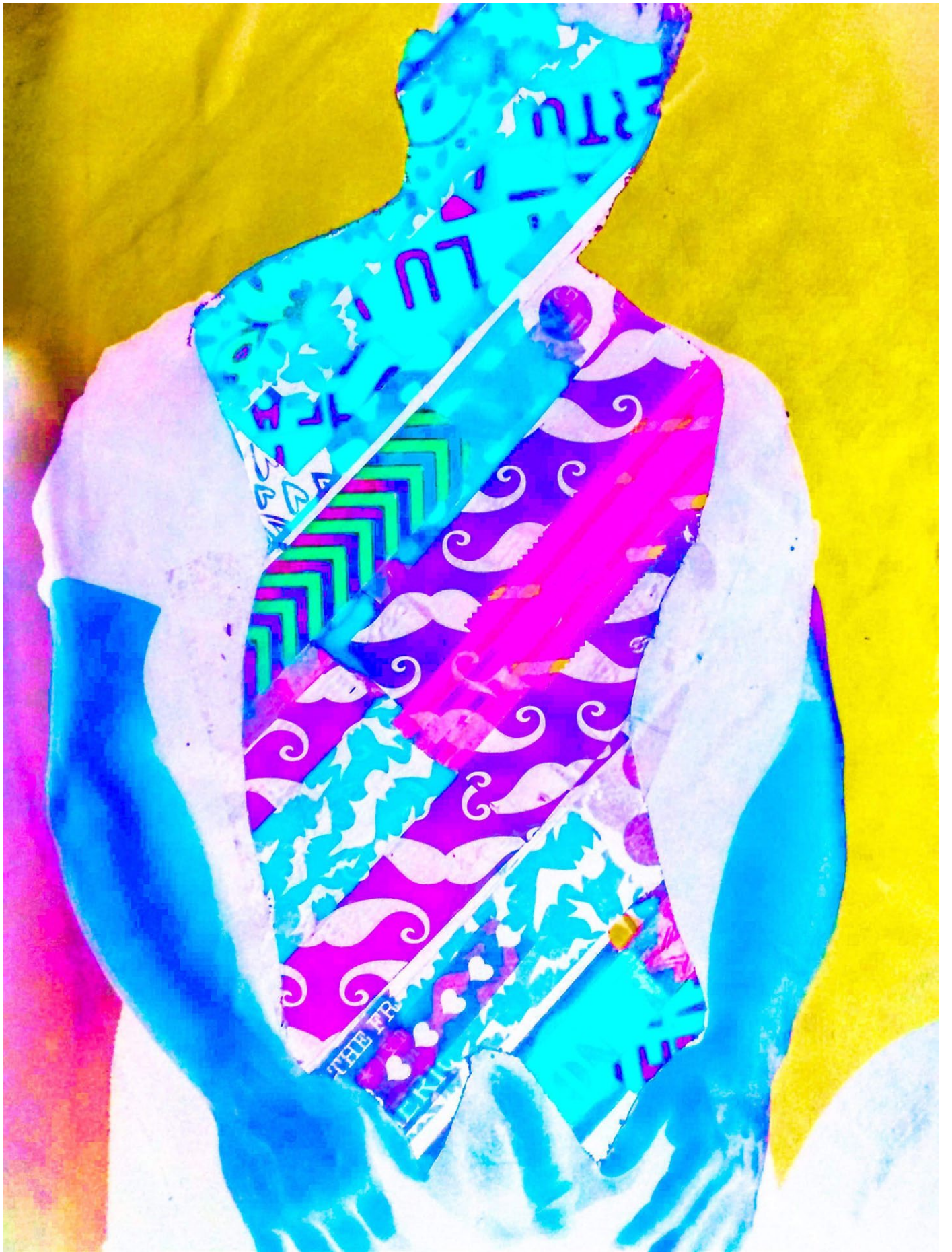


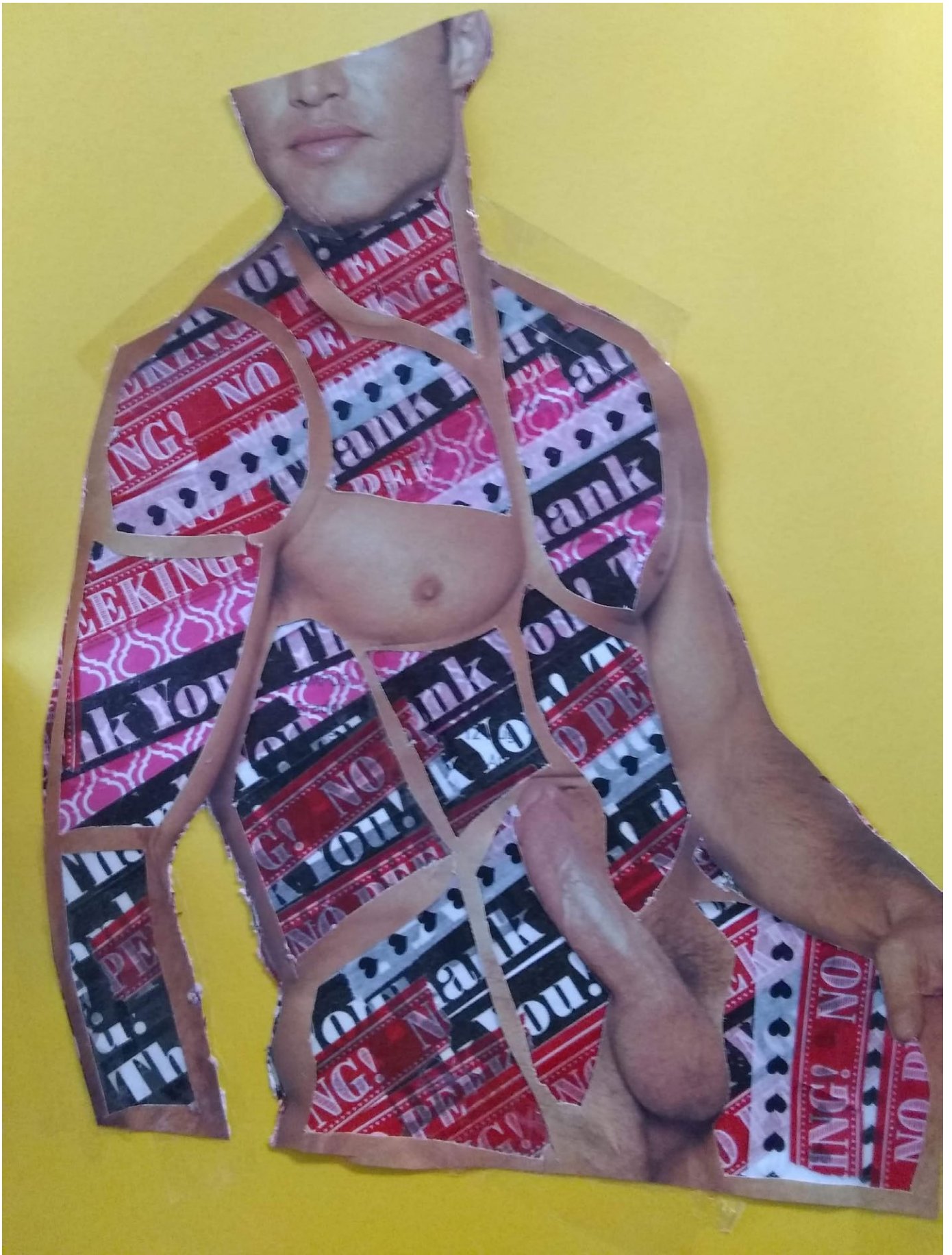
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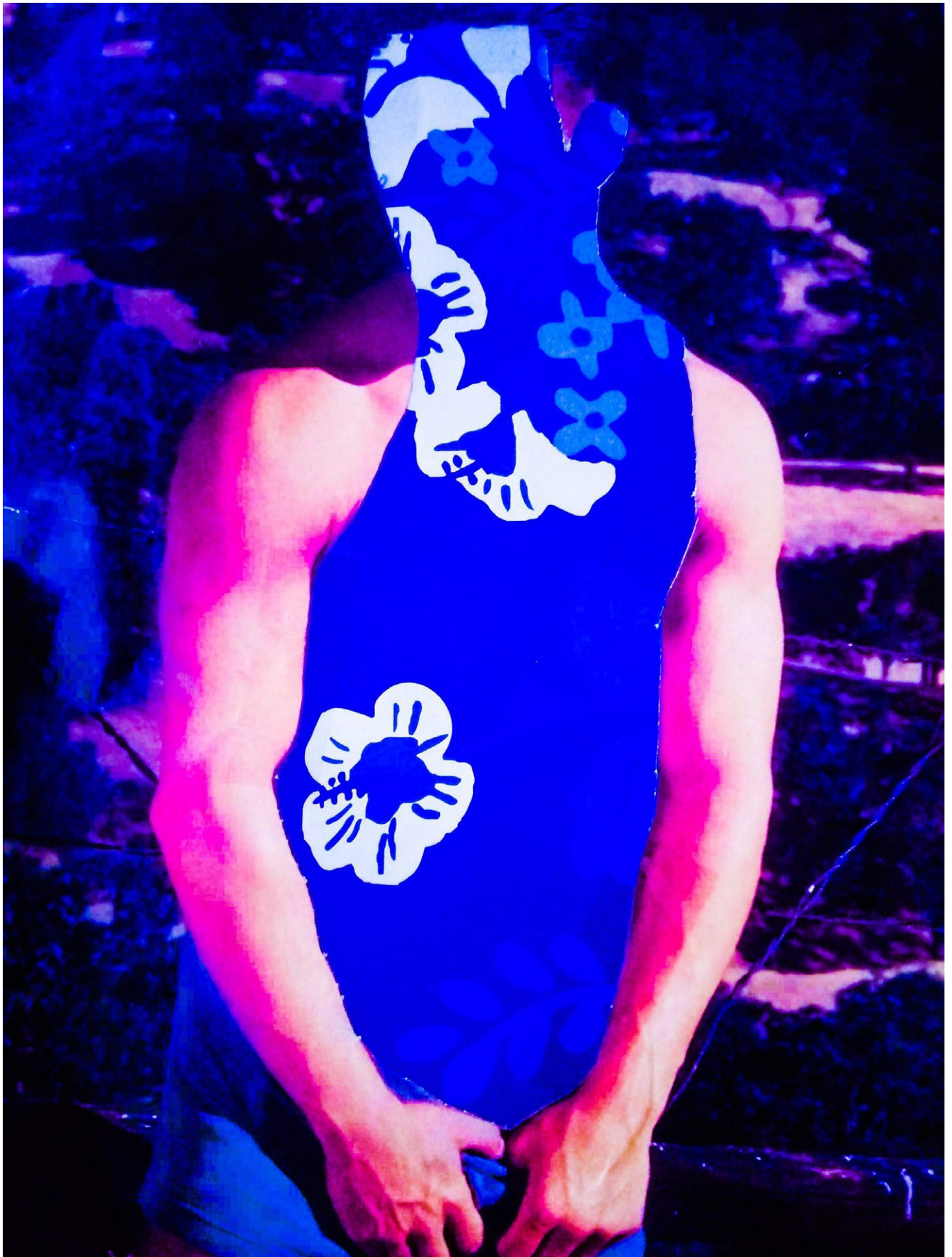
SHANE ALLISON

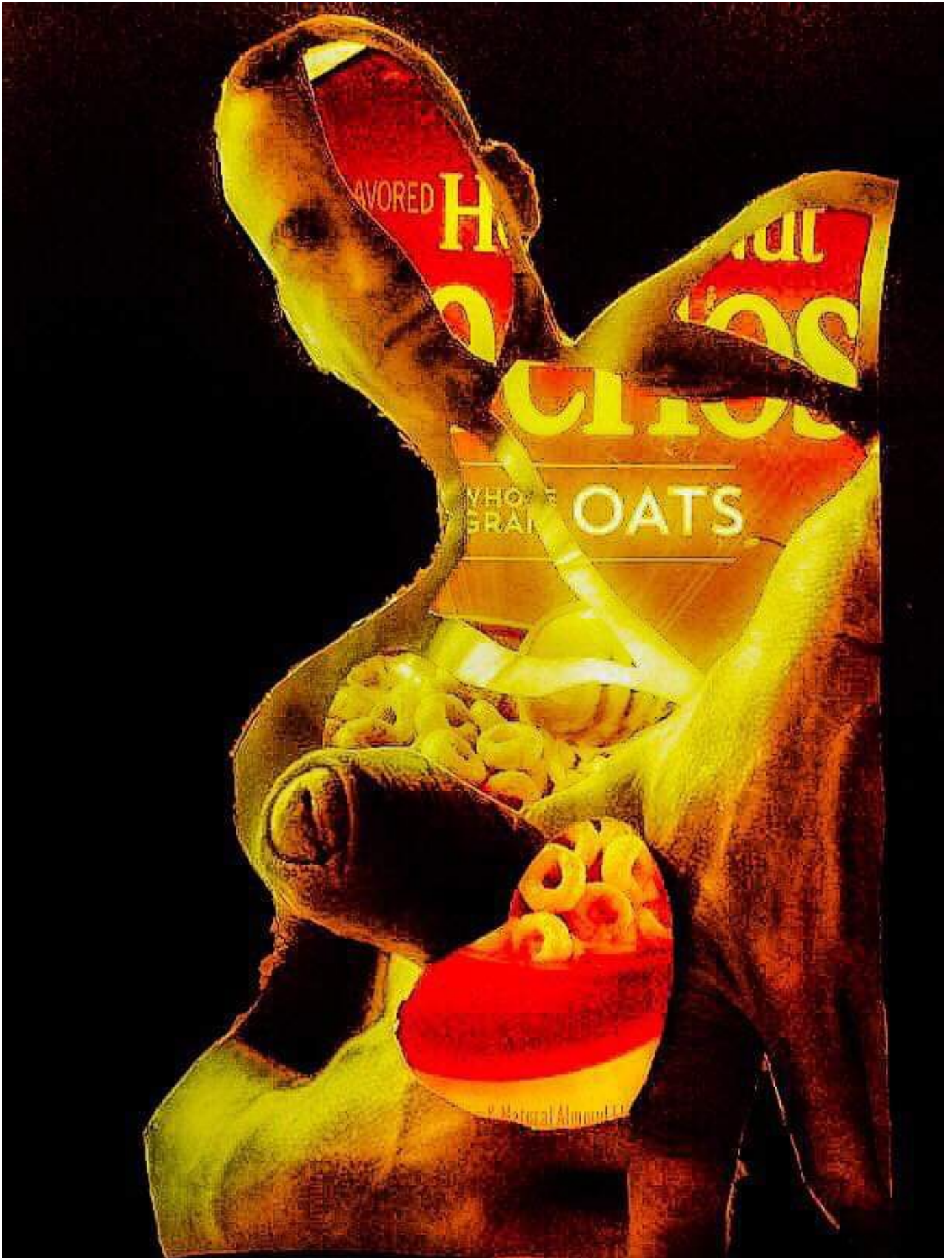
My idea for most of these collages, is to juxtapose what is considered to be private list with the every day, mundane image. I hope I have done that here.















ABDUCTED

VINCENT KEITH

The images in this series are stills taken during the filming of a short film called “ ”, which I made in the summer of 2020 with Jhovany and ... The objective of the film was to capture the sexual energy that inhabits certain kinds of fantasies. Men people I know have fantasised about being kidnapped or taken hostage and subsequently sexually abused by their captors. This fetish is pervasive and can get incredibly detailed, down to the kind of restraints used, location, time of day and, in particular, costume.

Naturally, society finds this kind of violence unacceptable, and in real life, it's the stuff of horror. But for those who are captivated by this fantasy, the closer to reality, the better. If the tormentor is a stranger, that's better. He must be physically strong, mentally deranged and lacking in empathy. Safety words apart, the victims are willing to, indeed hoping to, experience physical discomfort and pain. They want to be objectified and degraded. They want to feel the danger, to experience the high of a near death experience, all within a sexualised situation.

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

For the other fantasist, the dominator, there is a high to be achieved through the projection of power. The ability to dominate the “victim” or “subject” gets the endorphins flowing. Power over someone else's life, movements and the ability to do what you like with another human body is something most people cannot experience in real life. But in the realm of fantasy, you can get pretty close. And the closer, the better.

I find it interesting that the sexual component in these scenes is about humiliation, not pleasure. Indeed, pleasure, in any way I would recognise it, is absent from this context. In pornography that is popular with this subculture, there is often no sex act, per se. Often there's very little nudity at all. The sexual gratification comes from enjoying the power transference. Letting oneself be completely victimised and objectified can illicit an incredibly strong sexual response.













As it happens, this fantasy is not one that I particularly enjoy. I made the film to explore what this was all about. In doing so, I had to consider what would turn on people with this proclivities. The visual signals or situations that would break through the actual image and drive right to the core of the fantasy. I found that I concentrated on four key elements. The first was the location I chose. The woodlands had the effect of being isolated and yet public. There was a natural sense of danger from engaging in these acts while risking discovery from the public. On the other hand, from the victim's standpoint, the isolation implied there was no rescue.

The second element was the costumes. The victim was dressed more formally, as if to suggest he either is or wields some kind of authority under normal circumstances. Therefore, when victimised, the loss of authority and power would be all the more notable. For the kidnapper, on the other hand, I chose a costume that implied a lower social status.

His "wife beater" tank and his cutoff shorts are almost universally recognised as hostile and outside of societal norms for propriety and good behaviour. The third element was the progression of the victim from being clothed to being naked. This suggested a journey downwards, a one-way journey towards deeper and deeper victimisation. It also helped make the imagery more striking.

The fourth element was the rope. Being restrained and powerless is a key component to this line of fantasy experience. It emphasises the victimisation. I also think it is a constant reminder of the presence of the persecutor. He may have left the room or scene, but the ropes, and extension of his power over you, remain. I also found that the ropes brought an animalistic tone to the work. It transforms the victim into prey, which is a theme that runs throughout. Indeed, from the start, the victim is being stalked, and in the end, he is hung upside down like an animal that was hunted down.









LA SENSUALITÉ ENTRE OURS

LES OURSONS

Nous voulions partager un peu de notre sexualité et sensualité au travers de quelques photos lors de notre passage sur Bruxelles.

L'inspiration pour mes photos me vient spontanément lors de nos débats.

Cet acte sexuel se transforma donc en de magnifiques petites scènes érotiques qui peuvent apporter un peu de chaleur et d'excitation sans pour autant devenir malsaine.

We wanted to share a little of our sexuality and sensuality through some photos during our visit to Brussels.

The inspiration for my photos comes to me spontaneously during our discussions.

This sexual act was therefore transformed into beautiful little erotic scenes that can bring a little heat and excitement without becoming unhealthy.





















BUTTERFLY

ROOZBEH RAVAR

I was addicted to various drugs. I was treated by various psychologists. But my whole problem was that I was gay when I was born in a country where even gay men hated themselves and always thought homosexuality was a mental illness. In many cases, when female psychologists asked me about homosexuality, I would psychoanalyze them with various questions, and I would always explain to them the reason for my addiction, that maybe more than eighty percent of my addiction is because I am gay. But they did not believe.

Unfortunately, not only me, but many addicted psychologists think the same way about homosexuals, and in the end, with a series of irrelevant questions, they wanted to insinuate that I am not gay. I photographed my experience with the role of a butterfly psychologist to perhaps explain such fantasies to women.

That homosexuals resort to drugs only because of unnecessary pressure from society and their families, and this is very sad and disgusting in the 21st century. It was a kind of fantasy for me that always formed in my mind and I photographed it like this. A woman can never be a good psychologist for a gay man. This may be proven to the rest of the world over time.

In chaos theory, the butterfly effect is the sensitive dependence on initial conditions in which a small change in one state of a deterministic nonlinear system can result in large differences in a later state. ...A very small change in initial conditions had created a significantly different outcome.













ISLA PARAISO

OLIVER ZEUGE

Montaña protectora de roca rojiza.
Mar en calma, deseos calientes en busca del otro.
Encuentros y desencuentros...
En la naturaleza volcanica de Isla Paraiso.









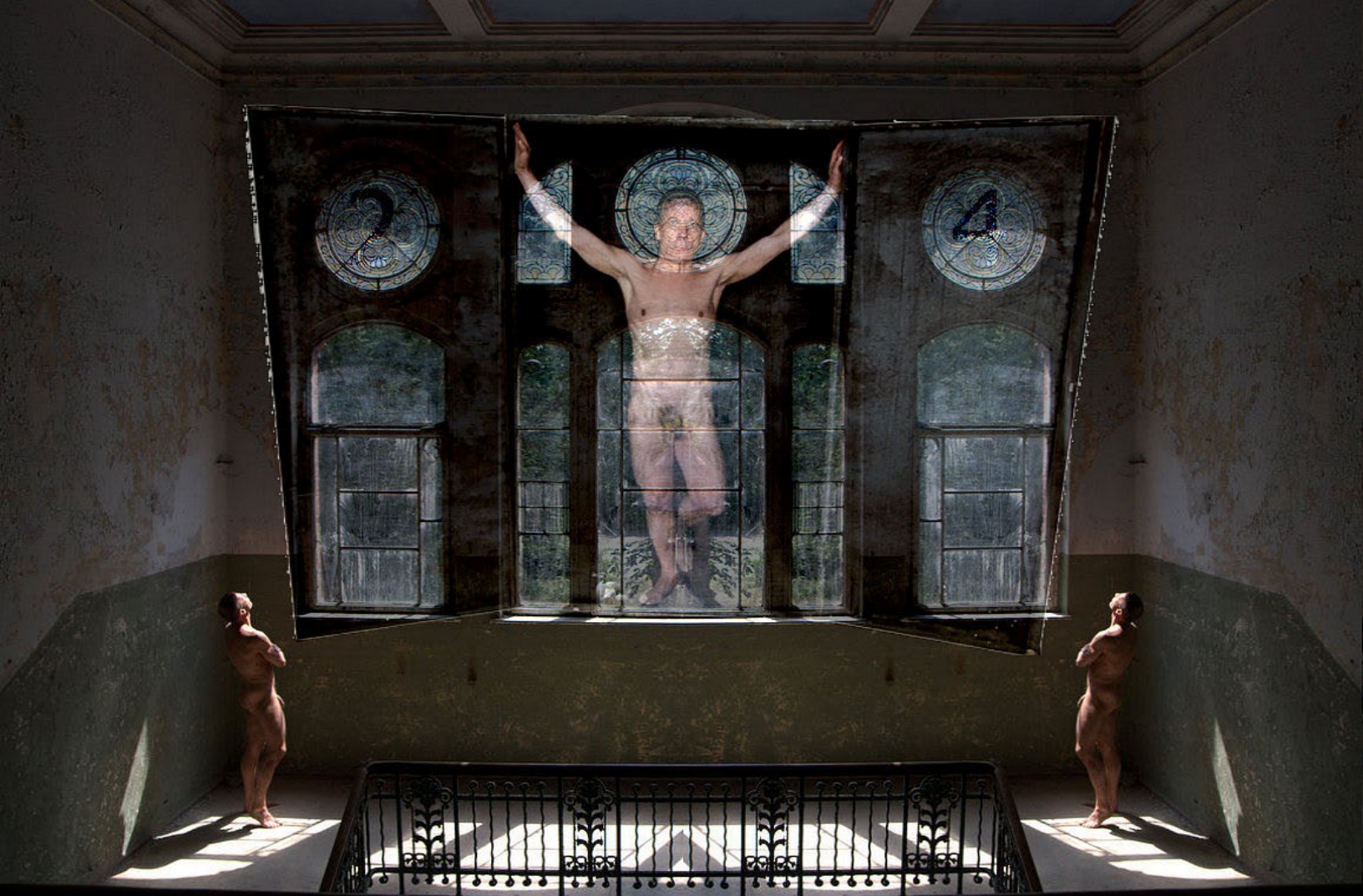












ADVENT FANTASY

STEFAN TOBIAS

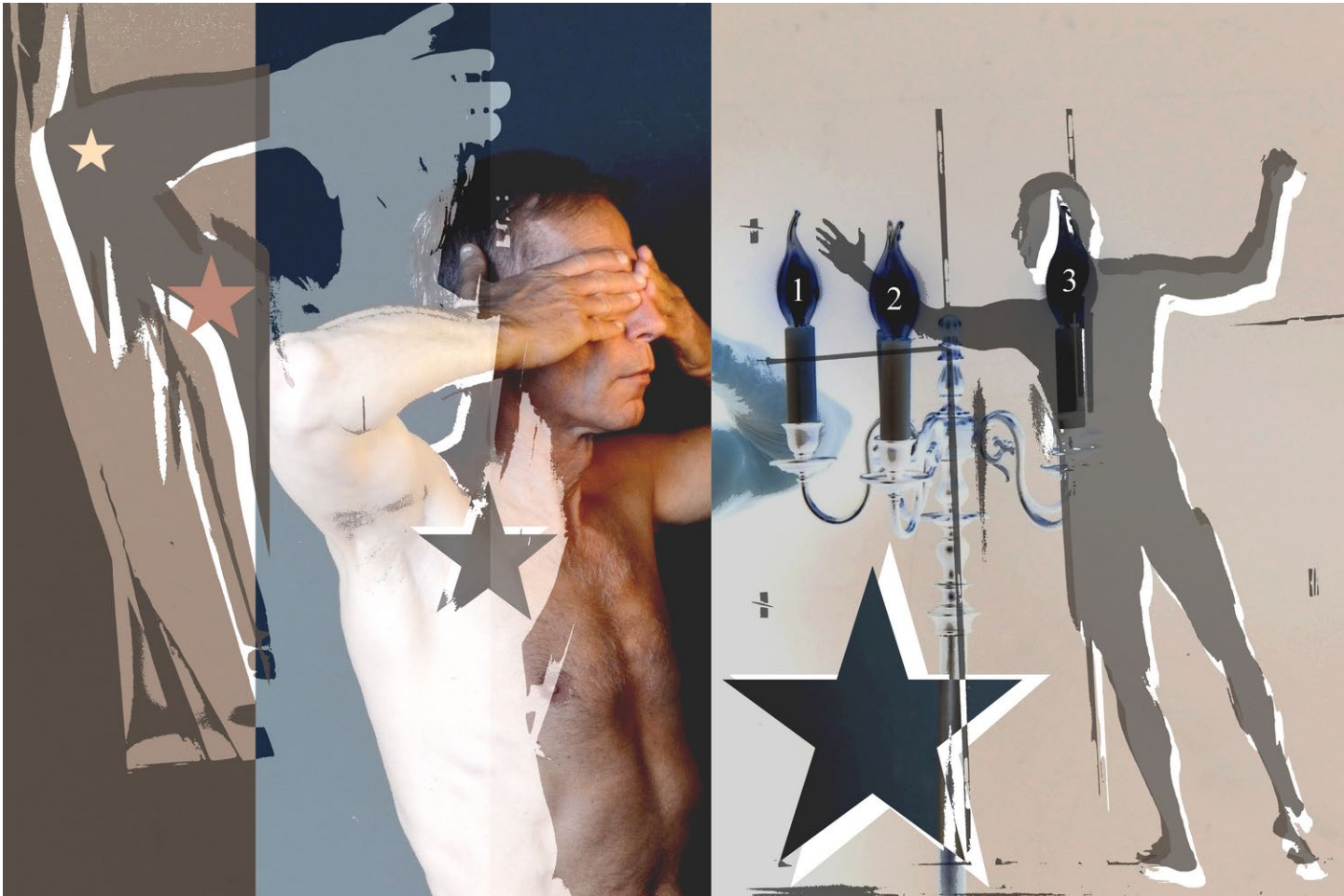
When I was a child I had an advent calendar, given to me by my parents. It was made of a cardboard cover, which showed a beautiful town in snow. The bigger windows of the more prominent buildings had numbers, running from 1 to 24. Those tiny windows were to be opened day by day, to reveal a good looking Santa Claus, who was visiting different craftsmen and other townsfolk, running errands for Christmas eve. It was a colorful fantasy piece, a game of variations, entertaining and more and more exciting, the closer you came to Christmas eve.

That calendar has been lost, but seven years ago I picked up the concept, for a game of aesthetic nude variations. Now that I was approaching the best age of a Santa Claus, I decided to become one in my own right. Day by day I would pick pictures from my modelling throughout the year, to show myself in a digitally altered fantasy setting, waiting nude, for a potentially joyful event.

This became my personal way of ironizing that Advent concept, which has become so very commercial. It reversed the childhood roles and added a touch of gay fantasy, fitting to my lifestyle. It allowed me to turn myself into a nude Advent superstar, for myself and my 5679 followers on Flickr, who seem to be craving for pictures of my dick like kids for Christmas presents.

The pictures I am submitting here, show a festive selection from the last years. Maybe I will do another version of this "calendar" this year. Why not become a fantasy superstar again. In our creations we always can be.





















CAPTIVE MIND

KARL P

The series of shots were an idea of being held captive in an apartment but not wanting to leave. Longing to be touched either by force or in a abusive way by my captor. The idea of Stockholm syndrome excites me and I've always wanted to write a story about it. Falling for the one who took you away from the world outside fills me with a sexual excitement.















UNFINISHED FANTASY

WILLIAM CRICKET ULRICH

How many months now of Covid19? I miss the gay bars I would frequent in San Francisco. If I have a fantasy during these times, it's a beautiful leatherman. Try as I might I could not complete this in the time allowed. I'm working a full time job and only have two days to paint a week. I worked up til the deadline but still left the platform he's on and the chair unfinished. I thought it was worth submitting anyway. The reference photo was of Lance Holman. A San Francisco leather man that's well known in the community. I wanted to make Lance something to be worshipped, so I made this regal setting. I was riding to work on my bike one day and got hit by a bus. That put me out of commission for a day - I was OK. Sore but back to painting. I apologize for an incomplete submission but I thought what I had done was worth submitting anyway.





LOVE THE SKIN YOU'RE IN

KIKE FERNANDEZ

Fantasies are those thoughts that awaken that curious side of us or perhaps the ‚perverted‘ in the eyes of society. We know they gives us a feeling of pleasure inside, just thinking that something like this could happen in our lives arouses us. From a simple caress of the person you desire so much, or even a little pain with the hot wax of a candle (yes, this is one of my fantasies). Perhaps to the ears of others our fantasies become a little disgusting or strange but for your ears it is music that awakens every sense. Having a fantasy is a symbol of a creative mind in my personal opinion and if I would get the opportunity I would do it without thinking about how difficult, disgusting or painful they could be.

My job is inspired in those fantasies that not everyone will like to show but a lot of them could enjoy to do. Also, the idea of a big body being sex symbol or a role model and not just a skinny muscular body, this is for those who need someone with the braveness to guide them to that person they wanna be but society tell them not to. My message is simple LOVE THE SKIN YOU'RE IN

You can see more of Kike's work at www.instagram.com/kikefernandez93













FANTASY ISLAND

TREVOR ISABEL

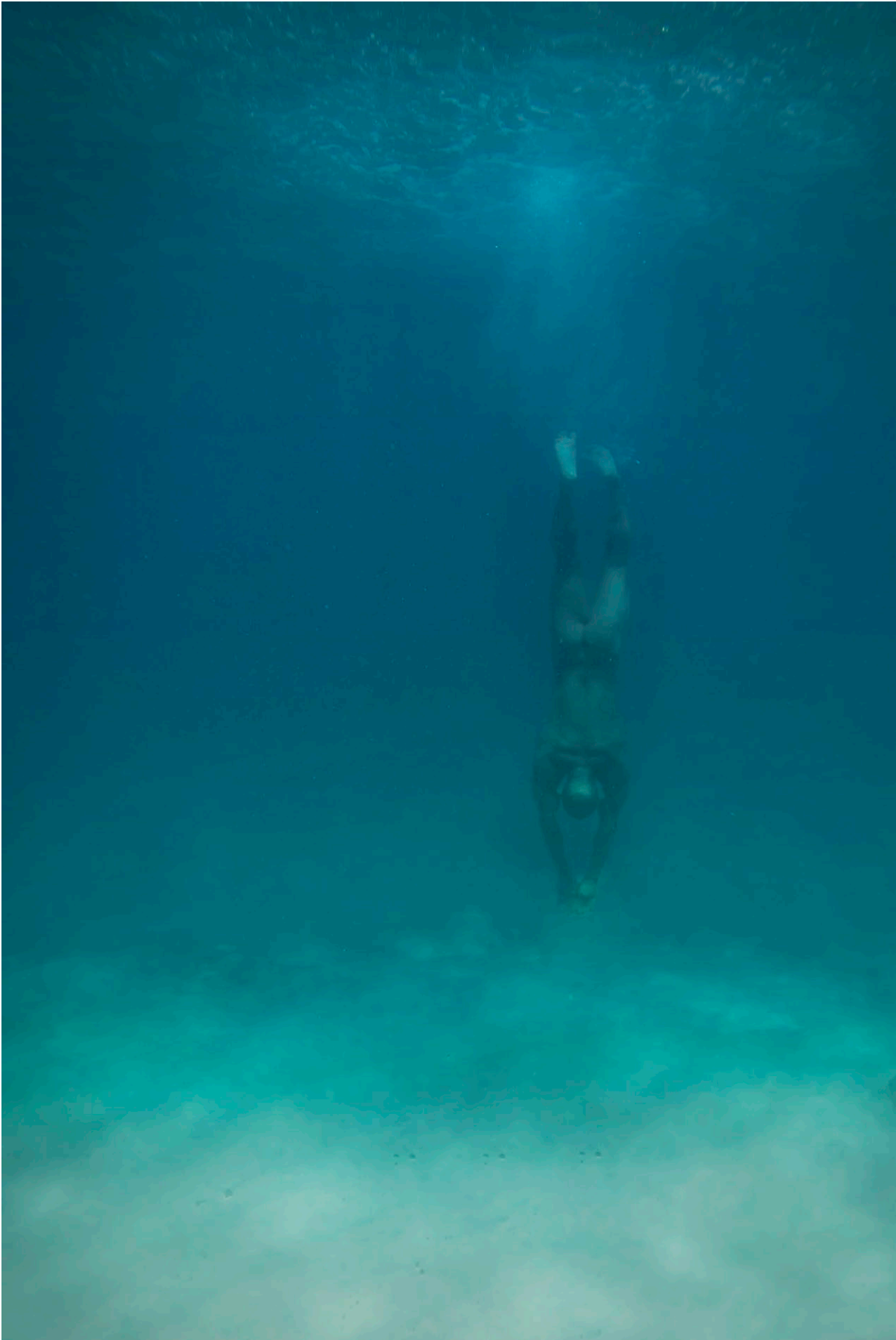
Always inspired by the ocean and mountains in Hawaii. In this series of photographs, I wanted to create a feeling for the magic that is all around us on the islands.

You can see more of Trevor's work at www.triartist.com













THE UNCONSCIOUS PERCEPTION OF DESIRE

DERBIS CAMPOS

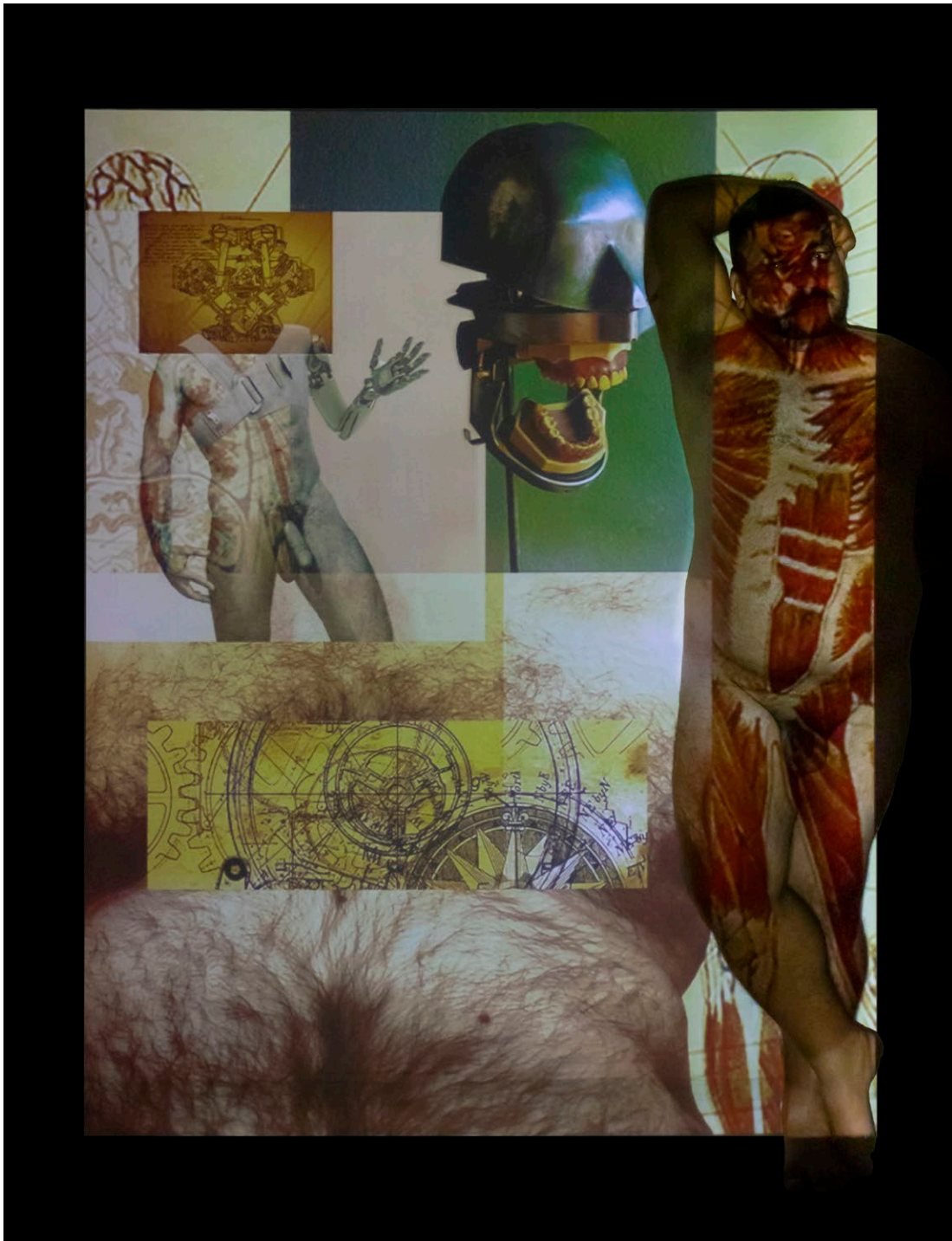
En la actualidad la mayoría aun sufrimos de las condiciones de limitación o incluso aislamiento social que impone una “nueva normalidad” en tiempos de COVID19. Condiciones que para muchos representa el convivir acompañados de nadie más que nuestras propias ideas, temores, sueños y fantasías. Son precisamente esas fantasías las que nos hacen abandonar por momentos la cruda realidad para transportarnos a un mundo idealizado en el que somos protagonistas y no simples números. Así se manifiestan en imágenes intangibles dentro de nuestro subconsciente muchos de nuestros deseos contenidos. Reservorio de imaginación presto a brotar y hacerse palpable a la menor posibilidad de materialización.

La serie “La Percepción Inconsciente del Deseo” constituye una suerte de

representación absurda y caótica de elementos y símbolos de deseo y placer conectados bajo la sutura imaginaria de un ser superior que inconscientemente gobierna nuestras acciones. La materialización de un tapiz visual cargado de fantasía sirve a su vez de apoyo y acción performática para el individuo real, arrojando sus propias fantasías y fundiéndose dentro del mismo como si se adentrara a ese mundo de Maravillas detrás del agujero del conejo blanco. El momento se presta oportuno para ignorar convencionalismos y prejuicios, todo puede ser posible en las márgenes de nuestras fantasías cuando se ausenta el raciocinio consiente. La luz se apaga y la habitación vuelve a ser la misma, la puerta hacia otro mundo se ha cerrado y el individuo, solo consigo mismo, debe volver a su normalización.







At present, most of us still suffer from the conditions of limitation or even social isolation imposed by a “new normal” in times of COVID19. Conditions that for many represent living together with no one other than our own ideas, fears, dreams and fantasies. Precisely those fantasies make us to abandon harsh reality at times and transport ourselves to an idealized world in which we are protagonists and not mere numbers. This is how many of our contained desires manifest themselves in intangible images within our subconscious. A reservoir of imagery ready to spring up and become palpable at the slightest possibility of materialization.

The series “The Unconscious Perception of Desire” constitutes a kind of absurd and chaotic representation of elements and symbols of desire and

pleasure connected under the imaginary suture of a superior being that unconsciously governs our actions. The materialization of a visual tapestry loaded with fantasy in turn serves as a support and performance for the real individual, wrapping up his own fantasies and merging within himself as if he were entering that world of Wonders behind the white rabbit hole. The moment is opportune to ignore conventions and prejudices; everything can be possible on the margins of our fantasies when conscious reasoning is absent. The light goes out and the room is the same again, the portal to another world is closed and the individual, alone with himself, must return to normalization.















THESPIAE

DIDIER GAILLARD-HOHLWEG AKA MALECHARISM

According to Greek mythology, Narcissus was a hunter from Thespieae who was known for his beauty and who loved everything beautiful. One day Narcissus was walking in the woods when a mountain nymph Echo saw him, fell deeply in love, and followed him. Narcissus sensed he was being followed and shouted "Who's there?". Echo repeated "Who's there?" She eventually revealed her identity and attempted to embrace him. He stepped away and told her to leave him alone. She was heartbroken and spent the rest of her life in lonely glens until nothing but an echo sound remained of her. Nemesis, the goddess of revenge, noticed this behavior after learning the story and decided to punish Narcissus. Once, during the summer, he was getting thirsty after hunting, and the goddess lured him to a pool where he leaned upon the

water and saw himself in the bloom of youth. Narcissus did not realize it was merely his own reflection and fell deeply in love with it, as if it were somebody else. Unable to leave the allure of his image, he eventually realized that his love could not be reciprocated and he melted away from the fire of passion burning inside him, eventually turning into a gold and white flower.

Shot by Didier Gaillard-Hohlweg aka Malecharism, the present photographs provide an contemporary illustration of this Greek myth, featuring model Cole Keller. Out of time, the series directly refers that part of self-love that can be involved in various fantasies, as a sometimes-obsessive quest blinding ourselves from reality.

Model: Cole Keller - www.instagram.com/cole_kellerrr

You can see more of Didier's work at www.6h45.com/more-1 (code 9876) or on Instagram: www.instagram.com/malecharism





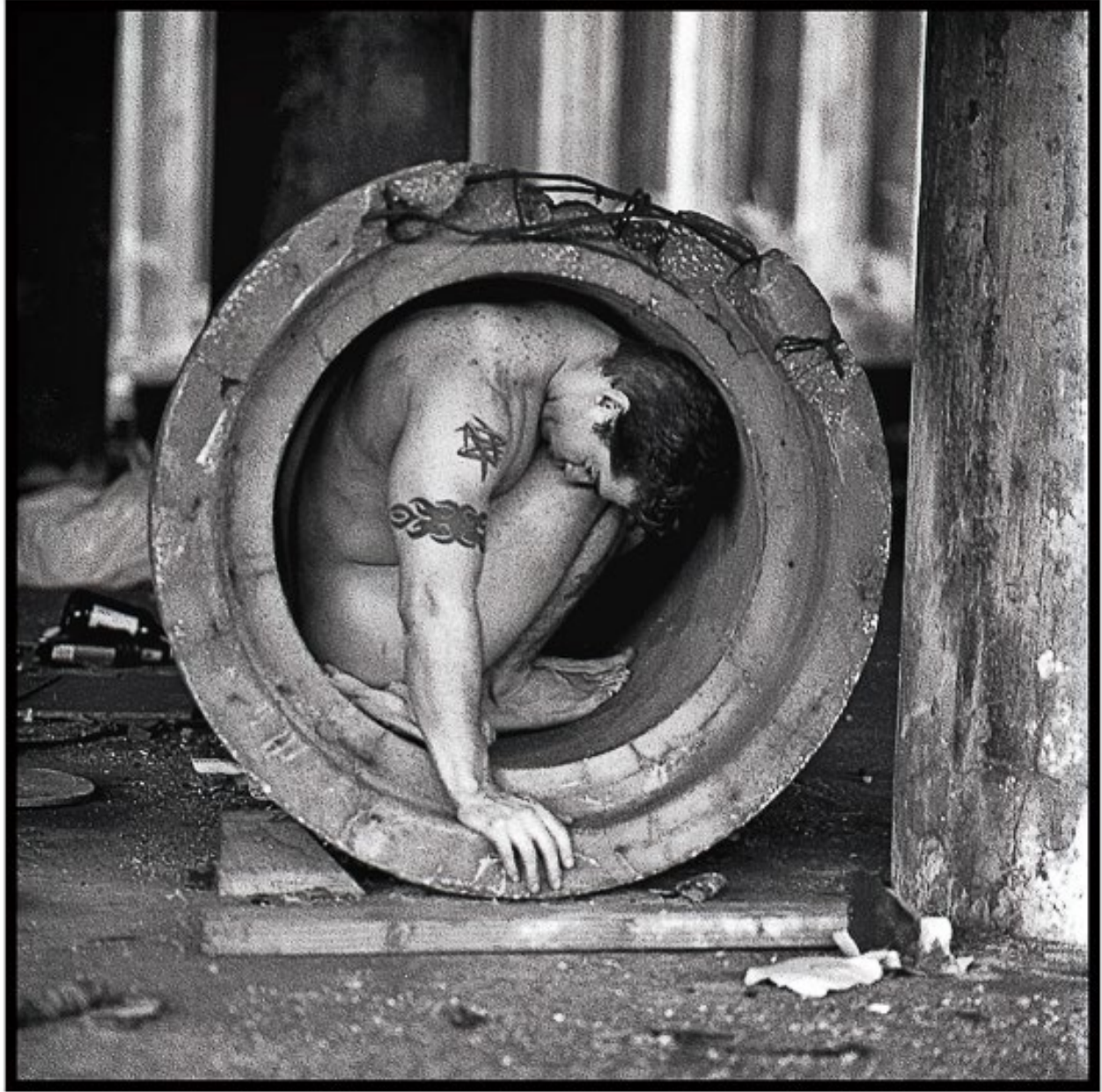












JERSEY CITY UNDERPASS

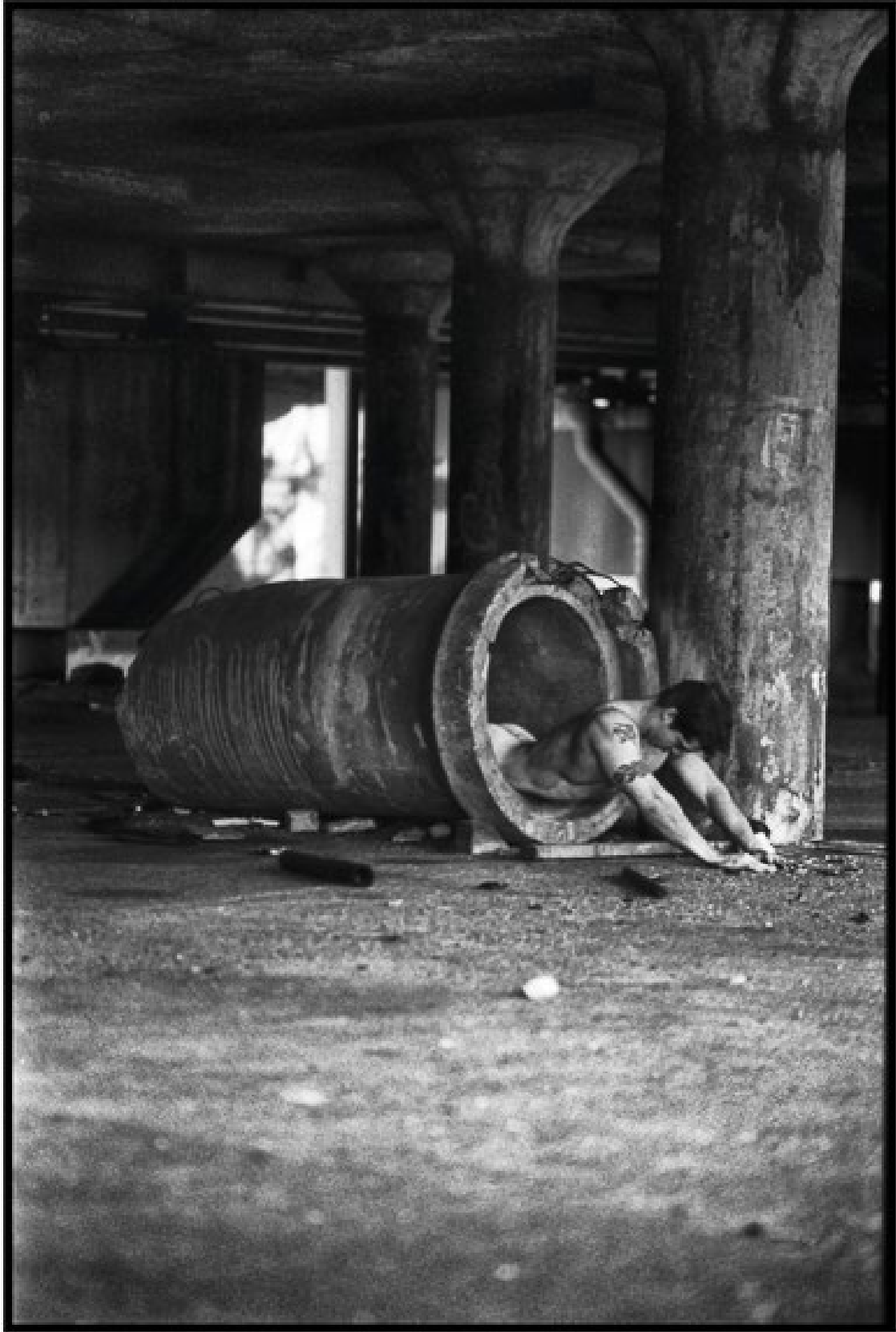
ADRIAN JONES

I like the model to be part of the Creative process. When models come to me with ideas and locations it adds to the ease of the process. And I'm taking pictures of a well thought fantasy.

You can see more of Adrian's work on Instagram: [Adrianjones_ny](https://www.instagram.com/Adrianjones_ny) and at www.adrian-jones.com





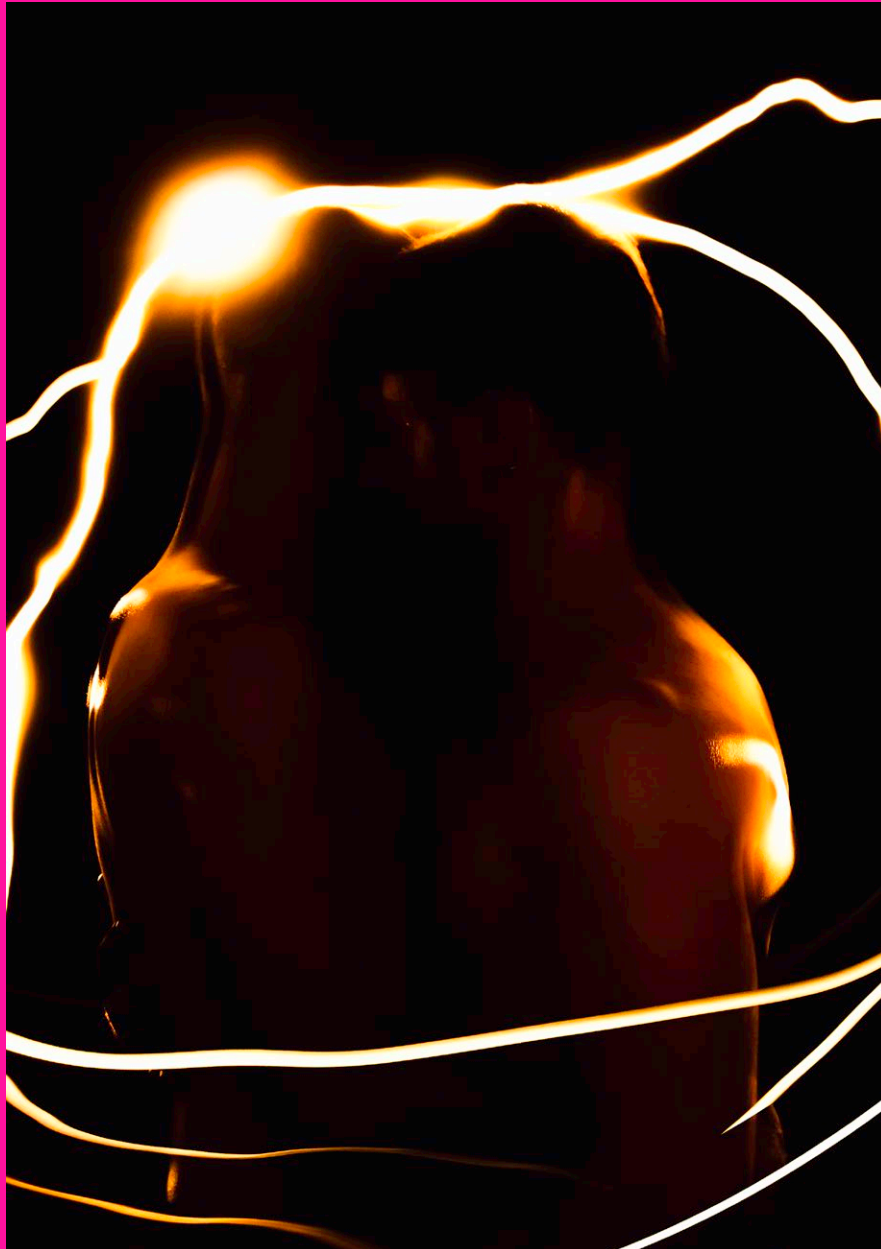












FELIPE, CAIO E LUCAS

Paulo Pomkerner

“And if they really like each other? If the touch of the other was somehow, suddenly, good? If the smell of the other’s sweat was good as well? If all the smells coming from his body were good: his feet, his mouth, early in the morning, good, normal smells, just because they belong to the other person. Because they’re familiar smells, secret. Because no one else knows about them who hasn’t stuck their nose in there, their tongue in there, deep inside, deep in the flesh, right into the smells. And if everything that you find disgusting was precisely what we call love? That’s when it happens, when you become most intimate. So intimate, but so intimate that all of a sudden there is no disgust at all anymore. You have smells too. People have smells. It’s natural. Animals smell each other. What do you want? Virgin white lace? Couldn’t it be that love starts when disgust, hygiene, or any one of those words—sorry, you’re going to laugh—when

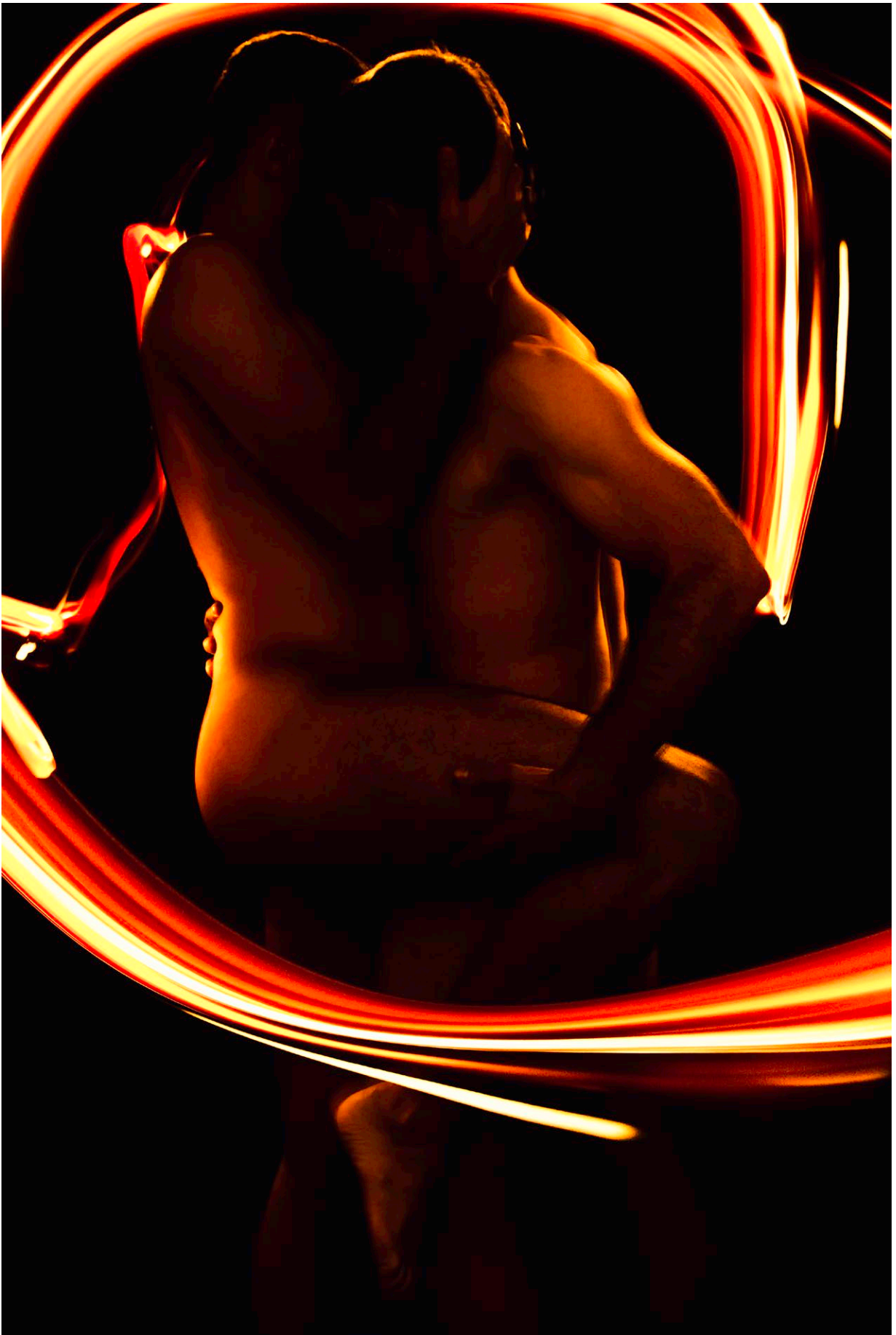
any one of those bourgeois little words no longer have meaning? If all of this, if you throw yourself in shit, if you don’t just tolerate and accept the other’s shit but rise above it or even enjoy it because all of a sudden you can even enjoy, without it having to be a perversion, what if all this was what they call love? Love in the sense of intimacy, of profound knowledge. Of the poverty and also the nobility of the other’s body. If love were the courage to face shit itself. And then, a moment later, it wouldn’t even be courage at all, because it would no longer be important. What matters is having known the body of another person as intimately as only you can know your own body. Because then you can love yourself as well.”

Fiction by Caio Fernando Abreu

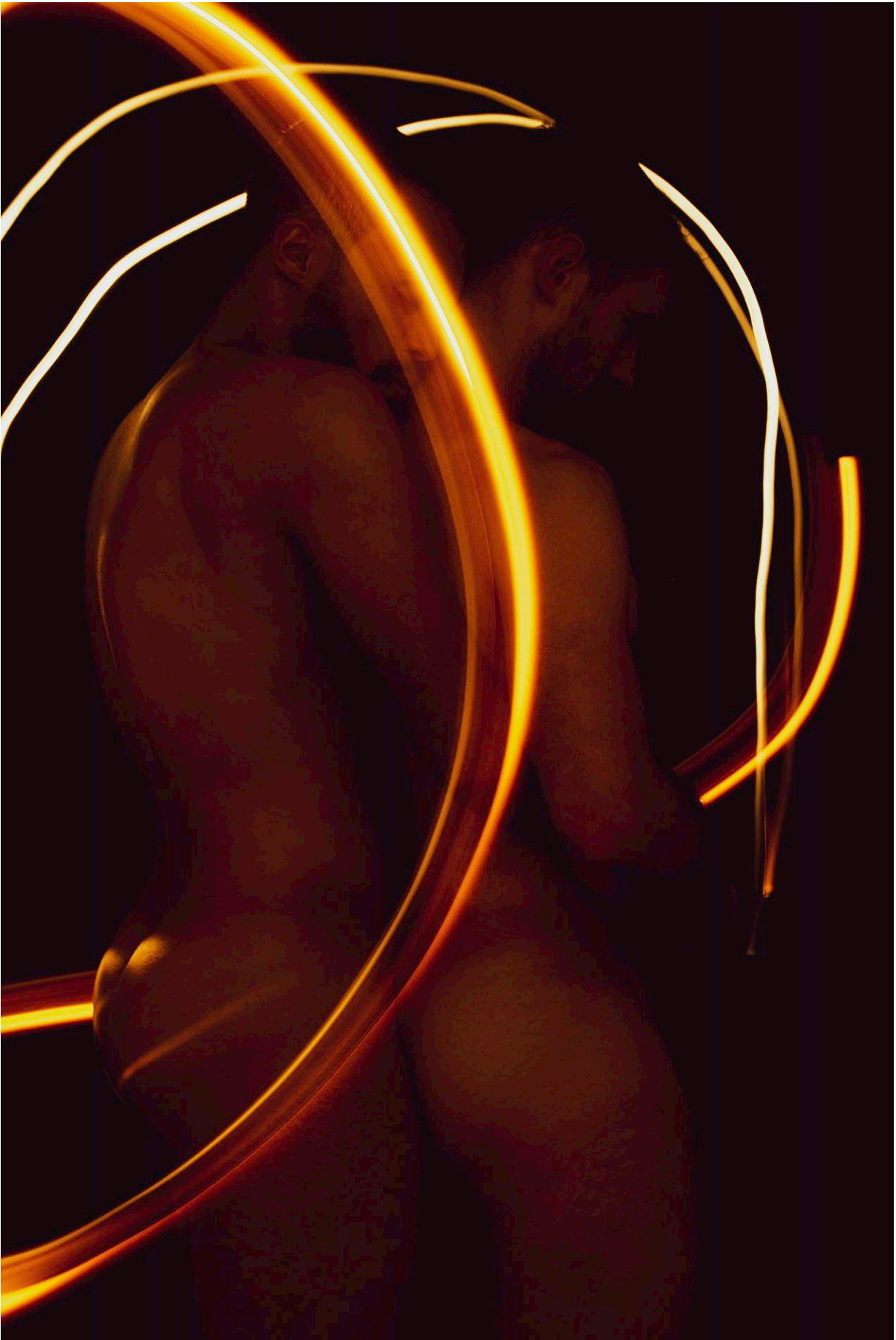
















BUTT/SEDERE

GIAN PAOLO BOCCHETTI

A REALLY WELL-MADE BUTT HOLE IS THE ONLY LINK BETWEEN ART AND NATURE (OSCAR WILDE).

Quando ero bambino e visitavo un museo di arte antica mi soffermavo sempre a guardare il sedere delle statue greche e romane. Crescendo ho maturato la consapevolezza che il culo era una delle fantasie erotiche che facevano viaggiare i miei pensieri in mondi bellissimi.

Non so spiegare come questa mia attrazione sia nata. So che il mio occhio si ferma e osserva con cura ogni deretano gli si presenti di fronte, sia esso espressione artistica o forma vivente.

Quando fotografo un nudo, esso diventa un punto focale del mio ritratto, una parte irrinunciabile del mio reportage di ritratto.

When I was a child, visiting a museum of ancient art, I always stopped to look at the bottom of the Greek and Roman statues. Growing up, I became aware that the butt was one of the erotic fantasies that made my thoughts travel to beautiful worlds.

I can't explain how this attraction came about. I know that my eyes stop and carefully observe every rear that comes in front of them, whether it is an artistic expression or in a living form.

When I photograph a nude, it becomes a focal point of the portrait, an indispensable part of my portrait reportage.















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BEASTMEN FANTASIES

ODRAGO DEWI

The relationship between men and animals has been necessary for the development or even survival of mankind, but what happens when this connection gets closer? What happens when animal's capabilities, anatomy or proportions are discovered? Easy, humans make fantasies, to such a degree that create symbols, identifying themselves with another species and wishing their features.

This wild fantasy is what I explore with my illustrations due to culture in general has so many references to animals showed anthropomorphically. There are not just gods or myths, characters from literature and audiovisual media, and a wide fandom that finds satisfaction with humanoid animals. In fact the LGBT+ community takes unicorns and flamingos as icons and in slang language we have expressions like "otters", "wolves", "bears" and "chacales" (jackals) in the Mexican case, which are hyper masculine males of low neighborhoods with ripped bodies obtained from hard physical work. In this way fauna conditions with what, how and why individuals create their identities and, more important, social representations.

Another point with I like to reflect through my work are gender issues, per example traditional masculinity, commonly associated with leadership, strength, competition, independence and a great libido, values found among animals, so is not reifying us as men, in a certain way, this axiological perspective about what should be a man despite we are still considering desirable these aspects? Would we like to have a beast or a man as companion? Actually how human, how animal we are? what does it mean being an animal? what expectations we could have being like this?

In few words, my visual proposal has an anthropological view given that uses analogies focused in thinking about the human itself, its society, the process by identities are created and performed, and the possibility if a more animal society could be better, more free, pacific, and inclusive.

You can see more of Odrago's work on at twitter.com/D_Arpad



PREVIOUS PAGE: PURE FANTASY - Whatever you want might be seen here, a top, a bottom, a hero, a slave, an emperor or a kelpie, it only depends on your fantasy.
THIS PAGE: PROUD UNICORN'S DREAMS - Unicorns symbolize purity, magic and delicacy, but how is these fantastic beings had turned very representative of gays? Perhaps for being a sample of smooth power, as is we are in our own lives.





BAROQUE FANTASY - No, is not a minotaur, but yes a Mediterranean representation important in Latin America heritage. In Mexico Easter week, with its representations of the Passion of Christ, is a magical season due to the "chacales", the Mexican gay sexual fantasy par excellence, become Romans exposing their mighty bodies under the potent Spring sun.





BEAR IN THE ROOM - One of the most common expectations, fantasy or fetish, on men is the presence of hair, this make look males manlier, and this bear is waiting someone to hug and in this way exhibit his softer side.





HOPES AND HAPPINESS OF A CHACAL - The masculinity that Chacales represent is the mixture, as Mexican people is, of urban environments with the traditional one, the one that says that a man must be aggressive, strong, dominated by sexual impulses, and unexpressive with his feelings, thoughts and speech, but here is seen a Chacal free of that seductive chains, at least for a moment, having a simple pleasure and enjoying his body, maybe dreaming with Mexico winning the World Cup.



MO DHACHAIGH/ MY HOME

TIM LONGBOTTOM

Scotland has always been my home.. I was brought up in the south of England in various places, but our family home in a little village called Taynult has been the grounding center of our family for my whole life. The smell of the bay, the dank thick sweet air from the Lycian and moss Laden trees. The stark abundance of life. I find myself in awe of it.

In the bay by the house there are two rivers that flow into the loch. When me and my brother were young, my grandfather, a gifted engineer would help us make rafts from washed up pallets and oil drums. We nicknamed the rivers "the Amazon" and "the Nile" and would spend the long summer days off on adventures. The place is alive with memories.

Nowhere makes me feel like this, a culmination of safe happy memories, smells and sounds and place that seemingly stands still in a world so changing and faced paced. My home. It's going nowhere, and always welcomes me back.



















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Vincent Keith

Starring and Co-Produced by
Gerard Floyd



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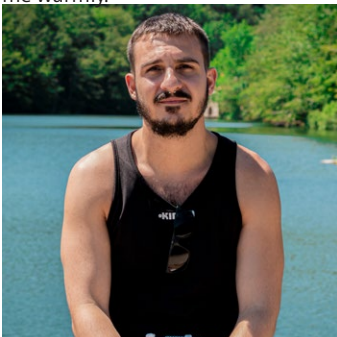
CONTRIBUTORS



Andrew Thill – My name is Andrew Thill and I am a wedding photographer based out of Seattle, and I'm more than fortunate to be able to travel across the country doing what I love every year. Like everyone from the PNW, I enjoy hiking, spontaneous adventures into the mountains, and traveling to new places I've never been before (while trying not to get lost).



Chezzer - In 2017 I picked up my iPad and started sketching the big hairy men I have been admiring for years. These drawings eventually turned into my Hairy Gut Sketches project which celebrate masculinity by detailed depiction of their natural facial and body hair. Scientist by day, artist by night, I reside in a small British market town but often found in London. Some of my art heroes include David Hockney, Michael Craig-Martin, and of course Tom of Finland. I am most grateful to my models and their portraits are small tokens of my appreciation to the bear community which welcomed me warmly.



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



Les Oursons - Nous sommes un couple d'oursons émerveillés par la beauté du corps masculin et on veut en faire profiter le reste du monde.



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



Trevor Isabel - Honolulu based photographer and artist Trevor Isabel has been creating since he was a child. He captures vibrant colors in nature through the lens and paint brush.



Kike Fernandez - My name is Louis Enrique Molleja Fernandez aka Kike Fernandez. I describe myself as the Venezuelan version of Paddington bear who was found in the middle of a trip to Costa Rica by a Swiss friend and end it up living a crazy life in Switzerland, a place where I found out who I really am, but as any story there is not just rainbows and butterflies.



Didier Gaillard-Hohlweg - aka Malecharism, 47yo, is a Paris-based photographer. His professional early years in fashion photography left him a solid sense of composition during his photo-sessions. After years in documentary photography, his work now focuses more on portraiture, art exhibitions, and the male nudes project called Malecharism, where the series published in Mascular is from.



Stefan Tobias -Photography since my childhood days for me has been a way of playfully interacting with the world, in search of expression and a personal artistic view. The male nude over the last years has been the main focus of my work, and I keep adding to the experience as a model, photographer and digital editor. Living in Berlin gives me the opportunity to meet other photographers, models and creatives and interacting with them I am happy to experiment with view of broadening my horizons. In my photo series I try to make a personal statement about the relationship between the individual and the world around, as I see it.



Craig Menzies - Born, raised and educated in South Africa, A husband and father living with my family in Hong Kong. I am a Photographer, digital content creator and Brand creator, weightlifter, traveller and social entrepreneur. I think of myself as broad-minded and creative, sometimes loud, and also reserved but have a real passion for photography. My photographic styles keep evolving and intensifying. I like to keep it interesting, and visually stimulating, letting every photograph be a piece of art that tells its own story. I think of my work as vibrant, fun and energetic. Everyday life, travels, beautiful buildings, landscapes, expressions on faces, special moments and being in the moment are my inspiration and creative source.

CONTRIBUTORS



William Cricket Ulrich - After college in Ohio, a three month study of painting, drawing and art history in Paris, France made me determined to be an artist. After Paris, I moved to San Francisco. My work is initially fueled by depression; making something beautiful of my shadows. Living with schizophrenia, I'm drawn to dark, rich colors that run through my work. I create work from a gay point of view, which needs a voice now more than ever. I've maintained a presence in San Francisco with shows at The Harvey Milk Photo Center (2019 and 2020) although I now live in Oakland.



Adrian Jones - Educator and Published Artist with Twenty years experience in Fashion / Fine Art Photography... Currently I am a Professor at the Fashion Institute of Technology in New York City. I have work traveling around the world in show about Trans Performance Artist / Dancer "Lorenza Bottner". The show has traveled through Europe and Canada.



Karl P - I'm a little fella from Birmingham who found a love of photography 12 years ago after coming out to my family and wife. I needed to find a focus point in my life after the change. Over the years some photographers have asked me to model for them which I have enjoyed as it takes you away from yourself and you become a different character which is fun. I'm 49 years old and work in a factory which I hate as I feel it's killing my brain with its robotic production line.



Paulo Pomkerner - Paulo Pomkerner is an artist by vocation. After going through several artistic expressions, he found in photography the best way to express himself to the world. Self-taught, he learned to photograph when he bought his first camera in 2013 and since then he has been photographing dance shows and male portraits in Curitiba. Since 2017 he studies the relationship between man and the environment and contemporary masculinity.



Alejandro Caspe - Alejandro Caspe born in México 1975 and in 1992 started in photography. From childhood he was attracted by the nudity in advertising models and as continuing a childish game, moved that morbid early consolidating his artistic work, at maturity, aesthetic and expressive universe that identifies his work. This led to a creative look that has conceptualized a disturbing personal eroticism that, far from anchoring pornography is a legitimate original and bold artistic statement.



Roozbeh Ravar - I am 28 year old a professional graphic designer and I live in Tehran. I started photography 4 years ago and I have decided to make different composition of new face with some self portrait because I take photos of myself. I am a web designer too. Photographs of men, specifically bear men, are my favorite. I graduated from art center of tehran in graphics and my new choice of art is photography.



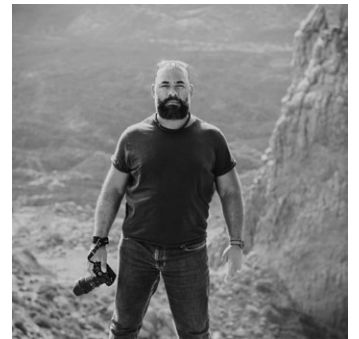
Odrago Dewi - A tranquil, disenchanted and brutally honest young man born in one of the most conservative parts of Mexico in 1995 and moved, because university studies in Philosophy, to the Mexican gay capital around 20 years later, which is in fact another conservative city in western Mexico. There, in Guadalajara and living alone, I finally came out of the gay and furry closet, but still kept my secret in my mediocre job and my family. At the same moment I went officially furry. I started to draw five years ago, and now I have the courage to present my work and the develop.



Tim Longbottom - Born in 1982, I grew up listening to stories from my farther of his growing up in Africa I guess the love for the outdoors and travel was rooted in the over active imagination of a young boy. As an adult after completing a photography degree, I ended working as an overland Expedition leader/driver/mechanic. We would run overland trips from Cape-town to Cairo, Or Beijing to London taking 'experience' hungry travelers on their trip of a life time. I lead trips across the Himalayas and along the silk route. Always looking for the next adventure.



Derbis Campos Hernández - Graduated in Biochemistry (University of Havana, 2005), he currently assumes photography and art as a career. Mainly self-taught, he took a series of courses in the School of Creative Photography of Havana (2014-2015). Co-director of RIERA STUDIO (Havana, Cuba). Particular interest for the abstract reflection of reality, the over expression of textures and achieving a transmutation of the real content of each image.



Oliver Zeuke - I live in Düsseldorf. I began taking "snapshots" in 2015. I quickly fell in love with the medium. In November 2016 I released my first book "Sexy Sunday". At the same time I had my first photo exhibition in Cologne. My work is especially known for my attention to detail and focus on the subject. "The viewer is to feel more than he sees." 2019 I started my new label "PHOTOMOLEKUEL" under which I present my new works.



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BED

BED

Is it a person, place or thing? Consider the bed. It's likely that you were conceived in one. You will probably only have four or five of them in your entire life, and, alas, it is probably where you will leave this world, if you are lucky. From your cot to your college twin and eventually to your 'California King' - your bed speaks to your stage in life and status in society. Centuries ago, people took their beds with them when they travelled. The bed chamber in a royal household was the most exalted and intimate room of them all, and where the powerful would congregate. Interestingly, it's not where the king slept.

Beds reflect the cultures that build them. From the Japanese minimalist tatami that suggest a culture that favours simplicity and rigour over comfort, to an indulgent and fluffy bed that provides comfort and solace.

And what of the bed as a location. The scene of a passionate encounter - if only some beds could talk! The forum for the big event. For some, their bed is a sanctuary, the one place they can escape to and feel safe. For others, it's a realm where they control everything. "Come to bed" and "Go to bed" are nearly the same in terms of their meaning, but completely different in terms of their function in language. Many of us have had bad news delivered while in bed when a phone rings in the middle of the night. For others, the bad news is when you wake up in a strange bed the following morning.

A bed can have character. Soft mattress or firm, huge headboard or mattress against plastered wall - each one may serve the same function(s) but none of them are exactly alike. The only exception to this would appear to be in hotels, where hundreds of the same beds are put in the same rooms on a given day. Some hotel chains even market themselves on the quality of their beds. Perhaps more interesting is the bed in art, though. How an artist uses a bed in a composition means a great deal. The bed is transformed into a stage. It is a character in its own right. It can loom large or recess, but its presence is fundamental for setting the scene.

And then there's the bed as an object. Fundamentally, it is a piece of furniture. As objects, most beds share a number of things in common. Form, function and materials are generally the same. Having said that, beds can be made of water, ice, feathers, straw, foam and much more besides. But walk into your parents' bedroom and look at their bed. Does this stir some kind of emotional response? Bed designs have decorative elements which can age. Picture a bed from the 50s, 70s, or today. They don't look the same. As an object, a bed is often the projection of the personality of the person it belongs to. What do beds tell us?

If you are interested in contributing to Issue No. 31, please download and complete the Submissions Form which is available from the Submissions page on our website: www.mascularstudio.com, or for more information, feel free to contact MASCULAR Magazine at: submissions@mascularmagazine.com

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