

# MASCULAR

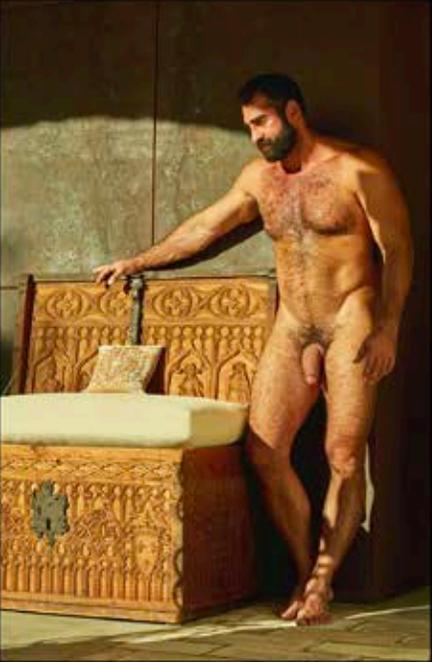
MAGAZINE

Issue No. 33 | Summer 2021

Primary

Blake Little





Publication: October 28, 2021 Specs: 10.5"x12.5" 180 Pages Edition of 1500



PRIMARY, the fourth in award-winning photographer Blake Little's successful male portrait series, audaciously finds Little aiming his vision for the first time at nude portraiture. He has done body studies before but this is the first time his focus has been on capturing personalities and stories by photographing real people in their environments without clothes. The images have all of the features the photographer is known for: surprising locations, sophisticated compositions, beautiful lighting, expert technique and a naturally curated group of men whose presence captured Little's eye. With PRIMARY, his biggest and most extensive project ever, the viewer gets a more intimate look at some of the men from his previous publications along with beguiling new subjects creating a visceral, visual experience that is unforgettable. The portraits cover a full range of male subjects ranging in age from 22-64.

"PRIMARY" refers to what comes first or is most important. We come into this world without clothes and all the associations and signifiers they bring. It's where we start. To be naked is to be revealed, stripped down, raw and honest.

Followers of Blake Little's male portraiture have long been asking him to make a book of nudes. Blake has never been interested in creating pornography or even overt erotica. His focus has been on capturing his particular vision of gay men and the authenticity of his subjects. The project was a challenge from the start. Nudity is still a huge taboo in our society and many declined being photographed for fear of losing their jobs or shocking their family. The brave and bold men featured in PRIMARY had many different personal reasons for choosing to let Blake shoot them without clothes. Many found freedom and catharsis from societal hangups by letting their shields (and pants) down.



And Blake found his way to make nudes into vital and complex portraits. He creates images that go beyond the obvious titillation of seeing naked flesh which is so commonplace in the age of Twitter. Little's portraits are compelling and accomplished as photographs, rich in terms of settings, compositions and emotions captured.

Shot over more than four years, both in his Los Angeles studio and on locations around North America and Europe, this is his biggest and most ambitious book with 166 photographs in a large hard-cover format, once again designed by the award-winning Sean Adams and edited by Frank Rodriguez.



JUAN

Madrid 2021

[VGKPHOTO.COM](http://VGKPHOTO.COM)

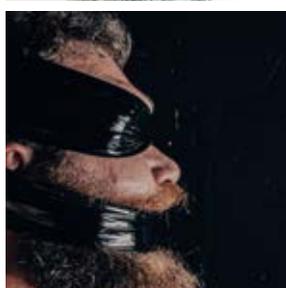


# MASCULAR

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## Editor in Chief

Vincent Keith  
vincent@mascularmagazine.com

## Guest Editor

Randy Addison  
brazenrandy@gmail.com

## Artistic Directors

Vincent Keith  
vincent@mascularmagazine.com  
CJ Brume  
cj@mascularmagazine.com

## Publisher

Mascular Magazine  
info@mascularmagazine.com

## Design

Vincent Keith  
vincent@mascularmagazine.com  
CJ Brume  
cj@mascularmagazine.com

## Advertising

ads@mascularmagazine.com

## Submissions

submissions@mascularmagazine.com

## Contributing Editors

Randy Addison (brazenrandy@gmail.com); Beranrd André (andre.bernard@skynet.be); Ron Amato (ron@ronamato.com); Peter Andres David Arenas (davidbrenas@gmail.com); Jonathan Beaver (jonathonnb@gmail.com); Gian Paolo Bocchetti (gpbistantanee@yahoo.it); William Davide Brio (williamdavidebrio@gmail.com); Alejandro Caspe (info@alejandrocaspe.com); Tom Calloway (tom.calloway.photography@gmail.com); Rick Castro (antebellum@earthlink.net); Aleksei Dem (aldon@yandex.ru); Bruno Demay (touwma@gmail.com); Domasan (dominantasn@yahoo.com); Thierry Ferreira (ferreirathierry@neuf.fr); Brian Fuddy (brianbfuddy@yahoo.com); Tim Gerken (Tgerken11@gmail.com); GianOrso (gianorso@gmail.com); Dylan Hodgson (dhodgon01@gmail.com); Jason Jackson (theerotieseproject@gmail.com); Eenaar Kumar (eenar\_6@hotmail.com); Chris Lopez (chris@chrislopezportfolio.com); Paul Lorenz (paul.lorenz1@gmail.com); (Garrie Maguire (g@garriemaguire.com); Joe Mazza (joe@joemazzaphotography.com); Les Oursons (onlyfans.com/lesoursons); Feder Parra (fparralacruz@gmail.com); Patrick Potie (hairybear120-photographe@yahoo.com); Roozbeh Ravar (roozbehavar@gmail.com); Tim Riddle (JDXXCAPTURE@gmail.com); Ross Spirou (ross.spirou1@gmail.com); Maximus Spragovsky (woofgalaxyofficial@gmail.com); Mack Sturgis (macksturgis@gmail.com); Stefan Tobias (stephan.tobias@email.de); William Cricket Ulrich (azurecricket@me.com); Julien Van Aken (Julienvanaken@gmail.com); Cor Windhouwer (cor.windhouwer@outlook.com)

Cover Photo: From the "Visual Documentary of BDSM" series.

by : Jason Jackson

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For further information please contact:  
info@mascularmagazine.com

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# MASCULAR MAGAZINE

*Celebrating masculine art and  
the men who create it*



What an honor to be the guest editor for this issue of Mascular Magazine. Welcome to issue 33, BOUND. For years I looked to Mascular as an inspiration and benchmark, so to find myself here as guest editor is truly a dream come true. I chose the theme Bound, as the concept is so powerfully present in my own work on so many levels, from the obvious to the esoteric. And so it seemed like a broad heading to invite you to share your own experiences and art.

And in the spirit of sharing, I want to include some of my thoughts on the content of this issue. First of all, I was really impressed as the submissions started rolling in from all over the world. This kind of broad representation speaks to the universality of the theme and really excited me right away. The assignment was to consider the concept of Bound, and how it might weave itself into our work, reflecting how raw or

nuanced interpretations could manifest themselves artistically. The literal images of men caught or tied or in complete submission are beautiful reminders of power exchanges that enrich many of our relationships. The pure sexuality of vulnerability and domination is so beautifully evident. Some of the more abstract submissions challenge us to question our place in the world around us, and how we are tied to that world. And there are images that remind us of inner struggles, the battles that unfold entirely within us.

As the guest editor, Vincent gave me full autonomy in selecting images, so just a word about my thoughts on the process. Within each submission, I selected images based on three criteria:

1. Which images best apply to the theme of Bound.
2. Which images work better together and create impact.
3. Which images tell a story as a group.

Someone else might have chosen differently, but I'm really proud of how the whole magazine came together, with not a single wasted page. The whole is greater than the sum of its parts. Why? Because we have tremendous talent in these submissions, each page a strong link in the chain that pulls the viewer in. Furthermore, I hope you'll feel good about trusting me with your work, and that I treated it carefully and thoughtfully.

Thank you again Vincent! I'm so proud!

Boundfully yours,  
Randy Addison



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# MEN MEN MEN

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RANDY ADDISON  
**HEROIC PORTRAITS**

RandyAddison.com

# MASCULAR

APPAREL

## THE MASCULAR T-SHIRT

# MASCULAR



BRUNO DEMAY

**MASCULAR BOUND**

'Images d'Expressions'

by

Bruno Demay

[Mascular Shop on Redbubble](#)



YOU CAN  
ORDER YOUR  
T-SHIRT FROM:  
[RedBUBBLE](#)



MASCULAR



Nickie



## THE TIE THAT BINDS

*RANDY ADDISON*

Blest be the tie that binds our hearts in Christian love. The fellowship of kindred minds is like to that above." I am bound to a Methodist austerity from my childhood, made manifest here in the form of translucent wrapping as a means of storytelling. These photos of Ben are set in a dark basement, the recesses of the mind. The light illuminating him represents the omnipresent, watchful Almighty. And his ties are merely symbolic, insufficient to bind him to anything in a physical way. But what they do accomplish: they reveal ... and they

hide ...and they tether ... and they define his relationship to elements of faded memories. As strong as the body and the mind can be, the past will always find a way to influence the present.

In our community, we explore this in so many ways. We eroticise it and we revel in the power exchange. Because what binds us also reveals us, to others and to ourselves.

The fellowship of kindred minds.











## CHAINS FREE

*MAXIMUS SPRAGOVSKY*

Joe Pessa and I worked on his version of superhero after Joe shared his tremendous life story to me. He didn't want to be a total superhero per se but he wanted a certain look that would depict him as a powerful being. More to come...

After reading Joe's autobiography I came up with an idea to depict him as a supernatural being but leave his face and chest open. He is a part a Leather community and a proud member of a Bare Chest calendar. His story of adversity is very inspiring.

Initially the pose was different but I wanted to show off his personality and that beautiful smile from a different angle. This way you can see a man who is liberated from the shackles of previous restrictions in his life. Joe agreed with this new pose and I can't tell enough how much I loved working on this piece. Joe is a true survivor!





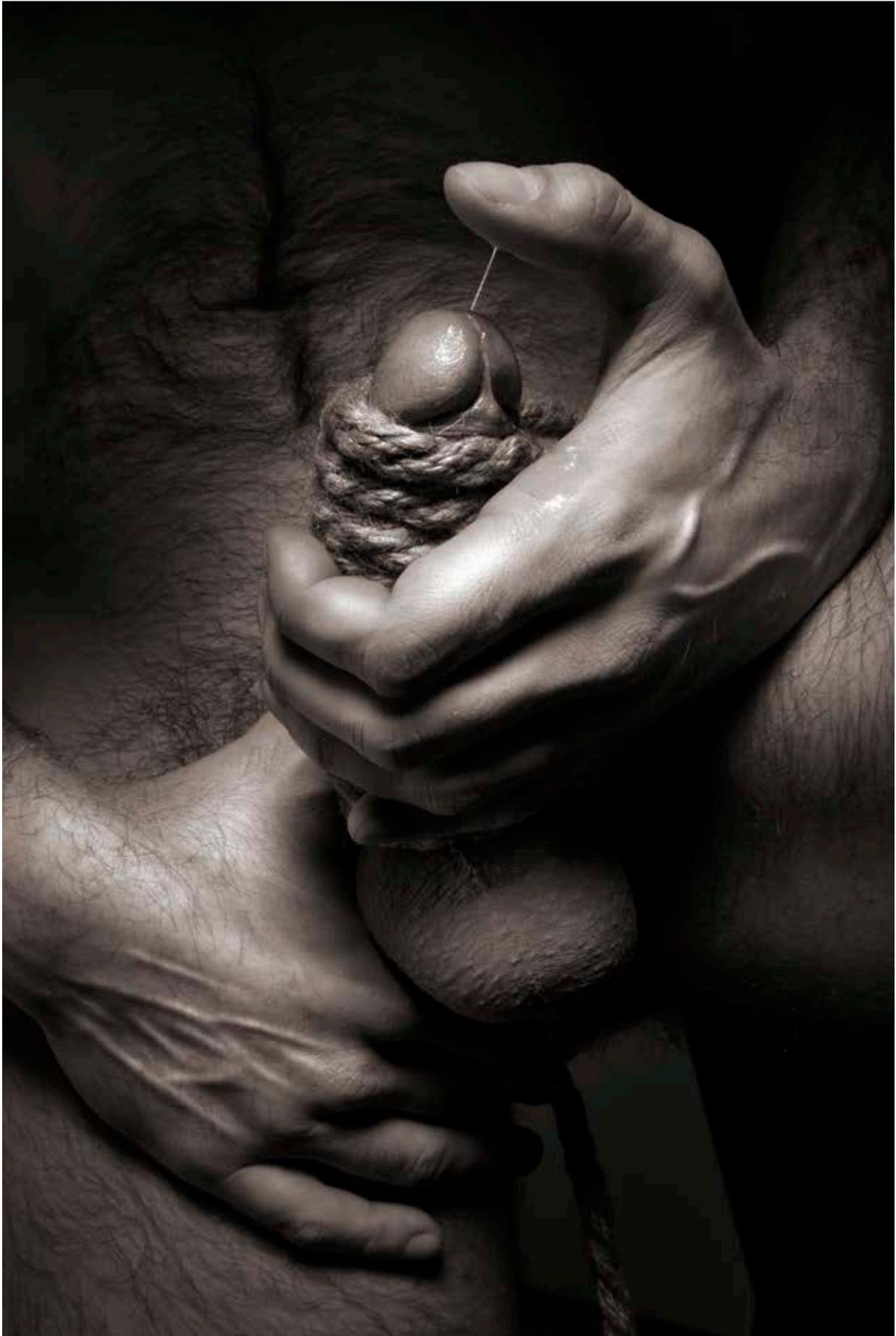
## BOUND BY FETTERS

*Photography: Vladimir Gorokhov  
Model: Aleksei Dem*

Beauty is always bound by fetters. People always want to stick it in some of their own, understandable to them, frames and boundaries. But beauty has no limit. It is different for everyone, and discussing it means fighting with yourself and not accepting yourself. Throw off the shackles, untie the ropes. Touch the beautiful.













## PERCEPTION, 2019 - ONGOING

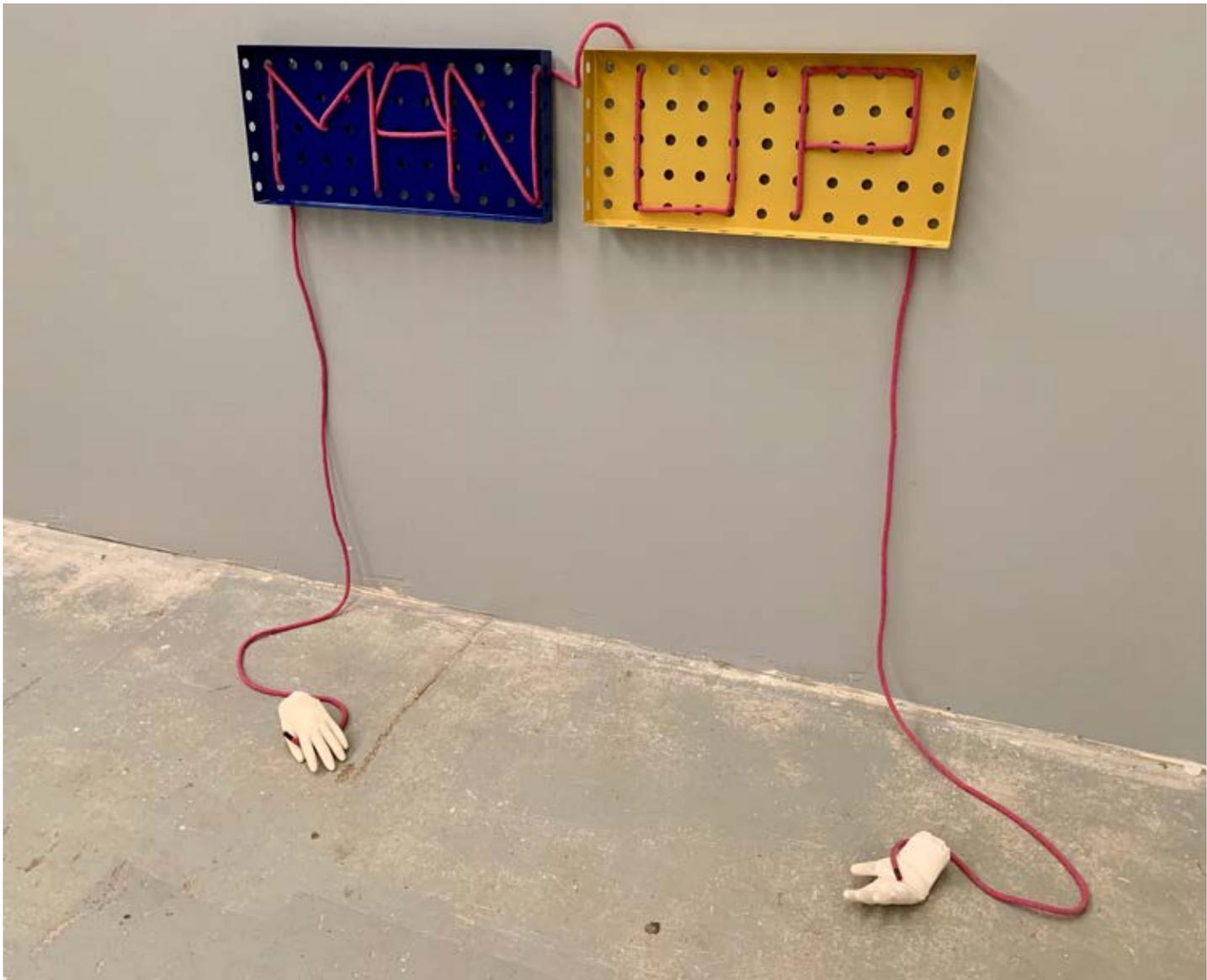
*JONATHAN BEAVER*

My current practice stitches and blends language, words and motifs that connect, root and bind us to places and to memories- are they fixed? Shared vocabularies, phrases and referents can give us a sense of community, a sense of belonging and means of reaching out. Recently, my work and current projects have taken on a new line of enquiry- perception- what society's viewpoint of the LGBTQIA+ community is and are we bound to those expectations. I challenge the notions and stigma of what it is to be an acceptable 'gay'. Whether to survive day-to-day; we perform and mold ourselves in our jobs, to our families, friends, lovers and the general public.

*You can see more of Jonathan's work on Instagram @jonnyxstitch and at [jonathonbeaver.com](http://jonathonbeaver.com)*



OUR TRUE  
INTENT  
IS ALL FOR  
YOUR  
DELIGHT







## JOSH'S FIRST TIME

*Joe Mazza*

I have been exploring themes of vulnerability in my work with men for many years. To me, there is nothing more vulnerable than bondage; There is a real trust between the photographer and the model. Josh was a neighbor of mine and we had been chatting and learning about each other for over a year before he mentioned wanting to explore this side of himself in front of my camera. It was his first experience being bound and at the mercy of another man and you can tell by these shots how much he enjoyed the experience!

You can see more of Jason's work at: <https://fotoenzo20.tumblr.com/>













## THE FIGHT WITH THE RED THREAD

*FEDER PARA*

In Japanese mythology there is a prevailing myth (also Chinese mythology) that makes references to human relationships, where people would be predestined by a red thread that the gods tie to the little finger of those whose object is to meet in life. Legend states that those who are united by the red thread are destined to become soul mates, and will live an important story, and no matter how much time passes or the circumstances they are in life. The red thread can become tangled, stretched, taut or frayed ... but never break ...









## ENLIGHTENMENT

*Chris Lopez*

The "Enlightenment" series is a tribute to contemporary classicism where I play with classical estheticism with a current look, a contemporary feel in these days where the struggles and passions in our day by day life make us all "Saints" in one way or another.

This is an homage to that sanctity within us.

My studio photography has been always the raw material for my artwork (painting, drawing, watercolor), in these series I wanted to play with the photography in a way that they look like my acrylic and stucco paintings with a different emotional final result.













## ÁTAME

ALEJANDRO CASPE

Átame, como el cazador que ata a su presa, para no dejarla escapar.

Átame, hasta que me sangre el cuerpo y no me puedas olvidar.

Átame, de la manera más salvaje, que me obligue a desearte.

Átame, hasta que sientas que mi aliento se va muriendo poco a poco.

Átame, como si fuera la última vez, que besas mis labios.

Átame, de la manera más violenta que me puedas dominar.

Átame, con fuerza, hasta que sientas que mi alma se desgarrar.

Átame, pero realmente átame, porque si no me atas como quiero que me ates, me alejare de ti y me perderás para siempre.

Tie me up, like the hunter who binds his prey, so as not to let it escape.

Tie me up, until my body bleeds and you can't forget me.

Tie me, in the wildest way, that makes me want you.

Tie me up, until you feel that my breath is dying little by little.

Tie me, as if it were the last time, that you kiss my lips.

Tie me up, in the most violent way that you can dominate me.

Bind me, tightly, until you feel my soul tear apart.

Tie me up, but really tie me down, because if you don't tie me the way I want you to tie me, I will walk away from you and you will lose me forever.













## MEAT

Dylan Hodgon

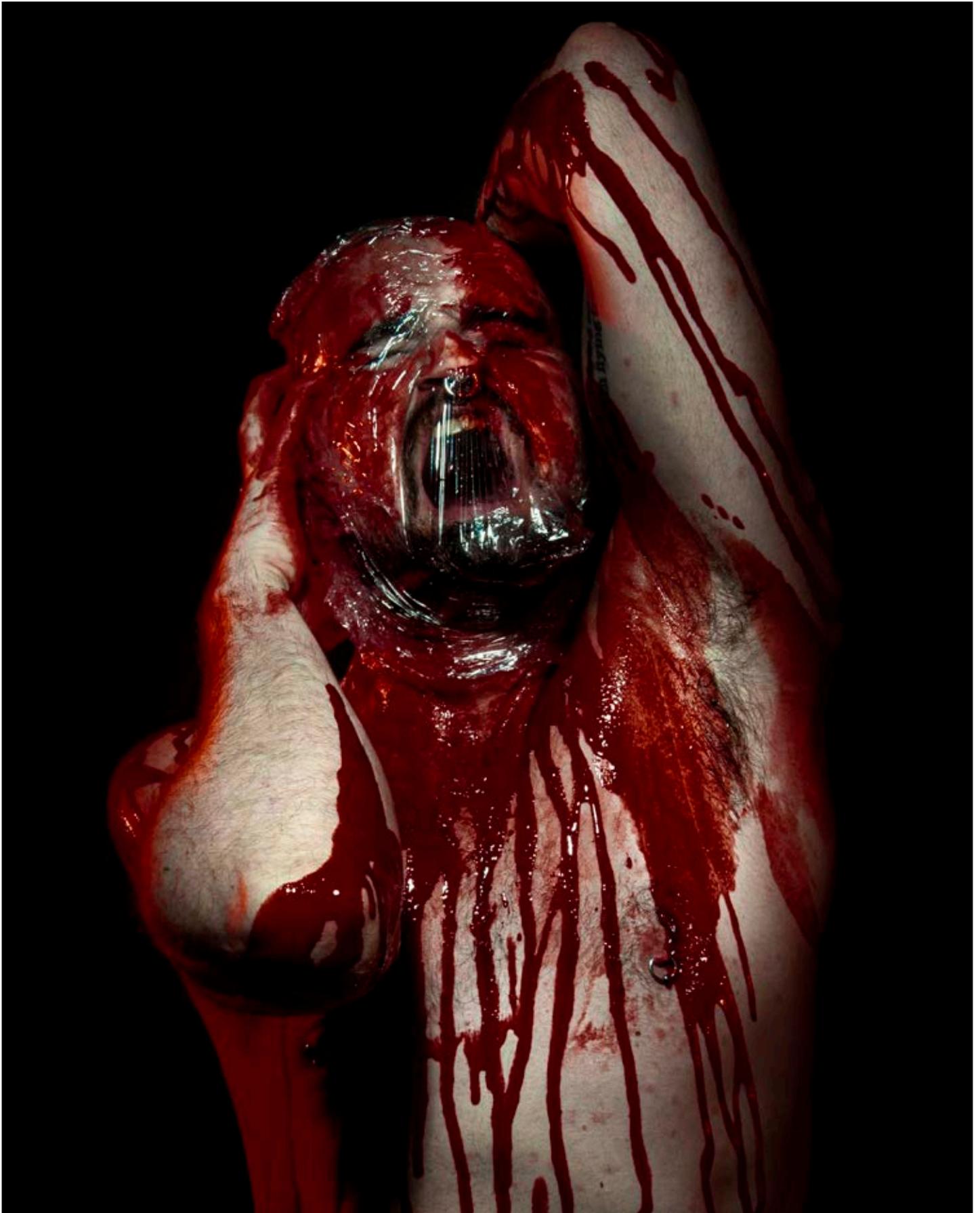
*MEAT* or “I am just a piece of meat” is a series of images depicting a model bound in torn, gritty film and covered in blood, posing in obscure, uncomfortable positions.

As these images are quite gory and macabre in nature, they are both confronting yet provocative which gives an uncanny sense of unease and discomfort.

One could say that the series could be a visual representation of the mental fatigue caused by the disconnect in the reverence of one’s peers and the lack of self-confidence, therefore being bound by how we should look and how we should present ourselves.

One could also say that these images are a visual representation of being “ogged” or “mentally undressed” as one can be made to feel in a day to day - being made to feel reduced to “a piece of meat” for others to simply look at then disregard as the next, better, prettier subject comes along.

However, I don’t want to specifically say what these images represent, rather leave it up to the viewer to discern what the pictures combined with the title of the image means to them. I strongly encourage anyone who has a differing take, message or commentary to get in contact via social media to discuss.













## ROPED

*BERNARD ANDRE*

ROPED is a set around a rope a friend forgot in my studio a few years ago. I mostly let people play with it and see how they interact with it. Some like to fight it others don't.













## GEBONDEN *BOUND*

*Cor Windhouwer*

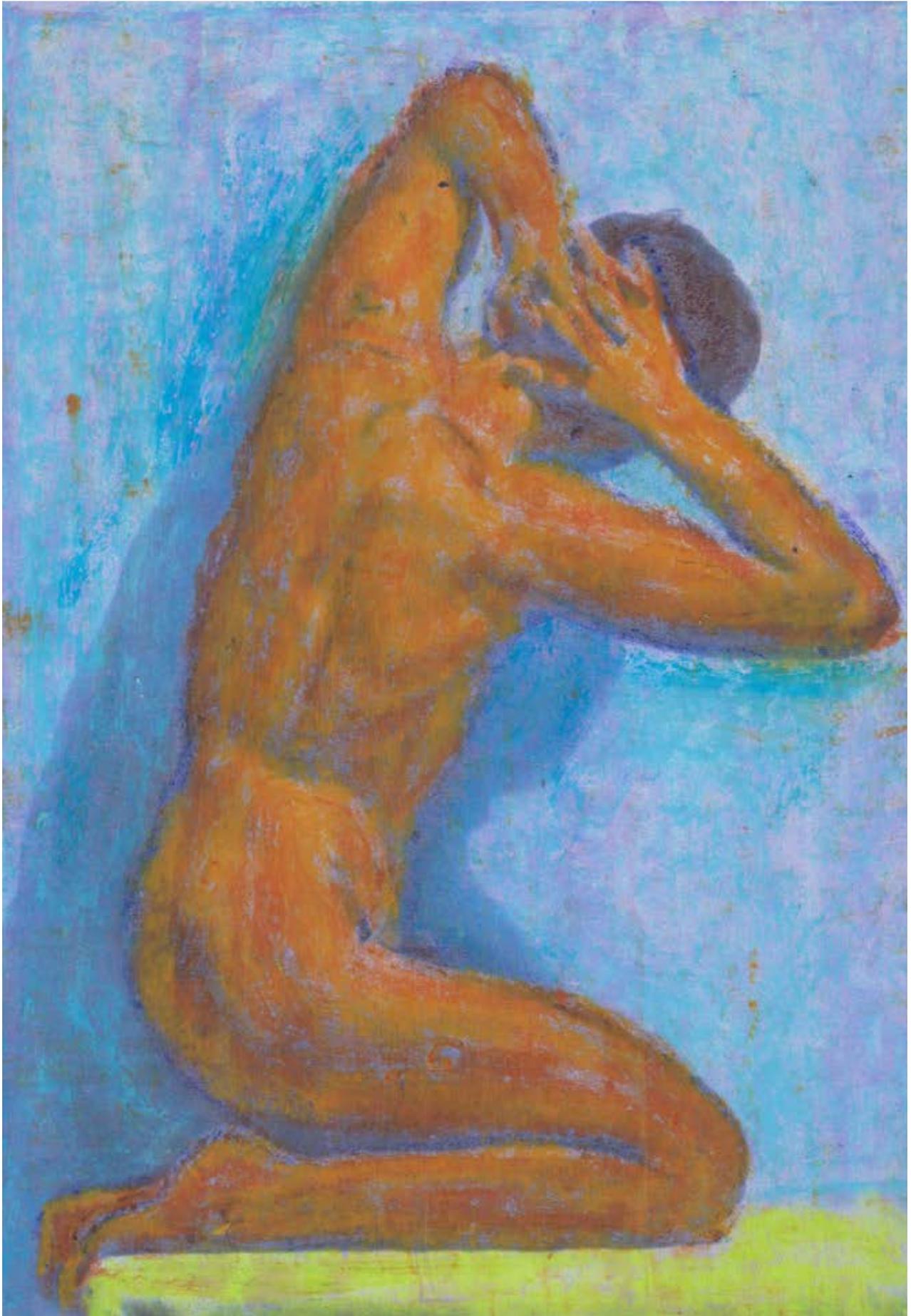
Het thema van de oproep tot inzendingen voor het nieuwe Mascular Magazine is 'bound'. Dus ik dacht, heb ik iets binnen dat thema, ja of nee? Ik heb wat vertaaltools op internet bekeken om te zien waar het woord 'bound' voor staat. En dus was het een Ja, ik kan mijn werk binnen het thema toevoegen. Omdat ik dit jaar ben begonnen met bewerken van enkele van de zwart-wit foto's uit een boekje uit de jaren 30 over het mannelijke lichaam, 'der mannliche korper', die ik jaren geleden op een boekenmarkt kocht heb.

Ik verplichtte, bound, mezelf om het aantal te gebruiken kleuren te beperken, en ook de grootte van de werken. Dus ja...de thema 'bound', gebonden, was mogelijk om mijn werk toe te voegen. Het boekje stamt uit een

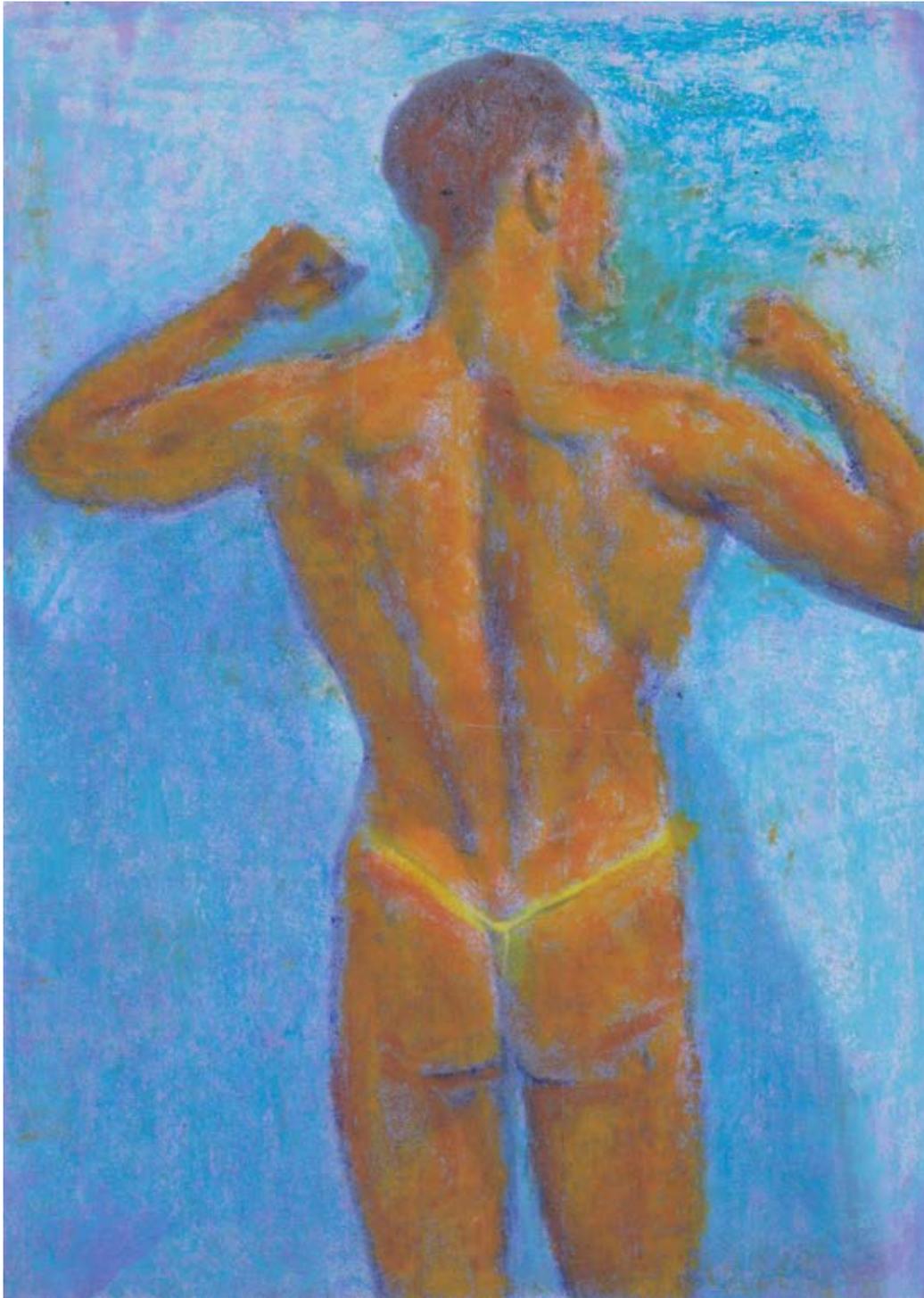
tijd dat er geen internet of homobladen vrij waren om te kopen zoals we nu hebben, dus homo's waren beperkt, lees gebonden, om dit soort boekjes te kopen om foto's van naakte of bijna naakte mannen te bekijken.

Nu met internet zijn er nauwelijks nog grenzen, of limieten, om mannelijke figuurkunst, naakt of gekleed te zien, zoals bij Mascular Studio en in Mascular Magazine. Dus als een soort eerbetoen aan alle modellen, kunstenaars en fotografen voor ons die niet in staat waren om mannelijke figuurkunst vrij te tonen zoals wij dat kunnen en doen, is dit mijn bijdrage aan deze editie, Bound!

*You can see more of Cor's work on Instagram @corwindhouwer*



PREVIOUS PAGE: DER MANNLICHE KORPER 14 (10)  
THIS PAGE: DER MANNLICHE KORPER 19 (4)



*The theme for the call to submissions for the new Mascular Magazine is 'bound'. So i thought, do i have something within that theme, yes or no?*

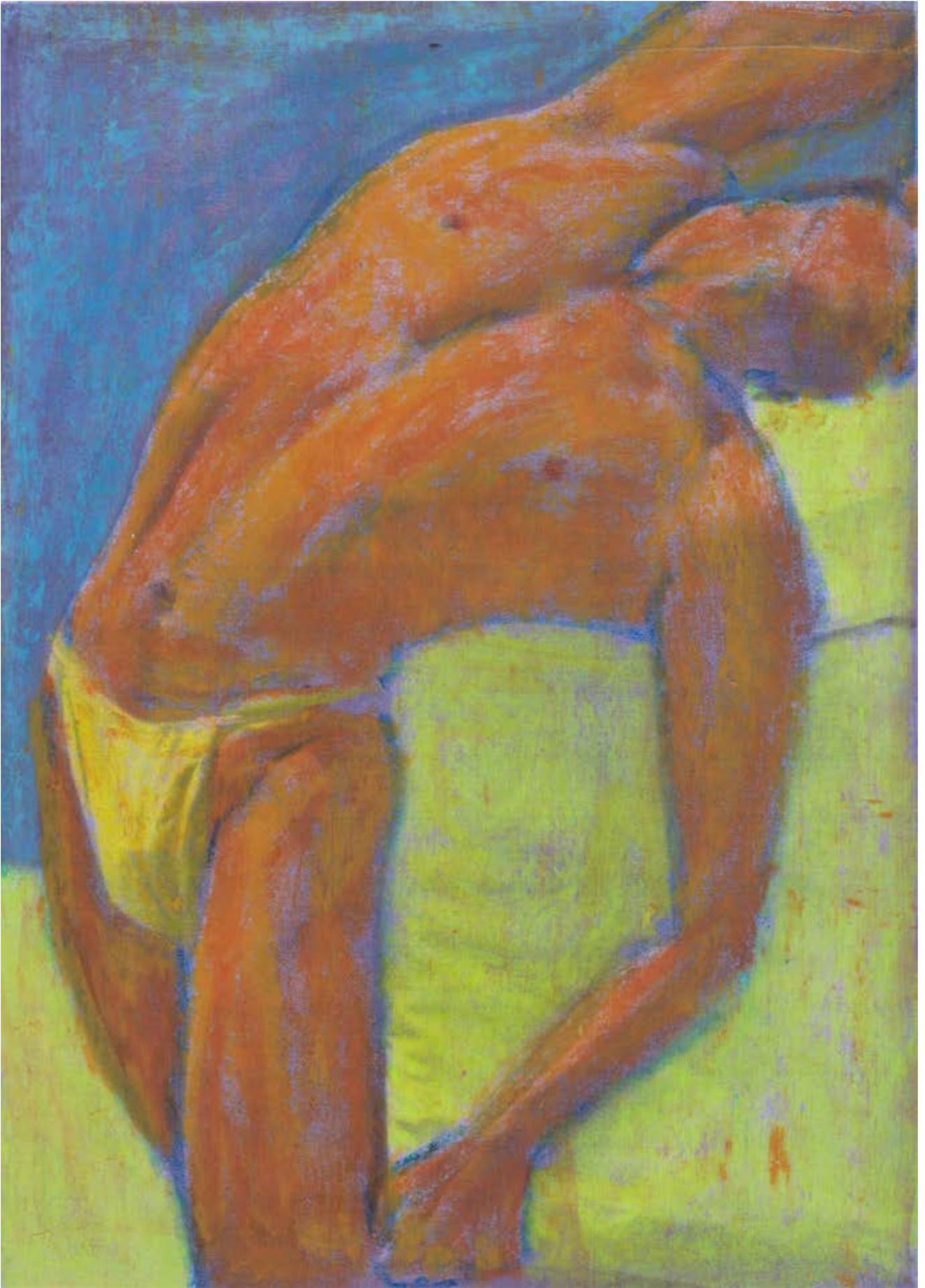
*Looked at some translation tools on internet to see what the word 'bound' stands for. And so it was a Yes, i can add my work within the theme. Cause this year i started on work on some of the black&white photo's from an 1930's booklet about the male figure, 'der mannliche korper', which i bought years ago on a book market.*

*I bound myself to limit the amount of colors to use, bound the size of the works also. So yes, the theme bound was possible to add my work. The*

*booklet is from a time there was no internet or gay magazines freely to buy like we have now, so gay people where limit, read bound, to buy these kinds of booklets to watch photo's from naked or barely naked men.*

*Now with internet there are hardly any boundaries, or limits, on show male figure art, naked or dressed, like at Mascular studio or in the Mascular Magazine.*

*So as some kind of tribute to all the models, artists and photographers before us who where not able to show freely male figure art like we can and do, this is my submission.*





## HIM

DAVID ARENAS

Inspired by a poetry collection titled, “The Idea of Him” by Charles Flowers and a suggestion from a photo professor who many years ago told me to “find something about the person you’re photographing to fall in love with”, I’ve carried a note with that suggestion in my camera cases since, so whatever camera I’m using I have that reminder.

It is that notion of falling in love with an aspect of a person that binds me emotionally and in memory to the image, the idea of him/them that I have created in my photographic reality.

Yes, the images that I’m submitting do have a literal example of being physically bound but they also have the underlying vibe of an emotional bind that creates nuances in the images that speak to the intellect and intuition of the viewer. A larger question that I ask myself is, “Am I finding pieces of them to fall love with and together they make a whole person or am I finding and exploring pieces of myself that I wouldn’t recognize outside of my studio?”





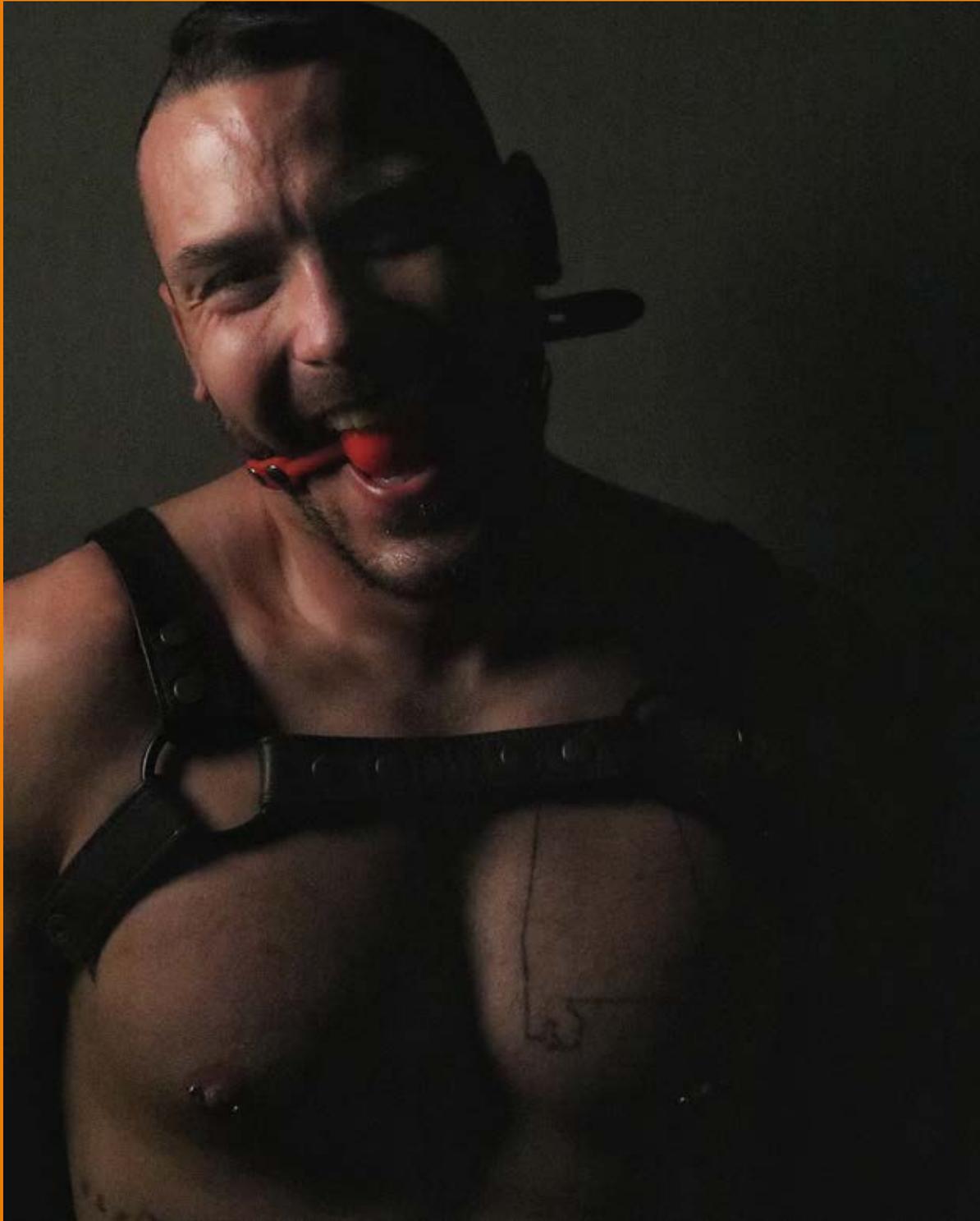












## LOVE IS BOUND. LUST IS BLIND.

*TOM CALLOWAY*

Be it good or bad, love compels us to connect with other men in ways that might help us grow, or tear us apart. We make connections blindly and find ourselves bound by relationship tethers that feel comfortable at times and uncomfortable at others. My photography was inspired by that tension – the figurative ropes - that men want and despise when they fall in love or in lust.

*You can see more of Tom's work on Instagram at: [@tom.calloway.photography](https://www.instagram.com/tom.calloway.photography)*













## BOUND TO RETURN HOME FOR SPRING FESTIVAL

GARRIE MAGUIRE

Although this body of work looks very literal there is more at play. I was living and working in Beijing. I was showing work to a friend and he fixated on the bondage and said that is how he feels when returning to the expectations of his rural family, but he said it was more cartoonish. He reverted back to himself as an adolescent. They could not see him as he is now, just the expectations they have for him, marriage, children being wealthy enough to give them a great retirement. Worse he told me, being gay was like being naked and hoping no one will notice. We agreed to meet again and make some photographs, as I had seen Korean eye patches that had cartoonish eyes which I thought would be good. This project commenced while I was Artist in Residence at Red Gate Gallery, continued during my residency at 3 Shadows Photographic Arts centre in 2011. I pursued the project until I left Beijing a few years later.

With these images, I have set the viewer up to have changing attitudes to the images and subjects. They should be humorous, uncomfortable and unsure of erotic intent.

You can see more of Garrie's work at [garrie.xyz](http://garrie.xyz)



PREVIOUS PAGE: BOUND TO RETURN HOME FOR SPRING FESTIVAL | 1  
THIS PAGE: BOUND TO RETURN HOME FOR SPRING FESTIVAL | 2











## ALCOHOLIC LOVE

GIAN PAULO BOCCHETTI

Avevo l'odore misto di alcool e tanto amore andato a male.  
(Charles Bukowski)

Il nostro amore alcolico è finito .

Il mio corpo ansioso delle tue carezze andate ha sostituito la bellezza  
di un amore con i legacci della nostalgia affogati nell'alcol.

Ho danzato con il ricordo ebbro di assenzio. Esausto mi sono  
addormentato. Ora è tutto chiaro, mi sono liberato del tuo ricordo e  
dell'ebbrezza e posso tornare a vivere.

*I had the mixed smell of alcohol and a lot of love gone bad.*

*(Charles Bukowski)*

*Our alcoholic love is over.*

*My body anxious for your lost caresses has replaced the beauty of a love  
with the bonds of nostalgia drowned in alcohol.*

*I danced with the intoxicated memory of absinthe. Exhausted I fell asleep.  
Now everything is clear, I got rid of your memory and intoxication and I  
can go back to life.*













## BOUND BY LAW

*Ron Amato*

In January of 2017 I went into the studio in an effort to express my feeling of impending doom of what would come with a Donald Trump administration. My feeling of dread was not just for my country at large, but more specifically the American LGBTQ community. I saw the people Trump was surrounding himself with and knew it didn't bode well for us. The most obvious signal was choosing Mike Pence, a staunch religious zealot and infamous homophobe, as his Vice President. Unfortunately my fears became reality. As compiled by the GLAAD Accountability Project, the administration took dozens of hostile actions toward the LGBTQ community during its four years.

My resulting photography project, *Gay In Trumpland*, was a visual expression of those actions' efforts to divide us and prevent us from living fully realized, healthy lives with the partners of our choice.

However, as with much of the damage done by four years of Donald Trump as president, the hostile environment lives on in state legislative bodies across the country. As reported by the Human Rights Campaign, 2021 is slated to become the worst year for LGBTQ state legislative attacks. An unprecedented number of states are poised to enact a record-shattering number of anti-LGBTQ measures into law. This has caused me to go back into the archive of *Gay In Trumpland* images and create a new edit of all never-before-seen photographs for this collection, *Bound by Law*.

















## VISUAL DOCUMENTARY OF BDSM

*JASON JACKSON FOR THE EROTIESE PROJECT  
FEATURING MASTER JOSHUA AND MARCO NAPOLI*

There is a barrier that exists for many men. A barrier that makes it difficult for them to give in, to give up and to submit. The power dynamic that results in the domination of one over another is traditionally a concept associated with the rigid male/female framework and ideology. To completely let go is not in line with the traditional concept of MASCULINITY. Most of us are BOUND to this expectation.

In 2018 I was fortunate to meet Master Joshua, one of the founding members of the Kink Collective. The Kink Collective is an ever expanding leather family who are mutually committed to each other. They are BOUND together with the common belief that PEOPLE come before KINK and nurturing that individuality is paramount when practicing the

BDSM/kink/fetish lifestyle. Those meaningful connections result in a deeper understanding and respect for each person's individuality. As a result the KINK becomes a natural extension of who they are and forges a deep bond between everyone in the Collective.

I was able to witness this when Master Joshua generously agreed to allow me to document a session between himself and a model/subject of mine Marco Napoli. Marco is no stranger to KINK and willingly agreed to take part in the visual documentary project. The images here are just a taste of what transpired. No poses, no script, just raw and spontaneous energy and emotion captured as it evolved through the course of the session. Enjoy the journey.





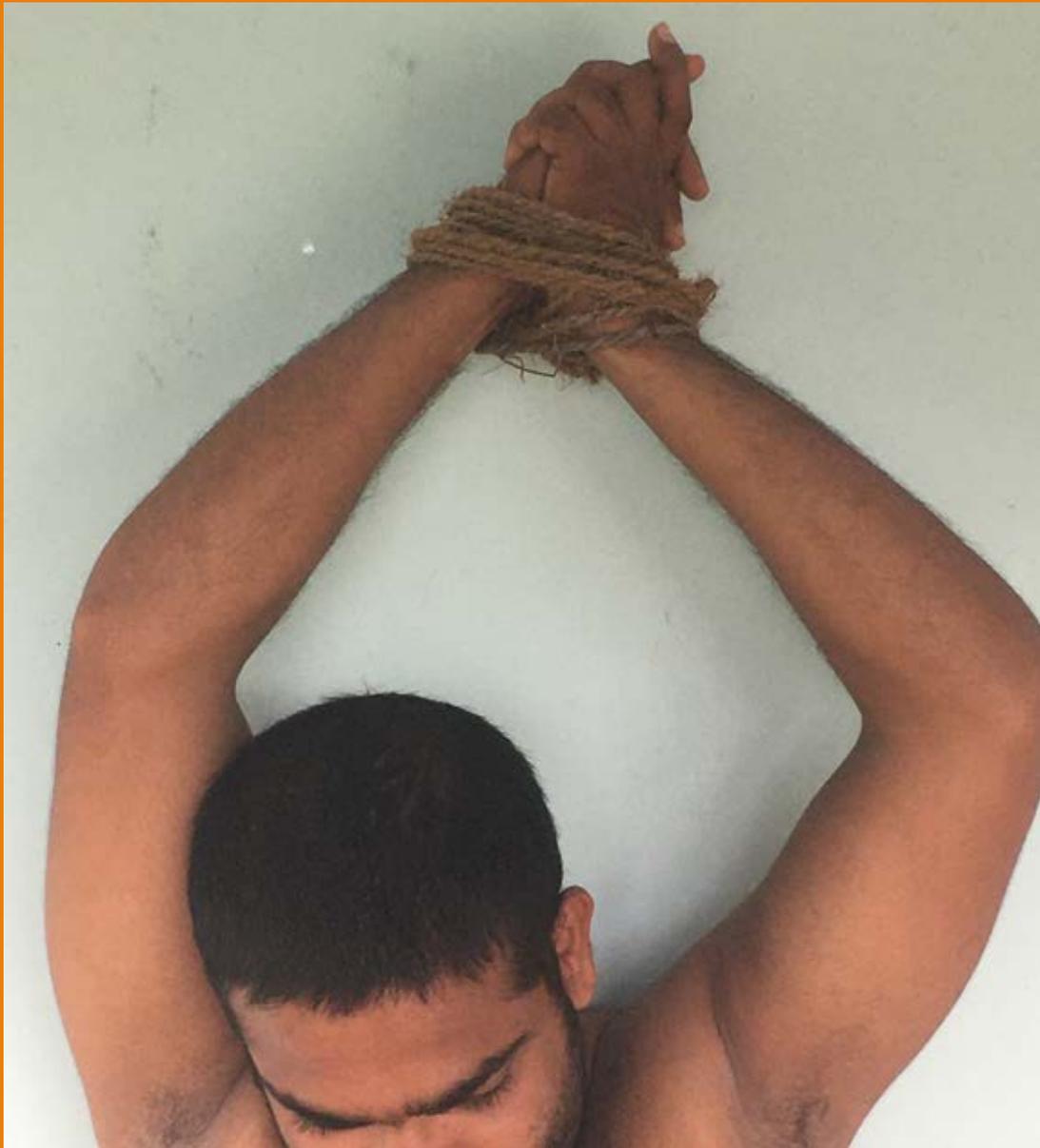












## BOUND TO LOVE

*EENAR KUMAR*

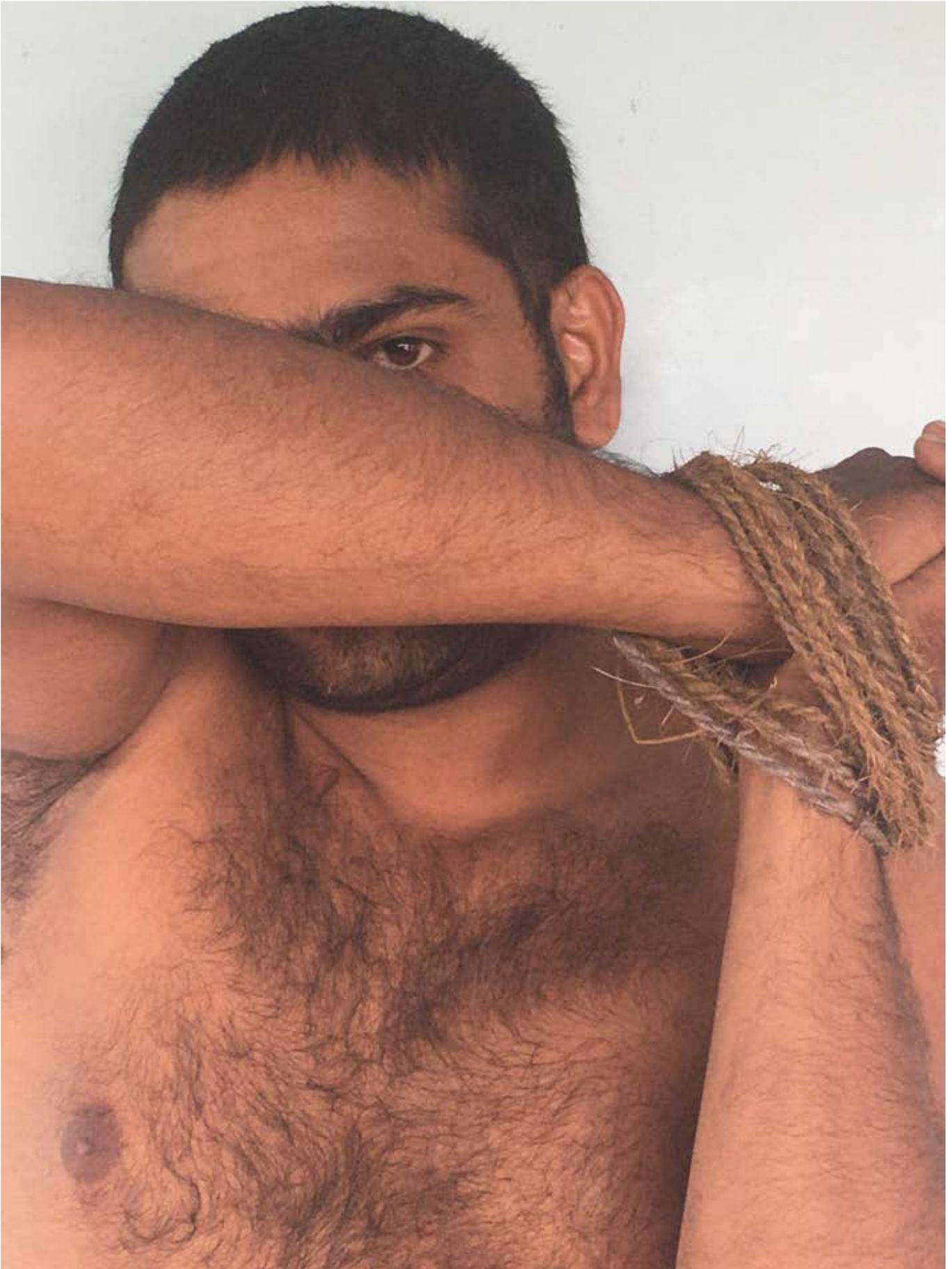
Growing up in a free country I had only stories told by older family members to go by about what it was like living in an India ruled by the British. Apart from the excesses of the Partition of 1947, no one seemed to have any horror stories to tell about our erstwhile rulers. My father even spoke of them with nostalgia (rule of law, clean streets, polished boots, short hair), there was no rancour that I could detect. I even suspect that when he ran away from home at nineteen and got his first job at a timber merchant's his relationship with his employer, a "handsome, kind Englishman", was more than just a straightforward employee-employer one. I tried to pry more out of him but that's all my father was willing to say.

My sexual fantasies however were fuelled by an altogether different kind of excess. At twelve or thirteen I remember regularly bunking school and going to a seedy cinema with my "best friend" (yes, I had a huge crush on him but that's another story) where as long as we

had the ticket money the manager didn't care about letting underage schoolboys watch adult-only films. The film that made a lasting impression was a very bad one from Trinidad about how a white plantation owner sexually abused his half-naked black and Indian slaves (that the Indians were not really slaves but indentured labourers is something I learned later in life - it was hardly the subject for this exploitative film). For a long time after the images of men and women tied up and subjected to some really horrible things remained with me. I found pleasure in imagining myself as sometimes the perpetrator but more often the victim, blindfolded and bound and gagged. Luckily or not, I never found anyone to enact these fantasies with and now they are just a memory of my adolescence.

The photos I am sharing here are a mild version of the violent fantasy I had.

*You can see more of Ee nar's work on Instagram at: [eenar\\_6](#)*









## BEAR BOUND

*JULIEN VAN AKEN*

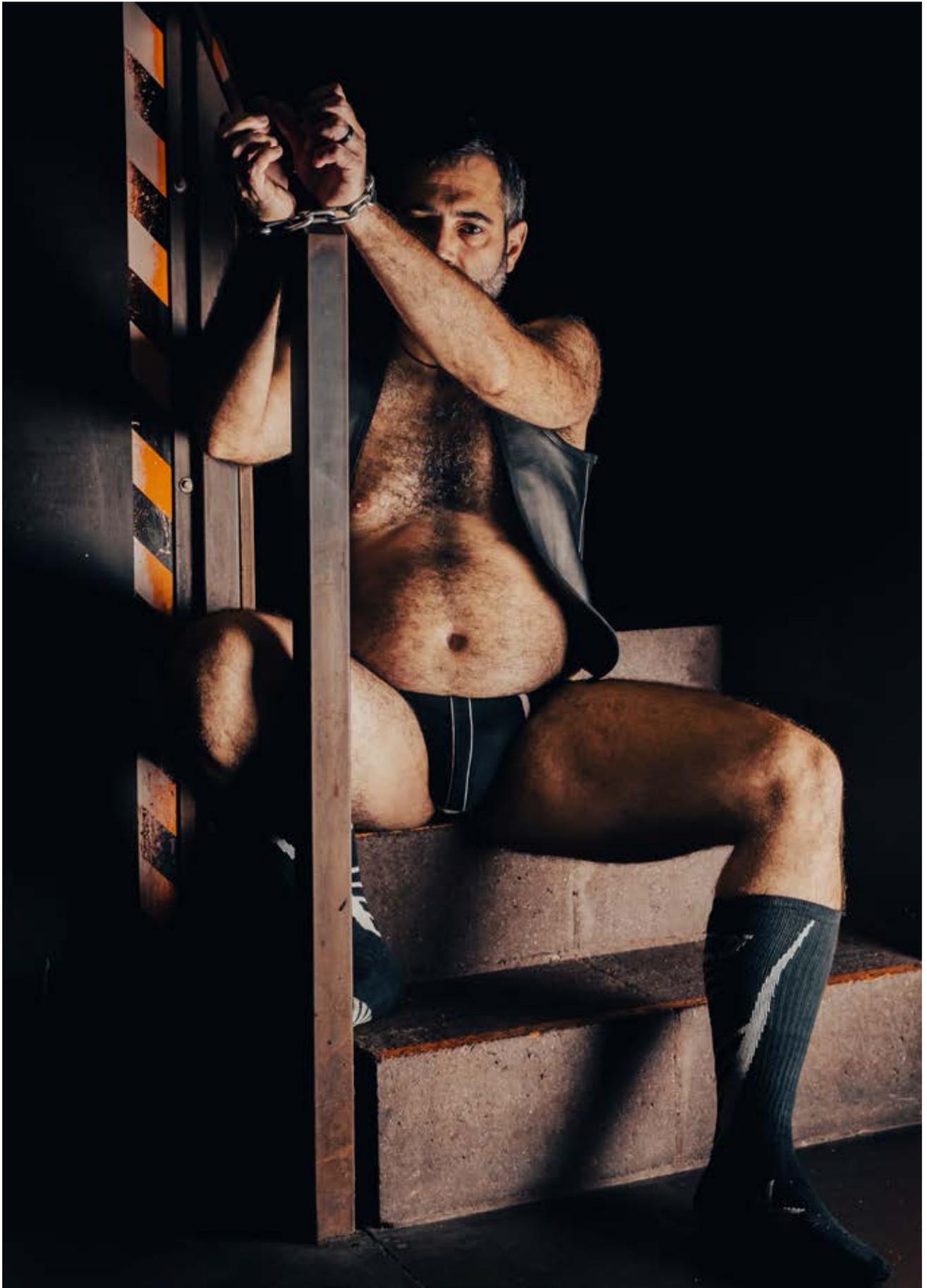
A mixture of hair, sweat and the excitement of being tied up helplessly in a conducive environment.

The project was made thanks to my models and mainly one of them who gave us the possibility to use the place. A big thank you for your art which is the Bound.

You can see more of Julien's work at [www.juva.photo](http://www.juva.photo)













## BOUND OR UNBOUND – THAT IS HERE THE QUESTION

PETER ANDRES

*No rope, nothing to fix. But bounds are present. Mental or spiritual. Sometimes one can see them as well directly in the pictures, sometimes not.*

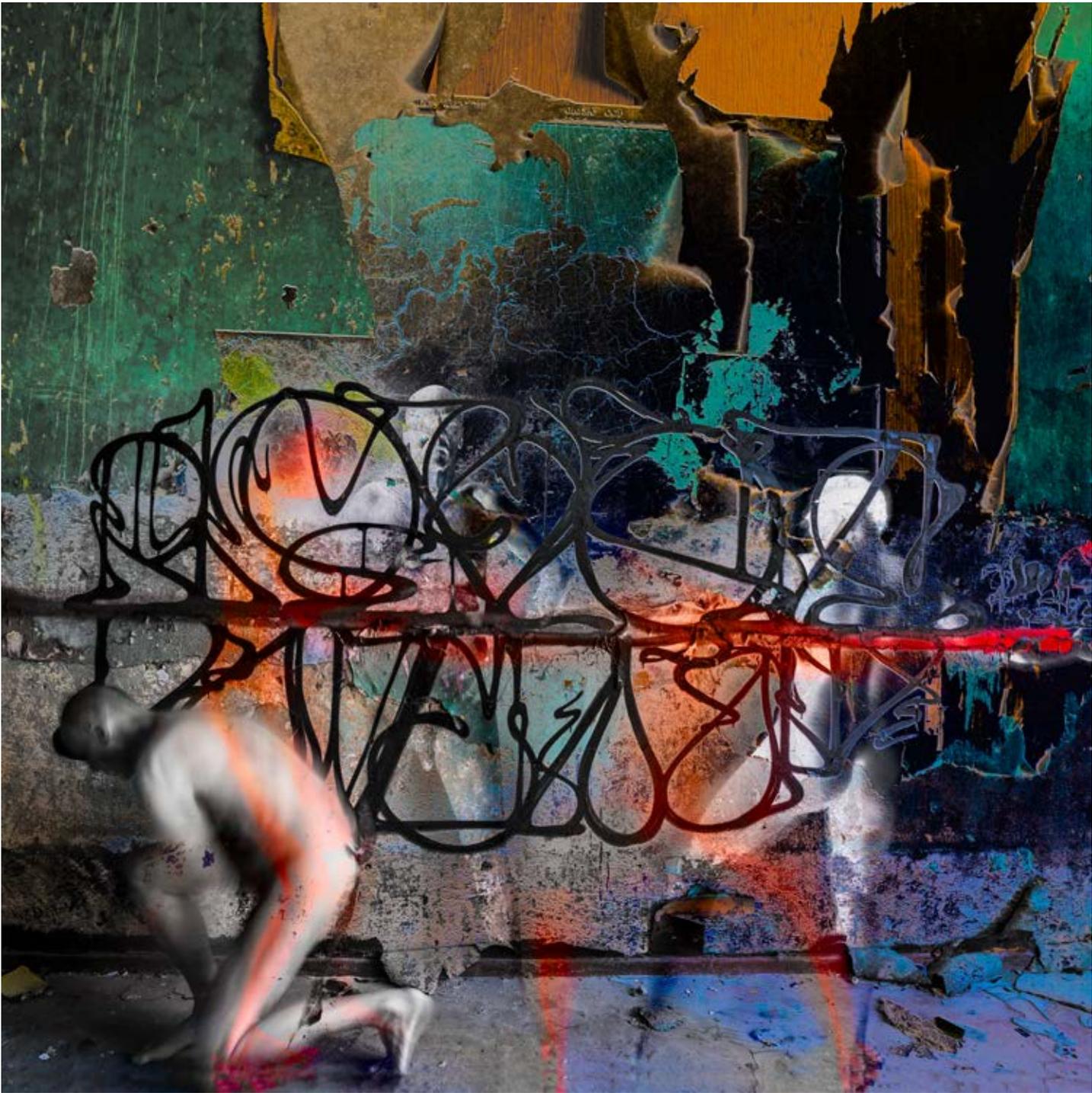
*Photos with naked men in abandoned places show extreme and wonderful contrasts. Such unreal situations unbound borders. This is even bigger when there are two men with a large age difference. That always encourages me to leave the comfortable place behind the camera and change to the front. There is enough space to help and play the game.*













## BOUND AND ATTACHMENT

*PATRICK POTIE (HAIRYBEAR120)*

Bound quel drôle de mot, mot qui veut dire:

- Lié :
- À qui ?
- À quoi ?
- Avec quoi ?
- Attaché :
- À qui ?
- À quoi ?
- Avec quoi ?

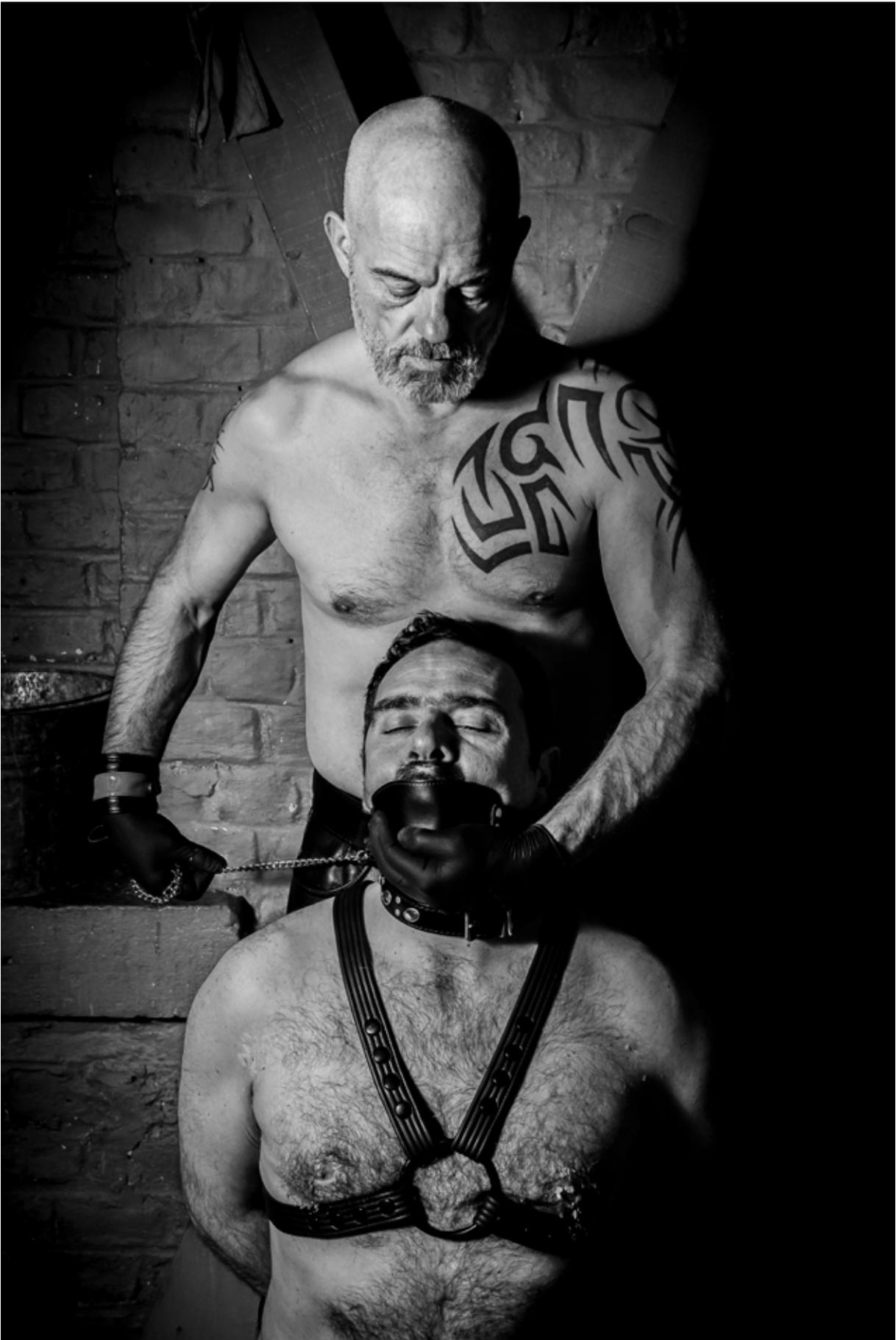
Les photos de cette série illustre ce lien, cet attachement en mettant en avant :

- Le bondage ;
- La soumission à son maître ;
- Les jeux d'immobilisation ;
- Le besoin du corps d'être lié afin que l'esprit s'évade ;
- L'amour entre un maître et son soumis.





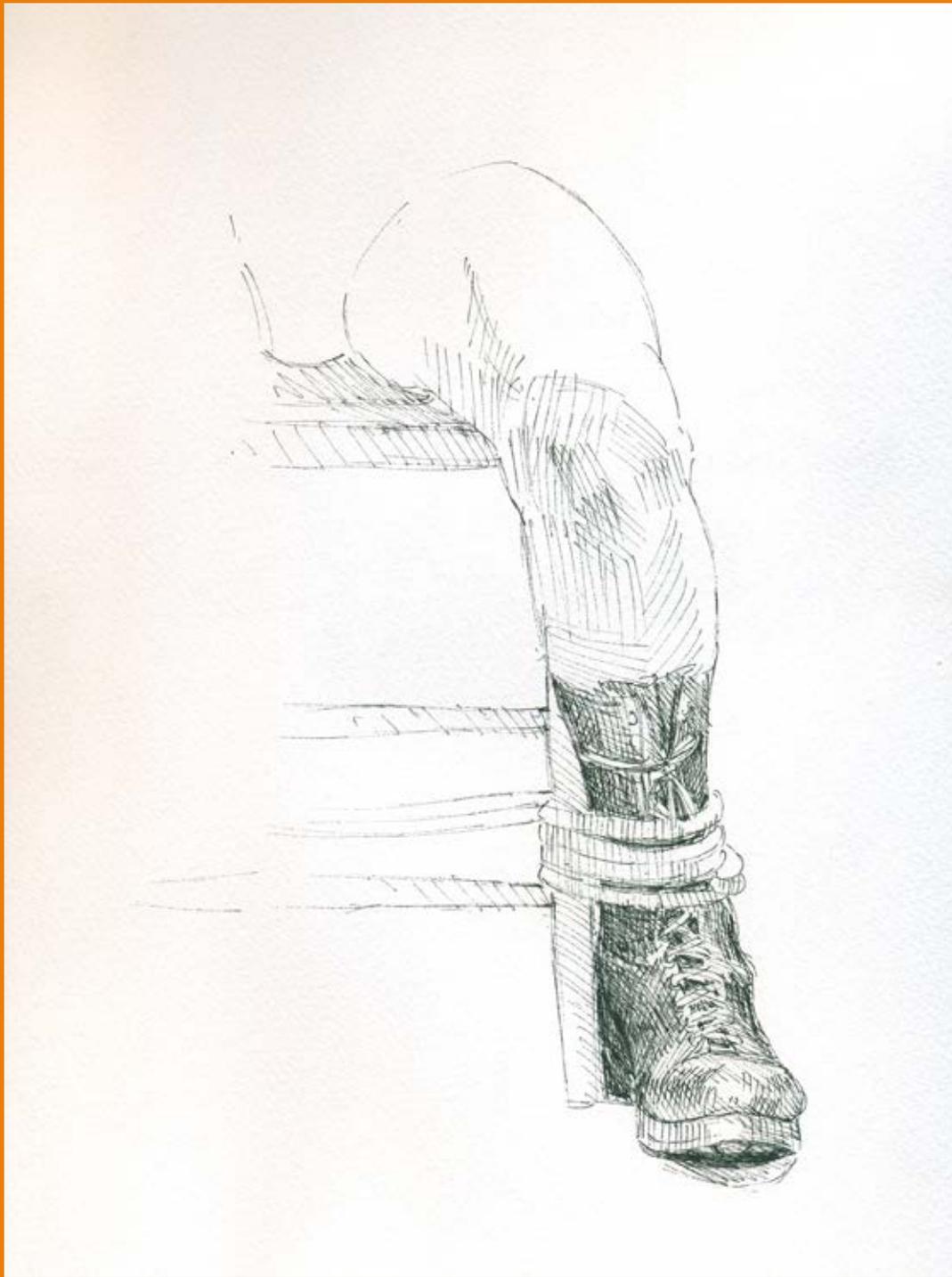












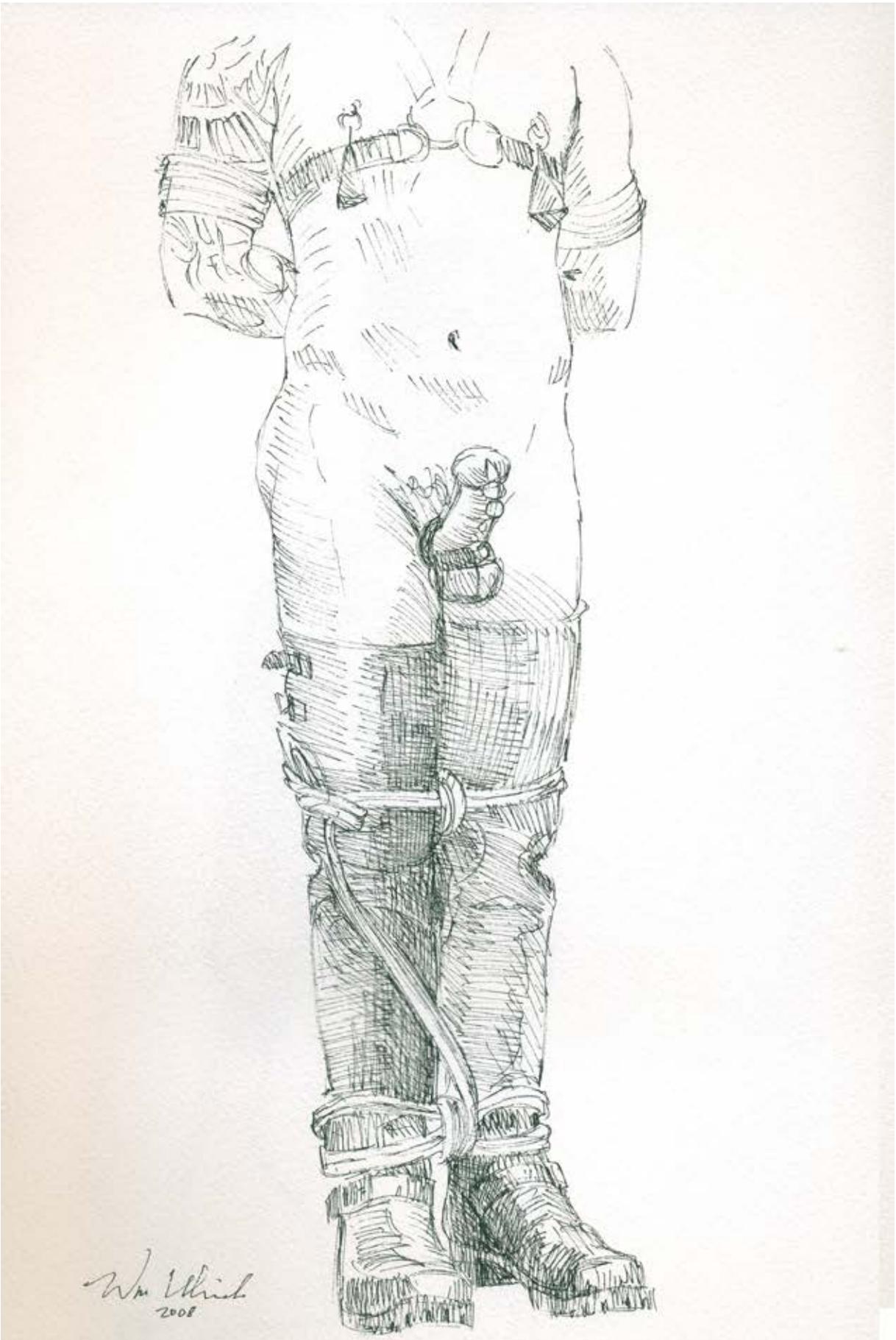
## BOUND BY THE PROMISE OF UNSPOKEN DELIGHTS

*WILLIAM CRICKET ULRICH*

These drawings are from my sketch group in San Francisco. The erotic fetish night is called Hot Draw. I've drawn all sorts of things there. I've enjoyed drawing bondage. The artistry of the knots, taut flesh, the arousal of the person being tied up all contribute to an erotic scene to draw. Boots are basic fetish gear and something I have really enjoyed drawing tied up or not. The drawings are all 20 minute poses and it's a challenge to draw everything in that time.

I've never experienced bondage myself, too afraid of being tied up and left too long. I would have to be really comfortable with somebody to let them do that to me. Bound by the promise of unspoken delights.









## RICK CASTRO: BONDAGE RETROSPECTIVE

*RICK CASTRO*

I consider myself a fetish artist with BDSM being an important component. For me bondage enhances the body by emphasizing the musculature and structure. It also creates a dramatic narrative with a forbidding sense of being, is darkly atmospheric and damn sexy. I've created bondage images since 1986, therefore decided to present a selection of images throughout the years. Please have at it.

*You can see more of Rick's work on Instagram: @castrick*



PREVIOUS PAGE: TONY POWERS HARD  
THIS PAGE: TONY WARD IN STRING BONDAGE















## BOUND BY MY LIMITATIONS

*Stephan Tobias*

Being bound can mean many things. Mostly we bind ourselves and are bound by our limitations.

These black and white pictures of me from a photoshooting with Berlin based photographer Andreas Maria Kahn in my eyes nicely reflect this idea.

Often it doesn't take more than a bedsheet to show us our limitations. Often there can be something joyful in them. We need to learn to live with our limitations as much as we can try to stretch them, in order to have a happy existence. If we do that world around us becomes an easy place to be in, whatever it looks like.









## IMAGES D'EXPRESSIONS

BRUNO DEMAY

À la lecture de l'appel à contribution pour le thème « BOUND », quelques images, quelques expressions et même quelques pratiques intimes fleurissent dans mon esprit. Il était donc évident que je propose ici quelques images. C'est tout naturellement que j'ai proposé ce thème à quelques modèles. Je vous livre ici des extraits de ma collaboration avec Yann et Alban. Vous y reconnaîtrez sans aucun doute deux des images qui me sont venues à l'esprit lors de ma lecture de l'appel à contribution.

*As I read the call for submissions for the theme "BOUND", a few images, expressions and even some intimate practices flourish in my mind. It was therefore obvious that I am offering a few images here. It was only natural that I offered this theme to a few models. I give you here excerpts from my collaboration with Yann and Alban. You will undoubtedly recognize two of the images that came to my mind when reading the call for papers.*













## DEVIOUS QUARANTINE

*Tom Riddle*

The quarantine allowed me to explore a side of me that I rarely ever acknowledge. I always wanted to enhance my skills in photography and capture erotic portraits. The quarantine allowed me to do just that. Bound is a production of that exploration.









## PJ BOUND

*Vincent Keith*

I've been giving some thought to how sexual themes are explored in art, and to what end. The depiction can never approach the intensity of the act itself. So, as artists, are we truly able to communicate the essence of sexual energy through our work. It strikes me that it all comes down to perspective, and different perspectives, or points of view, probably derive different things from engaging with erotic art. Naturally the artist has his motives – principally to communicate a greater truth through his work. The viewer seeks greater understanding and engagement through experiencing the work. That can be on an intellectual level, a physical level or an emotional level. The most successful works are able to connect on all three levels. But what about the subject?

During my shoot with PJ, I suggested that we try some rope work (and I readily admit that I am not master rope artist). He shrugged his shoulders and said why not, but that he had never done anything like that before. The look on his face told me that this was well outside of his comfort zone. But we had had a good shoot to that point, and he was inclined to trust me. PJ's sexual persona, to the degree I understood it, tended towards the dominant side of the spectrum – perhaps even all the way at its furthest reaches.

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





I started with PJ standing and took my time. I was mindful of the fact that this was not his thing at all, and at the same time, there was no point unless I could make the photos visually interesting. Just as I started, the music we were listening to got a bit darker and rhythmic. PJ went completely quiet. I would ask him if he was ok and he would nod or give a sort of “mmm hmmm” grunt. The energy in the room was very different. I reminded him that we could stop anytime he wanted. I then started taking the photos and saw that his massive frame in restraints was going to create some striking photos. From time to time I had to move him around as he needed my help because his feet were tied together. Neither of us wanted him to fall over.

At one point during the shoot I decided I wanted him on the floor – a position that he could not get into without my help or without falling. I held PJ as we both lowered his frame to the floor. In that moment he was completely vulnerable to me. Had I let him go, he would have fallen badly and hurt himself. He could tell that I had to work to hold up his large body. When he was on the floor, we both noticed, to our mutual surprise, that he had an erection. In a surprised tone, he said “I don’t know what’s going on man, but this is turning me on”. I told him not to worry and we

continued taking photos. He sustained his erection during the rest of the shoot, including when I stood him up again to try different poses.

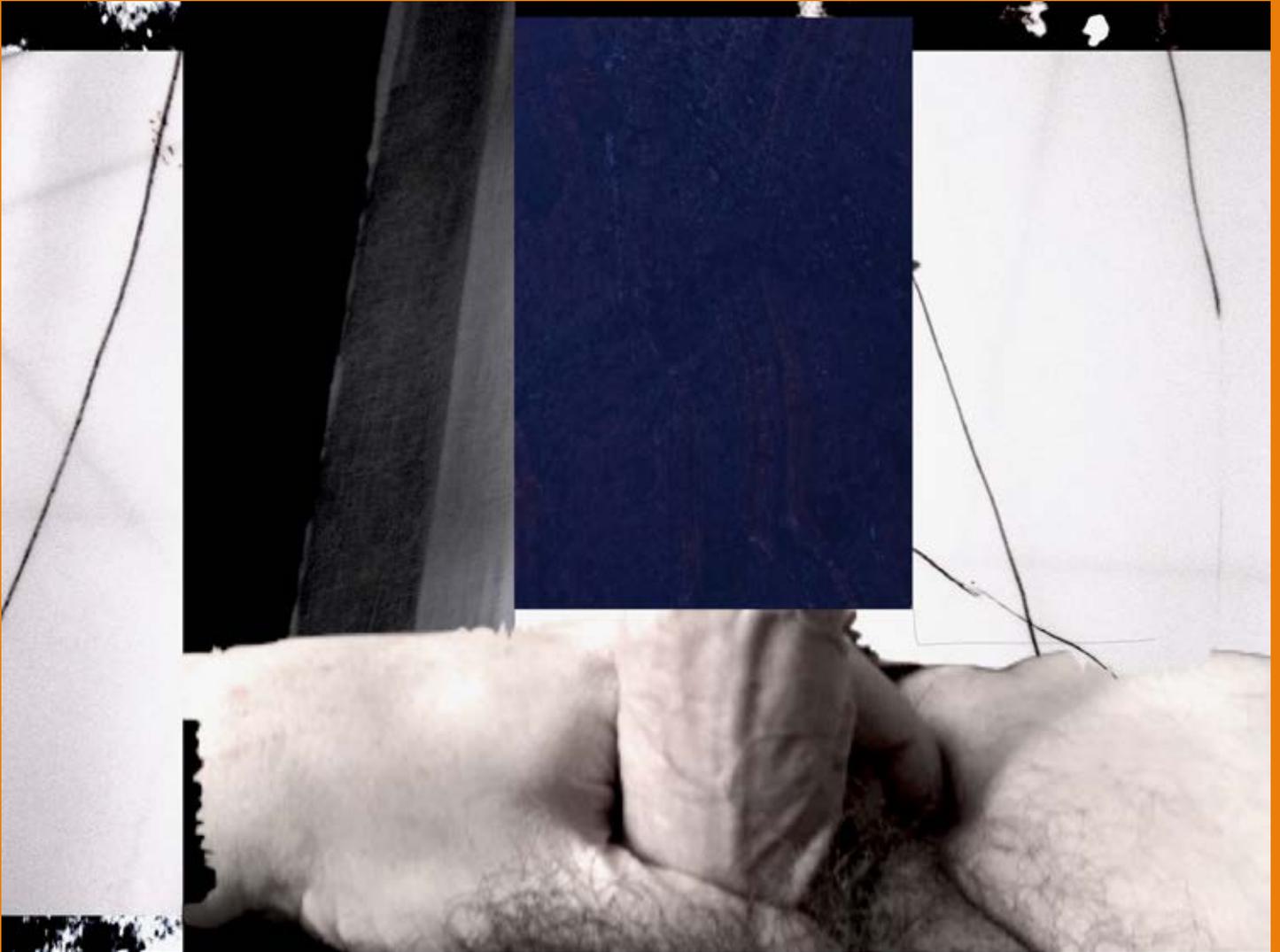
When I took the ropes off some half an hour later, he shook his head and took a deep breath. PJ had been through a completely unexpected experience. He said that he wasn’t use to this, and that he had never done anything like that before. I asked him if he had enjoyed it, and at first he said he wasn’t sure. Then he said “I was hard the whole time, so I must have!”

Throughout that part of the shoot, PJ wasn’t concentrating on the photos. I was. He was barely there at all, lost in some psycho-emotional experience he didn’t see coming. My take away from this is that for the model, it’s about the power transfer, it’s about being objectified (in a consensual way), it’s about letting go. So when I look at these photos, I now see something more profound. I like them for their aesthetic qualities, and I found PJ a compelling model to photograph – but when I look at them now, I can’t help but relive the experience of PJ’s “moment”. Perhaps this additional layer, the model’s perspective, is one worth considering more frequently. I know that it has influence the way I work ever since.





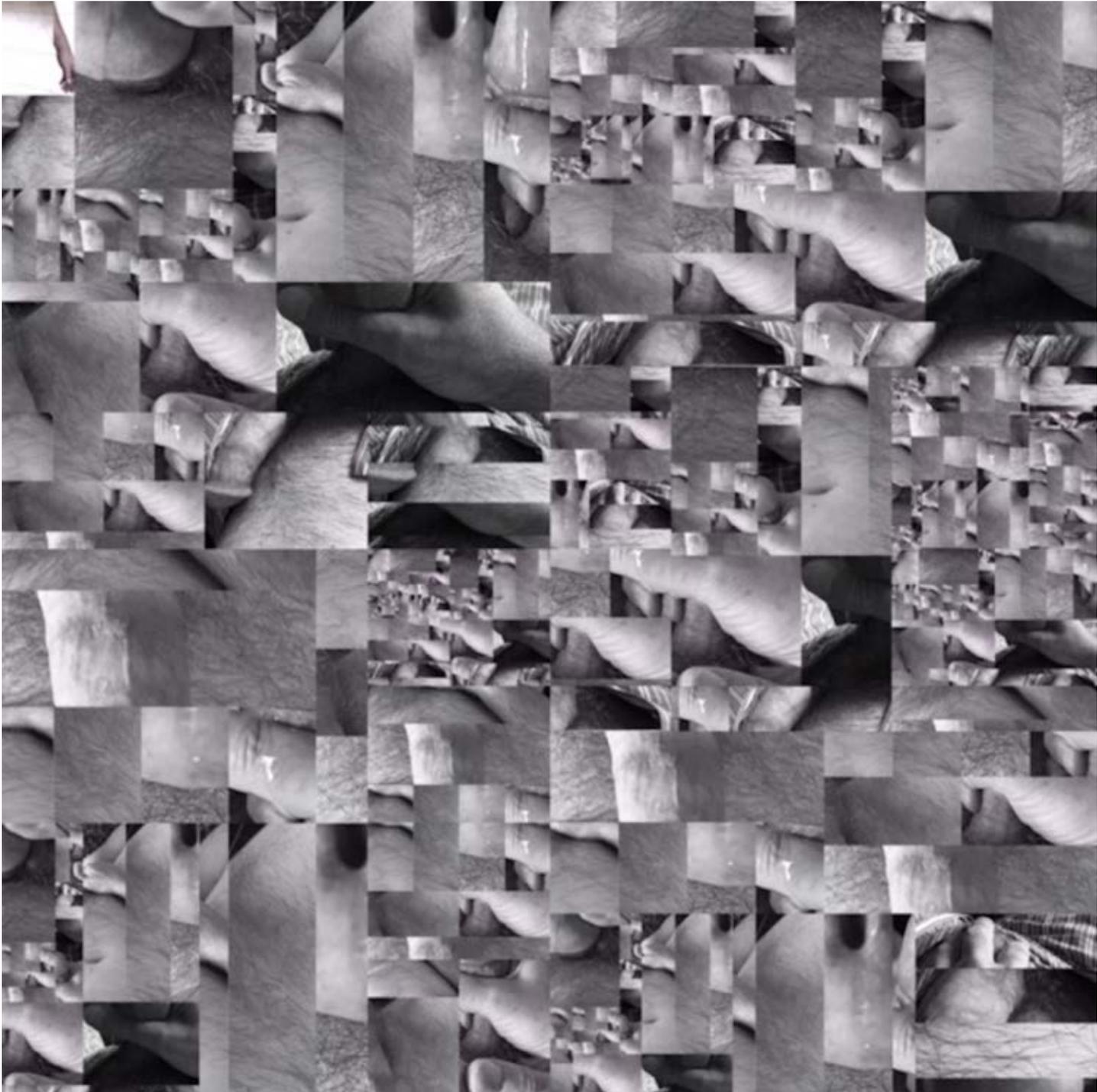




## BOUND: PLACED WITHIN CERTAIN LIMITS

*Paul Lorenz*

The idea of 'bound' has many meanings. As a gay artist who enjoys sharing my thoughts on self, sex and life in my imagery, my work is constantly being censored by on-line platforms. This restraint is very frustrating, but gives opportunity to find ways around the censors and algorithms. The pieces shown have been able to get past censors and still show my love of sharing, male sex and personal journey. I smile thinking censors have missed something.













## SATAN IS WITHIN ME

*Roozbeh Ravar*

THE SATAN IS WITH IN ME ||| Demons painted Them









S A T A N I S W I T H I N M E





## THE NAME OF THE GAME

*GIANORSO*

Domination's the name of the game

In bed or in life

They're both just the same

Except in one you're fulfilled

At the end of the day

Let's play master and servant

(Martin Gore)

Sex should be a perfect balance of pain and pleasure.

Without that symmetry, sex becomes a routine rather than an indulgence.

(Marquis de Sade)

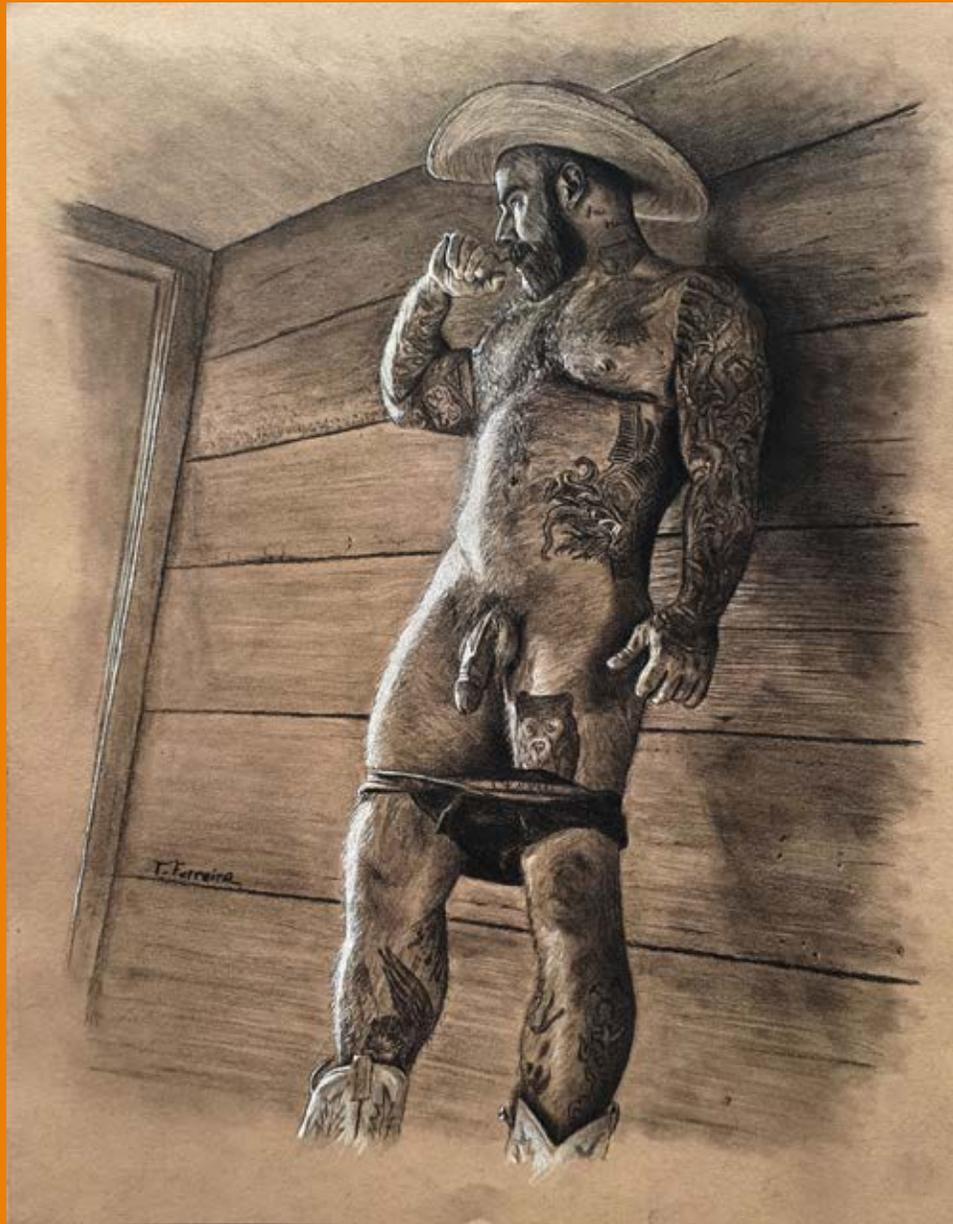












## EMOTIONAL MALE DRAWING

Thierry Ferreira

Ma démarche repose sur l'idée que de tout ce qui nous entoure, le corps humain reste un puit d'inspiration sans limite à partir du moment où la lumière se pose dessus. La lumière révèle, transforme, parle à notre place pour faire s'exprimer les liens invisibles et subtiles que sont les émotions.

Capturer cette émotion et la sublimer par l'expression riche d'un crayon graphite ou fusain constitue la base de ce qui m'anime en tant qu'artiste. Si ce goût pour l'expression visuelle m'a toujours habité, ce n'est pourtant que depuis seulement 2 ans que je m'adonne au dessin. Je suis donc un explorateur de mon propre art qui ne se soucie pas d'appliquer d'autres règles que celles de mon propre ressenti des liens émotionnels avec un sujet ou son anatomie.

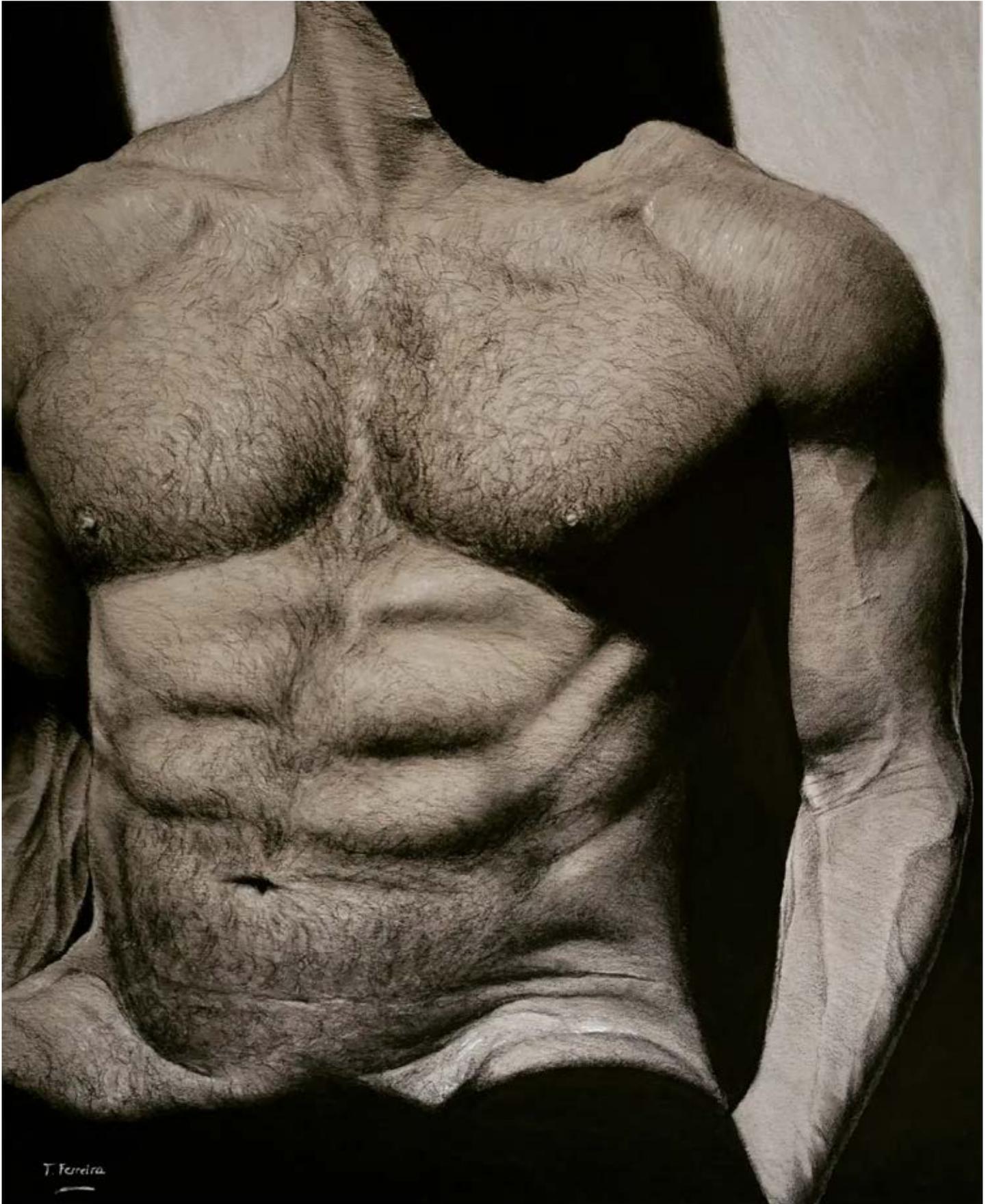
Enfin, même si la couleur me parle, rien ne me stimule plus que la confrontation du noir et du blanc, conjuguée à l'infinie continuité des nuances de gris qui les relie dans quelque chose d'essentiel, sans bruit, sans détours.

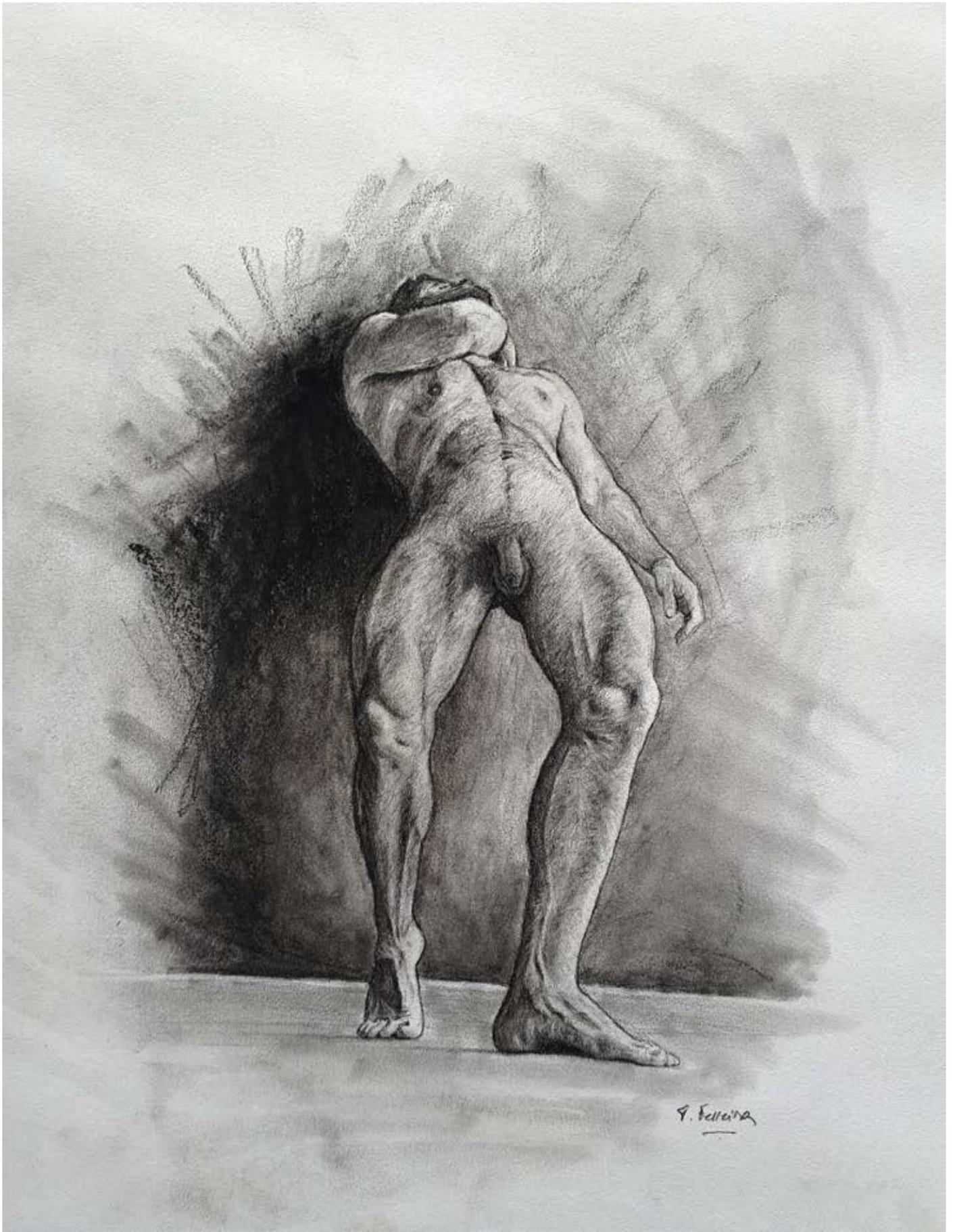
*My approach is based on the idea that of everything that surrounds us, the human body remains a well of inspiration without any limit as soon as light is attached to it. Light reveals, transforms, speaks for us. It makes our deeper emotions appear. It reveals all the invisible bounds.*

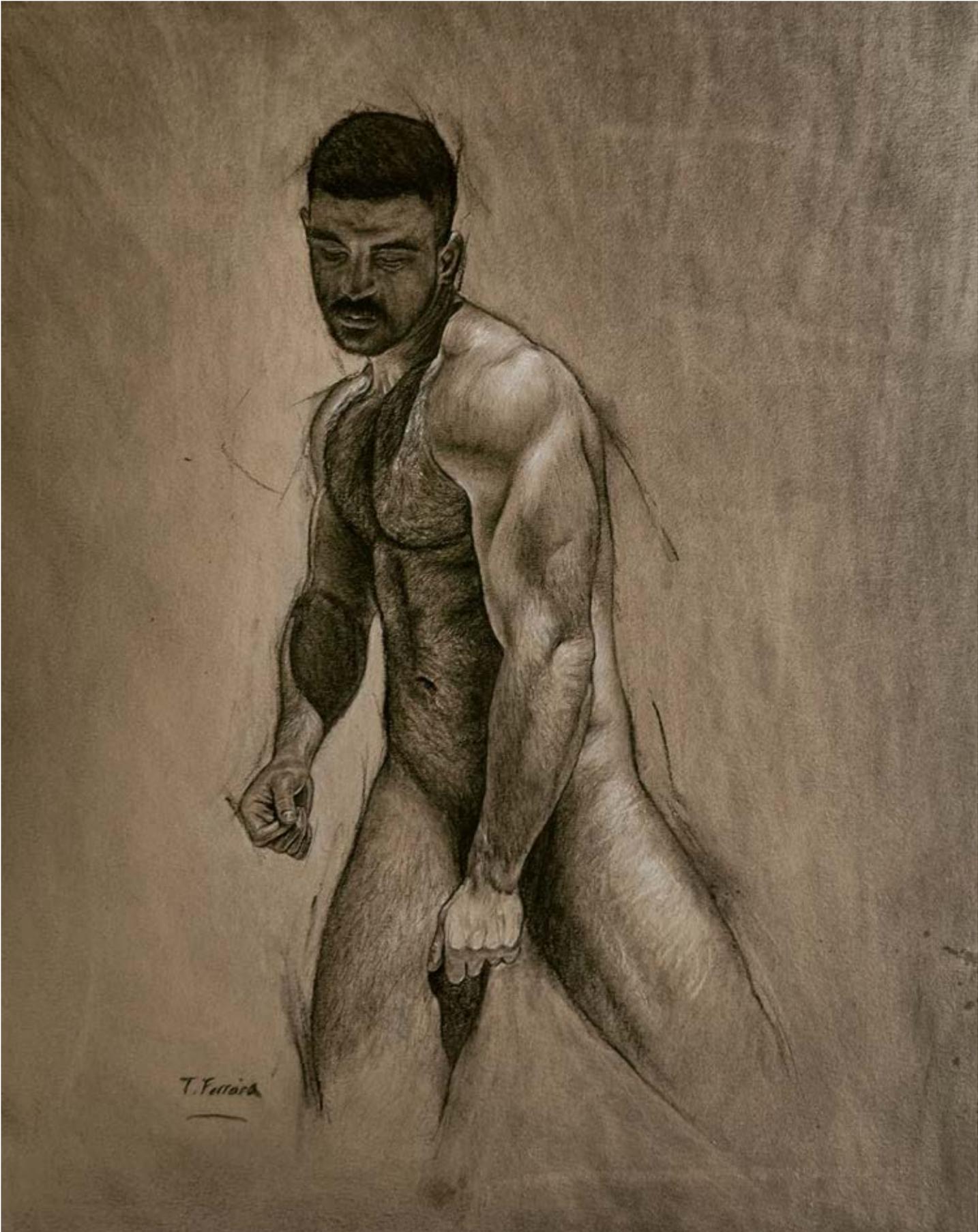
*Capturing these emotional links is the basis of what drives me as an artist. I love to sublimate them through the rich expression of a graphite or charcoal pencil. If this taste for visual expression has always inhabited me, I have been exploring emotions through drawing for only two years. In a way, I am an explorer of my own art since it is free from academic rules. My own feelings communicate to me what lies me to the subject or his anatomy.*

*Even if color speaks to me, nothing stimulates me more than black and white connection, combined with the infinite continuity of shading that connects them in something essential, without noise or bias.*

You can see more of Thierry's work on Instagram @s@thierryferreira.art









## SEX, BOUND, CAMERA

*DOMASAN*

I often told my models – Everyone is beautiful from my point of view as an artist and photographer.

I use ropes to bring out models' energy, and create the beauty of rope art with them. Through lens I catch the models' intense and sexy experience during the session.

















## MALE BEAUTY AND CHIAROSCURO

*ROSS SPIROU*

Some 12 or so years ago, I began to photograph men and from those early days, I knew that my love for capturing and showcasing male beauty would take me in many different directions and photographing men in natural light and against a dark background is a favourite way of showcasing skin tones, skin textures etc and of course, I love the contrast between light and dark and in a way this is what I am known for.

Thinking about this edition of the magazine and how my photography and images submitted relate to the “bound” theme, well, I am determined to, I am destined to, I am bound to capturing and showcasing male beauty and I am bound to capture and showcase male beauty against a dark background and I am bound/determined, I am destined to spend the rest of my years on this planet showcasing male beauty...









## BOUND

*MACK STURGIS*

Like much of my work, the inspiration for my bound images is based, somewhat subconsciously, on biblical images I saw in religious books and stained glass windows while attending Catholic school...images of bound saints, sinners and epic warriors like Samson. In these images, their hyper-masculine figures were tamed or made to be subservient, captured in time through the artwork and presented to the world as an example...to live up to or to condemn. My fantasy in creating my images is to “capture” them in a beautifully stimulating way, render the model helpless, and hand them over to the viewer to pick up where I left off...in their own minds.





















## CAUGHT WITH HIS PANTS DOWN

*Brian Fuddy*

The inspiration for this project came when I was experimenting with my camera while taking self-portraits. On impulse, I pulled down my jeans. That got me thinking that I'd like to photograph other guys in the same state of exposure.

With Bound the theme for this issue, I hadn't thought about how this project might fit until I was chatting with Victor online. He mentioned how my project captures men in an unbound state, and these photos do fit with the theme.

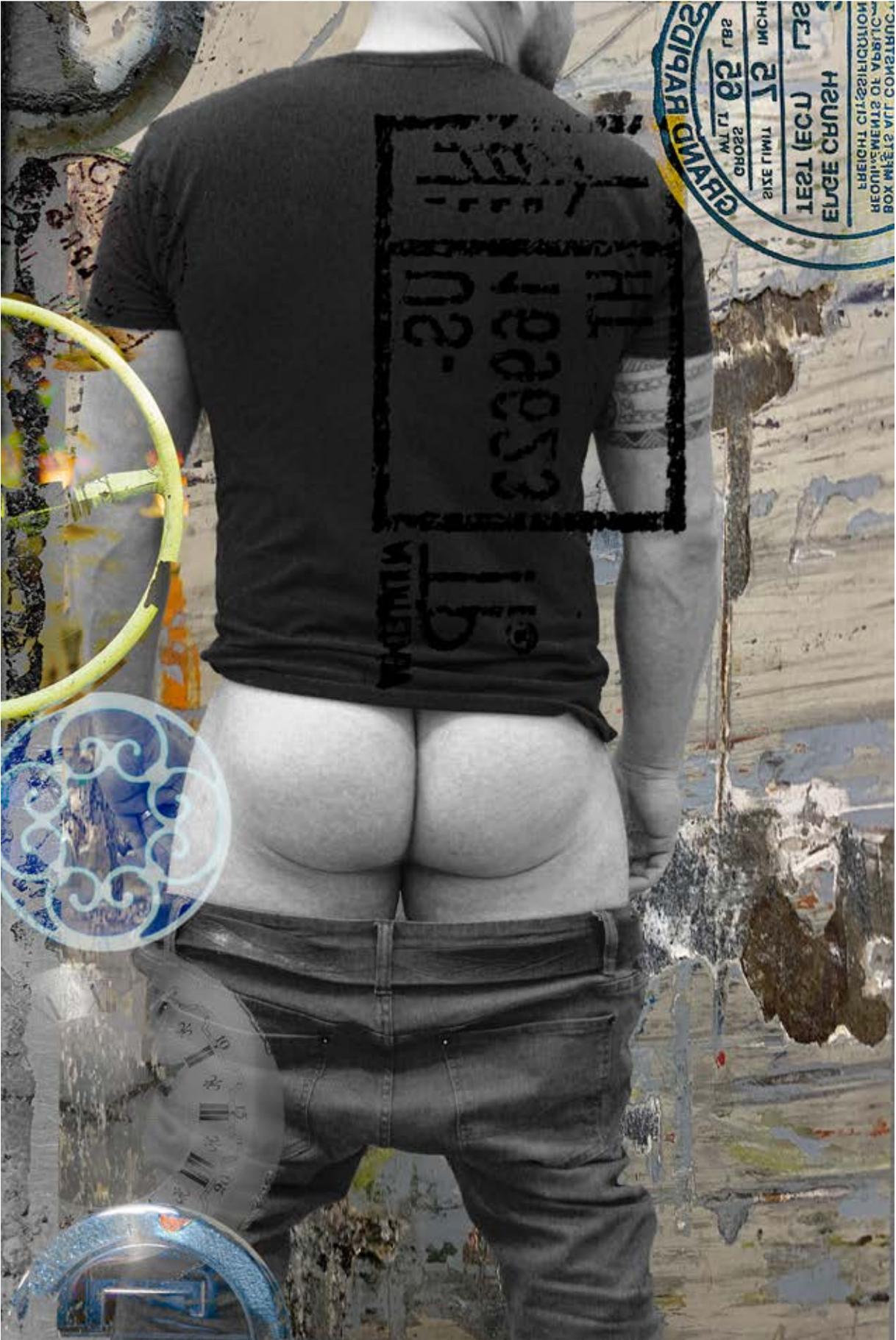
However, within this project, there is an element of being bound. Most of the guys who have modeled for me have asked me not to include their face in the photos I take.

Out of curiosity, I recently asked them why they don't want their face included. Their answers combined into two basic divisions:

1. They find themselves bound by society and convention to one degree or another.
2. They have to consider the opinions/reactions of others—the main categories include family and employers.

So, while they long to be unbound (and they do unbind themselves to a certain extent during our photo shoots) they have to hold back a part of who they are.





GTAW  
GROSS WT 92 LBS  
NET WT 72 LBS  
SIZE LIMIT 12 INCHES  
TEST (ECT) 732  
EDGE CRUSH  
WEIGHT CLASSIFICATION  
REQUIREMENTS OF ABBOTT  
BOX MEETS ALL CONSTRUCT









## BOUND BY TIME

TIMOTHY GERKEN

"I'm almost always late even with a watch always on my wrist aside from sleeping and showering. I am very conscious of time and how much time has past and how much is left to go."

I too obsess about how much time is left. As I approach my 60th year, I feel fortunate that Greg would take time out of his busy life to share his watch fetish with me. Of course, any good fetish requires we invest some time.

Greg literalizes the concept of "bound by time" by using watches as collars and cuffs along with the authentic handcuffs, he has collected from numerous law enforcement connections. While the look of a large watch on a man's wrist may be where this fetish began, it has grown by leaps and bounds.

Fetishizing time gets easier when you get older. Sleep becomes more important. So do alarms. Time forever bound.

Time's binds are impossible to escape. There is no hidden key. In fact, language which is ever our only escape, secures time's hold through grammar. I write in the present, imaging the readers I will have in the future, and remembering past editions I read.

Greg has found watches to be great ways to keep track of time. As long as, the battery doesn't die. And sooner or later they all do.













## CODEX

*WILLIAM DAVIDE BRIO*

What is real life like? Where is the boundary between fantasy and reality? What are the spaces where you can feel completely yourself?

Here the strips on the half-covered or covered bodies are BOUNDS that keep you connected to physical existence but at the same times feed your imagination to be and feel whoever you wanna be or to take fluidly the emotions that flow from body to soul and reverse.

Eroticism here is represented by the strong powerful body, by the intimacy of a couple's life, by the discovery of your inner identity

The Project is divided in three parts CODEX SANSEVERIANUS (The Desire), CODEX BARONIENSIS (The Love), CODEX SALERNITANUS (The Identity) and they all are connected as a trip of the Self-Research in a

vision of multiplied reality where the masks are not tools to hide but to express the multiverse of one's personality.

The masks are made by the Italian Artist and the Costume designer Saverio Galano who posed for one portfolio. They are inspired by his paintings and illustrations. Costumes made by Dawa Atelier, a dynamic creative group active in Rome since 1997.

The Latin term codex, in its original meaning, indicated, as book, the internal part of the trunk of the trees, that is the wood; it then designated the waxed tablets for writing and finally a manuscript or book made up of several sheets, like the modern book, as opposed to the scroll.















# CONTRIBUTORS



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



**Rick Castro** - Rick Castro lives in the East Hollywood area of Los Angeles; in current seclusion writing a plague diary and creating virtual photo series. In my previous life I was an independent artist working within the mediums of photography, filmmaking, writing and blogging. I co-wrote & directed the cult classic film *Hustler White*, (1996) with Bruce LaBruce, and a documentary for MTV, *Plushies & Furies*, (2001). I am a contributing writer & photographer for *Document Journal*, *AnotherMan*, *Homosurrealism*, and my daily blog-*antebellumgallery.blogspot.com*. I have two books of my photography, *Castro*, (1991) published by the Tom of Finland Foundation, and *13 Years of Bondage*, (2007) Fluxion Editions. I plan to publish my *Virtual Photo Series* as a book.



**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. 1998 finds me with two pieces in the collection of the Museu de L'Erotica (Barcelona, Spain). I'm still establishing myself as an artist in Oakland, California after leaving San Francisco.



**Thierry Ferreira** - I'm a French self-taught artist. I started drawing with my daughter during summer vacations two years ago just to share some good dad-daughter time . I had never drawn portrait before this summer. My daughter's amazed eyes looking at my first drawing affected me so much that I decided to really invest me in drawing. Since that time, I have never stopped. I started with portrait drawing but quite rapidly I decided to explore nude drawing. It was a really new and personal experience for me to draw male nude drawing. Some time later, I decided to divorce and made my coming-out. Now I can freely express my emotional link to male beauty.



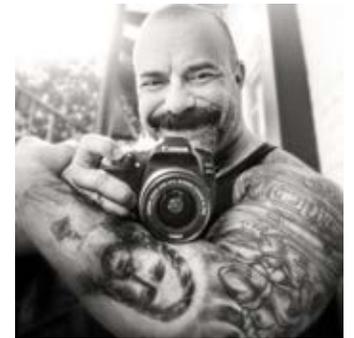
**Eenar Kumar** - I was about fourteen when I first began using an slr camera. An older cousin from bangalore visited us in Bombay around that time. I hadn't seen him for a few years – the change in his physique was striking. He had been working out and was proud of his strong, muscular body. One day, I asked him if I could photograph him. It was as if he had been waiting for me to ask him. We went to a secluded rocky beach near where we lived on the slopes of Malabar hill. He didn't need much persuasion to lose most of his clothes for the photos 'to show his body off better'. I used the waves of the Arabian sea to get him wet in his underwear. These, my first 'almost nude' photos of a man, gave me a taste for more. I have been undressing men for my camera ever since. Eenar lives in India. He wishes to maintain his privacy.



**Bruno Demay** - It was during my childhood and teenage years that I first approached photography. During the 1980s I studied architecture, which developed my ability to compose an image and play with light. At that time, I took some photography lessons (studio and laboratory) and worked mainly with 24x36 and 6x6 ROLLEIFLEX. I always like the square format. In 2007 I focused my gaze on men. At the end of 2011 I decided to devote myself to the portrait and the male nude. Always divided between classicism and modernity, pragmatism and idealism, realism and poetry, conformism and rebellion, I seek to deliver emotions, to share with you an intimacy, feelings, and much more for those who let themselves be transported by the visions that I have for you. delivered.



**David Arenas** - David Arenas is a native Angelino and has been studying and working in photography for 19 years. In that time he learned a visual language that speaks to his curiosity of people and the camera's respect for distinctiveness. There is a sense respect for humanness that can be seen and felt throughout the body of his work . The portrait subjects take on a performance like quality, dignified with an air of importance and serenity. There is a connection achieved in the images with photographer and subject that can be recognized as an exchange of vulnerability and permission, a step outside of the everyday in hopes of exposing the human condition.



**Randy Addison** - Since childhood, Randy has been an artist in all his pursuits, with a degree in English, an advanced degree in Illustration, and a passion for photography, with an emphasis on portraiture and storytelling. He splits his time between Atlanta and Fort Lauderdale.



**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.

# CONTRIBUTORS



**Tom Calloway** - Tom Calloway is a photographer that is fascinated by the sensuality of the male figure. He's drawn to the fleeting moments where nudity is captured through vulnerability, strength, and reflection. For the past five years, Tom has been fortunate to work with men who are willing to share these moments.



**Dylan Hodgon** - Dylan is a Brisbane-based Kink, Fetish & Art photographer, operating as HDGimage. With a creative eye and a warped mind, he is most comfortable in a studio, creating confronting, mildly confusing and very erotic portraiture.



**Roozbeh Ravar** - I am Roozbeh Ravar. Nightmares do not leave me. I am a photographer who has always wanted to show the magnificent space behind the scenes. I always tried to think differently and always show montage, graphics and photography designs in a way that might have an effect on my audience. Although transient and limited. Even for a few moments. Maybe the painters thought like me.



**Ross Spirou** - I am a nature photographer who loves to photograph the beauty of this planet. My photography ranges from land-scapes to long exposure photography, from abstract macro to architectural photography. What I love most is to photograph men – men's beauty, men's sexuality, and men's sensuality. I first started photographing men some ten years ago. My photography is about capturing men's beauty, capturing sensuality, and, of course, it is about showing men as creative and sexy beings. As a nature and natural light photographer, my art nude photography is influenced by nature. I love the contrast between the ruggedness of nature and the smoothness of the human form and skin.



**Brian Fuddy** - I started making art when I first lived alone during my college years. I couldn't afford to purchase art, so I made my own. I found that I really enjoyed painting, and other creative stuff, so I continued on a self taught path. Working primarily with acrylic and watercolor paint, I added photography in 2014 after purchasing my first digital camera. I photograph many different things, but my favorite subject by far is the nude male. I am honored by every model who has allowed me to work with them. Thank you guys. I really really appreciate you!



**Jason Jackson** – Jason Jackson is a Documentarian, Street, Travel and Portrait photographer who resides in NYC. One of his personal projects is “The Erotiese Project” , an ongoing visual narrative focusing on the exploration and expression of male sexuality and eroticism.



**Tom Riddle** - I am an amateur photographer exploring the erotic nature of portrait photography using myself as a model. I eventually want to use models and capture all the beauty of the male essence.



**Peter Andres** – For over 40 years I have been involved in conceptual photography, self-taught, but also influenced by further education in workshops with great photographers. I like conceptual artworks. At the beginning of a group of new pictures there is often a flash of thought, an idea. Such ideas usually come at night, but also through external events. Not always but many times, I use my photos as raw material. With a composition of several photos, I create new pictures.



**Patrick Potie** - Je m'appelle Patrick Potie, surnom hairybear120



**Garrie Maguire** -My work questions masculinity and stereotypes, pushing out boundaries of who is acceptable and desirable. I'm not interested in who am I, but who are we. Once described as a photographer who is able to make men comfortable both being naked and to look at the photographs made. My exhibitions have appeared at pride festivals across Australasia and in mainstream in NYC, Seville, Beijing and Singapore. Being one of the lead exhibitions for Sydney Mardi Gras and Gay Games. My portraits have been finalists in many Australian awards including the Bowness Prize and The Olive Cotton Portrait Prize. I'm collected by the Kinsey Institute, NLA as well as many private collections.



**Domasan** – JRope Bondage Artist and Photographer of 20 years with passion.

# CONTRIBUTORS



**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.



**Paul Lorenz** - My work is my autobiography. As an interdisciplinary artist (architecture, visual art, performance, music composition) numerous media come into play. The pandemic led me to photography during lockdown and my imagery explores geometry, self, and moment. Paul was born in Chicago, but has lived and worked globally through personal moves and residency opportunities. After graduating from the Illinois Institute of Technology in Chicago, he went on to study oil painting at the School of the Art Institute of Chicago, the International School of Art in Italy (under Nicolas Carone and Irving Petlin) and the University of California, Berkeley. Paul recently completed his MFA in Music Composition from the Vermont College of Fine Arts in February 2019.



**Mack Sturgis** - It's been almost 40 years since I started shooting and it never gets old! There is always something new to create behind the lens. My "real job" is in the interior design world, so all the work I have shot with models so far has been in my spare time while following my passions. I continue to be inspired by the biblical, epic images I saw in Bibles and books on mythology I saw as a young boy and love my images to convey something on the edge of reality and fantasy... something larger than life in a way. I'm definitely thinking it's time to focus on a coffee table book!



**Ron Amato** - Ron Amato is a Professor in Photography and Related Media at Fashion Institute of Technology in New York City. Ron's art practice revolves around his identity as a Gay man. Some of the issues explored in Ron's work are aging within the Gay community, male representation in social media and the attack on LGBTQ people by the previous executive branch of the federal government in the United States. His first monograph, *The Box*, visually represents Ron's journey from a boy born into a second-generation Italian-American family in Brooklyn, NY to his current position as a respected educator and artist. Ron is a leader for diversity and inclusion on the FIT campus, serving nine years on The President's Diversity Council. He has exhibited extensively both nationally and internationally. His seminal exhibition of sexual self-portraits in NYC in 2000, established Ron as a leading Queer artist. He has

a BFA in Photography from School of Visual Art, NYC and an MFA in New Media Art and Performance from Long Island University.



**Julien Van Aken** - My name is Julien, I am 36 years old and I am Belgian. Passionate about and totally invested in this passion for photography, I decided to embark artistically on the adventure of photography. Even though I'm still just an amateur, I intend to improve and that thanks to the many tips of my mentors.



**Stephan 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. Digital photo art for me is a fascinating medium to playfully examine the relationship between the subject and the object. 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.



**GianOrso** - GianOrso is an Italian photographer, living in Rome, passionately obsessed with Classical Art, which has inspired and influenced his vision, his personal approach in portraying the human body, in all the shapes, and in the search of his ideal beauty in an open range of possibilities and shades.



**Feder Parra** - He was born on the shores of Lake Maracaibo, at the foot of a coconut tree. He resides and works in Caracas. He is Picture Charmer, Celluloid Wizard, Word Illusionist, Phrase Drunk, Talkative and Treasure Seeker. He made the first capture of it under the tutelage of the teachers of the "Julio Vengoechea" School of Photography (in Maracaibo). Among the visual collections of poems that he has posted, the following stand out: "Metaphors of the South Lake" 2015; "Seres" 2006; "Between tombs and Legends" 2002. He arrived in the capital in search of that Holy Grail and found shelter under the sacred mantle of the NGO. He's currently like, "cat face looking at the moon." Waiting for that lunar eclipse to illuminate his bedroom.

# CONTRIBUTORS



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



**Chris Lopez** - Originally from Barcelona, Spain, Chris López became interested in painting as a child and furthered his artistic education at Barcelona's Pau Gargallo University, where he focused on graphic design, artistic illustration, and painting, while consecutively studying photography and set design for television and stage. Lopez is known for his intimate portrayals of the male form through oil painting, acrylic, watercolor, photography, charcoal drawing, print making, and digital art.



**Maxiumus Spragovsky** - I was born in Uzbekistan and raised in Russia. Polish Jew/Russian and gay, I struggled a lot back in the days until I moved to the US to pursue my acting dreams. It didn't really work out the way I hoped, so I decided to turn my drawings into a business. These days I'm a comic book artist with published books and I turn people into superheroes.



**Joe Mazza** - As a photographer, my first love, my passion was always to explore stories, themes and the vulnerabilities of men. So much of the male persona has been programed to hide their vulnerabilities and being able work with men who have been willing to let themselves go and be open to exploring those themes has been a privilege. While most of my work these past 20 years has been in the commercial, corporate and advertising field, these artistic shoots with men have been such a great way to get back to the types of projects that sparked my passion for photography.



**Bernard André** - Belgian fine art photographer.



**Vladimir Gorokhov** - I like to shows the beauty of a naked male body, that men also know how to feel and also want to be beautiful and sexy.



**Vincent Keith** - Photographer and Publisher focused interested in all forms of art and creativity. I'm passionate about the connections and community that come about when artists come together in collaboration. In 2021 my husband and I move to Southern France.



**William Davide Brio** - Born in Sardinia, Lived in many European big cities, but mainly in Roma and now living in Napoli with a volcano on his side. Degree in Architecture, background on scientific subjects and Set Design, with international Design exhibitions all over the world. Now manager Communication, Interior Design and Visual Merchandising for an international Company. In the last 20 years Photography became of his main artistic research fields. Interested in bodies, faces and human being, he explores many topics around people's behavior: identity, multiverse, doppehgänger, politics and civil rights



**Aleksei Dem** - Russian Nude model, author of several books, host of his own program on YouTube.



**Tim Gerken** - Tim Gerken is a teacher, photographer, and writer. He lives in Central New York and teaches at Syracuse University.



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# FASHION



# FASHION

Are you a “fashionista” or do you hate everything to do with clothing? Less is more. In Issue 34, we are exploring FASHION. From expert tailoring to the most artistic haute couture, gay men have played a key role in the fashion industry. While there may be many historical reasons for this, there’s no doubt that queer people of all stripes have dominated all things to do with dressing up. From the designers to themselves to the consumers, our fascination for all things fashion has been enduring and impactful.

Every time we buy a piece of clothing - ostensibly a functional requirement - we explore our relationship between a given garment and our own personalities. We ask ourselves “what does this item say about me”. Indeed, when we reject a piece of clothing, it is often on the basis that “it’s not me”. So clothes aren’t purely functional. They say something about the individual sporting them. They are a form of communication, or even advertising.

Over time, the “looks” that clothes represent have been deeply influenced by artistic and cultural events. By wearing bobby socks and saddle shoes, millions were saying that they were cool and that they belonged. Emulating James Dean’s blue jeans and white tee-shirt meant you were a rebel with a free spirit. And a plaid shirt has been emblematic of the bear community and suggests down to earth realness - whether or not that follows through in the character of the wearer is a different matter. The point in this instance is that the “anti-fashion” of utilitarian clothing can express as much as an embroidered little man on a horse. The clothing you choose to wear says a lot about who you are and what you want people to believe about you. From suits to sportiness to power to sexual identity, clothing makes the man.

Naturally, FASHION plays a key role in our sex lives. What we wear while having sex is meant to make us feel good, put us in the mood, and heighten the sexual experience. Jock straps are particularly popular in a sexual context, but it does depend on the jock strap. Are you turned on by the old-fashioned sports jock, a leather studded version, or a hot-pink glittering number. Perhaps it depends on your mood. In these more gender-fluid times, men are using fashion to express more complex and nuanced messages. A man may choose to present as hyper-masculine physically, but to contrast that with delicate lingerie. For him, this look projects sexiness and makes him feel great. Certain sub-cultures within the leather community are attached to specific items from belts to boots, ties to trousers and, of course, leather jackets.

MASCULAR Magazine would like to see what you have to say about FASHION. Let’s explore the artistic content of clothing, design and fabric - either intrinsically or in relation to the wearer - and see what comes of it.

If you are interested in contributing to Issue No. 34, please download and complete the Submissions Form which is available from the Submissions page on our website: [www.mascularstudio.com](http://www.mascularstudio.com), or for more information, feel free to contact MASCULAR Magazine at: [submissions@mascularmagazine.com](mailto:submissions@mascularmagazine.com)

*Deadline for submissions is March 21, 2022.*



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