

MASCULAR

MAGAZINE
Issue No. 35 | October 2022



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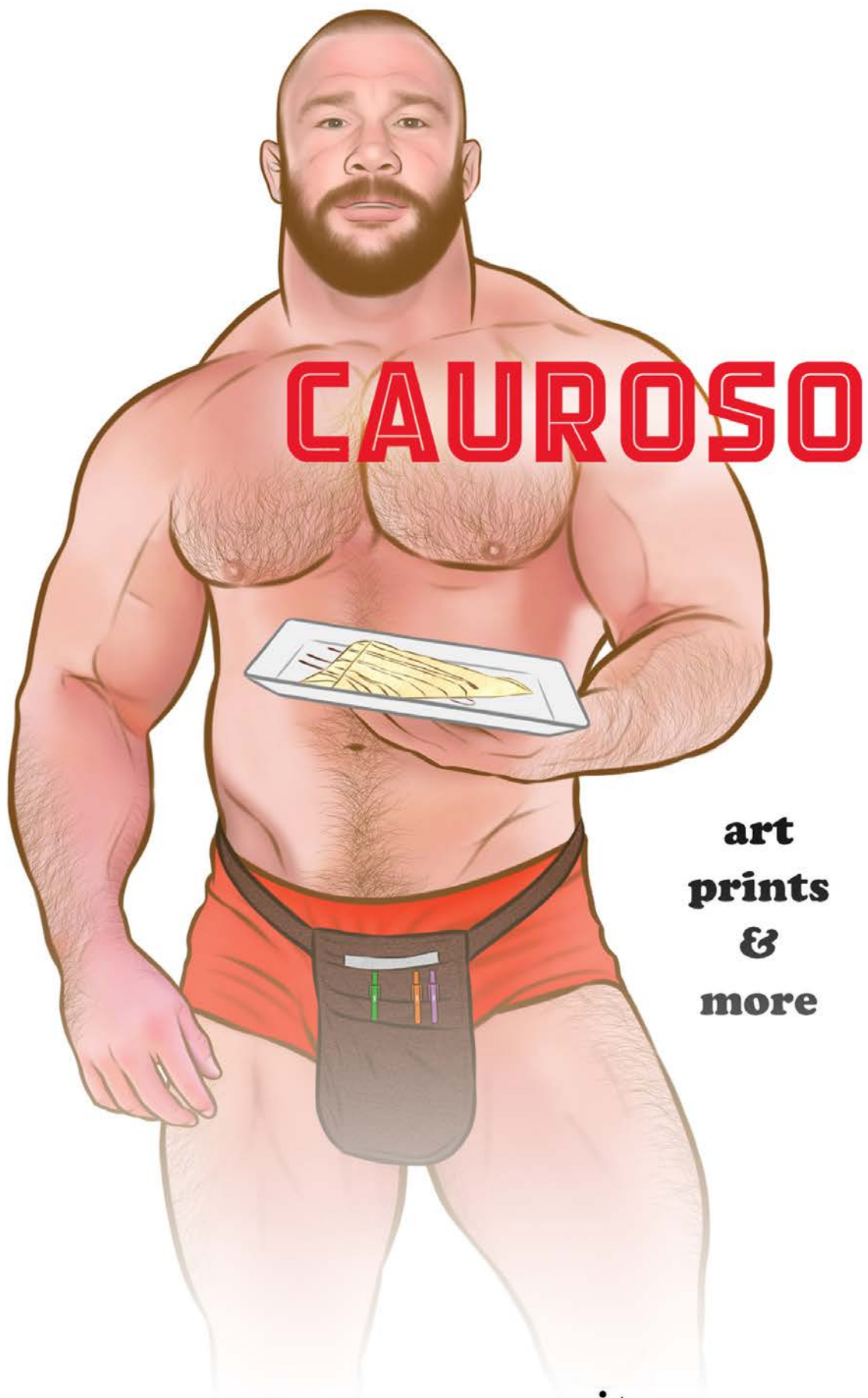
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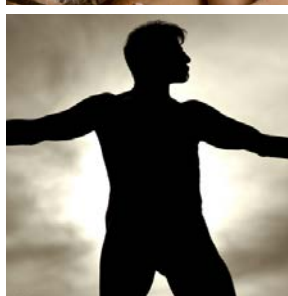


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by : Adrian Jones

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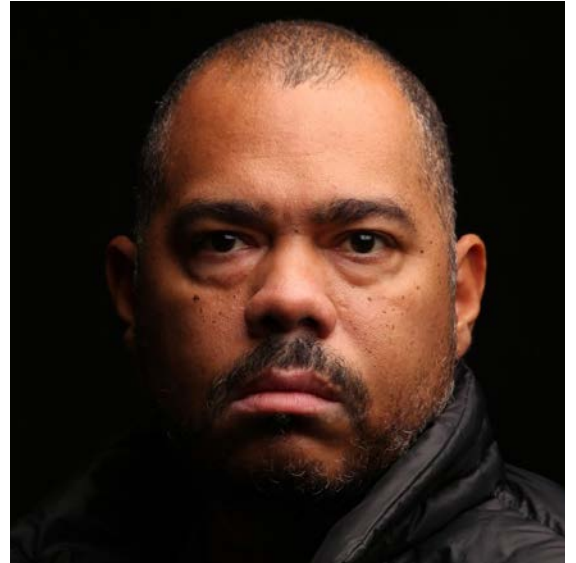
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MASCULAR MAGAZINE

*Celebrating masculine art and
the men who create it*



Welcome to the 35th edition of MASCULAR Magazine, the 'REMOTE' issue. And wow! What a turnout we've had! When we chose this theme, we were in somewhat of a pensive mood. Having mostly come out of the pandemic, it felt like there was little cause for celebration. Build back better didn't materialise, and people were left with more questions than answers. We felt, in many ways, remote from the promise of better times. So, we asked ourselves, what is our creative community feeling at this time. Over the years, MASCULAR has been an interesting barometer measuring the creative zeitgeist in our broader community. Perhaps with a theme like remote, we might gain some insight on some of those sentiments?

With the relentless onslaught of bad news we've had to endure this year, it comes as no surprise that a number of contributors chose to explore remote

in the context of getting away from it all. Going or being somewhere remote. The implication being that with some distance the context of our lives changes. It's a form of escapism, perhaps, but a convincing one. To some degree, there is logic in this. If you are tired of the news, turn off the radio. It doesn't mean that the challenges facing the world will go away, but it does mean that, at least for some time, you can separate yourself from them. Sean Soo's *"Calm"* is a great example of this. His world is full of superlatives. Beauty in human form, beauty in architectural space, and beauty in nature all converge to create a calm and appealing world where war, economics and politics have no place or meaning.

Daniel Decot in *"Postcard From Far Away..."* and David Lin in *"Taiwan Water Boys"* drive the point even further. Their work goes beyond the situational and

depicts the benefits of escaping to a remote place and taking pleasure from your isolation. The cleansing properties of water also come into play here, as if to imply that there is a cleansing process associated with becoming remote. In *"Apocalyptic Love"* Xing She considers this from the other side. All that's bad and ruinous has already come to pass. No point in worrying about what might happen, because it already has. What's left is desolation, but is that such a bad thing? Perhaps not if you can share this remote existence with someone. If you can fill the remote and desolate landscape with love and passion, maybe there's no real point in worrying.

In *"In A Lonely Place"* Rick Castro explores being remote in plain sight. His portraits of men in specific LA landscapes evoke a sense of isolation and remoteness. Even though there aren't any other people in the images, there could easily be, and it

wouldn't dilute the sensation of being set apart from the masses. Castro's choice to set these images against architecturally important facades, mostly Art Deco, tells us that we can choose our own stage. But, in the same way, reminds us that this is often a solo act and we are alone in that stage. How the audience reacts is anyone's guess, but as the performer is remote from the audience, all the more in Castro's images, does the audience even matter in this case? These images tell us a story of resilience, freedom and self worth but also of isolation.

Bertrand Lapiorey takes us in a completely different direction. He's introduced an actual TV remote into his series *"Remote Remote"*. At first glance, this is a literal interpretation of the theme, but a second look raises a number of questions. The photos explore an exhibitionist fantasy, a theme Lapiorey has turned to in much of his work. But the remote is in HIS hands, not ours. Who is changing the channels here? Are we the spectators or is he? And what is he changing with the remote? Could it be that he uses the remote to flip between different scenes or moods in his life? What an amazing use for a remote control!

In *"Far Flung"* Einar Kumar shares how his response to profound grief was to get away and get remote. This took shape in the form of a trip to a remote region of India where life and its surroundings were an escape from the pain he was feeling. The photos remind us that life in remote places goes on while we are preoccupied with our own. People live, love and laugh to a different rhythm. What they find familiar is utterly


remarkable to us. Their challenges are different to our own as well. So, in this case, Kumar suggests that nurturing and repairing our spirits can be achieved by emerging ourselves into a new reality and accepting that the lives we lead, the constructs we build for ourselves, are not the only way to go about living. But, looking at the photos and their melancholy tone, one wonders if Kumar was really able to leave the grief behind.

Meanwhile, in *"A History of Grievance"* William Davide Brio, comments on emotional remoteness. While mind control may suggest direct access, the impact is of growing an emotional distance between the subjects. We can see it and feel it in these images. Déh Dullius's work *"Sex Quote"* reveals the contradictions in men advertising themselves on sex apps where the highlight an attribute or ability, in the pursuit of a hookup. Some of them are about how they can make you feel. But none of them really allow access to the inner truth about the man you may choose to be intimate with. It's all surface and no depth. But the works still manage to be human and to evoke an emotional response in the viewer. We see desperation, we see deception and we see sex. But we will never find what we are looking for. This 'you can see but you can't have' paradigm is central to a number of submissions in this issue, including Inch Photography's *"Shades of Raw Muscle"* and Anderson Morais's *"Michel's Pleasure"*.

We were pleased to see that this theme resonated with so many artists. Perhaps the past few years have made us all feel remote or experience remote in some

way. We are social beings by nature, at least most of us are, and coming to realise that friends hold abhorrent views, or our communities aren't really all that communal - well, in some ways this has all shattered our perceptions that we are all connected. The truth may be that we are all still connected, but, increasingly, we seem to value that connection less and less. But let's not get too morose here. Daniel Decot and Luis Saenz remind us that we still have memories and freedoms we can cherish. Maybe the positive side of this whole thing is that the true connections we have are very well worth protecting, building and cherishing. Now that's not a bad thought to take away.

Vincent Keith
October 2022



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⌈O⌋ RANDY ADDISON



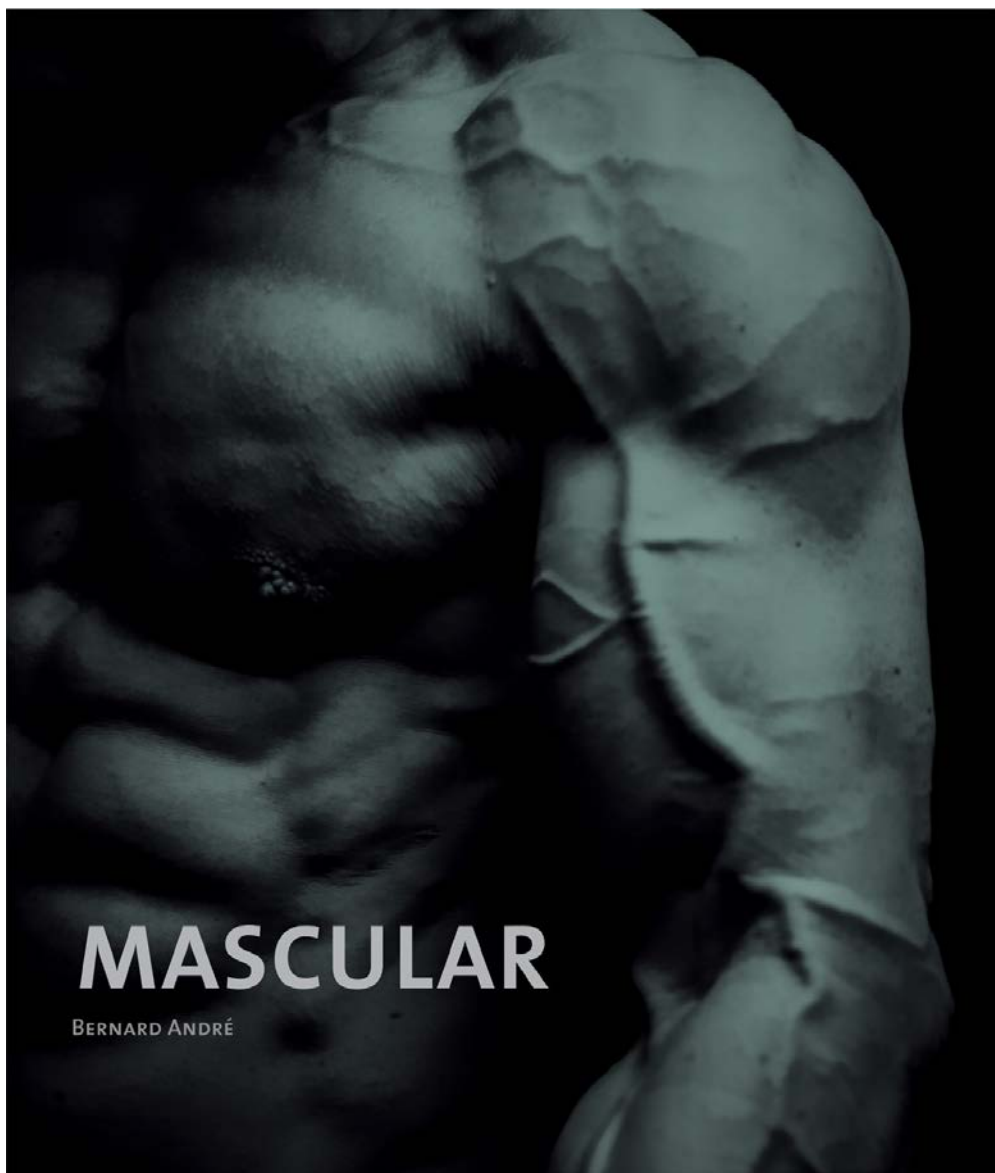
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MASCULAR

APPAREL

THE MASCULAR T-SHIRT



MASCULAR REMOTE

"Remote"

by

Bernard André

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POSTCARD FROM FAR AWAY...

Daniel Decot

Remoted.

Being disconnected from our usual lives allows us to find ourselves, freed from all kinds of pollution, preferring introspection to all this mess that swarms outside.

Distant 3000 km from here, our secret Greek island offers us a marvelous garden of Paradise far from a hectic society and the hustle and bustle of the city. He and I can be naked, literally and metaphorically, let go, reset

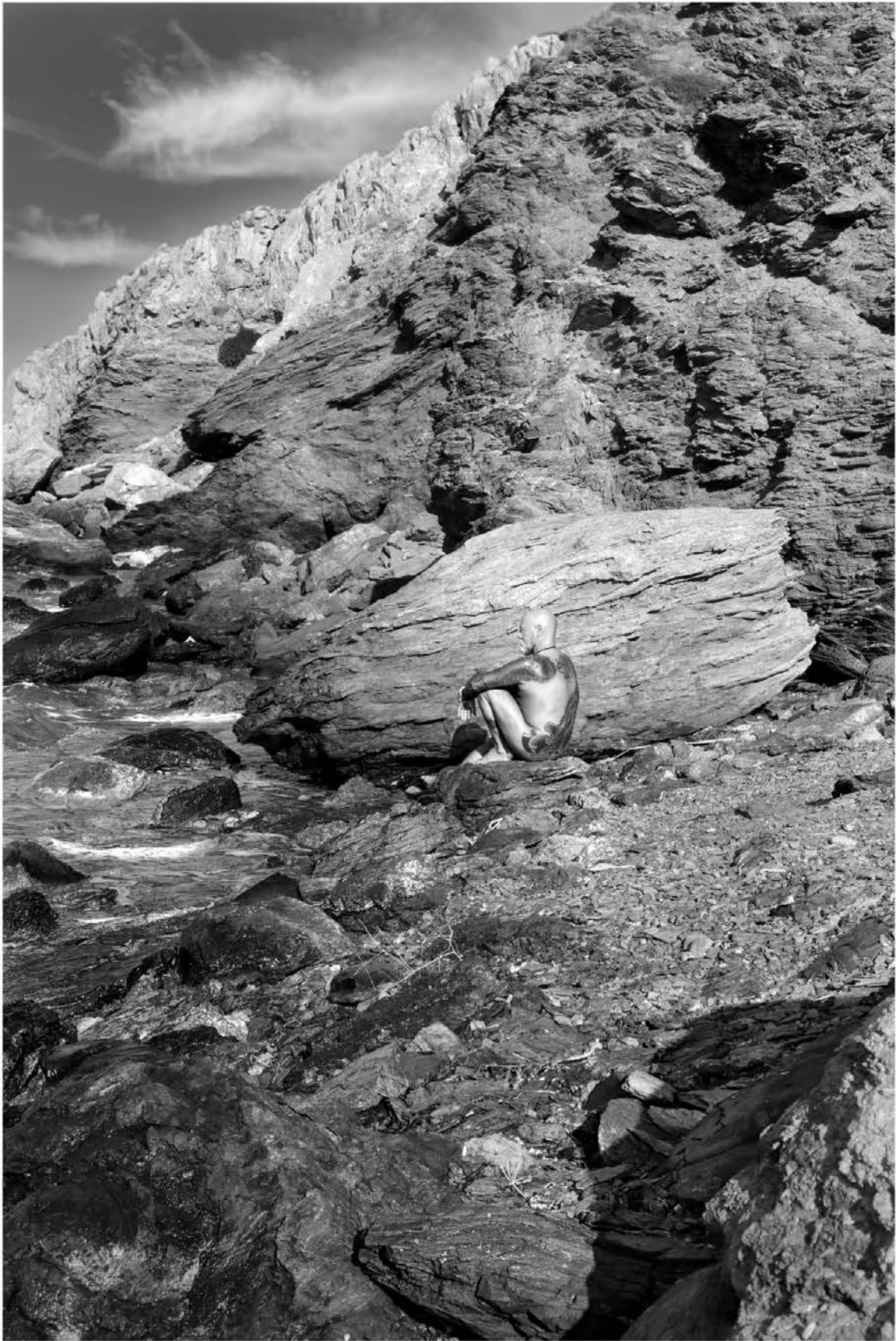
the counters to zero, reboot, update by regressing and then, find isolation, calm, contemplation, meditation. Serenity.

Often together, we also like to get alone, lost on the trails in these landscapes that are both soothing and wild. Distant for a moment, each in his space, in his head, each appreciates being alone with nature, being one with the sea, the rocks, the Meltemi wind. Separated but sometimes looking at each other, we stay connected despite the distance, and both of us are still in awe of what a wonderful person the other is.





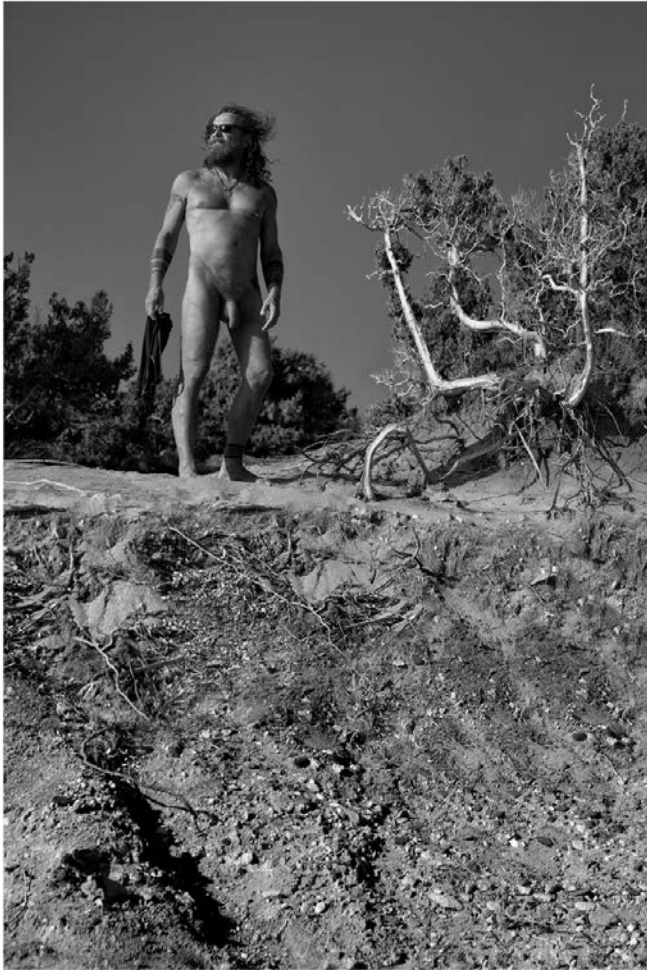












It is difficult to define seduction, probably because it always retains an aura of mystery that is even more unfathomable in that it appears to be an essential condition for it to be maintained.

An attempt to capture that.

Taking the camera secretly and stealing those short intimate moments, longing for a picture of him when he's dreaming a bit from a distance.

And after vacation time, back in Belgium, funny surprise to find that I'm not the only paparazzi when I discover his stolen photos of Me while I was moving away a bit to let myself go with nature.

Strange emotion to see me as he sees me.

Me by him. Him by me.

Here is our mutual admiration.

And love, of course ... a lot

Our intimate is, perhaps, a fragment of life in which many people will recognize themselves and see something universal.





FAR FLUNG

EENAR KUMAR

we had met in goa, five years before, at one of those parties goa was famous for. it was christmas eve, it was all so unbelievable, all those things which only happened to other people were happening to me, finally.

he has asked me to go and live with him on a greek island, i told my friends in bombay, those trusted few who knew. who knew i had been searching for love ever since i could remember, never finding the real thing. but what about the age difference, said one, he's so much older than you. he has these amazing eyes, i said in reply, sometimes blue, sometimes green.

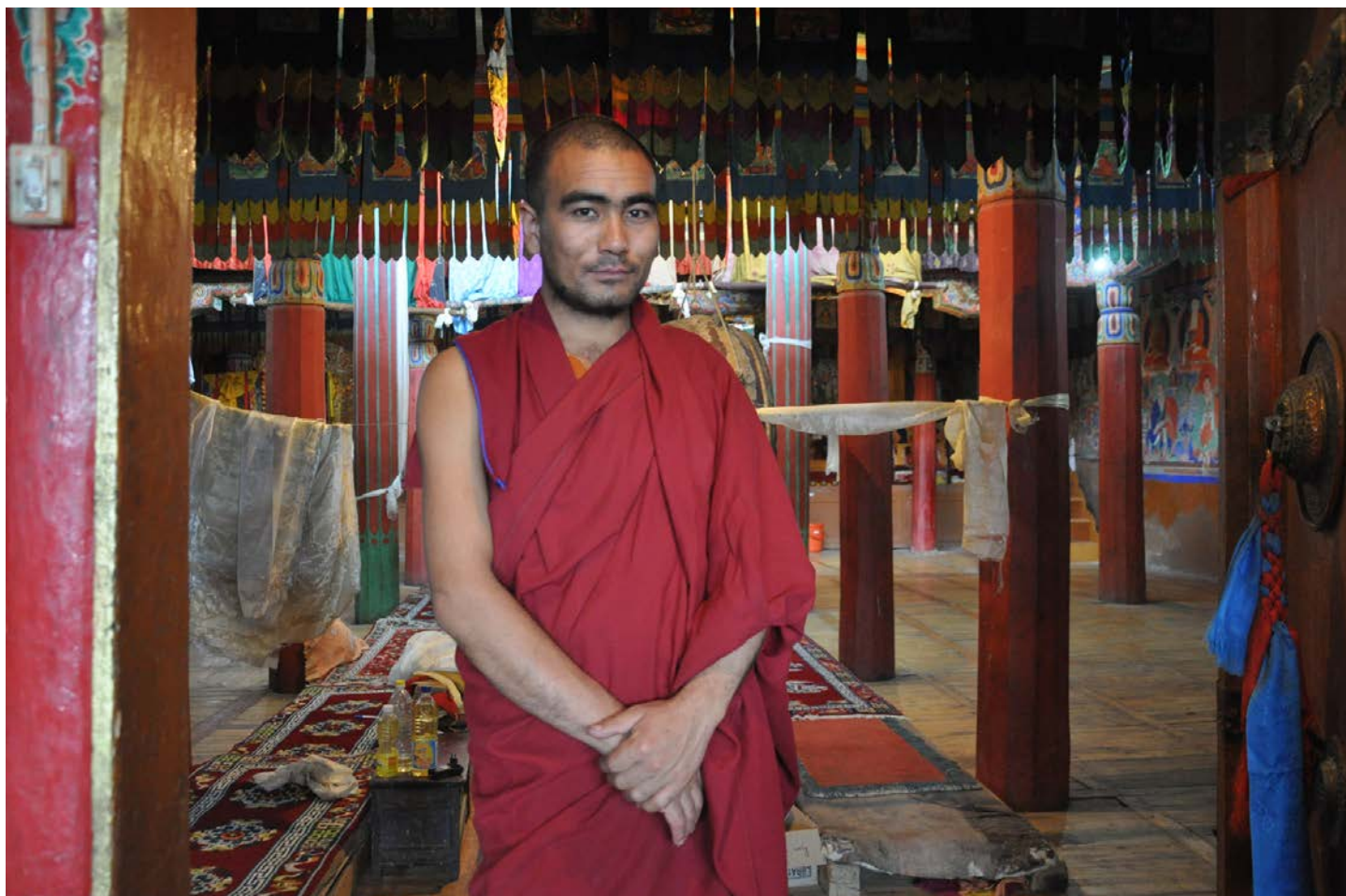
athens, london, paris, rome, it was all such a whirl. i was living the life i had only dreamed of. one night, with the scent of lavender in the air, at

dinner in a restaurant somewhere in provence, i said the three words, i don't know why, "nothing is forever". perhaps it was the red wine, it tends to make me blue.

do you remember, he said lying in a sick bed in a london hospital i forget the name of, the dreaded disease filling his every pore. do you remember what you once said to me, in that restaurant in france? he never cried, my strong and wonderful man, but that day, one of his last, i think i noticed a tear roll down his beautiful, wasted cheek.

i travelled to the furthest place i could think of at the time. these photos are from those days of travel around ladakh, the harsh lunar landscape a reflection of how barren and adrift i found myself within.



















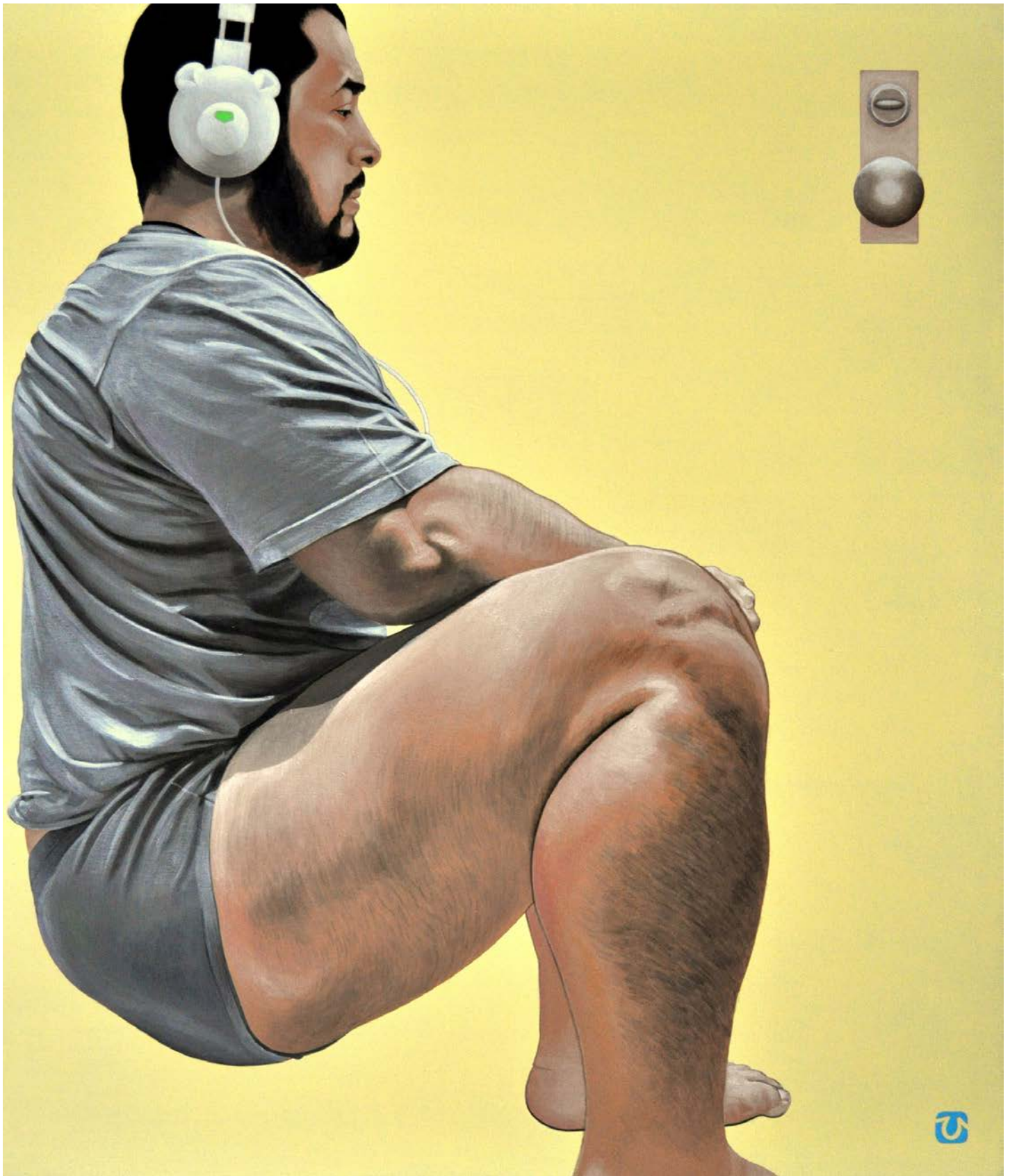


CALL ME BY HIS NAME

CAURO HIGE

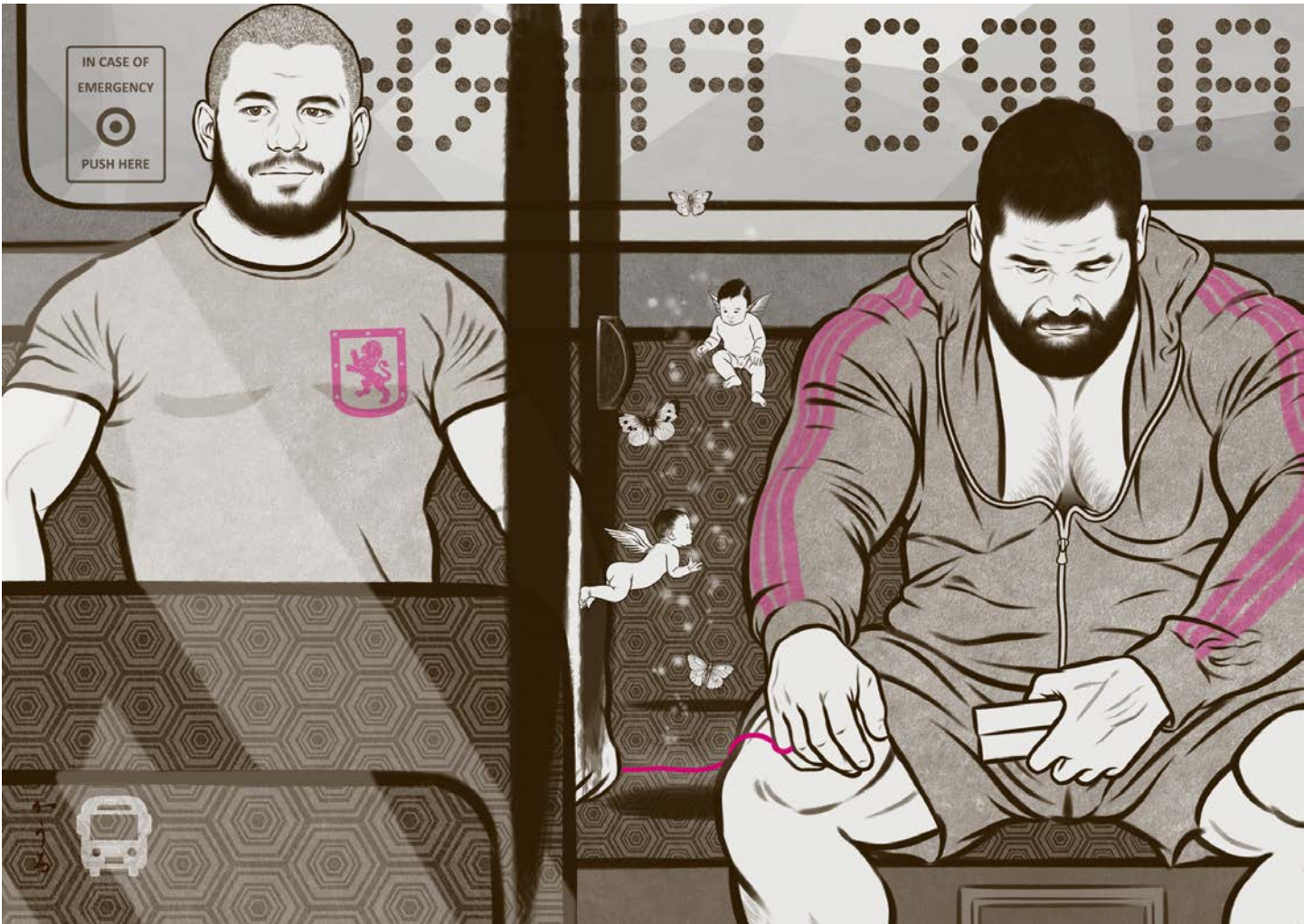
We live in limitations and inabilities. Someone is REMOTE from us forever, however hard we may try to be alike or get close. I was suffocating when I thought of the fact that some possibilities are lost in advance in life. I'm digesting those impossibilities one by one by painting/drawing. Pieces of my sense of scarcity are gone in turn to rest in peace all through the painting process.

You can see more of Cauro's work at www.cauroso.company.site













MI SOLIDAD Y YO MY LONELINESS AND I

Luis Saenz

I never imagined that I'd be where I am today, being able to extract myself from the world whenever I feel the need to and for as long as I need to. It never crossed my mind to think of how much of an introvert I am, until I was on medical leave a few months before the pandemic forced us all to stay home. The political turmoil in the USA and fear of the unknown during that time, helped me realize that life can change in a split second, so I took it as an opportunity to tap into my creative side as a coping mechanism.

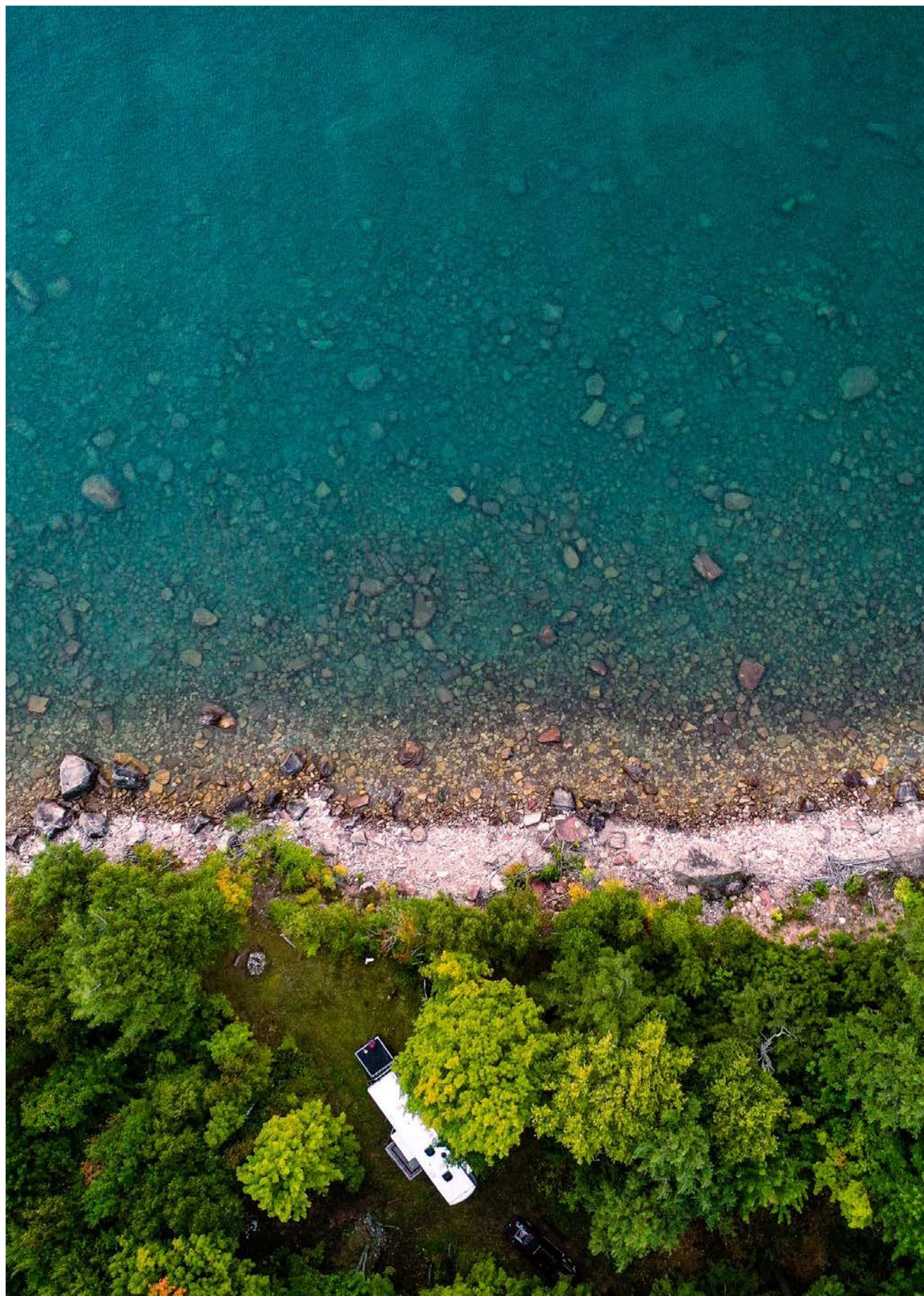
Therefore, over the last couple of years; I, my husband, our two dogs and a bird, have been living the nomad life, we moved into our RV full time and sold everything. We started traveling and exploring places I would've never imagine going to in my lifetime.

We would be on the move constantly, but despite that, I think I was able to make more meaningful connections with those that we met on the road and strengthen those that we left behind.

In retrospect, now I see and understand that I've always been an introvert. I've always enjoyed my own company and avoided big crowds despite perfectly functioning out in society, but I was never given the opportunity to realize it. Now I surely appreciate those moments of silence while taking a hike, going out for a run or even driving on the highway for hours without end. Perhaps is because I get to be with myself, alone in my head, nurturing my soul and listening to my own thoughts.

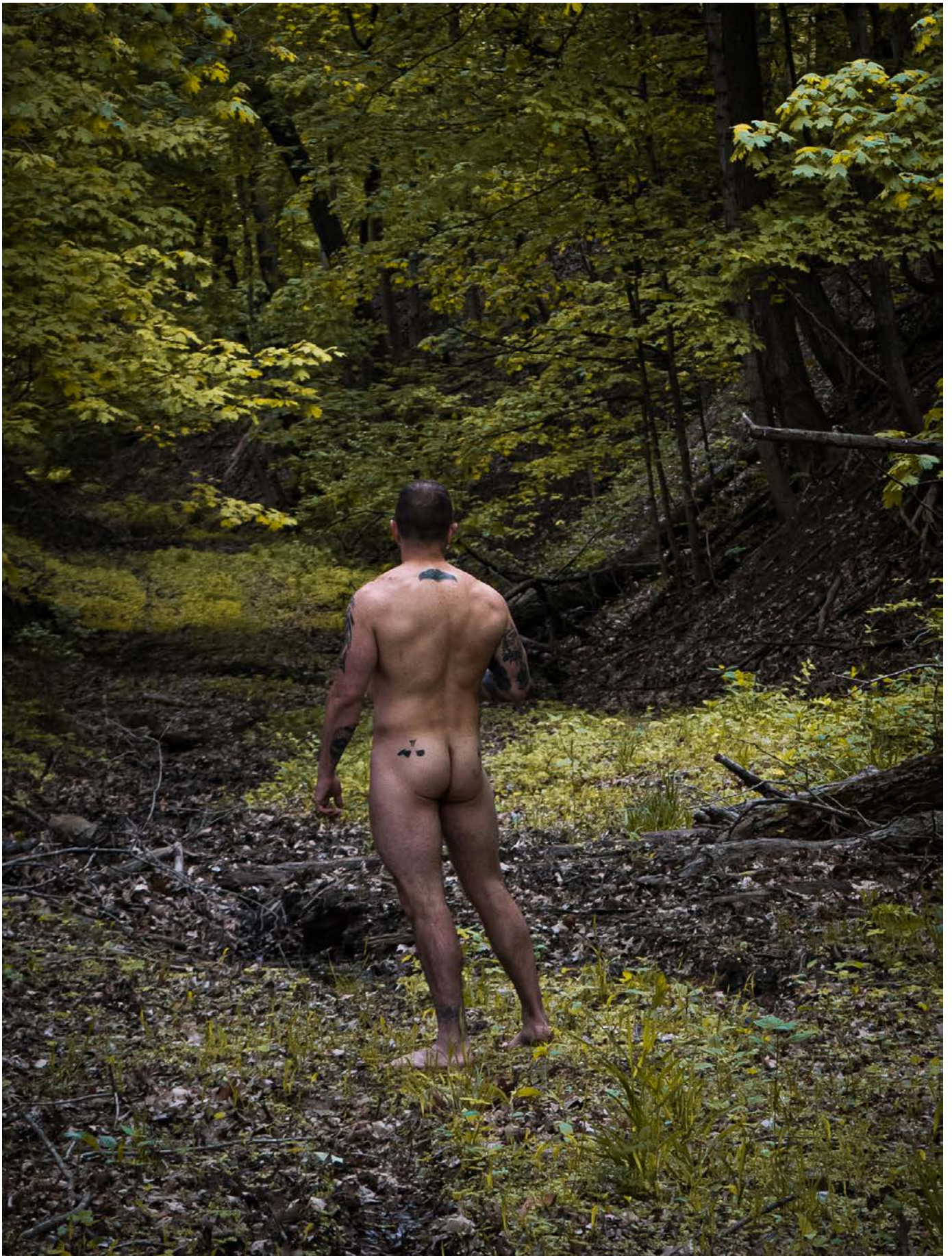
My photography work submitted for this edition, is just that, a reflection of my journey over the last 3 years, showcasing the peacefulness I get from being away from the big crowds, enjoying my surroundings, conversing with myself and I; feeling one with nature, with the reminder that I am just a tiny little piece of the universe's puzzle; but mostly, becoming comfortable with myself.

I sure need those alone moments, so I can be a better person for the people I love and those around me.

















MICHEL'S PLEASURE

ANDERSON MORAIS

Em meio a pandemia, sem poder trabalhar, me veio a ideia em fotografar as pessoas em suas casas (sempre tomando os cuidados) e mostrar um pouco mais do seu íntimo. Fazer o ensaio todo em preto e branco revela mais ainda o conceito de sensual.

Nos ensaios peço que a pessoa feche os olhos, escute a música ao fundo e se toque. Que tenha uma conexão consigo mesmo e não pensar que eu esteja ali.

E de ver a pessoa se curtindo, que me dá mais vontade de pegar cada detalhe e cada ângulo da pessoa.

É isso que tento passar como no ensaio do Michel.

During the pandemic, without being able to work, the idea came to me to photograph people in their homes (always taking care) to show a little more of their intimate space. Doing the entire shoot in black and white enhances the concept of sensuality.

During the shoots, I would ask the model to close his eyes, listen to the music in the background and touch himself. I wanted him to focus on himself and to ignore my presence.

Seeing a man pleasure himself made me want to catch every detail and every angle of his body.

This is what I tried to convey in Michel's shoot.



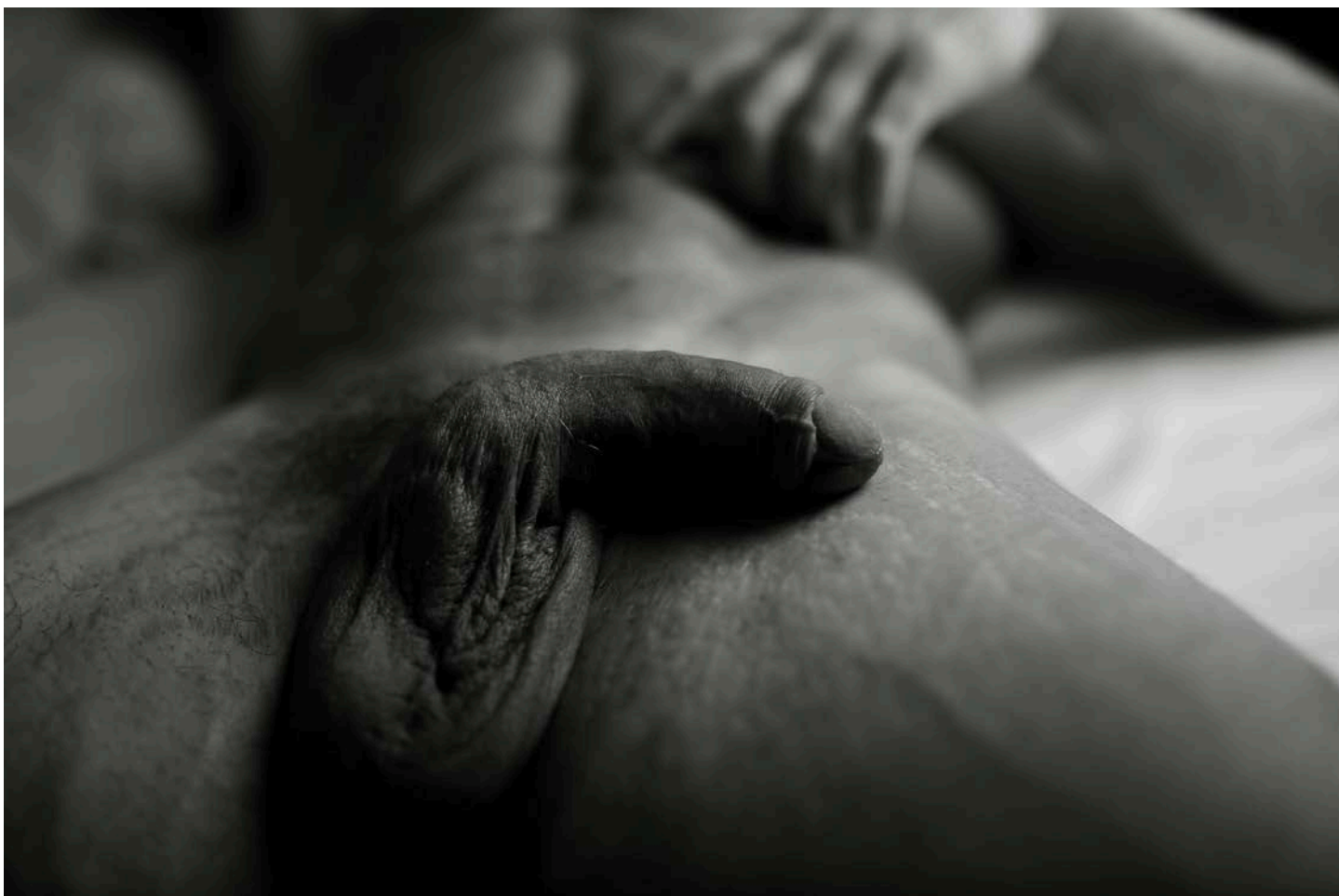


















LONTANANZA

MARCO CORTESE

Un uomo. La lontananza. L'attesa di un incontro.

A man. Remoteness. Waiting for an encounter.

Model: Juan CORTO

Location: Ischia (Italia)



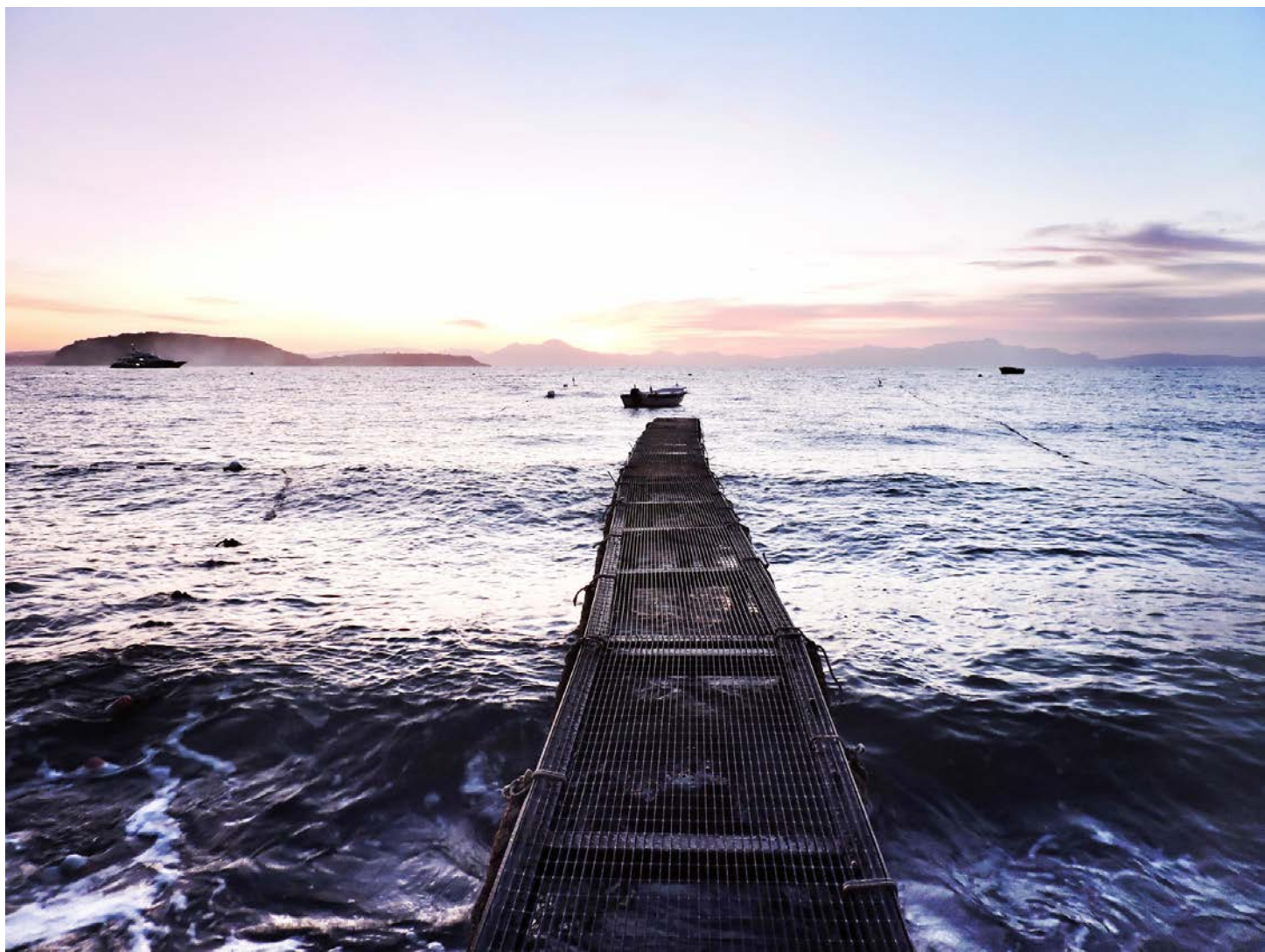










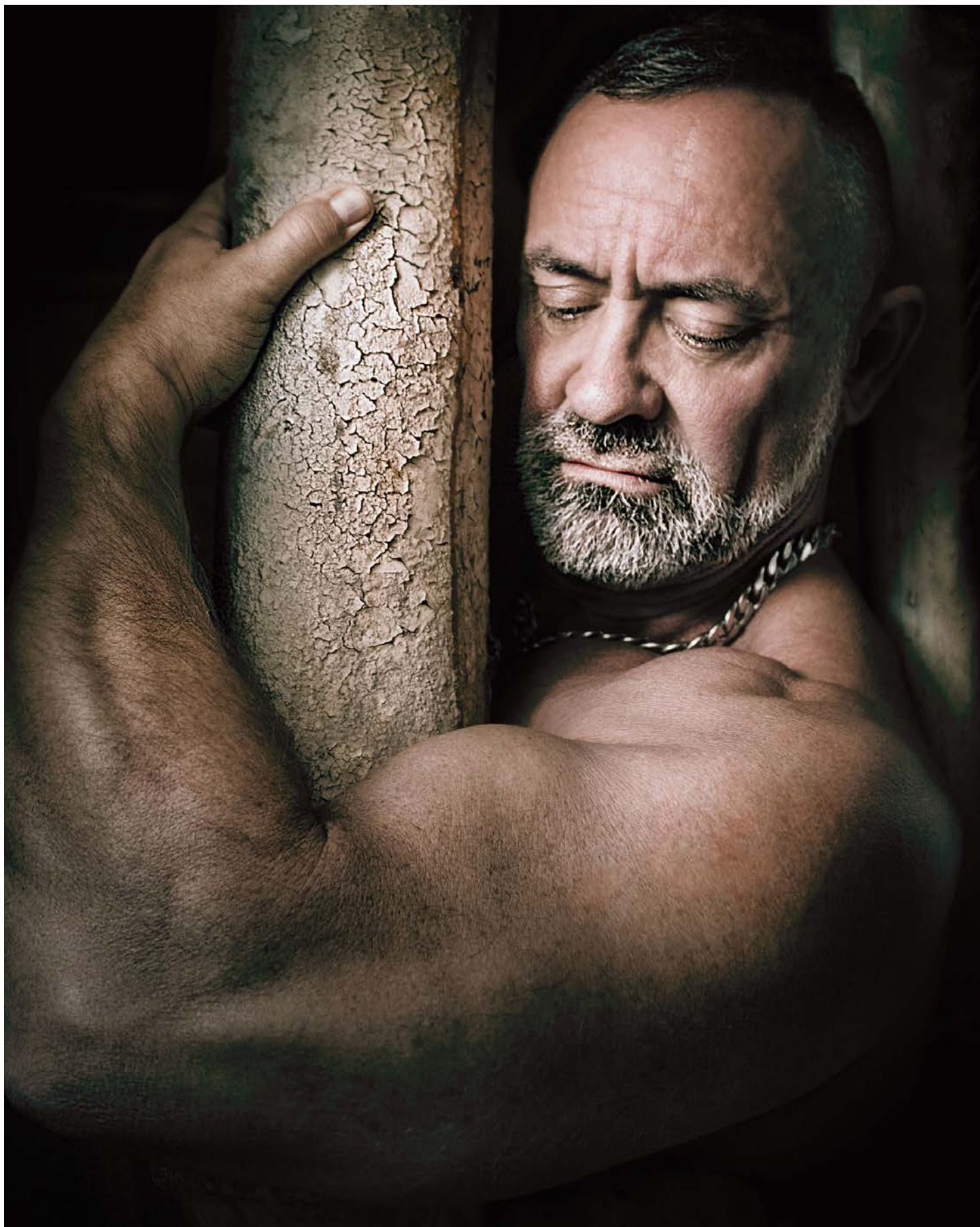




BEACON

RANDY ADDISON

Here is Rob, finding his way from darkness and into the light. While he is moving away from his remote location in a basement, there's another aspect here that often plays into my work: the light. In this series, light is also remote, undefined, a beacon, and a second player in the photos. The interaction of Rob with the light just intensifies the feeling of separation and longing to overcome the remote isolation.

















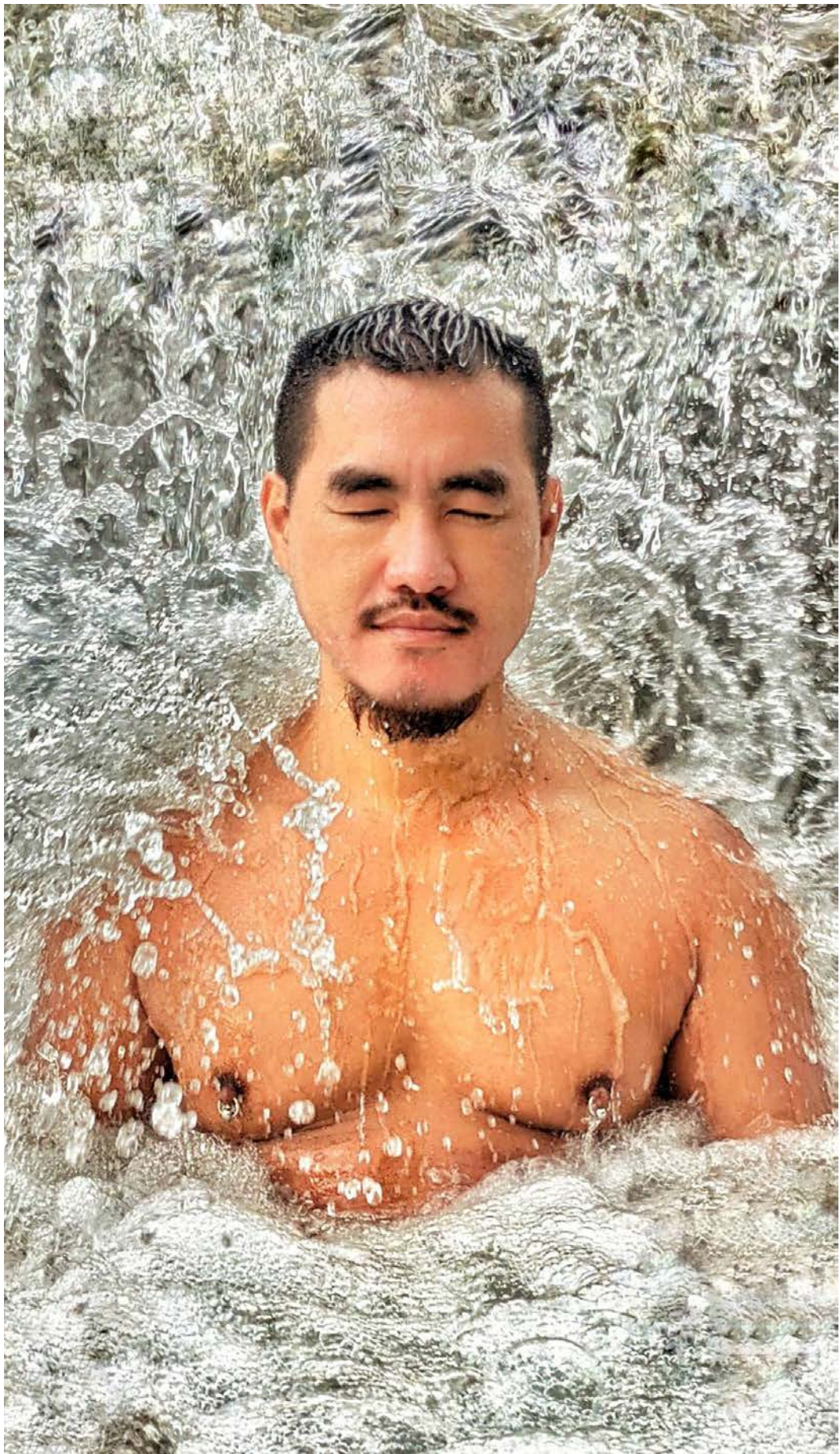
TAIWAN WATER BOYS

DAVID LIN

Due to the epidemic, I began to gather my friends to explore the secrets of Taiwan together. Human are always the most beautiful decorations in the beautiful scenery. I tried to record the rich expressions and memories of my friends during the exploration, recording the plague that was rarely encountered in a century with the beauty landscape and our youth...

















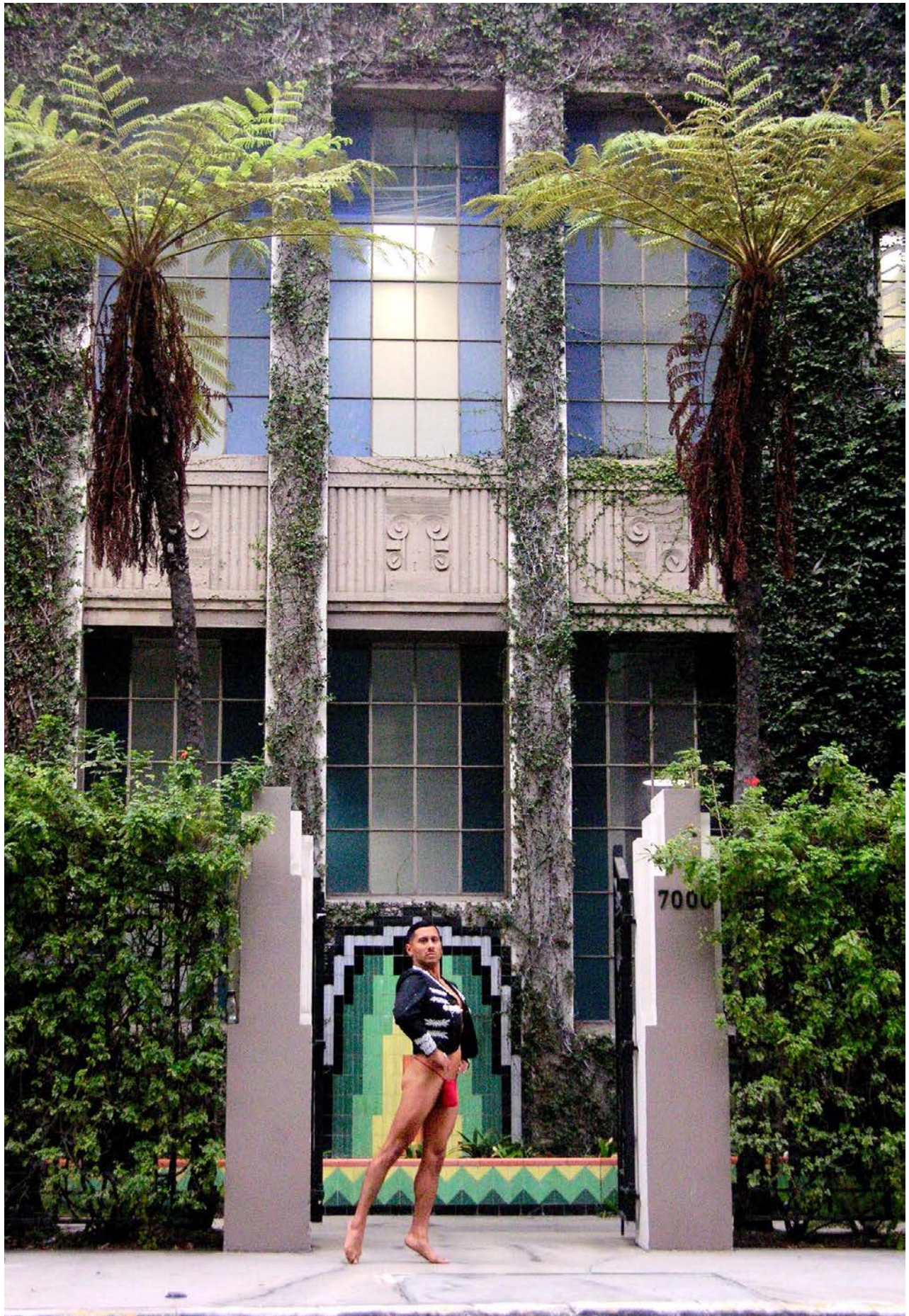
IN A LONELY PLACE

Rick Castro

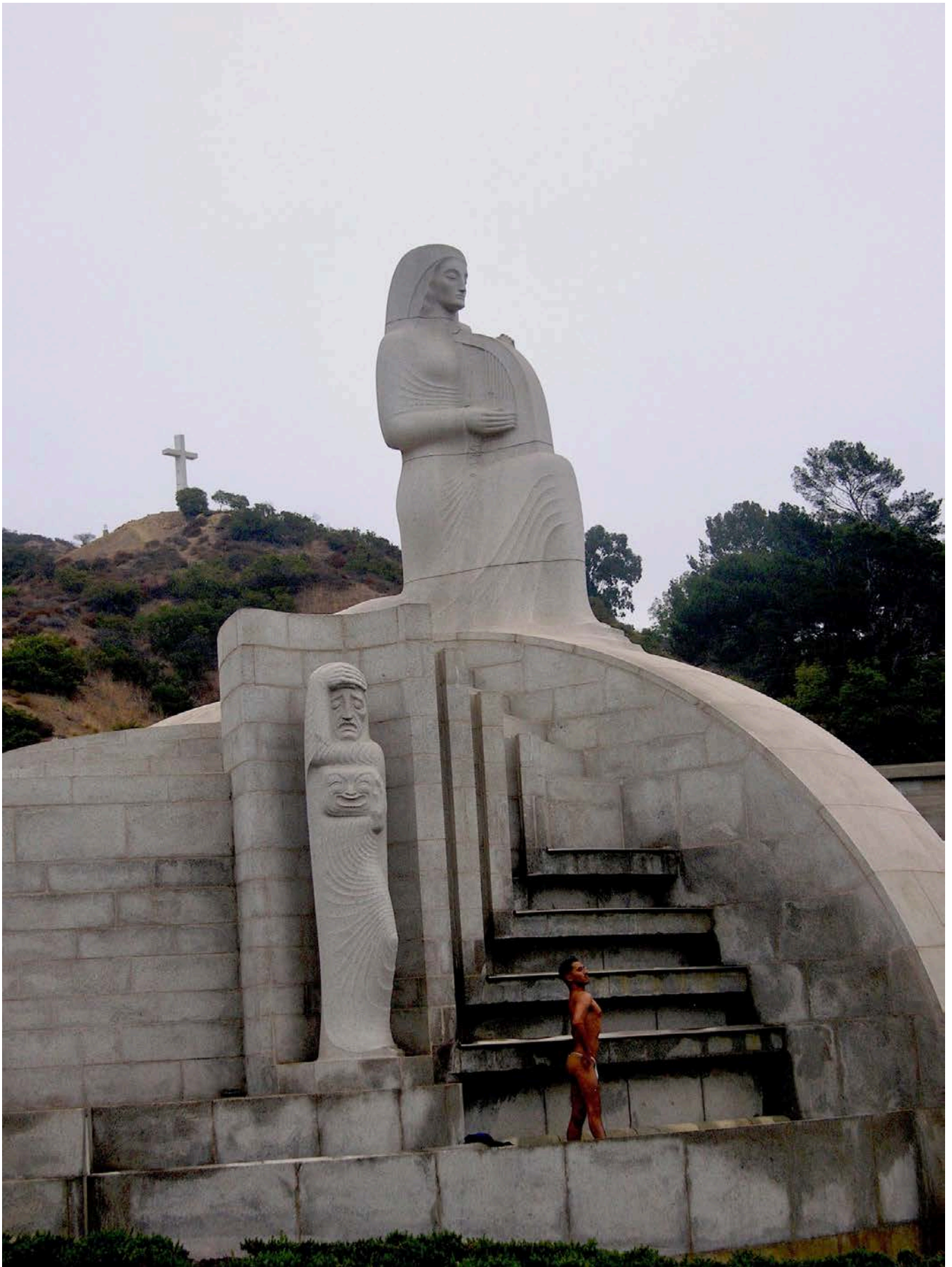
When I think of solitude the first images that come to mind are the vastness of the desert, or an island retreat. But in fact, one of the most lonely places on earth is the emptiness of Hollywood~ the idea, the dream, vs reality.

Based on the Nicholas Ray/Humphrey Bogart 1950 noir classic~ In a Lonely Place, I chose iconic Hollywood locations with my model of perfection, Demure Valentino. Isolation is most evident when surrounded by, yet, far from the madding crowd.

Model: Demure Valentino, [Instagram.com/demurevalentino](https://www.instagram.com/demurevalentino)



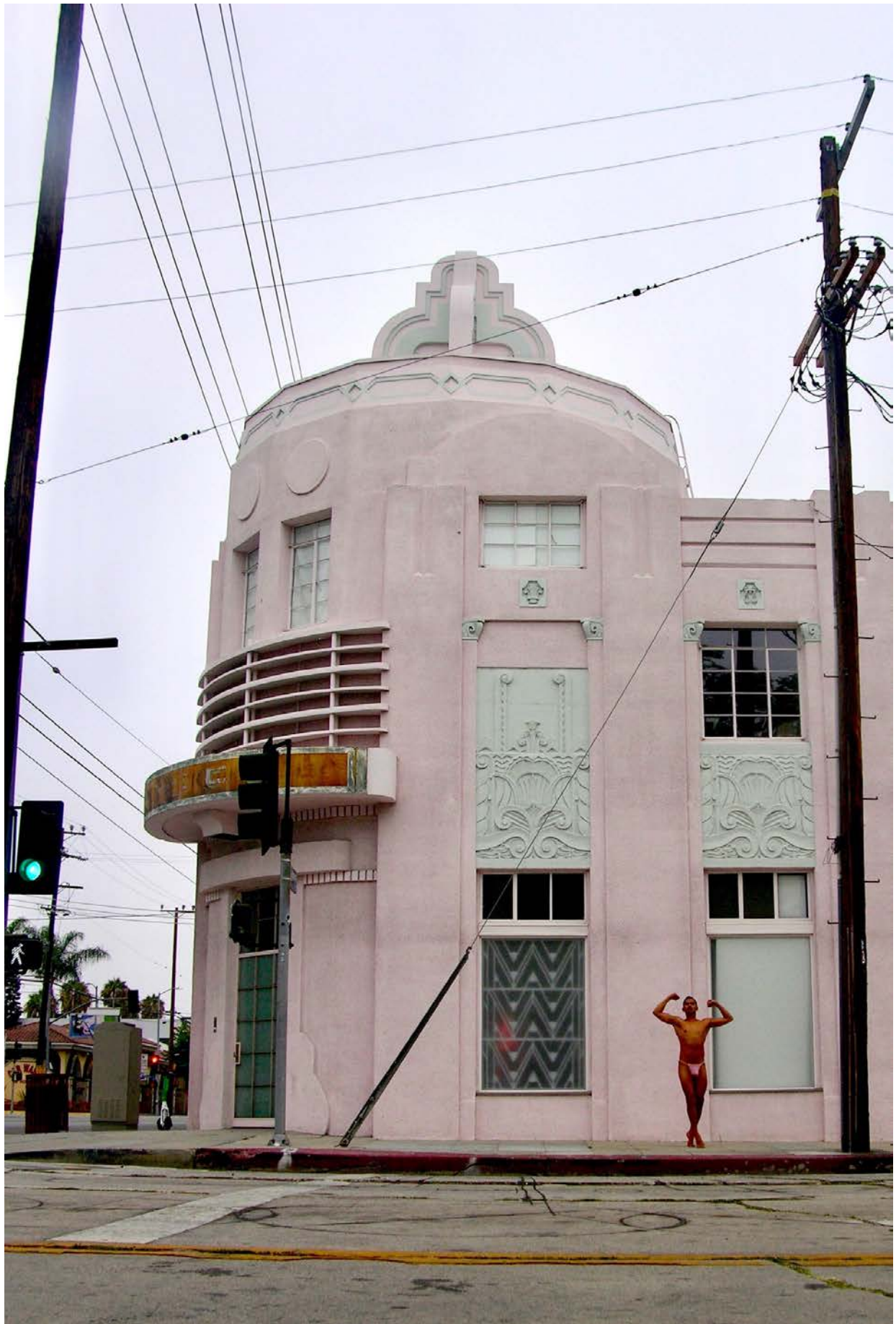














COEXIST IN A PARALLEL WORLD

ALEJANDRO CASPE

Has it happened to you that sometimes you feel that you do not belong to this world? It has happened to me since I was a few years old, from a very young age I felt that I was not part of this life, that someone left me here by mistake and since then I have had constant internal struggles between coexisting in this superficial and material world and entering a space where there is freedom of thought and being, without ties and social stereotypes.

Model: Charly

You can see more of Alejandro's work at www.alejandrocaspe.com

















REMOTE REMOTE

Bertrand Lapicorey

Disconnecting from our connected world in various "remote" locations while using the remote control as its symbol. The remote control is used as a tongue in cheek access to a remote place. A place to unwind and disconnect. A place where we can be once again naked and free, removed and away from societal codes, rules and constraints.

















MY LOVE LETTER TO PROVINCETOWN THROUGH THE STORIES OF 3 MEN

RON AMATO

"Provincetown is by nature a destination. It is the land's end; it is not en route to anywhere else. One of its charms is the fact that those who go there have made some effort to do so."

Michael Cunningham, *Land's End: A Walk in Provincetown*

You can see more of Photo Ron's work at ronamato.com





Jason

I moved to Provincetown as a result of big city burnout. I found it difficult to find my posse in cities like New York, Los Angeles, San Diego, and Providence. City life left me feeling untethered and spiritually bankrupt. Something attracted me to Ptown; it was almost magnetic. Ptown is unapologetically weird and witchy. And built atop a giant sand dune surrounded by rough seas, Ptown also feels a little dangerous. Ptownies vibrate on a higher level and live unapologetically. I came to Provincetown to heal in a community of like-minded, inimitable misfits. I have no regrets about leaving city life behind.

Sean

I washed ashore in Provincetown the summer of 2020. My life was undergoing major changes, but PTown welcomed and embraced me with open arms. I've achieved more personal growth here than all the decades of life I lived before in other places. The magic of this place is real—I feel it everyday.



Eric

I had been working in China but was traveling outside the country when the border slammed shut in early 2020, leaving me unable to get home and, like so many of us, working remotely. I had developed ties in Provincetown over the years, so I decided to move there full time and ride out the pandemic. Exile from my previous home was hard, as was finding my footing in my new home. But in some important ways I think that Provincetown saved my life, well beyond its capable handling of the pandemic. The community here taught me much about being my authentic self, led me to explore new hobbies that I've found enormously rewarding, generated deeply meaningful lifelong friendships, and supported me in making the leap to pursue a much-needed career change. Provincetown transformed me in many ways, for which I am deeply grateful.







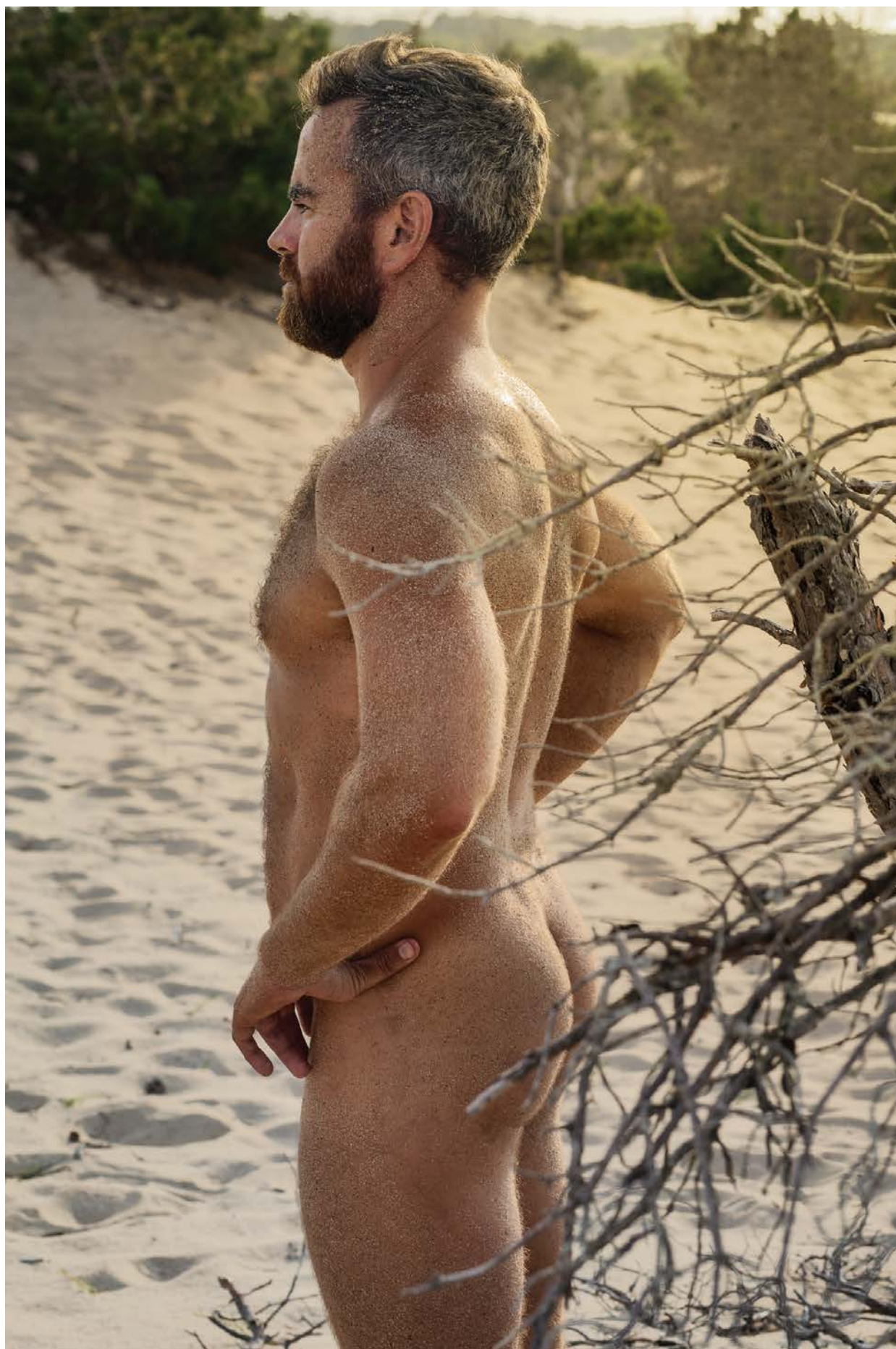








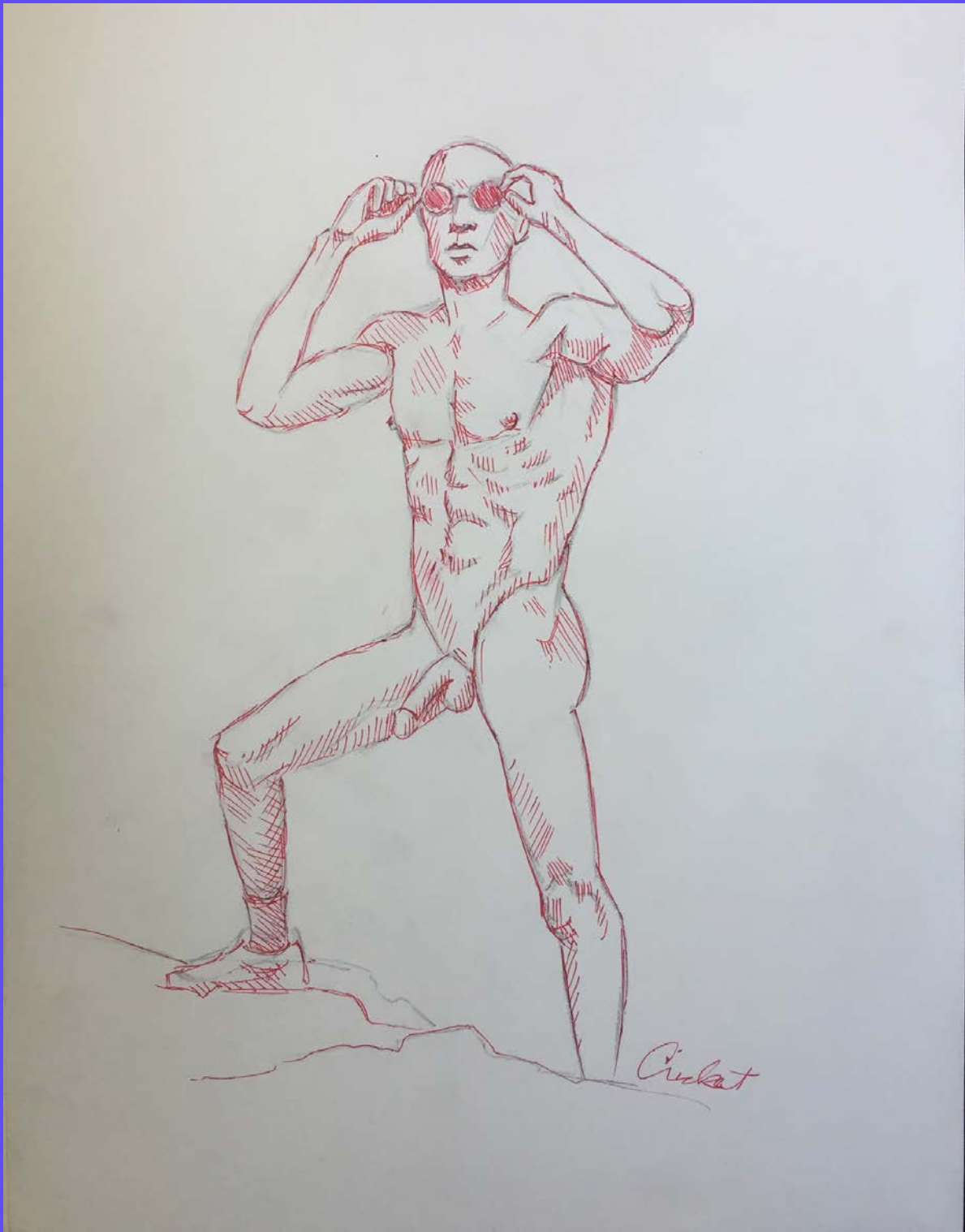












INSPIRATION FROM AFAR

WILLIAM CRICKET ULRICH

A New Yorker, liked and followed my Instagram on my birthday this past June. We chatted and he sent me some pictures. One picture, by photographer Clio, was so striking I had to paint it. Rarely have I been inspired by a model from afar, not even in person. We will likely never meet; isolated in Oakland I can't afford a ticket to New York and New York won't come to me. It was a challenge painting him, a black man emerging from darkness. We only know each other through social media but I can adore him remotely.

You can see more of William's work at ulrichfineart.com and on Instagram @williamcricket and Franck's Instagram: @danicanfrank





WHAT DO YOU KNOW ABOUT PRIVACY?

IVAN OSITO | PHOTO WIMM

The idea came from a community of comments on my work. Various social media, both with and without my authorship, actively distribute my photos.

My models become quite famous and popular in a certain community. With all the consequences of this popularity. Many men I am interested in cannot afford to be so open. Therefore, this series plays on those fears.

You can see more of Photo Ivan's work on Twitter [Twitter.com/photowimm](https://twitter.com/photowimm)

























CALM

SEAN SOO

Living in a hectic and fast-moving city can be stressful and monotonous. Planning an escapade to somewhere far away from the hustle and bustle of life helps rejuvenate one's body and soul for the longer days ahead.

The following are a series of self-experimental photography from my recent trip to Maldives, where me and my partner celebrated our 10 years of journey together. This trip brought us to a space where we can totally unwind and enjoy the simplicity of life. Spending those quality time for ourselves, and as an individual.

I'm always intrigued by the beauty of human form, incorporating into the environment. The calmness of the sea against the vast horizon creates a beautiful contrast against the human silhouette. This portrayed a sense of tranquility and peace of mind.

















#CABINPORN

ROBERT SEIGELMAN

I have a lakeside summer place in New England. My parents bought it the year I was born. I have been coming here all my life. I can get away from the city for a time each summer to reflect and unwind. I do make art here, but I do not shoot all that often, actually only a few times. My work is usually studio based, and it is wonderful to have the opportunity to shoot in my mid- fifties cabin by the lake in the mountains.

I refer to this work as #cabinporn and it is ongoing series.





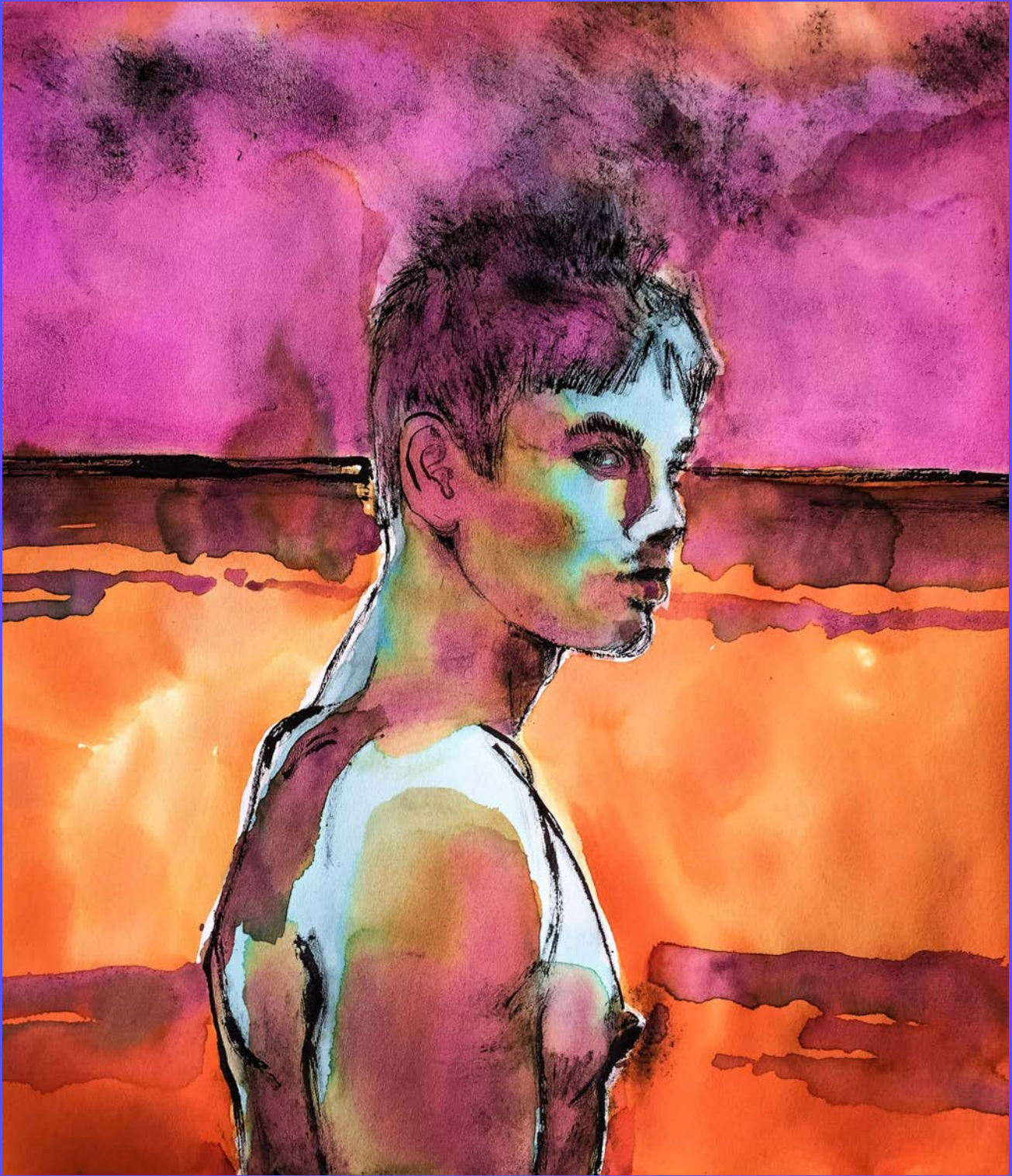










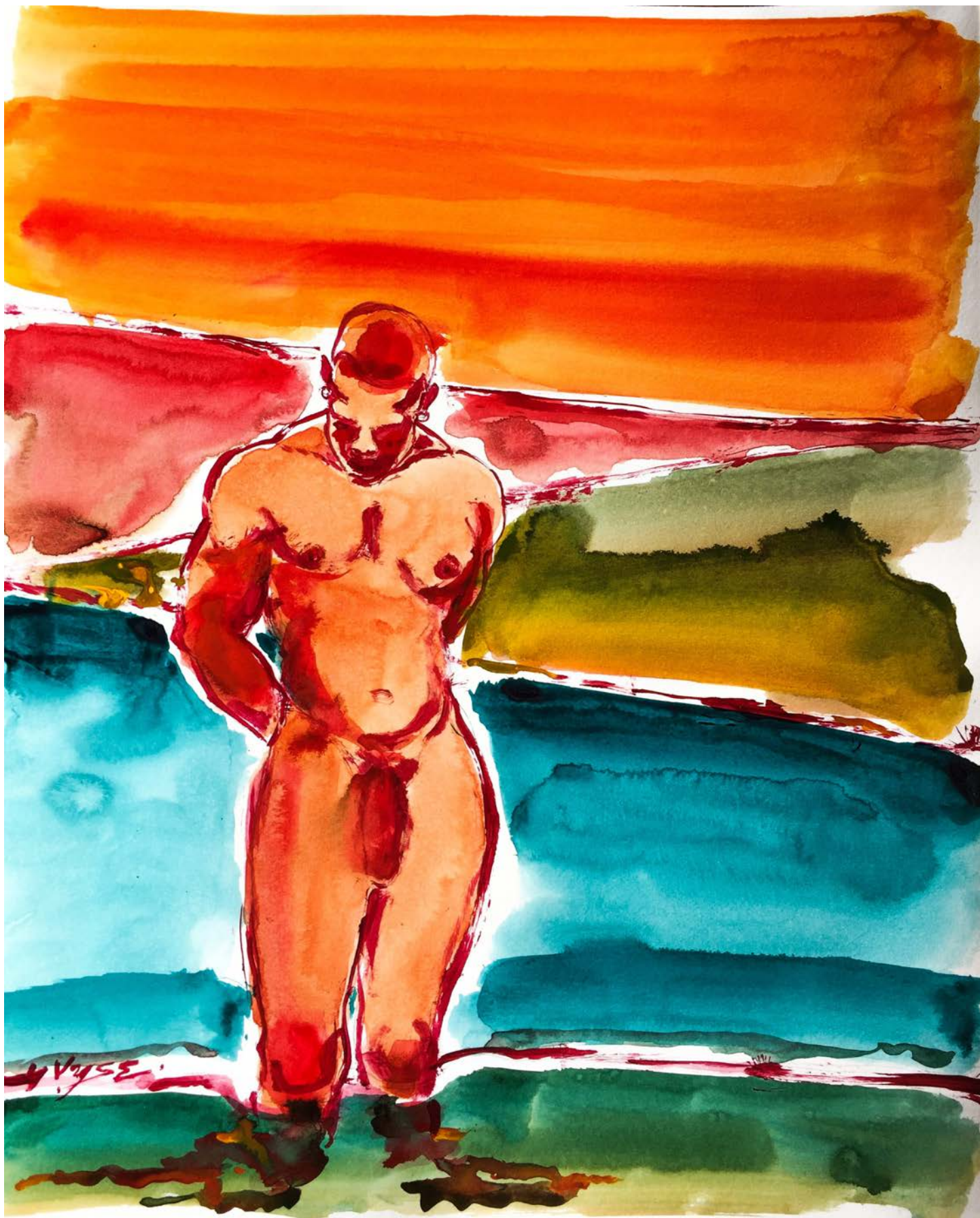


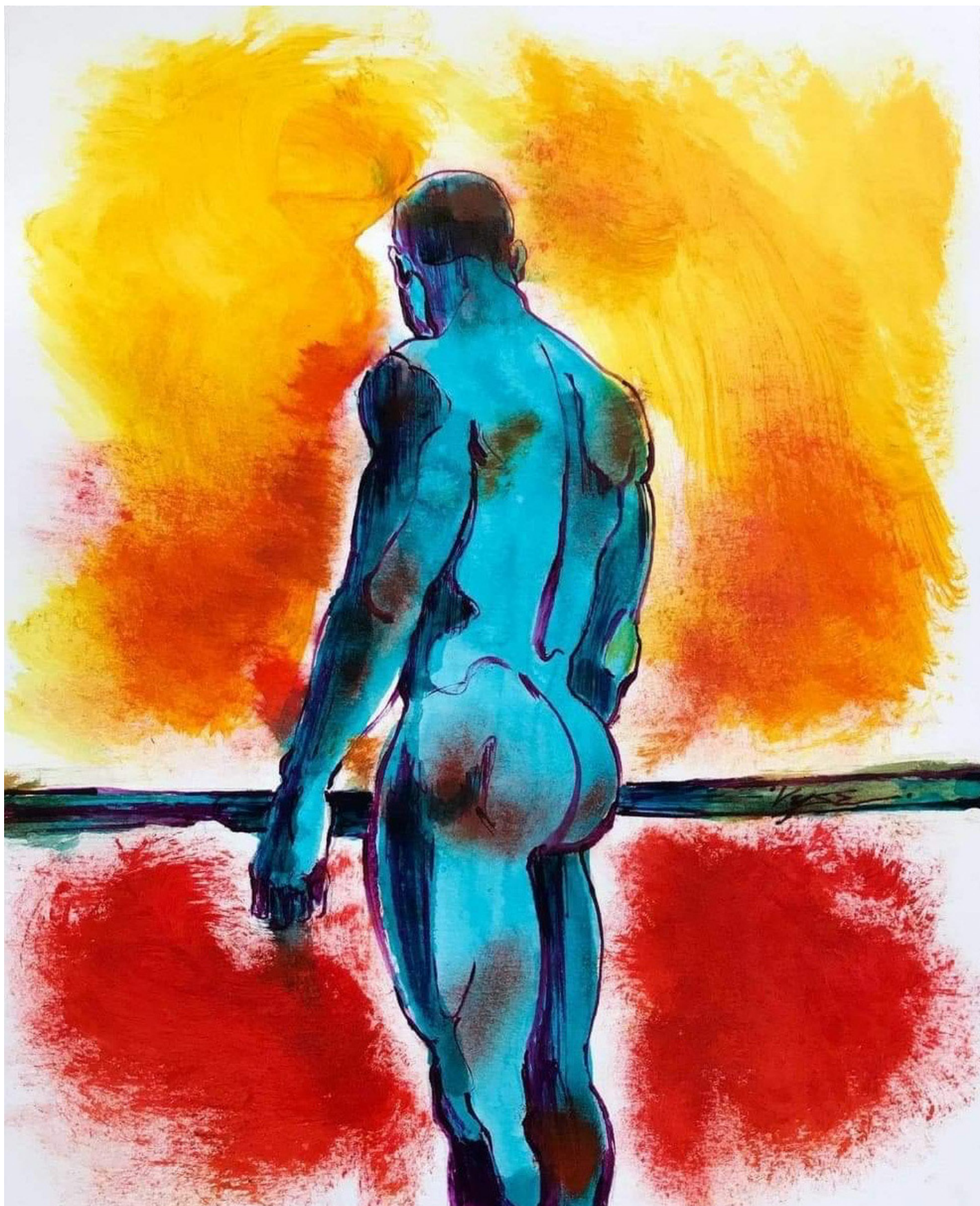
REMOTE

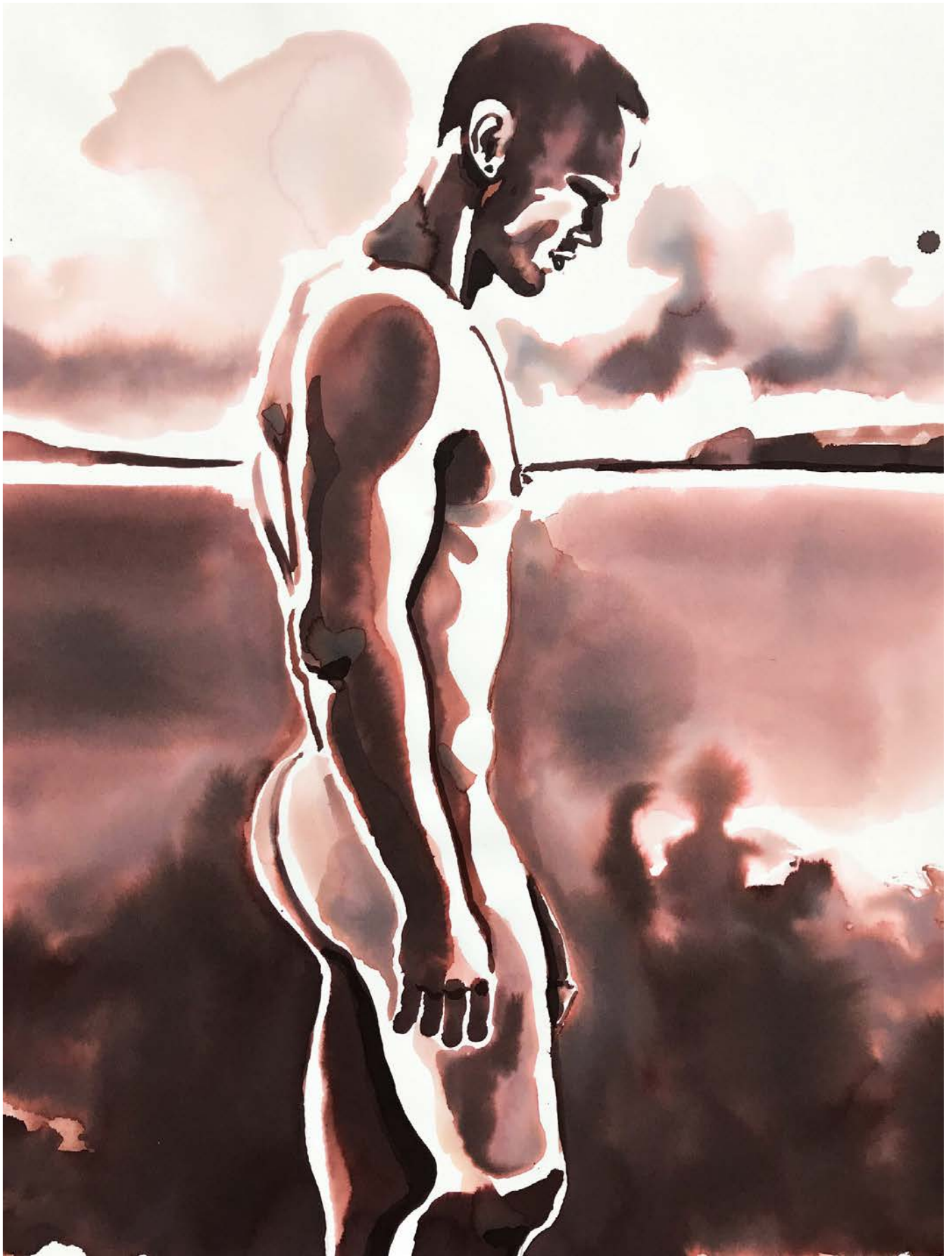
Richard Vyse

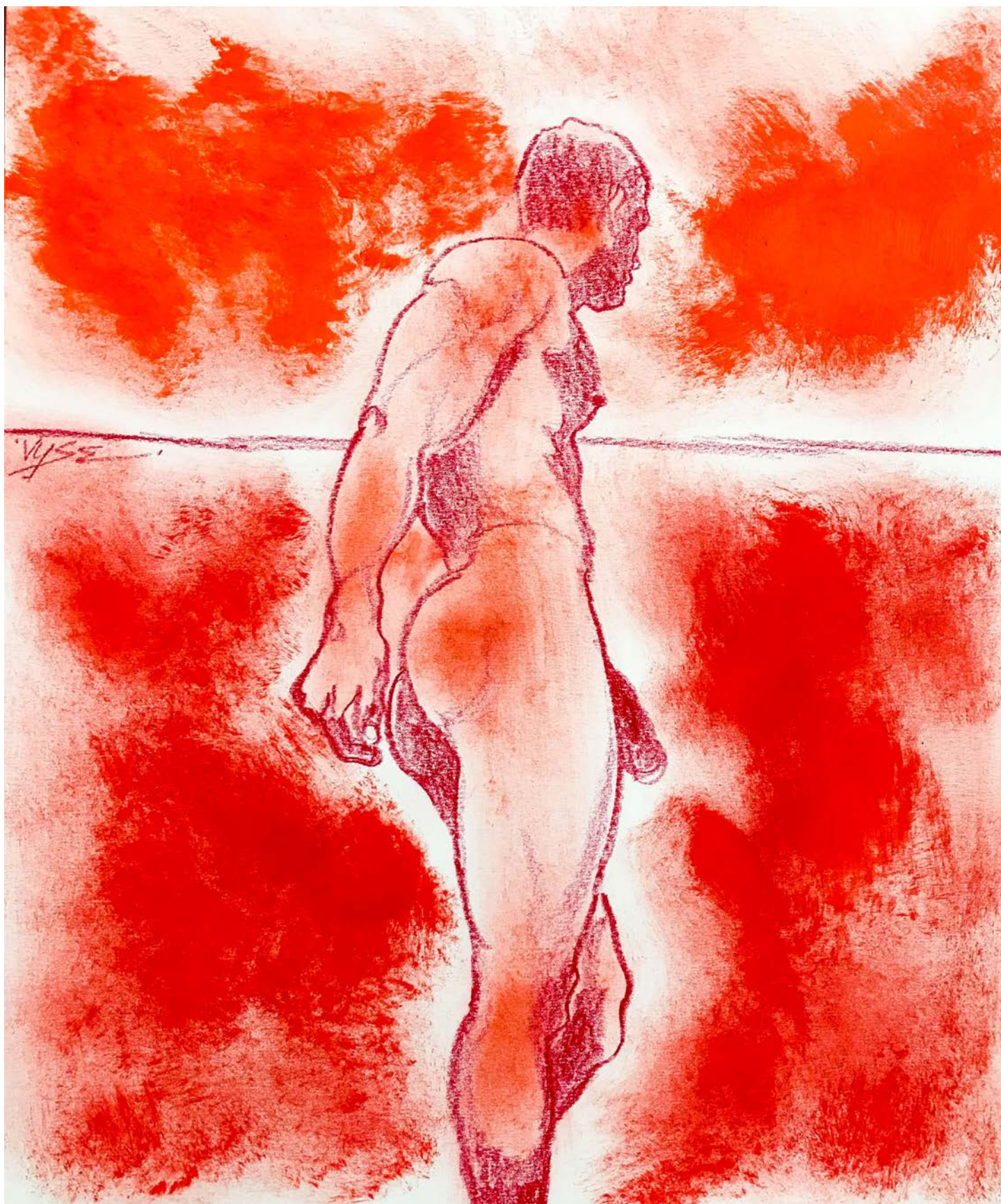
Capturing the mood and moment alone in line and spontaneous brush strokes!

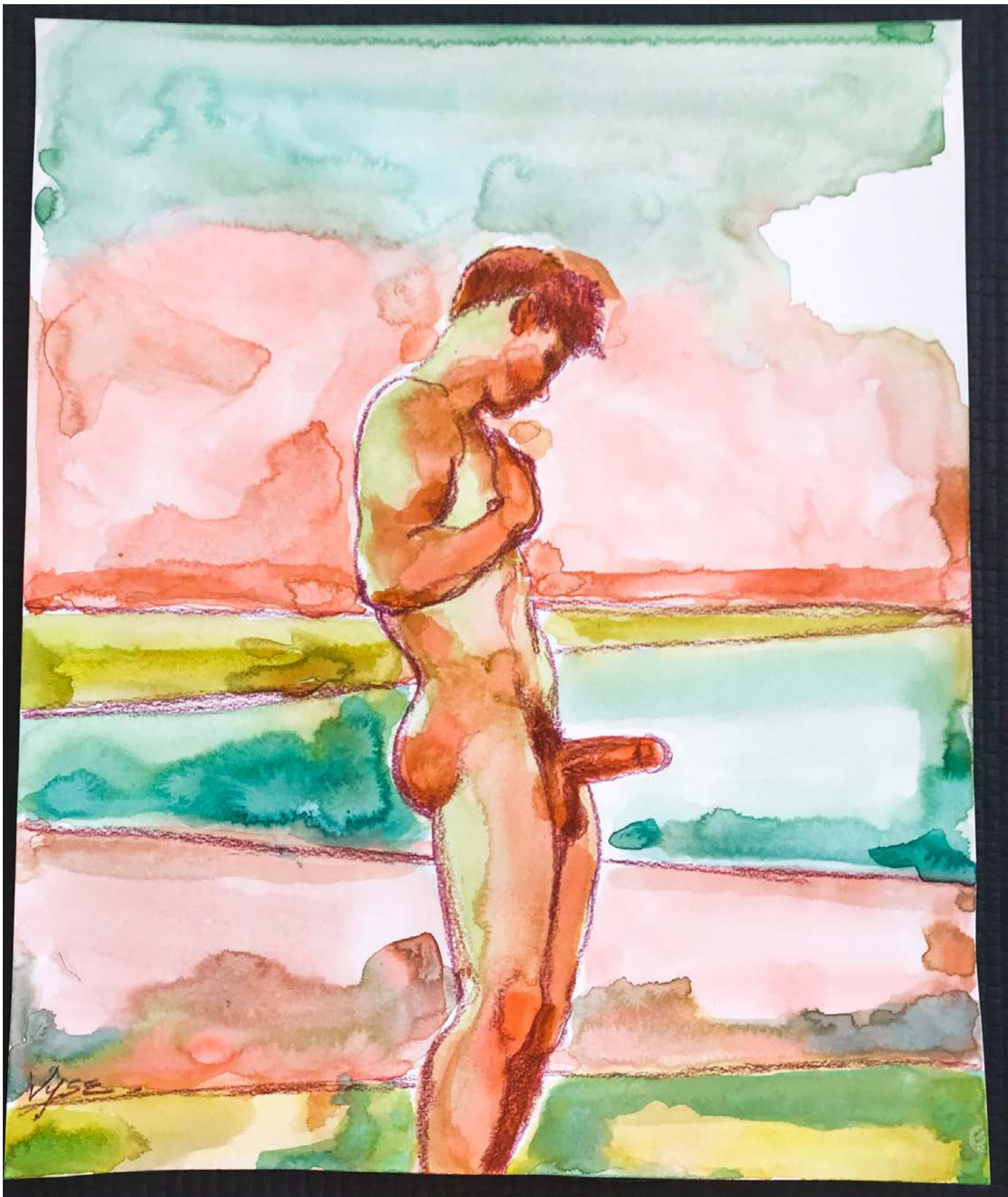
You can see more of Ricahrd's work at manartbyvyse.blogspot.com and on Instagram @Arthbyvyse













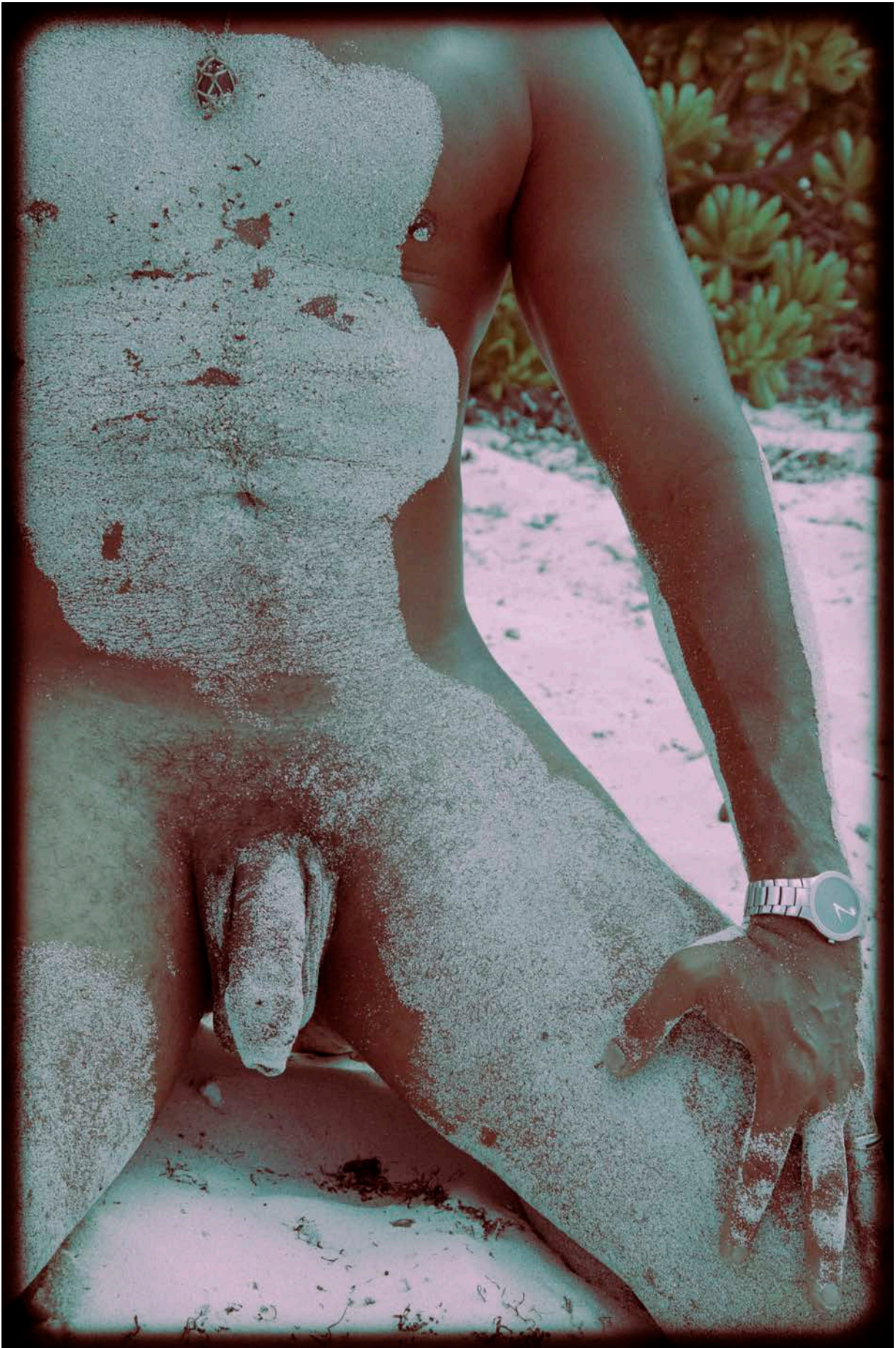
MAROONED

SCOTTY CLARE

Living on an island, away from people and any kind of social interaction – what would you do? I would strip naked and explore the surroundings and myself – just like Eddy. Wearing the minimum of clothing and enjoying jewelry and sand against his skin, he soaks up the sun and the isolation. Like vacation slides from the past, this series is a vacation and an escape from the stresses of society.

You can see more of Scotty's work on Insatagram @scottyclarephotography or at www.scottyclare.com

















APOCALYPTIC LOVE (ALTERNATIVE TITLE: EPOCH ENTANGLEMENT)

XING SHE

The world had ended.

As far as he knew, he was the last one left of his species. Day after day, he roamed the never-changing brown landscape of this fallout land. His only companion was the reflection in a pool of radioactive waste.

When another humanoid figure appeared in the distance, he was overtaken by surprise, fear, curiosity, and...desire. He went forward to meet him, as the other figure proceeded to approach. They didn't exchange any words, as they both knew what was about to go down. Then, they attacked each other, ferociously, violently, and instinctively, not for blood, but for pleasure. For that moment, time and space had lost their meanings, there was only, entanglement."

All the images from this project were shot in Salton Sea, California. Once a tourist town, this place had long been abandoned, and served as a perfect backdrop for this post apocalypse tale. I was very lucky to have these two talented models, Preston and Derrol. They provided the pictures with such authenticity and sensuality.

Models: Preston & Derrol

You can see more of Xing's work on Instagram at www.instagram.com/xings78

















ENTFERNT

PJ CHRISTIAENS

Remote means to be far apart from something can be seen as a negative, it lacks a sense of belonging and can give you the sense that something is wrong because we should be by what we are far apart from. This could be a place you identify with or a loved one you miss. For this issue I submitted silhouettes, photos with lots of contrast, and no faces because that lack of emotional attachment to the subject's face echoes this sense of being far apart.

Except for the beach shots, my submissions for this issue were all taken out in the Arizona desert where I live. To get to a spot where you can take nude photography outdoors here, you really do need to drive for over an hour to get to a remote location. While there is a remoteness from the viewer to the subject, I also feel a sense of solitude and peace with these images, being far apart may just be an opportunity to understand yourself better. The one person in this world you will have the longest and most intimate relationship with is yourself, take the journey and enjoy it.













REMOTE CONNECTION

VINCENT KEITH
KHARI DAVIS

During the course of a photoshoot, the model and photographer develop a form of communication that is unique to each situation of that kind. Two people, in close proximity, grooving on creative energy (and good music). There is a lot to be said about the power dynamics that can come to play in such a situation as well, but for the purposes of this article, it's about the "see" and "be seen" dynamic that is most interesting to me. The vast majority of my shoots have been in person with the model in the room, before me. In those situations, you can pick up on all sorts of subtle messaging and energies as they develop during the shoot. From when the model is a bit uncomfortable – at the edge of his comfort zone, and when the model wants to be pushed further, that his comfort zone is in the rear view mirror and he has a lot of gas left in the tank. These moments materialise in the context of a shared experience between photographer and model. They are based on the energy of the moment, trust, and a sense that great work is being done.

*You can see more of Vincent's work on Instagram @mascular_men or at www.mascularstudio.com
You can see more of Khari's work on Instagram @khari.davis*





But what if I'm not in the room? What if this creative moment takes place across time zones? What if the model and photographer haven't actually properly met? Over the past two years, my access to models has been somewhat restricted, but my urge to be creative has not abated in the least. So I have reached out to models and asked them to take a series of photos (as directed by me) and send the images to me to be edited. It's not for everyone, but in a few cases, the results have been fantastic and the experience has been enriching.

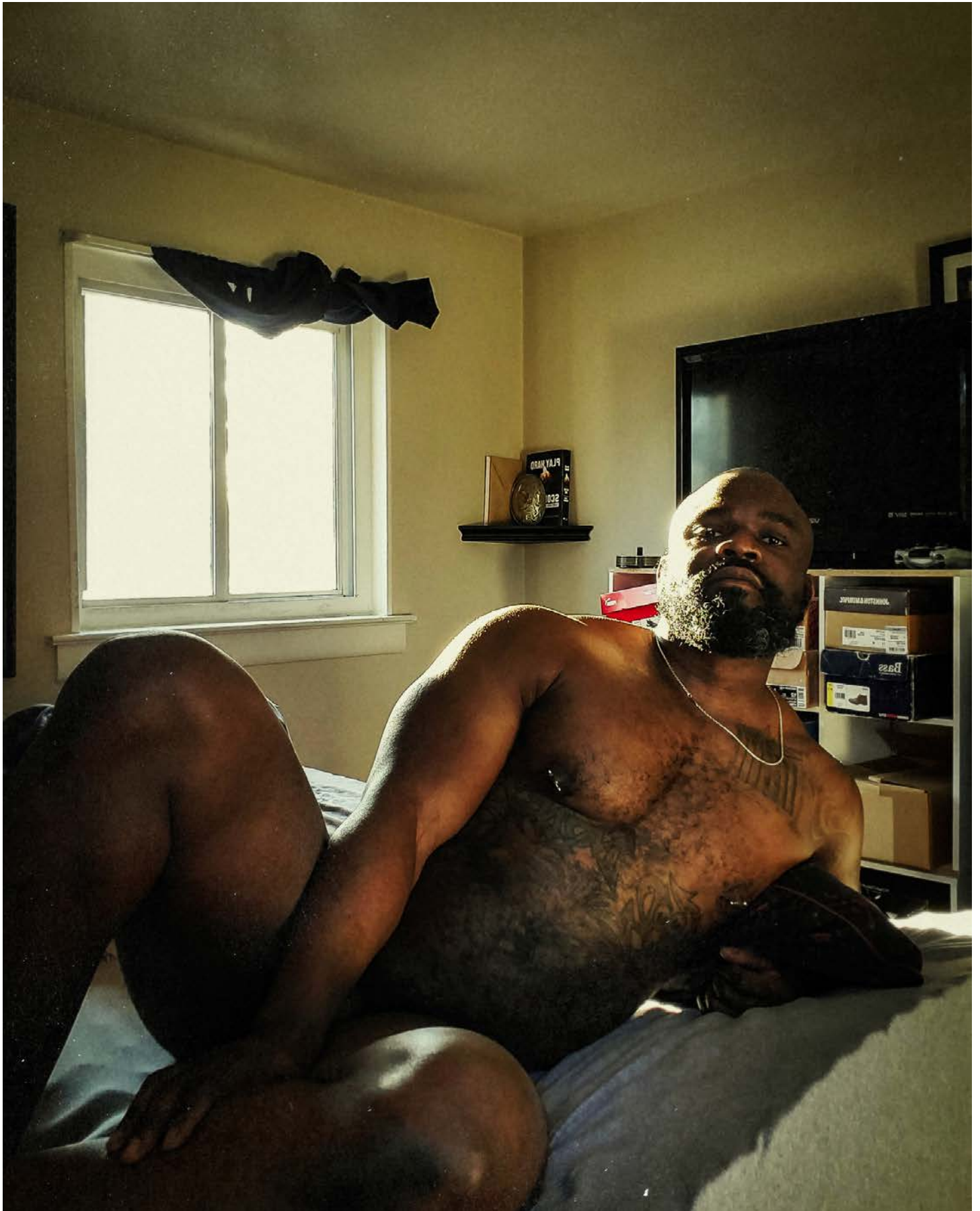
One such experience has been the creative relationship I've developed with Khari. My friend and co-Editor of MASCULAR photographed Khari some time back, and the results were spectacular. Randy told me that Khari was a genuine and kind man with a lovely character. I reached out and was very pleased that Khari was up for it. The first series he sent through were beautiful – but he seemed to be shy about doing

nudes. I asked him about it, and over time, he developed a comfort level with being nude in the photos he sent me. I can only imagine the photo sessions he undertook by himself. The internal conversation he must have had about how he looked, the poses, what the images said about him.

Over the course of several months, we have done more and more shoots, and over the more recent ones, it's been Khari who has taken the initiative. He's now looking for opportunities to make photos. He's proud of the results and we are enjoying this creative relationship immensely. I'd like to think that to some degree he's developing as an artist, getting more comfortable before the camera, and seeing the masculine beauty that he projects – just as I do.

The photos in this article were taken by Khari Davis and edited by me.

















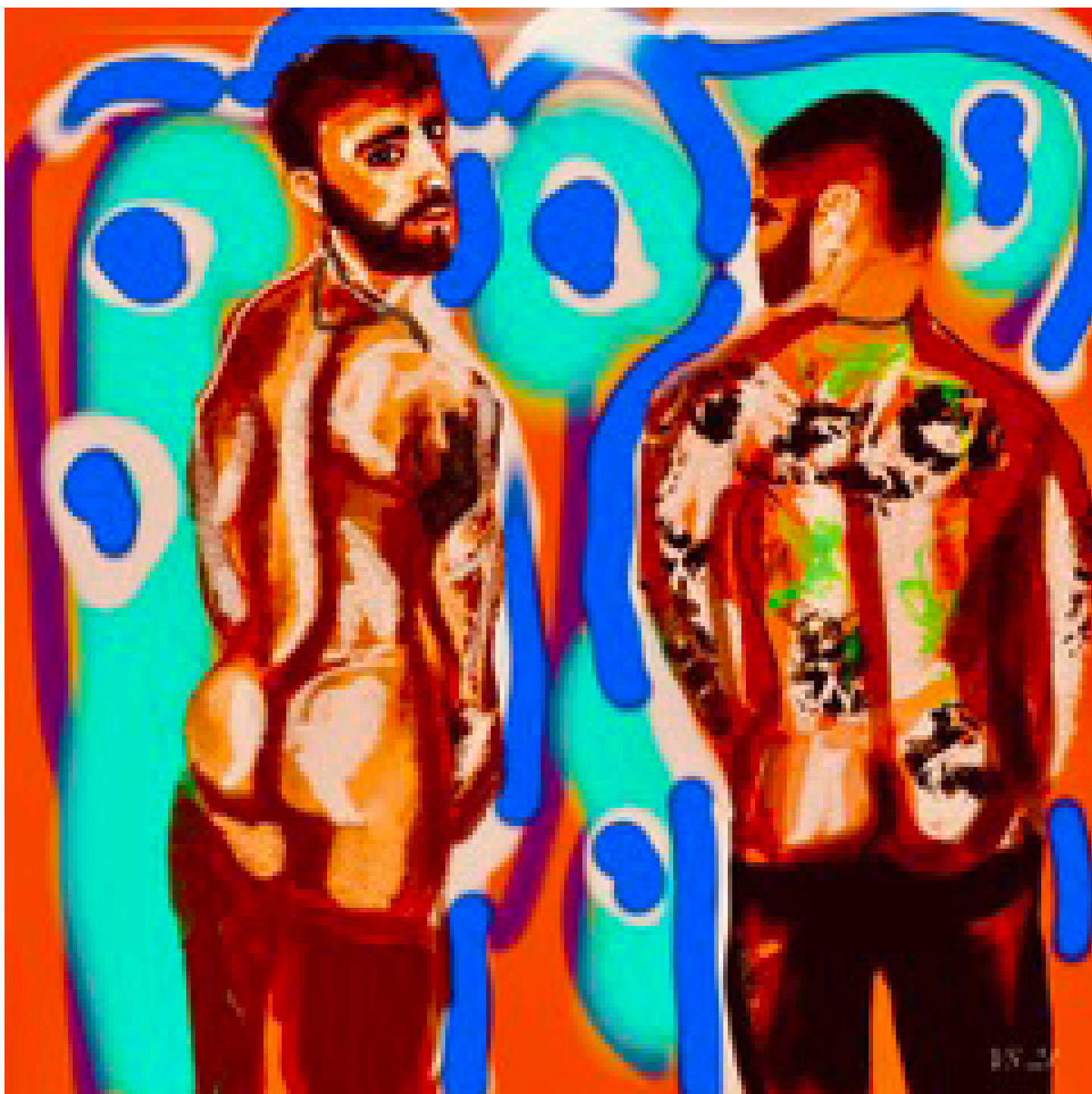


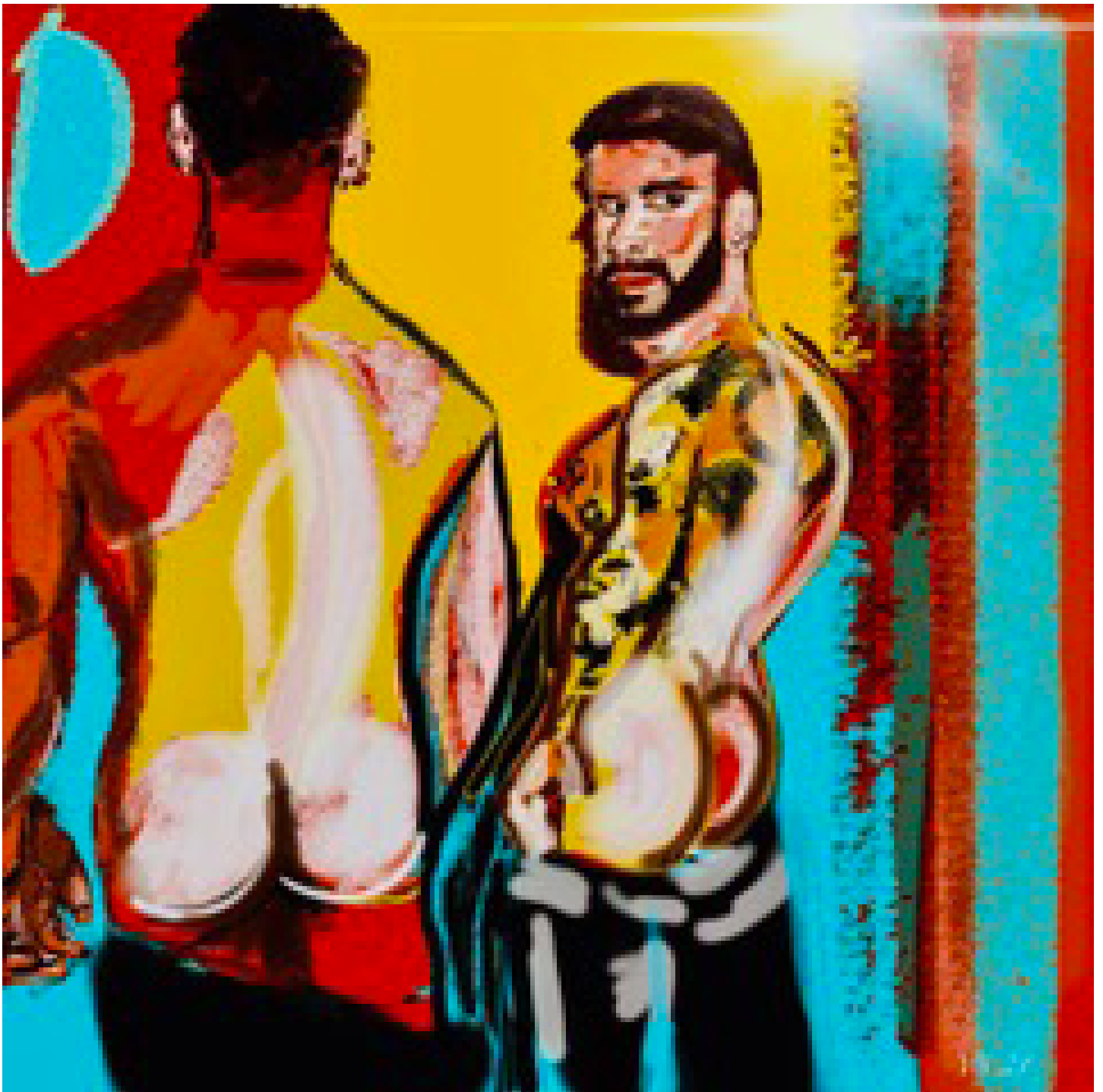


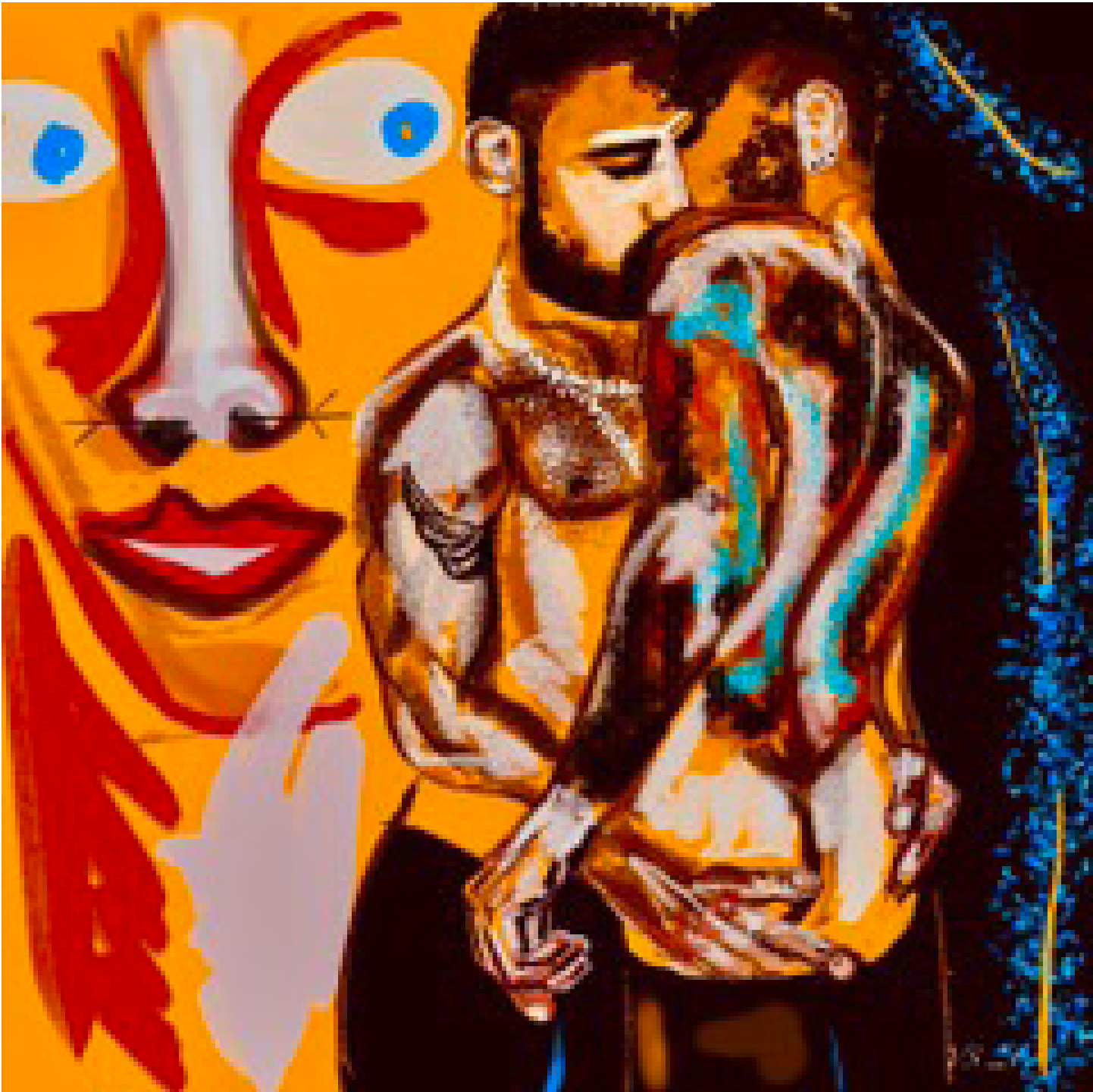
**REMOTE IS NOT ONLY IN SPACE
A MAN CAN BE REMOTE IN HIS THOUGHT AND FANTASIES, AND DESIRES**
Viktor Soukhanov

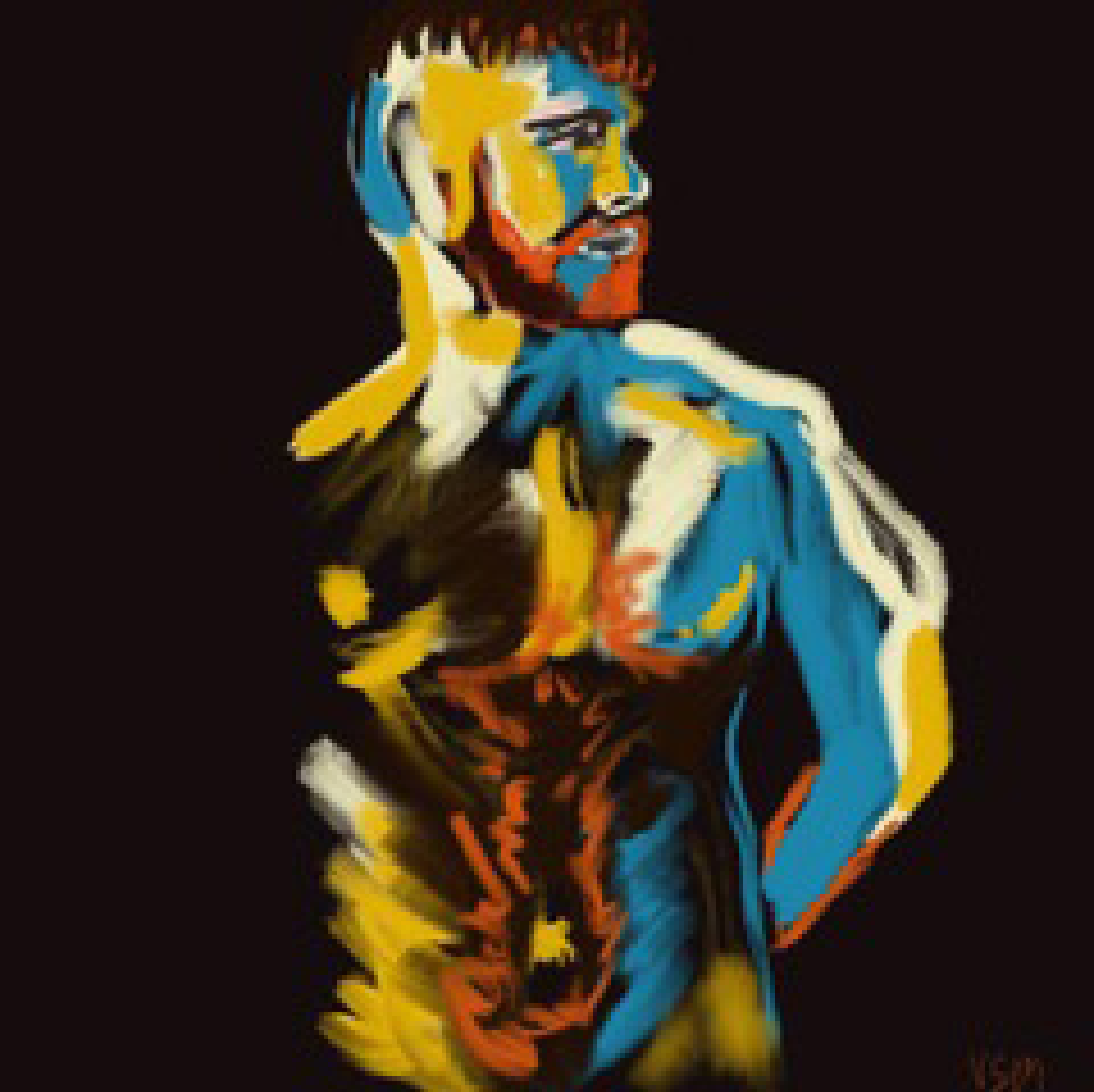
My relation with my artwork is complex, like a marriage. We have moments of a perfect harmony, but when it comes to resistance, I give in. That's what we do when we love somebody. Painting of a male body is the sole theme of my work, alone or with others, often naked.

You can see more of Viktor's work at <https://5deeo60oacbc0.site123.me>

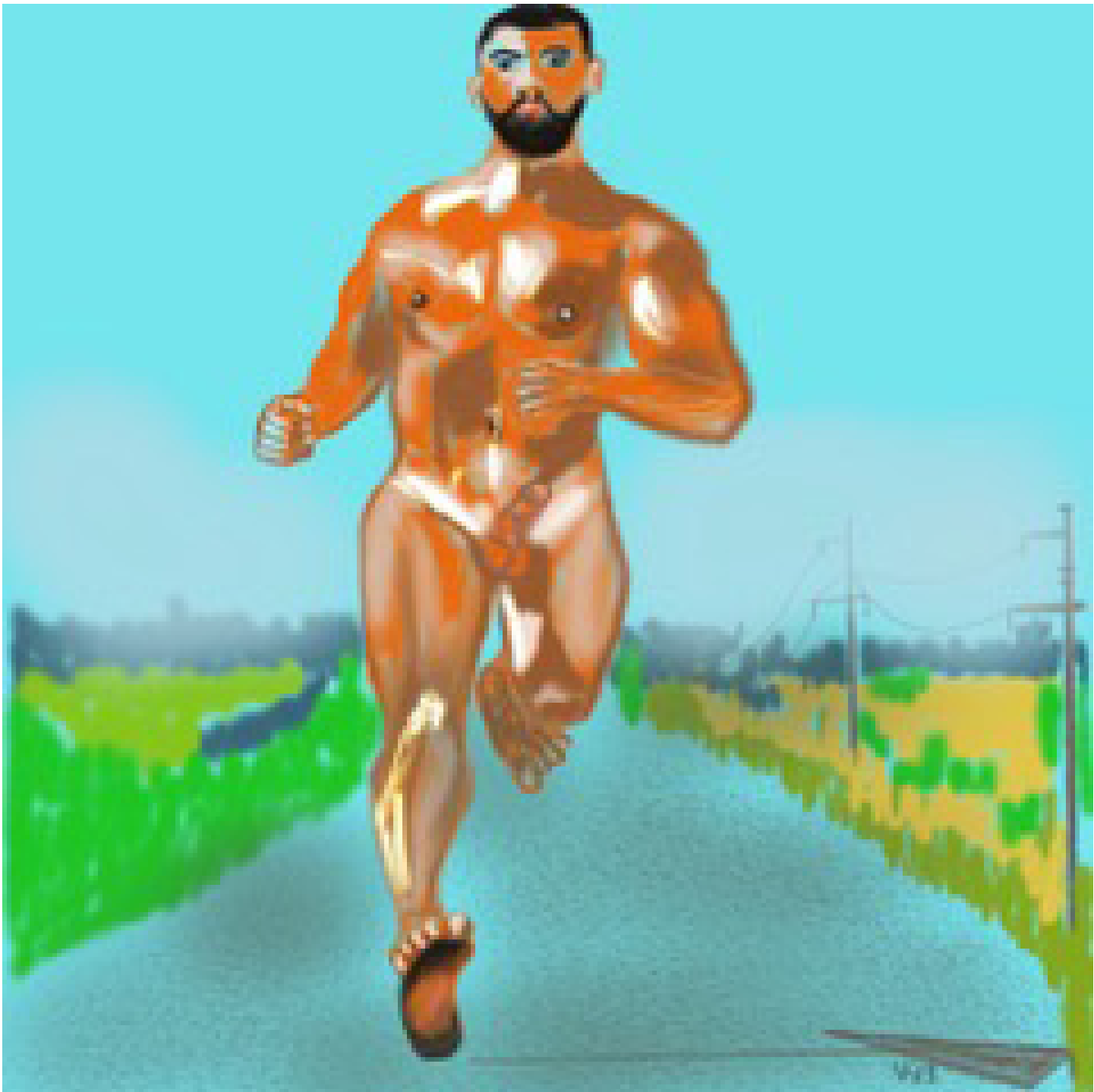


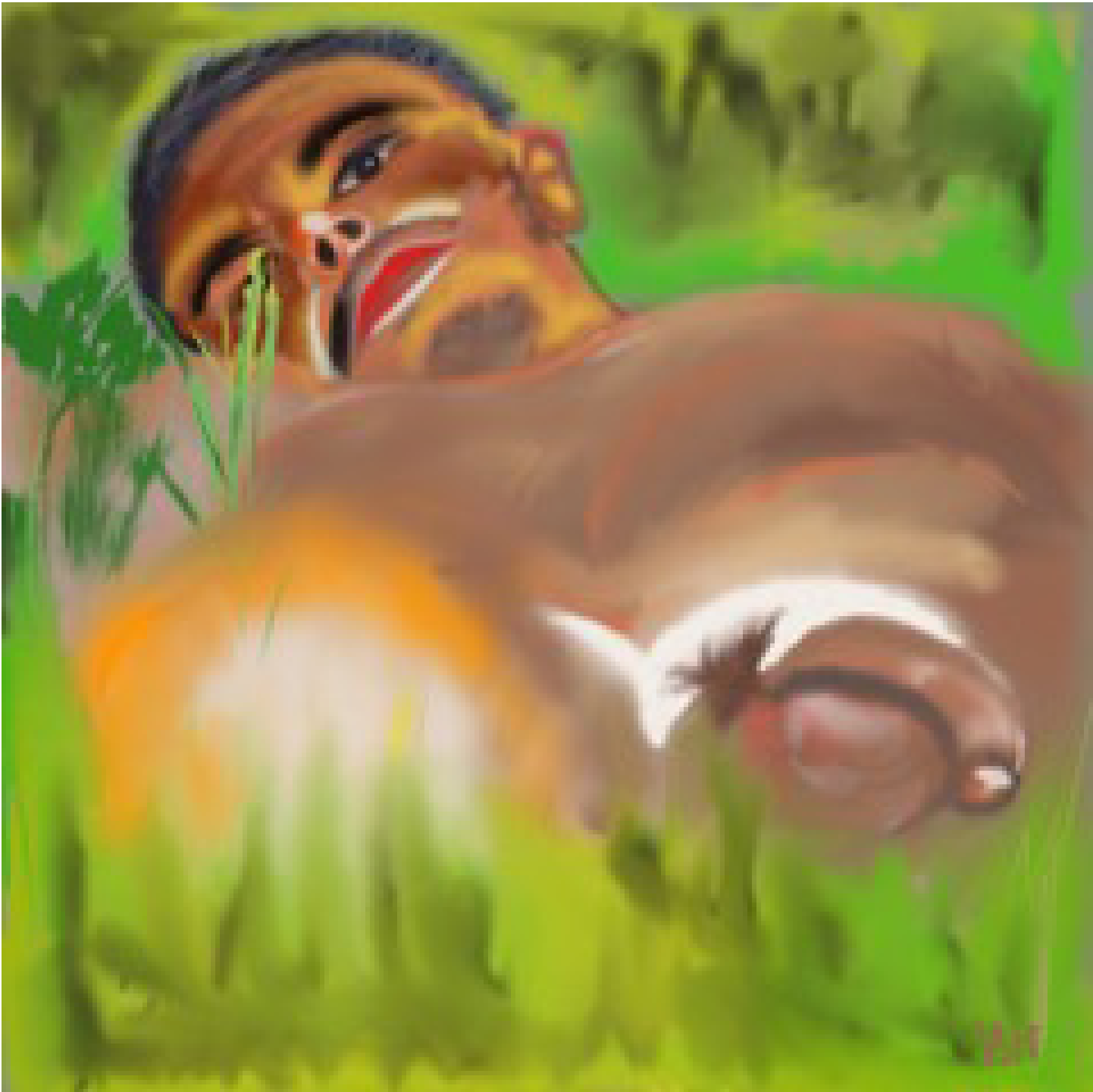














REMOTE IN CARAHUNGE

STEPHAN TOBIAS

4000 years ago is remote, provincial Armenia is remote and a war-justifying friend in Saint Petersburg, Russia is also remote these days, at least for me. All of these come together in my submission.

A year ago the Covid pandemic was the determining factor in what is remote, as it made international travels really difficult. I had planned to visit my Russian friend Artem in Saint Petersburg again, but to get a visa and a decent flight to go there from Berlin in the summer of 2021 proved to be almost impossible. Discussing alternatives we agreed to meet in Russia friendly Armenia instead, where the Covid numbers were reasonably low, and which seemed and indeed became a fascinating travel destination.

We had rented a solid old Mercedes in Yerevan and had been touring the more remote parts of tiny Armenia for a week, visiting many romanesque monasteries and exploring magical mountains and valleys, when we came to Carahunge and its Zorats Karer stones, the "Armenian Stonehenge".

Artem and I had met through Flickr and through our common ambition to find meaningful ways of narration using the nude form. So when we were wondering around those mysterious stones probably dating from the bronze age, which may have marked a burial ground and have been used as an astrological observatory, the idea sprung up to try an improvised nude shooting of each other at this archaic place.





One of the advantages of travelling to remote places is that you have less people around than at Stonehenge, England. We were alone and undisturbed and could try to find somewhat individual and meaningful poses of interaction with those relicts of former civilisations. It did not become our most stunning co-operation project, but our most remote one.

Unfortunately the Russian invasion in Ukraine now adds new layers of remoteness to those pictures. Artem is not willing to emancipate himself from his Russian propaganda and keeps finding arguments why this Russian violation of international law and brutal bloodshed is fully justified by former wrongdoings and menaces from NATO. As with Trumpists, racists, ardent Brexiteers and the like on the longer run I find it pretty impossible to be dealing amicably with anyone who puts ideology above reason and ignores even the best arguments. Remoteness can be a loss, and it is lingering everywhere.













CREPUSCULO PROJECT

MIRCIUS AECRIM

After Reflexio and Tenebris, my third project is called Crepusculo Project.

I'm not a complicated person, and I consistently believe that simple solutions are the best, so this project's rationale is

straightforward. Naked bodies on the beach, with no other lighting available until 30 minutes before sunrise. The most

You can see more of Mircius's work at www.exposed.mircius.eu

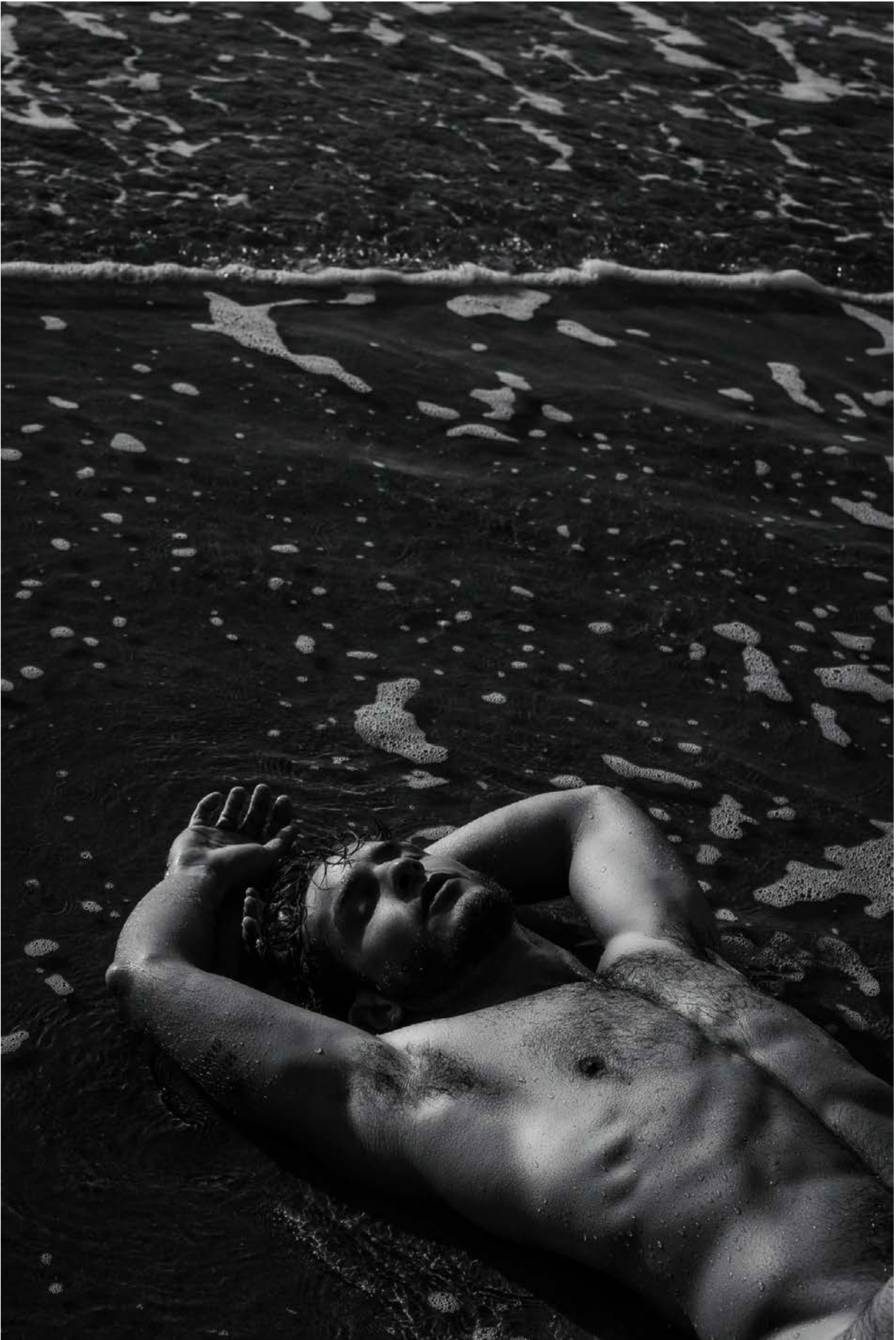




















“A HISTORY OF GRIEVANCE” REMOTE MIND CONTROL

WILLIAM DAVIDE BRIO

There are many stories and many Stories in the life of each human being.

Many emotional and physical stories are build on Control, conscious or unconscious. This story is about Remote Mind Control that starts slowly between pleasure and struggles, between days of light and days of storm.

In this binary dance one slowly undresses and the other dresses more and more covering so much that he becomes unrecognizable to himself. And the first is stripped in the soul until his bones.

When this is inside the a temporary shared play or within the confines of consciously managed intimacy, there are no worries.

But when physical or psychological control is used to humiliate or deprive the other, this is wrong. Everybody needs to be free in taking decisions.

“Sources state domestic violence among gay, lesbian, and bisexual individuals might be higher than among heterosexual individuals, that gay, lesbian, and bisexual individuals are less likely to report domestic violence that has occurred in their intimate relationships than heterosexuals couples are.”

Gay men may feel that being beaten up or simply psychologically dominated is a threat to their virility, so they may be hesitant to report domestic violence.

Remote mind control is wrong and goes beyond genders, violence can not be justified by Love and Affection for its own Master.

Remote Mind Control can be switched off.

If you are in this situation ask for help.

You can see more of William's work at www.behance.net/williamdavidebrio or on Instagram @williamdavidebrio_official





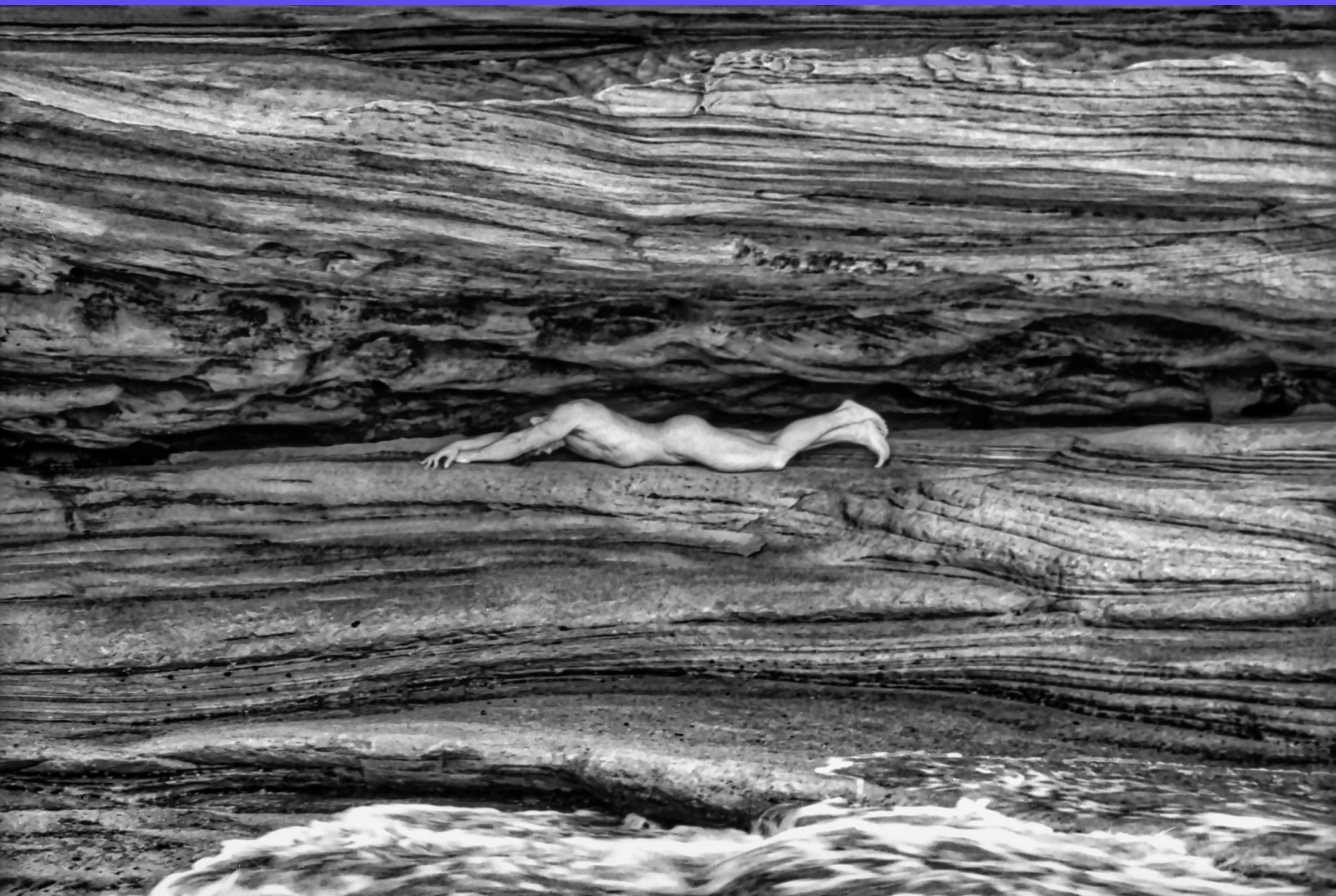










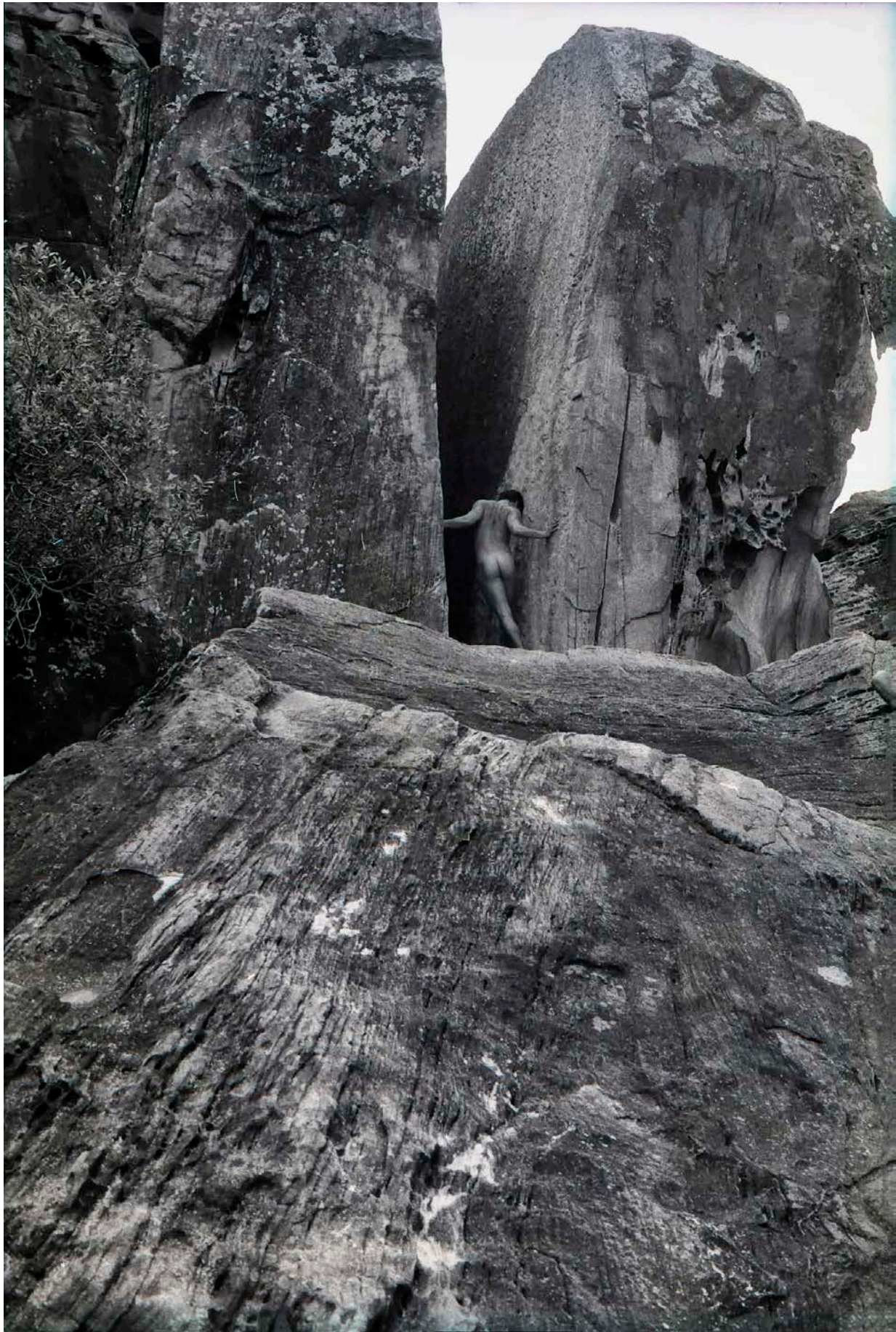


AUSTRALIA

ADRIAN JONES

Photographing in Australia was a dream. Vast landscapes and a people who loved to express themselves and show off their country. When, I work I like the models to be part of the creative process. Models had to choose their own location and have an idea of what they wanted to do. Then I feel I'm not only am I getting to know the person but how they feel and see themselves in creating imagery. I found Australian people to be less inhibited than US Models. Still my favorite place to photograph

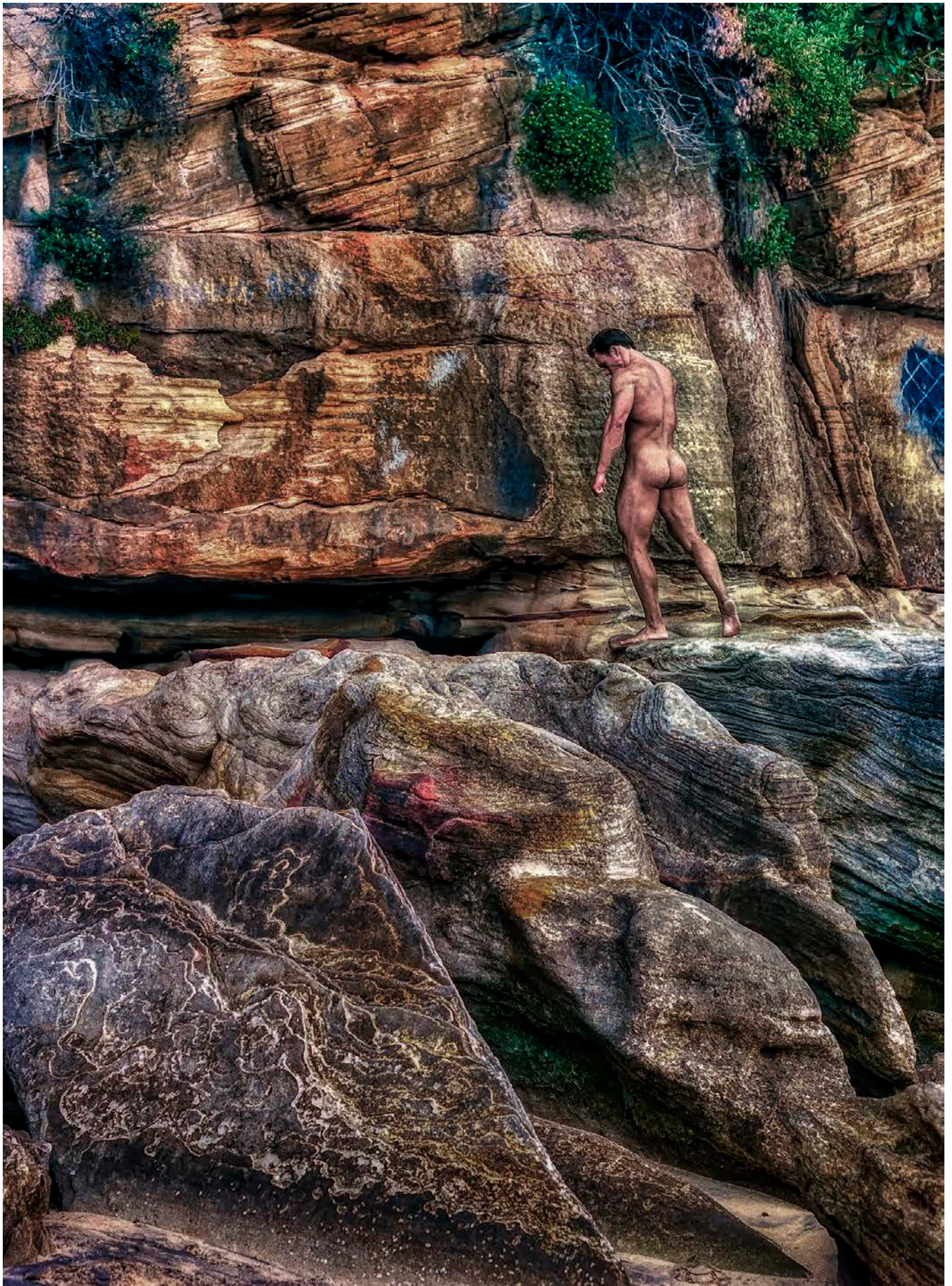
You can see more of Adrian's work on Instagram @adrianjones_ny and at www.adrian-jones.com

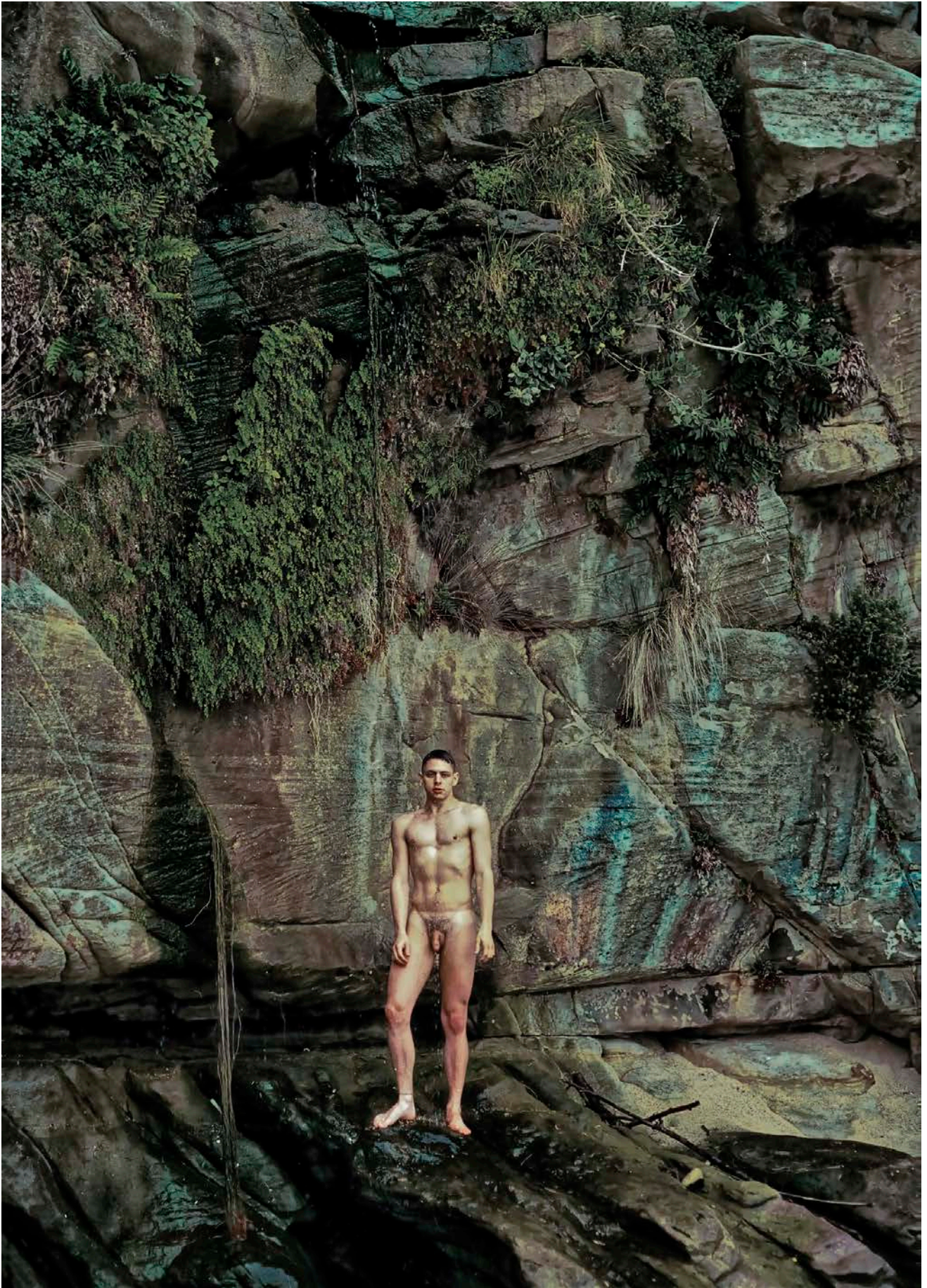
















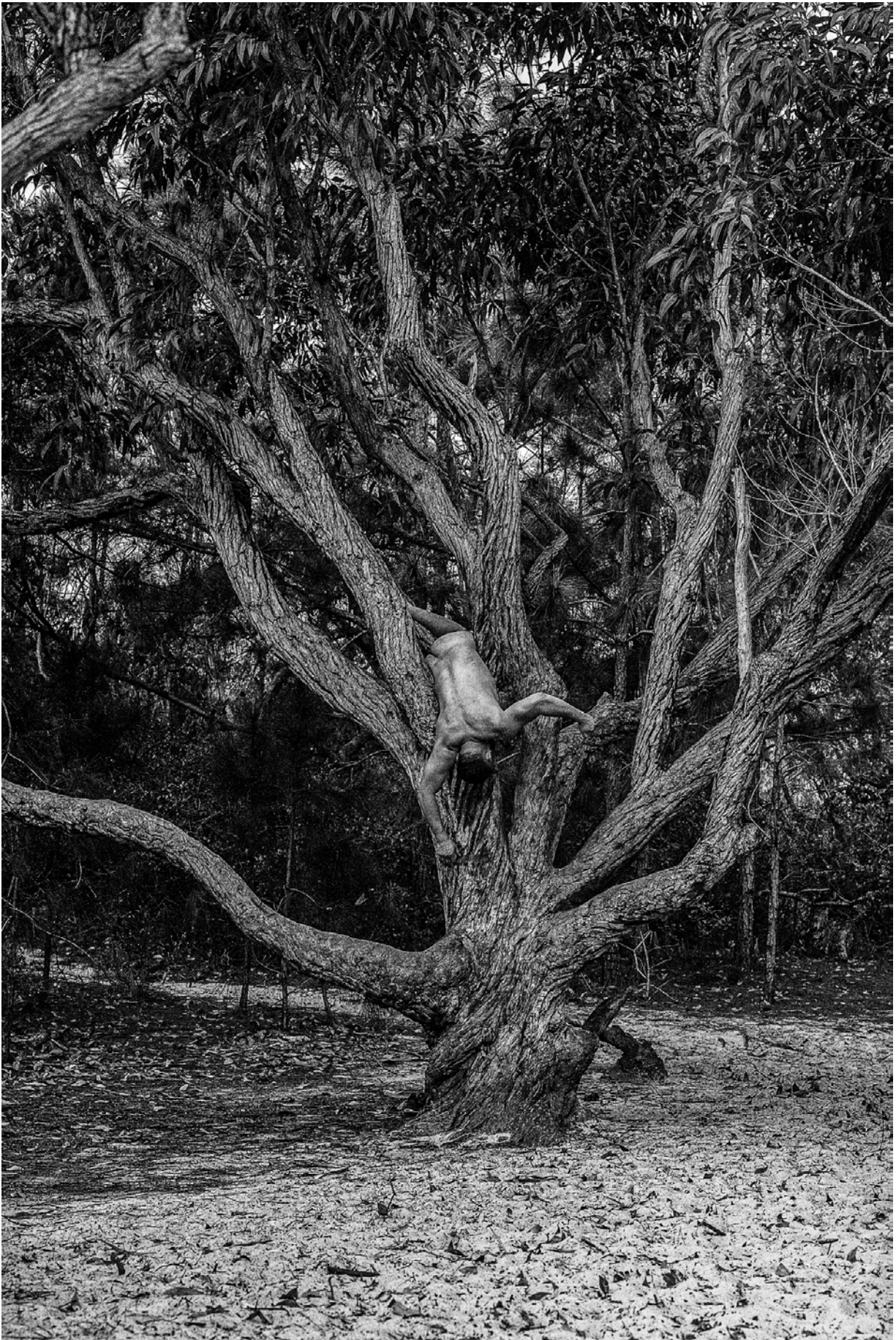
NOB MEN

CESAR DUTRA

About the nobility of the male body found in the beauty of its shadows, curves and textures.”

According to him, crucial components of looking at male beauty with poetry.

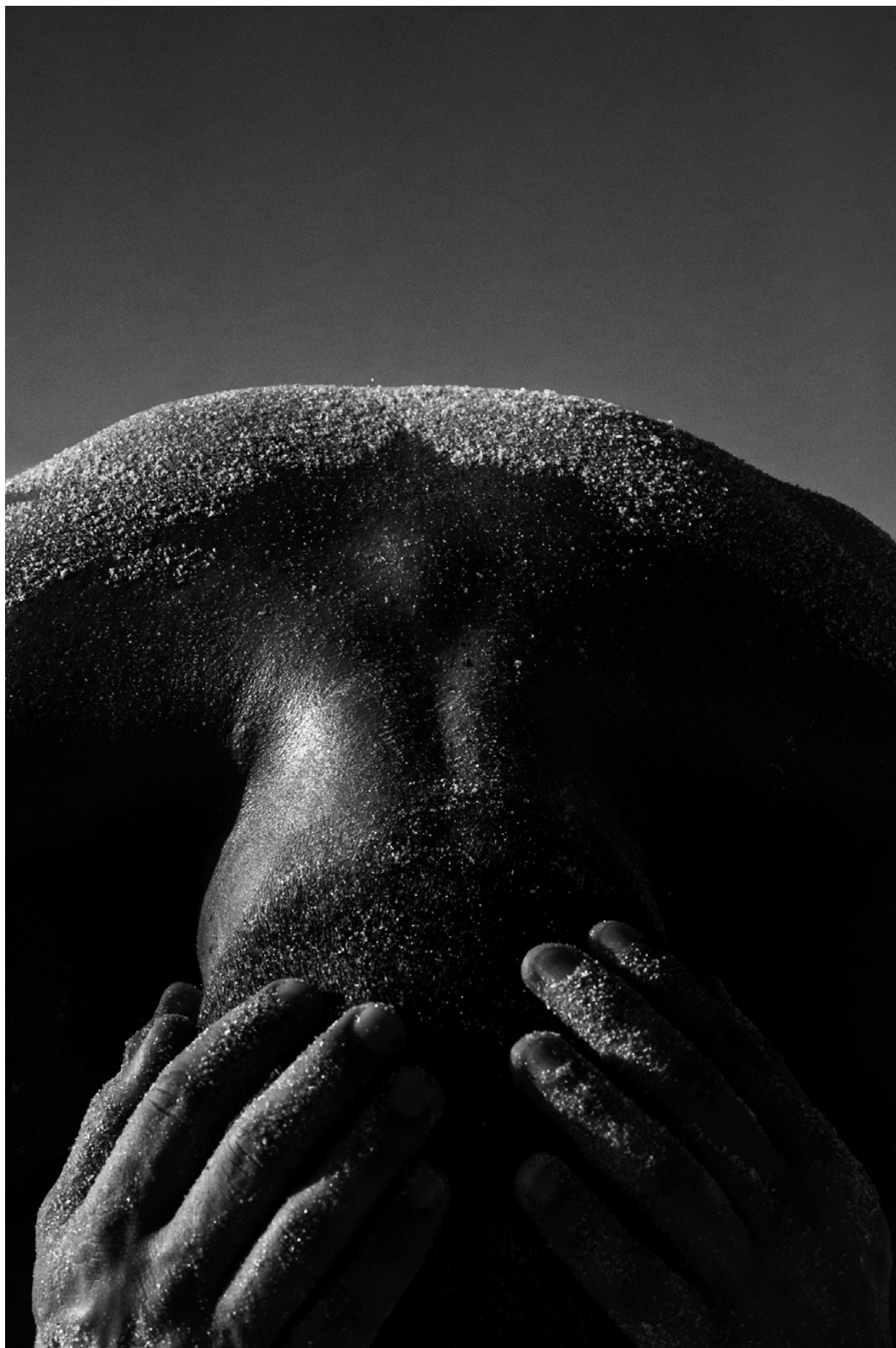
You can see more of Cesar's work on Instagram @cesardutra











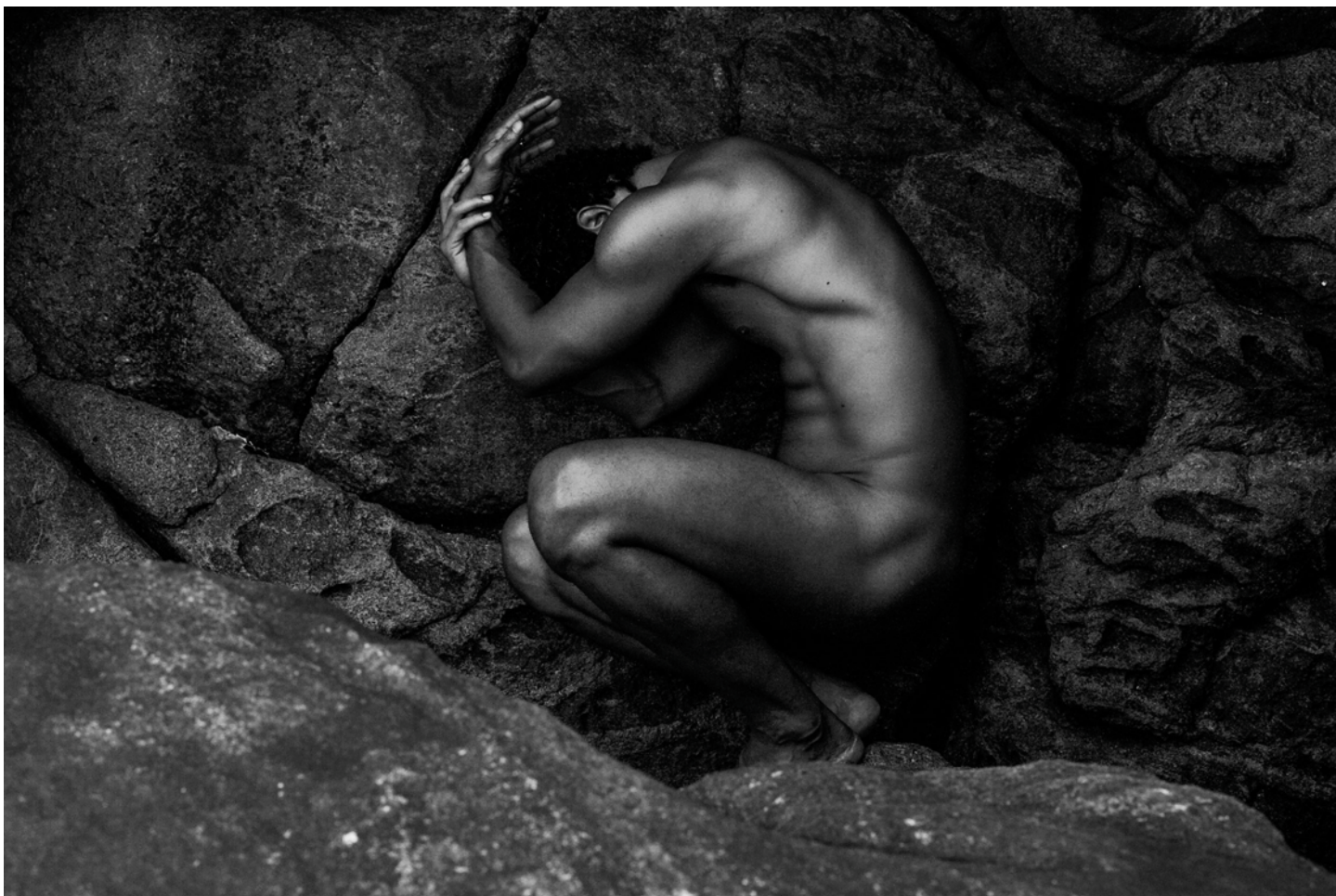
















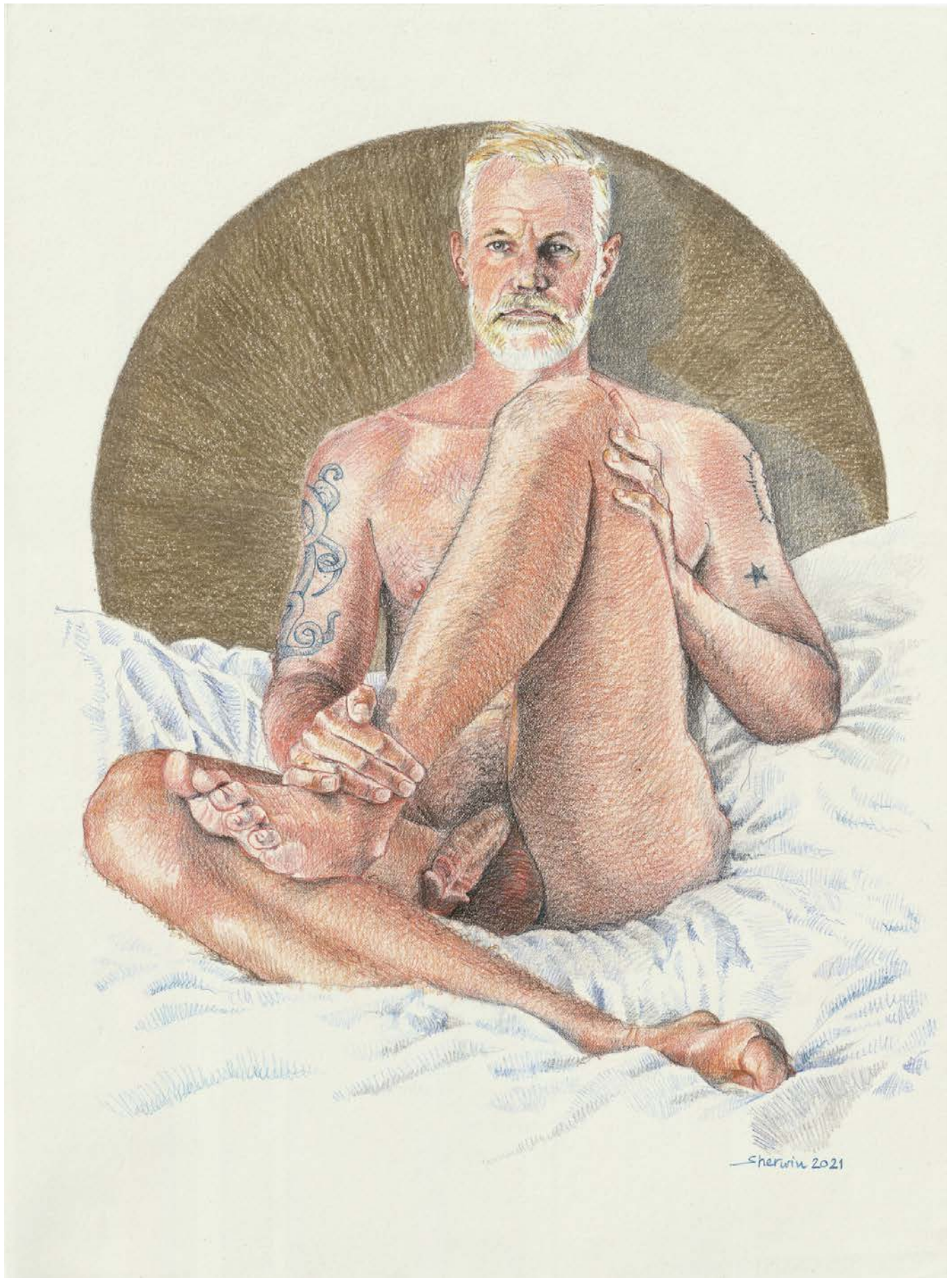


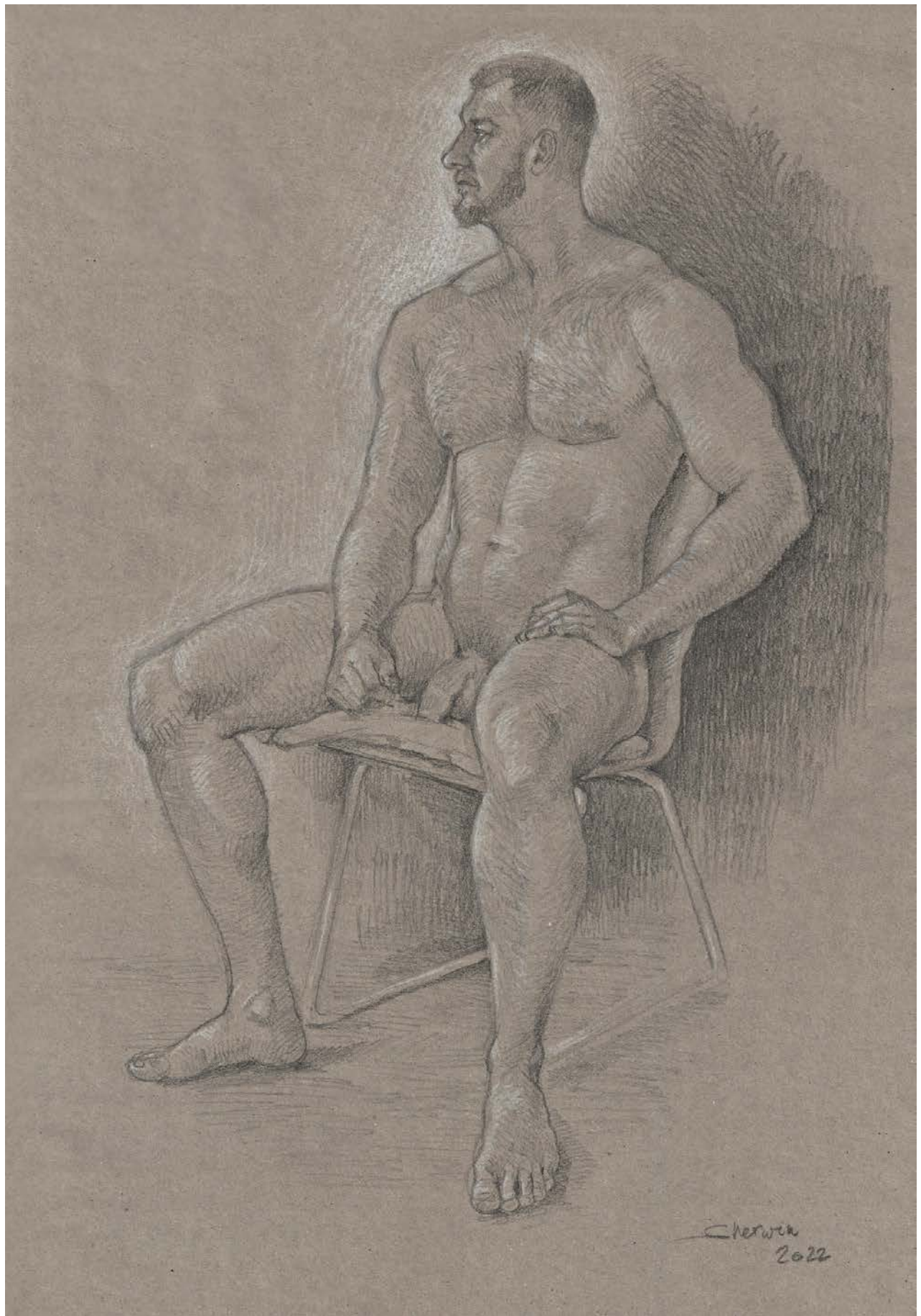
LIFE-DRAWINGS OF CZECH MEN

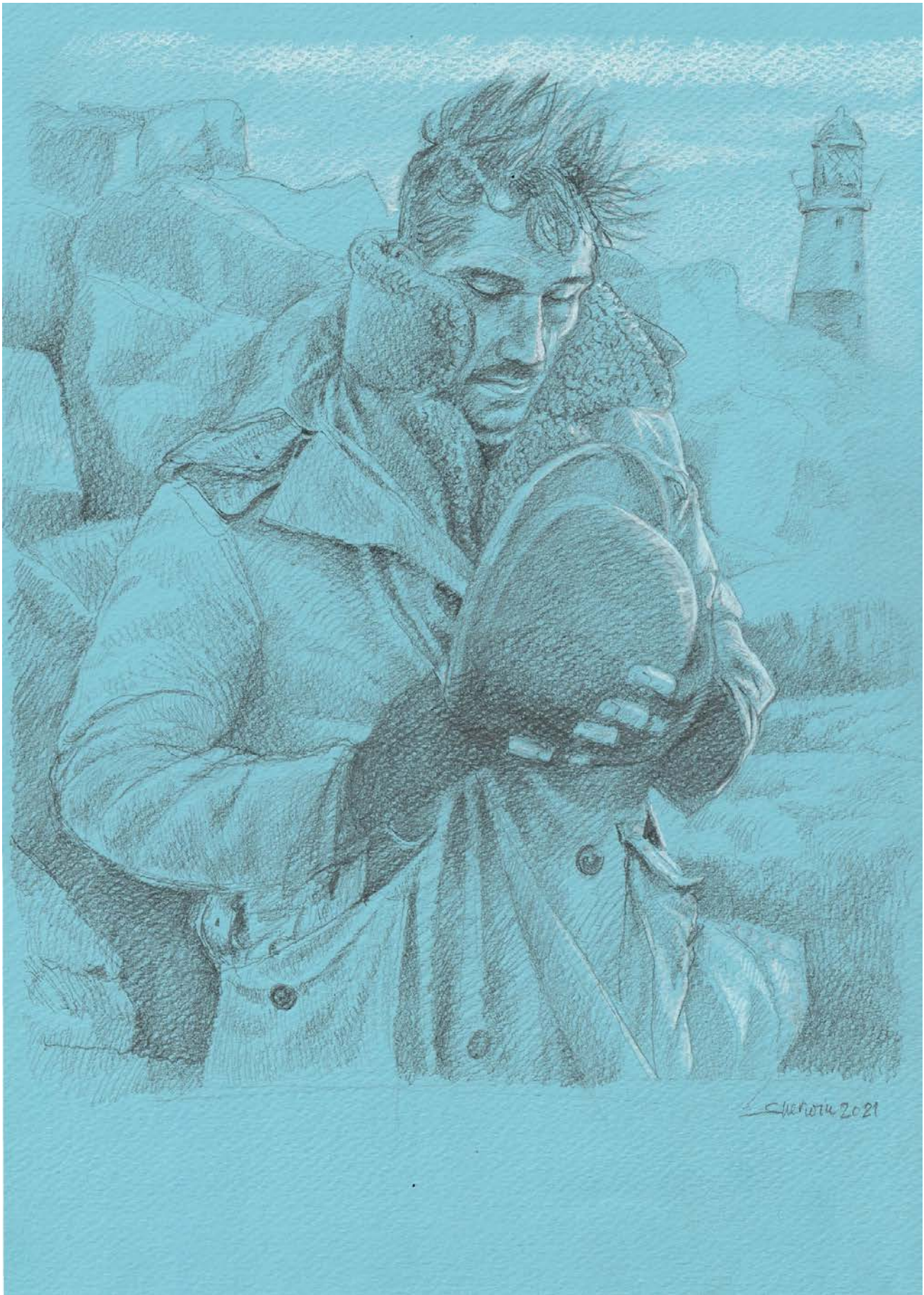
SHERWIN PRAGUE

As a draughtsman, I often lose myself in my work by observing the man in front of me, measuring distances, lengths and proportions... the volumes and directions that define the model's body before my eyes. I find myself in my own remote world, where for a short time there is only the model, the surface of the paper and the pencil in my hand. At the center of this small universe is the beauty of the male body, which I try to capture as best I can.

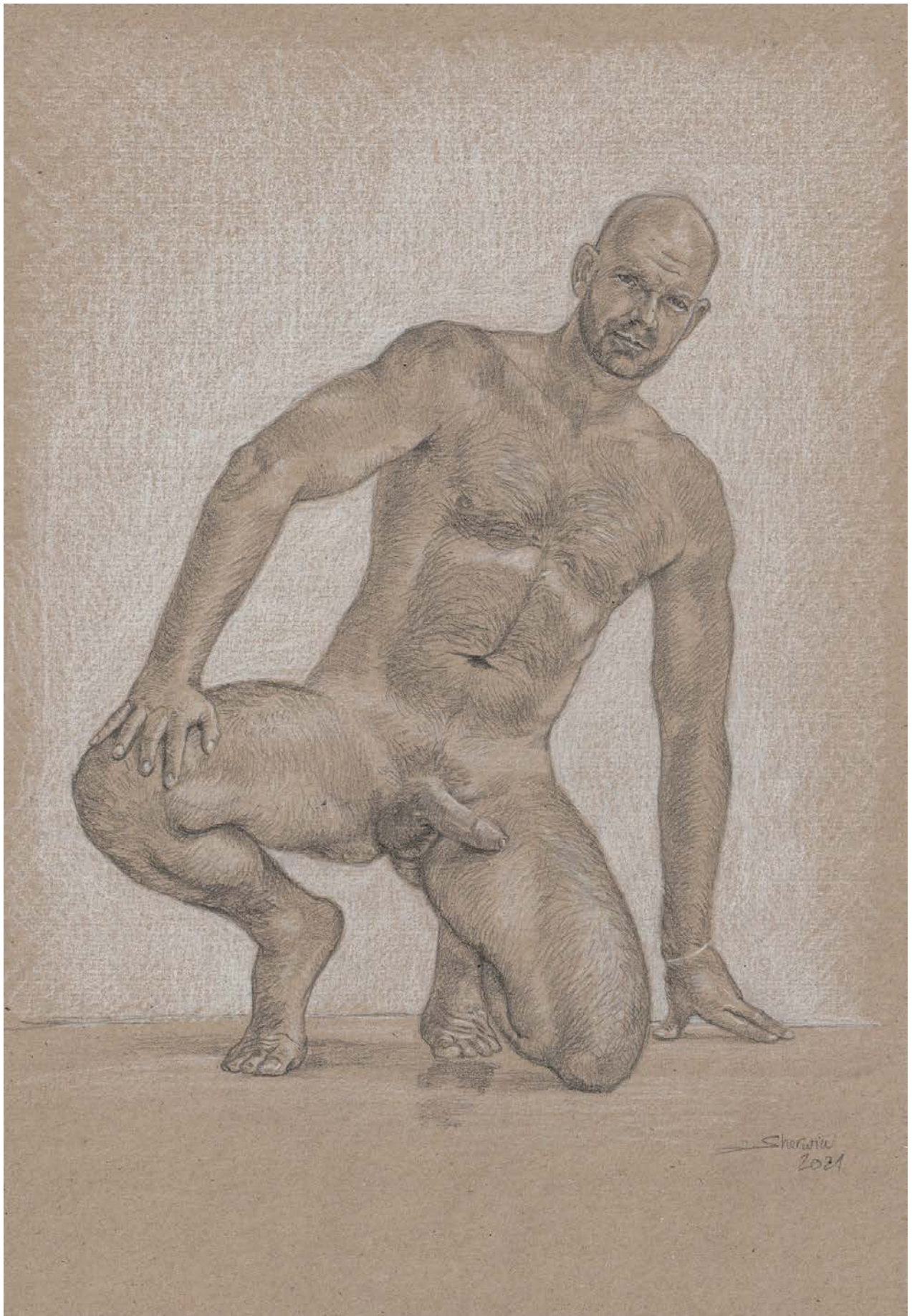
It is at once a relief and a rest and at the same time a frustration and an awareness of inadequacy. The male body is perfect and as such it is also beautiful. Sometimes a drawing manages to capture and convey a little of that beauty.



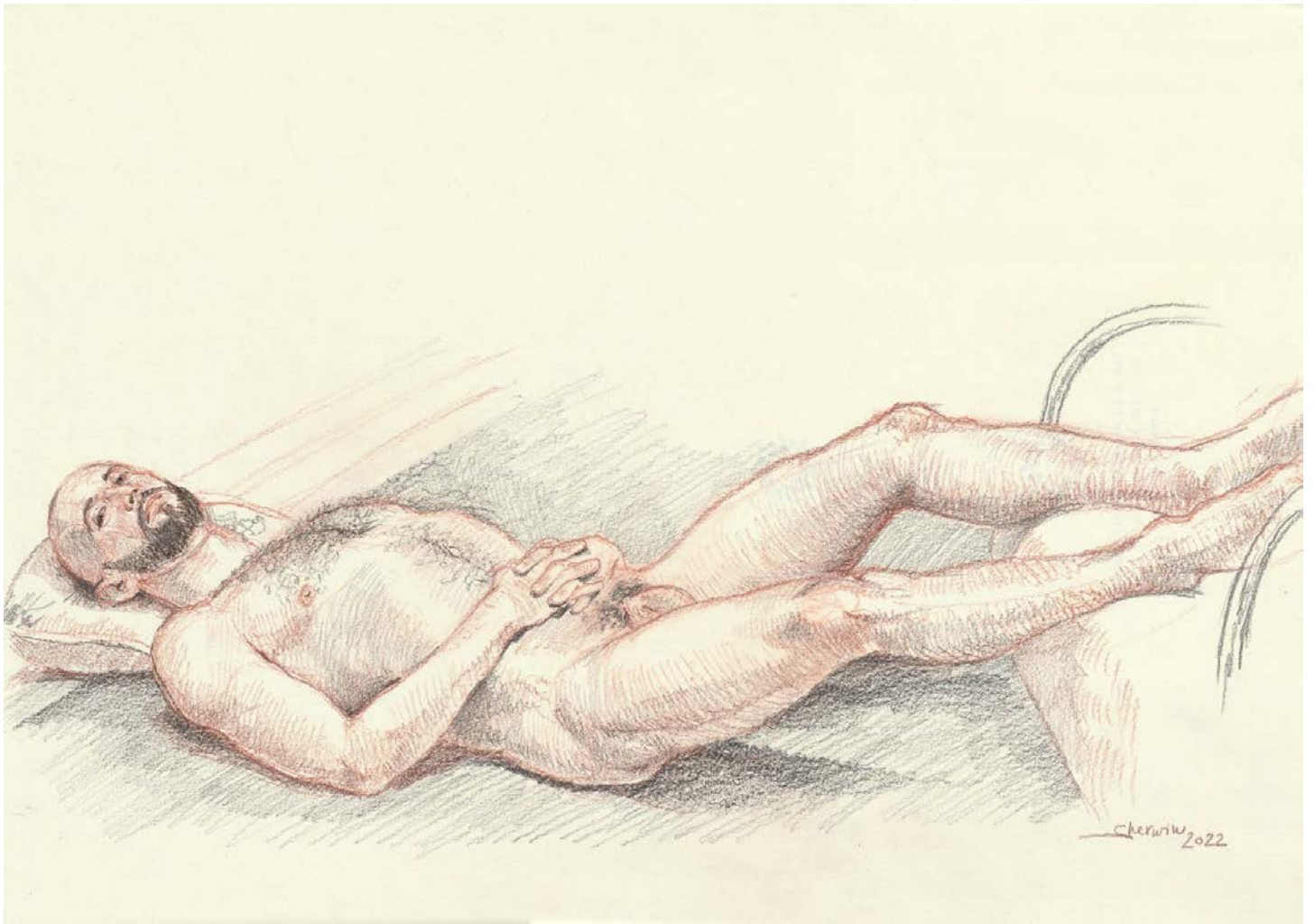














MATTHEW

JAMES-X

Creating images with the models is like a date, you first get to know them, what makes them tick, their interest. Drawing them out their shell into my world of desire. Slowly undressing them as they reveal their sexy side of them selves.

Model: Matthew Herrick













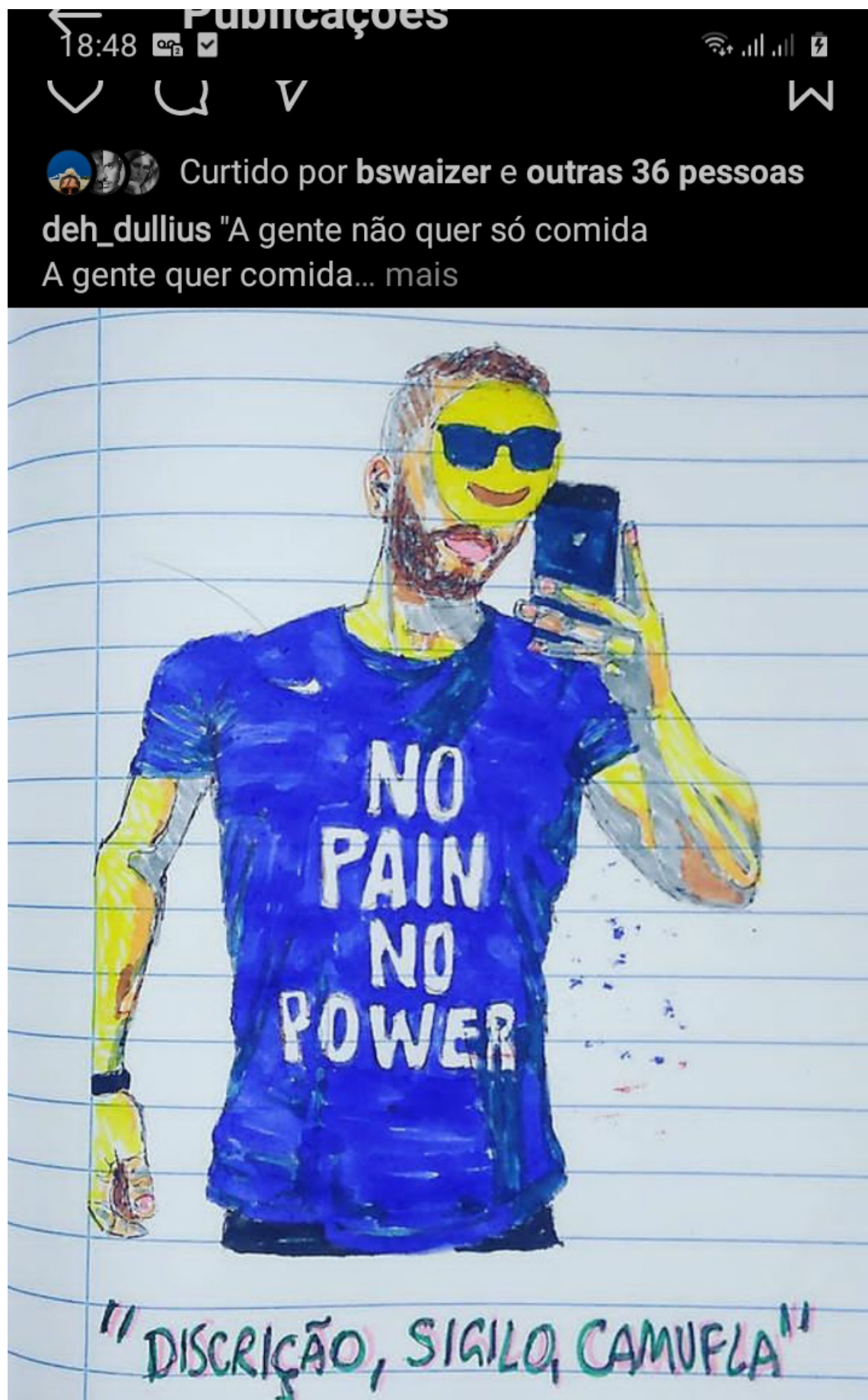


SEX QUOTE

Déh Dullius

Sex Quote zine is a personal compilation of frustrating chats from a famous dating gay app but in a unusual way: sketching the profile pictures from unadvertised users with some of their highlighted quotes.

You can see more of Déh's work on Instagram @g.z.b.l

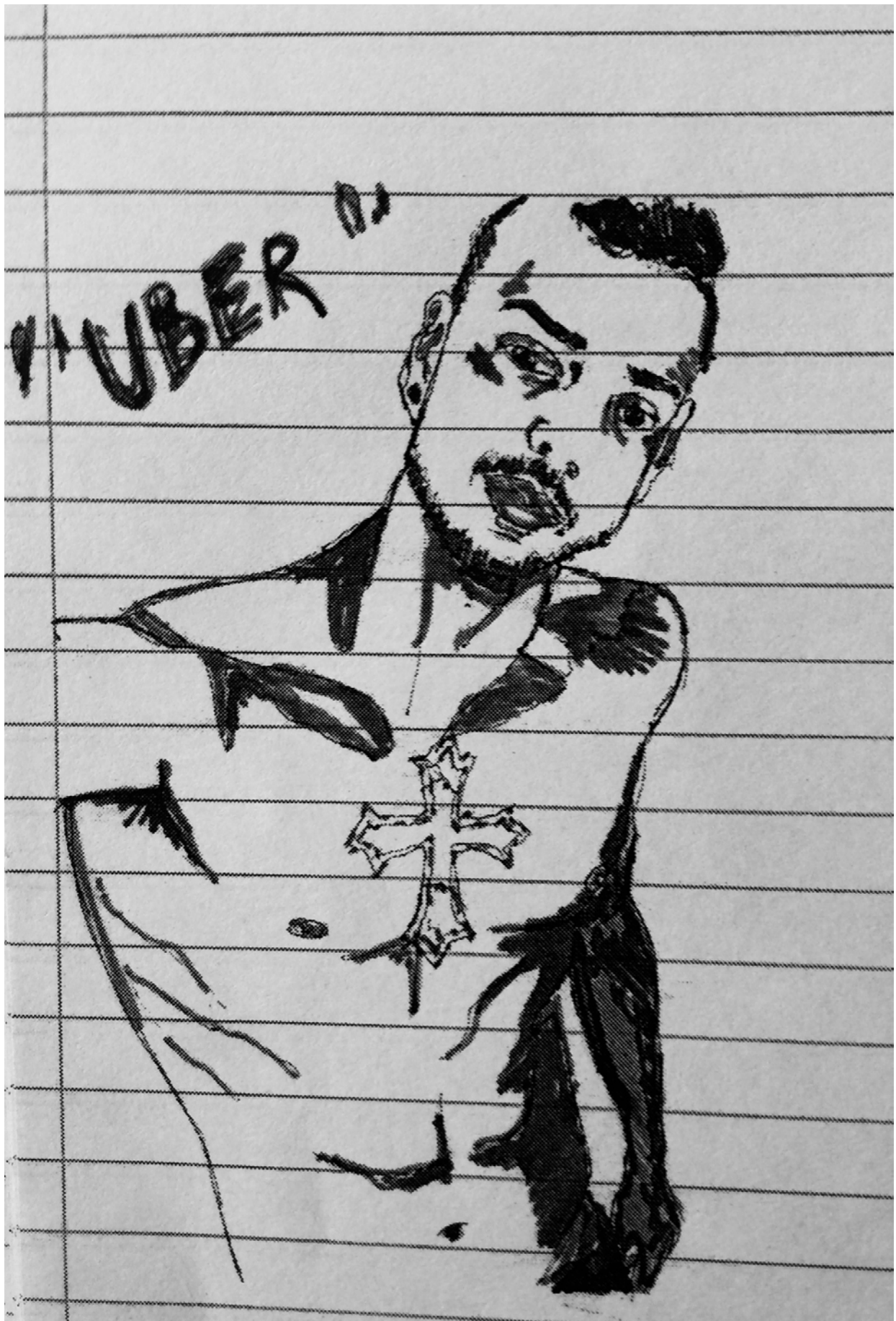


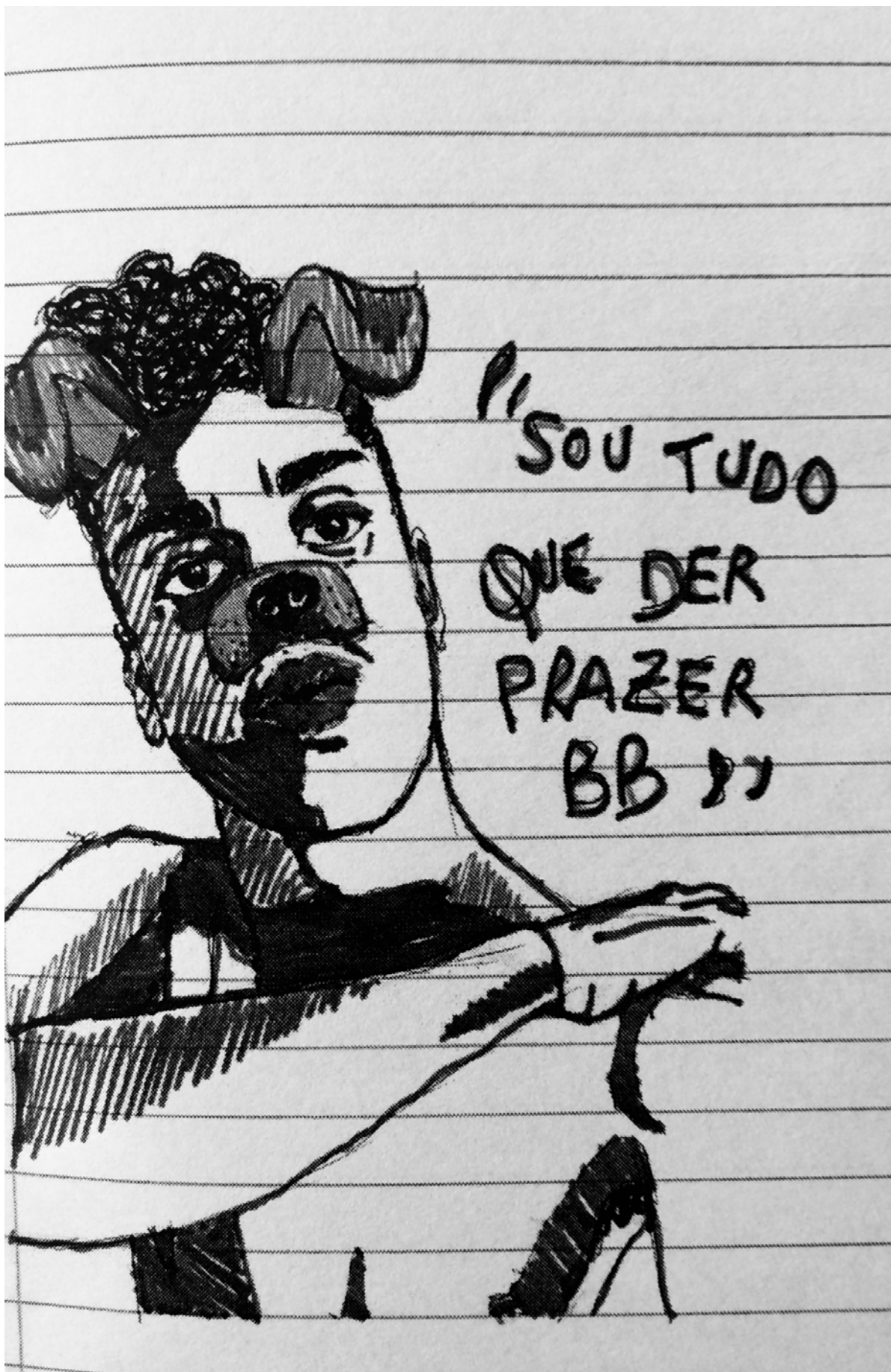


QUERO GORDO

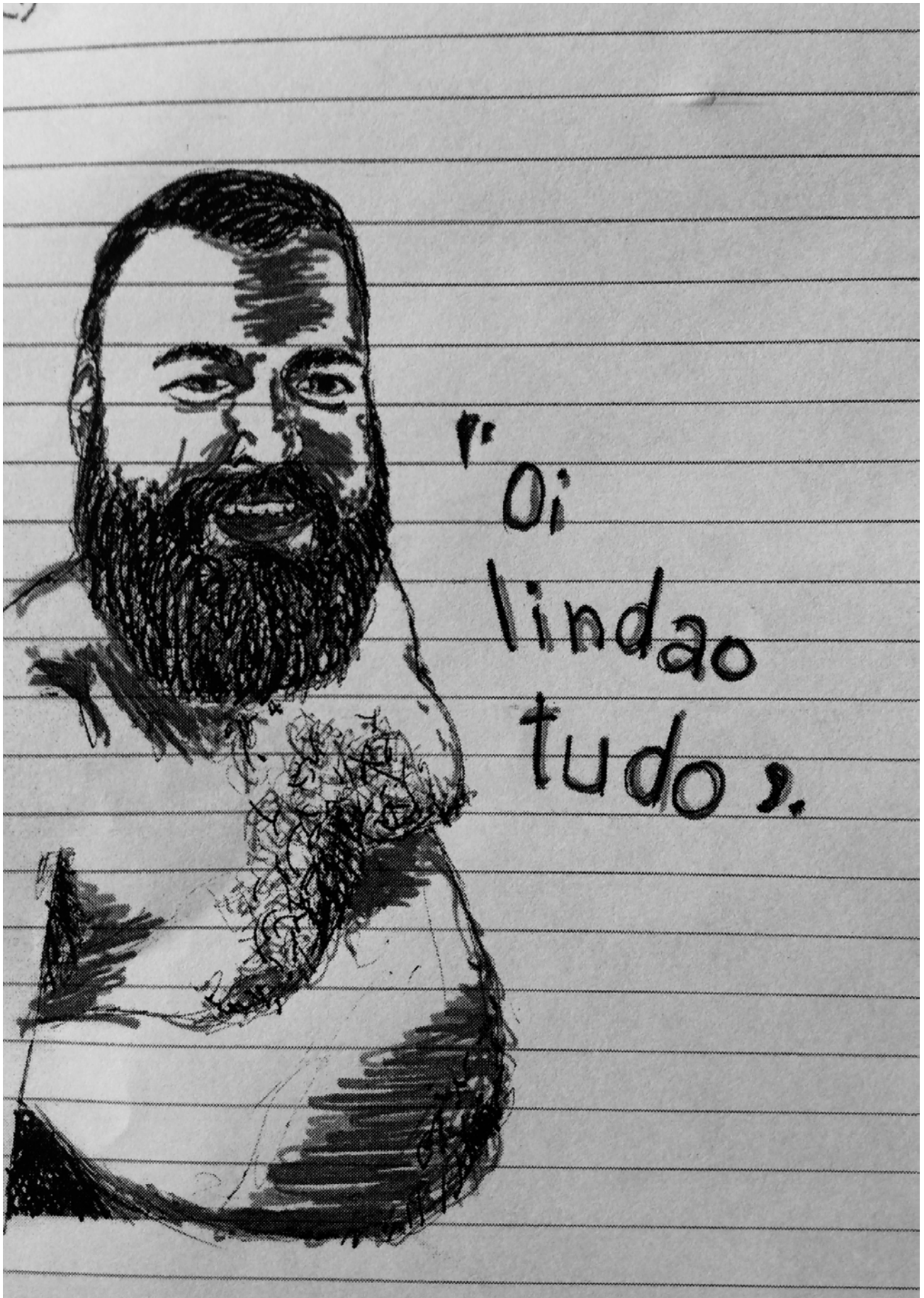


"SEMPRE ACHO QUE NINGUÉM TÁ AFIM DE MM"











SHADES OF RAW MUSCLES

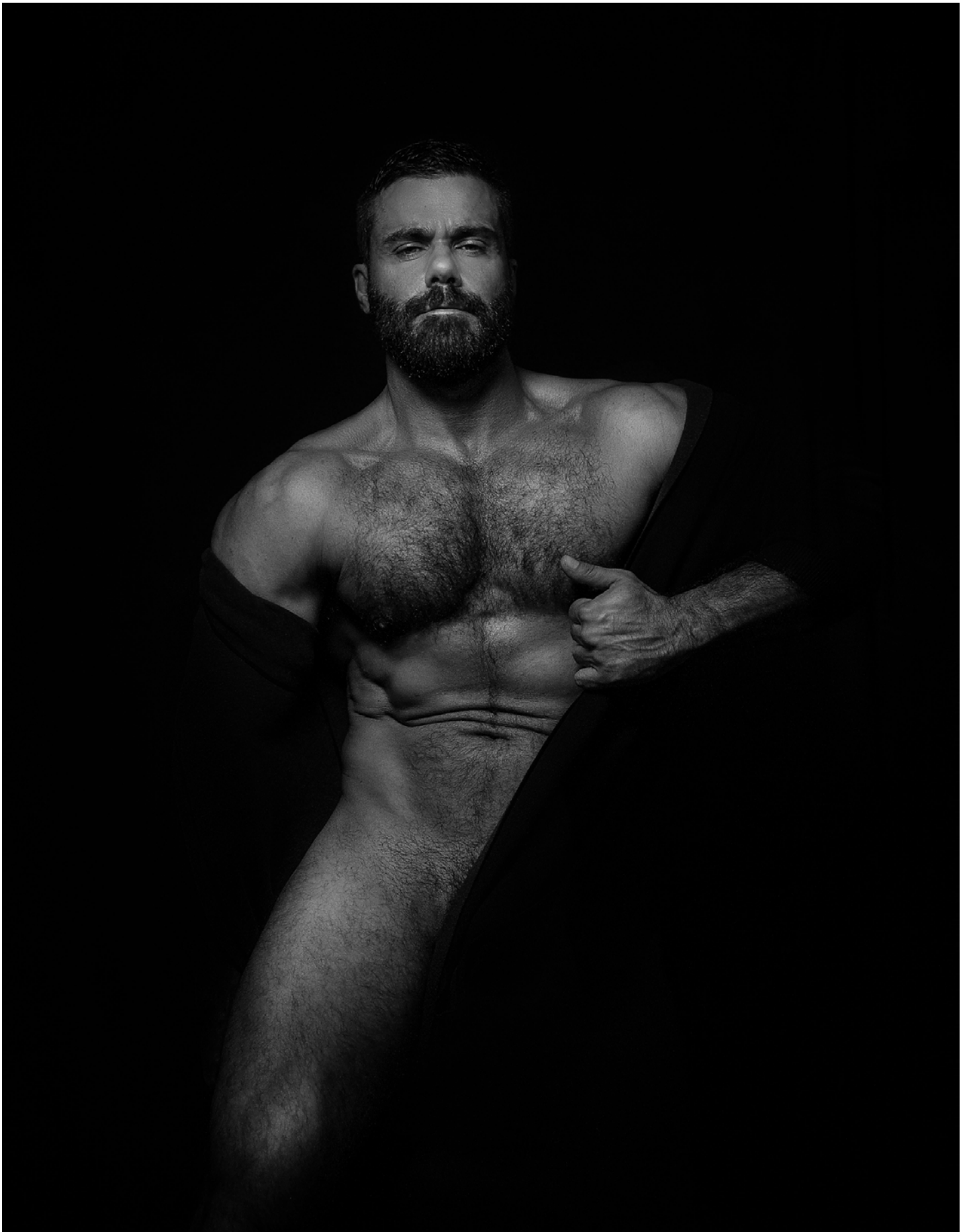
INCH PHOTOGRAPHY

I enjoy experimenting with lights because they can mold you, conceal you, draw attention to you, make you beautiful, or make you mysteriously seductive.

My models' gorgeous physiques are combined with steel and concrete and other small details in order to capture the muscle that they possess. I wanted to portray them more in a raw edition, in a dark space full of surprising lighting.

You can see more of Inch Photography's work on Instagram: [@inch_photography](#) and at [Onlyfans.com/inch_photography](#)



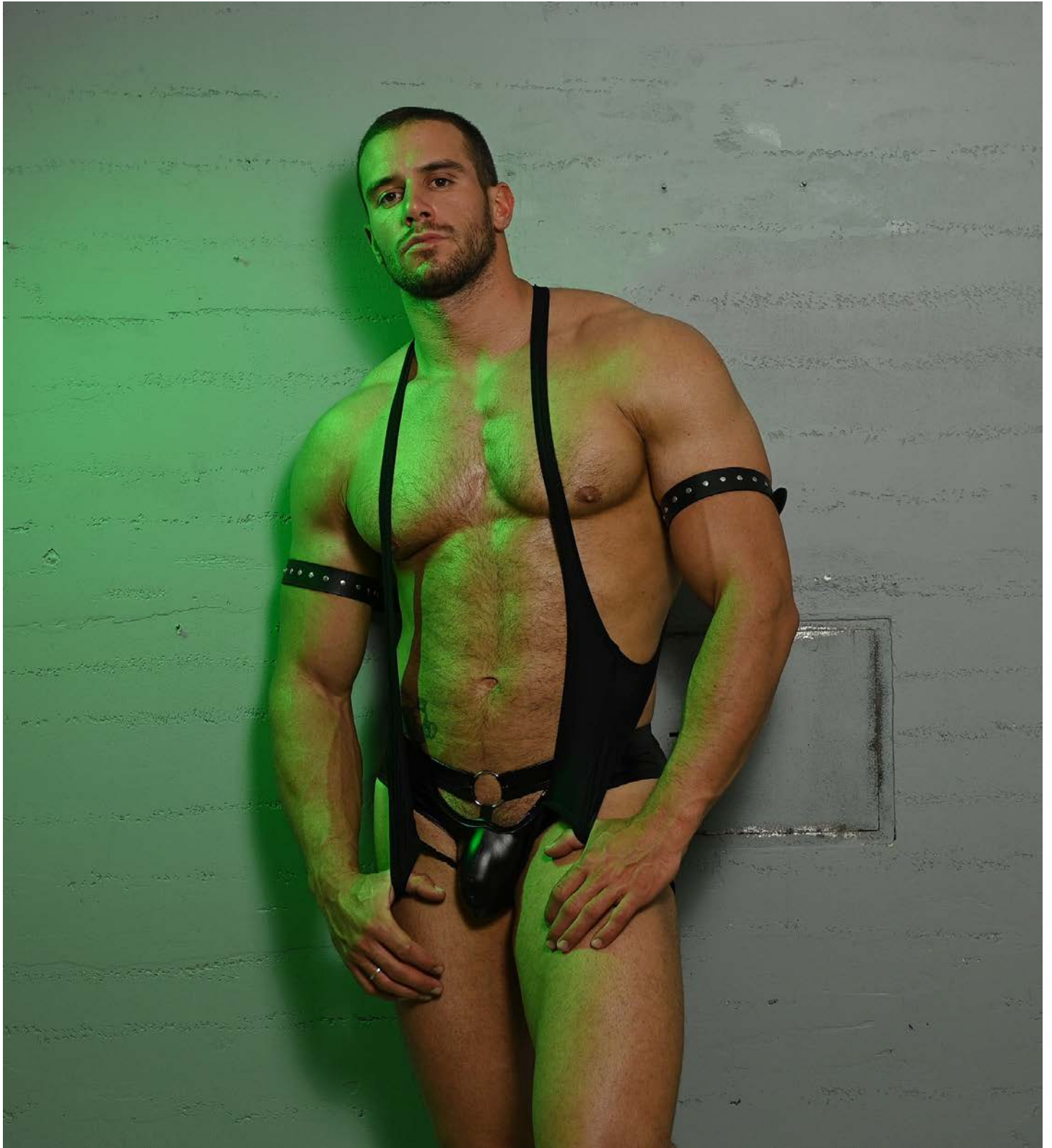






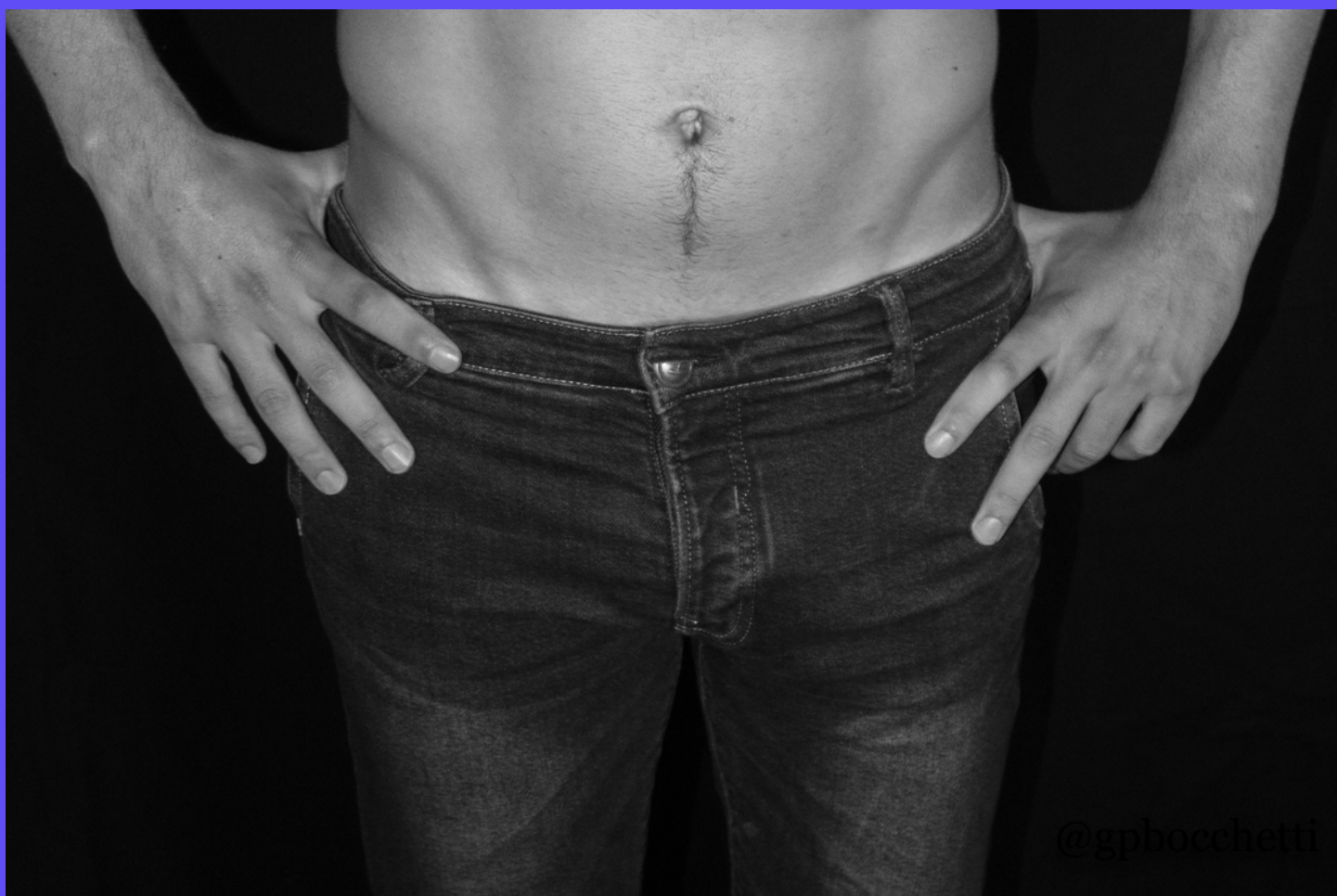












DREAMING ROBERT / SOGNANDO ROBERT

Gian Paolo Bocchetti

Robert has always been one of my myths. Wonderful, inimitable shots. Erotic and simple.

Robert è sempre stato uno dei miei miti. Scatti meravigliosi, inimitabili. Erotici e semplici.











CONTRIBUTORS



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



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.



Rick Castro - Rick Castro lives in the East Hollywood area of Los Angeles; 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. Rick photography was also featured in the group exhibition AllTogetherNow: Archives at the Tom of Finland foundation, Venice Biennale, Italy, April and May 8th, (Tom of Finland's birthday) Community Centre, Paris, France, 2022.



David Lin - I am an illustrator, mobile photographer and nature explorer in Taiwan.



William Cricket Ulrich - A country boy from Indiana, I wound up studying graphic design at the University of Cincinnati. Taking fine art classes whenever I could, I wanted to be an artist. After college, a three-month study in Paris, France with an American realist painter (Ben Long) made me determined to be an artist. After Paris, I couldn't stay in Ohio and moved to San Francisco. 1998 finds me with two pieces in the collection of the Museu de L'Erotica (Barcelona, Spain). After living in San Francisco many years, I was evicted and wound up in Berkeley. Currently, I live in Oakland. I've continued to maintain a presence in San Francisco by doing shows there when I can.



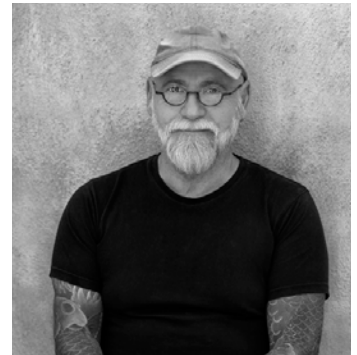
Eenar Kumar - I was about fourteen when I first began using an slr camera. An older cousin from bangalore visited us in Bombay around that time. I hadn't seen him for a few years – the change in his physique was striking. He had been working out and was proud of his strong, muscular body. One day, I 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.



Robert Siegelman - Robert Siegelman works primarily in photography and drawing. He taught at Tufts University in Boston, for forty years, and now teaches and works with artists privately. His work is in many important collections including the Bill Arning Gay Art Collection, Boston Public Library, Harvard, MIT, The Leslie + Lohman Museum of Gay and Lesbian Art in New York City, The Leather Archives in Chicago, and the Museum of Fine Arts in Boston. His drawing installation, "Do You Worry a Lot" was exhibited at Salem State University in 2017. In 2018 a one-person photography exhibit, titled "In the Flesh" was held at HallSpace in Boston MA. He is currently exhibiting in "Pride Photo", which is touring the Netherlands, through early 2023.



Marco Cortese - architect and photographer. Marco Cortese, tells through his work, whether it is architecture or images, his world made of beauty and sensuality. through images, he tells stories, linked to his experience and to the nature that surrounds him of the island where he lives. his nudes always dialogue with the space that surrounds them, complementing each other. man, architecture and nature are the themes he deals with.



Daniel Decot - Daneil is a freelance Belgian photographer and director based in Mons (Belgium). His work is regularly shown in art galleries and published in some international magazines.



Viktor Soukhanov - Self-made artist, I seek adult audience susceptible to male nude. Some years ago I started to explore digital painting. This medium allowed me to express and depict the beauty of a male body in much the same way I would do with water colours and pencil. All my works are about sensuality and colours.

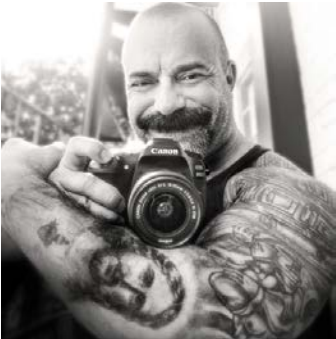
CONTRIBUTORS



Cauro Hige - I am an artist who celebrates the beauty of men through painting/drawing.



William Davide Brio - Born in Sardinia, Lived in many European big cities, but mainly in Roma. Just moved to Bangalore, India. Degree in Architecture, background on scientific subjects and Set Design, with international Design exhibitions all over the world. Manager in Communication, Interior Design and Visual Merchandising. In the last 20 years Photography became of his main artistic research fields. Interested in bodies, faces and human beings, he explores many topics around people's behavior: identity, multiverse, doppelgänger, politics and civil rights



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.



Sean Soo - Singaporean living in the Little Red Dot. Creative in the advertising industry and almost full-time gym rat for the past 20 years. I don't compete because I can't resist the temptation of food (if you wondered). Life is wonderful, let's make it better with ideas, designs, colors, and typography.



Cesar Dutra - Brazilian photographer, in 2010 he moved to São Paulo, where he studied photography and worked in the fashion and advertising market. During the development of his work as a fashion photographer, he stood out for his aesthetic research that could enhance identity processes, allowing him to be recognized and published in national and international magazines such as Forbes Brazil and LUI Magazine from the Czech Republic.



Xing She - Before he picked up a camera for the first time during the pandemic lockdown, Xing freelanced as a model for many years. Readers of the Masculine Magazine may remember him as the cover model of Winter 2019 issue under the pseudonym Shane Le. Xing finds that his modeling experience helps him to effectively guide models into poses. With his photography, Xing explores healthy, productive ways of expressing one's masculinity.



Ivan Osito - The first published work was in the summer of 2021 as a pen trial. Since that time, he began to regularly shoot and blog on social networks. I mainly do my own projects. Commercial shooting is more interesting in cooperation with brands than with specific customers. My husband constantly assists on the set and is directly involved in the staging of the frame.

Being Russian is hard. A sea of closed opportunities due to state policy.



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.



Luis Saenz - I am a visual artist and contemporary art lover. Based in Kyiv, Ukraine. I like to create psychological portraits, photo stories, explore themes of spirituality, sexuality, gender identity, stereotypes, psychological and mental disorder, family relationships. Photography is my passion, lifestyle, philosophy, way of thinking, seeing, understanding the world around and my inner world, search for my reflections, feelings and emotions, self-development and movement forward. My works are presented in Ukrainian and foreign galleries, published in several magazines and art-books.

CONTRIBUTORS



James X - After 30 years working as a commercial photographer, I am taking the time to explore the more sexy side of my work. Creating images of men of desire. This started when Covid shut the world down and a new door opened for me.



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.



Mircius Aecrim - About 15 years ago, I began photographing male nudes after a French calendar called *Dieux du stade* fell into my lap. I was astounded at the fantastic, graceful job a photographer could accomplish with a masculine subject who was nude. I was immediately intrigued and declared that I wanted to follow in her footsteps. It was the first photographic genre I tried, and it's still my favorite. My favorite photographer of all time is Robert Malppléthorpe, but I also find inspiration in the work of many other incredible photographers, including Fred Goudon, Tony Duran, Francois Rousseau, Pedro Virgil, Mariano Vivanco, Helmut Newton, Vincent VI, Dylan Rosser, and many more.



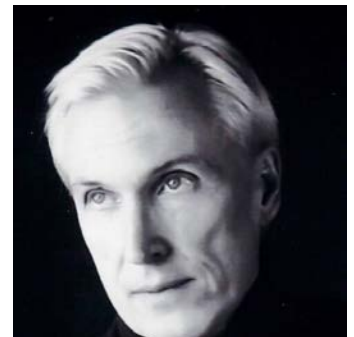
Sherwin Prague - When I was studying architecture, I didn't have time to go to evening figure drawing classes. Nowadays, I would make the time. Fortunately, nothing is lost and today I have enough friends around me who are willing to sacrifice some of their free time and come to model for me from time to time. Today's world of media networks is also a great help, where it is possible to find the necessary contacts. Working in a library allows me to find time for drawing, so even after half a century of existence I still do what I enjoy most in my spare time.



Bertrand Lapicorey - French British European exhibitionist who loves his friends, his family, food, sex and being naked. I take nude images of myself with only an iPhone to inspire others. If I can do it they can too.



Déh Dullius - Performer, costume designer, maker of warps and meanings that seek dreamlike possibilities to resist artist in terra brasilis, Deh Dullius creates the frenzy of a cloudy multiverse that is defined as "a colorful reflection of absurdities born within a scream that no one could hear". Thus, it expresses traumas, desires and dreams as mechanisms of liberation of the self and the other: invitations between intersections of the immensity of existence and the interior of intimate desires, like spying on a dream.



Richard Vyse - Internationally collected artist Richard Vyse has shown in galleries in Manhattan and Honolulu. He has studied at the School of Visual Arts in Manhattan and taught at Pratt in Brooklyn. His art has been featured in many international art magazines. His art is in the Leslie Lohman Museum Collection in Manhattan.

CONTRIBUTORS



Anderson Moraes - I am 29 years old and I have a degree in photography. I was born and raised in Brasília/DF Brazil and I'm currently living in São Paulo. I work with photography for 7 years and I will take this profession for life. Currently I have been working in ballads and works with the male audience. In which I love what I do and what I have conquered. I have a new project called Atrás da Porta that can be checked out on Instagram @projetoatrasdaporta. Soon I will launch digital magazine of some essays.



Scotty Clare – Hong Kong based Australian, Scotty has a fine arts degree in commercial photography, and works in Hong Kong. Specializing in more erotica based sensuality infused images, predominantly male nudes.



Inch Photo - My name is Nene Vujic, and I am aMy name is Nene Vujic, and I am a 40-year-old architect living in Belgrade. I got into male photography by accident, but over the course of the last five years, I have photographed over 400 male models and have had the opportunity to interact with many creative people from around the world. This year has been particularly fruitful for me because I received five magazine cover assignments and finally opened my professional studio in the heart of the city. Officially I'm the only male/erotic photographer in my country.



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.



PJ Christiaens - PJ Christiaens is an Arizona based art photographer specializing in male photography including head shots, portraits, boudoir, art nude, erotic, and gear/kink photography. Known for his painterly photography style and modern interpretation of black and white photography, PJ Christiaens creates work that is intimate, powerful, emotional, and timeless. Using his artistic lens, PJ Christiaens shows the beauty of the human form with honesty and authenticity. Having previously been a public high school photography teacher and doing professional photography part-time for years, he took his photography full time in 2022.

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LOVE

LOVE

With everything going to hell at the moment, all the things we took for granted being called into question, we might wonder if everything has actually changed. What about the most basic and most beautiful of human emotions? LOVE. Issue No. 36 of MASCULAR Magazine will be dedicated to the one thing we all know or crave, LOVE.

When it comes to LOVE, pretty much everyone knows what we are talking about, but not everyone experiences it in the same way. Intimate Love is the celebration of an emotional exchange between two people. Such a simple definition, but is it right? What if there are more than two people involved? What if the feelings are deep, but distance makes physical intimacy impossible. And what about those situations where LOVE is partial, incomplete. You may love some things about someone and not love other things?

And then there's the love of things. People love their job, their dog, their car and certain movies or actors. These objects and entities, generate very strong feelings. In the case of a pet, the unconditional love you experience can give you such amazing feelings of joy and energy. But a TV series can't love you back.

We fall in LOVE and we fall out of LOVE too. What's that all about? How can such strong emotional commitments whither to nothing. In some cases, even dissolving into an equally strong emotion, hate. They say LOVE needs nurturing – how precisely does one go about doing that? Some people in LOVE crave pain. How can those two be compatible? And then, what if you LOVE things you aren't meant to LOVE. Forbidden LOVE takes many forms, but as by its very nature, it cannot be expressed, is it really LOVE?

LOVE comes in many forms, every LOVE is unique, LOVE is forever, falling in LOVE is wonderful, some LOVE is unconditional and never ending. Do we expect too much from LOVE? Can it be that plastic, flexible and varied?

LOVE is probably the most celebrated subject in Art. War is also. Whether carnal or spiritual, artists throughout time have turned to this most human of emotions as the subject for their work. From ceilings in churches to tiny little drawings carried close to the heart of an 18th century soldier – the physical representation of what we LOVE is the most powerful subject in all art forms. So, we ask you, the artist, how does love feature in your work? Is it even something you think about? Is the depiction of love a never-ending curiosity? Is LOVE always beautiful? Who you love, where you love, when you love, what you love, how you love... we invite you to share the LOVE.

If you are interested in contributing to Issue No. 36, please download and complete the Submissions Form which is available from the Submissions page on our website: www.mascularstudio.com, or for more information, feel free to contact MASCULAR Magazine at: submissions@mascularmagazine.com

Deadline for submissions is January 16, 2023.

Un Portrait d'Amour Dans Le Temps



Vincent Keith

Fabrice Fort

Julien Van Aken

Une histoire d'amour épique, pour tous les âges, racontée au travers de lettres, de poésie, de prose et de photographies.

Leur amour est-il assez fort pour résister à l'épreuve de la guerre, de la douleur et de la tragédie ?

20 œuvres de Farbice Fort accompagnées de 28 images de Julien Van Aken - chacune est une ode, douloureusement belle, à l'amour.

Tout est garanti pour vous émouvoir.

Un Portrait d'Amour Dans Le Temps

Nous vous convions à un voyage dans le temps entre 1912 et 1919. Cyprien est mobilisé pour partir sur le front en 1914, Julien, quant à lui, saura l'attendre convaincu que l'amour qu'il a pour lui aura sa chance dans leur histoire. Leur amour est né avant la guerre, il se consolidera de jour en jour, de mois en mois, d'année en année avec le poids de la souffrance de la séparation, des peurs et des doutes. Ils se retrouveront à l'issue de la guerre, pour ensemble, vivre une belle année de bonheur incommensurable. Arriveront-ils à survivre à leur amour ? Ce recueil n'est pas seulement une fiction mais il est aussi le témoignage de ceux qui ont voulu aimer, pleinement, passionnément, éperdument, à cœur ouvert, en toute liberté, et sans pouvoir le faire.

A Portrait of Love In Time

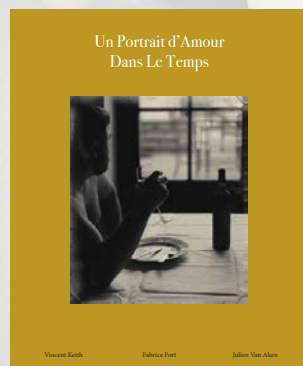
We invite you to travel back in time to between 1912 and 1919. Cyprien has been mobilized to go to the front in 1914, Julien, meanwhile, waits for him to come back, convinced that the love he has for him will give their story a chance. Their love was born before the war, it will strengthen day by day, month by month, year by year with the weight of the suffering of separation, fears and doubts they must endure. They will meet again at the end of the war, to live together a beautiful year of immeasurable happiness. Will they survive beyond the love they share? This collection is not only a work of fiction but it is also the testimony of those who wanted to love, fully, passionately, desperately, with an open heart, in complete freedom, but without being able to do so.

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