

MASCULAR

MAGAZINE

Issue No. 7 | Autumn 2013

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4 LETTER FROM THE EDITOR

8 THE MASCULAR T-SHIRT Brad Straughan's "The Gent"

Zach Rathore's brilliant and surreal portraits are unforgettable

18 POLARITIES Does seeing more mean seeing more clearly? Vincent Keith investigates

24 SUNBATHERS Chad States shares his revealing and subtle naturist portraits

30 BINARY Gregory Moon uses dramatic compositions as the vocabulary for his essays on character and identity

36 THE PORTRAIT MIX Resident DJ Brian Maier's mix No. 5 to accompany Issue No. 7

38 AWAKENING Trevor Brown's short film 'Awakenings' asserts that he is here, he is fabulous and he's full-on

42 NARCISSUS Tino Garcia's brave and uncompromising look at himself

46 MEN I'VE MET Ryan Pfluger shares intimate moments with men he has known

52 PRISMA Javier Cortina plays with light and beauty

56 PORTRAITS Passion through painting in Alexei Birukoff's larger than life works.

62 RAGE David Goldenberg communicates a sense of energy and passion through his series of self-portraits

68 AND SO IT IS Stephen Honicki's cinematic scenes evoke a palpable sense of pathos

74 DOCUMENTS Charles Thomas Rogers captures moments of emotion and thought

78 RETRATOS Ivan y Gabo's natural, warm and humours look at bears

86 LE POIL DANS TOUS SES ETATS Olivier Flandrois' iconic bearded men are revel in sport and masculinity

90 NUDE TRANSCENDING A FREEWAY Paul Hunt's essay on love, loss and perspective

94 BEARS LOVING OUT OF THE WOODS Guy Thomas's beautiful paintings of bearish men

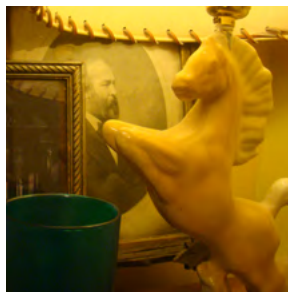
100 PORTRAITS FROM THE PAST Jim Stewart brings us portraits from San Francisco's past that can still speak to us today

106 A FEELING OF CLOSENESS Portraits surround Jim Mimnaugh and keep memories alive

110 MOONR8KER VENFIELD8's surreal and beautiful alien poses for his portrait

116 PORTRAITS Hirsute beauty through the lens of David Gray (Yogabear)

122 PAINTED MONOTYPES Keith Perelli's stunning paintings blur the lines between male beauty, the organic world and the spiritual realm



ALS DER MANN KINDER WAR 128 JL² explores themes of survival and healing by confronting scars left from childhood

SEARCHING FOR HOME 132 Sean Johnson considers the expression gay identity and its struggles between fantasy and reality

HIDE AND SEEK 140 Samir Ouari's stylized portraits use shadow to give depth

THE INTIMATE SIDE 144 Masculine beauty and form compellingly presented by Werner Friedl

PORTRAITS OF MEN 150 Rey Rey Cervantes' beefy characters come alive in his photographs

BLACK PORTRAITS 156 Using black as a component in his compositions, Manel Ortega manages to reveal more about each of his subjects

6 PORTRAITS OF MEN IN A WINDOW 162 Marc Coulombe goes for walks, looks into windows and finds himself

A KIND OF ABSENCE 166 After his HIV diagnosis, Dirk Wilms wanted to hide away. He used portraiture to re-emerge into his own world

PATERNIDAD Y TENURA 174 Gay parenthood and fatherly tenderness explored by Louis Olsen Davies

PORTRAITS 178 James Wacht lets the portraits of his friends speak for themselves

PROJECT #43 182 Bear Rapture's portraits of men at their most vulnerable

PHOTOGRAPHY MAKES ME HAPPY 188 Jean-Yves Dubart finds happiness and purpose in his self-portraiture

FREEDOM TO ACT 194 Tim Gerken's portrait of a three-way love affair

WHO IS MY TRUTH 198 Neuf Neuf likes to subvert his subject's image to experiment with perspective and identity

WHAT LIES BENEATH 202 Malik Williams shows us that there are layers worth exploring

MODERN GENTLEMEN 206 Gianorso's masterful larger than life of larger than life men

A PORTRAIT OF BRIAN 212 Dave Jackson's tender and warm portraits of DJ Brian Maier

ENLIGHTENMENT 216 Chris Lopes treats his photos of men and makes them timeless

PORTRAITEN 220 Jaap de Jonge's portraits focus on different aspects of manliness

PORTRAITS 226 Ross Spirou explores the true meaning of a portrait

NUDE SOULS 232 Fedya Ili re-invents the classic portrait, to great effect

PRE-INDUSTRIAL LIGHT & MAGIC 238 Scott Hamilton uses light and atmosphere to recapture a past age

CONTRIBUTORS 242

CALL FOR SUBMISSIONS 248 The theme for Issue No. 8 of MASCULAR Magazine is 'Fetish'

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CELEBRATING MASCULINE ART AND THE MEN WHO CREATE IT



Welcome to Issue No. 7 of MASCULAR Magazine, the 'Portraits' issue. This quarter's theme was meant to explore the current state of portrait making. What does portraiture mean to us today? We wanted to see what today's artists had to say about our broader community and about themselves through the medium of portraiture.

As a subset or segment of the art world, portraits have a unique ability to bring to life times and places either gone or far away. Unless an active effort is undertaken to avoid it, portraits bring with them the signifiers of the time when they were made. The choices an artist makes are influenced by his experiences and the times he lives in. The aesthetic rules of the 18th century influenced the portraitists of that time, just as did those of the 70's in San Francisco's Castro district. We can often see what people considered to be attractive, archetypal and risqué for their times through the portraits they created.

So, if portraits are 'of their time' what will today's portraits tell of us when viewed one hundred years hence? If someone should happen across the digital ones and zeros that constitute this magazine and arrange them back into this PDF, what will they observe about us? We didn't want this issue to be a time capsule. Indeed, what people in the future have to say about today isn't all that relevant or interesting. The purpose of this issue was to take stock and consider how we see ourselves today.

The gay community and society more broadly has undergone momentous changes in the last decade or so. We have had to question a whole range of ideas and truths we believed to be pretty much confirmed. From economics to social issues, the role of a super power to immigration rights, today we stand at the threshold of an uncertain, but certainly different future. So before we begin that journey, let's take a look at ourselves. Let's consider who and what we are today before this new dawn.

Perhaps the first question to consider is the nature of a portrait. Are there rules that need to be followed in order to create what can truly be called a portrait? I would say 'yes'. There are two rules, in my opinion, that one must follow when creating a portrait. This first is that the work must reference one or a group of individuals. Here I say individuals to allow for dogs, flowers etc., but I really mean 'people'. The second rule is that the objective of the portrait should try and convey something about that person. Age, size, mood, temperament, character state of mind or simply what they looked like, but there must be a link between that which is portrayed and the subject of the portrait. Accuracy, honesty and truth are perhaps desirable from the perspective of the viewer, there not being much point in being lied to, but they are not requirements. Indeed, some portraits were designed deliberately to mislead or as propaganda. Victorian family portraits, for

instance, were meant to convey propriety and moral rectitude, even though (or perhaps because) infidelity was rife. Hitler was portrayed as a loving father figure, which he was not. So, portraits can be misleading and/or incomplete. Indeed, some might hold that all portraits are flawed or at least incapable of being truly accurate because they are taken from the perspective of an individual and therefore are subject to bias. I think this misses the point, the bias is as important as the subject.

The role of beauty in art has been much discussed, and comes in and out of fashion like hemlines and varieties of lettuces in expensive restaurants. No point in dwelling on beauty other than to say that it is a bias like any other. A portrait need not be beautiful to be successful, though a beautiful portrait can be extremely effective. Aesthetics, however, do matter. They are the vocabulary of the artist, and over time, that changes. Jim Stewart's portraits of his friends in the Castro in the late 70s and 80s demonstrates this point very well. His subjects, often leather-clad, were highly sexualised representatives of a time and place. Today, we are not shocked by the way they dress or the overt sexuality - that has all become more or less mainstream. Instead we reflect on the fragile nature of youth and the terrors of the AIDS epidemic that will have touched all of these lives. It also strikes me that while the games are still the same, today we seem more self-conscious and less free. The message these portraits conveyed when

they were seen in the 1970's has changed today, with the passing of time and the knowledge of what happened to the men of that community.

Let us consider what it is we want to show in, or say through our portraits. What themes or aesthetics do we, as artists, choose to communicate through our works? What matters enough to us to make central in the message we communicate through our art? Considering the selection of artists and readers for this magazine, masculinity and male identity would naturally be in that list. David Gray's portraits of bearded men offer us an interesting and alternative interpretation of masculinity. These men have chosen to grow their beards to extreme lengths, indeed to make their beards the defining characteristic of how they look. They are, as such, hyper masculine. And yet, the portraits make them look anything but stereotypically masculine. They are soft, approachable, warm and even vulnerable. Knowing today's social constructs, we know that they must be a bit rebellious by nature - their collective look does not fit in to our aspirational society, and that is certainly by choice.

David Goldenberg's "Rage" is a series of self-portraits that explores the animalistic side of the masculine character. Is his rage directed at us? Is he raging against something? Does his rage come from an inability to be fully realised as a man in today's society? The images are dark and foreboding, and his massive physique implies strength and potential for harm. That too is part of what it means to be masculine.

Jean-Yves Dubart picks up this theme from a different perspective. His self portraits are loud affirmations of his presence as a man. Unabashedly, he revels in his physical self, but to what end? Is he leaving his mark on the world through his works? Is his objective to reflect his masculine beauty and virility back at himself? For me, his forthright and revealing self-portraits are a response to the same frustrations Goldenberg rages at. An act of defiance that tells both the viewer and the creator that their masculine identity is their own.

For some, a portrait is not meant to give us a deeper understanding of the subject, but rather give us an example of what is beautiful or desirable or even, unattainable. Werner Friedl's men are objects of perfection, ideal forms of masculine beauty. His images are hyper-beautiful to coin a phrase. But they wear this beauty as a form of armour, for while they are undeniably attractive men, they are impenetrable. Put on a pedestal, they can be admired but they cannot be touched. They exist in a world we cannot be a part of, just out of reach. These images are signposts for what is desirable. A laundry list of what is beautiful in a man, the essence of his observable beauty.

By contrast, Tino Garcia's self-portraits show a brave man confronting a painful truth. His skin, that which envelops him, is not desirable. He forces us to ask if we can see the man beyond the skin. In a society obsessed with packaging and surface, and where first impressions count, were does an unappealing package fit?

After his HIV diagnosis, Dirk Wilms hid himself from view for four years. He was afraid people walking down the street would see his condition

written on his face. A walking portrait of a man with HIV. The thought of that kept him indoors. His portrait kept him prisoner. It shackled him to a place of safety. In the end, he broke free. He chose to use the same device, his portrait, to liberate himself from the stigma he felt and to assure his immortality. While the disease may some day consume him, and it has certainly changed his appearance, his portrait will endure and will tell all who see it that he would not allow HIV to prescribe his existence. Again, the portrait as an act of defiance.

Zach Rathore's surreal portraits give a two fingered salute to all notions of portraiture as a means to record the truth about the subject's character. What we see here instead is a truth about Zach's character. A wild and boundless imagination that will not accept or conform to norms and mores put before him. Instead of our reality he proposes an alternate one. He suggests that perhaps we should not be all that smug and secure in our reality because from another perspective it could easily be seen as ridiculous. Don't let the humour here blind you from seeing a more serious and poignant message. Rathore's works are a response to structured and narrow ways of perceiving reality. He challenges us to free ourselves from the constraints we place on ourselves and to risk seeing one another for who we really are.

Vinfield8 (clearly, not his real name) has taken a different approach. He's constructed his own reality, indeed, his own world, populated it with his own creation/creature and taken his portrait. Vinfield8's world is glamorous, sensual, colourful, beautiful - in a word, fabulous. His fabulous man, masked in the ultimate galactic accessory has no need for clothing or sustenance. He just exists. Perhaps he is perhaps a highly evolved form of mankind. He is the future. Us, only the best parts. On a more serious note though, Vinfield8 asks us to consider what it is that we really value. The freedom he offers us comes at a price. In a world where we can choose anything and everything is available to us, will we make good choices? What is it we would really want if we could have anything? Perfection?

Jaap de Jonge seeks the imperfect. He is fascinated by the lines and wrinkles in a face, the physical imperfections, "the point where a person's inner being and physical appearance come together". His subjects are utterly human, and therefore imperfect. His subjects are damaged, tired or fragile. This isn't the story we are meant to be reading. De Jonge's work flies in the face of everything we are marketed or see in the media. These aren't accidental snaps of "real life", they are formal portraits that have been composed and lit and executed with purpose. But why? Is he searching for 'truth'? Is he pulling back the veil to show us who we truly are?

In his works, Bear Rupture breaks down boundaries between himself as the portraitist and his subjects. Instead he engages with them in a sensitive and intimate dialogue where he asks them to bring up deeply emotional and sometimes painful memories or sensations. He then photographs them in the full expression of that emotion. Indeed, he seems to be making portraits of emotions rather than of people.

Trevor Brown's short film "Awakening" confronts the static nature of some portraits, most of which are frozen in time. His film is a living portrait of his sexual persona. Brown's work often centres around the themes of identity and sexual energy. His creative impulse and sexual desires inhabit the same being and he chooses to celebrate them in unison.

Vincent Keith has also attempted to liberate the portrait from its normal perspectives. His 'Polarities' show the same subject through over-layered exposures. But in showing more perspectives he loses detail. Perhaps there's a metaphors in there somewhere.

And what of the portrait as an object? The physical thing that is a portrait. What do the artists contained herein have to say about that? Jim Mimnaugh's series 'Feeling of Closeness' shows us portraits in his surroundings. They are talismans that keep him company along the path that is his life. All of the past photographers having imbued them with the special power to give Jim comfort and to keep memories and loves alive. JL² uses them as evidence. Evidence of the passing of youth, evidence of having survived youth and perhaps evidence of healing.

So, as you read this issue dedicated to portraits, you will see many faces staring back at you. What will they say? What will you take away from this amazing selection of works? First and foremost, the art of portraiture is still alive and well. Creativity and sensitivity combine to create a multi-faceted mirror. You may also come to appreciate that we are a characterful and purposeful bunch. Amidst the virility, beauty, vulnerability and searching, you will see a portrait of survival and hope. A portrait of men who are not bound by their circumstances or experiences but who strive to look beyond them. This is no fairy tale - the truths we know are etched on these hundreds of faces. Explore, consider and enjoy these portraits of your brothers for your image is among them.

As you will see, this is our biggest issue ever. We had over 100 submissions from truly talented artists around the world. This confronted us with a daunting task. Regrettably there was no way to include all of the works we loved. All we can hope for is that the momentum we have built will continue and that future issues will pose a similar challenge. Speaking of which, the theme for issue No. 8 of MASCULAR Magazine will be "Fetish". You can see the call for submissions on page 248.

Sincerely,

Vincent Keith

BEAR RUPTURE PROJECT #43

31 OCTOBER - 31 JANUARY

STAMMBAR

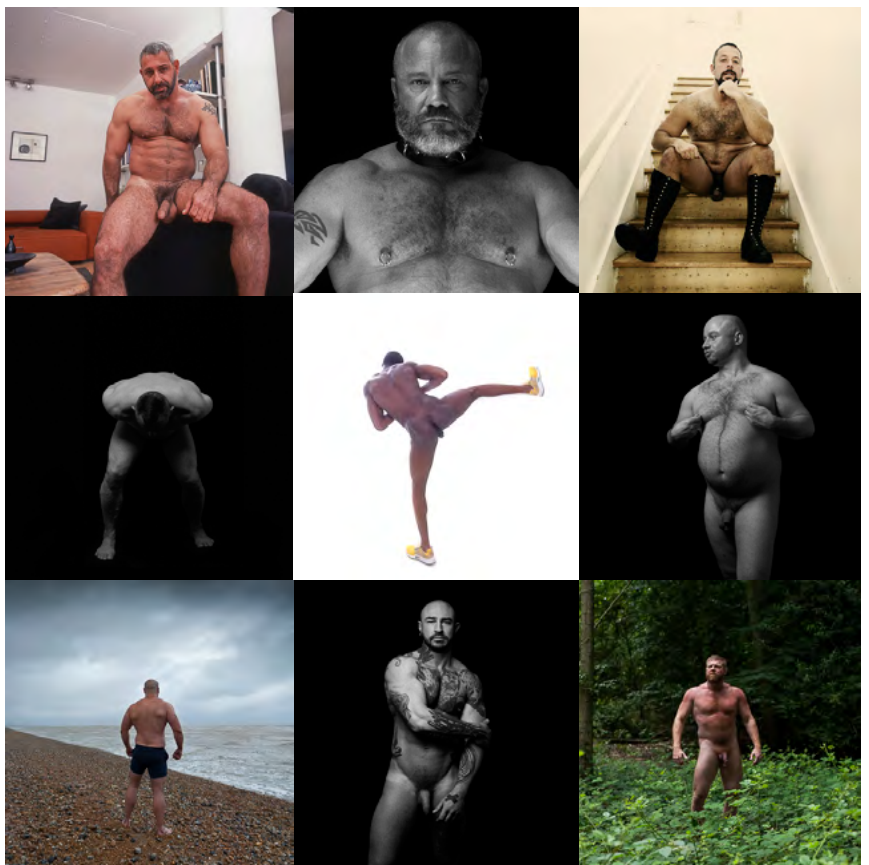
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THE MASCULAR T-SHIRT



THE GENT

I was researching henna tattoo styles at the time I created 'The Gent' and I loved how detailed some of the henna art work can be. So I decided to cross henna tattoo styling with my own design of a gentleman's. I chose to use a universally recognizable representation of manliness - the beard of a gentleman. It's all free hand and I wanted something that was eye catching, great to look at, with tons of detail. It's a very bold piece and I like how it still looks masculine with all of the designs within the beard.



Brad Straughan

I'm from north east of England and moved to London 5 yrs ago to be with my partner and to study graphic design. I'm 27, and I love where my college work is taking me.

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Design: Bear Fighter



Winter 2013
Design: Alan Thompson



Spring 2013
Design: Fantasmagorik

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ORIGINAL DERIVATIVES

Zach Rathore

I am reluctant to ever call myself a photographer, as I personally feel that this is a craft that is just beyond my reach. I don't use expensive 'kit' as it would be wasted on me. I am self-taught in making photographs and use modest equipment. Like many other people who make portraits, I hope to try and do something a little different.

This in itself can be quite a challenge. I like to think of myself as being quite imaginative and creative, but I acknowledge that many ideas have already been realised by others.

You can see more of Zach's work at: lotsofcrap.tumblr.com.









With a society literally bombarded with images no matter where you look, there comes an awareness that what you once thought original is actually derivative. My photographs included. That's not to say that I don't like them, but as much as I use artifice in the photos and images I make with photo editing applications, I am unable to imbue them with any deep meaning or with any claim that they are anything other than what they are - images made by someone who takes and manipulates photographs.

Most of my images are a result of trial and much error. However, from the many photographs I have taken, there are those I am quite happy with, and these are a selection of them.









POLARITIES

Vincent Keith

The act of taking a photograph freezes and instant in time. An expression or movement is captured as it existed in that single moment. We do not see the moment before or after. We do not see how the gesture evolves.

As a photographer, however, I am looking at a constantly shifting and moving live image. My subject is never completely still throughout a shoot. I see him from many angles and observe his movements and expressions. Taken together, they form the character of the man I am photographing, but the photograph is only a tiny slice of what I see.

You can see more of Vincent's work at: vgkphoto.com.

In Polarities, I selected images taken of the same model and superimposed them upon one another. These photo montages are not double exposures. They are unique moments combined to create an extended moment in time. They show multiple facets. But they are imperfect. They are forced to blur the lines. That is the compromise that has to be made - by seeing more, we see less clearly.













THE SUNBATHERS

Chad States

Chad States' *The Sunbathers* consists of thirteen portraits of men in the process of undressing. Both indulging and complicating the classical depiction of the female bather, States uses the devices of lush light and landscape as a nod to painterly tradition while also upending the gender of the canonised subject. Here, our eyes fall instead upon men in various states of reveal. The bend of the torso to remove a sock while standing, the sweep of the arm in the release of a shirt-- these photographic fractions of movements freeze States' subjects in a range of gestures that combine and crystallize awkwardness with elegance, vulnerability with power, and humility with sensuality. Sequenced next to one another in an accordion fold book, a clumsy and beautiful dance begins to unfold from page to page, body to body. And though compassionately bathed in the

You can see more of Chad's work at: chadstates.com

raking light of an afternoon sun, it becomes increasingly clear as the dance rises and falls that the power ultimately lies with States: the stage has been constructed, the dancer's desire harnessed, the movements directed, and the moment wrested as States gently pulls the strings behind the camera to create photographs that are as uncomfortable as they are beautiful.

About the Book

The Sunbathers is an accordion fold book made of archival inkjet print that measures approximately 16" square. The book is held together by a letter pressed bellyband and housed inside a polymer slipcase. *The Sunbather's* has been printed in an edition of 40.













BINARY

Gregory Moon

Portraits have made up the bulk of my creative work since the beginning. Recently I've realised that I have 2 different approaches to my portraits. I will either shoot my subject as they are, in their own environment, raw and natural, or I put them in an unusual space, covered in artifice. It's hard to say which I prefer, although I really enjoy the latter. I love to see how, even with wigs and masks and makeup obscuring their features, bits of the real person inevitably creep through in the image.

You can see more of Gregory's work at gregorymoon.tumblr.com or at gregorymoon.com











THE MASCULAR MIX: PORTRAITS - vol. V

Brian Maier



Portraits have a funny way of being entirely staged yet particularly accurate at the same time. While the back drop, lighting and preparation have a way of making everything seem a bit too artificial to capture any real emotion or energy, the consistency of the familiar portrait photograph almost highlights the sheer differences that each of us posses. Whether you have a brilliant smile or a curious gaze, your character is on display in each portrait you take.

Portraits are also distinctly humanistic, focusing solely on a subject or two and leaving other details behind. The person is front and centre the subject of the image, where props or costume only enhance the charisma that each individual shines with. For this reason, portraits are a key way we as artists capture the essence of a subject.



Everyone can recall the school house routine of lining up, shoulder to shoulder, with class mates as you stand in line for the photographer of the day to grab a still. Secretly, we each hoped the the photo would make its way in to the family picture frame, to be smiled at and coddled by friends and relatives. And as the holidays approach this year, many of us are standing in front of a temporary back drop to repeat this ritual once more. Its as though we haven't left this yearly detail behind, even though each of us ages through the years.

For this quarter, I decided to create a high energy mix that will get you in the mood to display whatever character it is you choose to bring to your portraits. Whether its quirky and energetic, sublime and moody, this quarter's set seeks to carry you from emotion to emotion so you can put your best face on for the camera.

www.djbrianmaier.com



LISTEN TO OR DOWNLOAD THE MIX HERE



If you would like to hear Brian Maier's 'Water' Mix, you can download it from soundcloud.com/brianmaier/masclur-vol-5/ or on [iTunes](#).

The icons below will take you there directly.



WWW



AWAKENING

Trevor Brown

I don't necessarily call the work erotic, but it is erotic in nature because it's the human form and the human form is sexy. I realise myself, I am a sexual being, and just the act of photographing myself is provocative and sexually charged.

As an SGL black man my very existence is provocative, so me documenting the physical form of what American culture thinks of as deviant, second class or still property is a political act, making my body a weapon of civil disobedience.

You can see more of Trevor's work at <http://www.trevorbrownonline.com>

I can dig that, as an artist, as a human being, as a sensual organism trying to figure out a relationship to a world that has no love for me, I have to love myself in the only way I know how. This self-love is expressed in me documenting my brief existence on this plane.

My work screams, "I was here, and I am beautiful!"

P R E S E N T E D B Y M A S C U L A R M A G A Z I N E



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MATURE CONTENT NSFW

A SHORT FILM BY
TREVOR BROWN

artist, photographer, iconoclast

My work attempts to challenge the traditional notion of what beauty is, and can something that is so despised be desirable and yet loveable. As I talked with Vincent about the project I mentioned that all of the imagery was shot on my tablet, something else that was controversial, because the general feeling is that art cannot be created with mobile devices. This is something I would also dispute because isn't the work created by the "artist", not the tool? You don't give the paintbrush credit for the great painting; you award the mastery of the painter. I feel the same applies to photography. I don't care if I shoot with a toaster; it's about the end product and my vision in creating the work.

An art buyer friend commented that "There is so much texture and color", to which I reply it's not MY fault others don't know how to use their tools well. There was seamlessness between the presentation of the works shot on my DSLR and the work shot on my tablet, and for me that is the artistry, no more no less. Had I been sleeping, not allowing all of my talents to be utilised and Mr. Keith awakened those talents and gave them room to thrive and wake up to what else I could be.

[CLICK HERE TO VIEW VIDEO](#)







NARCISSUS

Tino Garcia

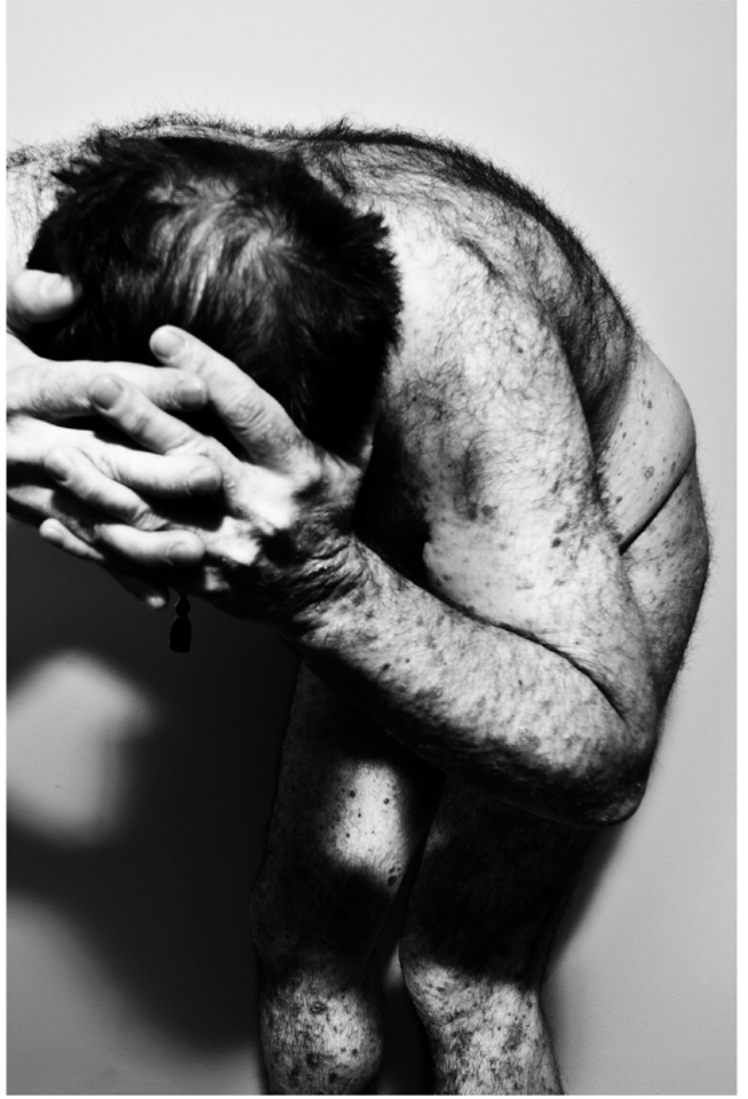
Nos disfrazamos, probamos distintas poses, buscamos nuestra imagen más atractiva, interpretamos distintas versiones de nosotros para enseñar a los demás, esta es la dinámica del autorretrato siempre buscamos dar nuestra mejor cara. De repente llego el otoño, cruel, golpeando más duro que nunca. Cuando me miraba al espejo ya no veía lo mismo, decidí enfrentarme a mi realidad haciéndola visible a lo mejor así al compartirla se convierte en algo más fácil de afrontar. El mostrar sin pudor nuestro lado menos atractivo nos ayuda a aceptarnos y nos diferencia de los demás. Nos hace partícipes de un modo nuevo de Narcisismo.

We dress up, we tried different poses, we look our most attractive image, interpret different versions of us to teach others, this is the dynamic self portrait always looking to give our best side. Suddenly came the autumn, cruel, hitting harder than ever. When I looked in the mirror did not see the same, I decided to face my reality making it visible so maybe by sharing becomes easier to deal with. The shamelessly show our less attractive side helps us to accept and differentiates us from others. Makes us partakers of a new way of Narcissism.

You can see more of Tino's work at www.ochoarrobas.wix.com/fotografia









MEN I'VE MET

Ryan Pfluger

Due to my lack of social skills within the gay community, I turned to what I knew best, my camera. When I began the work, there was a real surge of popularity amongst gay hook-up/dating sites. By using that to my advantage I began using it as a way to find subjects in the same way men were looking to find sex. Strangers began inviting me into their homes to make portraits of them.

There is an immediate sense of intimacy undressing in front of a stranger, barriers are put down and for a moment, a quick bond is

formed. I've always wanted these portraits to be vague in terms of context. It doesn't matter whether these are friends, lovers or strangers.

My goal is for the viewer to experience the same sense of intimacy I did within those moments. My camera has always been my therapist, and after 7 years, I now have this collection of men that in one way or another, are part of a community that I have made through photographs.

You can see more of Ryan's work at: www.ryanpfluger.com.













PRISMA

Javier Cortina

La fotografía es luz y la luz es color.

Los rayos de luz nos envuelven, se proyectan sobre nosotros e incluso pueden atravesar la materia.

Tanto visual, emocional como físicamente puede transmitirnos sensaciones muy diferentes según la descomposición de la luz en color, creando curiosas formas, matices y degradados dando una nueva visión de nosotros mismos. La unión entre la luz, el cuerpo y el ser.

Photography is light and light is colour.

The light rays surround us, are projected upon us and may even pass through matter.

Both visually, emotionally and physically it can transmit very different feelings, according to the decomposition of light in colour, creating strange shapes, shades and gradients giving a new vision of ourselves. The fusion between the light, the body and the being.

You can see more Javier's work at: javiercortinafotografia.blogspot.com or olroxquarters.blogspot.com









PORTRAITS

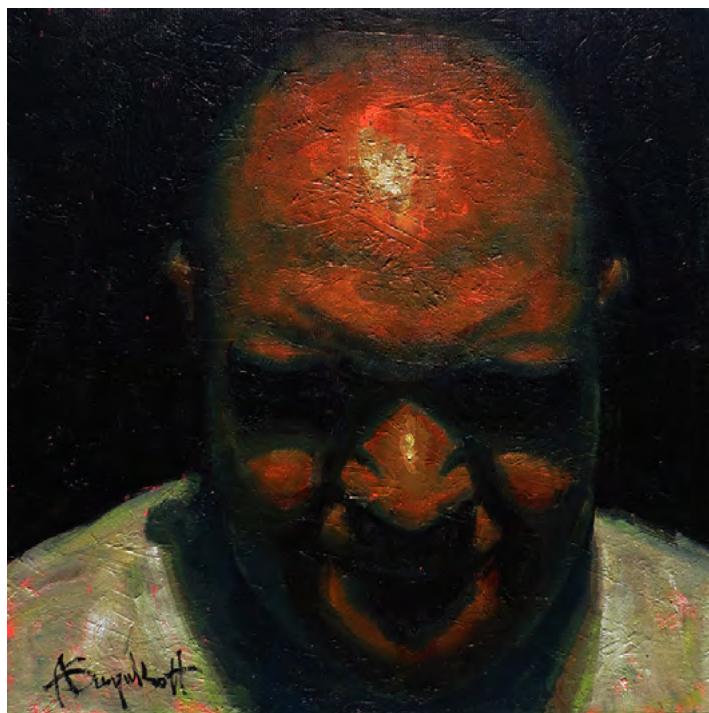
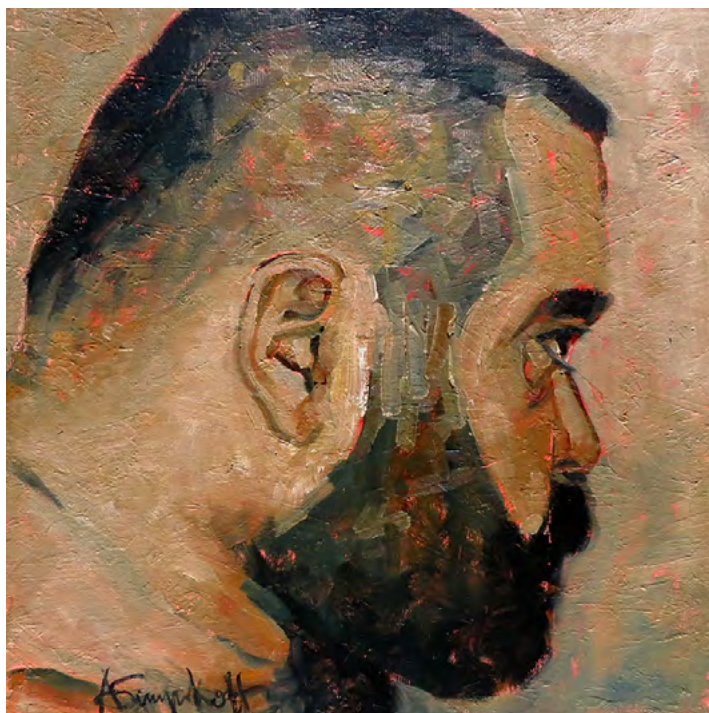
ALEXEI BIRYUKOFF

If you ask me why I paint, I would be hard pressed to give you a rational answer. It is definitely not about money or fame or some cool, hipster, steampunk lifestyle. It has always been about this uncontrollable urge to create, you see an image in your head, that clicks with how you feel and you don't even think about "how" you will do it, it just happens. And I must tell you this is addictive.

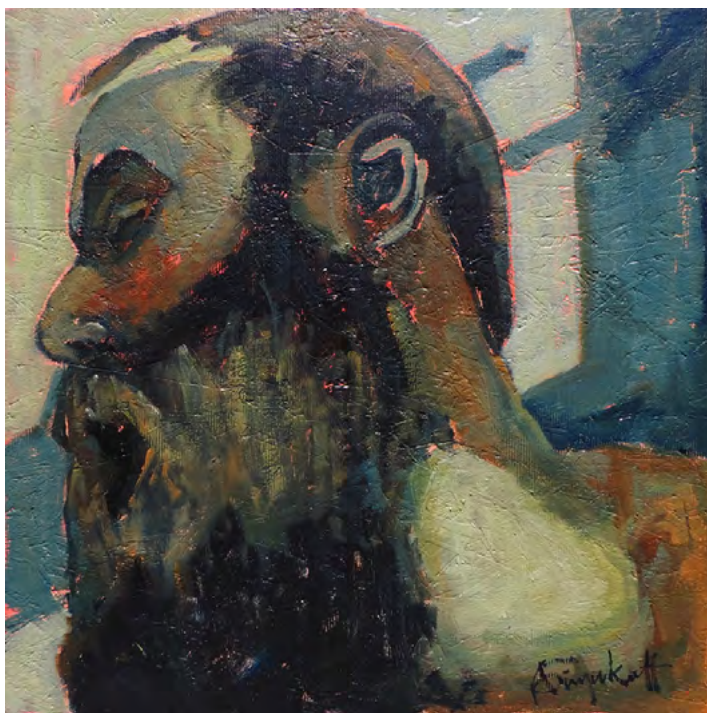
We can talk about self-realisation and the artist's role in communicating various ideas, the styles and techniques, but none of it will really mean anything if I don't pour my heart and soul into what I am doing. So I would say it is all about passion. And I am very passionate about my models. For the last decade my subject matter has been older men, average type of guys next door. I believe that whatever artist paints - it is always a self-portrait.

You can see more of Alexei's work at: www.biryukoff.com





Even when you paint another person you end up reflecting on what pushes your own buttons. And it can become quite a journey for both, the artist and the model, especially when the person is shy or unsure he is “worth” being painted. Everybody is worth being painted! That is when you get to show what moves you about him, the beauty that is hidden in the every day hassle. It might seem a minor thing, but when you notice how gorgeous is the shade on your man’s face, dropped by his eyelashes or moustache, contrasting with the bright sun, how fascinating are the wrinkles around his eyes when he smiles, it fills you with joy and makes you think of the good things you once shared. When I am in this kind of groove, I work very quickly. I can work for 6-8 hours straight, and a large 6 x 4 foot canvas could be done in one session. I like working on large scale – it produces a bigger impact on the viewer, creating the feeling as if you can dive into the picture, and provides me with enough square footage to be very expressive and forceful, even brutal with the materials, sweeping wide strokes and throwing paint at the canvas.



(L): EARL GRAY - 35x30 IN OIL ON CANVAS
(R): HERMIT - 24x24 IN OIL ON WOOD PANEL





BUTCHER - 24x24 IN OIL ON WOOD PANEL



RAGE

David Goldenberg

I recently came out from this quite long and very strange period in my life when I felt an over whelming rage, anger and frustrations. I had no patience to hang out with people and if I finally met with friends, I wasn't very pleasant. The worse thing was that I had no desire to be creative. I didn't touch my camera at all, just the idea of getting into the studio made me uneasy. This was probably a continuous build up, from various factors, that just exploded at some point and lasted for couple of months.

Like everything in life, I knew that this period would pass and would soon be forgotten. That's why, it was important for me to try to document this period and the way that I felt. Even just as a reminder of the different phases the a man can experienced and are an integral part of his life.

You can see more of David's work at: www.davidgoldenberg.co.uk.

I see this collection of images as self portraits that are relevant to a specific time and the emotion that I felt at that time.

This set is the first that I did and it symbolised a fantastic new era in my life where I feel creative again and taking a lot of joy with photographing myself.

I do love this set and enjoy looking at it over and over again. In some of the pictures, I can almost hear myself shouting. The photos are showing great strength and masculinity coming from my body, this is probably a consequence of the way I feel and look these days.













AND SO IT IS

Stephen Honicki

I have always had a passion for the dramas that are played out before my eyes on both the movie and television screens. The dramatic interplay between characters in a make-believe world has strongly influenced my work as an artist.

My intent is for viewers to see my photographs as a series of dramatic vignettes unfolding before their eyes. The “actors” who portray the characters in this semi- autobiographical series are people who play (or have played) an important role in my life. Through these photographs, the viewer is able to get a glimpse into various “scenes” of my life.

My body of work communicates the underlying themes of love, relationships, loss, and hope that are depicted throughout my various dramatic series.

Most of my work is layered with the incorporation of a text over the photograph. The text, often not a literal interpretation of the scene, gives the image a sometimes-ironic twist, allowing viewers to come to their own conclusions about the action observed

My first personal narrative series “Between Heaven and Hell” refers to a place referred to in doctrines of the Roman Catholic Church as Purgatory, a temporary station where departed souls strive to atone for forgiven sins – sometimes successfully, sometimes not, and prepare themselves for heaven. In these photographs, the viewer is given the opportunity to witness the various stages of the interpersonal relationships of these characters’ time in this transitory place.

You can see more of Stephen’s work at: www.stevhphotography.com

“Coupling” is a spin-off of my earlier series “Between Heaven and Hell”. In this mini-series, the protagonist is not only dealing with the aftermath of the breakup of the relationship with the love of his life, but also the unexpected arrival of a gift – two rocking chairs. What will he do with these items that have played a role in conversations from the past as well as nightmares in the present?

In the series, “A Solitary Man”, the protagonist is seen not only reflecting upon his role in the “deconstruction” of the relationship with his last partner, but also with his conscious decision not to be in a relationship.

This body of work is displayed as a photographic image juxtaposed with a framed “artefact” – whether it be a handwritten letter, an e-mail, or a page from a journal.

My latest series, “The Book of James”, is a tale about an ordinary man seen in the “thump packed humdrum” of day-to-day living. He is a man whose faith guides him through the various temptations and inconveniences we all face in our daily lives.

My selections of photographs depict the photographic portrait and the spaces (environment) in which they occur. My intent is to communicate how the figure relates and perhaps changes in direct relation to the space in which the figure (portrait) exists, as often times the setting in which a portrait is made tells us more than we might imagine. The essence of an environment can add mystery to a portrait or answer questions about the person being photographed.

I think it may not be obvious, or known, how much I have been hurt in my life. Enough to really need to take a break from the possibility of that happening any time soon.

But even worse than that, for me, is how much I have hurt others. Most recently, you. And that is quite unbearable to me. I feel that I am a particularly capable person. History has shown me that I am not capable of a successful relationship. In this capacity I cannot be trusted, or relied upon. I am selfish. And

in my selfishness, I want you in my life. I tell myself that it is best for you too. That we can be of value to each other. But I may be delusional here. You are kind beyond expectation. And I guess I am taking advantage of that. This is where I get back to how strong you are, and my reliance on the knowledge, or belief that you will do what is best for you. I know you have weaknesses, but have always felt that you have a strong sense of right and wrong as it pertains to you.

I think this letter is



On Fri, March 12, 2010 7:55 PM, <drmgton@yahoo.com> wrote:

So I'm not honest with you. First about the things I need to make me happy, fulfilled. Then about my what? fling? affair? liaison? It must be obvious to you that it meant nothing to me. That it was something of no substance. And this is a way you and I differ. To you, if it had been you, it would have been important, meaningful. And therefore taking away from what we have. To me it was something.....something that is nothing. I never loved you less, thought of you less, wanted to be with you less because of it. So my main mistake was not to measure the probable consequences of my actions looking through your eyes (which would have been easy enough to do). It was indeed thoughtless and shortsighted.

So I want to be special to you. To be the man you want me to be. And I have fallen short. Very short. I omitted my wrongdoing to appear as I thought I should be for you. I know now that I would have been closer to being that man if I had not done it, and a little closer if I had confessed once I did.



<dochardp@gmail.com>
To: <shphoto@gmail.com>

Tue, Mar 15, 2011 at 6:08 PM

Just as you can't, I can't help but feel what I feel. My correspondence with you is, at least in part, an attempt to explain myself, and maybe get some insight for myself. So far I have written only regarding my culpability in the demise of our relationship. Please don't be offended, but I do find it interesting that you have never asked me how your behavior effected me throughout our time as a couple. It would be my assumption that you either think you did everything right, or that you don't care. And knowing you as I do, don't see how either of those things is possible. I know you to be interested in self awareness, self change, and improvement. So naturally I would think you would want to know. But, maybe not.

As far as my selfishness, I acknowledge that. But also recognize that is is no more or less than anyone elses. Even yours. I believe that you have been kind and generous to me, but I also believe that I have been that to you. You say that I want you only in my life under my terms...granted. And you want me under yours. Isn't that natural?



Date: Mon, 3 Dec 2007 16:49:09 -0800 (PST)
From: drmgtn@yahoo.com
Subject: Re: Richie.....
To: tonto1902@yahoo.com

Sweet Cheeks,

This is difficult for me...but...here it is. I am about to lose the best thing that ever happened to me. My boyfriend found an e-mail from you (due to my own negligence). So far he is willing to believe my thinly veiled excuse. But that may not last long. I have to be a better man, he deserves it, and unless I am, I don't deserve him.

So bottom line, I have to call this off. So much of which I will miss. But for possibly the first time I need to not be my grandfather (a story which would take several martinis to explain). I hope you understand. You are such a sweet guy (and, sigh, hot).

Richie

Joe Smith <tonto1902@yahoo.com> wrote:

Hey Handsome-
PLEASE tell me you are going to be home this Wednesday evening....I am able to go out that night and there is no other place I'd rather be.....let me know.....how about 7 PM?
Jack

---<drmgtn@yahoo.com> wrote:

> Hey Sweet cheeks,
>
> We all have responsibilities in life. Part of what
> makes "us" fun is the anticipation, the urgency, the
> not knowing. I am accepting of this for what it is.
> And so far it's great.
>
> Soon.
>
> Joe Smith wrote: Maybe I can
> get out of the house some evening this
> week, I'll try.....
> Ya know, this is so unfair to you. You are free as a
> bird, and have to put up with my bullshit. I'm
> really
> sorry..
> miss you a lot..
> Jack
>
>

> --- <drmgtn@yahoo.com> wrote:

>
> > I got your calls. I love that you are thinking of
> > me!
> > I had to work all day Wed and Friday. So let's
> > try
> > next week for sure. I think about you all the
> > time.
> >
> > Sigh....
> > --- Joe Smith
> > wrote:
> >
> > > Hey Pisano-
> > > I tried calling you several times today, as
> > > evidenced



DOCUMENTS

Charles Thomas Rogers

I don't think of myself as a portrait photographer, but I will always sneak a few portraits into any photo shoot that I do. Often, they do end up as my favourite shots from any given session, as they provide me an opportunity to not just document something real about the subject, but to express something that I am feeling as well. The person who I am photographing becomes not just the canvas, but also the brush.

You can see more of Charlie's work at: www.charlesthomasrogers.com













RETRATOS

Ivan & Gabo

We always loved portraits and the amazing way some photos speak more than thousands words, showing hidden feelings, untold stories, forgotten dreams, open happiness.

So it was natural for both of us, self taught and passionate for photography, to start taking our own portraits.

During all these years we have met several guys who posed for us, sharing some of their time and experiences with us, sharing stories and emotions that we fixed in our photos.

All these paths crossing enriched our lives and our photographic experience, as well as theirs, we hope.

Some are still close friends.

Some are lost, in time and in stories that took them far and away from us.

But the emotions shared will never be forgotten.

You can see more of Ivan & Gabo's work at: www.ivanygabo.com













LE POIL DANS TOUS SES ETATS

Olivier Flandrois

Le poil masculin peut être considéré comme une sorte de fétichisme. Dans la rue il m'arrive de ne regarder que les visages pourvus de barbe. Il a une puissance érotique incroyable s'il est bien raconté, mis en lumière par l'image. Il nous renseigne sur beaucoup de choses : nos origines animales, nos liens géographiques. Et le poil masculin reste pour moi une source d'inspiration graphique illimitée. Connaissant le monde des médias mainstream, célébrer le poil comme je le fais est sans doute un pied de nez à un conformisme ambiant que je récite. Les gens, dont les femmes, ont eut longtemps une vision "formatée" de l'image masculine, de ce que doit être un homme (glabre, propre, voire émasculé...). Ensuite, j'ai trouvé intéressant la façon dont l'art bear traite le poil en tant que sujet. Mais là aussi, j'ai été confronté à bon nombre d'images stéréotypées de l'homme "bear", très codifiées, avec ses attitudes, ses tatouages ou ses accessoires. Je préfère me focaliser sur le corps plus que sur une attitude "virile". J'espère apporter par mon travail une vision peut-être plus libre de "l'homme viril". Que mes dessins puissent incarner dans ces représentations masculines un peu plus d'humilité, de simplicité aussi. Bref, une autre forme de sensualité et d'humanité.

Male hair can be considered as a kind of fetishism. In the street I sometimes look at only beard filled faces. It has an incredible erotic power if it is well told, highlighted by the image. It tells us many things: our animal origins, our geographical links. And male hair remains for me a source of unlimited graphic inspiration. Knowing the world of mainstream media celebrate the hair as I do is probably a snub to a conformism that I reject. People, that women had a vision "formatted" the masculine image of what a man should be (smooth, clean or emasculated...). Then I found it interesting how bear art deals with the topic of hair. But again, I was faced with many stereotypical images of the man "bear", very codified with tattoos or accessories. I prefer to focus on my body than on a "manly" attitude. I hope to bring to my work a vision that can be free of the "manly man" or the naive. My drawings could embody a little more humility, simplicity and also another form of sensuality and humanity.

You can see more of Olivier's work at: olivierflandrois.com







Side Transcending a freeway

PAUL D. HUNT

*We do not see things as they are, nor do we even see them as we are,
but only as we believe our story to have been. — Eric Micha’el Leventhal*

I wasn’t looking for it. Not at all. I had just gotten out of a brief, torrid romance that had left me psychologically drained and operating on emotional autopilot. At the time, I was traveling for a work conference and not seeking anything beyond some distraction, but then he saw me. At least I felt that he had.

He noticed my online profile and sent the first message, interacting with me as if he had taken the time to actually read my write-up. ‘I’m interested in you showing me the quality of your heart and intellect,’ it read. He was respectful and made an effort in conversing to discover my salient attributes. I was captivated by his charm.

‘When are you free?’ I asked. ‘Or is that assuming too much?’

‘I’m at my bar tonight. It’s going to be excruciatingly dead if you wanna be some company.’

And so I showed up. He was chatting with a random on the sidewalk when I turned the corner. His eyes widened as if incredulous that I had appeared. After chatting outside for a bit, we went inside and he bought me a drink, and then another as he scrutinized me from across the bar like I was some exquisite creature he had never previously encountered. Although busy at work, he still made me feel like I was his sole focus. He would attend to the handful of other customers and then come back just to examine me, as if he were trying to figure me out. And some of it he did. He detected my geeky sweetness and I saw by the glint in his eyes that intrigued him.

He was absolutely beautiful — tall and handsome with a wrestler’s build. His pictures had

proliferated over social networks and I figured he must have been receiving all kinds of unwanted attention. Perhaps that was why I had not initiated contact with him: I didn’t want to be a bother. That, and I was used to going unnoticed. I had become accustomed to love interests either projecting what they wanted to see in me and missing my peculiar character, or being glanced over by guys with whom I hoped there would be an affinity. But I felt that he had recognized something authentic and attractive about me and I found that prospect compelling. I imagined that

We closed up and walked hand in hand the few blocks down to the river. We sat on a bench in the moonlight. Holding each other, he told me his history as an athlete and a scholar and about how he ended up in this city. I related my story of growing up religious in the countryside. It got late and neither wanted to part, so I invited him back to the hotel. We spent that night kissing and touching and spooning. His touch was electric and I drifted in and out of sleep, cognizant that we were constantly in each other’s embrace.

He scrutinized me from across the bar like I was some Exquisite creature he had never previously encountered.

I had understood a bit about him as well. I discerned that beyond his enticing outward appearance and party boy posturing, he had a capable heart and an inquisitive mind. And as I sat in the charged atmosphere of mutual admiration, the heartache I had been carrying for my recent failed relationship dissipated completely and was forgotten. When all the patrons had finally drifted away into the night, he strode from behind the bar and kissed me.

I woke up the next morning to attend to my obligations. ‘Did you hear me talk in my sleep last night?’ I asked embarrassedly as I dressed.

‘Yeah you told me you loved me, and I kissed you’.

And I had. In between sleep and waking I had been filled with a sense of euphoria that had bubbled up and escaped my lips as an audible ‘I love you’. And once he reminded me of that

kiss, I recalled the passion that had come in reaction to my involuntary utterance and I grinned.

'Yeah, I'm sorry about that', I confessed. 'I do that sometimes in my sleep'.

And even though I had apologized for it, I had passed through the pure form of sentient love in those moments between consciousness and dreaming. I have entered this state only rarely: time folds in on itself and each second is its own eternity. And being filled with so much sensual bliss, I accepted and appreciated each infinite instant for the purity that saturated it. I was in love momentarily with all existence and perfectly content with my place in it.

'Close your eyes and I'll kiss you, tomorrow I'll miss you...' he sang while pulling on his shorts. He hummed the next few bars, not remembering the lyrics, then rejoined with the chorus: 'All my loving I will send to you. All my loving, darling I'll be true'. When we were both dressed, we left the hotel to attend to our separate pursuits.

I was elated when he wanted to see me again that night. I was finishing my conference presentation when he came over. He lounged on one side of the bed and watched

TV while I worked on my laptop on the other. It felt comfortable just being in the same space together. I finished up as quickly as possible so that I could embrace and attend to him. I laid on my back and he rested himself upon my chest. He looked me over for a moment, as if sizing me up, and then announced: 'Okay, you're getting a nickname right now'. He paused for effect. 'Are you ready for it?' I smirked. 'Here it is: Baby Poppa Bear'. I smiled. My heart did a little flip.

And so we started spending the evenings I was in town together. I couldn't believe it at first. It seemed so surreal to me that this extraordinary man who could likely have anyone he wanted would find satisfaction in spending time getting to know me. Somehow I felt a deep, visceral attraction to him on many levels, which I have only ever experienced with a handful of others. I wanted to believe the same forces that moved me also acted on him. All I knew for sure was that he kept wanting to hang out, and I did too. I just let things happen with no expectations, and it was enough. From time to time he would ask how I was, to which I could only reply: 'Perfect'. I found myself aware in relishing the loveliness of each moment we had together. There was nothing more I wanted; I was wholly satisfied with things just as they were.

And then it happened.

On the third night, he came over again. We were in bed being close when all of a sudden he sat up, and kneeling over me with a big grin on his face he proclaimed decisively: 'I want to date you'. The look in his eyes told me that he had thought this through, and in the few waking hours we had actually spent together he had seen something in me he wanted to explore.

'Oh yeah?' I challenged. I wasn't sure if either of us was prepared to handle the other. I had my reservations, but I believe in extending the benefit of the doubt to everyone, including myself.

'Yeah', he affirmed.

'Okay. Let's do it'.

I like men who are confident in what they want, particularly when what they want seems to be me. And so I was easily convinced to see what would unfold. But my heart began to do strange things that I wasn't yet prepared for, and so did my mind. Involuntarily, I started making projections: imagining idealized scenarios that were unlikely ever to materialize. And I started to care more deeply; I hadn't wanted anything



I smirked.

I smiled.
My heart did a flip.

before, but that word 'date' had animated a desire within me.

He came to my conference presentation the next day. I told him he didn't have to, but he wanted to observe that aspect of me and I found that only endeared him more to me. We sat in the audience after I was done and I held his hand, surrounded by professional colleagues. I was proud to have him by my side. We escaped the program early so that he could scoop me off to camp in the mountains. We discussed music and movies as he drove along the winding, thickly forested roadway. We drank locally brewed beers with his friends as we set up the campsite. We watched Shakespeare's imps and faeries rollick amidst towering pines and rocky streams. We debated philosophical topics of modern life while soaking in hot springs. We ate sausages and s'mores that he toasted over a campfire. Having seen him by the glow of firelight and in the context of friendly interactions, I felt like I was beginning to appreciate him as a whole person. We retired to the tent together, but we couldn't rest until he had ensured that it was properly fitted with a disco ball. That made me grin. It made him chuckle. He made the whole camp laugh. I loved it. His presence was pure magic and I just basked in it. And I cuddled him all through that cool summer night.

I think everyone recognized it was an unlikely alliance. We were altogether dissimilar in many ways, but it felt like the differences were potentially complementary. Where I was reserved, he was gregarious; where he perceived things with his mind, I saw with my heart. I liked the personality characteristics he accentuated in me. I enjoyed that he made me feel relaxed enough to not feel self-conscious. He brought out my playful aspect and I loved that. I felt like he challenged me intellectually, which turned me on enormously. He presented himself as a modern renaissance man: strong in mathematics, skilled in planning, interested in programming, and obviously a social force able to interact with anyone. I found his curious nature and drive to continually better himself so deeply attractive. He exuded positive energy that illuminated everyone that came in contact with him. His exuberant vitality made every situation feel like an adventure, and this was his sexiest attribute of all.

The last morning we were together in his city, we went for breakfast. I sat across the table from him. I pushed our cutlery and glasses of water to the side and reached for his hand over the tabletop. 'It's felt really natural and easy getting to know you', I remarked.

'Yeah, no barriers', he said.

We finished up and he drove me to the airport. 'I'm going to be so good to you', I promised as we parted. I flew the thousand miles home.

I texted him that evening before I went to bed: 'I'm home ready to pass out. I'm pretty bummed not to have you here with me to hold, to touch, and to kiss on. I adore you completely and you're on my mind. Sending you my affection'.

'Have a nice rest', he replied.

And then there was a barrier.

I could no longer discern the curiosity that I saw in his eyes when we were together. Nor could I sense the sweetness I had felt in his touch. The animated, effortless conversations we had in person were replaced with insipid and intermittent IMs. I realized suddenly that whatever connection existed was from my side and tenuous at best. And then I knew then that this dating thing was not a thing. Either differences in psyche would prevent us from interfacing emotionally, or he just wasn't that into it. I only wanted for him to be himself, not anything more or less than what he was already, and for me to have occasion to really know that man. But without any form of solid communication, I had no access to his existence: not to his affairs, nor thoughts, and definitely not to his feelings. And though I didn't want to accept it, I sensed that the excitement we had for each other would not have opportunity to develop into any kind of real relationship. I could see how it would all play out—my perception of his indifference would cause my insecurities to appear, leading me to do something foolish to drive him away.

I had been riding such a high of sentiment for a week that the comedown felt like a crash. After having every spare minute occupied with fuzzy bonding time, I was back to long, languorous evenings at an empty home. In the months since my breakup with

my long-term partner, I had gotten into the habit of occupying my time with cheap wine and television, or easy hookups, or travel. But I had tired of these escapes and I could no longer rely on them for distraction. And then my most formidable, life-long fear became my reality—at 36 years of age, I was completely invisible. I went about my mundane routine of work and gym, but no one really noticed me. I felt unloved and utterly alone.

Up to this point I luckily had persons in my life to actively care for me, but I no longer sensed it. I had long felt abandoned by my family, who shunned me when I had come out to them years earlier. I told them that I had met the man with whom I wanted to spend my life, and they asserted that they still loved me, but never made an effort to show it by reaching out to my boyfriend or speaking with me concerning the condition of my heart. I hadn't fully dealt with that disappointment, because I had emotional support from my partner at the time. But as that relationship unraveled, his ardor for me slackened and we pulled apart. I felt the crush of rejection because he had not been able to love me enough to sustain our bond. When it was all over, I had lost my sense of self in dedication to us. And because I had given the vast majority of my time to nurturing him, I felt I had few close friends to whom I could turn.

I was so scared that no one would ever truly love me as I am. But in my loneliness, I reached out to anyone I thought would listen. And when I did, I routinely devolved to a heaving mass of sobs. Through this process I began to test my friends and find which of them were true. I spilled my heart to them: in my office at work, at the gym, over lattes, while taking a nighttime hot tub soak. They listened, they counseled. I realized I had been avoiding confronting my fear and hurt feelings far too long. Now I had to move my way through the panic and the pain, processing them as I went. I like to think that my body chemistry had something to do with all the weeping I did that week (a blood test had detected low T months earlier), but that couldn't account for all of it. I was mourning the loss of loves that had until then been so paramount in my life.

And even though I knew that this new thing would likely amount to nothing, I wasn't



ready yet to resign. I wanted to give it a little longer. And so I practiced savoring the affections he could offer: the few volleys of tender texting, another day and night with him at home in my arms, his caress on my neck while driving, his hand sliding up the front of my shirt to rub my belly when walking together, and a kiss on the street before parting at the bar. I vowed that in any case I would always cherish these brief, shining instants.

Then I consciously started to let go of my desire. I realized that I should treat him with the same acceptance I felt that he had naturally extended to me. I continued the ritual I had started with him of enjoying understated moments, now alone, that were filled simply with laundry, or driving, or my thoughts. I texted him my feelings without expectation of hearing back, but filled with sudden exhilaration when he would respond with even just a word or two. But for some reason that I couldn't fathom, our interaction became full of ambiguities that were disorienting to me. It kind of felt like I was being played, if innocently so. But I didn't give a fuck. I resolved just to approach this as I do anything: by putting my heart into it and trusting that no matter the outcome, this experience would increase its capacity. And although I wanted to devote more energy into seeing what could develop between us, I focused mainly on getting back in sync with the rhythm of my own life.

It was a week after our last in-person encounter when my full transfiguration occurred. I was driving en route to meet friends for lunch, with my car stereo hooked up to my iPod and set to shuffle. I was traveling along the freeway, over-thinking everything as usual, when suddenly I was washed over by sonic waves of vocals, strings, and percussion. I felt the music physically enfold and transport me. And then I was together with him in some idyllic scene. I put In Rainbows on a turntable and approached a bed where he reclined, gazing intently on me. We kissed deeply with eyes closed. I made love to him as I peered into his puppy dog browns. 'Don't get any big ideas', Thom sang, 'they're not gonna happen'.

And I wept.

He looked at me as if he didn't grasp the significance. 'I know our time together has been brief, but it's been so long since I have experienced such sweet tenderness with someone. Thank you', I whispered. It felt like goodbye. Even though he had only been a projection in a vision, the compulsion to explain myself made me realize that as much as I had wanted to be seen and appreciated, he hadn't really comprehend me. And I understood less about him than I had when we set out to get to know each other, but I had come to know myself again. Even though I attempted to take him as he was, I had seen what I had wanted to see in him: my values

reflected in his image. All of the personal attributes I found so endearing in him—intellect, spontaneity, sociability—were actually characteristics that I prize in myself. I had been reliant on others to reaffirm my significance all my life, but now I resolved to trust my own self-worth.

I was back on the road with my thoughts. My face was wet with tears—tears of joy for having felt so much, and being reassured that I would always be capable of loving others and myself deeply and generously. They were also tears regretting the inevitable ebb of an exquisite moment. 'Now that you've found it, it's gone. Now that you feel it, you don't', Thom continued singing. 'You've gone off the rails'... The song reached its denouement and faded into the next. I looked in the rear view mirror, the evidence of my ecstasy streaked across my face. And I saw myself, my grey-green eyes were still bright with emotion. I wiped them with the back of my hand, followed by the stains on my cheeks. Then I turned my focus to the expanse of freeway stretching out ahead of me.

You can see more of Paul's work here on [Instagram](#).



BEARS LOVING OUT OF THE WOODS

Guy Thomas

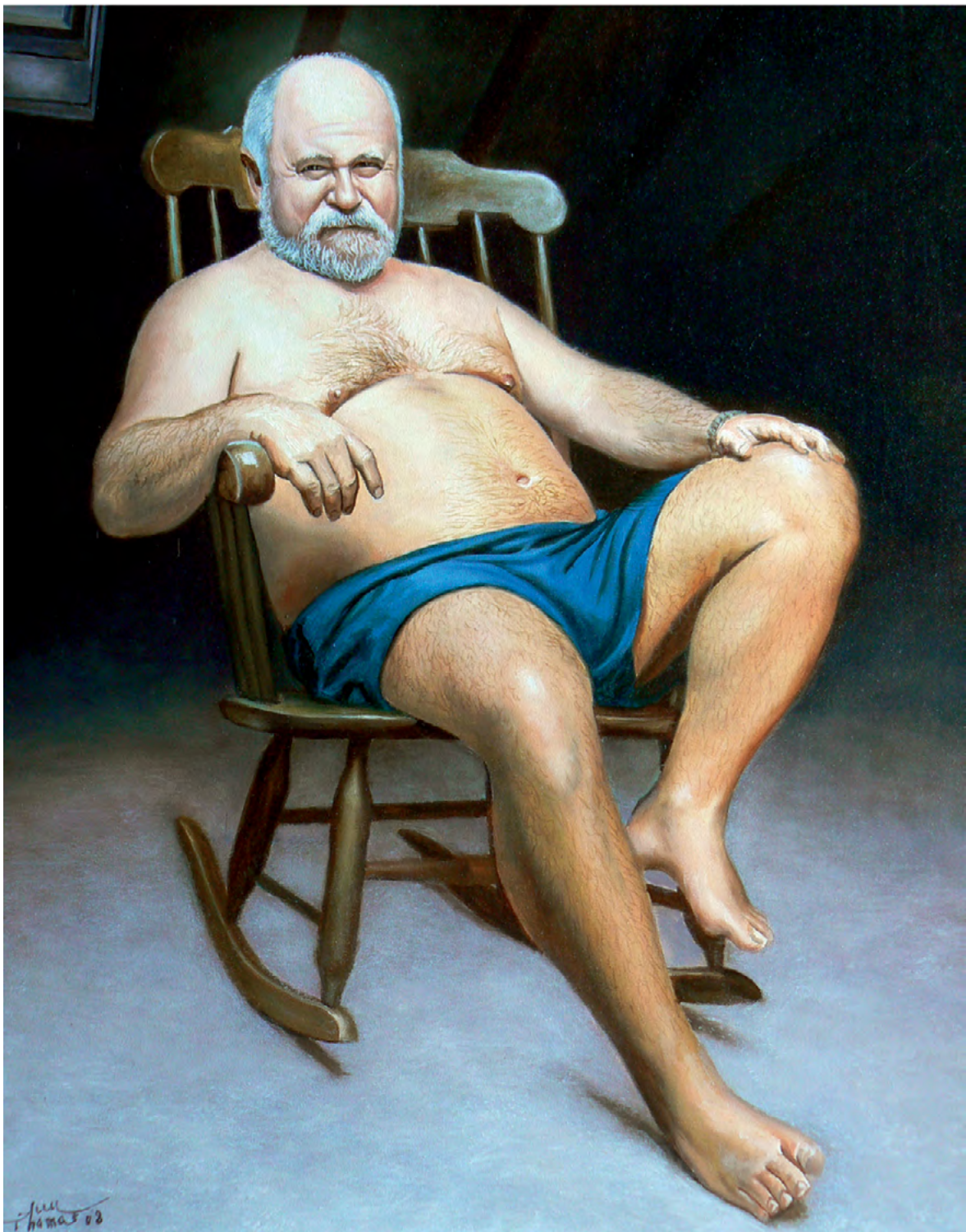
My work has always been essentially dedicated to portraits and subjects within their natural surroundings. Mine is a journey beyond outward appearances and beauty (what is beauty ?) to consider strength or weakness, psychological qualities to deep feelings and greater questions. I am always looking for that inner quality that that is the key to understanding, and then want to pass that key on to the spectator or model and allow them the pleasure of unlocking the door.

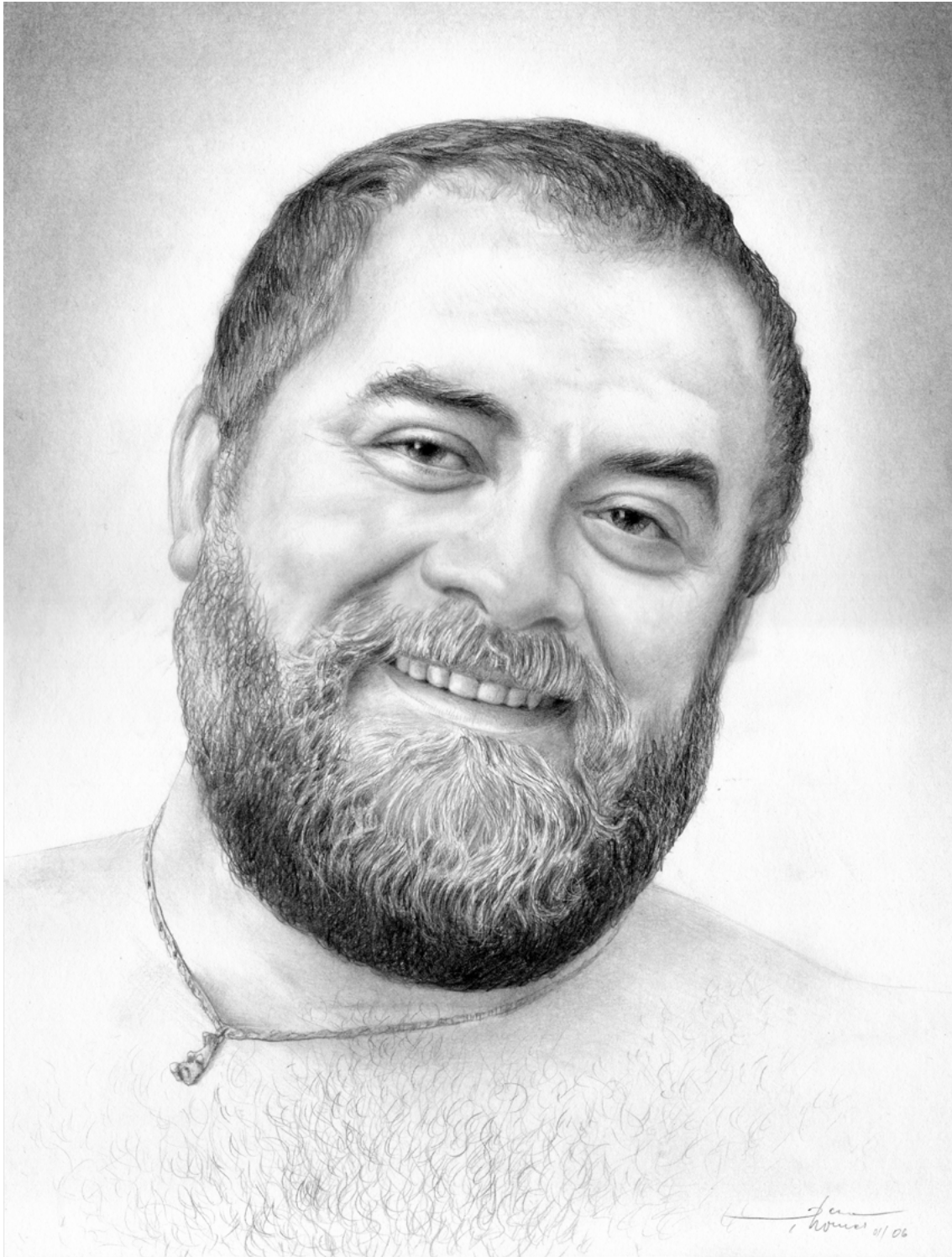
For the past decade, I have been concentrating on bear men. More than a simple fantasy or fetish for hair, it's a matter of capturing the spirit and love in this community of men. My bear portraits have recently driven me to explore other animals through my art, including gorillas, monkeys, a rhino etc. - I find similar themes of strength, dignity and presence. The works here are meant as a tribute to love and friendship that has endured and overcome challenging times.

You can see more of Guy's work on his [Facebook Page](#).

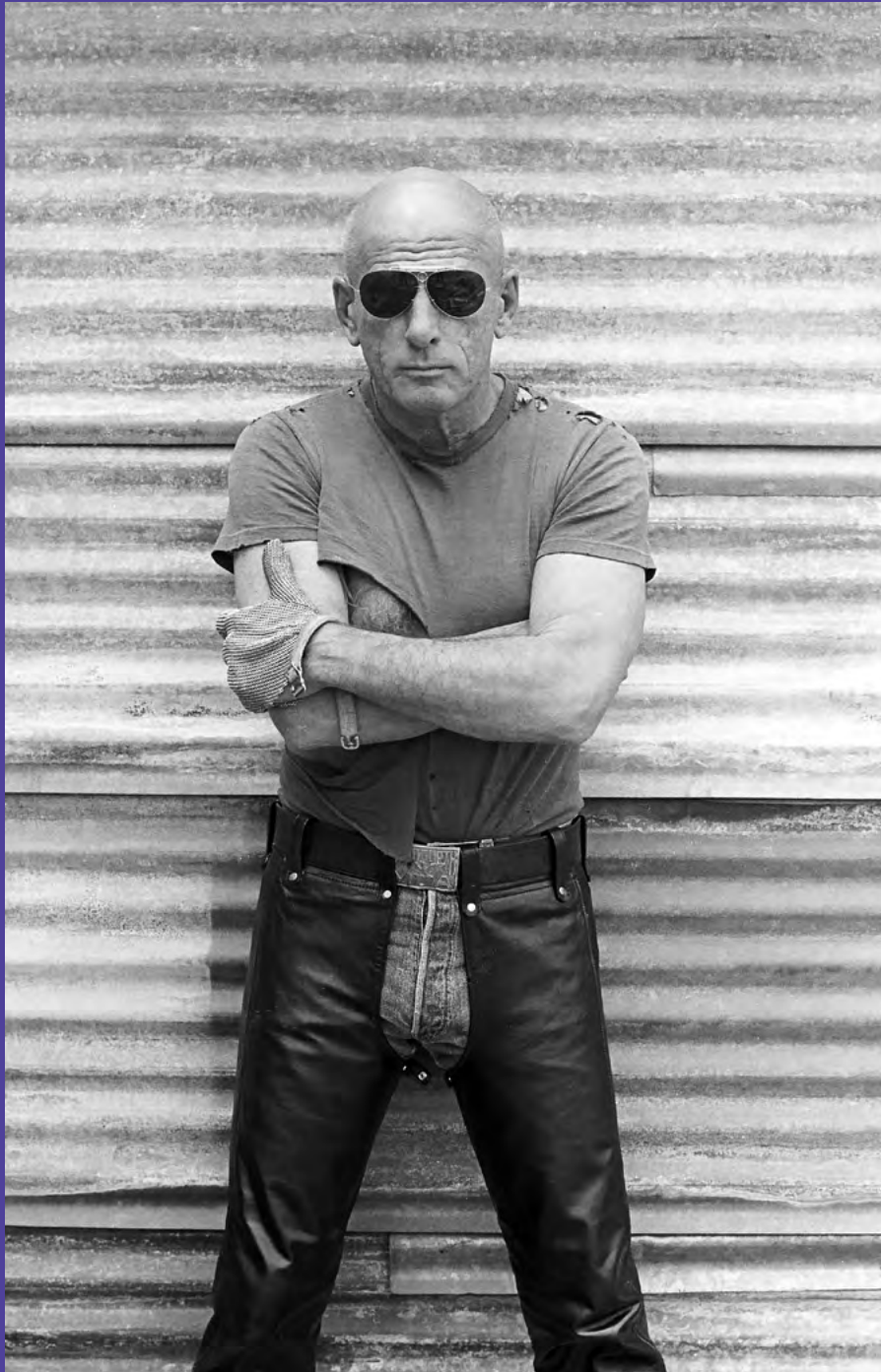












PORTRAITS FROM THE PAST

Jim Stewart

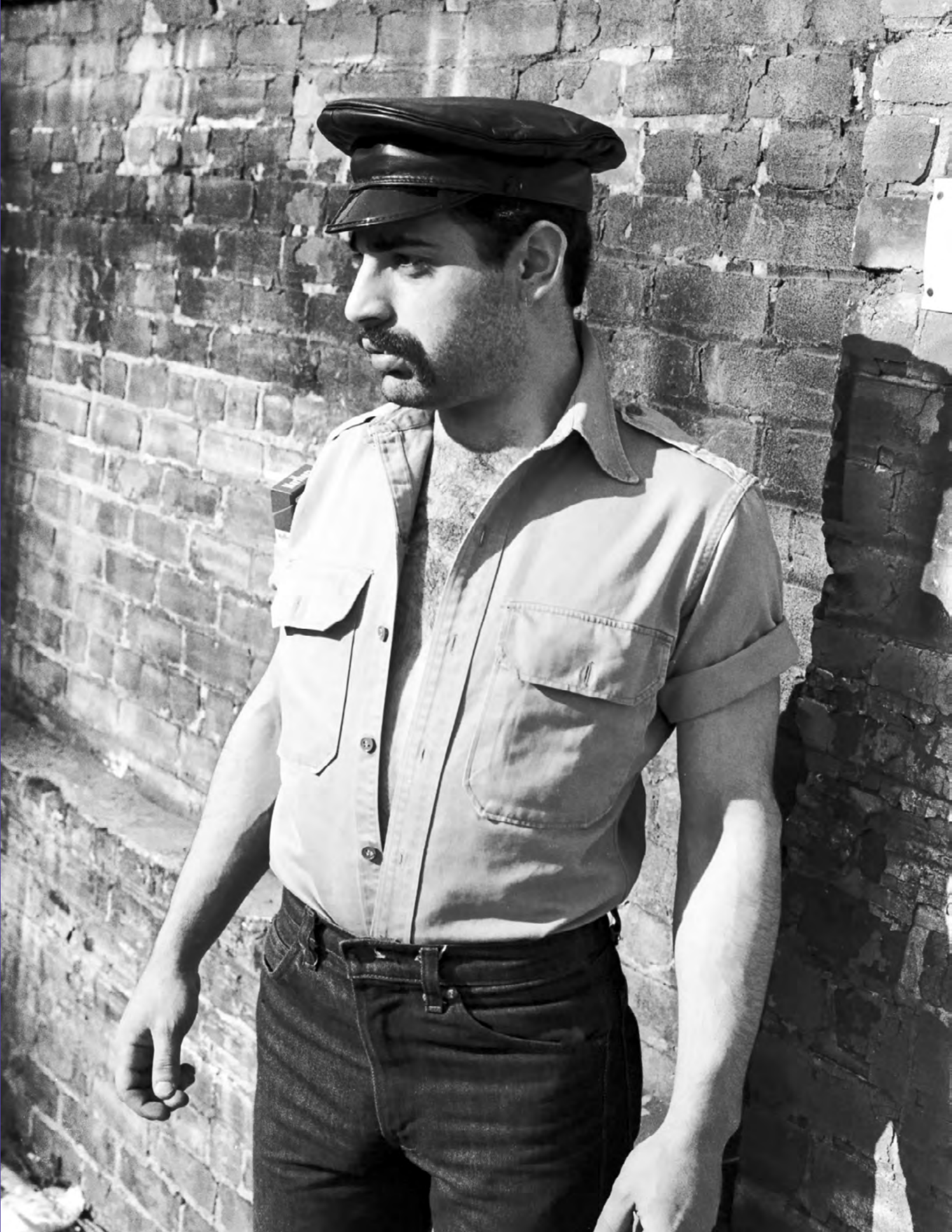
"Every man's work, whether it be literature or music or pictures or architecture or anything else, is always a portrait of himself."

Samuel Butler

The Way of All Flesh 1903

In San Francisco during the 1970s men and bad boys of all ages and talents gathered in the warren of alleys and thoroughfares centered on Folsom Street. Many came for the bars and the bath-houses. Some for the cheap rent. Most for the sex. Some were famous, most were unknown, a few were infamous. But all were part of the larger portrait of San Francisco, South of Market, a blue-collar industrial district that gentrified into SoMa, an upscale bourgeois Bohemian neighborhood.

Jim is reachable through his email at: writerJimStewart@hotmail.com



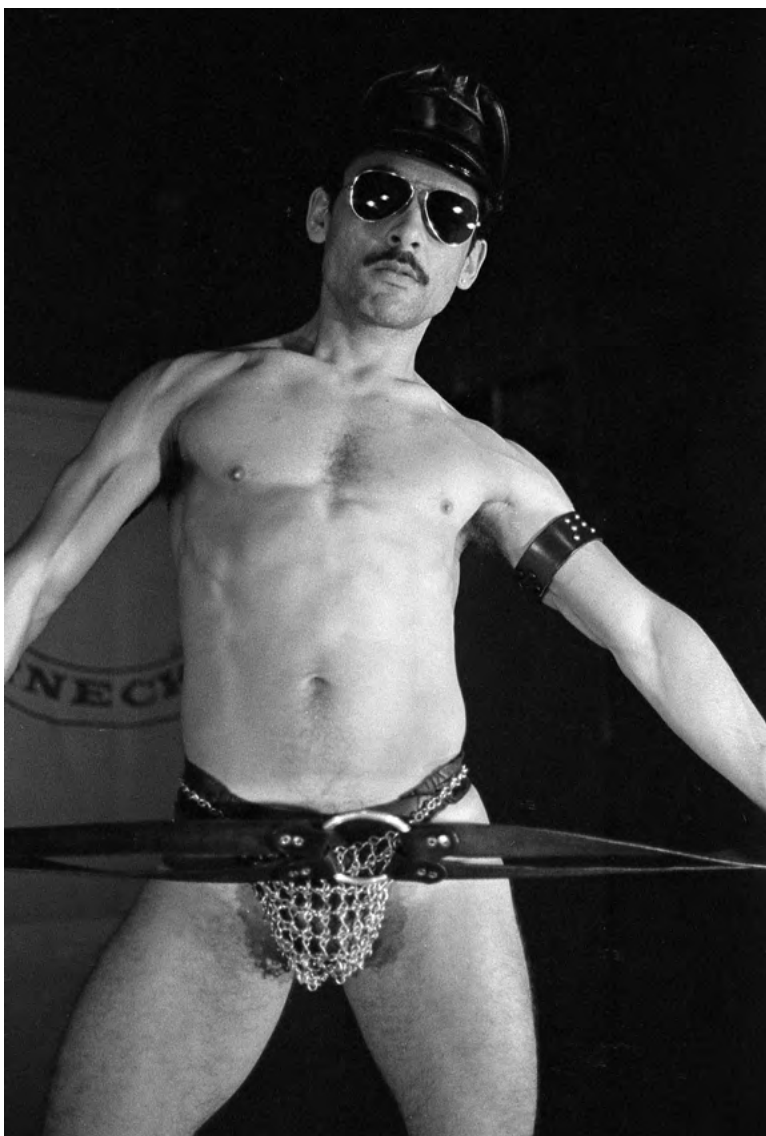


These portraits were taken with both a photographer's eye and an historian's sense of time. I hoped to make them visually stimulating and historically informative, capturing the multifaceted lives these men lived and recording the fantasies and fashions they considered hot at that time in that place. I often took the camera out of my studio on Clementina Street into the bars, bathhouses, and alleys to capture these social pioneers defining themselves and their culture during that first decade after Stonewall. During my shoots photojournalist Weegee's (Arthur Fellig) stark 1940s street photography from New York's Lower East Side sometimes lurked about the periphery of my work. The sensual grittiness of Deborah Turbeville's work that changed fashion photography into avant-garde art during the early 1970s was a greater influence.

I shot these portraits on high speed black and white 35 mm Kodak film, ASA 400 with a Nikkor H-C Auto 1:2, f=50mm lens on a Nikon camera body. For interior shots I used both natural light and spotlights; for exterior shots I frequently used a red filter. They were shot between 1976 and 1982.

Al Shapiro, better known as A. Jay, was a prominent illustrator from the 1960s through the 1980s who created the first continuing gay comic strip, "Harry Chess." It debuted in QQ Magazine in New York and continued in Drummer: America's Mag for the Macho Male out of San Francisco. In 1977 I shot this portrait of A. Jay, together with three large panels depicting the initiation of a U. S. Marine recruit titled "The Perils of Pecs O'Toole" he created for the Leatherneck bar. The San Francisco skyline provided a great backdrop.

Daddy Doug was a taxi driver who picked up hustlers by Flagg Brothers shoe store on Market Street in San Francisco. He would take them to cheap hotels in the Tenderloin. A hustler once asked what he did for a living. Daddy Doug told the youth he'd sold his cab to pay his bills and was broke. The hustler split. I first met Daddy Doug at my Open Studio show sponsored by the South of Market Artists Association. This portrait with a steel mesh butcher's glove is one of a series I shot of Doug in back of the Leatherneck bar at 11th and Folsom Streets in 1978.

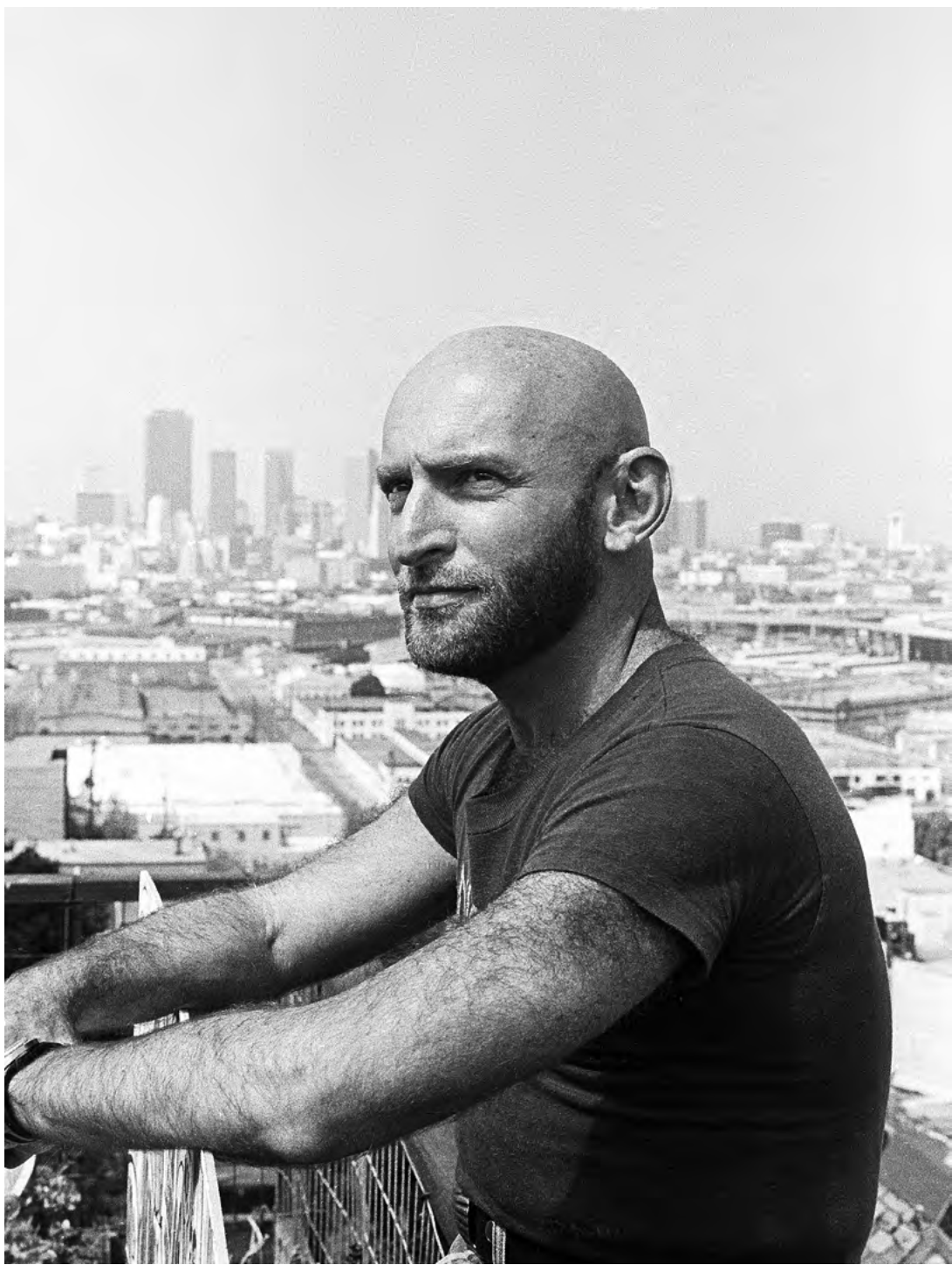


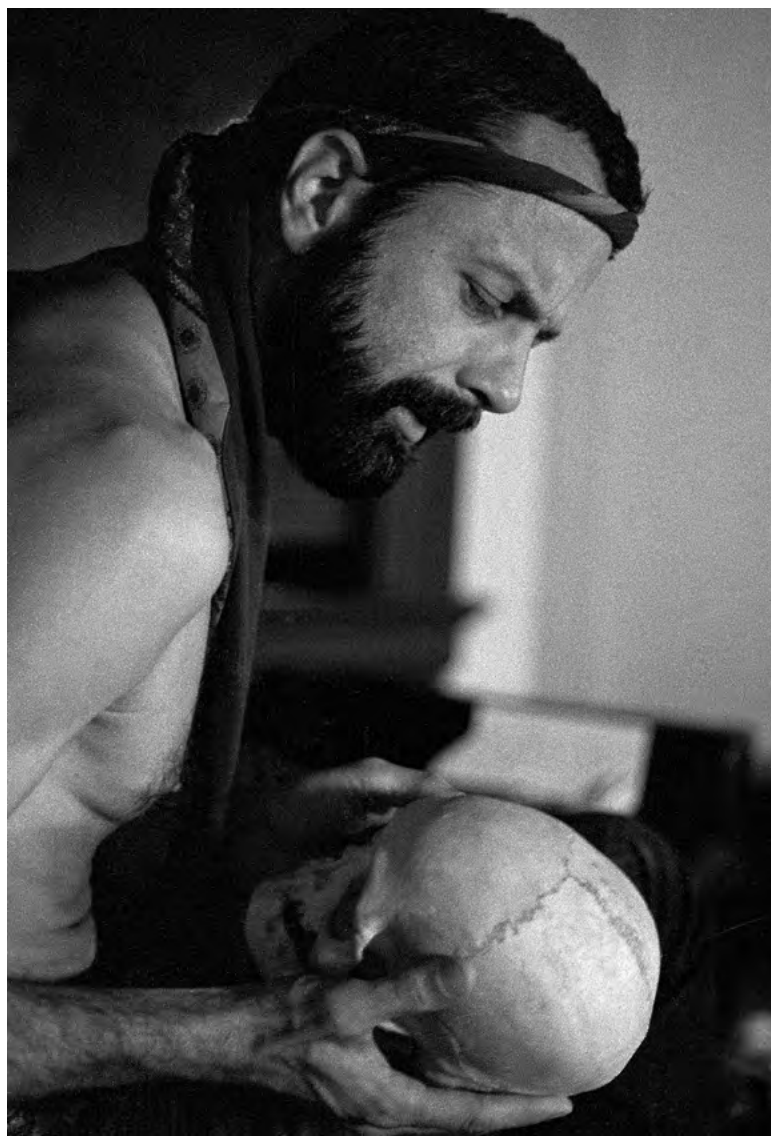
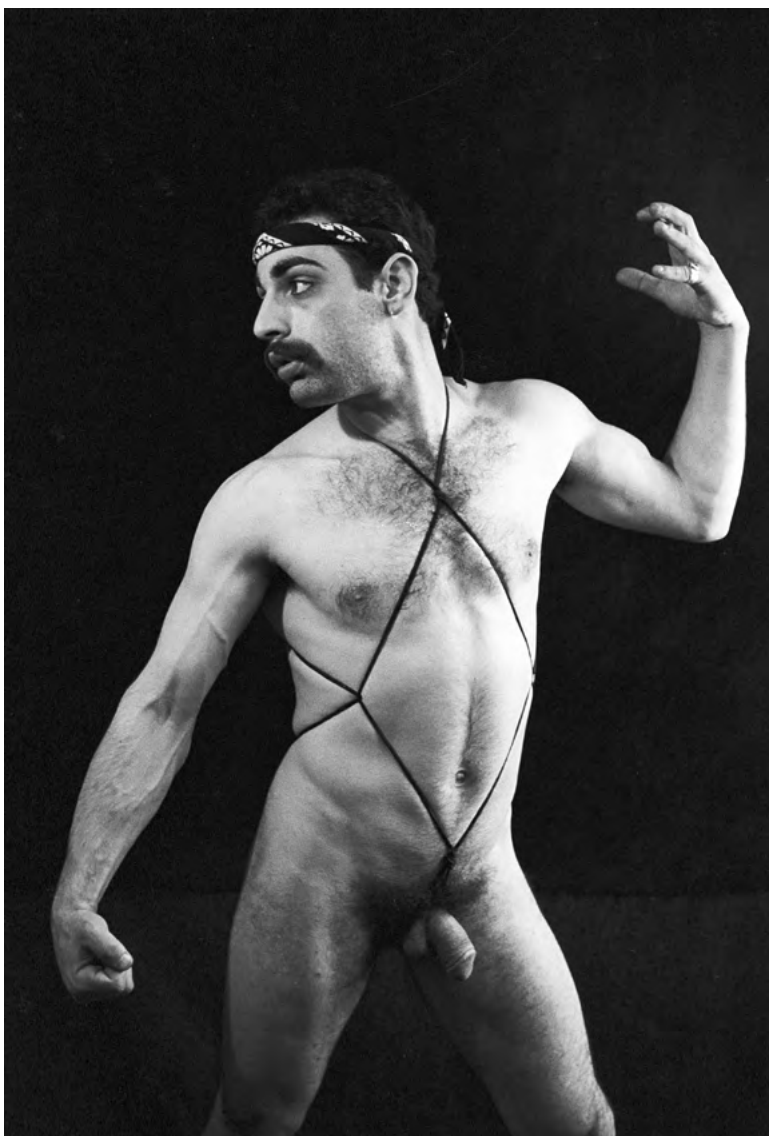
Steve was from Los Angeles. He was a bartender at the Drummer Compound in San Francisco. His dream was to be a cop. When we met he was living with S & M porn-star Jim-Ed Thompson. This portrait is one of a series I took of Steve in the alley next to Drummer magazine's leather bar and key club at 11th and Folsom Streets in 1981.

Lou Rudolph was a performance painter during the 1970s and 1980s. He is best known for his large avant-garde acrylic paintings and flash-drawings done in bars and performance spaces. Lou did a performance piece called "Cheap Hotel" at the 544 Natoma studio South of Market for the opening of my photo show "Town and Country" in 1982. This portrait I shot during a promo photo session for Lou at my studio in early 1979.

Max Morales was a strip-dancer at the "Hungry i" on Broadway in San Francisco's North Beach community. He had a production company that produced performance events, theater, dance, and fashion shows for renowned designers such as Ignacio Peri and Sandra Sakata. This portrait is from one of several shooting sessions I had with Max. It was taken with interior spotlights at the Leatherneck in 1977.

Geno the Greek was a German Italian from New Jersey. At twenty-one he was a guitarist and potter in San Francisco. I shot this homage to Wilhelm von Gloeden's work in 19th century Sicily with spotlights against a black backdrop at my studio in 1982. It was one of a series of Geno suggesting youth in ancient Greece.





Rocky was one of the top bartenders at the Leatherneck during the 1970s. He would spray the sign of the cross with warm beer by the door to insure good tips. Rocky took me to a Puerto Rican Santeria ceremony in San Francisco's Mission District. I shot this portrait during an after-hours party at the Leatherneck in 1977.

Robert Opel is best remembered for streaking the Academy Awards in Los Angeles in 1974. In 1978 he opened Fey-Way Studios, the first homoerotic gallery in San Francisco. Opel was murdered at his gallery in July, 1979. It is still unknown whether it was a drug deal gone bad or retribution for his street performance decrying the injustice of the assassination in City Hall of Supervisor Harvey Milk. I took this portrait of Robert at my studio in March, 1979 while we were discussing art.

(L): GENO THE GREEK
(R): ROBERT OPEL



A FEELING OF CLOSENESS

Jim Mimnaugh

I had tried some self portraits and considered using my friends as subject matter but, then I looked around my house and the area that I have lived, slept and worked in the past 22 years...and I thought 'hmm...'. There are things all over the walls and tables, everywhere here at home, that describe who I am on a personal level and are almost as intimate as staring into my soul.

I know that when we travel and go to a historical home of someone we cherish, whether an artist like Hemingway and his home in Florida, or we are at a friend or lover's home and see what they have next to their bed or what they have written and left behind in a drawer after

possibly leaving forever. We can get goose bumps and a feeling of closeness and an inner knowledge of something so close and personal about this person. Even if the man is gone and we cannot look into their face and eyes and ask what did it all mean.

So, with that introduction and the hope that you will see my point of departure here and some reasons for these self portraits of where I live and what surrounds me... I offer these images for you to consider.









MOONR8KER

Venfield8

In the early part of 2013, I created a character, MOONR8KR, to photograph and film. I was inspired by Damian Hirst's *For the Love Of God*, the diamond encrusted platinum dipped human skull. I love the combination absurdity and beauty of it. I wondered how I could do something in the same vein.

Then it came to me: MOONR8KR is based on a well known, if not iconic, helmet. In the helmet's most widely known genre, he stands for a faceless, anonymous everyman, part of an army of nobodies. A fashion figure of minimalism and brute force, he can be menacing when not relegated to the background.

But I wanted MOONR8KR to stand out – to be special and to be noticed.. So, tipping my hat to Mr. Hirst, the helmet was encrusted in several thousand dollars worth of Swarovski crystal. Suddenly, he was chic, beautiful and absurd. And unexpectedly, the expression changed. I saw that during MOONR8KR's journey, the viewer's emotions and thoughts were reflected in the crystal, not just the light.

Suddenly, it was the person looking at the images that shaped the reactions, not me as the artist. What started out as almost fashion-like images, became, portraits, in essence, recording a tableaux, interpreted by the viewer. Situations and narratives, like the light, go into the crystal and are captured and bent, reflected out in new and beautiful ways. MOONR8KR no longer is feared nor emotionless. He has life and humanity. MOONR8KR's body may change, he may do things extraordinary or banal, but he is always remarkable and unique. MOONR8KR is a fine art response to mediocrity.

View the Video here:

[VIMEO.COM/USER20791116/MOONR8KR](https://vimeo.com/user20791116/moonr8kr)











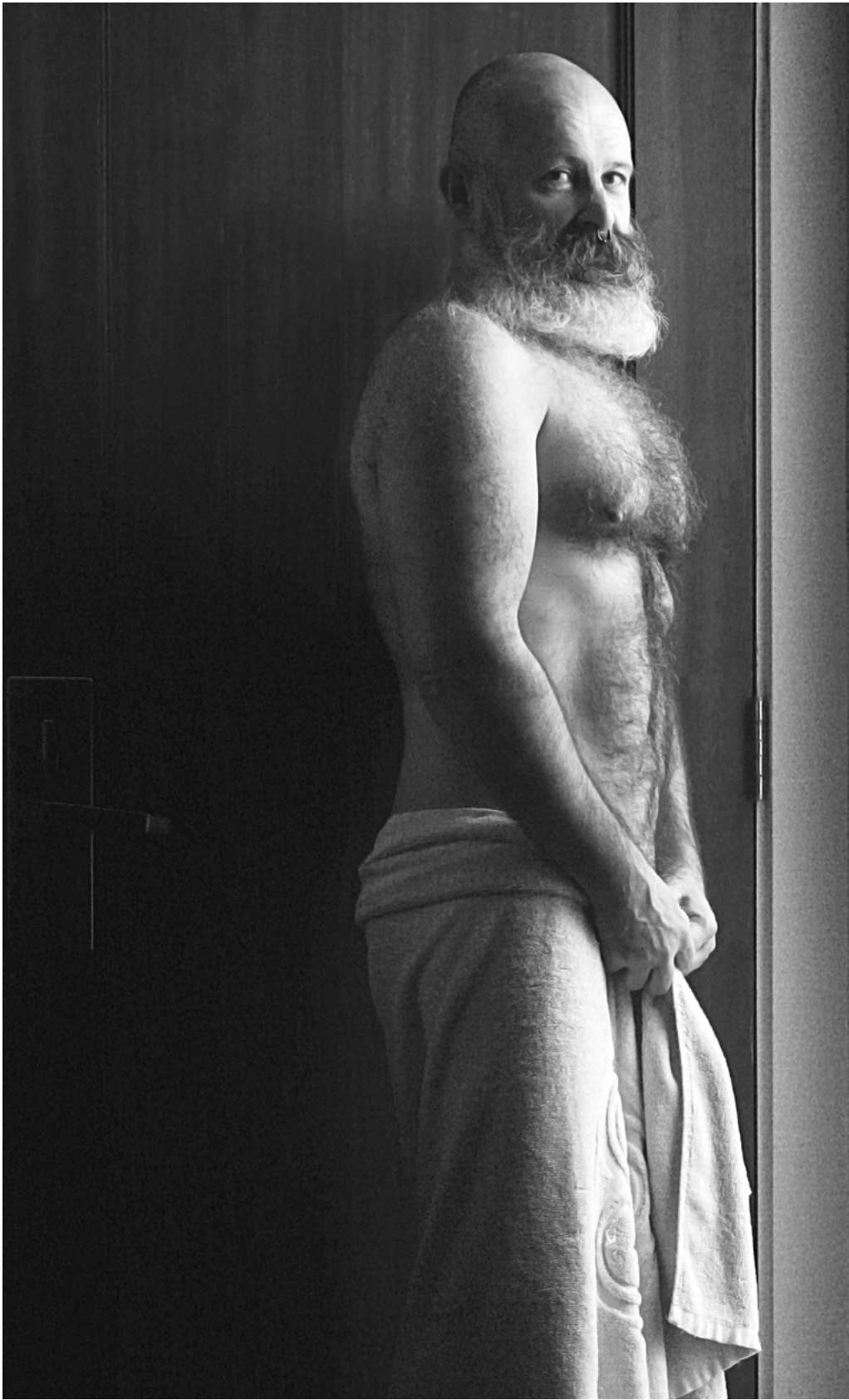


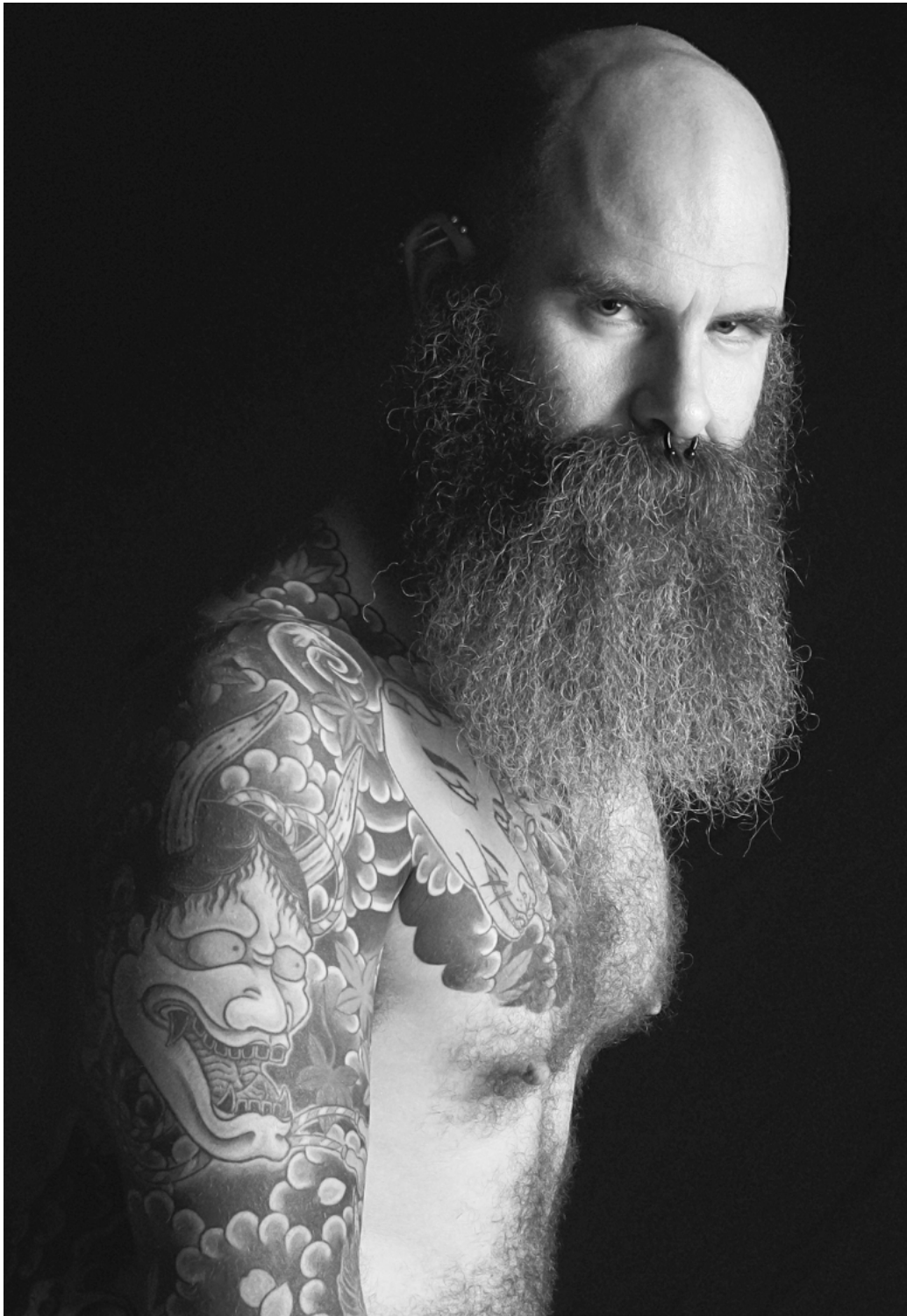
PORTRAITS

David Gray - YogaBear Studio

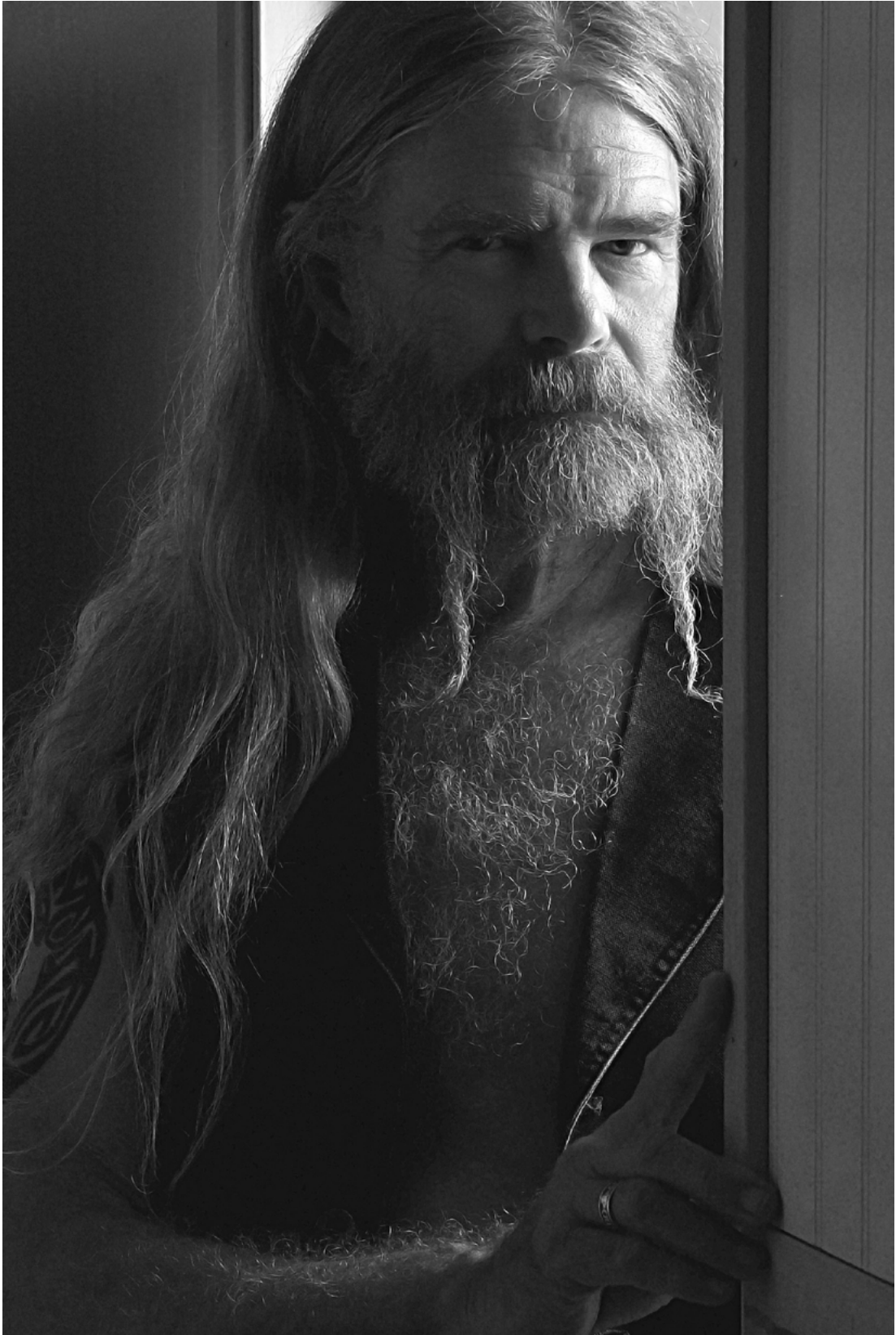
Portraits are an intimate celebration shared between model, photographer, and viewer. For these portraits of hirsute men, I have chosen a style that invites us to explore the sensual pleasures of beard and hair.

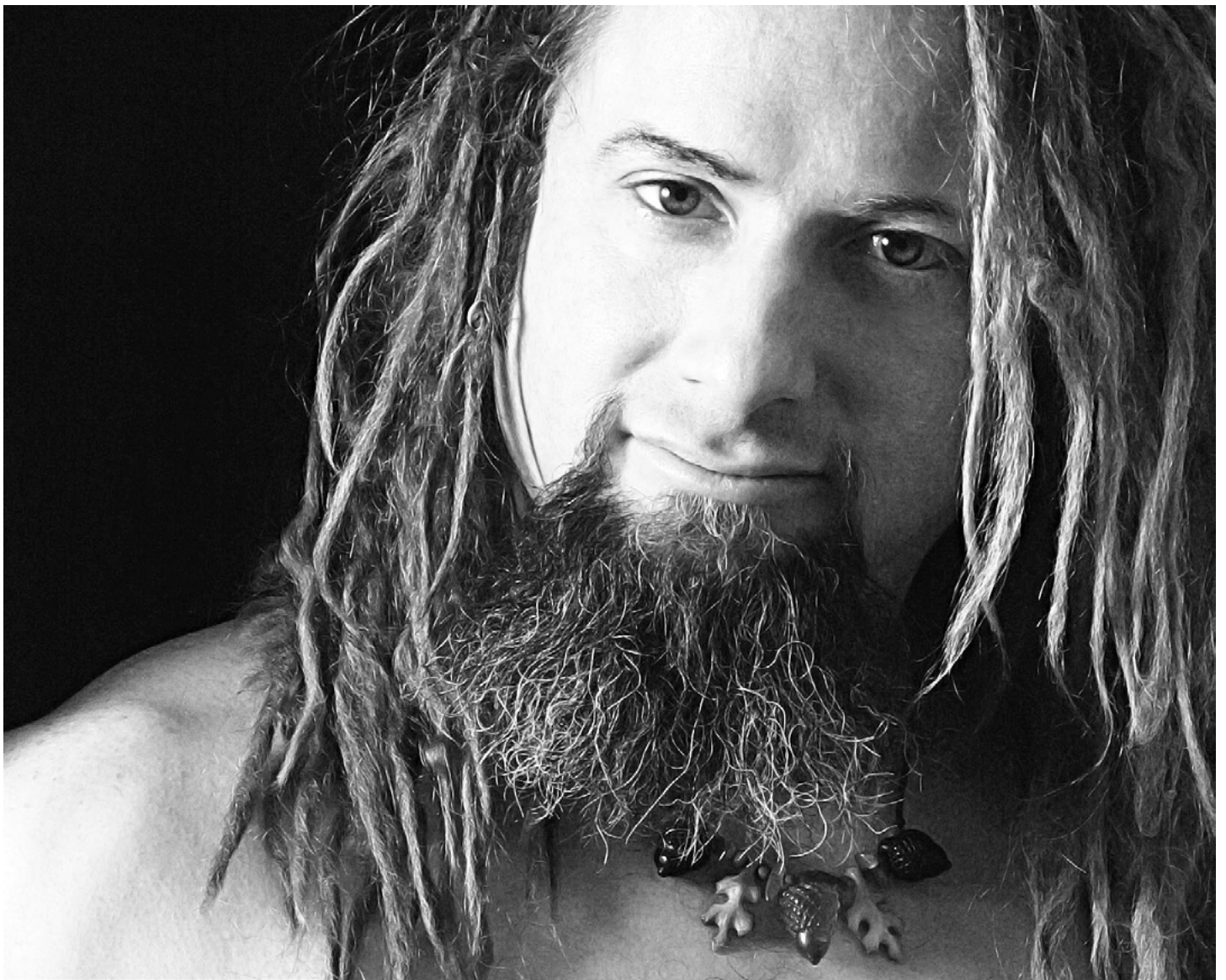
You can see more of David's work at: www.yogabearstudio.com













PAINTED MONOTYPES

Keith Perelli

Keith Perelli is an artist working in painting, drawing and printmaking with an emphasis in mixed-media collage and monotypes. His figure-based narratives fuse illusory realism, abstraction and naturalism. His work most often focuses on the social, political, sexual and environmental proclivities of man. His fascination and research of figurative art, observational painting and biology imbue the work with moments of tangible clarity within an otherwise complex tapestry of linear drawing and his penchant for the abstract mark. Per-

elli renders his figures as though they were stripped, dissected and inextricably woven into environments of their own making. His figures dissolve into space sometimes rendering them limbless, thus compromising their stability while amplifying their vulnerabilities. He intentionally interrupts space with lines, flat shapes and the physicality of the collage materials to remind us of the surface as though it were a façade of our projected psyche.

You can see more Keith's work at: keithperelli.com.



The environments are perhaps just as telling of the mood and gesture of the figure as the subject itself. This duality, further adds to the ideas explored in his work that play more to presenting a narrative psychological dilemma than resolving one or being didactic. Perelli says, "One of the biggest challenges of my work is knowing when to edit, before I expose every intimacy of what I find captivating about the subject." For the past four years he has investigated the monotype process as a source of inspiration and challenge to his experience as a painter. He is interested in this particular printmaking technique due to its ability to record and transfer the near photo exactness of natural forms and the textural nuance of each painterly

mark. As a lover of all that is beautiful and cruel in nature, Perelli sees the potential of using actual organic and man-made environmental detritus as both mark-making tools and objects in themselves. His creations weave e is intrigued by much of what we see is filtered through the siphon of one's experience. His creations therefore require a certain willingness and participation of the viewer to find links between our behaviors and environments of which these actions were influenced.



In 2007-08 I began to explore the figure in profile. I shifted the focus from a physically recognizable world to one that was more abstract in substance and content. Here, the environments stabilize a figure that might otherwise seem somewhat lost in thought. Colors, brushstrokes and textures act as external forces surrounding the

introspective figures. The collage process allowed me to shift and layer varied compositional elements. Perelli writes, "While, I have specific ideas about what each figure represents, I hope to invite the viewer's own experience and thoughts in interpreting the work".





Through these assemblages I sought to contrast strength and vulnerability, beauty and neglect, empathy and bigotry. Within each image I sought to capture tension between human survival and our physical and mental weakness. Presenting these ideas as dissected specimens requiring visual analysis might encourage the viewer to see past conditioned responses to a deeper level of shared commonalities, experiences and feelings.



The facial portion of this painted monotype collage is from a real mug shot. The hands were painted from observation as I posed in front of the mirror. It is often the case that octopi are characterized as villainous and untrustworthy; in real life he most likely faces judgment or prejudice for his skin color or race. There are complex social and political factors that affect the future challenges of race and progress for minorities in America.

Despite his shortcomings or inability to escape circumstances and socio-economic cycles of crime and poverty, I sought to portray some sense of dignity and worth to his life. I found these candid mug shots interesting in that the figures often suggests a sense of defeat and or even reserve about his or her predicament. Do they see any wrong in their criminal behavior as a means of survival? Can society continue to dismiss the challenges of minorities and inner-city youth as casualties of their own making?



ALS DER MANN KIND WAR

(WHEN THE MAN WAS A CHILD)

JL²

For this project, I chose to continue my exploration of the role that conformism plays in society by photographing men holding a picture of themselves taken during childhood or adolescence, periods from which endured trauma will take its toll for the rest of one's life. My work tends to be gay-oriented but its themes are universal.

For many gay men, childhood and adolescence are a hard time. When I remember my own story and every time I hear those of gay friends, I am astonished by how much we have been psychologically assaulted. It is unbelievable how some of our classmates sensed our difference, often before we ourselves were aware of it.

The first time I was called a "fag", I did not know what the word meant. Facing bullying and insults, we lived rejected, in incomprehension and fear. We had no place to find help, not even at home, where in most families important subjects were not broached, especially homosexuality.

When I imagined my models holding their own picture, I couldn't help thinking about Argentinian mothers brandishing year after year the portraits of their disappeared relatives. The children we once were have been abducted, abused and forced to conform in order to avoid discrimination and violence, and so have lost their innocence and spontaneity. As adults, we live with a disappeared child inside us, as we try to repair the damage of the past.

You can see more of JL²'s work on his [Flickr page](#).









SEARCH FOR HOME

Sean Johnson

I explore the topics of sexual identity and fantasy for homosexual men using both the technical and performative elements of photography and video. When a person struggles with their identity, this preoccupation produces a perpetual conflict between fantasy and reality. This manifests as a continual process of coming out. The struggle to “come out” develops a thin line between understanding fantasy and reality by continually negotiating what we think and actually experience. Fantasy becomes a new form of reality, a desire or fetishisation of what we want our reality to be like.

This struggle comes to play in my use of photography and video. Using the mediated reality of the camera lens provides distancing to explore my fantasies of desire while the viewer and I remain safely in reality. I take this concept into my intimate life with work featuring

sexual desire. I recreate moments of my personal history and alter them into a more ideal or elaborated fantasy to meet my desires. I have been interested in many different areas of my personal life, ranging from intimate relationships, to my family, and constructed original fantasies. These new fantasies of homo-social interactions among men transcend homosexual acts and gay identity, and speak to representations of the core need for intimacy.

My continuing investigation challenges viewers to think about their experiences in light of the struggle between reality and fantasy. These discussions have wider implications for our growing digitally based society as advances in technology lead us to create multiple selves out of blended reality and fantasy. My work becomes a catalyst for the development of identity.

You can see more of Sean's work at: www.seanMjohnson.com



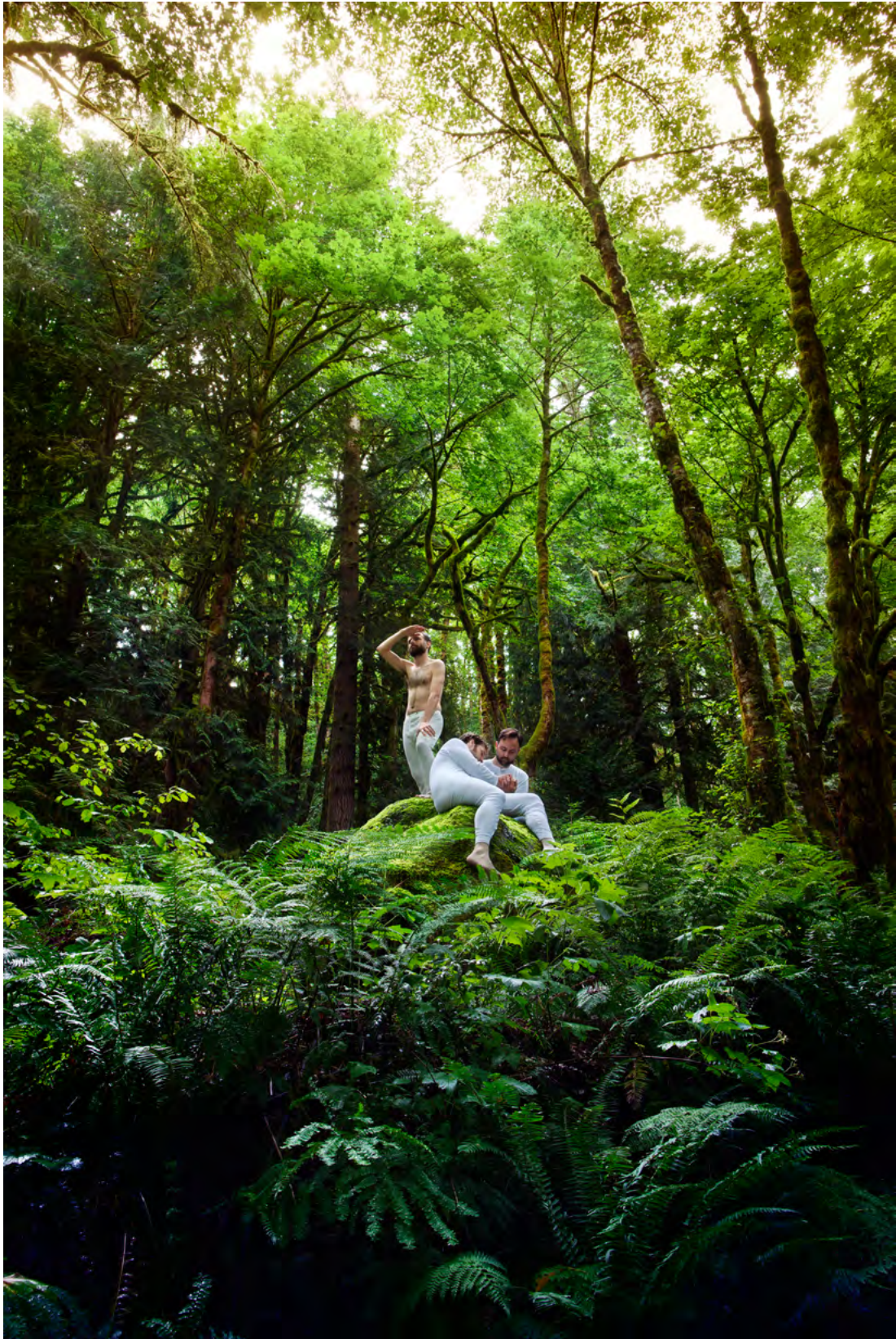














HIDE AND SEEK

Samir Ouari

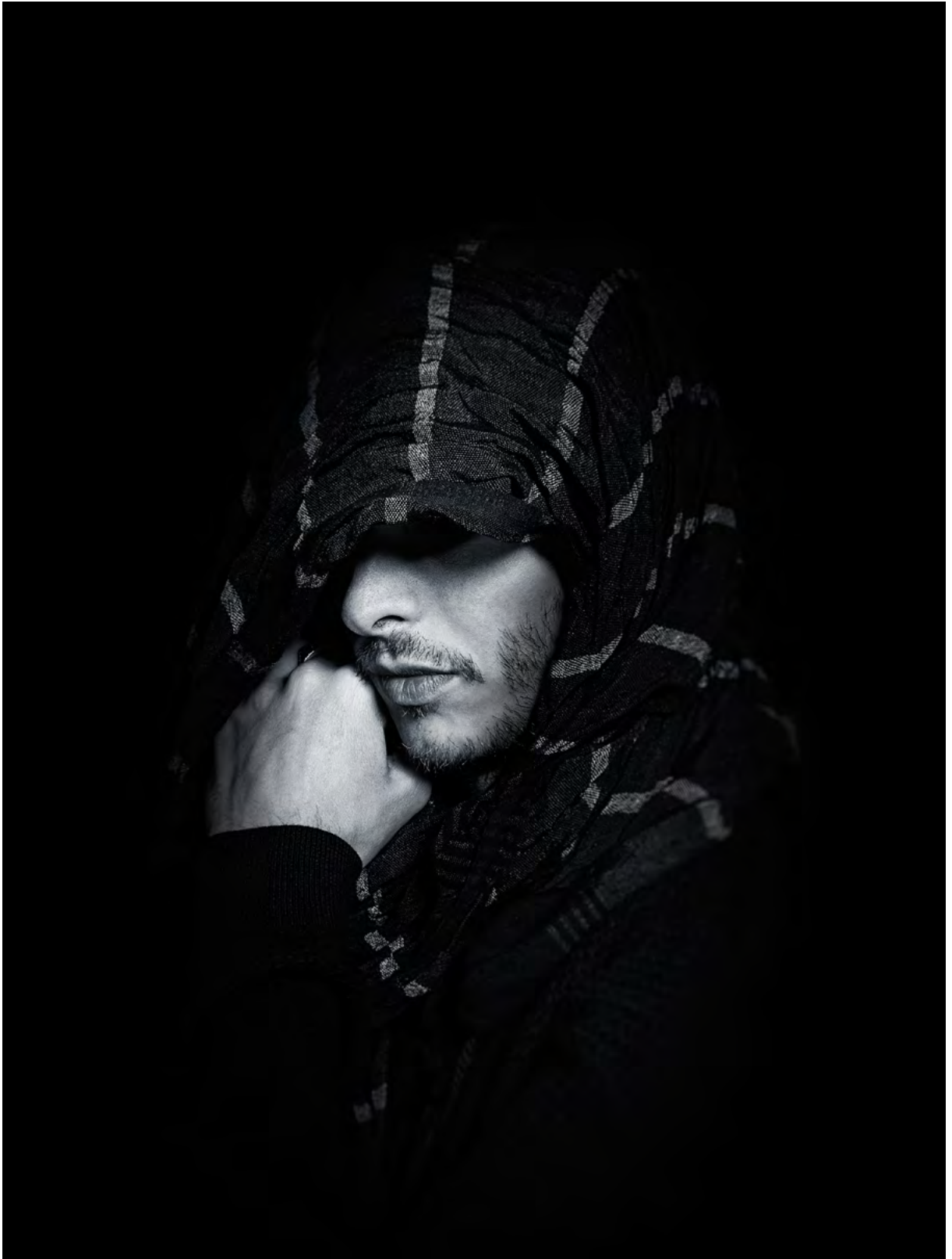
Nous avons tous des énergies créatrices enfouies en chacun de nous. Mon but est d'essayer de les mettre à jour dans une pose ou un mouvement avec un travail minutieux sur la lumière et les ombres. Le noir et blanc est obligatoire. Nos potentiels sont cachés dans les recoins obscurs de nos âmes et donc mon travail est d'essayer de mettre une lumière crue dessus et rien d'autre pour que l'on puisse se concentrer sur eux. Révéler et sublimer et non pas violer cette part d'intime en chacun de nous.

We all have our hidden creative energies, buried in each of us. My aim is to try to reveal them in a pose or a movement with the meticulous use of light and shadows. Black&white is compulsory. Our potential fades in the darkness of our souls, thus my work is merely an attempt to point a naked light towards it, allowing one to focus on it. Reveal and sublimate, never violate this intimate part of each one of us.

You can see more of Samir's work at ouari.fr









THE INTIMATE SIDE

Werner Friedl

It is usually assumed that a photographic portrait reveals something more than just surface appearance. But how do you achieve it? Every session is different. I learned that I have to 'read' people quickly so I can put them at ease. For some people that means being the centre of attention. Those people are easy to deal with, just make sure everything is about them. However, most people are less comfortable in front of a camera. In those instances, conversation is the best way to make these models relax. Establishing trust always takes some time.

Without the right chemistry between me and my models, the results would turn out mediocre at best. During a session I try to put my models in the right frame of mind to get the expression I want. Rather than telling someone to smile or look confident, I plant a thought in their mind and I always pay extra attention to those quiet hidden moments in between, because they can reveal an intimate side of the person in front of the lens. - But sometimes you don't need anything more than a great face.

You can see more of Werner's work at: www.facebook.com/wf.gallery or www.flickr.com/photos/wfgallery.













MALE PORTRAITS

Rey Rey's Photography

Rey Rey Cervantes has been into photography his entire adult life. He has always been “that guy” with the camera capturing striking and emotional moments of his friends and family. At the urging of, and in partnership with his husband Brendan McWeeney, they run a professional photo studio out of their home in San Francisco, California.

Rey Rey's Photography specializes in masculine male portraiture. As an artist, Rey's passion, kindness and easy going nature make people feel relaxed and comfortable in front of his lens.

“It is an amazing skill to watch, Rey gets into a special zone when working in the studio. You can see the ideas churning in his head”, says McWeeney. With the help of his husband, the team that makes up Rey Rey's Photography has captured some of the most iconic male portraits in the last few years. They collaborate on concepts while Brendan produces the lighting. This allows Rey Rey to capture the purest essence and true personality of his subjects.

A photo by Rey Rey's Photography is one that will be cherished for a lifetime.

You can see more of Rey Rey's work at: www.facebook.com/reyreysphotography.













BLACK PORTRAITS

Manel Ortega

The Black Portraits is a series that has grown over 2012/13 and continues to evolve as I realign and develop my career to reflect my overriding passion for portrait photography. At this stage in my career I have the courage and conviction to pursue my artistic intention. My ultimate aim is to exhibit the collection.

Through the series I strive to return to the simplicity of the portrait and use light to capture the sitters spirit and engage at an intimate level with the human face. Through the use of the empty, black background I aim to focus the viewer on the face of the subject as they both emerge from, and blend into the darkness. For me the less information a portrait gives us the more we start scrutinising the image. I also aim to explore the impact of an image that has not been subject to extreme levels of magazine-like post production.

You can see more of Manel's work at: www.manelortega.co.uk.

I am fascinated by each sitter or model and I aim to convey both the strength and fragility of each person. My objective is for the viewer to be drawn to the face and to begin applying the filters of generalisation, preferences and prejudices and ultimately to make judgements, as they would if the person was standing in front of them. I relish the opportunity to present engaging and challenging images to take the viewer into their subconscious processes of judgement and evaluation.

I am evolving the series to extend it to portraits of artists across all media based both in Sussex and around the world.













6 PORTRAITS OF ME IN A WINDOW

Marc Coulombe

Je marche dans la ville ,qui suis-je , je n'en sais rien.

Je n'ai pas assez de recul pour le savoir.

Joséphine , le chien, m'oblige à la parcourir, m'oblige à la scruter, à la voir tel qu'elle est et parfois le grand moment arrive l'ultime instant où la vitrine me renvoie mon reflet,une partie de mon âme, ma place dans le monde des autres..

Une image de moi qui me fait vivre, me redonne un sens et une place dans cette cité que je ne fréquente plus.

C'est pourquoi j'ai immortalisé ce bref instant où j'existe enfin parmi les miens dans leurs vitrines .

La vieille dame, c'est Fleurette,cueillie en marchant dans un quartier chic, une image du futur qui m'aide à le supporter et me redonne espoir..

Elle est surtout devenue ma plus grande amie.

I walk in the city, who am I? I do not know.

I do not have enough experience to know.

Josephine, dog, forcing me to go, forcing me to scrutinise, to see as it is and sometimes, the big moment arrives, the ultimate moment showcase returns my reflection, a part of my soul, my place in the world of others...

A picture of me that makes me live, gives me meaning and a place in this city that I do not frequent.

That is why I have immortalised this brief moment. I finally exist in their windows.

The old lady is Fleurette, pictured walking in an upscale neighbourhood, a picture of the future that helps me stand and gives me hope...

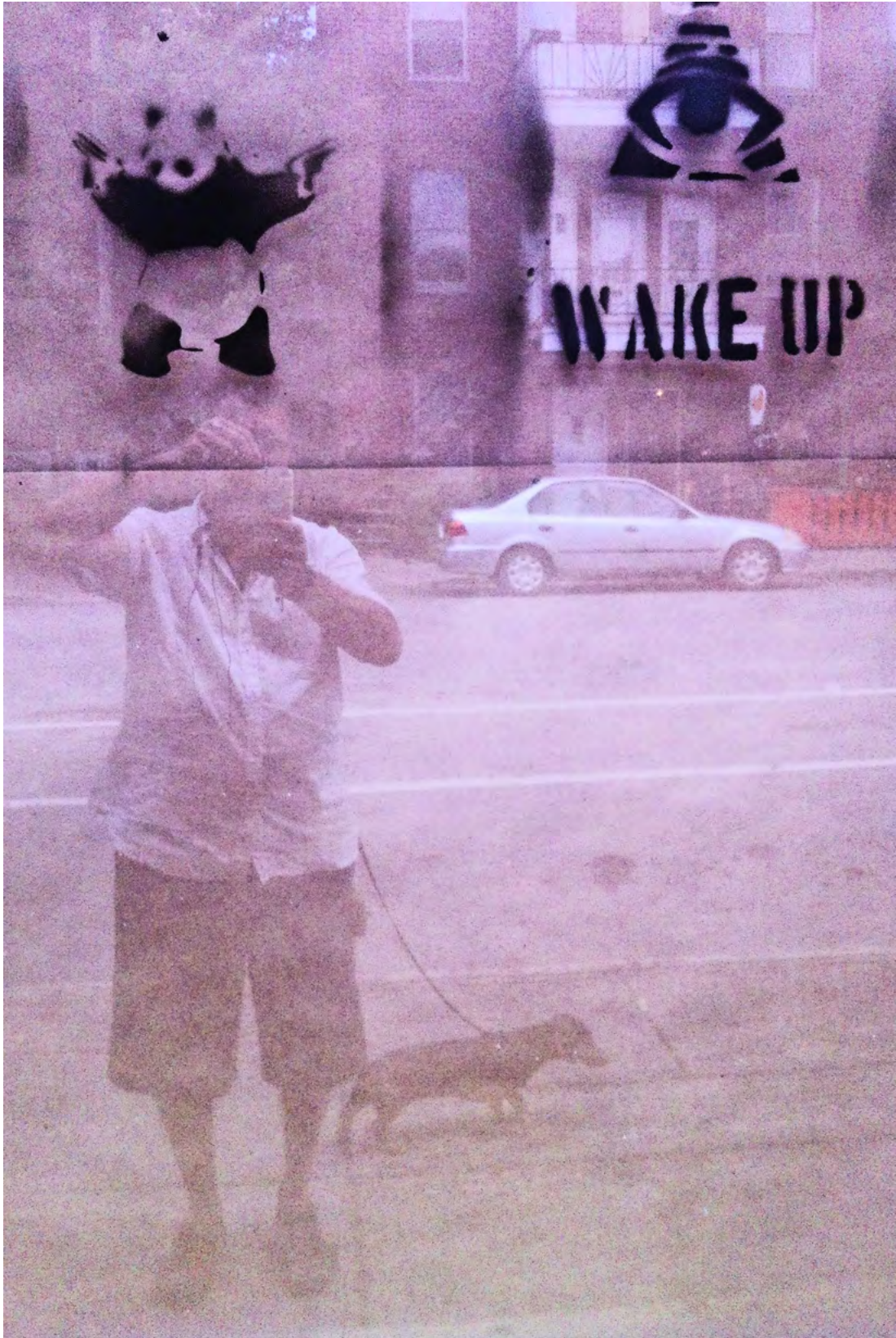
It is mostly become my greatest friend.













A KIND OF ABSENCE

Dirk H. Wilms

The first few years after my HIV diagnosis I barely left my house. I was afraid to go out for almost four years. I thought everyone who sees me out there must know immediately that I carry the virus in me. But I did not want to be forgotten. I wanted people to know after my death I was in this world. And so I decided to start documenting my life, my fears and my physical decline in an artistic style. I was able to photograph and stay at home at the same time.

The first traces left by this virus were to be seen in my face. Thus the stylistic idea came to cover my face on most of the photos. I do that mostly even today because I'm still afraid of not being loved, because I wear AIDS in my face.

You can see more of Dirk's work at: www.dirkwilms.com.













PATERNIDAD Y TERNURA

Louis Olon Davies

Por tener dos papás, la hija de Alex y Pepe fue expulsada de The Hills Institute, un colegio certificado por la Universidad de Cambridge. Aunque las personas del mismo sexo pueden contraer matrimonio legalmente en pocos Estados de México y estas uniones son “válidas” en todo el país, muchas instituciones públicas y privadas no cuentan los mecanismos para reconocer a estos matrimonios y no están cerca aún de obtenerlos.

En este país la discriminación es anticonstitucional, sin embargo, en Monterrey, Nuevo León, así como en otros Estados, no existe ninguna ley que marque sanciones a quienes discriminan. Esto quiere decir que aunque la expulsión de la pequeña niña es anticonstitucional, no hay ninguna ley que sancione a este colegio.

Alex y Pepe han tenido que volverse muy activos en la lucha de los derechos de su hija; son precursores de una batalla que podría impedir más actos discriminatorios en este país.

El artista quiso contactarlos y aunque haya un conflicto en el fondo, prefirió mostrar los signos tiernos de su paternidad que permanecen en la dinámica familiar.

En sus propias palabras:

Somos Alex y Pepe una pareja homoparental, tenemos una niña de 2 años del cual Alex es el padre biológico. Logramos ser padres mediante una mama substituta, nos instalamos en este año en la ciudad de Monterrey, Nuevo León, por motivos de trabajo, al inscribir a nuestra hija en una de las mejores instituciones sin asociación religiosa y que supuestamente promovían la inclusión y respetaban la diversidad (lo cual resultó ser completamente

falso) del sector donde vivimos. Al presentarnos como familia los tres el día del open house, tres días después al ser ya parte de la institución, convocaron a Alex de parte de la directora con sentido de urgencia.

Al presentarse Alex, le dice la directora que las familias como la suya no son aceptadas en la institución, que los dueños del plantel son altamente homofóbicos y su duda era saber a qué estaba Alex dispuesto a renunciar para que la niña pudiera seguir en la institución, después de esto al Alex negarse a las condiciones aberrantes que ella proponía, ella manda una carta hacia los dueños con una serie de condiciones entre las que estaban; que uno de nosotros no podía ser parte de la vida de la niña en la escuela ni podíamos convivir con nadie del colegio, además de una disculpa de parte de nosotros por todos los inconvenientes que estábamos causando a los dueños por ser una familia homoparental.

Tras todo esto ellos después de tres semanas deciden expulsar a la niña sin darnos una explicación y tratándonos como delincuentes.

Después de este acto discriminatorio decidimos hablar con todos los organismos de defensa de los derechos humanos, así como la secretaria de educación quien debe proteger a los menores en su derecho de recibir educación, además de convocar a los medios para lograr la atención de la sociedad Mexicana, así como recibir una disculpa pública del colegio (la cual nunca recibimos) así como una sanción o multa por el acto discriminatorio que cometieron.

Actualmente nos encontramos en una batalla mediática por los derechos de los niños defendiendo la diversidad particularmente dentro del núcleo

You can see more of Louis' work on his [Flickr page](#).



que se le conoce a la familia dentro de la sociedad Mexicana, que lo limitan a ser un Papa y una Mama, cuando existen mucho modelos de familias no exactamente compuestos de esa manera. Además de apoyar causas como el matrimonio en Nuevo León, pero sobretodo pelear contra la discriminación y crear consciencia de que la sociedad está cambiando y que los actos de discriminación deben ser castigados, así como deben existir leyes que nos protejan a todos contra la discriminación donde se especifiquen multas o sanciones a todos los que cometan estos actos.

Fatherhood & Tenderness

For having two dads, Alex and Pepe's daughter, was expelled from The Hills Institute, a Cambridge University certified school. Even when same-sex people can officially get married, in a few Mexican States where these unions are "accepted" by the entire County, many public and private institutions do not have regulations to recognise them, and they are not really near to achieving this goal.

In Mexico, discrimination is against law, however in Monterrey, Nuevo León, as in others cities in the country, there is not a law to punish those who discriminate. It means that although the little girl was expelled from her school, a regulation does not exist to sanction The Hills Institute.

Alex and Pepe have become activists in their daughter's fight for her rights; they are precursors in a battle that could stop discriminatory acts in this country.

The artist's purpose was to show the tender signs of their parenthood, that remain in their daily living without being harmed after the conflict.

In their own words:

We introduce ourselves as Alex and Pepe, we are a homo-parental family, and we have a 2 year old daughter, who is Alex's biological daughter. Our daughter was born via surrogacy, we moved to Monterrey City because of work, when we decided to enrol our daughter to one of the best schools in the area which promotes itself as non-religious, diverse and inclusive (which was completely



false advertising) we knew it was the best choice for us. After we went, as a family, to their open day, three days after school started, Alex was urgently called to a meeting with the principal that same day.

When Alex arrived he was told by the principal that families like his were not welcome in the institution and that the owners are openly homophobic and the main reason why she called him was to know what we were willing to sacrifice for our daughter remain enrolled. After Alex refused to accept their conditions, she sent an email in which she stated them anyway. For example, we were not allowed to meet, or be friends with other parents; one of us needed to be completely absent from our daughters scholarly life and the last one was that we needed to apologise to the owners for all the inconveniences caused from us being a non-traditional family.

Three weeks after we refused to accept their ultimatum, they decided to expel our daughter from the school and treating our whole family very poorly indeed.

After this horrible act, we decided to campaign to protect young people from discrimination and ensure equality of entitlement in education. We contacted a number of human rights organisations and the education board in Mexico. We also used social media and the internet to see if we could build a coalition of opinion to force the school to changes it's mind, or at least offer an apology. Unfortunately, this never happened.

Today, we are fighting a media war for children's rights and for the acceptance of diversity. In Mexico, a family is considered to be formed of a mom, a dad and their off-spring. But today, families are far more diverse.



Not only is divorce on the rise and single parent households a commonplace, but gay and lesbian couples are increasingly seeing the virtues of family life and want to have their rights respected. We are also supporting social and equality causes, like gay marriage in Monterrey. Most of all we want to create social awareness that diversity exists and is out there, and that the LGBT community is entitled to the same rights as the person next door, and If we want to marry and form families they have the right to do so.



We are particularly interested in pressuring government to pass legislation to punish those who arbitrarily discriminate against the LGBT community. Only then will our rights be respected and equality achieved.

Alex and Pepe's Contact:
www.facebook.com/alexypepefamilia;
enelultimocapitulo.blogspot.mx
alexpepeale@gmail.com



PORTRAITS

James Of Oakland

You can see more of James's work here: jamesofoakland.tumblr.com









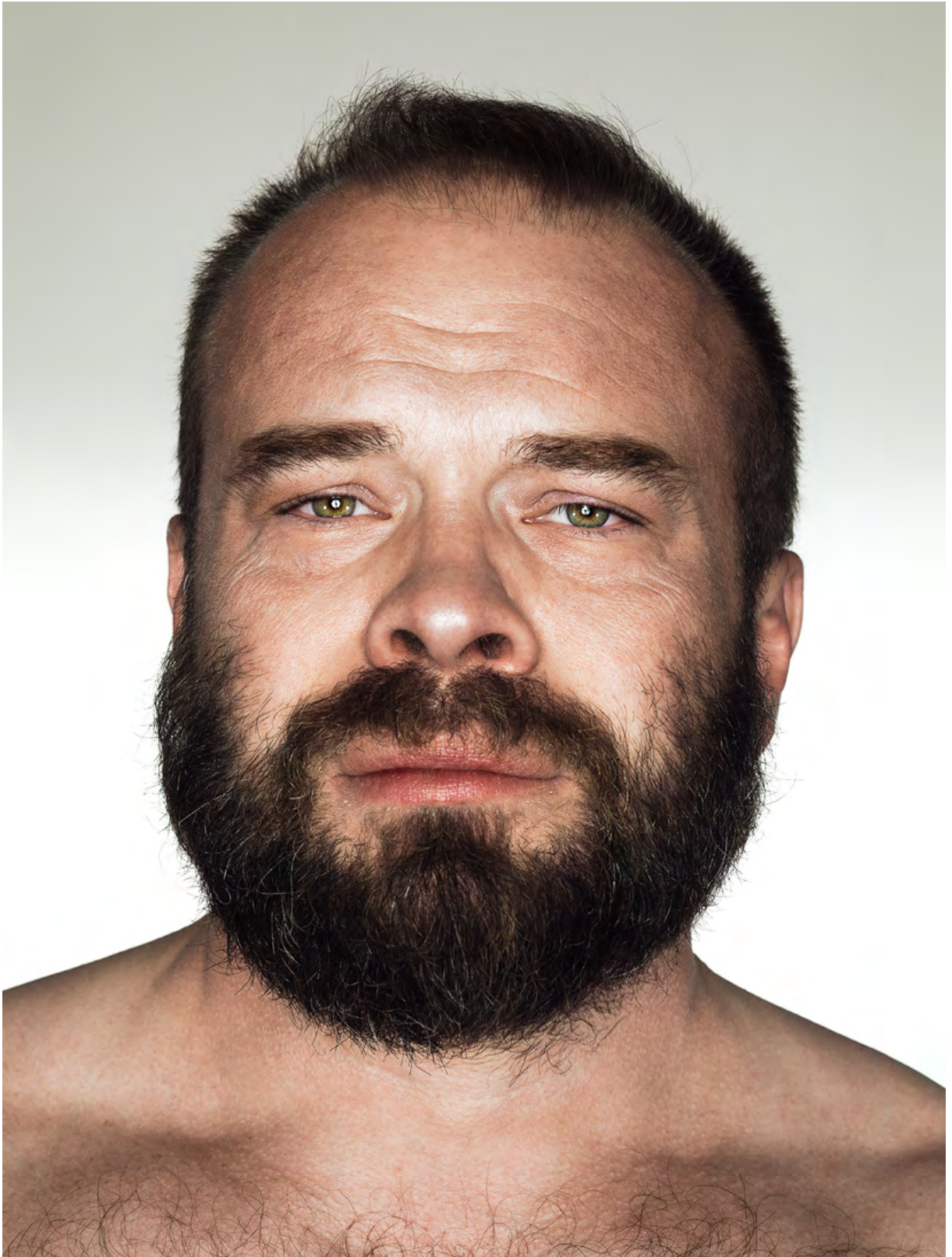
PROJECT #43

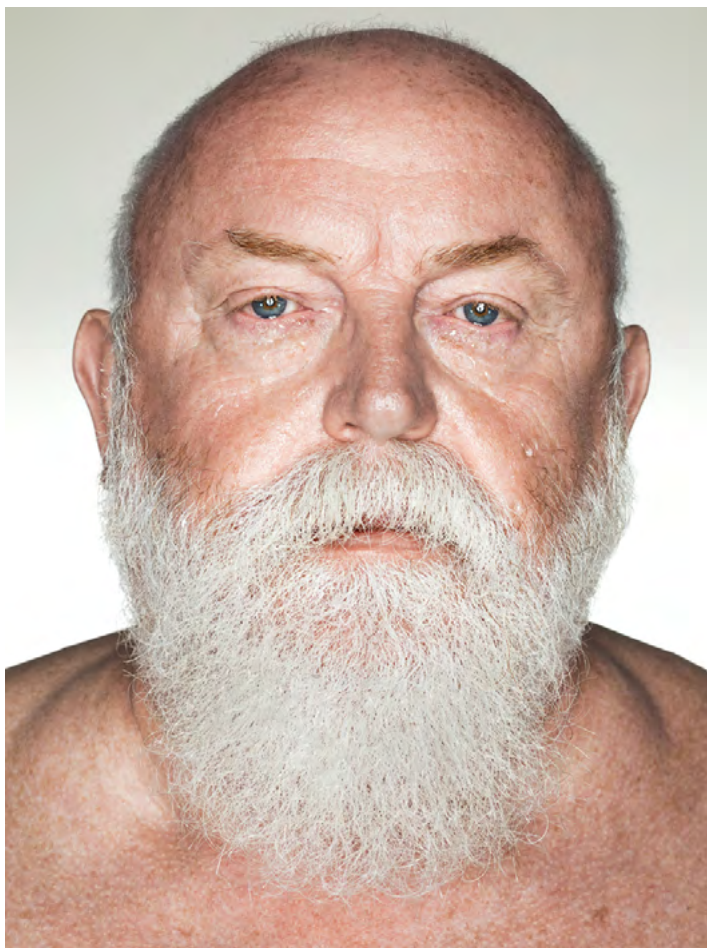
BEARRUPTURE

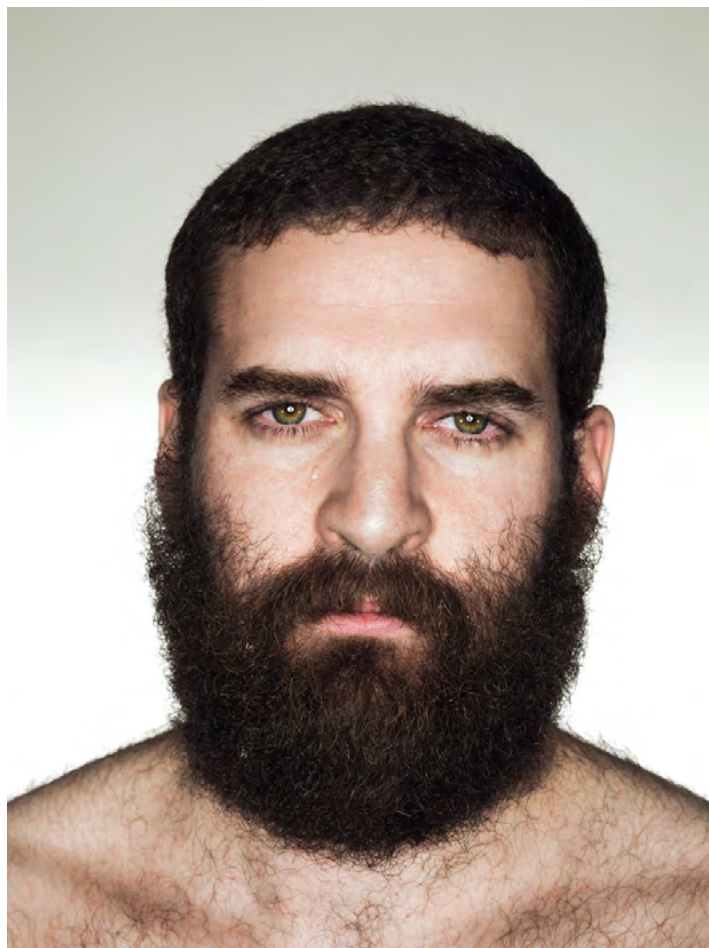
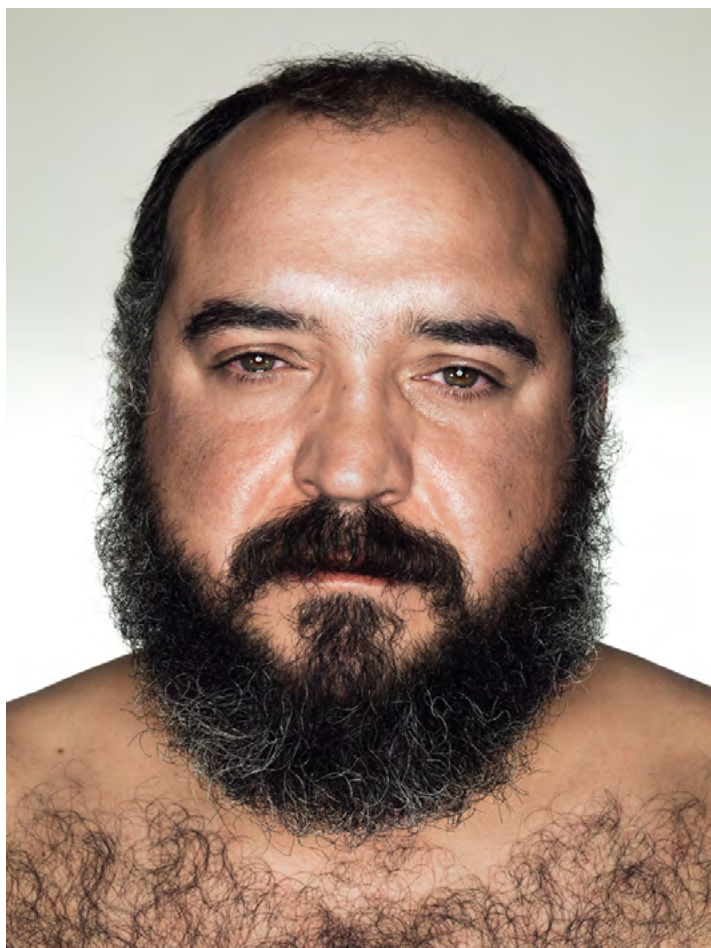
Project #43 is born out of a desire to work around a complex feeling: the emotion aroused by the tears of a man. An emotion often felt, but almost never shown. Project # 43 is a look at masculinity, away from ultra virile clichés which are often overplayed as the unique representation of masculinity. I wanted to offer an alternative vision, more authentic, more simple, without attitude or pose.

12 men made me this gift to deliver to my lens this moment of intimacy and abandonment so personal and unvarnished. This is to remember that what makes us men is not our hair, our muscles, or the size of our penis, but our actions, our stances and our engagement with life. And then, when you think about it, we all have a good reason to cry.

You can see more of BearRupture's work at: bear-rupture.com.













LA PHOTOGRAPHIE ME REND HEUREUX !

Jean-Yves Dubart

Plus que le plaisir, le sexe, ou la beauté, c'est le bonheur que je recherche dans ma pratique photographique. Mais qu'est-ce que le bonheur, le sexe, ou la beauté ? A ces questions la photographie donne des réponses, et même vos réponses personnelles, quand vous dites 'j'aime cette photo' : la photographie vous révèle à vous même. Elle rend conscient ce qui était inconscient, visible ce que vous ne saviez pas voir. Elle concrétise des émotions non verbales (ce que vous ressentez quand vous regardez une photo, ou mieux : ce que vous ressentez et qui décide du choix de la prise de vue), elle permet de 'parler' ces émotions là non pas avec des mots mais avec des images, concrètes et bien réelles. Une photographie est une révélation, à décoder.

Je ne me satisfaisais pas d'éprouver des émotions, j'ai besoin de les comprendre. Une photo qui m'émeut est une preuve, au sens scientifique du terme. Une preuve que je peux analyser : j'écris sur les photos pour les comprendre.

En étudiant une photographie, j'apprends à comprendre ce qu'est pour moi le bonheur, la beauté, l'amitié, l'amour...

Et en photographiant, en élaborant ma photo, j'apprends à rendre concret le bonheur (...), à vérifier que mes théories sur le bonheur sont exactes : la photo réussie sera la preuve.

J'ai commencé à faire de la photographie à l'adolescence parce que je voulais changer ma vie, et que je ne savais pas comment faire, ni comment le dire. En feuilletant des livres de photos dans la bibliothèque de mon université, j'ai fait cette découverte : les photos qui vous émeuvent sont des portes ouvertes : des solutions à vos besoins. Ce que vous voyez dans une photo existe (avant retouche :-) !). C'est du rêve qui existe. Savoir faire de la photographie, c'est savoir faire du rêve dans le réel. Vous devenez capable d'atteindre ce rêve en vrai, donc de changer votre vie. J'ai donc commencé la photographie en écrivant, sur la photographie.

You can see more of Jean-Yves' work at: www.jyisfree.com and jyisfree.tumblr.com.



Puis je suis passé à la pratique, prendre des photos pour vérifier et prouver mes idées. J'ai découvert aussi que les photos m'aidaient à 'parler' ce que je ne savais pas dire autrement, au début. Comme une boussole pour comprendre ma vie, la photographie m'a libéré.

J'ai commencé à faire des autoportraits pour des raisons pratiques : de cette façon j'avais un modèle toujours disponible et très patient, toujours d'accord pour se mettre tout nu :-)) et prêt à réaliser toutes mes envies :-)) :-)). Au début je faisais ces photos uniquement pour moi, sans intention de les diffuser. J'utilise mon corps pour fabriquer mes images.

Maintenant que je maîtrise mieux la photo, je cherche à diversifier mes sujets d'exploration. Mais je ferai certainement des autoportraits toute ma vie. D'abord parce que cette pratique continue de me révéler à moi-même. Je change avec les années, la photographie m'aide à voir et à me comprendre : elle me montre où je dois aller. C'est très puissant, on

est vraiment dans le 'connais toi toi-même et tu connaîtras l'univers' de Socrate. Une autre raison : je veux être dans le monde de ma photographie, je veux être DANS mes photos. Je peux dire j'ai vécu cet instant, et j'ai été 'ça'. A la fois créateur et habitant de ce monde, pourtant bien réel. Enfin, quelque chose qui a à voir avec l'embaumement : une bonne photo est un objet un peu magique, il garde le passé vivant, éternellement.

Merci de m'avoir lu ! Hugs ! :-))

More than pleasure, sex, or beauty, I seek happiness in my photography. But what is happiness, sex, or beauty? Photography can, perhaps, give the answers. Even in your personal responses, when you say "I love this photo", photography can help reveal something about you. It makes conscious what was unconscious and visible what was hidden. It brings



out emotions, what you feel when you look at a picture or rather, what you feel and decide and decide to take when composing an image. These images can speak with emotions that are real and concrete. Words can be abandoned. A photograph can be a message to be decoded.

I don't want to just feel emotions, I need to understand them. A photo that excites me is proof, in the scientific sense, of my understanding. Proof that I can analyse and understand what has been presented to me.

When I see a photograph, I begin to understand what I think of happiness, beauty, friendship and love ...

And by developing my photographic skills, I have learned to be happy and to better understand what happy is. A great photograph has the power to do this.

I started photography as a teenager because I wanted to change my life, and at the time, I didn't know how. Flipping through photographic books in the library of my university, I made this discovery: the pictures that excite you are like open doors offering solutions to your problems. What you see in a photograph really does, or did, exist (before Photoshop editing!) This dream is reality. Knowing how to take a great picture is



knowing how to make a dream into reality. And by creating these photographic dreams, you can change your life. I started out by writing about photography and then went on to practice it. I took pictures and was able to confirm the ideas I had originally only written about were true in practice. I also found that photography gave me a voice which I had never had in the written or spoken work. Quite simply, it has freed me.

Initially, I did self-portraits, as I always had a model who was willing and able and had no hang-ups about getting naked. At first, these pictures were just for me and I had no intention of publishing them more widely. But as I had used my body as a form of self-expression, I felt that these images deserved a wider audience.

Now that I am more experienced, I try to be more diverse in the topics I explore. But self-portraits will continue to be a defining theme of my photography. It subtly helps me to better understand myself and gives me guidance as my life develops. As Socrates said "know thyself and you will know the universe". And another reason is that I want to be a participant in my photography. Not only the photographer, but the subject too. I want to be in my photographs as both creator and subject. I can say that I lived that moment that has been captured. And like embalming, the magic of preservation, it will keep me alive forever.





FREEDOM TO ACT

Tim Gerken

I have been photographing Michael since he and I met in 1992 at Brooklyn College's Poetry Writing Program. Michael and Toby met nine years later. We have collaborated on photo projects over the years with Toby and Michael creating environments--in their beautiful Brooklyn home--and me taking the pictures. We agreed for this project that we wanted to open our selves to even more collaboration; to move away from our more structured sessions of the past where someone has been chosen, arranged, framed, viewed. We agreed the resulting portraits suggested a kind of hunting trophy and that something vital had been lost: the freedom to act.

So we entered the wild to free ourselves from limit. We planned to capture the stillness around a baited trap, the blur of a caught scent, the shadow of the one that got away. We sought the identity of the hunter at work, in life, and we thought to be alone. But the beasts that found us had faces of their own. They demand witness, they insist. Michael Gates, Tim Gerken, Toby Vann

Thirty-five

---for James

I wish you were three
I wish I were too
the Gemel's playhouse
you show me

I'll show you
what I knew
about a street
that grew

tree house dreams
and distance between
boys and girls and dads
and moms and boys

playing alone
backyard tents
flashlight cards
you show me

I'll show you
I'd hold your hand
like we're supposed too
I'd play the cupid

in a holiday play
wear red tights
with Tim Falvey
cross the stage
unafraid
beautiful









At 47

a work out
still to come
the routine of self congratulation
a little sweat
on a windy, cold February night
heart rate increases
the mantra of the day
almost 6:00 and still
some light
enough
to wish for
at 47

At 51

At 50 there is the feeling of half
half off
half time
half way
if we're lucky
I guess
51 has none
of that mathematical beauty
two prime numbers
whose grandeur
lies simply
in coming
before
52



WHO IS MY TRUTH

NEUF NEUF

I try not to take myself too seriously. I have enormous respect for those photographers who have developed a style and stick to it, but that is not who I am, or at least, not yet.

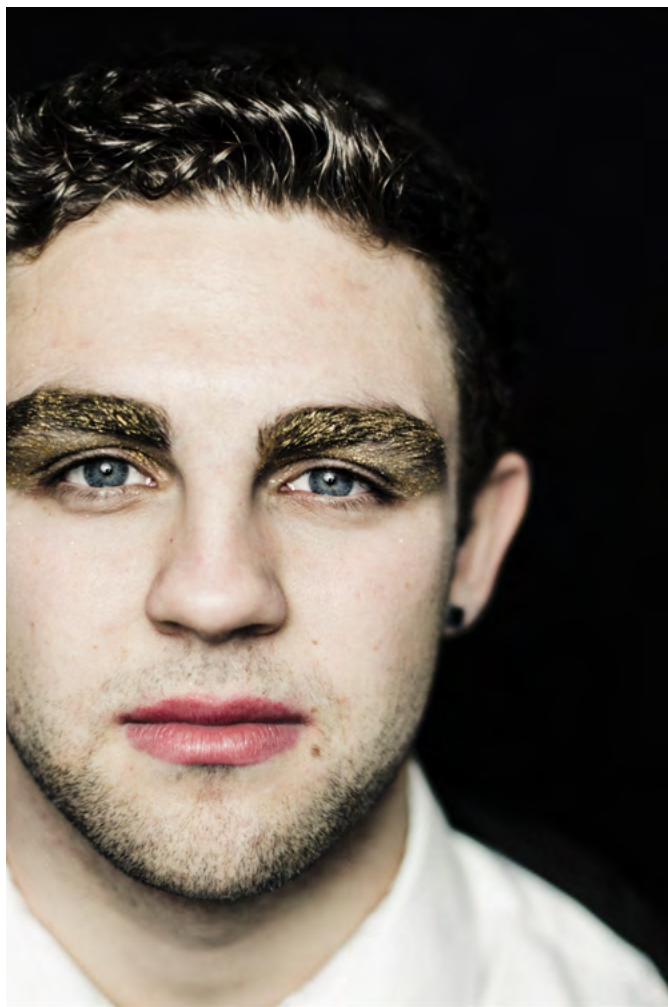
I don't take many self-portraits and I often have to be quite stern with people who want to photograph me in nightclubs and on the street, which happens quite a lot because I'm a big bear with a big white beard, which people find fascinating (usually when they're

drunk). They make assumptions based on how I look and that's a theme that runs through my photography.

When I'm creating a portrait, I like to subvert the subject's normal image, to experiment with how they see themselves and how they think other people see them. I like to show the inner strength of the timid, the beauty of the body dysmorphic and warmth in a steely heart.

You can see more of Neuf Neuf's work at: www.neufneuf.co.uk



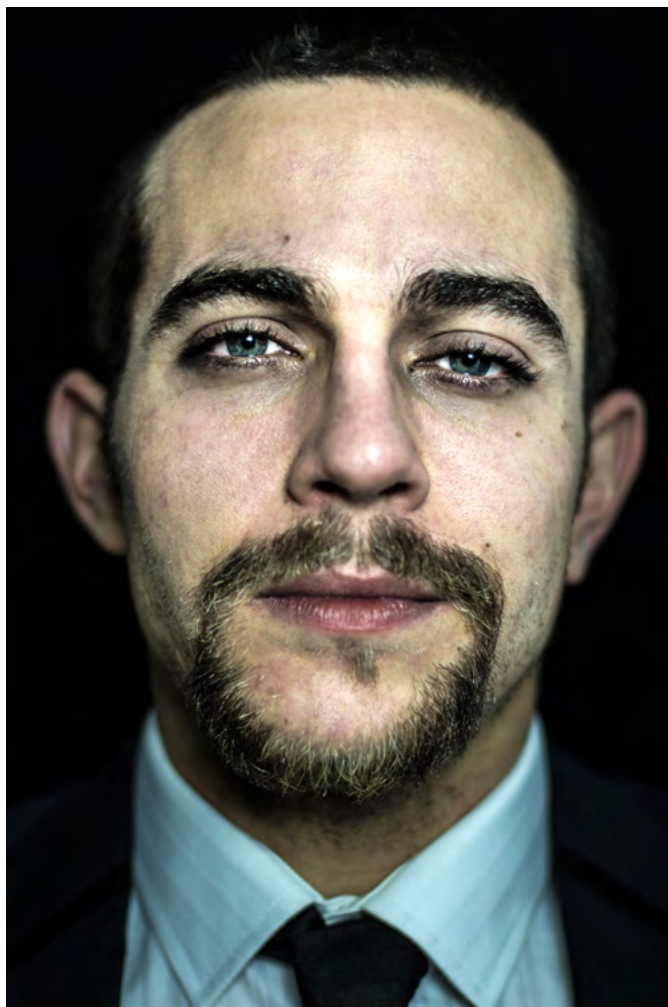


But is that really a portrait? Doesn't a portrait have to represent the subject honestly? Now I know that there will be plenty of you tutting at me right now; this is an often repeated conversation and one which seems only to be resolved when one view is brow-beaten by the other. I don't wish to delve into that, I shall leave it for the more forthright and high-minded to argue. What I will ask is, "Do my images not portray the real person?"

Much of my recent work has been fantasy related. Many a man has become a Sailor Boy for me and it is true that not one of them is from 1920's Paris. However, each of them projects a passion, sexuality or sternness which is from within. It may not be what we see of them every day, but it is indeed a part of them and in my experience, it is often a truer part than that which we first encounter.

The images I present here are more straight-forward than maritime fantasy. They are images of people with little modification. Among them are musicians, painters, shop workers, porn performers, office workers and full time parents, but can you tell which? Perhaps I've said too much already? Surely the fun of an anonymous portrait is creating your own story – writing a part for the person you see and making life choices for him or her.

Maybe she's standing in front of my camera wondering what she should wear for her interview tomorrow, of whether he son will enjoy his first day at his new school, or whether her patient list will ever reduce in number? What is her life like? Single/Married/Partnered? Kids? Cats? Hobbies and passions? What are her innermost thoughts that she hides from everyone and even denies to herself sometimes?



Step back for a moment and look at the whole image. Is the image aesthetically pleasing? Is there a pleasing balance and colour tone? Is the subject's face appealing? Does that matter in a portrait? Is this just too pretentious? I'll let you decide.

I've never met anyone who isn't beautiful, just a lot of people who need persuading of the fact.

P.S. If you're wondering about my name, it has nothing to do with French or the number 9.



WHAT LIES BENEATH

MALIK M.L. WILLIAMS

You can see more of Malik's work at www.malikwilliamsphoto.com.



I am a black gay man.

That simple (and now seemingly obvious) statement is the touchstone of my life. It affects the relationships I engage in, impacts the kind of work I find most fulfilling, and definitely informs the subjects and inspirations for my photographic endeavours. Whenever I find myself straying too far from my basic truth, I tend to find myself unfulfilled. When I remain true to my essential self, everything in my life seems to fall into a beautiful synchronicity: love life, work, social life, creative endeavours, everything.

It was during one of those wonderful periods of synchronicity that I had the opportunity to work with Joe.

As I got to know Joe through his online presence, I learned to appreciate the many layers to his personality and life: PhD candidate, avid traveler, leather man to name a few. I was fascinated with the idea of presenting him through a series of images that peeled back the expected veneer of the scholar and revealed the more visceral core of the man beneath. I was thrilled to find that Joe was on board with my concept and that he was not only a great subject, but a great guy to hang out with.

I enjoyed creating this series of images. I hope they collectively create a portrait of Joe. I also hope that I'm somehow reflected there too.





(L): JOE - 11
(R): JOE - 12



MODERN GENTLEMEN

Gianorso

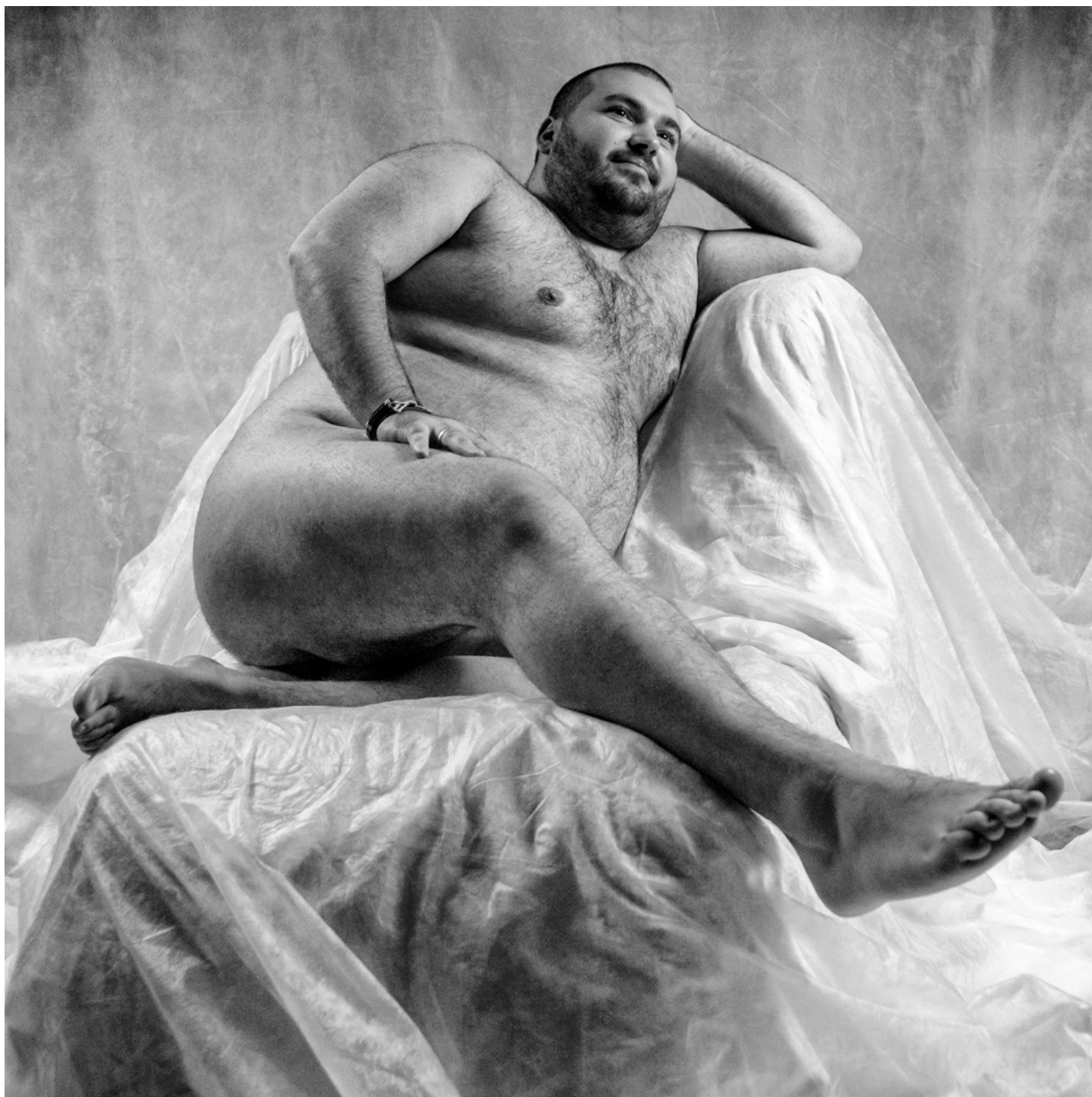
For me,
a portrait is something from which you feel the person,
their inner quality,
what it is that makes them who they are.

(Herb Ritts)

Some years ago, around 2005, while adding some of my portraits as well as some nudes of my Modern Gentlemen on one of those photographic forums, I quickly learned that pretentiousness, aggression, lack of education and general impoliteness was the rule. I received a message from a guy, who in general, liked my photographic approach and editing skills. At a certain point, he started to complain about the subjects and added a list of photographers that could have been an inspiration for possible models to choose, instead of "those fat, hairy, unattractive guys" I was wasting my time on.

You can see more of Gianorso's work at: gianorso.com.







For curiosity I went to check out the links he added in his e-mail and 99% were the “usual/perfect/shiny/muscle/fit” type of guys that are all over the web, the books, the ads, the movies, the TV.

It has always been so hard to make people realise that I find those guys (obviously!) a representation of male beauty, but they were completely unappealing to me.

I tried several times to take pics of different subjects from my usual, rarely with good results at the end of the session.

About my Portraits of Modern Gentlemen, I have never been particularly good with words and I always preferred to let the photos speak for me.



These mesmerising guys showing bodies with a natural handsomeness, eyes with an inner strength, spirits that fight a hidden shyness, are from different cities and countries; united by the common factor of being different from the mainstream.

I once read a story from Bruce Weber; that after a night editing some photos from a session, he found himself in tears for the flood of emotions coming from what he had in front of his eyes.

At the time I thought he just over reacting to his work.

Recently I found myself in the same situation, crying helplessly while going through the photos of a particular session.

I can't help it.





"Modern Gentlemen"

Does he know what a treat it is for me
 I shuffle around the room
 and find ways to preserve his devilish grin
 the world will feel what I feel
 the world will see what I see
 his face burns a hole in my heart
 when he looks at me the way he does
 soft, stubbled kisses burning holes in my heart
 soft, furry fingers touch me from across the room
 my heart drips with black and white memories that I've made of him
 black and white memories of a moment

(L): MARCOS BEAR - ROME, AUGUST 2006
 (R): IVAN R - ROME, SEPTEMBER 2012

in time that will always be remembered
 will the world eat him up as I have?
 I've fallen in love with moments in time
 and I hang them up on my living room wall
 until the next time another man waltzes in
 and sweeps me off my feet with his gaze
 which was meant for the world to keep.

-Benjamin Fiske



A PORTRIT OF BRIAN

Dave Jackson

As a photographer, I am always on the lookout, first and foremost for a face that captivates me. So when I first laid eyes on DJ Brian Maier (a regular contributor here in Mascular Magazine), I knew I had to photograph him. What I didn't know, was beside that handsome mug of his was a steaming hot body and a genuinely sweet, uninhibited, soul - the recipe for delicious images like these. Enjoy.

You can see more Dave's work at: www.jacksonphotografix.com









ENLIGHTENMENT

Chirs Lopez

My photography always has been used as a raw subject for my paintings, I photographed my models outside, in my studio or at home looking for the right light needed for my paintings. I have never presented or published these photos before since the final result was presented in my original drawings, acrylics and water-colours and used only as a reference.

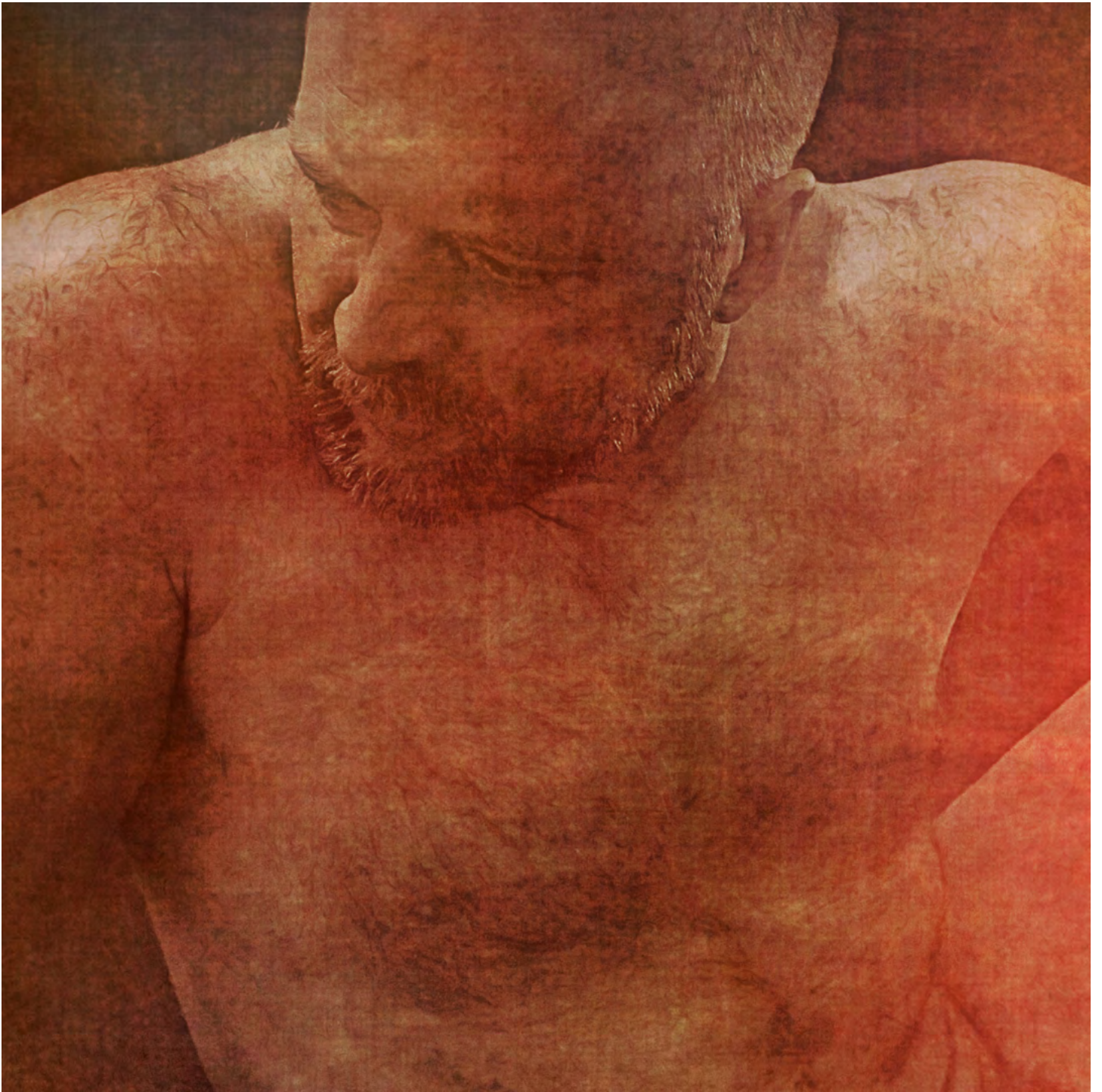
To have the model in front of me is the most exciting and challenging part of the process of my artwork, every model is a new experience and inspiration to futures art pieces. This photographic element is so important in my artistic work that last year I got a new studio,

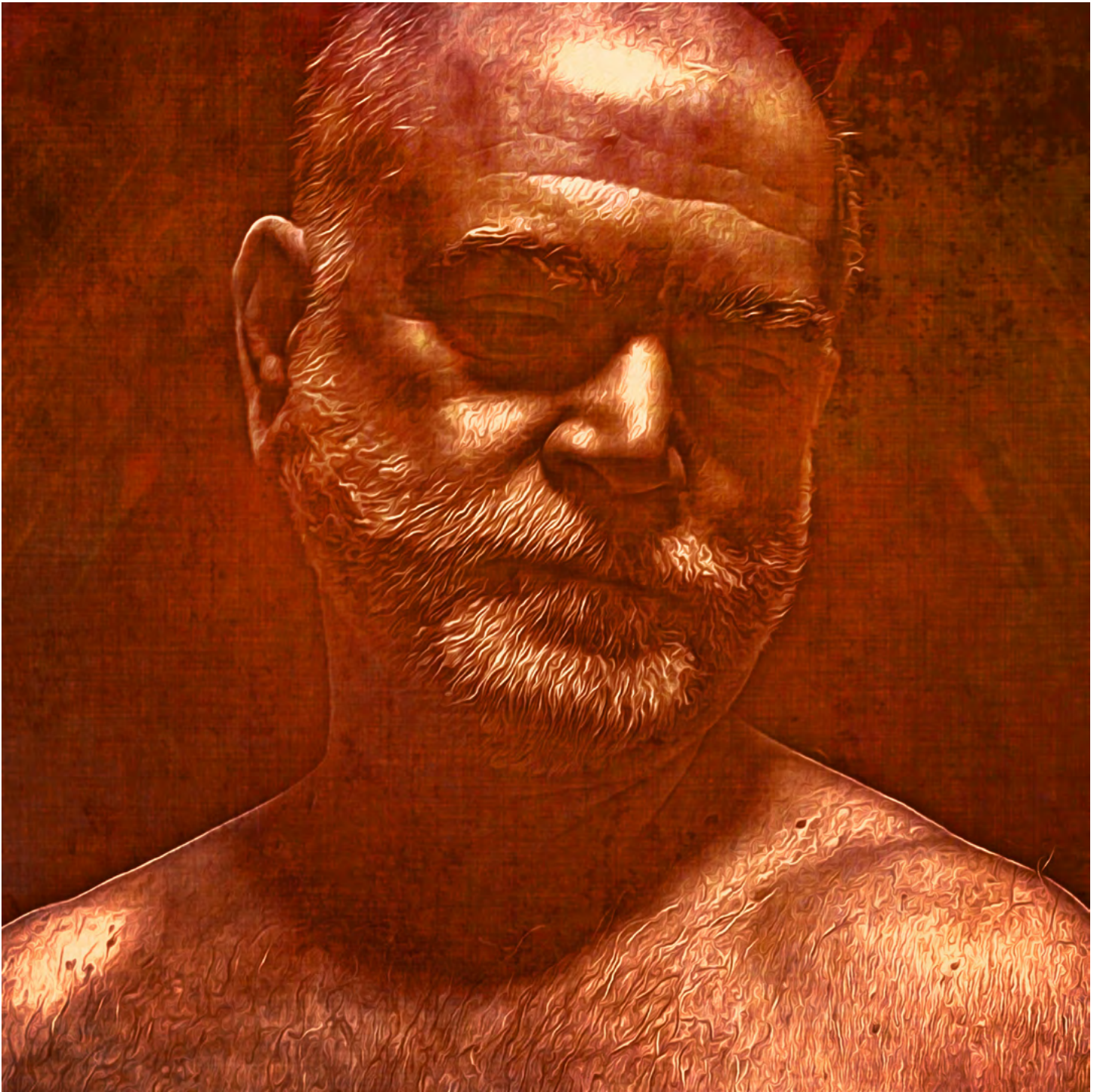
new lighting and backgrounds in order to take better control of these photos which I used for my painting. Now my photography has a new dimension and a new life besides just the simple raw subject for paintings and drawings and now it's being shown as artwork itself.

This "Enlightenment" series is like a bridge between these two steps in my artwork: the subject and the final drawing or painting, I'm looking to achieve in this series the same effect that I am always looking for with my paintings.

You can see more of Chris's work at: www.lopezgallery.com.









PORTRETten

Jaap de Jonge

Het kijken naar mensen is een fascinerende bezigheid en veel meer dan alleen maar zien hoe iemand eruit ziet. "Ogen zijn de spiegel van de ziel", wordt vaak gezegd. Ogen weerspiegelen inderdaad vaak gedachten en gevoelens: angst, onzekerheid, twijfel, bedachtzaamheid, blijheid etc. Maar er is meer. Ook de huid is een belangrijk onderdeel van het portret. Huidplooien, vlekken en andere onregelmatigheden zorgen ervoor dat het gezicht een soort schilderij wordt, waarin de binnenkant en de buitenkant van de mens samenkomen.

In deze samenleving zijn wij steeds op zoek naar het gewenste beeld, de volmaakte vorm. Alles wat die volmaaktheid in de weg staat, moet uitgebannen worden of opz'n minst vermeden worden. Onvolmaaktheid lijkt een teken van gemiste kansen, van buitengesloten zijn. En toch is het steeds weer de onvolmaaktheid die het meest in het oog springt en eigenlijk de basis is van onze dagelijkse beeldwaarneming.

You can see more of Jaap's work at: www.jaapdejonge-modelfotografie.nl









De meeste van mijn portretten zijn geen 'glamourbeelden'. Het zijn mensen van vlees en bloed met hun beperkingen en bijzonderheden. De foto's sluiten aan bij veel ander fotowerk van mij, dat ik vaak aanduid met de titel "The back of a desired image" en waarin ik op zoek ben de achterkant van het gewenste beeld. Zoals de achterkant van het gelijk niet hetzelfde is als ongelijk, zo is de achterkant van mooi niet hetzelfde als lelijk.

Mijn portretten moeten vragen oproepen, 'zoals wat is er zojuist gebeurd', of 'waar zit die persoon aan te denken'? Het zijn uiteindelijk de gedachten van de kijker die daar vanuit zijn eigen bestaan, vanuit zijn eigen beleving en referentiekader antwoord op geven.

PORTRAITS

Looking at people is a fascinating pastime and much more than simply seeing what someone looks like. An often-heard saying is "The eyes are the mirror of the soul". And it's true; the eyes often do reflect thoughts and feelings of anxiety, insecurity, doubt, guardedness, happiness, etc. But there's more. The skin also plays an important role in a portrait. Creases in the skin, spots and other imperfections are what make a face look like a painting, where a person's inner being and physical appearance come together



In today's society we are constantly looking for that one certain image, the perfect shape. Everything that stands in the way of perfection must be banned out or at least avoided. Imperfection appears to be a sign of missed opportunities, of being shut out. And yet it is always the imperfection that catches the eye and which actually forms the basis of how we perceive images.

Most of my portraits are not "glamorous". They portray people made of flesh and blood with all their limitations and peculiarities. The pictures are in keeping with much of my other photo work that I often refer to by titling it "The back of a desired image" where I look for the other side of the desired image. Just like the other side of being right is not the same as being wrong, nor is the other side of beautiful the same as ugly.

My portraits are meant to raise questions like 'what just happened here', or 'what is that person thinking'? Ultimately, the answer lies in the viewer's thoughts based on his own life and experience and frame of reference.



PORTRAITS

Ross Spirou

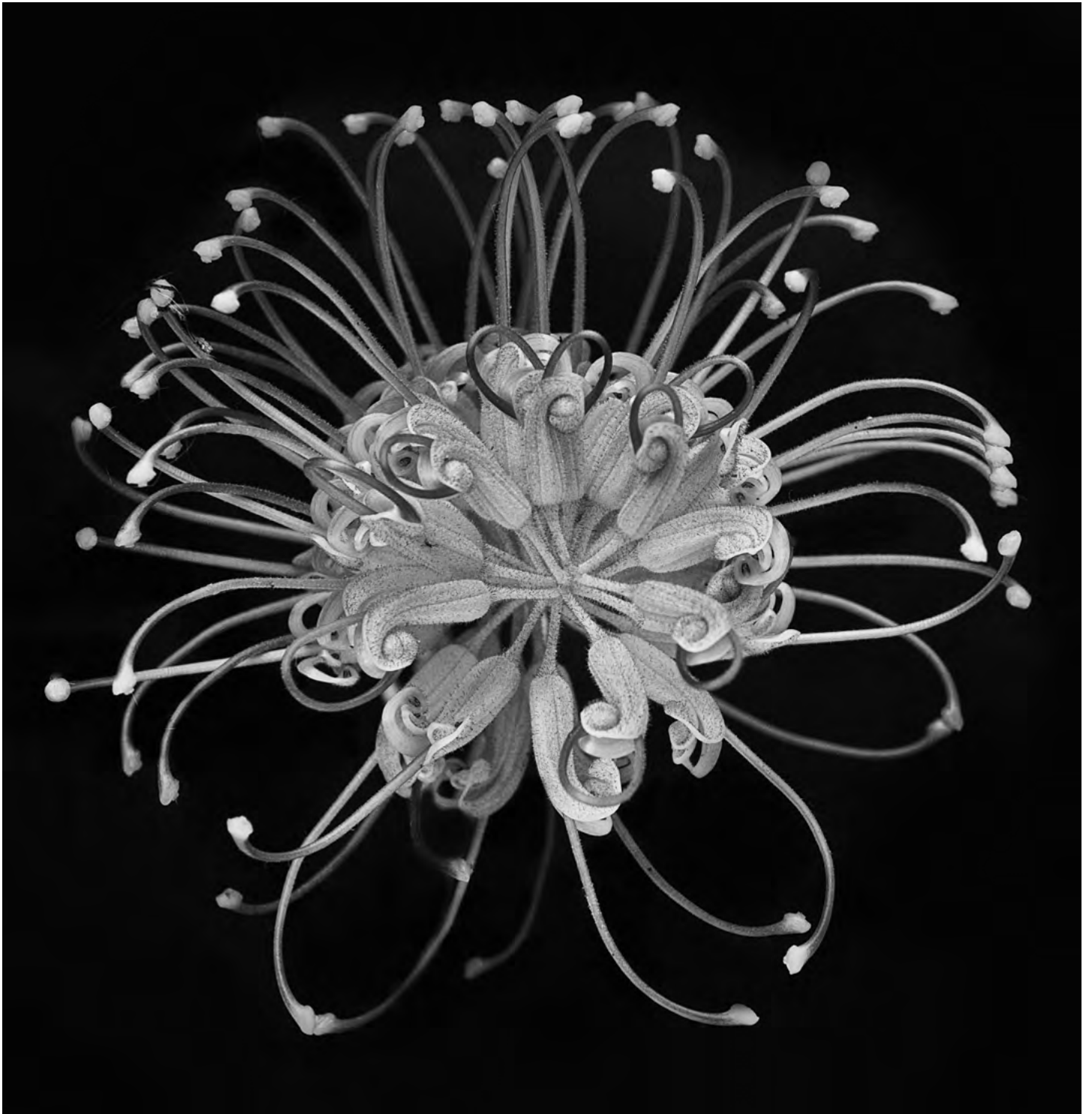
So the theme is portrait and I find myself questioning exactly what a portrait is. According to the dictionaries, a portrait is a photograph, a sketch, a drawing of a human face. So if portrait is meant to be a photograph or a sketch or a drawing of a human face then what does one call a photograph of a flower, of an animal, of a simple thing such as the very common dandelion? And I do mention flowers, because to me, a flower is more than just a group of petals and in fact, they are the face of the actual plant. At the same time, when photographing a dandelion that has gone to seed, I am actually taking portrait shots of the individual seeds and their tiny parachutes they are attached to.

And so I spend time studying my subjects, whether they are human or not so human for if I am to take their portrait then I will do so while making sure that I do them justice. But me being who I am, sometimes the end result can be something totally different to the original picture but it is my way of seeing the world I live in and everything within it. And when it comes to men, in my eyes, masculinity and sensuality go hand in hand and while taking portraits, I look for ways to capture the sensuality within, the sensual masculinity and the masculine sensuality. Photographing Brett was a pleasure for he is a natural and the camera loves him! While taking close up shots of his face, (called portraits) he was looking straight

into the camera and I asked him to just relax and close his eyes, and close his eyes he did and the lens melted away into nothing. Brett is a dancer and once I was told that my photographs show more the dancer than Brett himself. But Brett is a dancer and my response was, then I've done a good job for I've captured more than just what he looks like! So maybe a portrait is meant to show more than just what the person looks like, maybe it's meant to show the very essence of the person or whatever it is we are photographing or sketching.

Then I am torn between colour versions or black and white but that should be a future theme for a future edition of the magazine. Then Chris, the pole dancer/instructor comes along and the best way to photograph him was to cover the background with black fabric and, in hope, the black will help highlight his skin and movement much more than the original wall. And if the theme is "portrait", can there be such a thing as a portrait of a dancer? Photographing Dan was easy for he is natural and knew exactly what he wanted and the winter morning sun provided us with beautiful light and shadows. The unfortunate thing with photographing Dan was that we walked away without me actually taking close up shots of his face and it was most unusual and I even questioned myself as to why but perhaps full body shots were more appropriate.







So, is portrait and portraiture the same as to portray in pictures, in words, to make a picture of, to depict someone or something pictorially, to describe, to act it out...

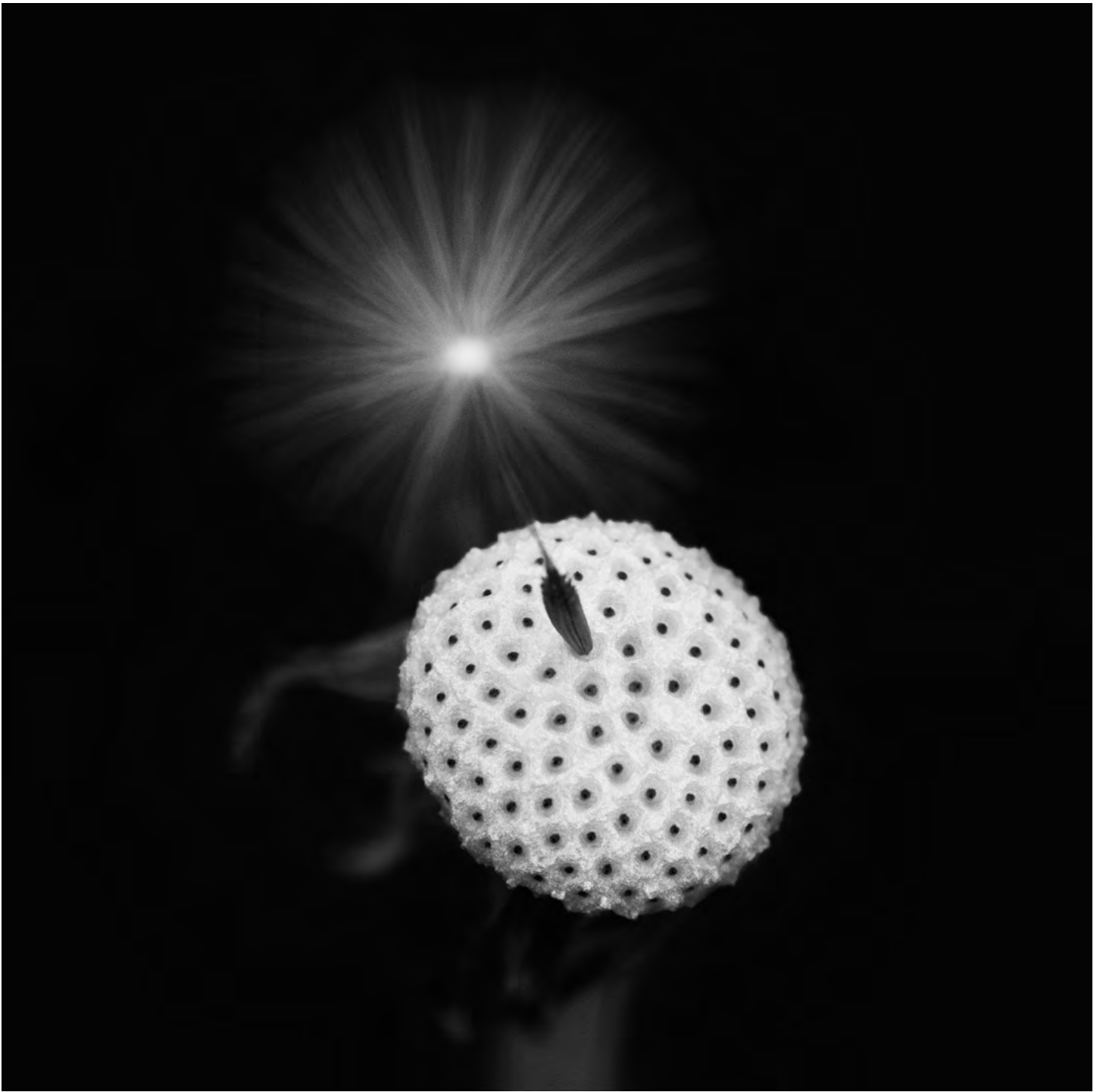
Maybe it is, and I guess portraiture is a way of portraying what the model or dandelion are or what they are doing at the time the photograph is taken. At the same time though, are my pictures actually portraits of my subjects or are they portraits of me? For that is how I see the world and through my pictures, am I really saying, here's me and this is how I see you? Here's who I am, here's how I think and what I do in this tiny space that I occupy on this beautiful planet of ours...

Brett: <http://www.modelmayhem.com/1843339>

Chris: <https://www.facebook.com/BluePhoenixPoleandFitness>

Dan: <http://www.modelmayhem.com/3060638>







NUDE SOULS

Fedya Ili

I travel around and focus on portraits of men from different continents. Everybody is unique, but people have similar feelings - love, sadness, anger or lust. My goal is to show emotions through faces, eyes and nudity. Removing clothes removes also language differences and cultural barriers.

You can see more of Fedya's work at: ifedya.com or ifedya.blogspot.com.













PRE-INDUSTRIAL LIGHT & MAGIC (STRIVING FOR)

Scott Hamilton

People are my favourite subject for photography.

My style is influenced by 17-20th century paintings and 70s album covers which means I try to incorporate a painterly light and (sometimes) a hint of a story needing a large depth of field so that all the elements of the backgrounds can be discernible.

The beautiful lighting in old paintings is something I strive for in my photographs and just recently I've turned my attention to 1940s style

You can see more of Scott's work: www.snapschotts.co.uk.

photographic portraiture though, so far, I've only managed a few experiments on myself, but do intend to wear people down to agree to sit for me in the coming weeks!

I am happy to use cheap cameras or a DSLR as I think good lighting and an engaging subject are 99.9% of a successful photograph.







CONTRIBUTORS



Zach Rathore - Zach lives in Manchester in the north west of England. He will readily confess that he has lost his mojo when it comes to photography, but is happy to take a photo every now and then.



Werner Friedl (WF) - Werner is a self taught photographer and digital artist, who has been exploring photography since he was 12. He always had a vivid imagination and started expressing himself through images, with a special interest in portraying men. His main subjects are men who are not professional models. He is always fascinated by the diversity of his models and their collaborating attitude towards achieving great results. He lives and works in Vienna, Austria.



Jim Mimnaugh - I am an artist and a retired graphic designer from GM. I have been doing these small images and paste ups about life and love and landscapes of the mind and the heart and usually they are held in high esteem by both myself and the friends who get them framed as gifts

or just as a card.. The usual stuff I make every day in size are 6 x 8 inches and on card stock...glued pasted and stapled together...some with hair and salt and sugars so they will look better and decompose in a frame over the years and yellow and fade with time...Just like the best relationships I have ever had..



JL² Born in France in 1965 and now living in Montréal, Canada, I am a self-taught photographer who has been exploring digital photography since 2005. I have a major interest in portraying people, be it without artifice in their own environment or in a more staged studio atmosphere. One of the major themes in my work is the role that conformity plays in society and how much people suffer, having no choice but to conform, consciously or not, in order to avoid trouble, persecution and ostracism.



Samir Ouari - was born in 1974 near Paris, a photo enthusiast since his youth. In 2009 he met French director Bertrand Renaud who gave him the taste of the image and the frame. Following an exhibition showcasing the work of Richard Avedon and Diane Arbus, he naturally oriented himself towards portraits and also photo reports. Initially self-taught he then took courses at the Paris town hall to improve his technique. Fascinated by the painters Caravaggio and Georges de La Tour, he is very sensitive to the work of shadow and light on the flesh. His approach is deliberately pictorial and emotional. He is now currently photographer for the Beardrop evenings in Paris.



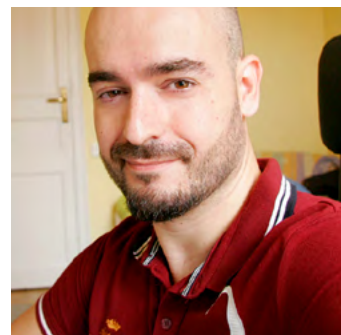
Trevor Brown - has exhibited his work at Prak-sis Gallery, Monya Rowe Gallery, St. Joseph's College, Brooklyn Public Library and the Brooklyn Museum. His work has also been featured in publications including The New York Times, WOOF Magazine and Inciativa Colectiva. WNYC Culture featured him in a New York Moment. In January 2011 was featured at MoCADA with 5 pieces in Re-Imagining Haiti exhibition. Trevor has exhibited at Russell, Rev. Run & Danny Simmons's Rush Arts Gallery. He also had his international debut in Italy at Bologna Arte Fiera. Brown was published in Artwrite, in South Wales, Australia. He has had his work purchased by Hotel Indigo in Downtown Brooklyn. Partnering with Rush Philanthropic again, Mr. Brown contributed 3 large-scale pieces for the Rush, and received press in Esquire Magazine. He attended Dance Theatre of Harlem, Fiorello H. LaGuardia HS of the Performing Arts and Ithaca College. He attended Dance Theatre of Harlem, Fiorello H. LaGuardia HS of the Performing Arts and Ithaca College.



Alexei Biryukoff - Recently I moved to Pittsburgh area, where I have a large studio space, the biggest studio I ever had, which screams for really large scale works. This gives me the opportunity to take my work to the next level not just size wise, this is a very inspiring little cozy community, quiet enough to lead a hermit life and close enough to large art centers and galleries.



Chad States - currently lives and works from Philadelphia, PA and Rehoboth Beach, DE. He holds an MFA from Tyler School of Art and a BA from Evergreen State College. His first monograph title "Cruising" was published by PowerHouse Books in the fall of 2011 and was shortlisted by Aperture Foundation and Paris Photo for the Best First Photobook Award in 2012. His work is also in Alec Soth's Lonely Boy Mag #2 published in the summer of 2011. States received the Established Artist Fellowship through the Delaware Division for the arts in 2011 and was an Artist in Residence at Philadelphia Photo Arts Center in 2013 and at Light Work in the summer of 2009.



Javier Cortina - Native from Sant Boi but currently living in Barcelona. Working between artistic portrait and fashion photography, with several art exhibitions in the European Community. I enjoy exploring the possibilities that offers the light for convey naturalness, sensuality and attitude in the images of the people that I photograph.

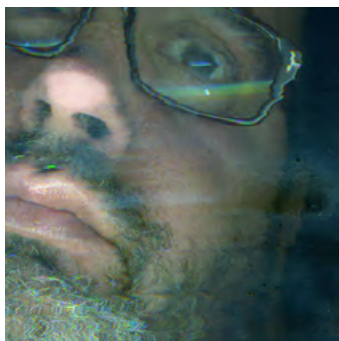
CONTRIBUTORS



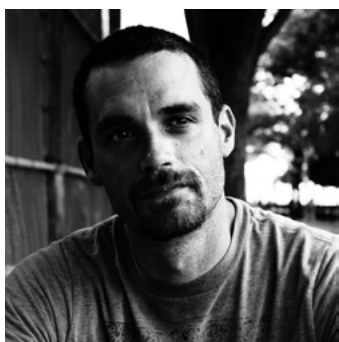
Sean M Johnson was born and raised in Warwick, RI. He received his BFA from the University of Rhode Island in 2004 with a concentration in Photography, Film, and Installation art. His current work looks at queer male subcultures, focusing on issues surrounding masculinity, fantasy, and familial/community structures. He is a current graduate student at SMFA (2008), and has found a great interest in digital media, video and performance art. His current works have been viewed worldwide (Tel Aviv, Barcelona, Berlin, New York City, Brooklyn, Philadelphia, Pittsburgh, Provincetown) and have been in publications that have been distributed out of Australia, New York City, and Italy. He currently lives in Boston, MA.



Gregory Moon - Gregory Moon is an artist and photographer who was raised in small towns in Michigan and currently lives in Seattle, WA. Drawing and painting since childhood, Gregory picked up a camera in 2005 and has since shown his work in major cities across the country and has sold his images to private collectors worldwide. After taking self portraits exclusively for 5 years, he has now focused his talents on outdoor photography and shooting the portraits of Seattle men.



Manel Ortega - was born in Granada, Spain and was fascinated by photography from an early age. During his military service as a sub-mariner, he bought a camera with his first pay cheque which confirmed his destiny. He then moved to Barcelona where he became an assistant photographer, laboratory manager and then established his own commercial studio in the heart of the city which is now run by his business partner. His work has been featured in Spanish Vogue, Arte Fotografico and La Vanguardia. 10 years ago he moved to Brighton, UK where he has held several successful exhibitions exploring his creativity through collaborations and a wide range of media. He was also commissioned to produce work for anti-discrimination campaigns, World AIDS Day, The Terrence Higgins Trust, NHS and numerous cover shoots for G-Scene. He is renowned for his interpretation of light, his portraiture and his interpretation of the male form. He is now settled in Brighton with his partner Ross and their whippet, Basil who is an expert and patient model.



Charles Thomas Rogers is a photographer and writer in New York City. He studied literature and writing at Cornell University, quietly pursuing visual arts as a hobby, until a series of self-portraits with early digital technology earned him some notoriety in the late 90's. His photos have been included in a number of anthologies of male erotic art, and in 2013 he published his first book, Dark

Matters, which also features some of his collected writings.



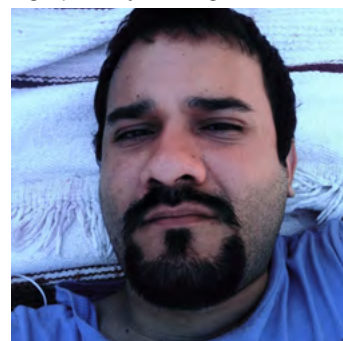
Marc Coulombe - Back into lart after a 20 year break, my works are neither photographs nor paintings. While I was born to paint, I see like a photographer but I have neither the patience nor the ardor of the one or the other. I'm a maniac contemplative, I focus on details because the world in its entirety is beyond my understanding. I look and then I try bring back what was extraordinary or interesting in what I saw. I seek truth in the simplicity of the moment. Born in Chicoutimi in 1955, I've lived in Montreal since 1979.



Dave Jackson - A self-taught photographer, Jackson has spent the last 15 years (ten of those in New York City) photographing the male nude and continues to explore new ways to do so. Under the name Jackson Photographe, his homoerotic imagery has been seen throughout North America in print and online. He has participated in numerous juried exhibitions including shows at the prestigious Leslie Lohman Gallery in NYC, Art Undressed Tours, Edmonton's Exposure Festival, five years of the Seattle Erotic Arts Festival and most recently at the ChimMaya Gallery in Los Angeles and the Queer Arts Festival in Vancouver (where he currently resides). His photography can be seen in the books "The World's Greatest Erotic Art of Today, Vol. 2, 3 and 4", Seattle's Gay City II, and his website www.jacksonphotographe.com was selected as one of the world's best in the book "Erotic Websites" published by Feierabend Verlag.



Tino García - Born in 1970 in northern Spain, diploma in television direction and production, later I attend various photography workshops. I conclude with a university course in digital photography, but my photographic training is primarily self-taught.

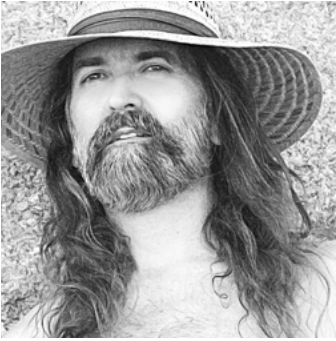


Louis Olsen Davies - Throughout his life, several places in Mexico have been his home, from the Chiapas remote lands, even metropolis; In each place, Louis has immersed himself in social projects. He has given support to central American migrants, natives Mexicans, farmers, homeless children, violence victims, and people who live with HIV-AIDS. He finally put down roots when he starts a relationship. Today promotes the social responsibility among his college students. As social promoter, his photography only works if it has some social sense.



VENFIELD8 - VENFIELD 8 is a pseudonymous artist based in Los Angeles California, USA.

CONTRIBUTORS



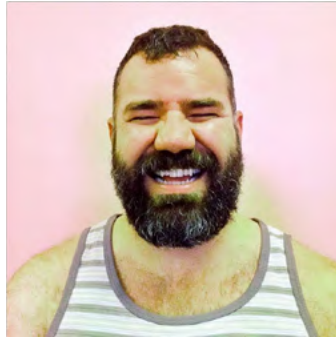
David Gray - David Gray is currently living, shooting, and Photoshopping in San Diego, California. He founded YogaBear Studio in 2003 and has published widely in the bear community. YogaBear Studio specializes in portrait and nude imagery for men of all fitness levels, with an emphasis on hirsute masculinity.



Rey Rey Cervantes - Rey Rey's Photography - Rey Rey was born in Texas but has lived most of his adult life in the Bay Area. He now lives and works out of his home studio in San Francisco, CA with his husband and two dogs Bailey & Oso
Photo by **Brendan McWeeney**



Dirk H. Wilms - (born 1966) is a German photographer and visual artist. His self-portraits has focused on mortality, sexuality and identity since 2001, the year in which he received his HIV diagnosis.



Paul D. Hunt - Affectionate misanthrope. Realist romantic. Hopeful melancholic. Language. Culture. Design. Arizona -> Utah -> Russia -> Buffalo -> UK -> NorCal. @pauldhunt



Olivier Flandrois - Alumnus of the Ecole Nationale Supérieure des Arts Décoratifs (Royal Free Drawing School at the origin), Olivier Flandrois, 31-year-old, now focuses his passion, painting. He previously studied communication at Sciences Po and worked for some years in office, in the field of press and public relations at Paris.

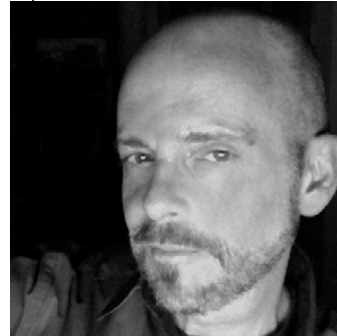


Jaap de Jonge - (1949) Studied Dutch Language and Literature at the Rijksuniversiteit, Groningen. Autodidact photographer. Since 2005, active in the field of art photography. Resides and works in Anloo, a small village in the North of the Netherlands. In addition to 'common' art photography, Jaap's photo work mainly consists of pictures of men (Dutch Male Art). For centuries, men have often been por-

trayed as strong and powerful figures. This is the traditional image that generally is in keeping with a heterosexual society. But there is another side: vulnerability. The vulnerable male often provokes emotions that are recognizable, but which we don't really want to see in 'real' men.



Jim Stewart - Jim Stewart authored the award-winning book *Folsom Street Blues: A Memoir of 1970s SoMa and Leatherfolk in Gay San Francisco*. During the 1970s Stewart resided in San Francisco's SoMa district. With pen and camera he produced portraits of men he met in bars and bathhouses of the blue-collar neighborhood. A member of San Francisco's South of Market Artists' Association, he participated in its Open Studio Movement. Stewart's photos were published in the pioneering leather magazine *Drummer*. His shows at various venues included Oscar Awards stalker Robert Opel's Fey-Way Studios. After twenty years at the Chicago Public Library he retired as head of the history department. Stewart currently writes "BARchive" a monthly historical column on 1970s San Francisco gay bars, baths, and events for the Bay Area Reporter's BARTab.



Stepehn Honicki - plays out his "dramas" in the Capital District Region of New York State. In addition to staging and documenting his personal vignettes and narratives as part of his various dramatic series, he also teaches media arts at an area public high school. His early work began as a series of black and white sumi ink paintings that were inspired by film stills from

his vast collection of videos from the 30's and 40's. Time passed and he replaced his paintbrush with a camera. From that moment on, his viewers were able to see his photographs as a series of dramatic personal vignettes unfolding before their eyes. The "actors" who portrayed the characters in these semi-autobiographical series are people who play (or have played) an important role in his life. Stephen is currently in production with his new series, "The Book of James" which ironically is being published as a book. Eric, along with their dog Roxie.

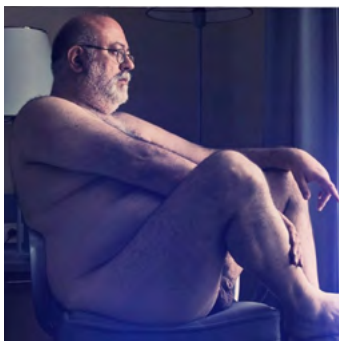


Chris Lopez - Born in Barcelona, Spain in 1966 my interest in art stems from early in my childhood when I used the white walls of my parent's house as a big canvas giving me the opportunity to personalize them. Noticing an interest in the arts and weary of seeing me drawing everywhere, my parents decided to send me to children's art school at age 8. After graduating from high school I continued my studies of the beaux arts at Pau Gargallo University in Barcelona for 9 years where I was awarded two BA degrees in graphic design and in artistic illustration and painting. At the same time I studied Photography and Set Design for television and stage, dedicating the time between painting and graphic design. Subsequently I had my first exhibitions at several galleries in Barcelona. During the 1992 Olympic Games I participated in the preparation of graphic designs for the Olympic Ceremonies.

CONTRIBUTORS



Ivan y Gabo - We are a couple photographers from immigrant families, born and living in Buenos Aires, Argentina. We share our photography passion since first day we meet 9 years ago. Today our work focus in male nudes portraits, drags, tranies, clubs kids and bears.



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



Keith Perelli - is a visual artist working in painting, printmaking and drawing. His figurative work explores a variety of social political and personal issues. He is a native of New Orleans, Louisiana and teaches

Drawing and Painting at New Orleans Center for Creative Art, a pre-college conservatory for the arts. He has participated in numerous, national and international invitation and juried exhibitions. Mr. Perelli is a recipient of a SURDNA Foundation's Arts Teacher Fellowship, a Louisiana Division of the Arts Fellowship, and a Fondazione Ratti Arts Fellowship. He has received five professional development grants from the Louisiana Division of the Arts. He was recently awarded a Downtown District Development /RTA commission for a public works project on Canal Street in New Orleans.

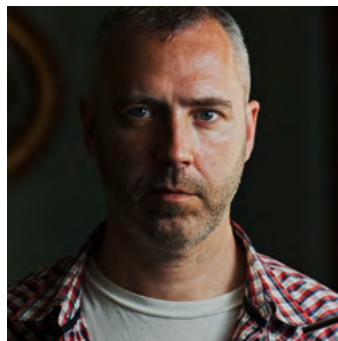


Jean-Yves Dubart - I'm a 47 year old computer engineer living in Paris. I practice weight training for over 20 years and I am passionate about psychology. I began to publish my photographic work in the 2000s, disseminating nude self-portraits on the Internet. I decided for one year to become a photographer, to devote more time and resources to my passion, I'm working on that, and I hope to surprise you... :) If photographers (or other creative...) I want to use me as a model, I will do it with pleasure as long as the goal is, of course, photography and nothing else (this is experience talking :)...) My dream is to make beautiful images behind, or in front of the camera. My measures : 1m76 , 90 kg, big broken nose , physical sexy beefy, not perfect but with some potential :-)



Ryan Pfluger - I was born and raised in NY in 1983. I have my MFA in Photography from the

School of Visual Arts. As a visual artist my work deals with forming and recreating social relationships through photography, our ideas of masculinity and the male gaze. I work as an editorial photographer, working with clients such as NYT Magazine, TIME, New York Magazine and OUT. Recently married to my wonderful man, and we live in Brooklyn with our one eyed labrador Trina. I wear my nerd badge with honor.



Scott A. Hamilton - People are what interest me and I enjoy making pictures of them. While I love the detail and quality of a DSLR camera I'm often using a compact camera and enjoy the challenges that presents. Working part-time as a school teacher allows me the artistic freedom to do the kind of photographs I want to, however, I'm always interested in finding new ways of working and remain open to other ideas.



NEUF NEUF - I was born in rural Northamptonshire -and then, via Portugal, East Sussex, the USA and Malaysia, I've come to roost in deepest, darkest Wiltshire where it seems to be forever 1952. Maybe I'm drawn to places where I stand out from the crowd. It wasn't really until 2010 that I started thinking of photography as anything other than a method for me to document good times with friends and family. This is when a colleague who admired my photographs, asked me to take pictures of him for a business he

was setting up. I was persuaded (quite easily) and was very happy with the results. My next work bonus was spent on a bottom of the range Canon 1000D DSLR! It's probably the best £400 I've ever spent, for the joy and creative release alone that it has brought me.



Tim Gerken - The Leather Stocking Region of upstate NY is my current home. I take pictures and teach writing at a small state college nearby. My first camera was a Polaroid Big Swinger 3000. I realized if I was the one looking out through the lens I could avoid getting my picture taken. At 18 I was given an Olympus OM-10 and started the conscious process of looking for beauty. In 2006 I transitioned to Olympus digital cameras, so I could keep my favorite lenses. The quest for beauty continues. Oscar Wilde wrote "the object of Art is not simple truth but complex beauty."



JAMES OF OAKLAND - James Wacht was born and raised in the San Francisco bay. Im a lover and collector or art and vintage photography. My photos are usually photos of friends or subjects i find at events and street fairs. I would describe my photos as snapshots into the gay lifestyle i live. My grandfather and great grand father were both great photographers they gave me my eye for detail. Taking photos of the people and faces around me gives me a feeling of satisfaction. Photo by Kevin Foley.

CONTRIBUTORS

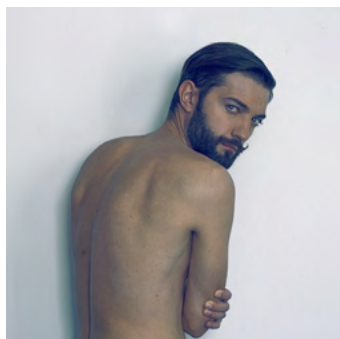


BearRapture - Luke Darko is 34 years old. He was Born in north of France where he grew up, he left home very early to settle in London. His first interest was painting ; he's been working on the material, the crude pigment, the cast also. Luke has been travelling a lot early: Europe of course, but also and especially San Francisco, Montreal and New York. He has always been fascinated by the new world : other views, other cultures, other worlds and other artistic expressions. Back to live in France after a few years, he moved to Paris where he studied photography at the prestigious school "Gobelins" where he learned the technique, especially light sculpting. His life is divided into two worlds: The professional, the fashion's one: cosmetical, licked, very framed, enhanced, retouched, where he likes to sublimate sculptural women, or also very androgynous boys, and the one, far more personal: very manly men, young or also older, in whose bodies he likes to reveal a grace, an emotion that is not obvious at first sight, which does not meet the standards of our society.



Ross Spirou - Originally from Cyprus but Melbourne/Australia has been my home since 1975. I have always been a very green, very earthy person and my photography is very much influenced by nature. As a teenager, I spent time drawing but at the age

of eighteen I bought my first camera and since then I have been creating Art with it. I have always enjoyed photographing something simple such as the very common Dandelion then turning that picture into a work of Art. A couple of years ago I started photographing people and when possible I love to combine Art, Nature and the beauty of the Human body in a naked or semi naked state.



Fedya Ili - Born in 1980 in the Kirov region, Russia. Living in Moscow, Paris, Buenos Aires and Phuket. A young artist, photographer and designer Fedya Ili has worked as art director and graphic designer for Gala and other fashion magazines of the Gruner & Jahr publishing group. In 2012 Fedya shot his first photo session, after which his life changed dramatically, as he decided to devote himself to art. Having given up his office job he started travelling across Europe, Asia and South America looking for inspiration. Eventually he moved from digital photography to analogue film photography. The main focus of his work is on people's feelings. Most often, he pictures handsome men. His favourite genres are: portrait, self portrait, nude erotics, homosexual erotics and provocation. Religious topics occupy a special place in his creative work..



Malik M. L. Williams - is the embodiment of the saying, "jack of all trades, master of none." He has worked as a public health educator implementing HIV-prevention programs for black gay men, a sign

language interpreter, a manager in a large hotel, and a fiscal officer for a medium-sized local government. He has been a published writer of poetry and prose, a playwright, an actor and a performer. He graduated from the commercial photography program at The Creative Circus, where he turned a lifetime aversion to having his own picture taken into a mission to help others see themselves in a beautiful light. For the past several years, he has found his joy as a portrait [and fashion?] photographer. Malik abides by his personal mantra: "be nimble." He has lived in Detroit, Atlanta, and the Washington DC area, and is currently living with his partner of 14 years in Las Vegas, Nevada.



David Goldenberg - I was born in the early sixties in Israel. In my late thirties I left everything and moved to North America. After nine amazing years in sunny South Florida and a year in Vancouver I left everything again and moved to London where I currently live and work. I consider myself as a people photographer. My favorite subjects are men, big, burly, hairy and bearded men. I especially love photographing my partner Louis, with whom I collaborate in many of my photographic and video works. The most important part of my photography is to communicate body language. I am fascinated by people's state of mind and emotions, which is what I try to bring out in my photos. I am not what you can call a "safe" photographer, one who plans a shoot from beginning to end in every detail. I bring an idea and then work together with my models to complete the shoot. For every photo that I take there is also the part of what the model brings and I want to thank all the models who have taken the time and patience to work with me, especially on the projects for Masculine magazine. My work has been exhibited around the world in Australia, Taiwan, Europe and the Americas. I have produced work for club posters, various websites, blogs and also participated in couple of books.



Guy Thomas - is a french portraitist, born in 1957, in the south of Brittany, France. He lives and works in Paris.

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Fetish

Fetish

We all go take the same voyage from initial awakenings to discovery, longing, desire, our first tentative steps, and finally it happens. We arrive. Our sexual lives come into being. For many of us, this journey has had detours, dead ends and bumpy roads. And for some, the road continues. They seek new experiences, new sensations. For others, the sexual experience is rooted in the unusual or extreme.

Issue No. 8 of MASCULAR Magazine will be dedicated to fetish. We invite artists to show us where their sexual feelings take them. Where they go to find that amazing sensation that makes them complete. We're interested in the items, visual clues, situations, locations and sensations that are particular to revealing your sexual persona.

They say that in our sexual lives we explore our most base instincts. If that's the case, show us how these instincts are manifest in your art. Dare to share what fulfills you.

If you are interested in contributing to Issue No. 8, please contact Mascular Magazine at: submissions@mascularmagazine.com

Deadline for submissions is February 24, 2014.



14 December 2013 - 23 February 2014

DECEMBEARDS

GROUP EXHIBITION

MOOI MAN MALE ART GALLERY (2006) IS A GALLERY WHERE THE MALE FORM IN ART IS SUBJECT. WORKING WITH MANY INTERNATIONAL ARTISTS, MAKING OUR OWN ARTBOOKS, 6 EXHIBITIONS AND 3 ART FAIRS A YEAR, WE SHOW TO A BROAD AUDIENCE THAT MALE-ART CAN BE VERY DIVERS AND INTERESTING. BUT WE ALSO MAKE THEMED BASED EXHIBITIONS LIKE 'QUEERUSSIA: THE HIDDEN (P)ART' IN WHICH WE MAKE A STATEMENT REGARDING HUMAN RIGHTS IN RUSSIA FOR THE LGBT PART OF THE POPULATION. TO BE SEEN IN JUNE 2014 IN LIVERPOOL AT HOMOTOPIA ARTS. **FOLLOW US!**



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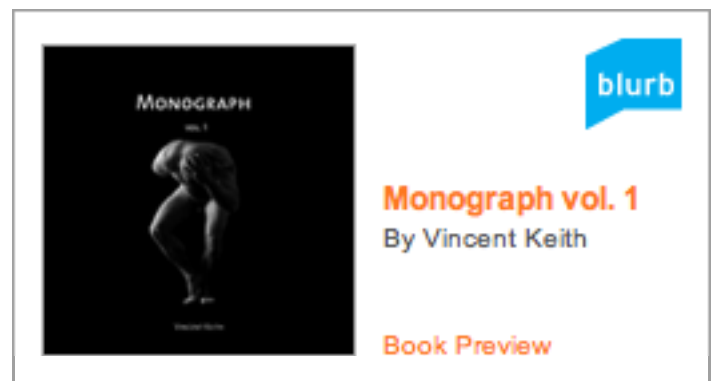
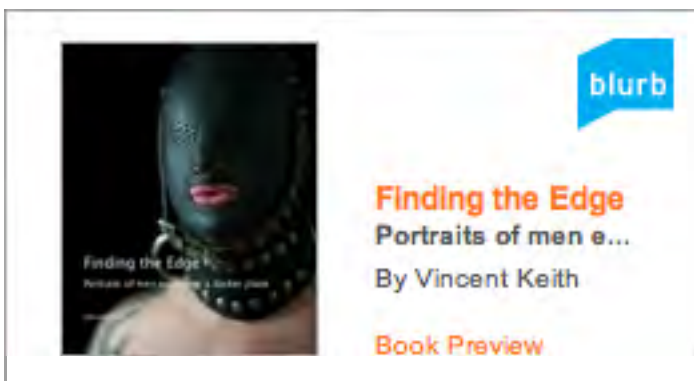
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"JOSEPH_M32" (DETAIL) FROM THE SERIES "OF BEARDS AND MEN" BY JOSEPH D. R. OLEARY



Vincent Keith of Mascular Studio has self-published two books available on Blurb either in hard copy or e-book format.



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