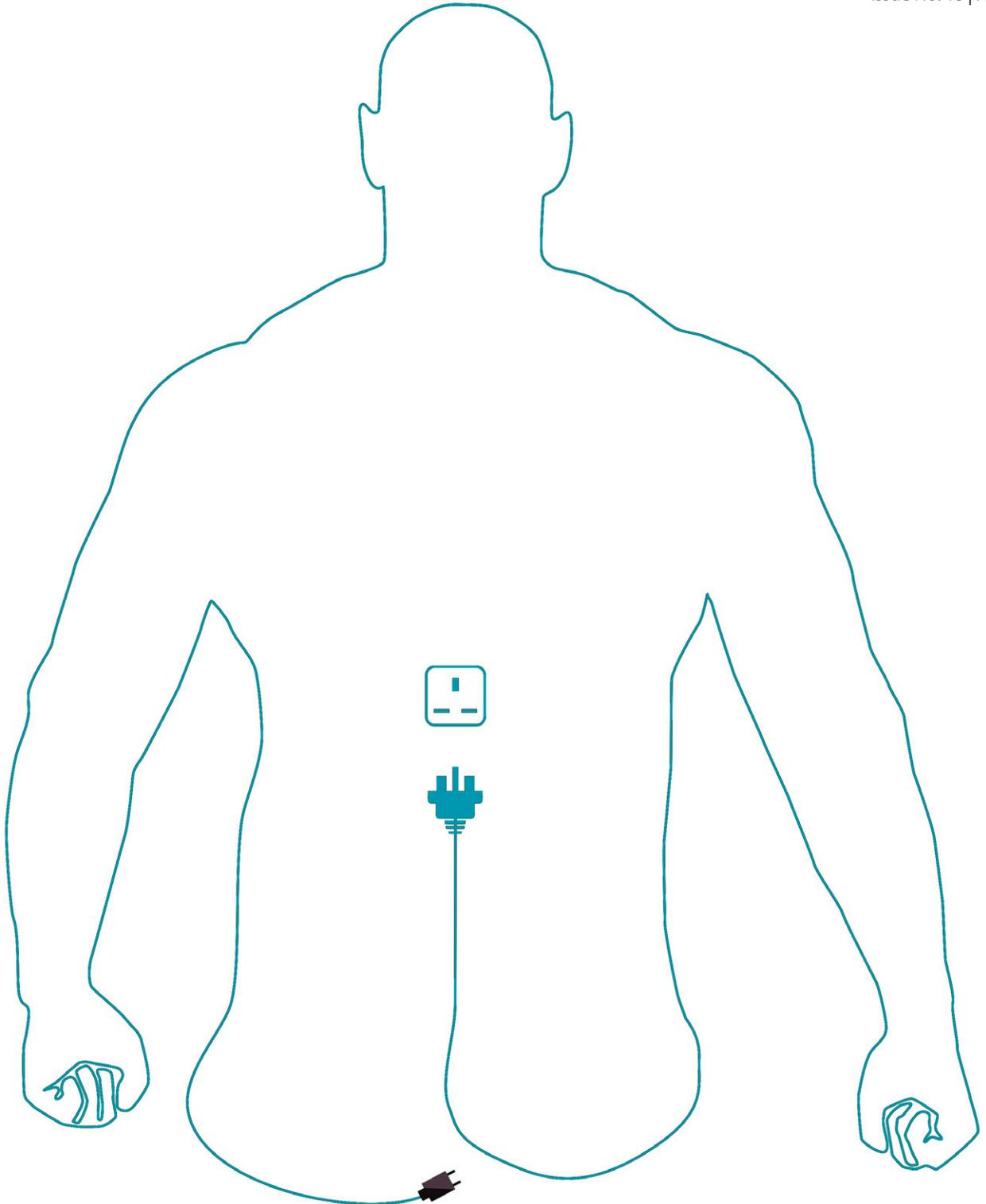


MASCULAR

MAGAZINE

Issue No. 18 | Autumn 2016





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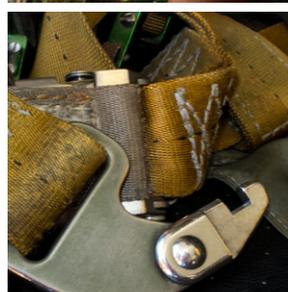
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MASCULAR MAGAZINE

Celebrating masculine art and
the men who create it



Welcome to Issue No. 18 of MASCULAR Magazine - the "TECH" issue. Once again, we are pleased and privileged to be able to present our readers with an amazing and engaging array of works from our generous contributors.

We were very interested to see how artists and creatives around the world would interpret this theme. Technology is timeless, from that first stick in prehistoric times to today's Apple watch, technology has been about that inexorable forward progress and improvement in our lives. Technology is a universal experience that may come at different times in a society's evolution, but rest assured, in some form or another, it will come. TECH is something a bit different. Rather than the experience, it speaks of the tool. In a way, technology is more about craft and TECH about the means of implementing that craft. TECH doesn't necessarily imply forward movement. Unlike technology, where discovery and invention are at the root of the experience, TECH can imply either forward movement or a paring down, a reassessment, even a recovery of something lost.

In still another incarnation, TECH is a sobriquet that is either qualified or the qualifier. Low-tech, for instance, signifies a bare bones simplified solution or tool to deal with a problem. It implies that the tool will get the job done, but perhaps require extra effort and be constrained by few options. Interestingly, in today's world, Low-TECH has an appeal. In a world of ever improving technology, there is an increasing appreciation for undertaking work using traditional methods or basic tools. In everything from bread-making to photography, artists and artisans are happy to announce that they have made their creation using old or traditional means. Film cameras rather than digital equipment, for instance. In his "Luchardores" project, Jim van Bibber uses a wet plate collodion process to photograph Mexican luchadores masks. It's an incredibly time consuming, delicate and precise process with low tolerances and plenty of room for error. Everything is handmade, and the resulting emulsion has an ISO of 0.5! Some might say that he could achieve the same effect using purely modern equipment and digital tools with computer-based post-processing. While that

may be true (and there is a room for differing views), it would change the nature of the work; its purpose; the accomplishment. Jim is no luddite, and he uses the latest digital equipment for his masterful landscapes. But his dedication to the wet plate process keeps alive an old method while bringing it bang up to date with its subject matter. His creations are demanding of him, and above all, he truly understands the value of the journey and not just the result.

Oliver Zeuke considers the question of low tech from a different perspective. In his series "A Day At The Gym" he captures moments of physical exertion and the shrine of the gym (a modern concept based on technology) using his camera phone rather than his high-end digital cameras. The iPhone, notwithstanding Apple's claims, is a seriously limited piece of photo equipment when compared to a state of the art full frame digital SLR. What it has going for it though, is its tiny size, portability and "one button" ease of use. Indeed, the very fact that the images it produces are sub-optimal adds to its charms. Zeuke knows the iPhone's limitations and enjoyed the challenge of being creative and making compelling images within its confines.

In Zeuke's work, the iPhone is never seen. But the camera phone has been a co-subject in the millions and millions of gym selfies, nude selfies and social media targeted portraiture that has taken the internet by storm. The model and artist are one, and they tend to use a mirror while capturing reflections of themselves. It's always interesting to see which of these image creators look into the mirror and which look into the back of the phone. For the former, one assumes a level of confidence and that the experience is self-reflexive. For the latter, it suggests a distrust in, or at least a need to confirm what it is the camera phone is capturing. CHRHOFF's series "Fastness" shows portraits of men taking portraits of themselves. The images are immediately familiar. Their energetic and naïf style gives them a sense of being ubiquitous – of every man. The nude selfie in this format is both an assertion and a concession. These men will be seen, they will leave their mark, but they will do so in a way that anonymizes them. Would you recognize your own nude selfie from 10 years ago?

If there is such a thing as Low-TECH, there must logically be a High-Tech or Hi-Tech. Hi-TECH is a term with such delicious promise and excitement. Things can only get better! Lighter, faster, more powerful or, in a word, more! More of what you want, more of what's good, more happiness. Hi-TECH is almost universally understood as being positive – that is, until you grow too old to be tech savvy, at which point, Hi-TECH morphs into gadgetry, a term with dubious connotations to say the least. So why is it that something new is received with such glowing pleasure. Bearing in mind that all new tech is pretty much dead on arrival. No sooner have you taken deliver of your new shiny and lighter wonder thingy, people are talking about the anticipated launch date for its upgrade? Nothing is more sad than looking at what was once Hi-TECH and seeing it for what it is today: obsolete. At best, it's an echo of the past, a vessel to contain long lost memories. But Hi-TECH has not time for nostalgia (unless it's a design element). In Peter Andres' series "High-Tech – Low-Tech" we are presented with a selection of male nudes in now derelict and obsolete factories. In their day, these premises were odes to modernity and technology. The machines that pumped out raw materials of a beautiful

future. Today, they are reminders of how quickly we are prepared to discard even monumentally large TECH in favour of what is new and efficient. The figures remind us that the one constant, shorn of all signifiers and adornment is mankind. The figures are entombed in their own creations. In Vincent Keith's "Urgent Purpose" series, Hi-TECH is presented in the form of the highly complex network of switches, knobs and levers that help keep a man airborne. In some instances, these "control surfaces" helped make war on other men. In and of themselves, the actual arrangements and dials and meters are very beautiful. There is an elegant simplicity hidden in all the complexity. These elements are, in and of themselves, inert. But they convey a huge amount of detail and imply the battle for survival faced by every pilot. As children, we wonder what would happen if we tampered with even one of the switches. Armageddon, surely. As adults, we come to understand that this is unlikely because so many of them are redundant back-up in case the primary switch fail. I'm not sure which is worse!

Rather than talk about or dream about Hi-TECH, in "Infinite Surface", Jonathan Armour and Richard Sawdon Smith use Hi-TECH to give us insights that would otherwise be impossible. They shine a light on a space we have never seen before. Whereas, in "Solarised", Chris Northey uses TECH to obscure and reduce the male form to its key contours and elements. These two diametrically opposed objectives show how malleable TECH can be in the hands of creative people. In his series "In Thrall", Emil Tanev takes this concept one step further and introduces the notion that there is a conflict between where TECH can take us and where we, as humans, need to be.

So we've considered where TECH comes from, how it's used and the role it plays in our lives. That leaves one great question: "where is TECH taking us?" How is it shaping and changing us. The very notion of TECH implies limitless possibilities. So, it comes as little surprise that our contributors, like many thinkers and artists before them, have chosen to reconsider the line between TECH and humanity, and whether that line can be blurred. If TECH is an extension of who we are, what we can dream of and where we have been, then what if we cut out the middle bit and merge TECH into our humanity? David Gray and Anthony Drotch, Vincent Keith and

Allen McKee all present possible outcomes. In Gray and Drotch's "The Pure", we find primeval man. Man reduced to symbols and fire and emotion. TECH heightens our humanity – at least its more base constructs. While Keith's TECH-MAN is a more gentle and perhaps aspirational view of a robotic future. Who wouldn't want a robot like that. Very nearly human and ready to plug in. But this TECH-MAN may be blurring the lines a little too much. With a few upgrades and design improvements, he could be wi-fi enabled with (a) blue-tooth and AI. With all that and his physique, wouldn't he be better than humans v1.0? If indeed he is human v1.2 or 2 or more likely, Human Lyon or Sierra – would we be comfortable having his kind roving freely in our midsts? Perhaps not. Allen McKee's "Morphed Personalities" may be an intermediary step. He shows us idealized and beautiful male creatures that illicit a double take. They are so lifelike and natural that we can engage with them as we would a photograph. They embody dreams and desires, but they are just distant enough to keep us comfortable. But if we are honest with ourselves, who wouldn't want to climb right into one of those images and engage with that two-dimensional world? You are forgiven.

I hope you enjoy this issue of the magazine as it has been such a pleasure to put together. And be sure to consider the theme for Issue No. 19 of MASCULAR Magazine - HOME. You can learn more on the website or on Page 199.

Vincent Keith

London, February 2017

The Mascular Mix: TECH - vol. XVI

Brian Maier



MASCULAR volume 16

If you would like to hear Brian Maier's 'White' Mix, you can download it from <https://soundcloud.com/brianmaier/mascular-vol-16> or on [iTunes](#).

The icons below will take you there directly.



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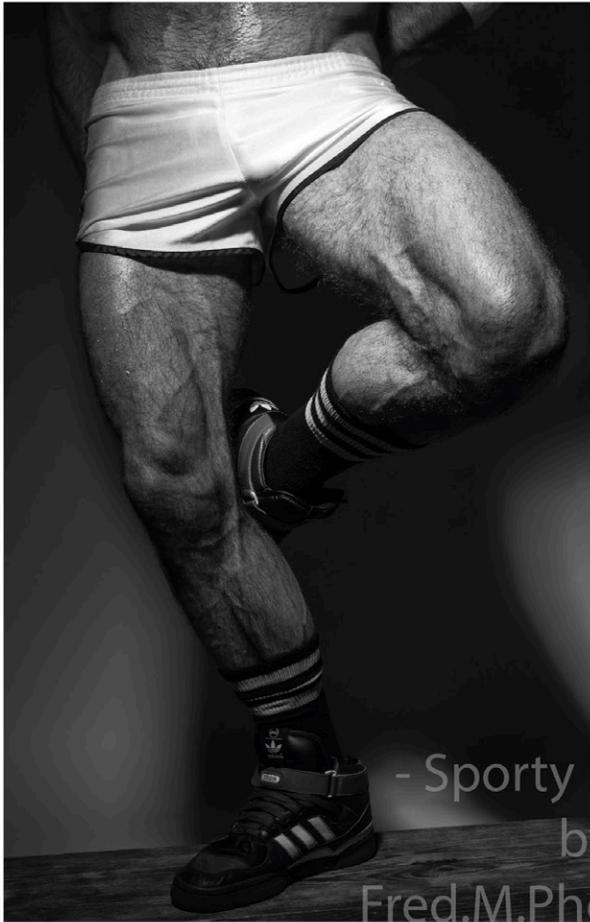


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From the 'Neon Series' Shot at XXL London, 2016

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CASSIO PERIONI TRAVERSANI, PEARSE EGAN,
LOUIS KWONG, DAVID GOLDENBERG AND SAM HENDI

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ASHe Levesque presents:



TRANSITIONAL SPACES

“STAYING POSITIVE IN THE NEGATIVE”

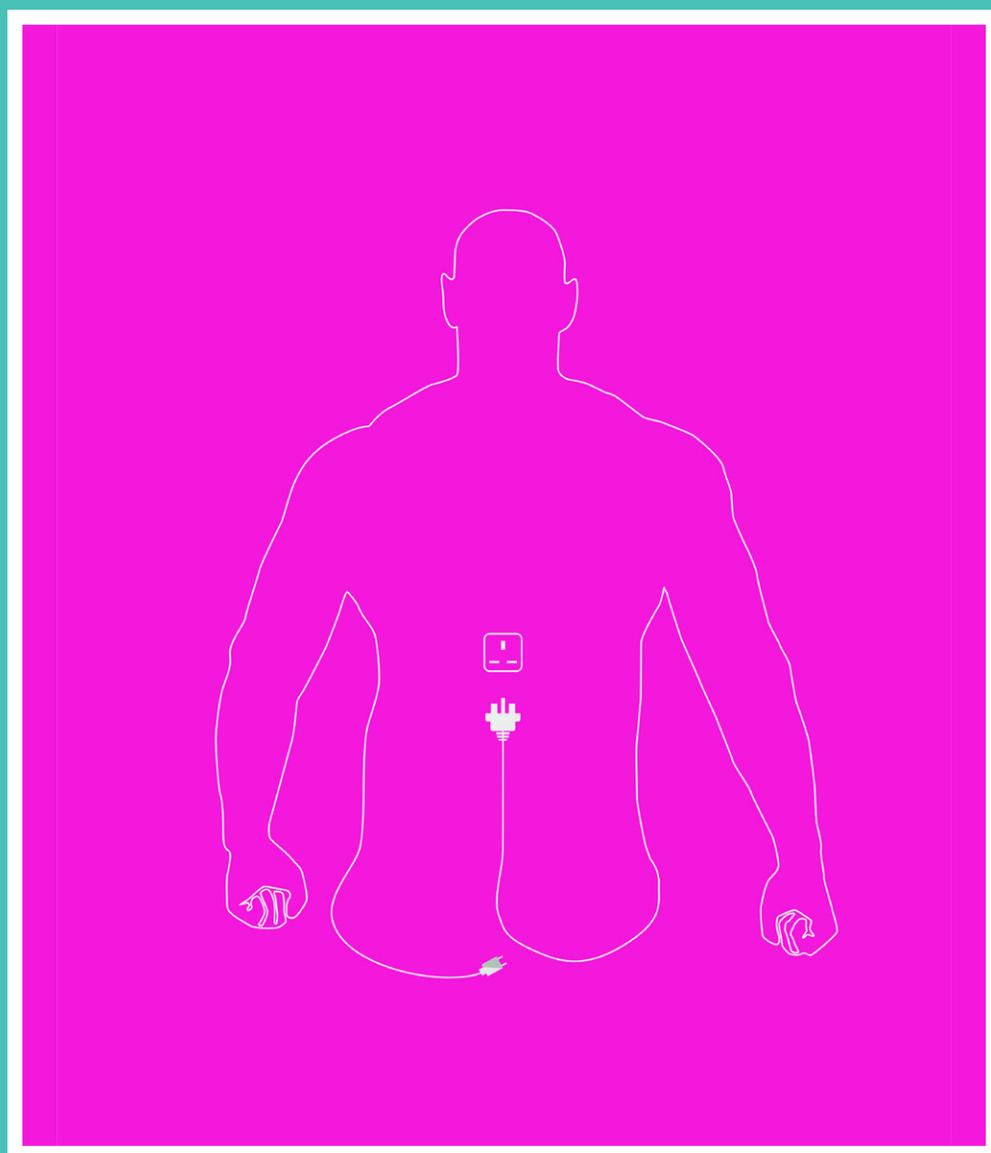
Who ever said: “Life is a journey”, was underestimating the power of transitional spaces. As I take reflection upon this series of artistic images, my inner spirit resonates with excessive gratitude to have been able to reap the opportunities, and truly see the light of day, and the darkness of the night. This transference of chromatic energy plays tricks, yet calms the soul.

“Staying positive in the negative”, is my intonation of living life, a mantra used to orchestrate the creation of these antagonistic gestures that take all the anger and hatred in the world and uses it to fuel the fire of love, ultimately creating a world of eternal joy... namaste ASHe

MASCULAR

APPAREL

The Masculine T-Shirt



Alan Thompson is a London based Graphic Designer www.bgadesign.com
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Masculine TECH

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SOLARISED

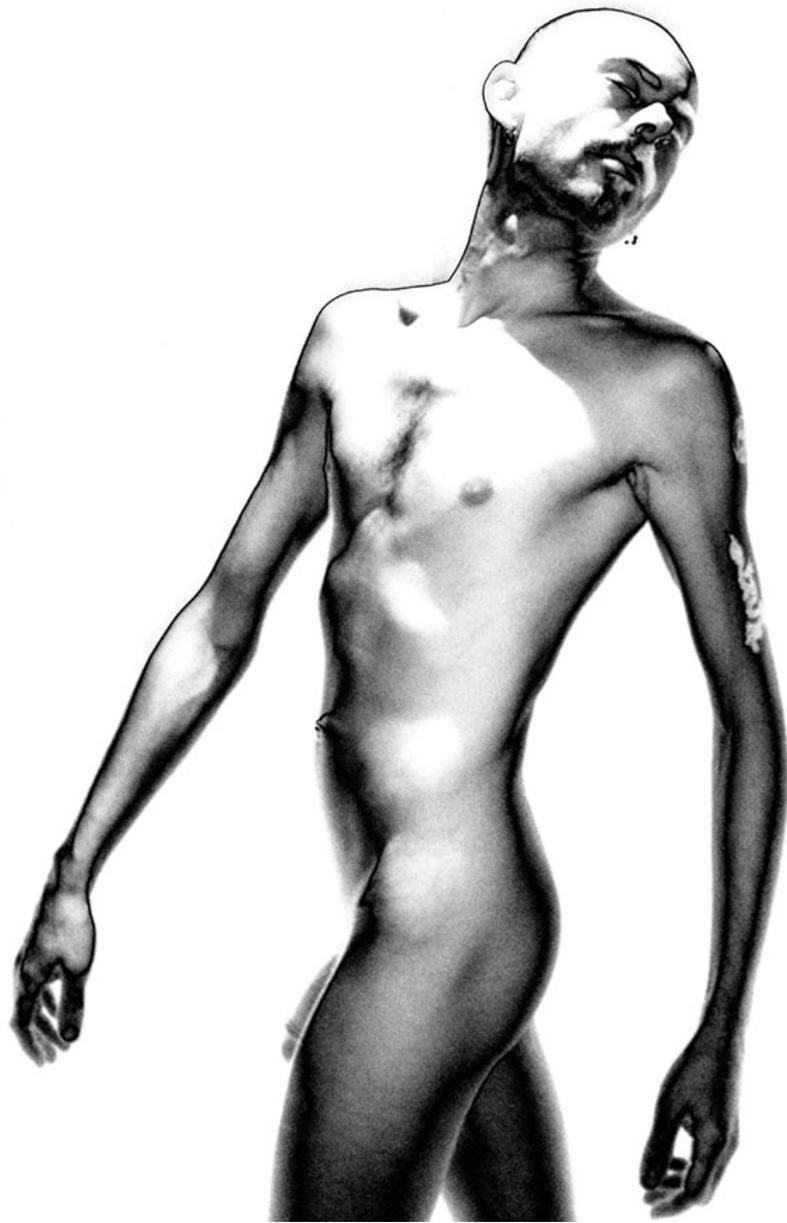
CHRIS NORTHEY

Sometimes; sometimes it's enough to just allow your eyes to drown in the sensuality of the male body. Disproving those naysayers who claim that beauty can only be found in the female form.

The Solarisation technique was re-discovered & refined by Man Ray who utilised it to great effect in some of his Dada & Surrealist imagery from the 20's & 30's. It can be particularly effective when creating male nudes as the contrasts highlight the musculature which speaks deeply to us of strength & masculinity, while body hair is accentuated reminding us of his raw animal sexuality. Using modern software technology we can recreate this traditional technique to give rise to a futurist aesthetic.





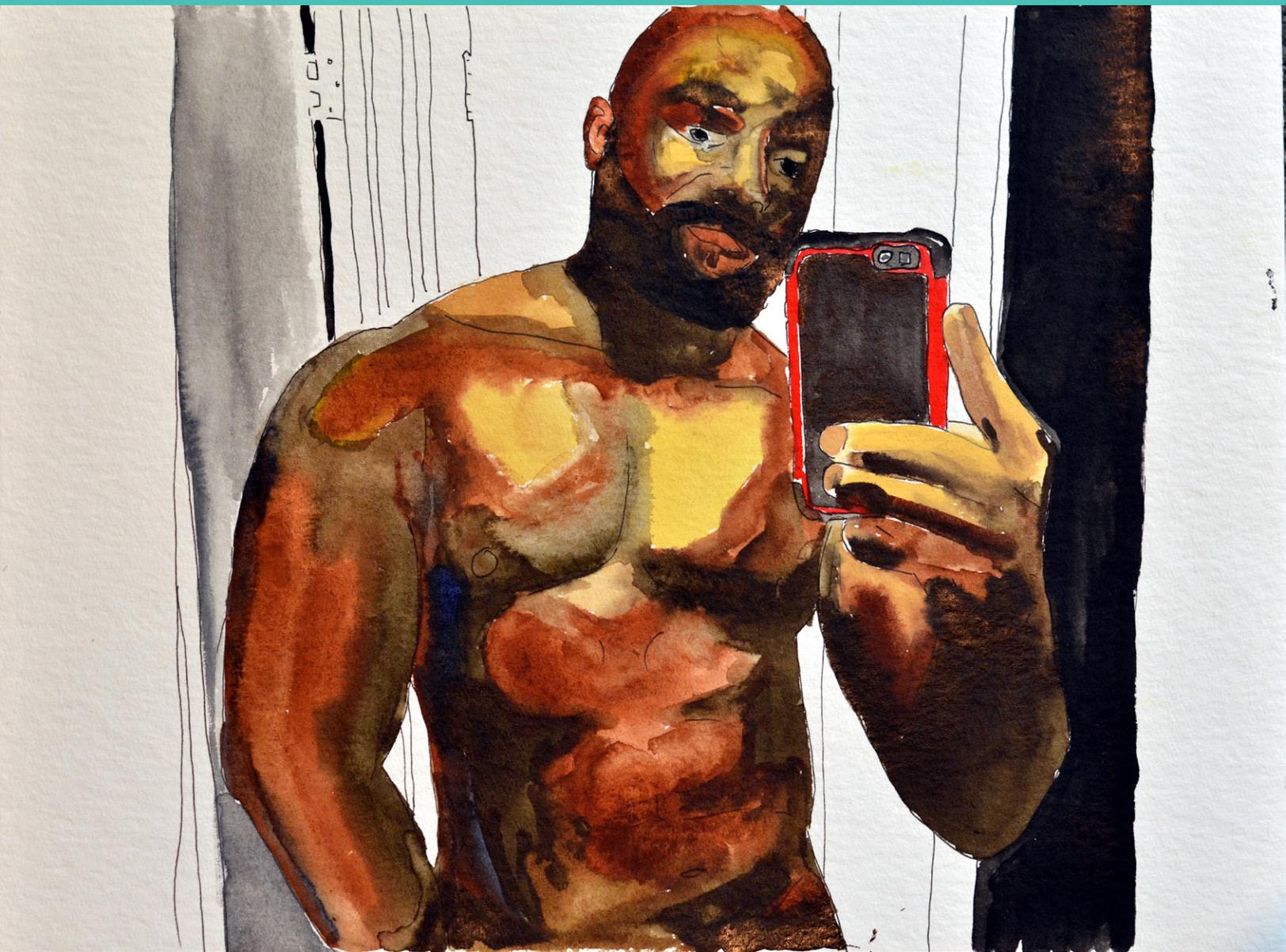












FASTNESS

CHRHOF

All pictures show (gay) men taking pictures of themselves using a smartphone. Since the smartphones exist the way of looking to each other has changed dramatically. Especially gay men use those kind of pictures to promote themselves in social media or gay chat rooms.

The basic of the paintings are pictures from the web. Let's say the „unknow gay“. I am sure that everybody, who looks at the paintings, has the feeling as if he has already seen that particular picture somewhere sometime on tumblr, flickr, instagram or else. These pictures are iconic for the use of the phones. I also include in this collection two paintings showing the consumers of those photos. Images everybody has seen in real somewhere and daily.

TECH changed the way we look at each other and how we give up privacy. Did you realize how many of these pictures are taken in bathrooms?

The style of those paintings is by intention unsharp and incorrect. They are painted fast. The use of complementary contrast in most of the paintings is a little quotation of impressionist style. Also an art period where painters are in fight and play with photography.

Actually with the huge amount of those pictures in the social media, this kind of photos are just used for a fast view and forgotten within seconds .. i tried to bring this fastness into the paintings.





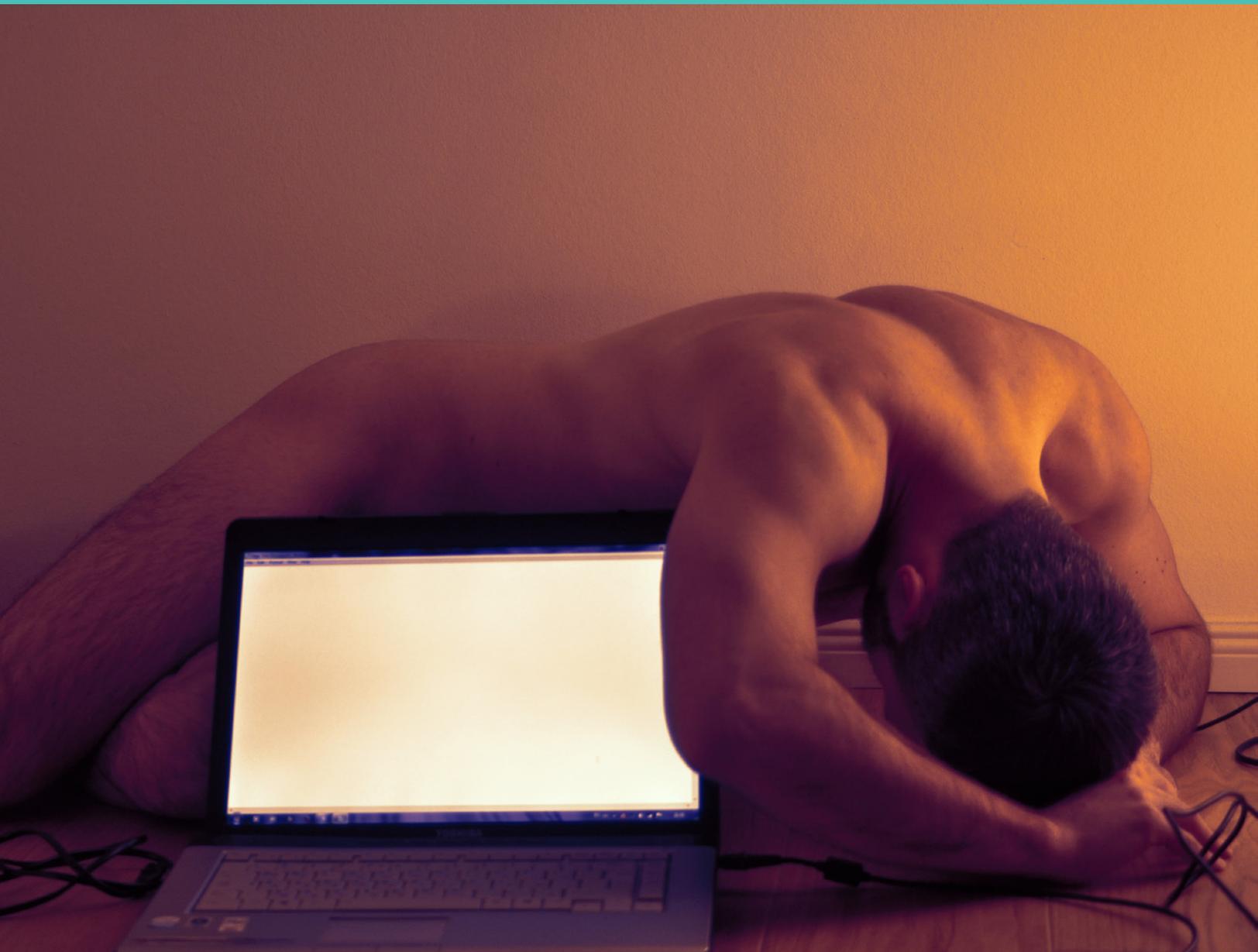












IN THRALL

EMIL TANEV

Have we become slaves to technology? Or the right question is - "when did we become..." Because, yes we did - more or less - and there's nothing wrong with that! As long as we don't cross the border. Where is this border? Don't ask me, ask yourself: what is the first thing you do in the morning? What are you doing when you can't sleep at night? Do you sleep enough? Do you spend more time with your smartphone rather than with your family, friends, beloved ones?... Life on social media vs. life in reality. Spending time with friends or being alone with your computer?

Have you been honest with your answers so far?

But, after all, what would life be without technology...











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HIGH-TECH - LOW-TECH

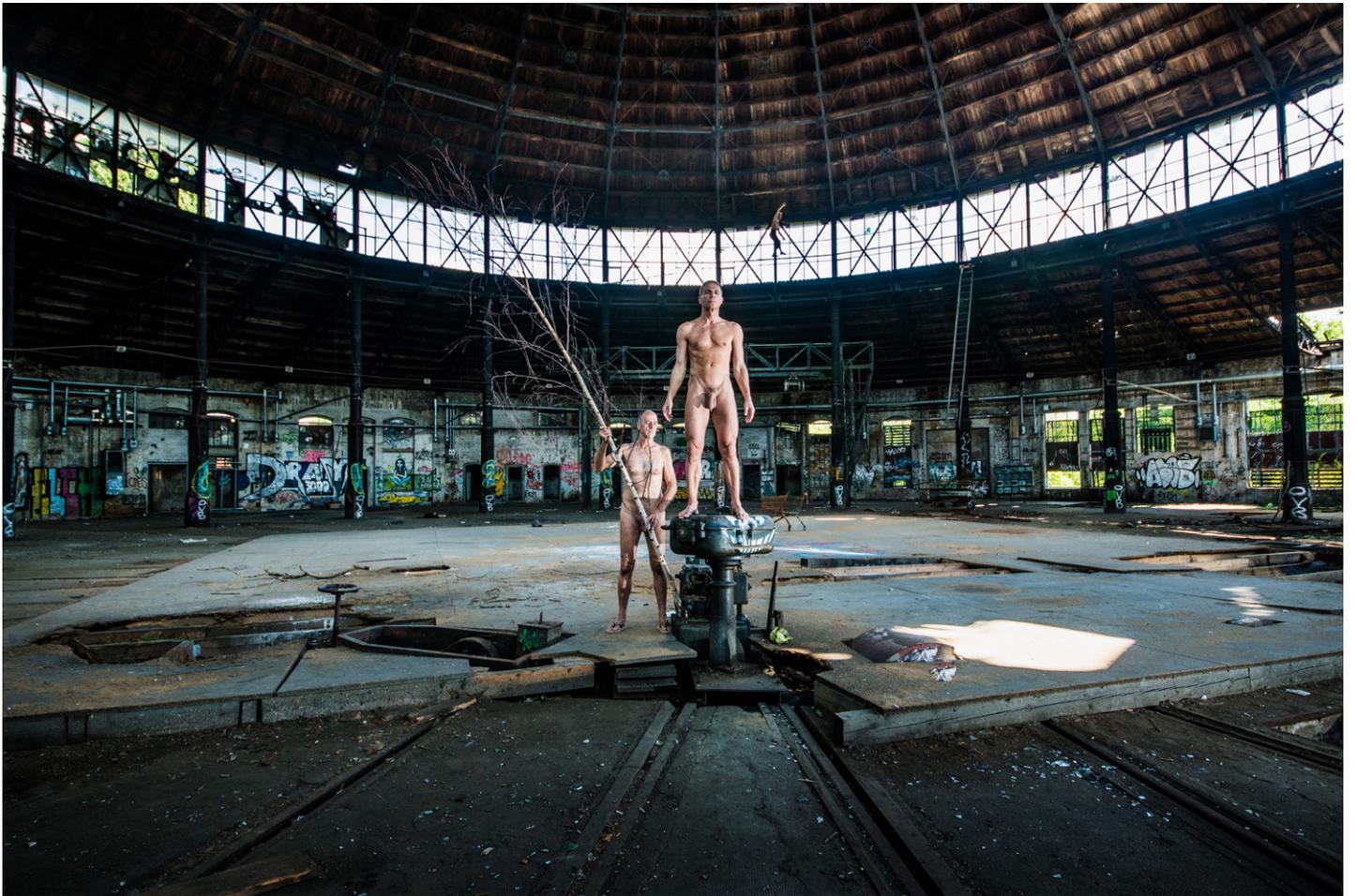
PETER ANDRES

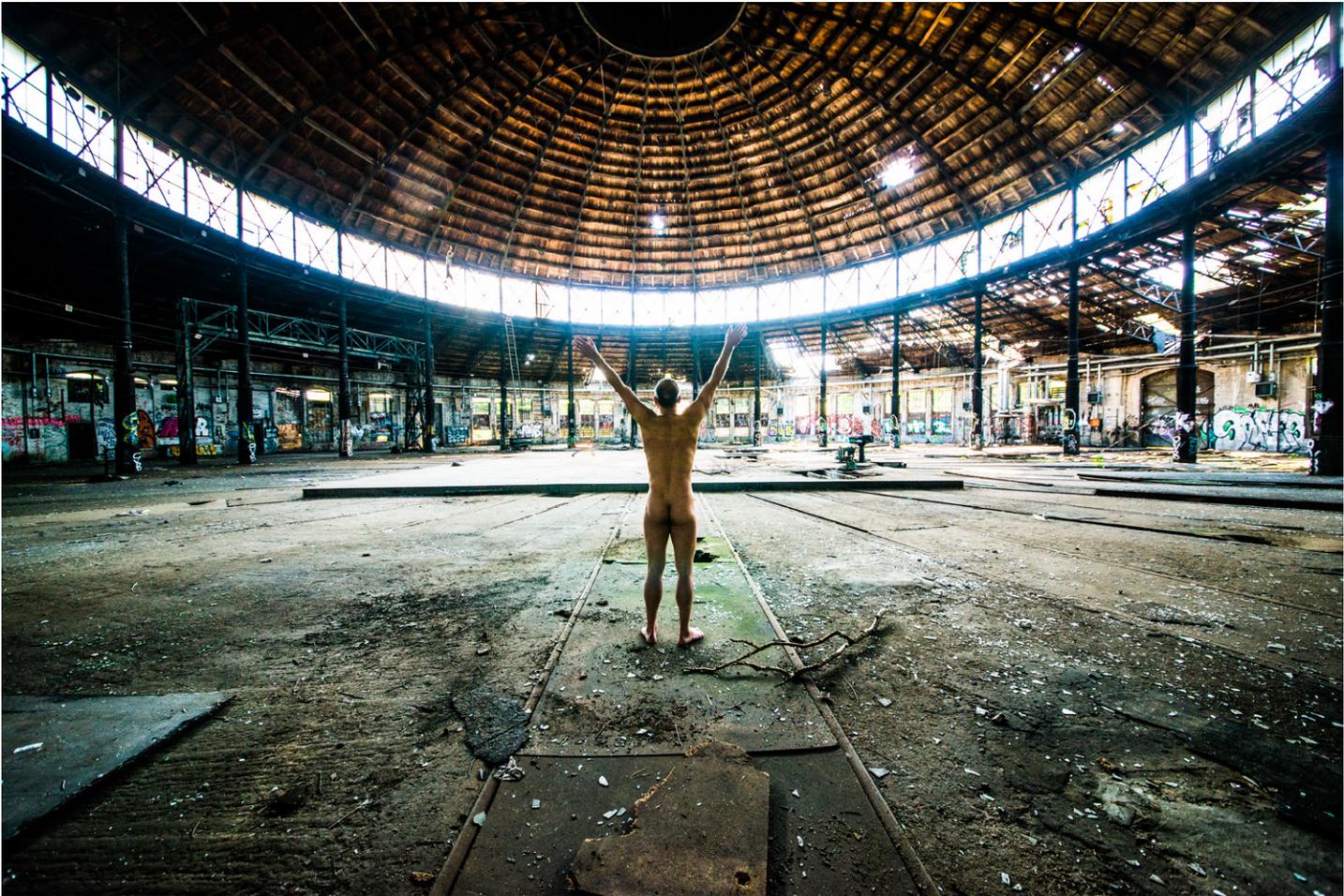
When the night rises, its darkness illuminates me. At that moment of the day, my lifelong anxiety culminates. To alleviate my injured soul, I compensate. I dive into compulsion, the only way to avoid the intolerable anxiety that plagues me. The night is a hunting ground. I am both hunter and prey. Hunt is endless, pleasure ephemeral and hunger never satisfied. Sunrise blows the final whistle and brings a short-lasting serenity. Soon, withdrawal will emerge. I am sexually compulsive.





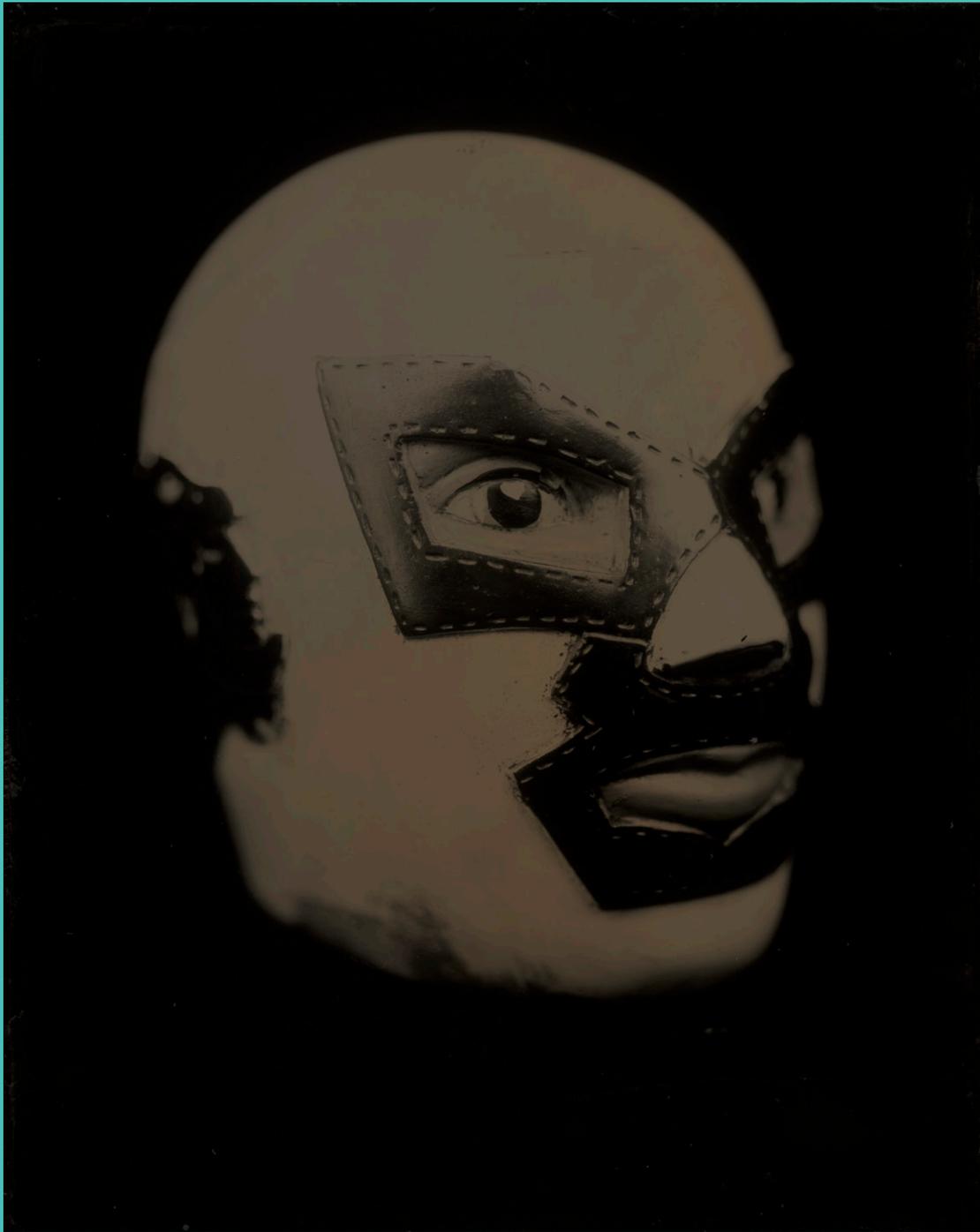












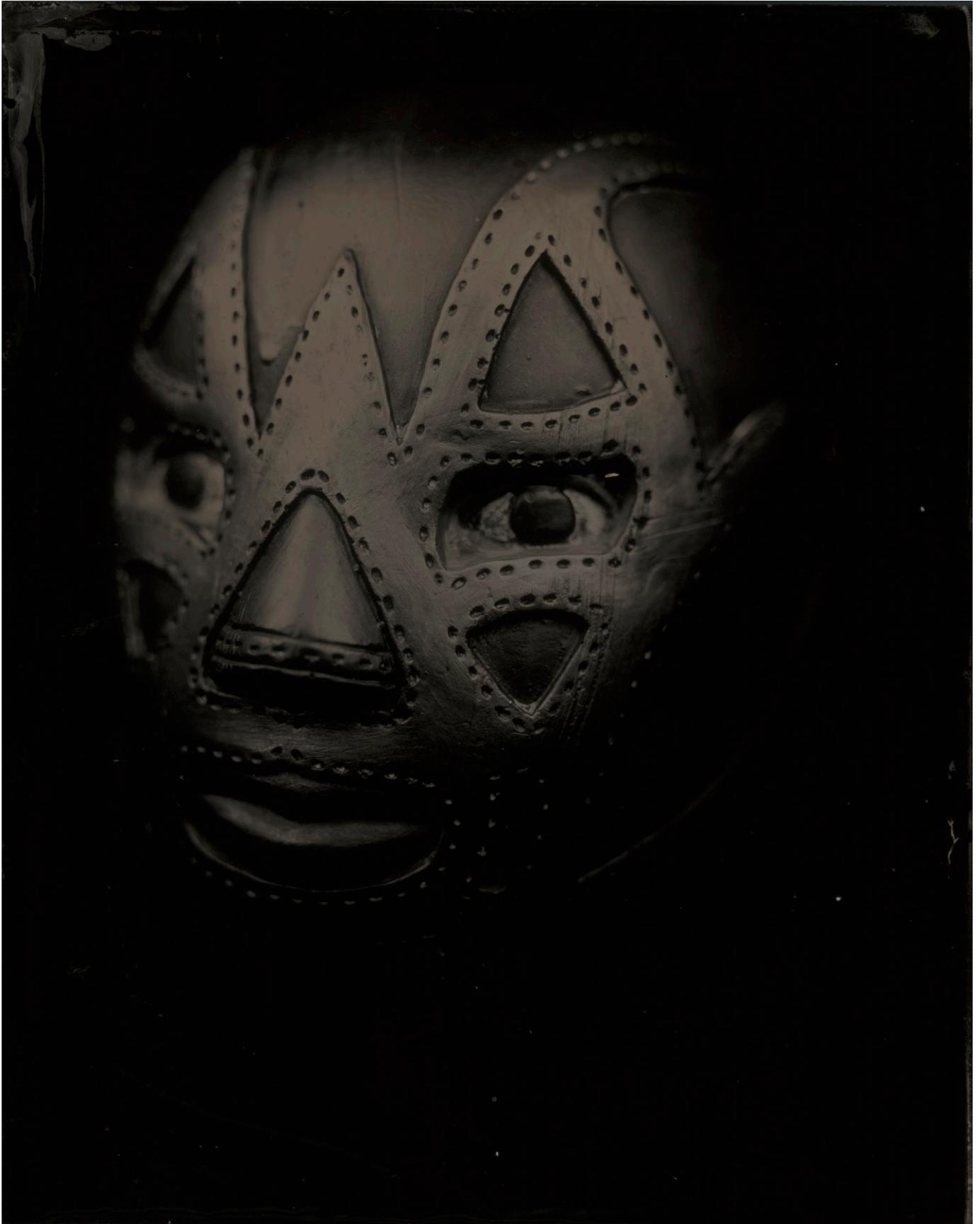
LUCHADORES

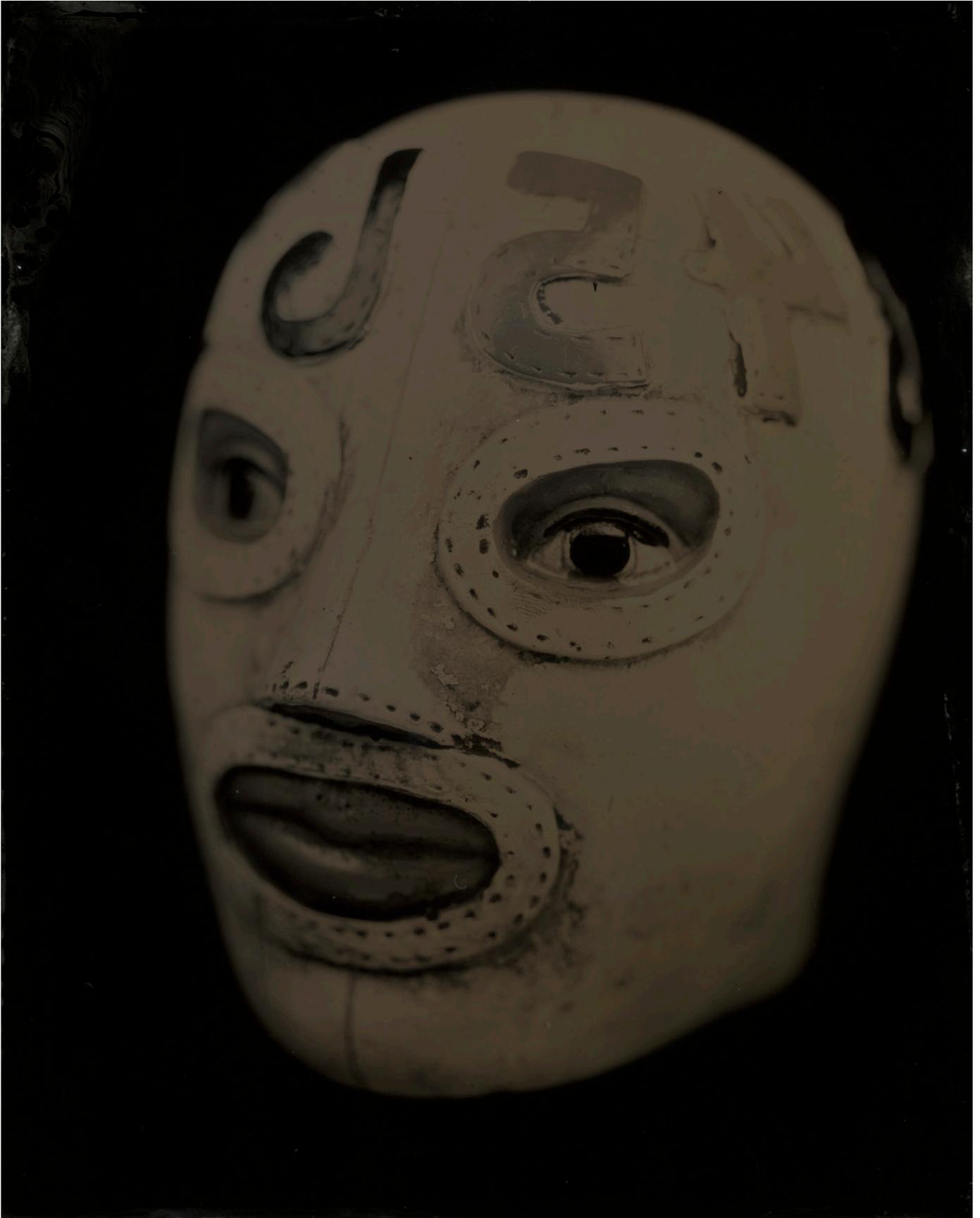
JIM VAN BIBBER

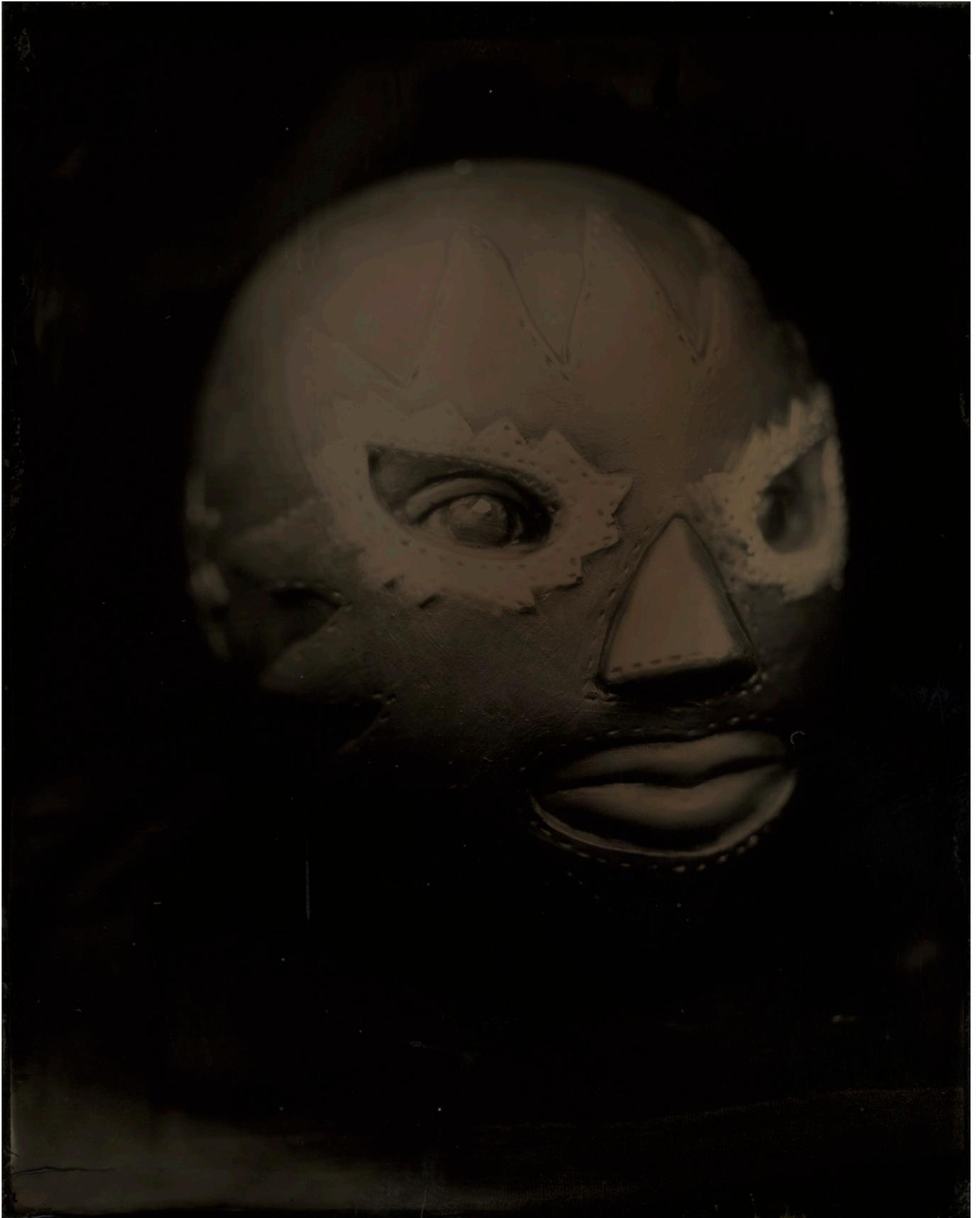
Invented in 1851, wet plate collodion is one of the oldest forms of photography. The process is “wet”, in which typically an aluminum or glass plate is sensitized, exposed, and then developed in a dark room within 15 minutes, before the plate dries out. It requires me to be part chemist, photographer, and developer. Lucha libre is a Mexican professional wrestling sport dating back to the 1940’s. It is known for its colorful masks and highflying

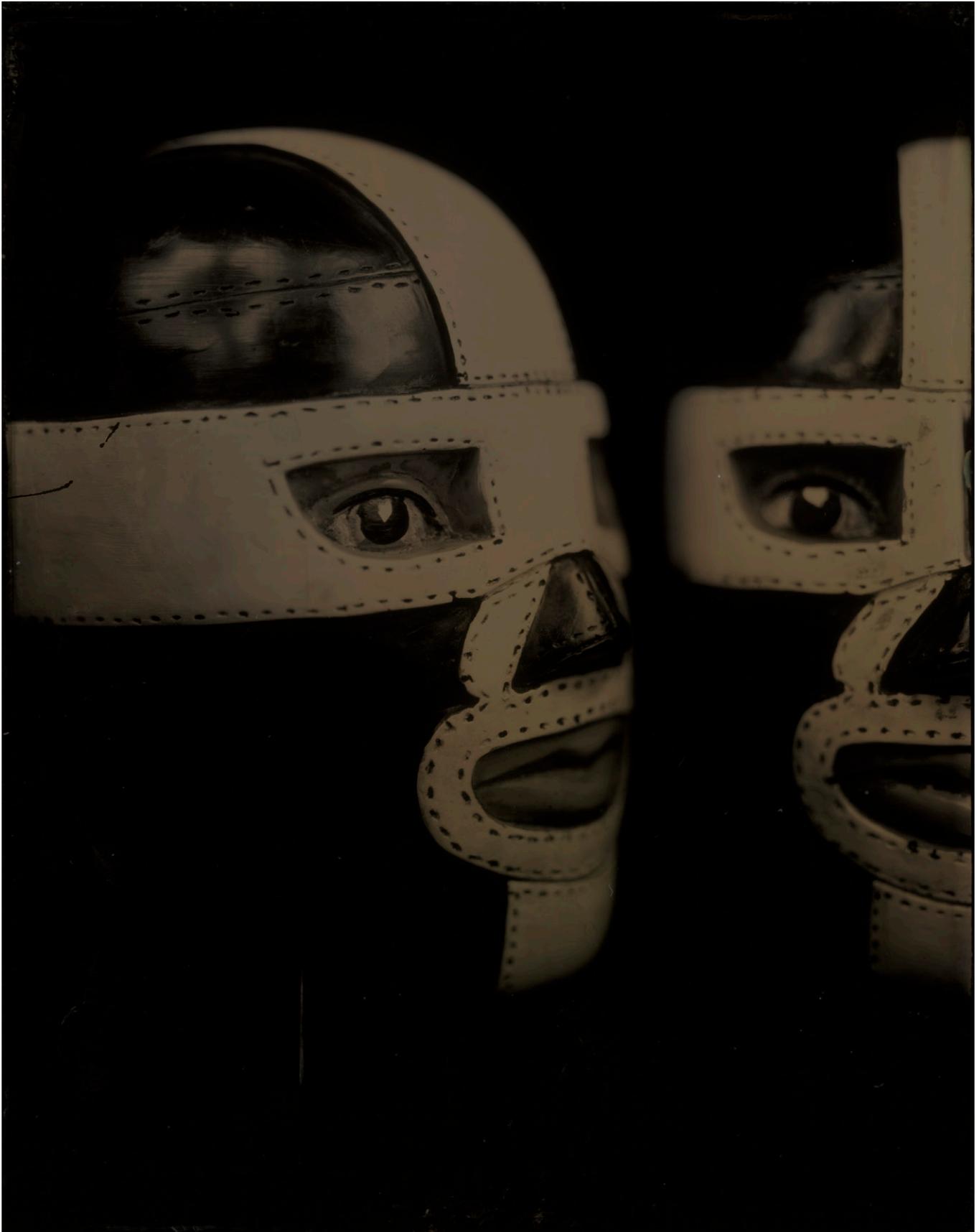
moves from its luchadores. I’ve been a superhero comic book fan since I was 10, and to me, luchadores represent real life superheroes. The sport can be a very dangerous occupation, with often very little recognition or monetary reward, and can be a lonely and sad existence. In these images, I try to evoke and explore the high level of perceived masculinity, nostalgia, and that sadness.



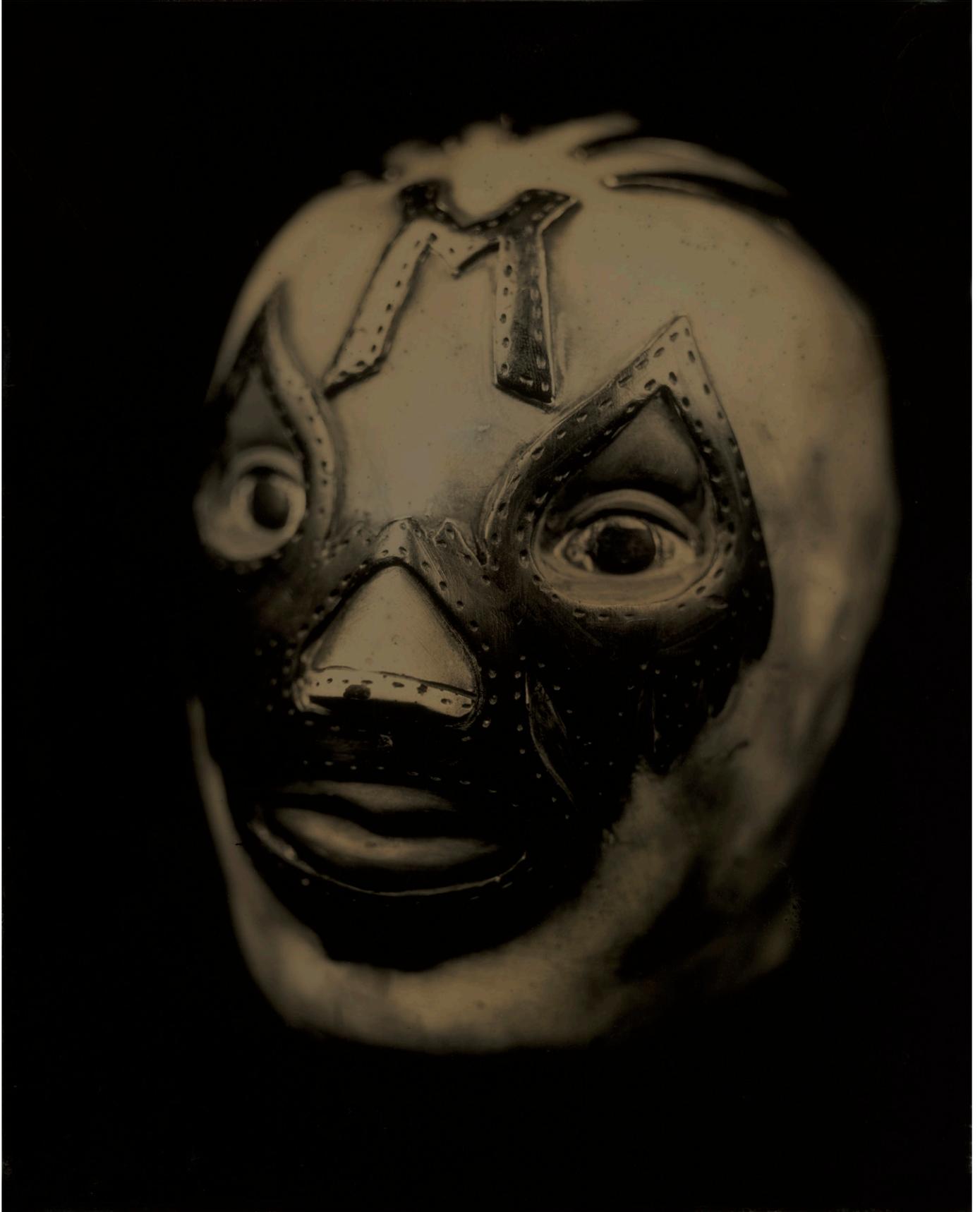








GEMELOS DIABLO







TRANSITIONAL SPACES

“STAYING POSITIVE IN THE NEGATIVE”

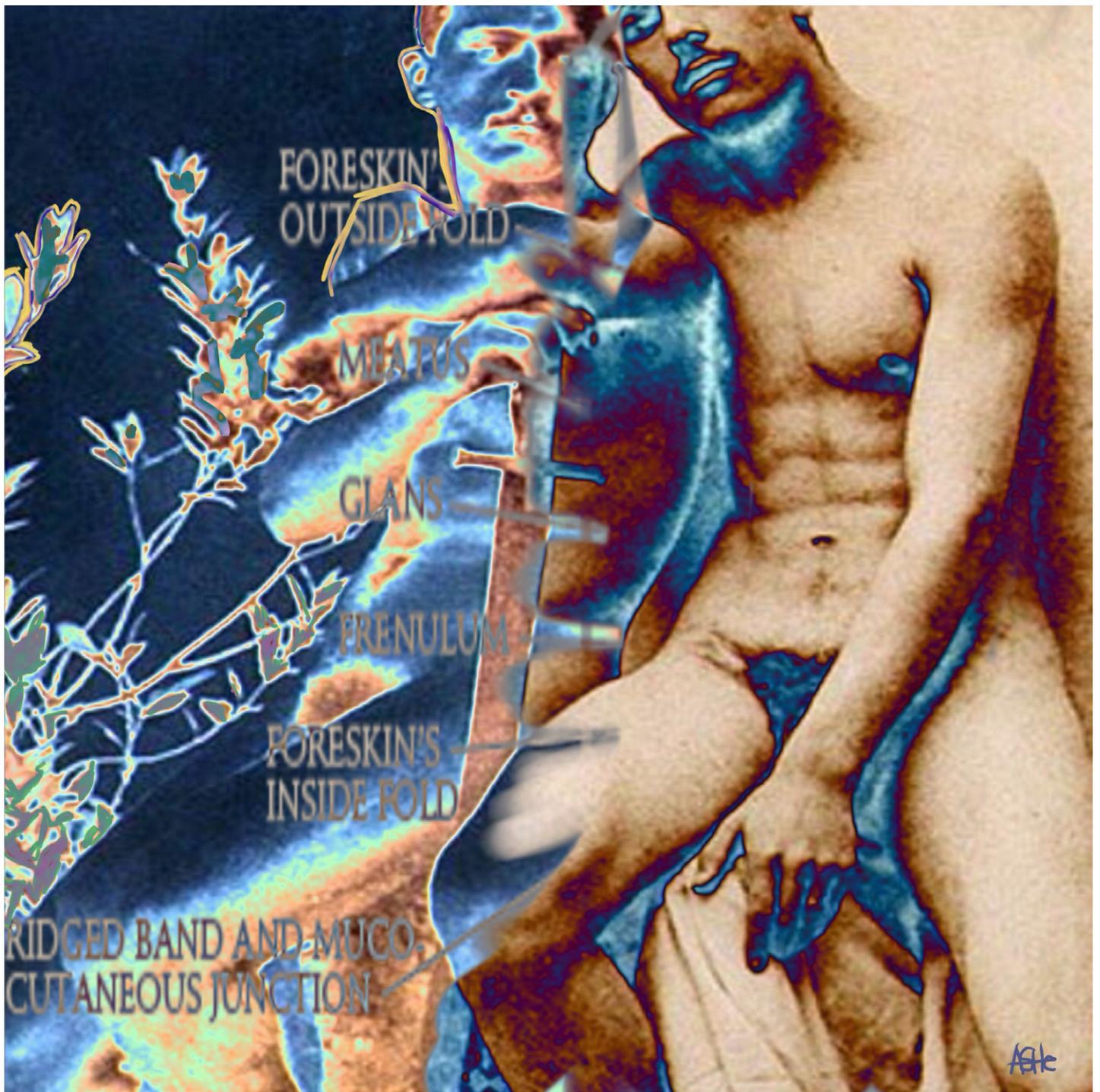
ASHE LEVESQUE

Who ever said: “Life is a journey”, was underestimating the power of transitional spaces. As I take reflection upon this series of artistic images, my inner spirit resonates with excessive gratitude to have been able to reap the opportunities, and truly see the light of day, and the darkness of the night. This transference of chromatic energy plays tricks, yet calms the soul.

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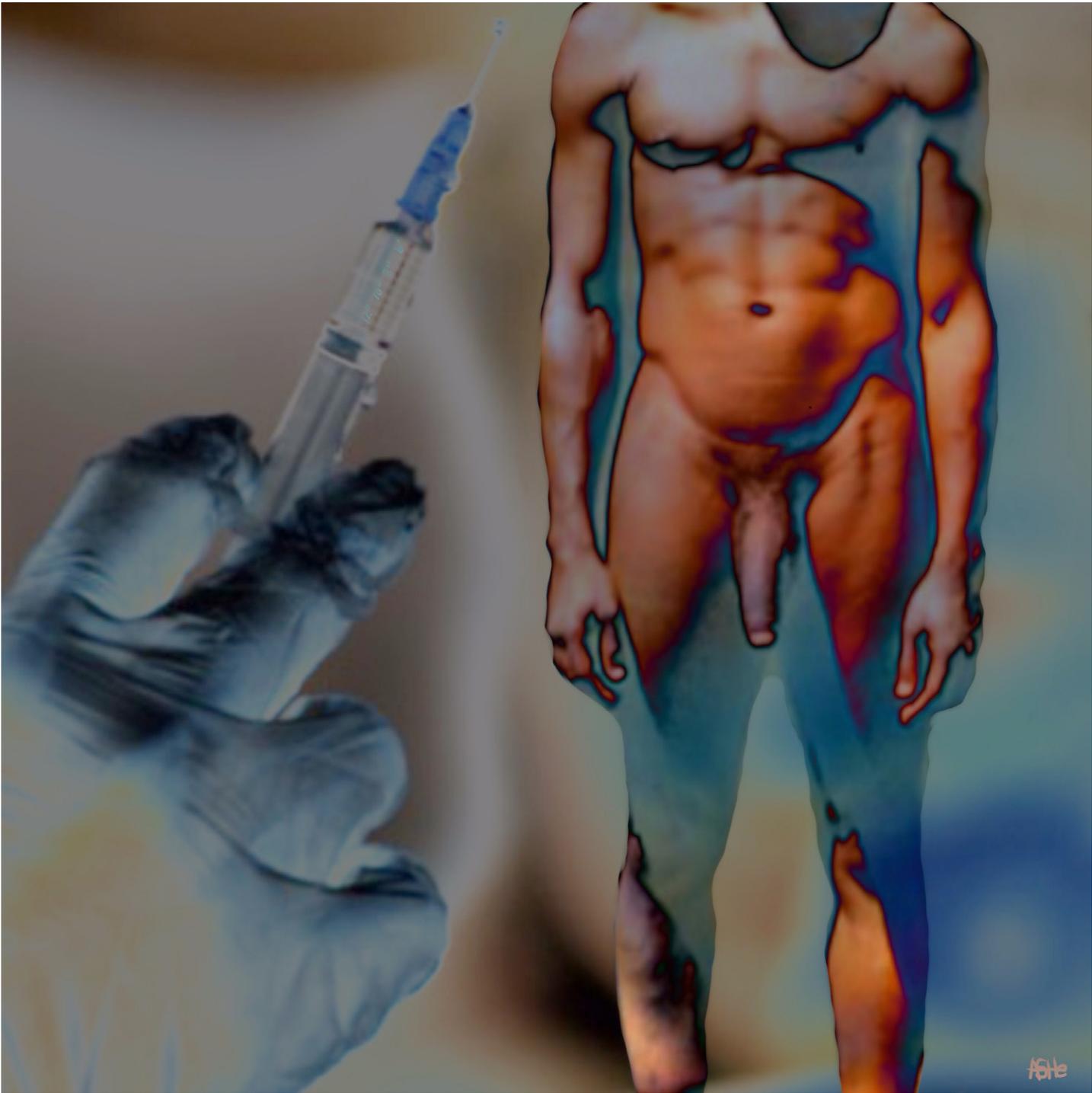


HEAD STRONG AT SEBASTIOAN BEACH









Work

Blake Little



WORK

BLAKE LITTLE

Publication: March 1 2017 Specs: 10.25" x 12.5" • 124 pages • 96 Photographs • Edition of 1,000 • \$55



After the worldwide success of Blake Little's PRESERVATION comes WORK, the third volume of male portraiture after the bestselling COMPANY OF MEN and MANIFEST. With an insightful foreword by rock legend Bob Mould, who shares a similar obsession with making art, WORK is different from his Little's previous books. This body of work documents his compulsion to photograph as a practice, an exercise for an artist that's as necessary as breathing. His work is what he does and who he is.

The subject matter is familiar to fans of Little's previous works but his new models broaden the gay masculine archetype he established in his previous books. There is new individuality and even humor, and even wider range of ages and types.



The photographs themselves are darker, moodier, richer portraits with more depth. For these pictures, he has experimented with lighting and composition, going for less rigidity and perfection and instead capturing more spontaneous moments. Photographs were taken in and around Little's Los Angeles studio and on location in all the places he traveled to recently including England, Spain, Canada and the US. WORK features 96 color photographs of remarkable men in a large hardcover format, designed by award-winning graphic designer Sean Adams.



TECH

CHARLES THOMAS ROGERS

I do not embrace new technology lightly, as I get older, but even as I stand still I try to remain aware that the world is changing around me. For my primary photography, I use slightly updated versions of the same tech I was using ten years ago. Where I am willing to experiment with the new, to push myself a bit into the unknown, is in self-portraiture. It isn't groundbreaking to take photos of myself with my phone — these days it seems we all do — and use apps on my phone to tweak those photos, but this self-portrait venture remains wholly separate from any of the other work I currently do. Perhaps this is the direction I'm moving, or an entertaining callback to my past, or it doesn't matter, perhaps it just is, and here it is, me.





CHAMBERS STREET STATION



18TH STREET STATION







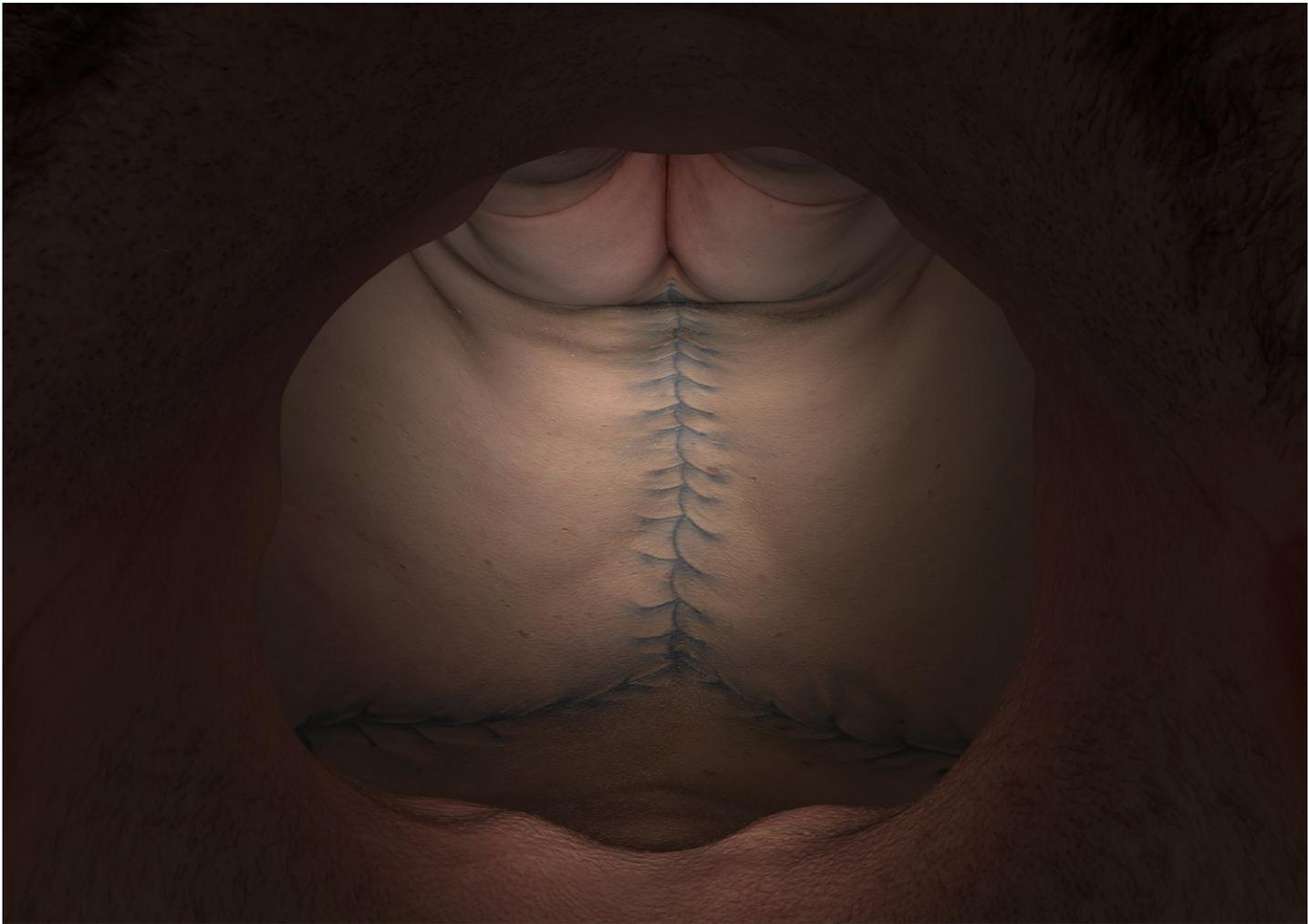
INFINITE SURFACE

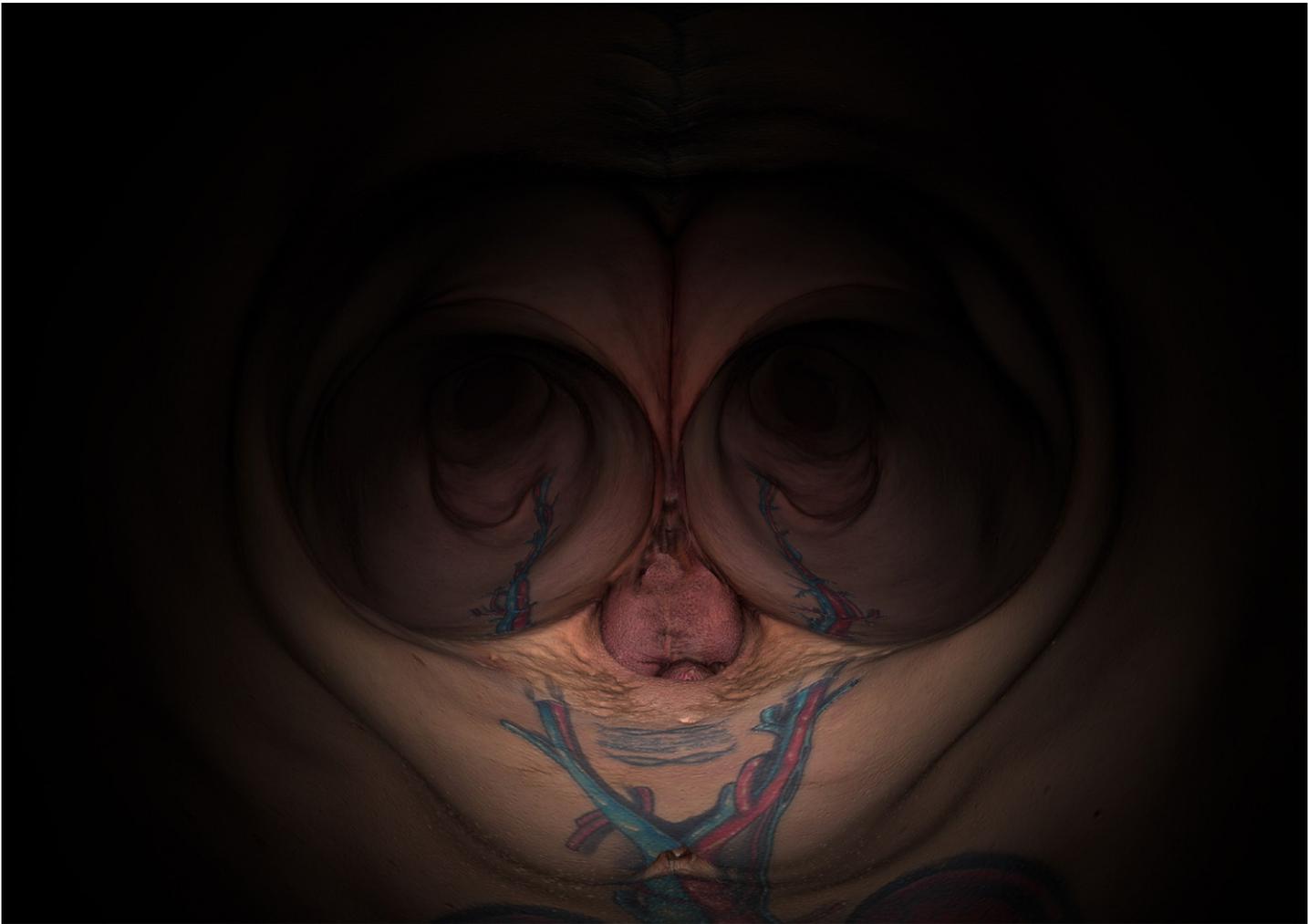
JONATHAN ARMOUR & RICHARD SAWDON SMITH

With the advent of effective medication many HIV+ people now have undetectable viral-loads, which promise non-transmission, however there still exists one indelible mark – stigma. In this collaboration between artists Jonathan Armour and Richard Sawdon Smith exploring biomedicine and virology a ‘micro-drone’ is sent deep inside Richard’s body, seeking out the virus in vain.

The trailer version of the film Infinite Surface is here: vimeo.com/189308134









In an ongoing collaborative project between the artists Jonathan Armour and Richard Sawdon Smith their first public output is the work *Infinite Surface*. This centres on The Anatomical Man photography project in which Sawdon Smith had part of the circulatory system, veins and arteries, tattooed onto his body. Since being diagnosed HIV+ in 1994, he has visually documented repetitive trips to the clinic for blood tests that screen for levels of ill-health. Playing with layers of the real, memories, fiction and the imagined, tattooing, a process using needles to puncture the skin like the blood tests, highlights the medical procedures of illness, making visible the behind-the-scenes routines, referencing not only pain and the rupturing of the body's surface but the repetition and banalities of life under the clinical gaze.

Referencing Mary Richards' (2000) writing about Ron Athey's performance work, which includes body modification and bloodletting in relation to his tattooed HIV+ body, she implies that for a new subjectivity to become possible, the old must be fragmented, abandoned. In order to survive as a subject in a fractured body, one must destroy the boundaries of one's own subjectivity not just through pain but by externalizing the internal as well.

Recurring themes in Armour's work echo Anzieu's ideas of the "skin-ego" as an interface between inside and outside, between the person and the world, with the skin-ego's associated functions of containing and protecting the psychic apparatus much as the skin contains the body. Via the projects with Sawdon Smith, Armour is challenging his own response to anxieties of rupturing the container and penetrating the protective shell, as well as exploring the individuation resulting from the needle work on the skin.

The tattooing indicates a medical history drawn onto the surface of the skin of Sawdon Smith. A marker of what could be an invisible history, of living with HIV, made visible and available for others to read and reflect as they witness his body.

Armour and Sawdon Smith have created a digital 3D version of the tattooed self, a virtual body that an audience will eventually be able to interact with while viewing the tattooed veins and arteries. Currently the film of the inside of the 3D model, which, at the same time reveals the tattoos on the skin, allows the audience to travel internally and externally through the infected body.

In the digital body the skin is the container, the shell. We are seeing the inside and the outside at the same time, they are one plane. Conceptually this echoes the unique property of the Moebius band – such parallels between the body and the Moebius band are discussed by Lygia Clark in "Nostalgia of the body". Lyotard's description of "Opening the Libidinal Surface" seems to predict a body constituted from digital material:

...spread out the immense membrane of the libidinal body, which is ... made from the most heterogeneous textures, bone, sheets to write on, charged atmospheres, swords, glass cases, peoples, grasses, canvasses to paint...All these zones are joined end to end in a band which has no back to it, a Moebius Band which interests us not because it is

closed, but because it is one-sided,...a Moebian skin which rather than being smooth, is on the contrary covered with roughness, corners, creases, cavities... The interminable band with variable geometry (...) has not got two sides, but only one, and therefore is neither exterior nor interior.

Anzieu, D. 1989. *The Skin Ego: A Psychoanalytic Approach to Self*.

Trans. Turner, C. New Haven and London: Yale University Press.

Clark, L. and Bois, Y-A. 1994. *Nostalgia of the body*. October. 69

(summer 1994), pp. 85-109.

Lyotard, J-F. 2004. *Libidinal Economy*. Trans. Grant, I.H. London: Continuum.

Richards, M. 'Ron Athey, AIDS and the Politics of Pain'. *Body, Space*

and Technology [Online] 2000. Volume 3, Number 2.

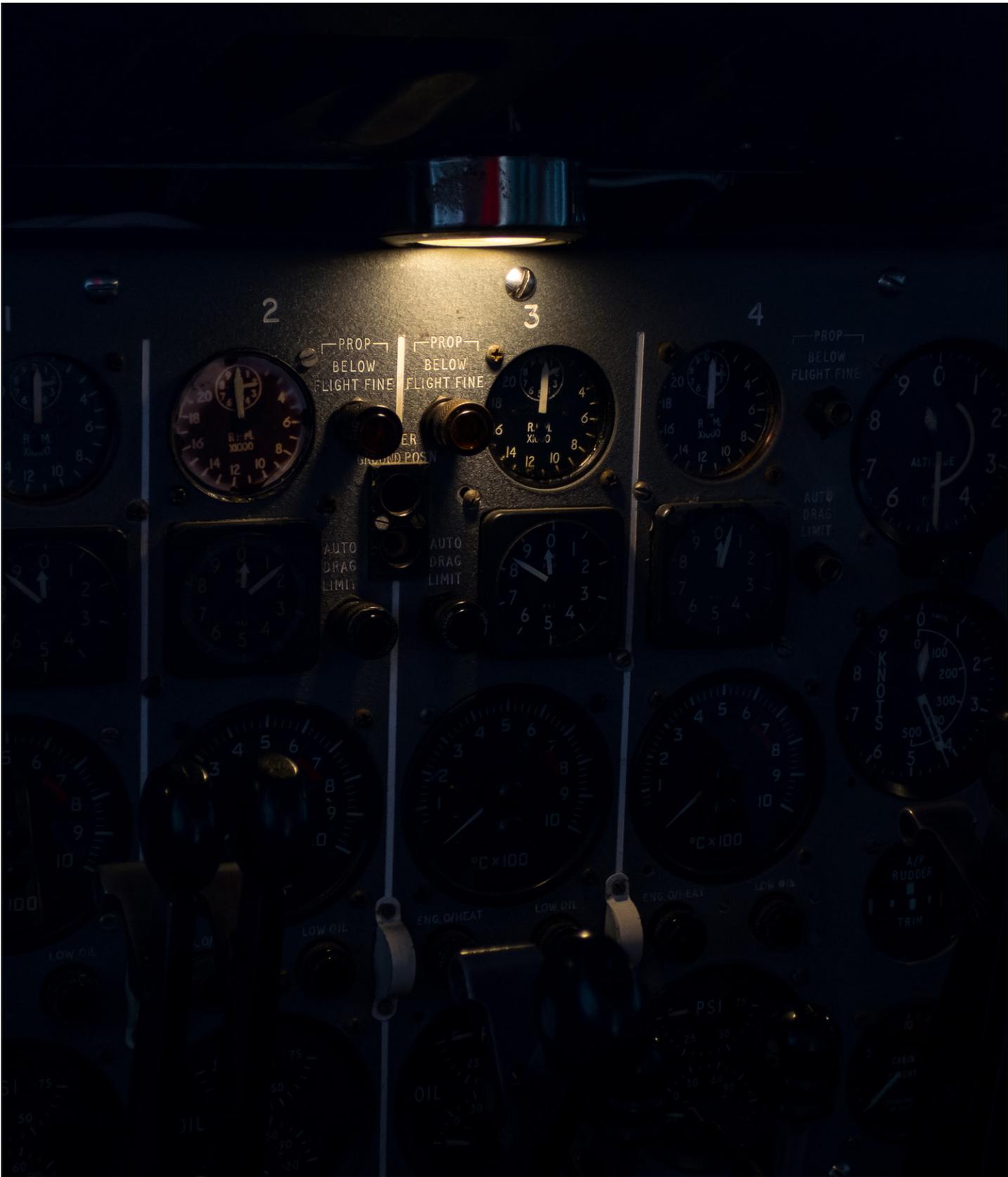


THE OBSOLETE BEAUTY OF DEATH

VINCENT KEITH

The equipment that first achieved flight for mankind was incredibly simple. Basically it was a bicycle with balsawood wings attached. In the (surprisingly few) decades that followed, countless man hours and treasure were deployed to bring flight to more and more people, to make it more reliable and to make it more precise. But above all, to make it more safe. The cockpit of an aircraft is a remarkable space, filled with literally thousands of possible configurations and hundreds of information surfaces meant to provide the pilot with every chance of keeping the plane within the very narrow tolerances to which it must adhere in order to achieve, maintain and conclude a flight safely. This has always fascinated me. It's captured my imagination because I never truly believed that all of that information and all of those switches could save you in a crisis. Fundamentally, the stark and contrasting elements of the pedals and joy-stick/steering column are what drives the thing – all the rest is just there.

But it so beautifully conceived. The complexity and patterns and functionality are utterly compelling for me. And forbidding. As I got older, I came to romanticise the relationship between the equipment and the pilot. Hearing aviators speak fondly about certain airplanes and how they all had personalities left an impression. As did all of those films showing the lonely flight crew, at night, over enemy territory – all they had with them were fears, hopes and the technical array before them. So many people died because those knobs and switches couldn't save them. Today, when I look at the control and communications surfaces of old airplanes, I see death. I see human frailty and the inevitability of death – not from plane crashes, but from the obsolescence of that technology. It's a kind of metaphor for us and our lives. Functional and beautiful, but only to a point, and in the end, consigned to memory.























THE PURE

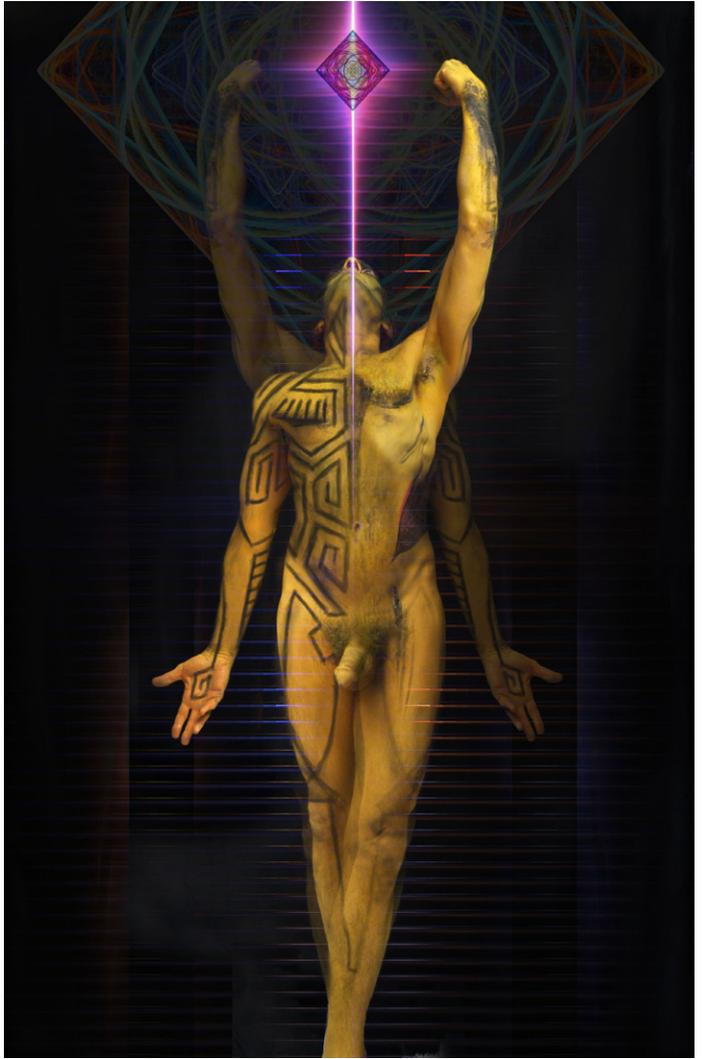
ANTHONY DORTCH (DORTCH DESIGNS) & DAVID GRAY (YOGABEAR STUDIO)

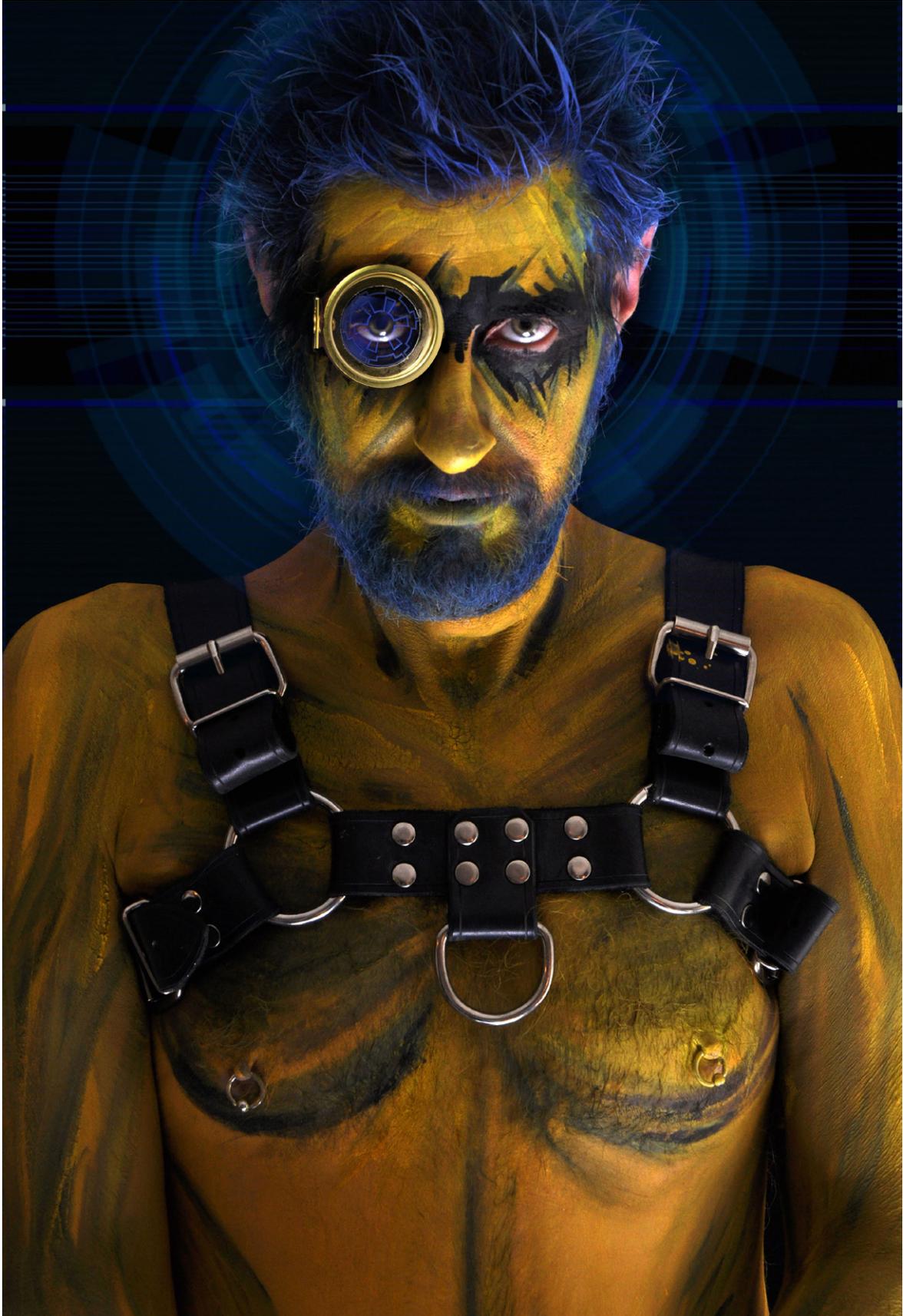
Digital technology allows us to create new worlds, limited only by our imagination. Over the past few years, we have been collaborating on a series of images to accompany the multimedia comic series "The Pure," which explores issues of race and class in a dystopian society. The story follows several clashing families, some embracing a life divorced from technology, and others taking full advantage of all that high tech has to offer











THE PURE - JESSE



THE PURE - GORDON STEVEN



THE PURE - JAMES IVAN



BOSS

FRED BRIERS

The Project BLB is an artistic and erotic endeavor, featuring Asian, African-American, Latino, Islander and Caribbean men, with an eye toward expressiveness and fantasy. Sometimes absent in popular culture these beefy men of color represent the raw masculine energy that can be found if we open our eyes to those around us.

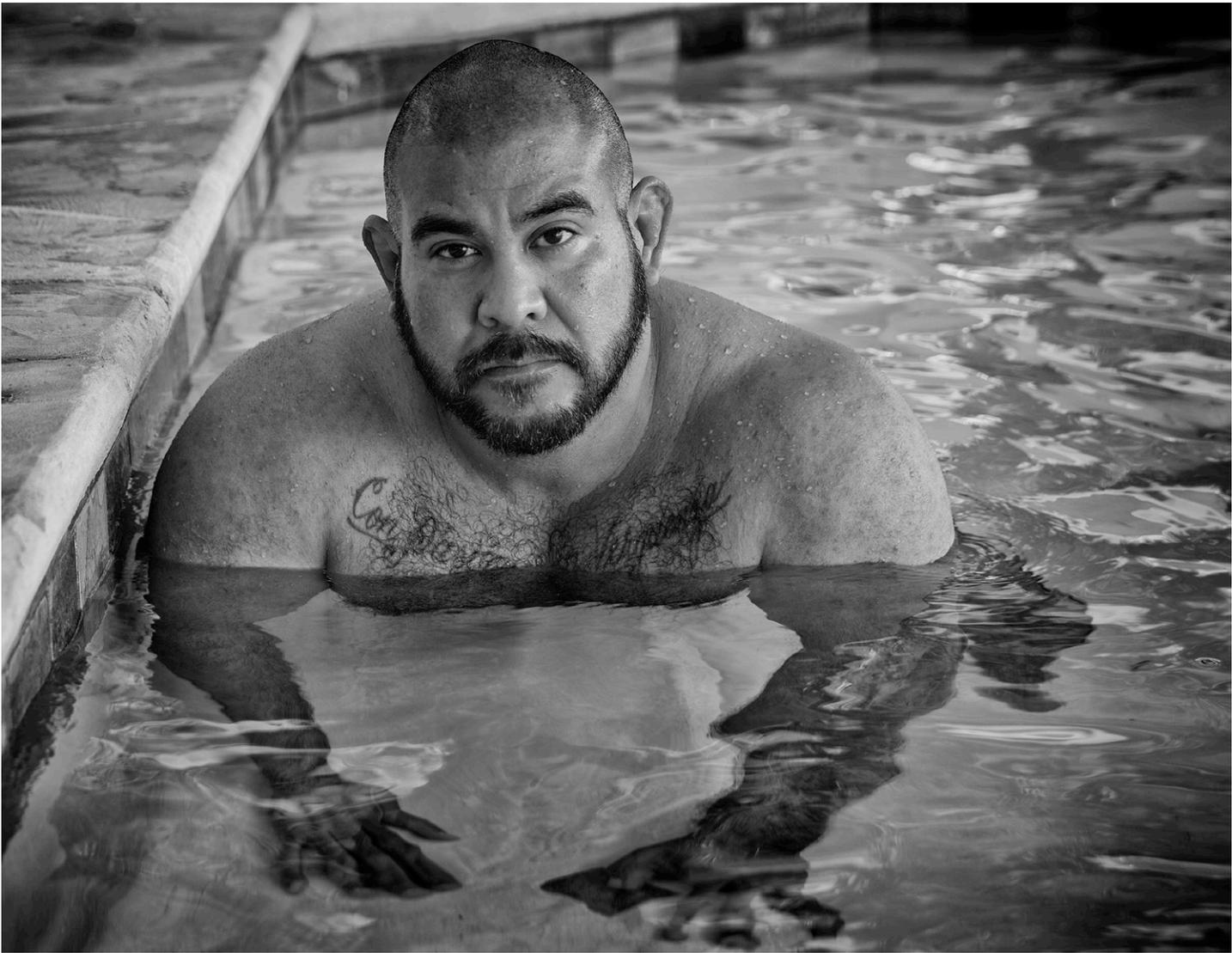




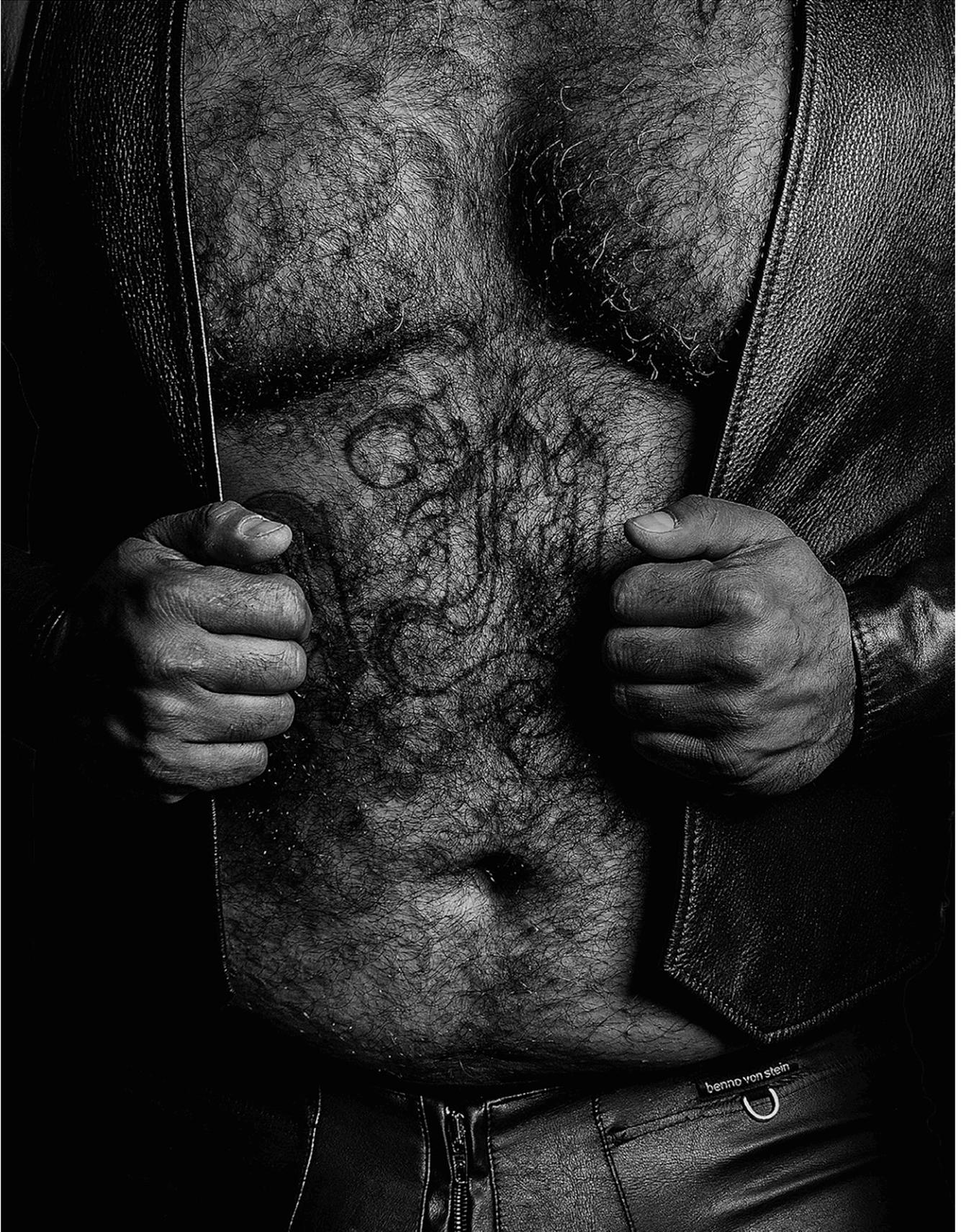


POOL TABLE A & M







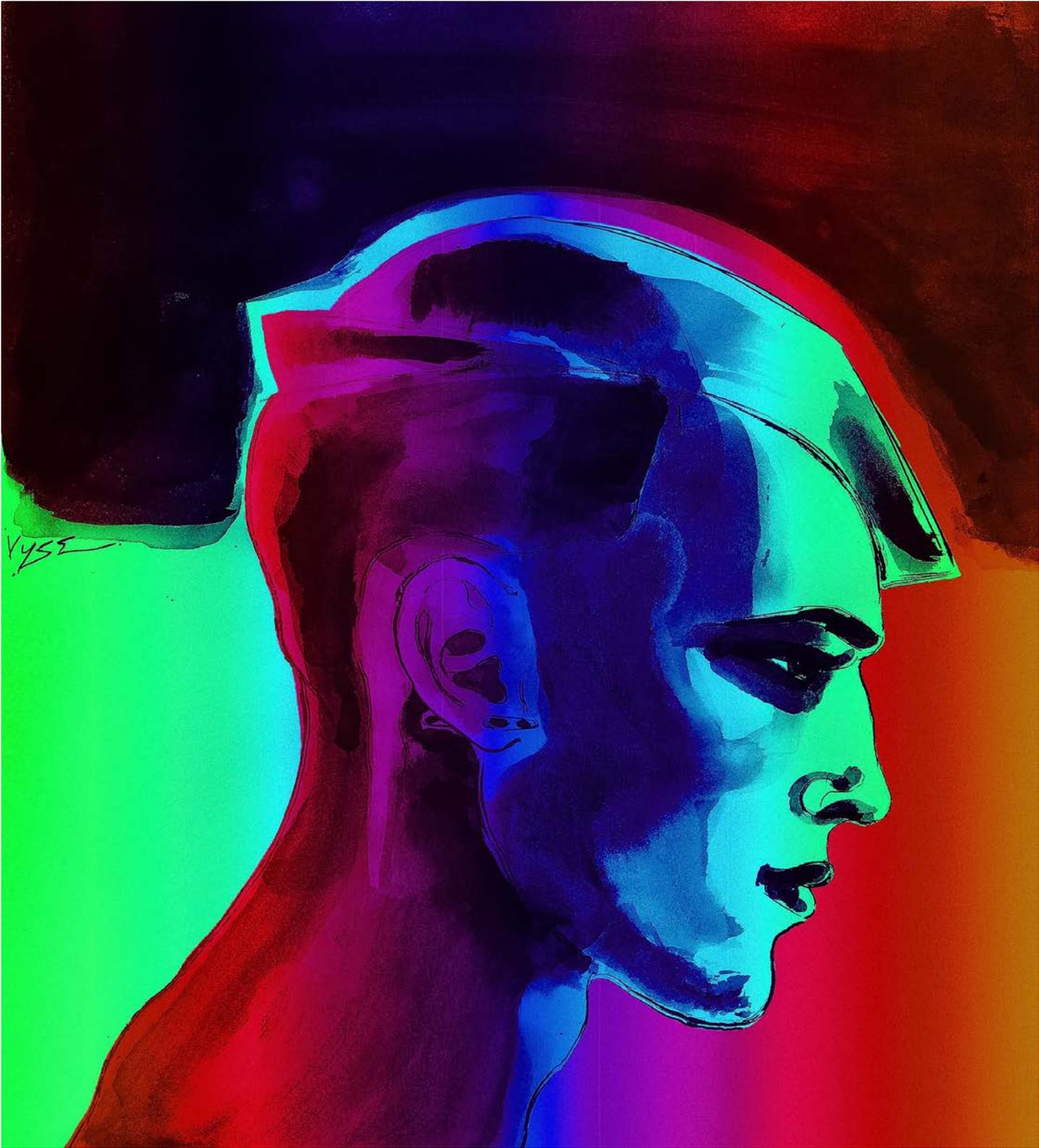


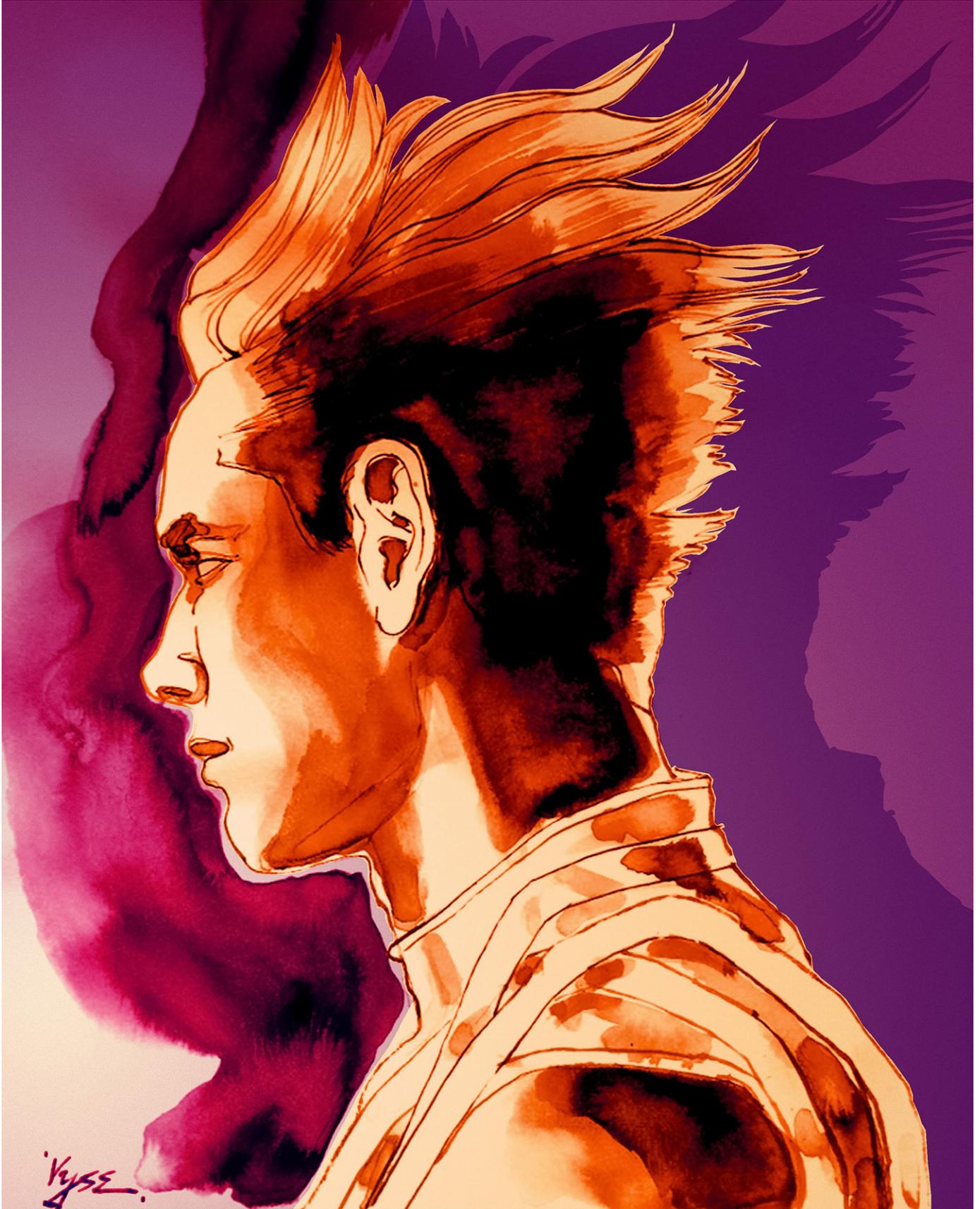


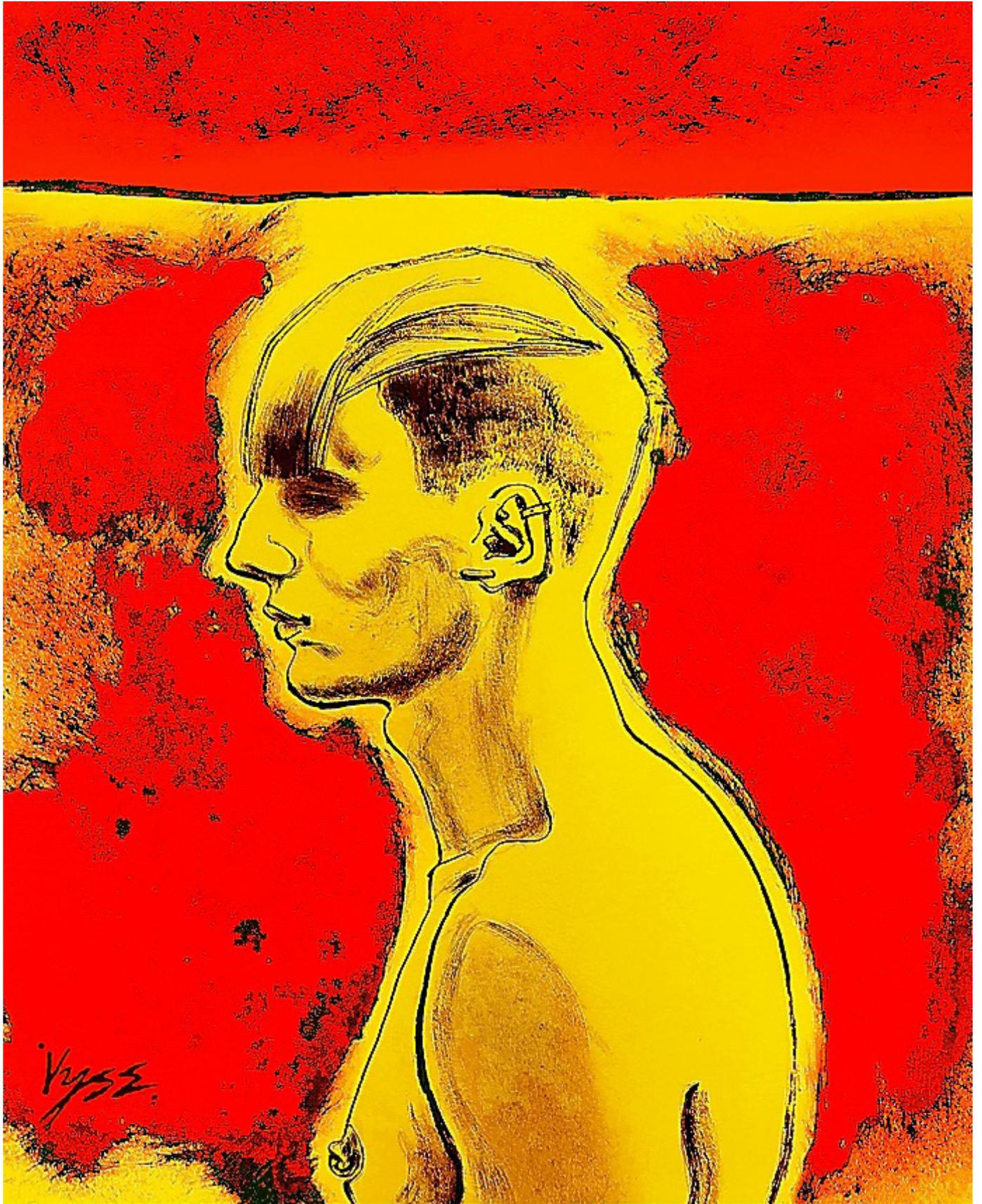
BRILLIANT TECH COLORS

RICHARD VYSE

Celebrating man in line and spontaneous brushstrokes that are creatively enhanced by Ken Thompson Photoshop. A spectrum of brilliant tech colors capture a moment and a mood.













INDUSTRIAL NUDES

STEPHAN TOBIAS

The „Industrial Nudes“ published here were taken in two shootings with „vokuss“ in a derelict coal mine in Belgium and in a former power plant in East Germany. The imposing architecture and the grand machinery remaining there seem symbolic for an era where technology was still visibly subordinating mankind in the name of progress. It seemed an appropriate exercise to put those fascinating metal monstrosities in

contrast to my nude body. How does the human form in its most reduced way relate to the imposing installations we created? Are we controlling technology or is it controlling us? In aesthetic terms at least it is more fun to elaborate on such questions by posing with a machine than by holding a microchip. I added some digital alterations, to enhance what I saw as the essence of what these shootings were about.







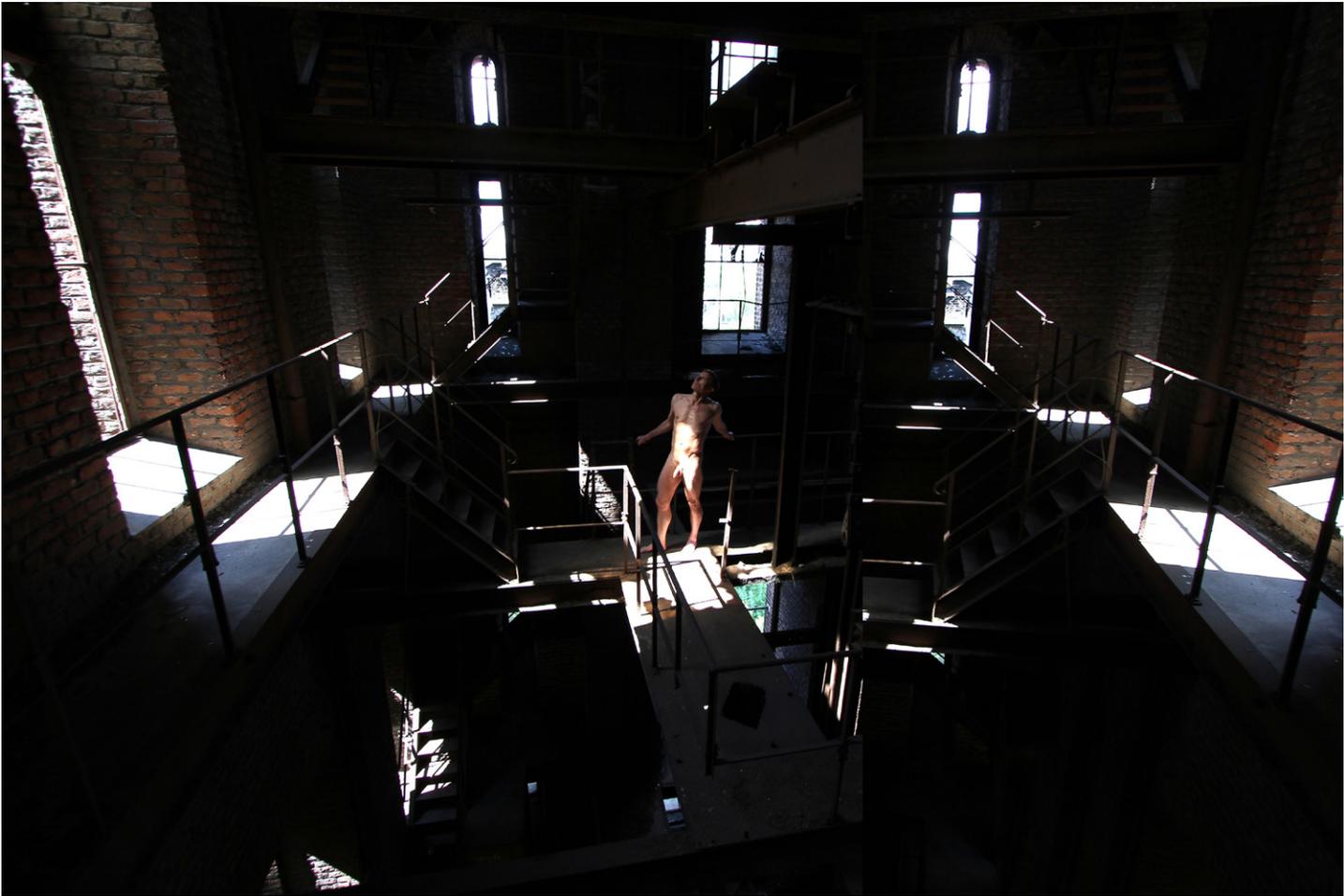














MORPHED PERSONALITIES

ALLEN MCKEE (AKA "BUTCHSL")

My work is predominantly male nudes. Each of my models are created from the standard Daz Studio figures, morphed (modified) into unique characters who, during their creation, seemingly take on a personality of their own. These personalities tend to dictate the type of image the model will be featured in.



Am
6/16

BUTCHSL.DEVIANTART.COM



















NEW YEAR NEW ME

PIERRE-YVES MONNERVILLE

New year, new me is part of a body of work called Diaries, a fictional work combining text and photography exploring gay urban lifestyle. Diaries combines photographs of diverse male models and texts written by myself and presented as if taken from the models' diaries. Diaries seeks interaction with viewers as they access these men's intimacy and confront experiences or points of view on sexuality, identity, relationships, self confidence, age, loneliness...

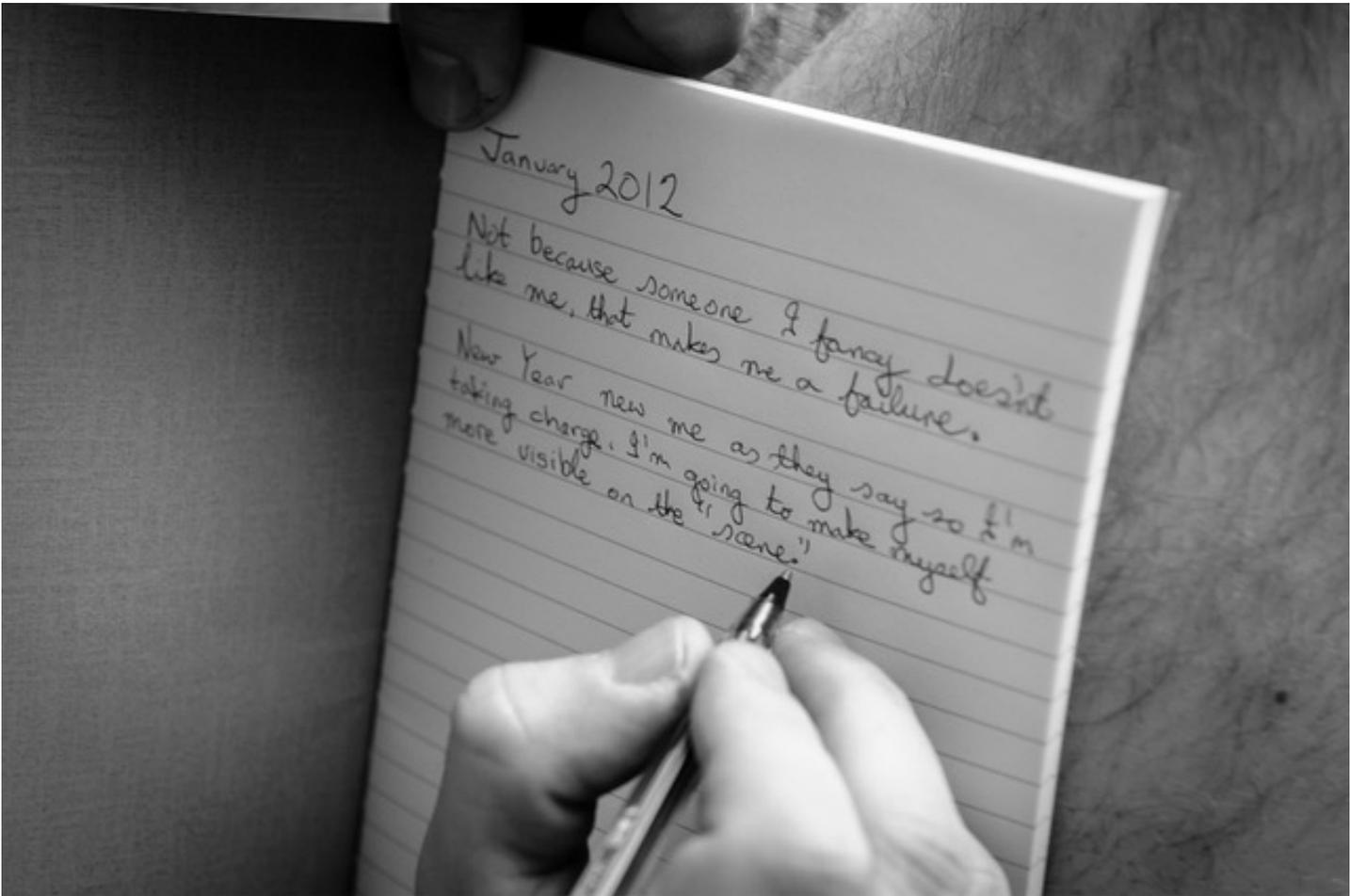
This particular series shows a man in his late 40s seamlessly shifting between technologies to reflect on his current state of mind and attitude towards life as well as act on one of his new year resolutions.











January 2012

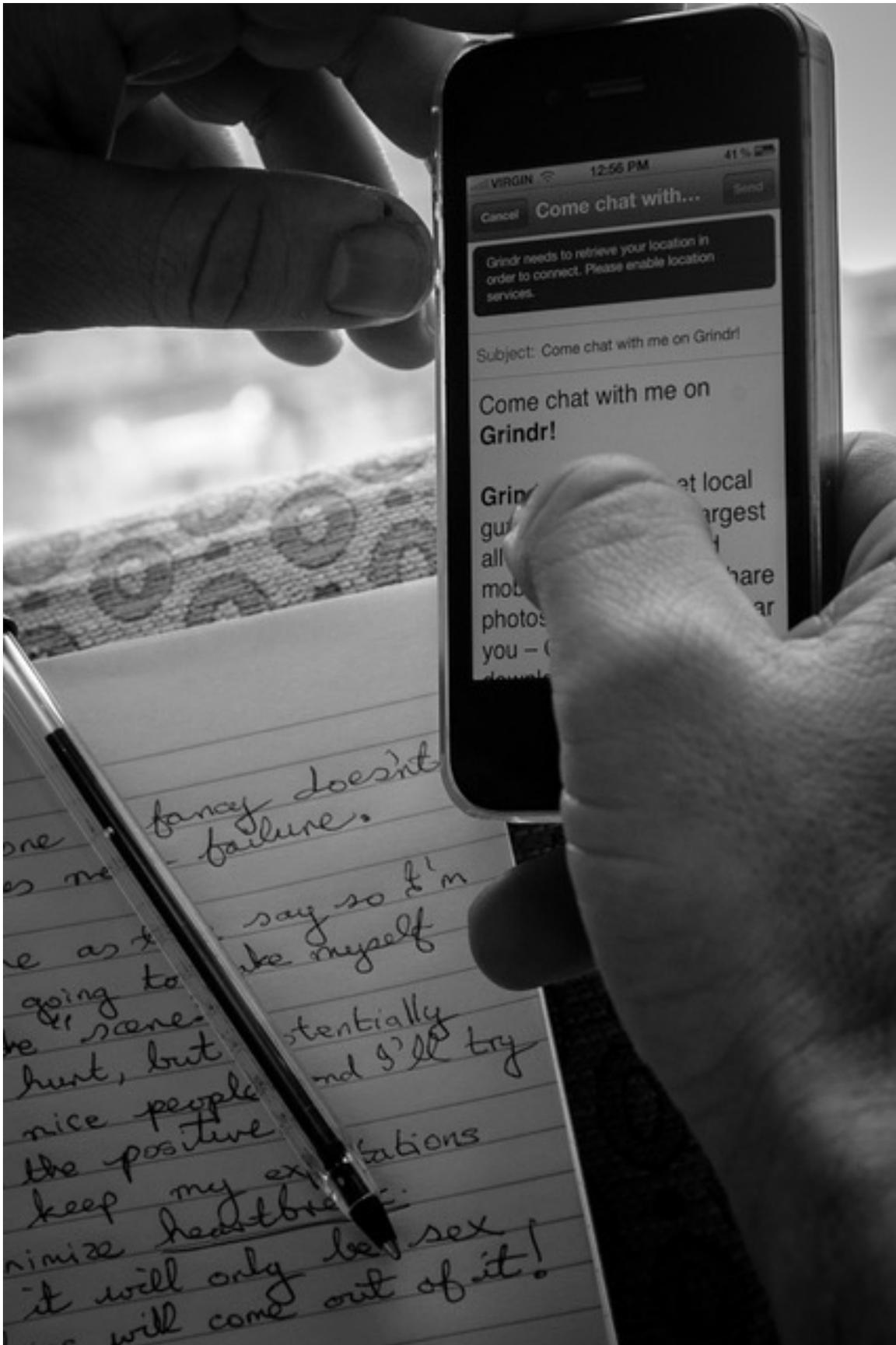
Not because someone I fancy doesn't like me, that makes me a failure.

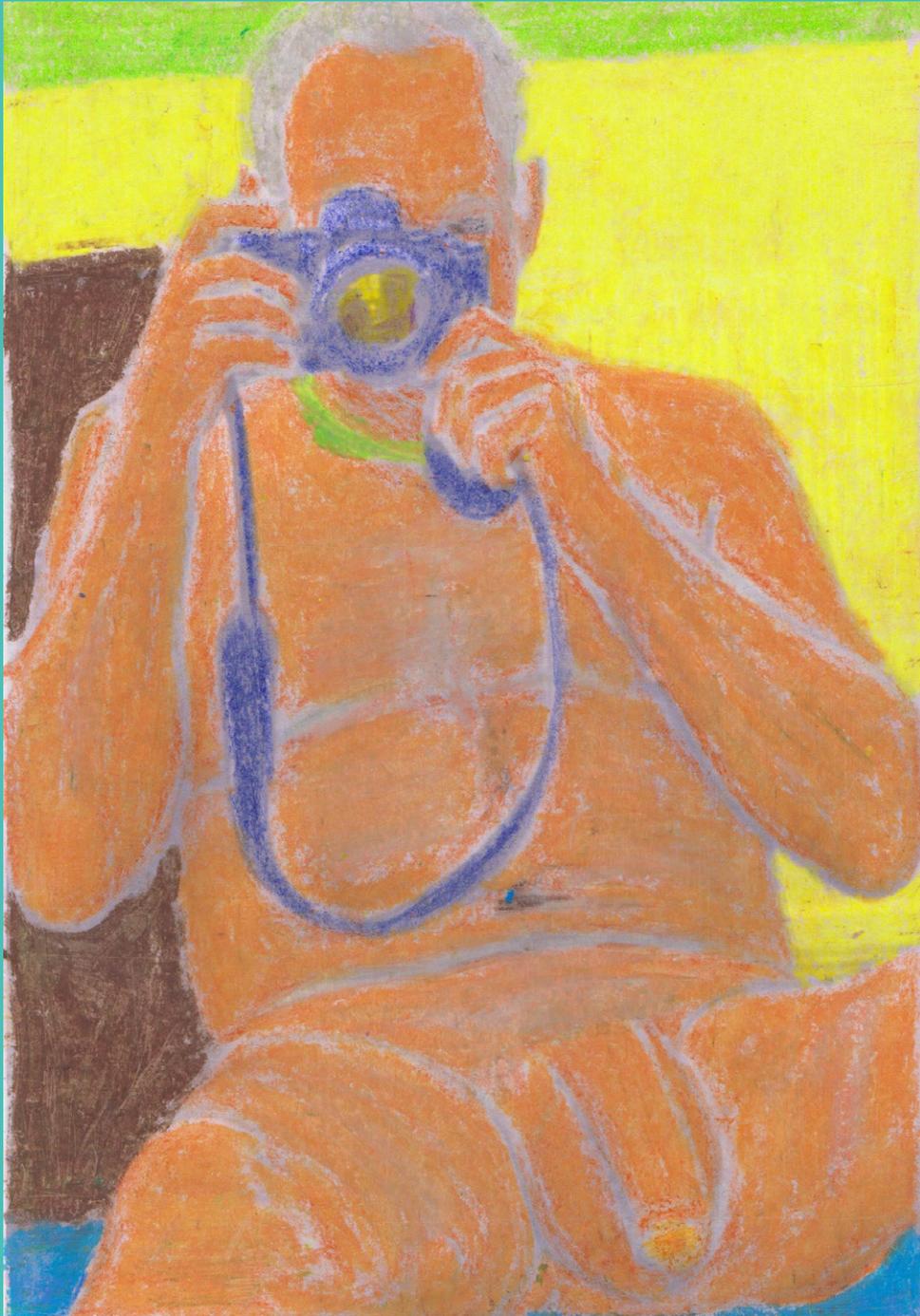
New Year new me as they say so I'm taking charge. I'm going to make myself more visible on the "scene."

I expect a little hunt, but potentially I can meet some nice people and I'll try to focus on that, the positive.

Also, I'll try and keep my expectations a bit low to minimize heartbreak.

Most of the times it will only be sex and no relationships will come out of it!





TECH

COR WINDHOUWER

Lang voordat het woord `selfie` werd gebruikt en populair, of zelfs bestond, maakte mensen foto's van zichzelf in spiegels of ander reflecterend materiaal zoals ramen.

Vanaf het moment dat ik begon met schilderen van mannen, of `beaux mecs` zoals ik ze noem, was ik daar gefassineerd door, over de jaren ben ik begonnen met het maken van een collectie-serie van foto's waar mannen foto's maken van zichzelf in een spiegel.

De link met het thema `Tech` is dat zij een camera-fototoestel (tech) gebruiken, de foto's plaatsen op internet (tech), die ik dan weer gebruik, techniek, om te bewerken met inkt, vetkrijt en acrylverf op papier.

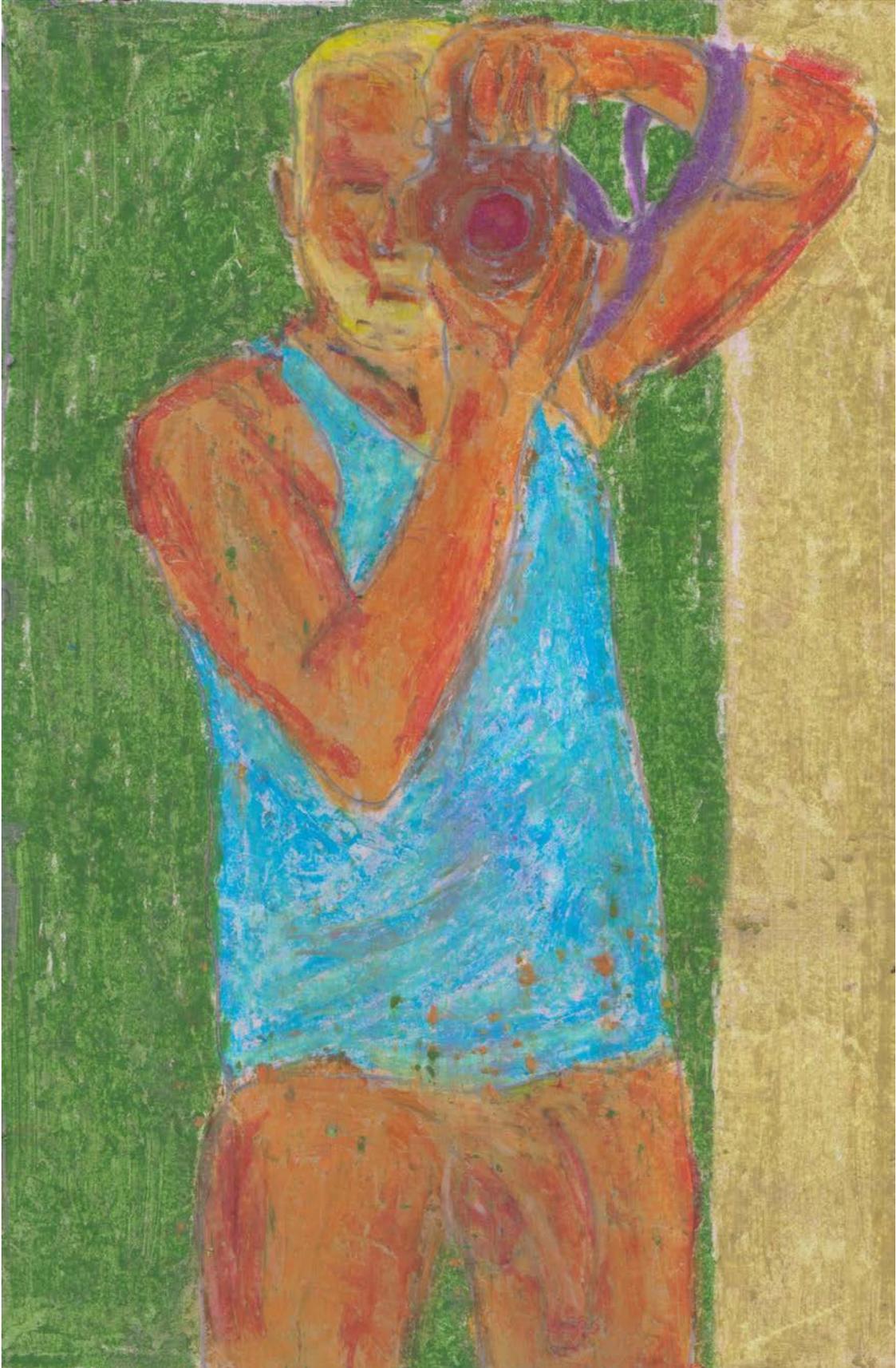
Long before the word `selfie` was used and popular, or even existed, people took photo's from themselves in mirrors or other reflected materials, like windows.

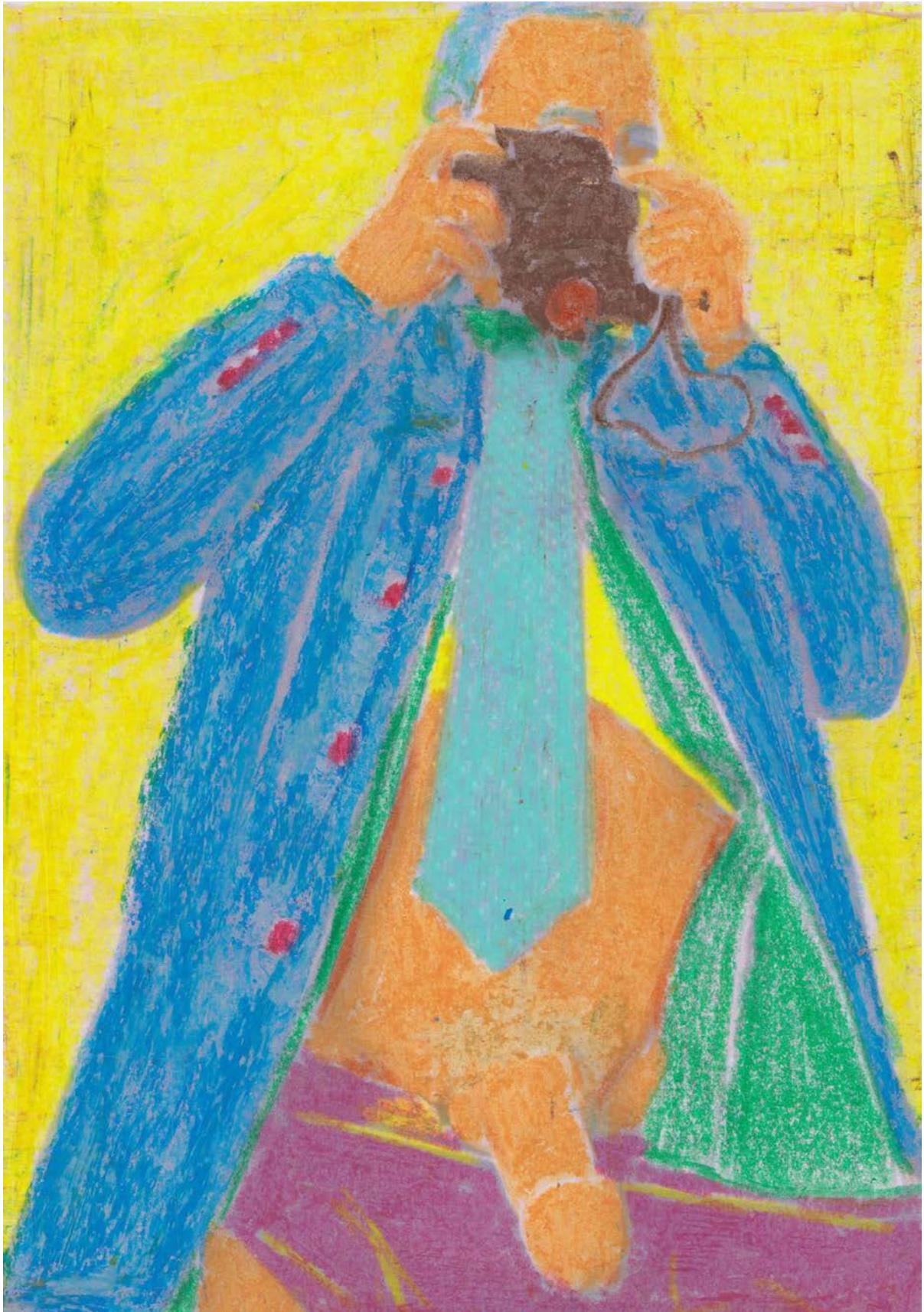
From the moment i started to paint men, or `beaux mecs` as i call them, i was intrigued by that and so over the years i started to make a collection-serie of men who took photo's from themself in a mirror.

So, the link with the theme `tech` is that they use a camera (tech), add their photo's on Internet (tech), wuch i use to add oil pastels, acrylic paint and ink on the paper (technique) to make my art.

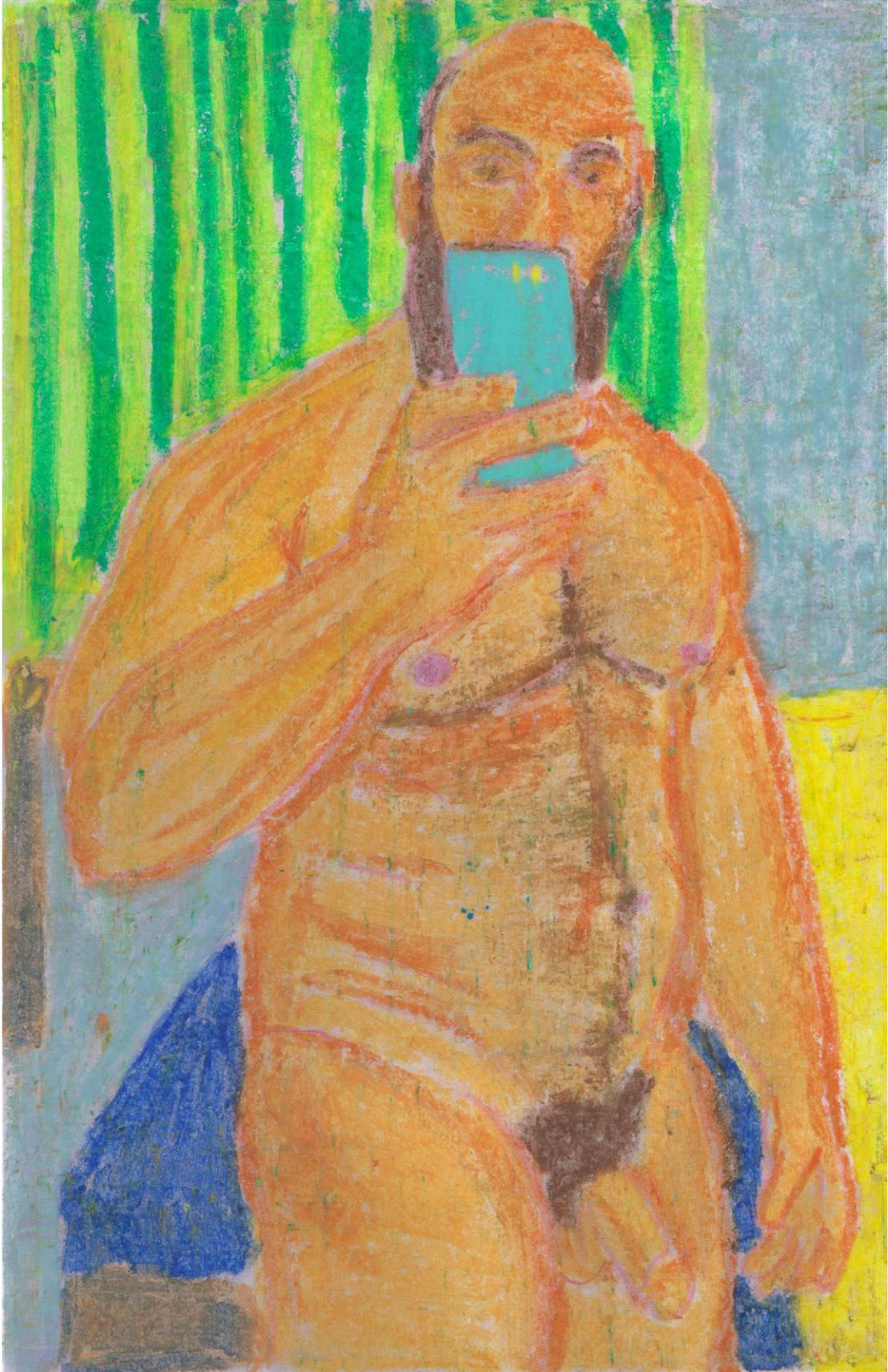
You can see more of Cor's work at www.tumblr.com/blog/beaumeccpainter and www.windhouwer.com



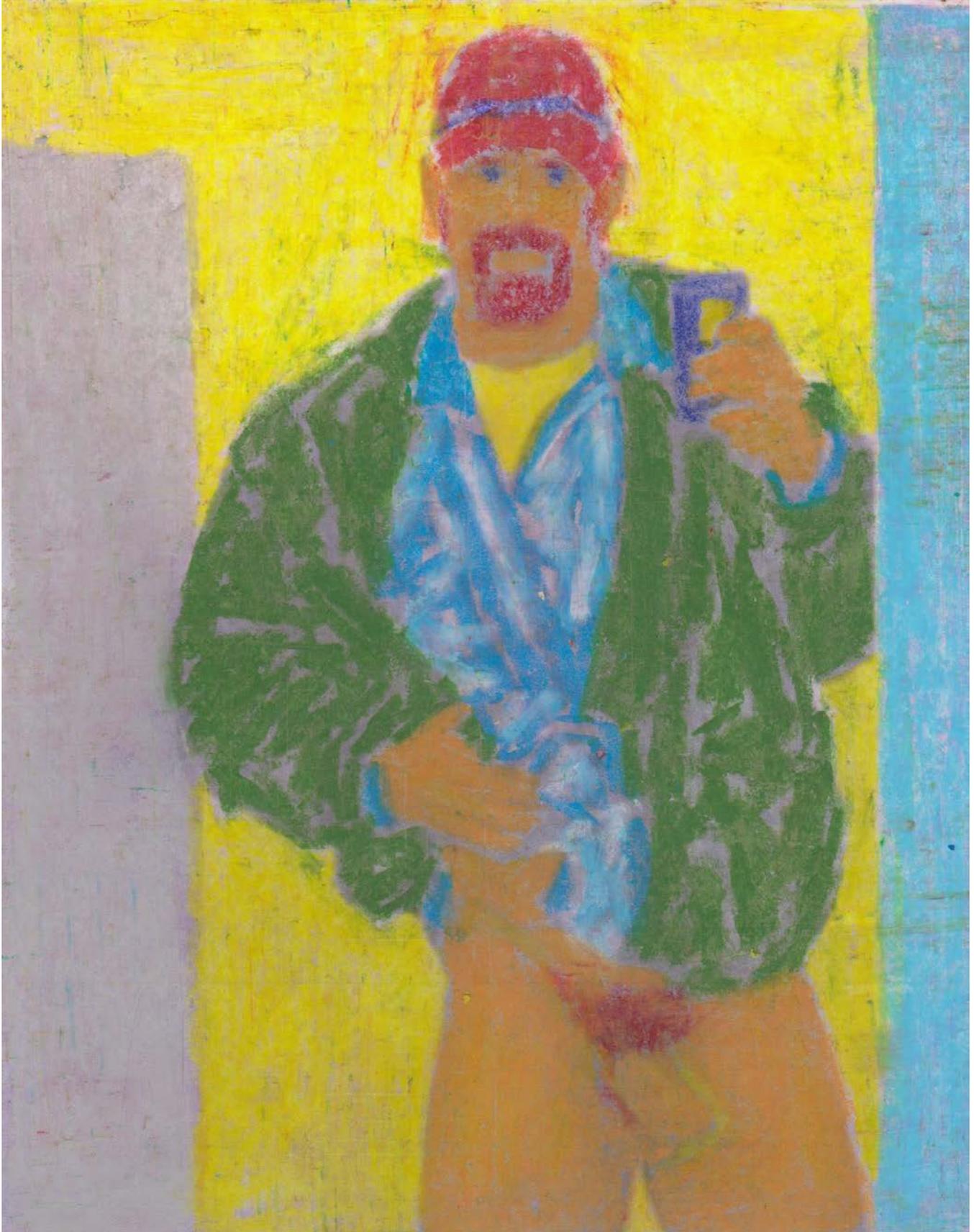














HI-TECH MAN

VINCENT KEITH & GERARD FLOYD

TECH-MAN is a dream. He is your dream. Own one today for a lifetime of happiness and comfort.

TECH-MAN is the new generation of human companion. Everything you want in one convenient and beautiful package. Designed using the latest technology and materials, this man-machine is the height of human achievement. A fully integrated and upgradable operating system that can be set to operate independently, in fully programmable mode or in one of the 20 factory pre-sets.

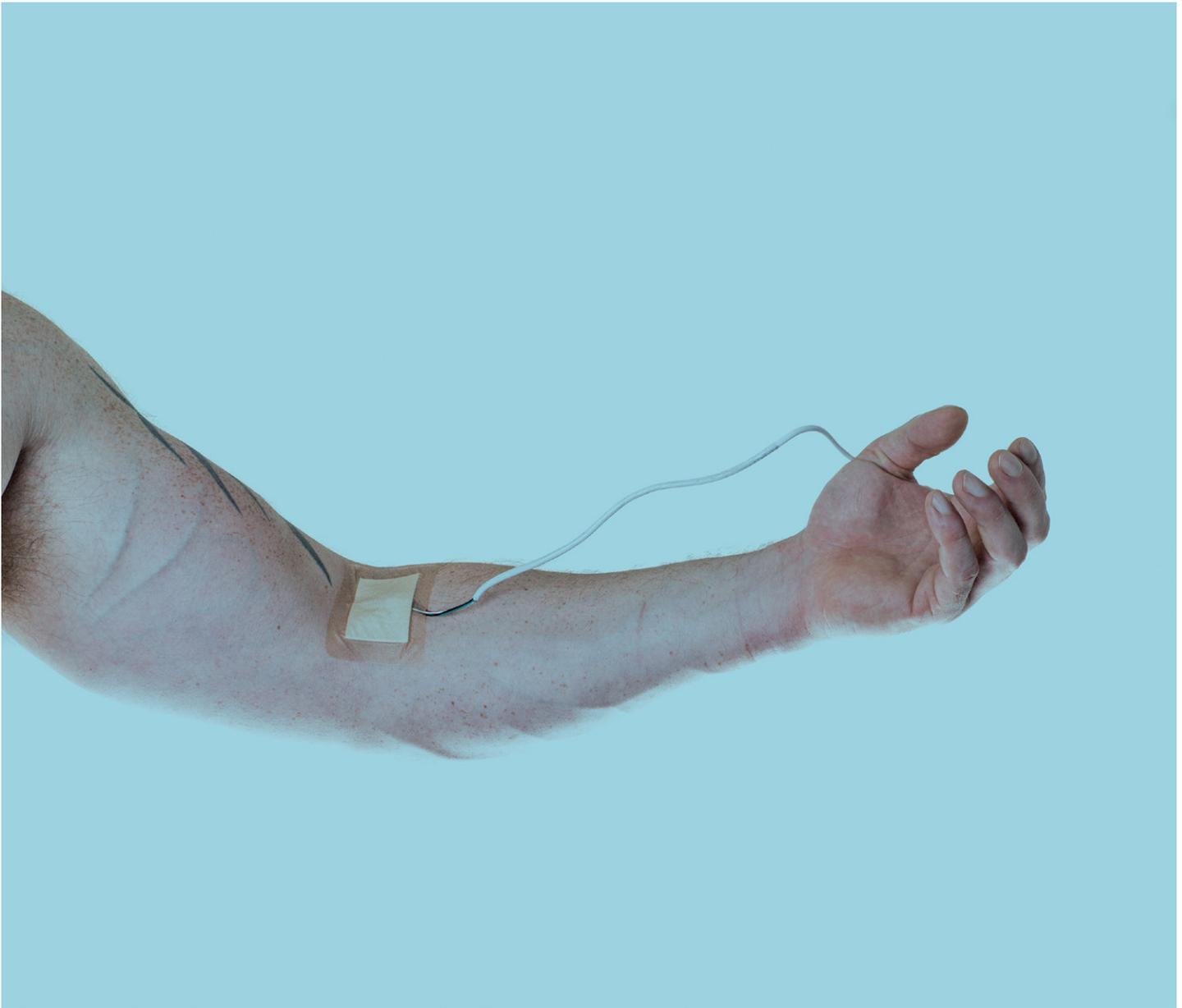
Your TECH-MAN will bring you companionship, friendship, protection and, should you wish it, pleasure. He can take over all domestic chores, run errands and provide emergency medical care. All models come with driving, piloting, cooking, construction and navigation subroutines as standard. Other subroutines are available, for a small additional cost, including sports, finance, intimacy and security to name a few. As per Article 217-056(b) of the Human to Non-Human Engagement Act (as amended) Asimov's 3 Laws of Robotics are integral to all TECH-MAN subroutines.

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







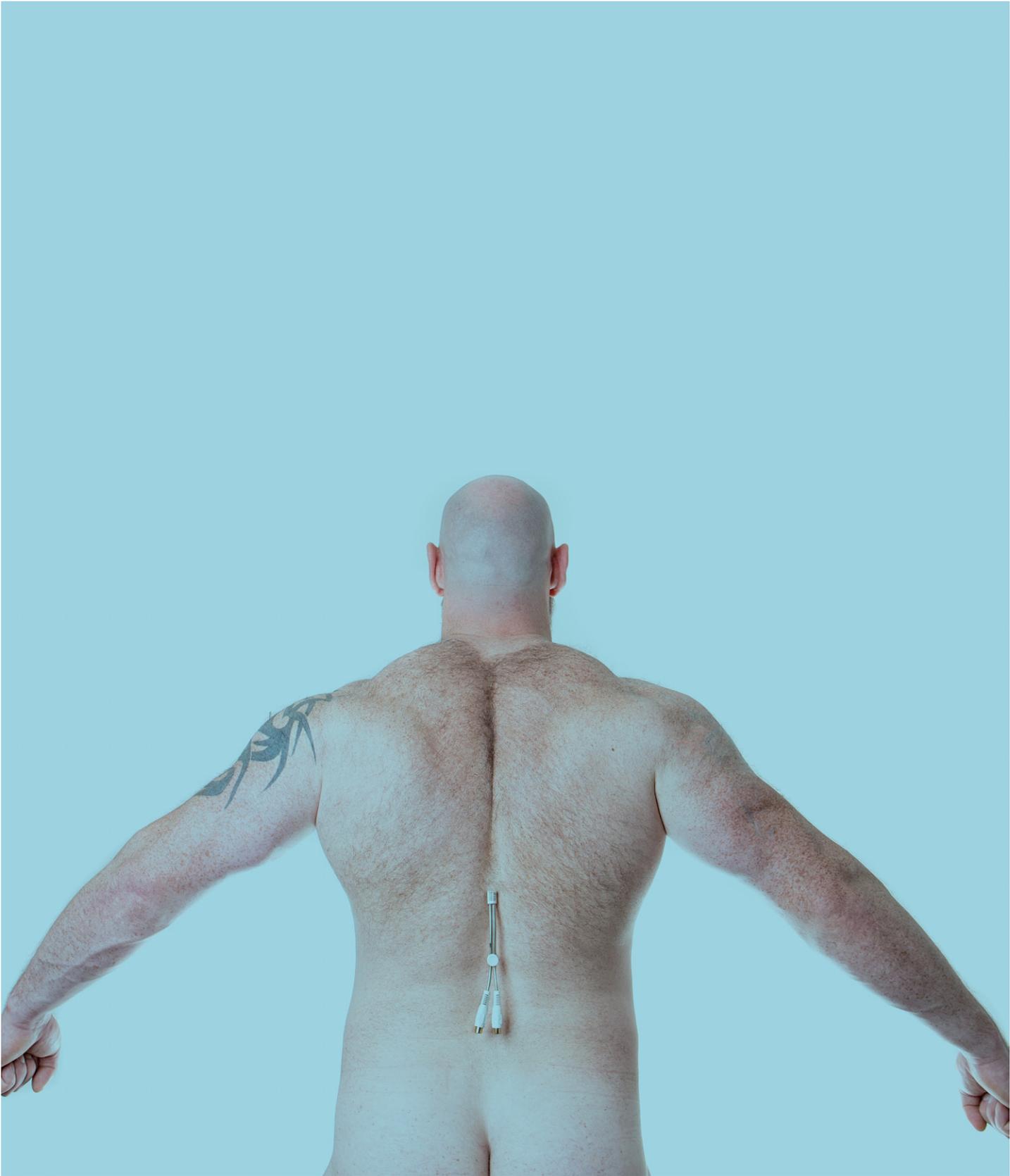


TECH-MAN's communications array is state of the art. Not only capable of speaking and understanding all human based languages, he is also conversant in over 70,000 electronic forms of communications with several ports for direct hardware-to-hardware communications when necessary. Information sensitivity and nuance parameters are adjustable. TECH-MAN can project, receive, decode, record and replay any media format.

TECH-MAN comes in a wide variety of configurations, allowing for complete customer customisation. Each model comes with several interface ports for easy communication and command input. He is futureproof. Each model is anatomically correct and can perform all

organic functions at the user's command. An adult entertainment module is available, optional cost extra, which will enable your TECH-MAN to provide endless hours of pleasure and entertainment. (Self-lubricating and 100% hygienic).

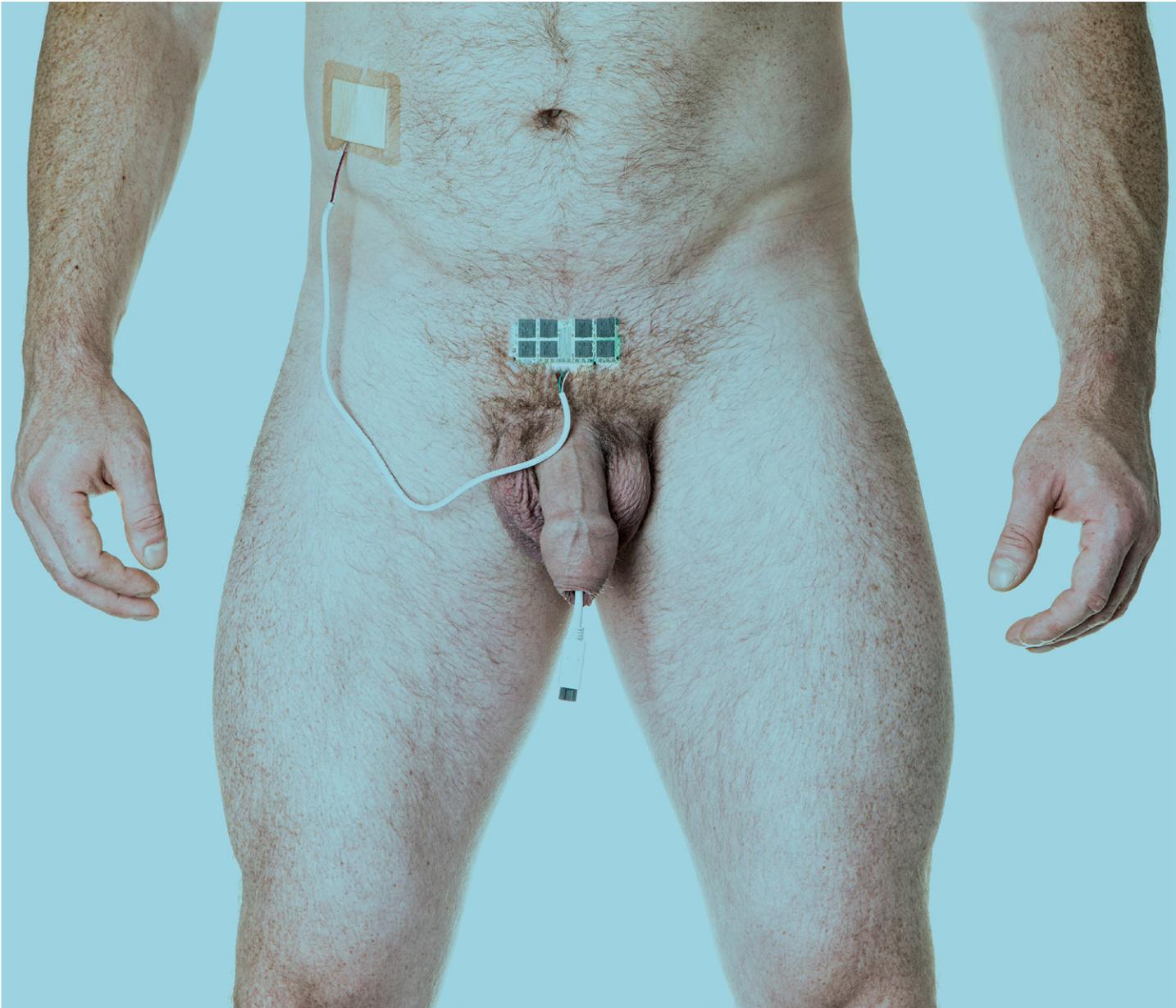
TECH-MAN comes with a full communications package (Wi-Fi and Bluetooth enabled). All software updates performed while the unit is at rest. Concealed "Off Switch" is easily accessible for when you want to turn the unit off. Mains, solar and bio-mass powered. TECH-MAN is fully recyclable. If you aren't completely satisfied, full refund or partial exchange on offer. Get yours today!













OLD TECH

BERNARD ANDRE

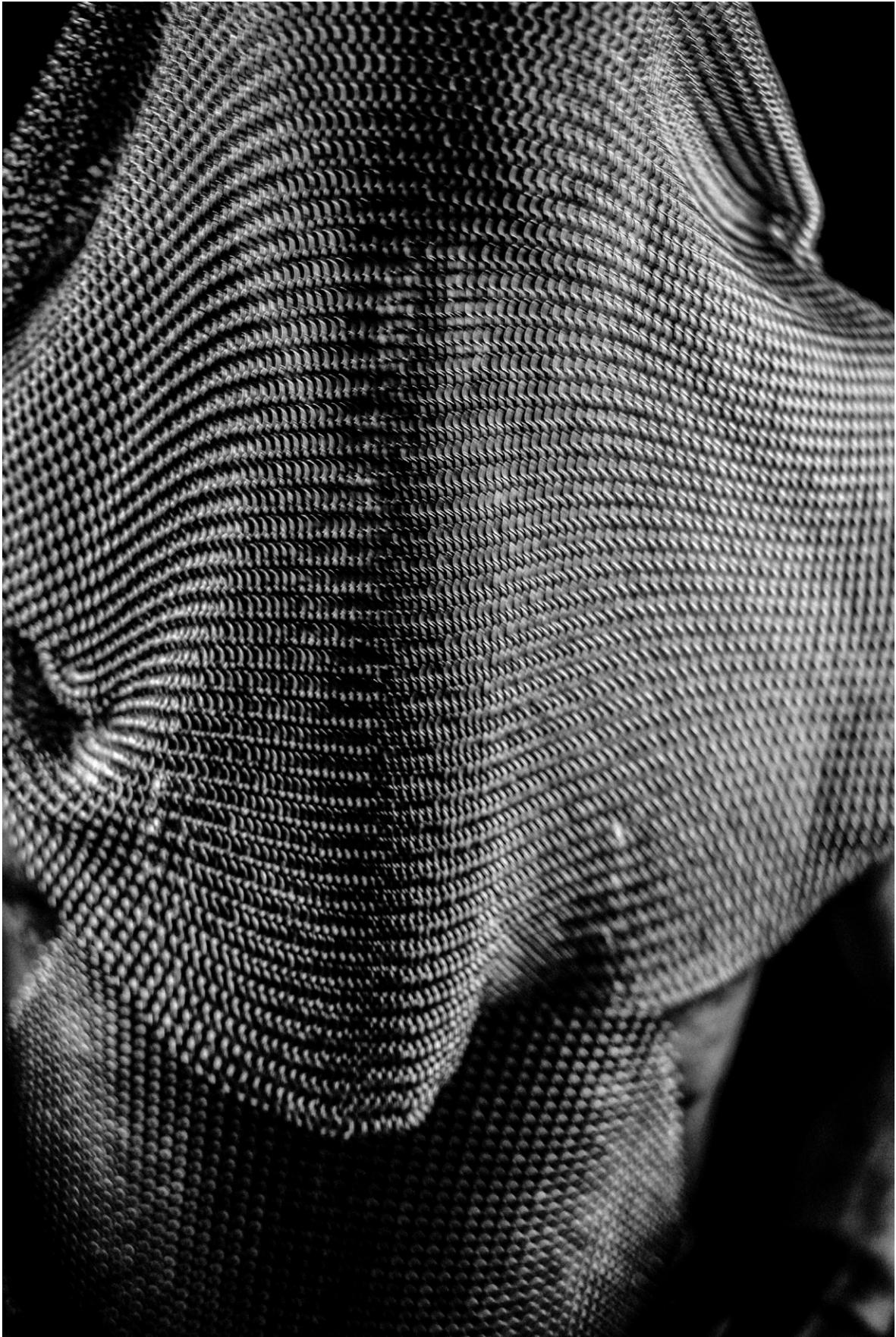
Originally a technological advance of the middle ages, chain mail played an important role in protecting the wearer during combat. Its properties have been admired ever since. As a form of mail-armor it is equally appreciated today as male-armor. Hand made centuries ago, machines are now producing this network of steel rings connecting all of the senses. Low & High tech, new and old tech, flesh and metal all fuse and come together in the Fetish Playground

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

















¿REALIDAD O FANTASÍA? REALITY OR FANTASY?

ALEJANDRO CASPE

La tecnología vino a revolucionar las artes gráficas, yo como pionero de lo análogo he podido observar los beneficios de jugar con la era de tech, la facilidad de editar una imagen sin pasar horas en un cuarto oscuro, el poder dramatizar imágenes mediante filtros, fotomontajes, imágenes que expresan un sentido fantasioso de lo que pudiera ser la realidad. Me resulta abrumador cuando una imagen se ha convertido en una ilusión y a perdido los elementos básicos que muestran la realidad, hoy en día los artistas han desarrollado mucha la creatividad, pero pienso que han llegado a un punto donde la tecnología hace inverosímil el mundo en el que vivimos, puedo jugar con la tecnología pero soy partidario de lo elemental, de la belleza pura y natural que puede expresarse en una fotografía.

Technology has come to revolutionize the graphic arts. As a creative in the analogue medium, I have been able to observe the benefits of working in the era of technology, the facility to edit an image without spending hours in a dark room, the power to dramatize images through filters, photomontages - images that express a fanciful sense of what reality might be. I find it uncomfortable when an image becomes an illusion having lost the basic elements of reality. Nowadays artists can be hugely creative, but I think they have reached a point where technology risks alienating us from the world we live in. I can play with technology but I am in favour of the elemental, of the pure and natural beauty that can express itself in a photograph.













MEN AND TECHNIQUE

ROB VAN VEGGEL

Men and technique. These are some of the gay sexual techniques. Probably even older than our homo sapiens species, as all primates engages in gay sex as well. Nothing revolutionary here but every generation learns and enjoys them anew. (series of 12, A4 format, charcoal)















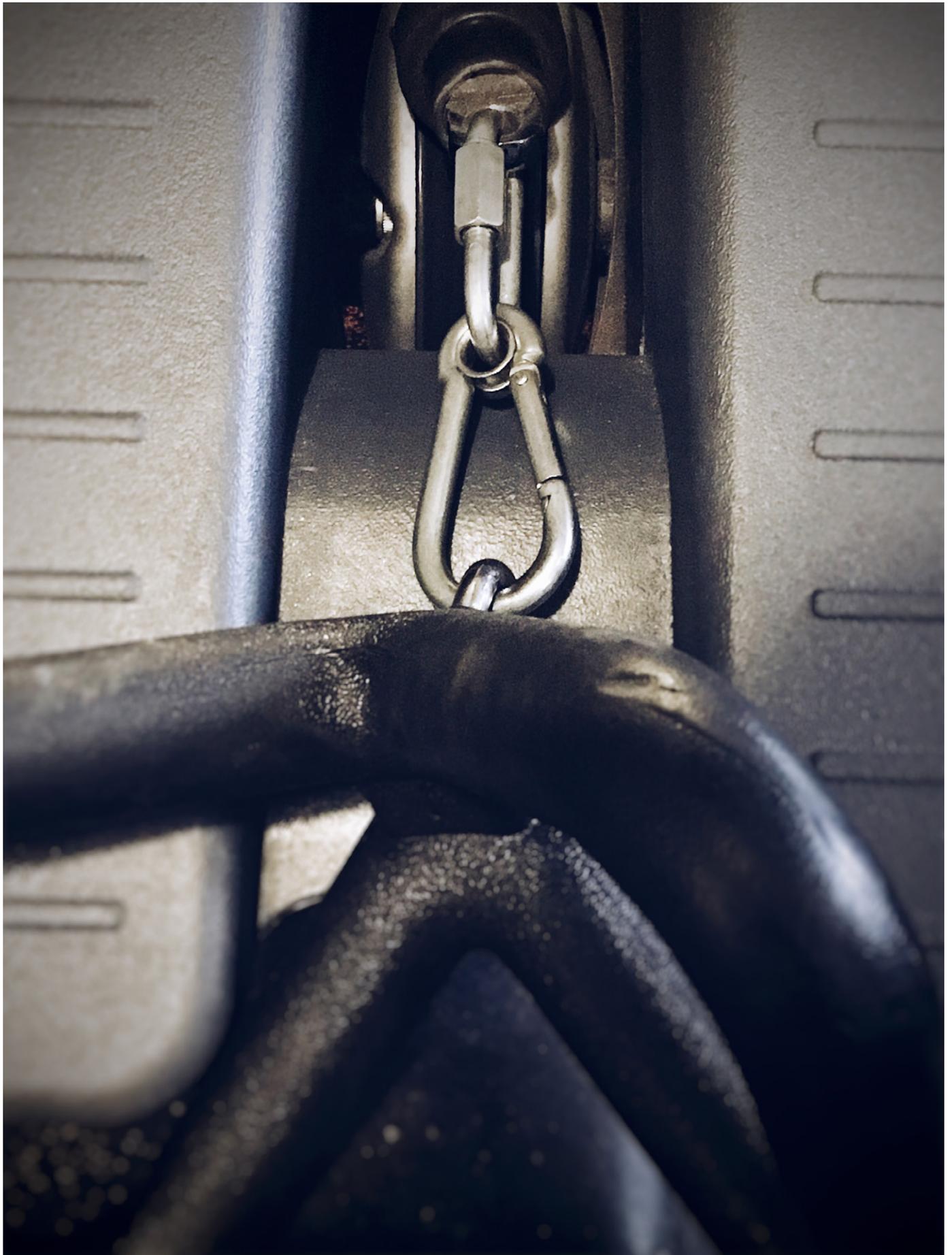


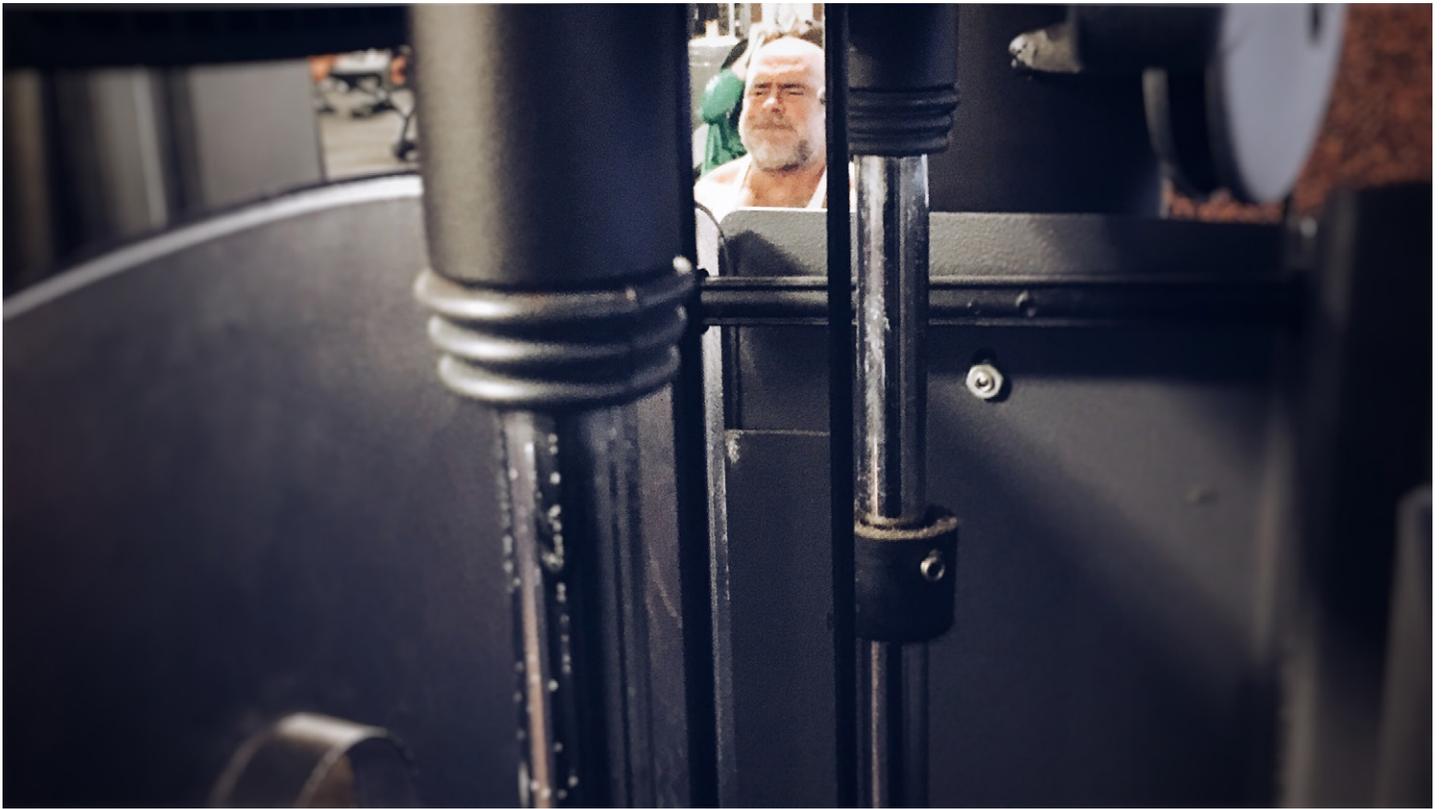
A DAY AT THE GYM

OLIVER ZEUKÉ

Based on the theme "TECH" this photo series was only shot with an Apple iPhone 6s. Compared to HIGH-TECH DSLR cameras these days, with all their functionality, dynamic range, speed, low noise capability and extensive mega pixel sensors I consider the camera on an iPhone 6s to be LOW-TECH that never the less allows us to shoot great images.

My challenge was to shoot the entire series with the iPhone's camera. Due to the Low-Light environment in the gym the photos have the typical grain and noise especially in the darker areas which underlines the LOW-TECH feeling. These "disadvantages" can also lead to stylish / moody photos if skillfully applied. For a LOW-TECH Camera the photos in my opinion turned out pretty well.











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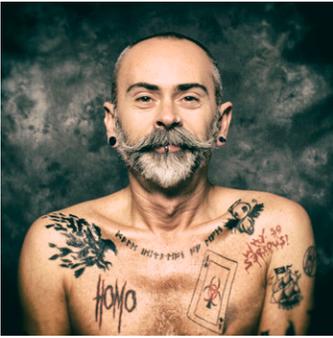
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CONTRIBUTORS



Chris Northy - I am an image-maker born, bred & raised in Cornwall. Since graduating in 2009 with a BA(Hons) in Photography from UCF I have continued to explore the male form as a means of expression in all it's (dis)guises. With influences ranging from the Hollywood Classicism of George Platt Lynes through the achingly haunting imagery of Francesca Woodman to the humour and pathos of Duane Michals - it is little wonder my portfolio has built into a somewhat eclectic mix. Taking my name from a combination of my earliest photographic interest in the cyanotype technique and my naturally melancholic nature; Man-Blu is this creator of imagery anchored to his home town by the smell of the sea.



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



Gerard Floyd - Born in Ireland in the 1970's I choose to remember very little about my childhood years. Except that it was clear from very early on I was not the sort of boy that fitted in. I was a bit odd and the local priest was the first one to finger me for it. Irish Catholic priests are very perceptive when it comes rooting out the evil that lies deep within a young boy like myself. So, as soon as I was old enough I moved to London only to discover that I was not odd or evil enough for the big city. Luckily as this is London no one has ever noticed. I have never forgotten the advice my mother gave me as she hugged me goodbye on that St. Patrick's Day at the airport and they have become words to live by, she said... "Some people say more than they know and some people know more than they say." I currently live quietly in one of the busiest parts of London where I do a lot of listening while stroking my ginger beard.



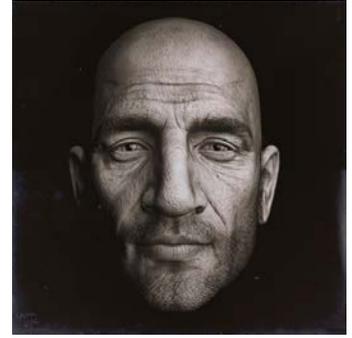
CHRHOFF - (Christian Hoffmeister), born 1964 in (West) Germany near Cologne, living in Cologne, Germany. Studied economics and work in a management directors position in a family business. I lived and studied temporarily in Switzerland, USA, Spain and France. Concerning Art it is part of the more private side of my life. My focus is Painting and Photography. I had some Exhibitions in Gay Bars in Cologne.



ASHe Levesque - ASHe is a self taught artist who was born in Arnprior Ontario, Canada, and presently lives in Montreal, Canada. His art work not only tells a part of his inner story, it also displays his passion for life and natural beauty. He seems to remind us that beauty is in the eye of the beholder, beauty may be beast. He likes to entice the viewer's eyes with the use of bold lines and vibrant colours. Or he gently rests you in a Zen space of tranquility on top of a lily pad. Every art piece has its entry and exit point, yet giving you time to soak up the moments in-between. As an artist ASHe feels life is a story book needing to be told through art. All you have to do is look and listen. ASHe's work has been distributed internationally, and his work is for sale via galleries, websites and other forms of social media. ASHe is always seeking gallery requests to promote his art, and commissioned pieces are always welcome.



Jim van Bibber - Born in Indiana and lived in Chicago for the last 17 years, have studied photography processes for 15 years. My background has been mostly in digital, but in the last 4 years I have been developing more work in traditional film and now wet plate collodion photography. I particularly enjoy the slowing down, methodical process that wet plate collodion requires. It's a highly technical process in an old school way.



Allen McKee - Allen McKee (aka "butchsl") - I'm your average Australian, with a decidedly laconic sense of humour, who discovered a few years ago, that he can create reasonably good 3d images using Daz Studio software and Octane Render.



Emil Tanev- Creativity has always been a part of my life in some form or another. I went through many different things until I have finally found myself in Photography. Born in 1986, I feel like life has just started for me and there are many new horizons to reach for! As a photographer, my main attention is on Street Photography, but I am interested in expanding my skills in different genres. I currently live in Germany, but I was born and raised in Bulgaria.



Alejandro Caspe - Alejandro Caspe born in Tijuana BC in 1974 and in 1992 started in photography. From childhood he was attracted by the nudity in advertising models and as

CONTRIBUTORS

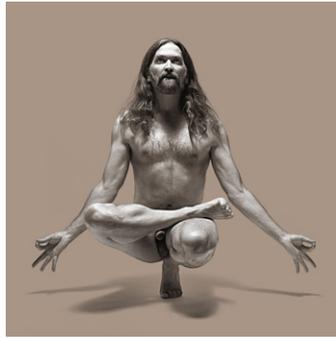
continuing a childish game, moved that morbid early consolidating his artistic work, at maturity, aesthetic and expressive universe that identifies his work. This led to a creative look that has conceptualized a disturbing personal eroticism that, far from anchoring pornography is a legitimate original and bold artistic statement.



Richard Vyse – Internationally collected artist Richard Vyse has shown in galleries in Manhattan and Honolulu. He has studied at the School of Visual Arts in Manhattan and taught at Pratt Institute in Brooklyn. His art has been featured in the Art of Man magazine #18, Men Addicted magazine Spring 2016, Noisy Rain magazine Winter 2015/Summer 2016 and Masculine magazine #15. His art is in the Leslie+Lohman museum in Manhattan.



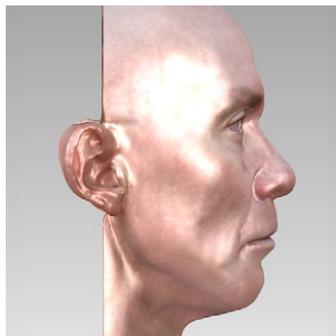
Anthony Dortch - Artist Anthony Dortch spent much of his young life in the heartland of the United States, Ohio, and currently is creating in Virginia and cities around the world. In his characterizations and painting, his palette is clearly the world of experience. His work comes from a profound desire to match subjects to their feelings, those expressed and those that lie deep within.



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.



Peter Andres -Born in 1952 in Berne, Switzerland. I started as a self-taught photographer. This was followed soon by courses and workshops by renowned photographers. Workshops with Christian Vogt and especially Duane Michals at the Rencontres de la Photographie in Arles were particularly instructive for me. Since 2015 I have been working in my own studio near Berne. Here I can perform my free and experimental photography. Many of my works are digitally manipulated, but not all. Therefore I change the images in a way to combine several photos or move the pixels, as I like.



Jonathan Armour - Jonathan Armour's practice is an experimental exploration of man's body-surface and probes the interfaces with which that body connects with the world. The work is driven by interaction with others, jointly questioning aspects of our multiple selves and uses a range of analogue and digital photographic technologies. Recurring themes in Armour's work echo Anzieu's ideas of the "skin-ego" as an interface between inside and outside, between the person and the world, with the skin-ego's associated functions of containing and protecting the psychic apparatus much as the skin contains the body.



Richard Sawdon Smith - Richard Sawdon Smith's practice is an investigation into representations of living with HIV through a series of photographs. With *The Anatomical Man*, anatomical drawings of veins and arteries were tattooed onto his skin, a similar process of using a needle that draws blood. The work creates a relationship between the permanent marking of the body by a process that draws blood and an incurable illness transmitted through blood, collapsing the internal and external on to the surface of the skin.



Fred Briers - Fred J Briers III from Montgomery Alabama. Currently living in Kailua Kona, Hawaii. After Working in public relation for 20 years, he finally decided to follow his passion for photography! Have shot in Vegas, Paris, NYC and Atlanta his portfolio continues to grow.



Oliver Zeuke - Oliver Zeuke was born in December 1973 in Bavaria, near Munich and moved to Düsseldorf in 2007. In 2013 the now passionate photographer, bought his first SLR camera. Already after the first photos he snapped, the interest in photography was born. Out of vacation photos and snapshots developed his today's passion for photography. From that his slogan "From Snapshots to Passion" arose. In 2015 he started to work more intensively with photography and launched the project "Sexy Sunday" together with his husband in March 2016, which already after a short time is enjoying great popularity and constantly growing interest. Especially the love for detail photography is, what makes the photos special. "The viewer shall feel more than he sees" Besides his first photo exhibition in November 2016 in Cologne, the passionate photographer is currently working on his first photo book called "Sexy Sunday". Open to new ideas and challenges, he is constantly evolving his self and his photography.

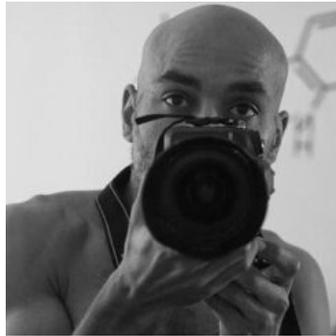


Richard Ashby - Charles Thomas Rogers is a photographer and writer in New York City. He studied literature and writing at Cornell University, quietly pursuing visual arts as a hobby, until a series of self-portraits with early digital technology earned him some notoriety in the late 90's. His photos 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.

CONTRIBUTORS



Bernard André - My photographic universe is contemplative, it is made of fantasies and memories. I have a strong taste for B&W, for minimalism, for lines, curves, textures, structures, shadows and dark images with a classic approach. An attempt to unify without contradictions classicism and modernity, or when one is no longer the antinomy of the other but rather the result of the fusion sublimated where only the aesthetics matter. Exploring the sensuality of light, creating and capturing my own definition and vision of Masculinity. I care a lot about emptiness, about the silence of it about its power its energy. A quiet stillness. A calm, silent quest for the Absolute that you are invited to join.



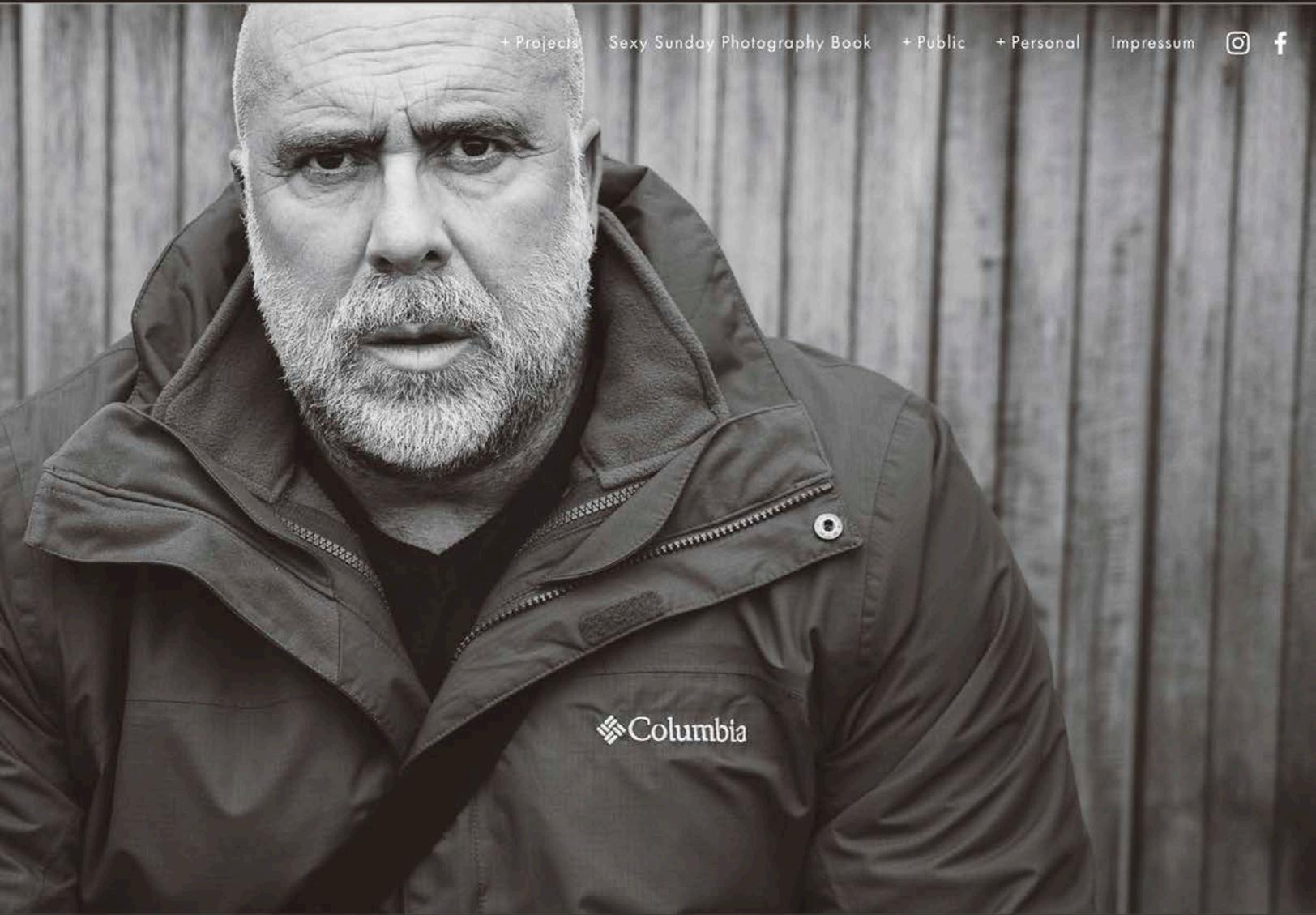
Pierre-Yves Monnerville - I was born in Paris but spent my youth between Martinique and Paris. Always wanting to live abroad I moved to Berlin but settled in Brighton. Coming across Mapplethorpe's Black Book at 15 made me want to be a photographer. I'm also a big fan of Duane Michals as well as Jim French and hope to someday work out the difference between art and eroticism for myself (should there be one, obviously...). Beyond the labels, however, I am more interested in people's feelings and love exploring what we have in common despite our superficial differences whether it's loneliness, search for validation, love and companionship, etc.



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



Rob van Veggel - What makes me make art is the act of looking: looking at the world but also looking at what I draw or sculp. And simultaneously looking what others have drawn, sculpted, photographed etcetera. It is a continuing, open ended process, which surprises me every time I feel that a piece is finished. Lately I am interested in drawing baroque ornamentation (its abstract shapes and textures) but also the expressions of the human figure, which actually also has interesting abstract shapes and textures. I have drawn, painted, sculpted and photographed my whole life yet with varying intensity. I was born in 1954, attended an art school, but also obtained a Ph.D. in anthropology and have a career in design research. I'm Dutch, was born and lived in the Netherlands, but also have lived for many years in Spain and the U.S.



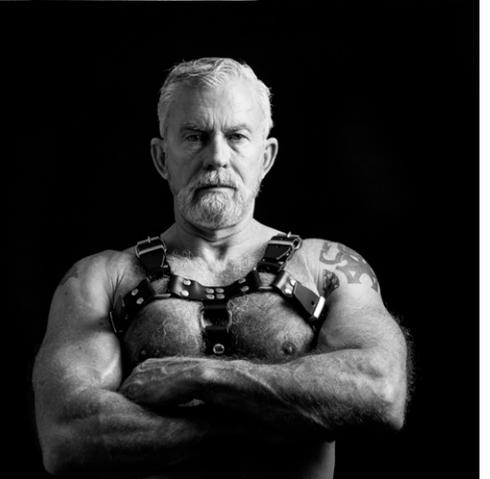
From snapshots to passion



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MASCULAR

STUDIO





Home

Home

The word “Home” brings something to mind the moment one hears it. It is a universally understood term, yet it can mean something different to everyone. The more one thinks about ‘Home,’ the more elusive a concept it becomes. We tend to conjure an initial vision or understanding, but then the qualifications start coming. Is home a place or a concept? Is it a specific location or only exist in our memory? Is it something that can change or is ‘Home’ a place pinned specific geography or time?

Issue No. 19 of MASCULAR Magazine is dedicated to HOME. We all come from some place. Indeed, we were all born to a place we call Home, either specifically in a house, or more likely taken home from the hospital. Home is somewhere you are meant to belong, though much of modern literature and art is about not belonging and not being “at home.” Leaving home is one of the big milestones in life – on your own terms or under more troubling circumstances - it seems leaving your sanctuary is an important part of growing up. As adults, we build new homes, we are invited to make ourselves at home or we may worry about being homeless. Whatever the circumstances, home is a kind of anchor or keystone in our lives.

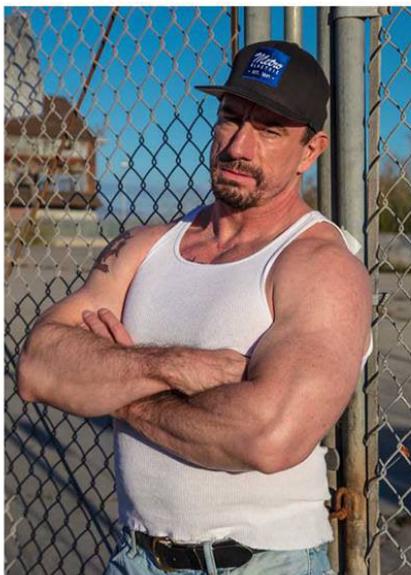
We invite artists from all over the world to help us define the concept of Home. Take us there, show it to us, explain it or debunk it. Help us understand what Home means to you. All forms of art and expression are welcome - visual (painting, photography, illustration, video), written (essays, short stories, poetry) and aural (music, storytelling).

Person, place or thing, Home is meant to have positive connotations for us all. As artists, the sensations that the term Home stirs can be fertile matter for our creativity. Many adorn their homes with art, while others create it there, and still others turn their homes into works of art. It’s time to come Home.

If you are interested in contributing to Issue No. 19, please contact MASCULAR Magazine at: submissions@mascularmagazine.com

Deadline for submissions is April 17, 2017.

STUART GREGORY



WWW.STUARTGREGORY.PHOTO





MASCULAR is more than a magazine, it's a creative movement inspired by men of character from around the world. We are thrilled to announce the launch of four new initiatives to help push the MASCULAR agenda across new media and outlets.

Learn more about the movement at:
thisismascular.com



PATRICKMANN

PHOTO ARTIST ■ TORONTO MONTREAL

