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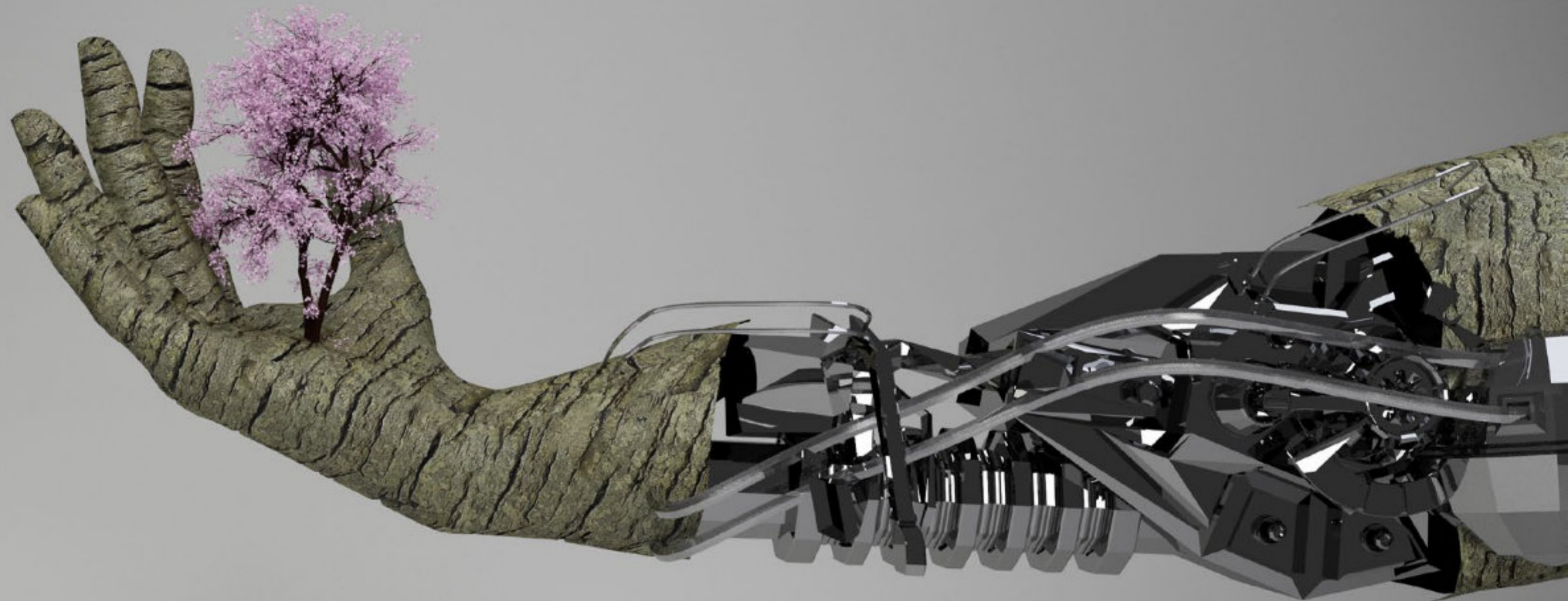
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March 04 Vol IV Issue II

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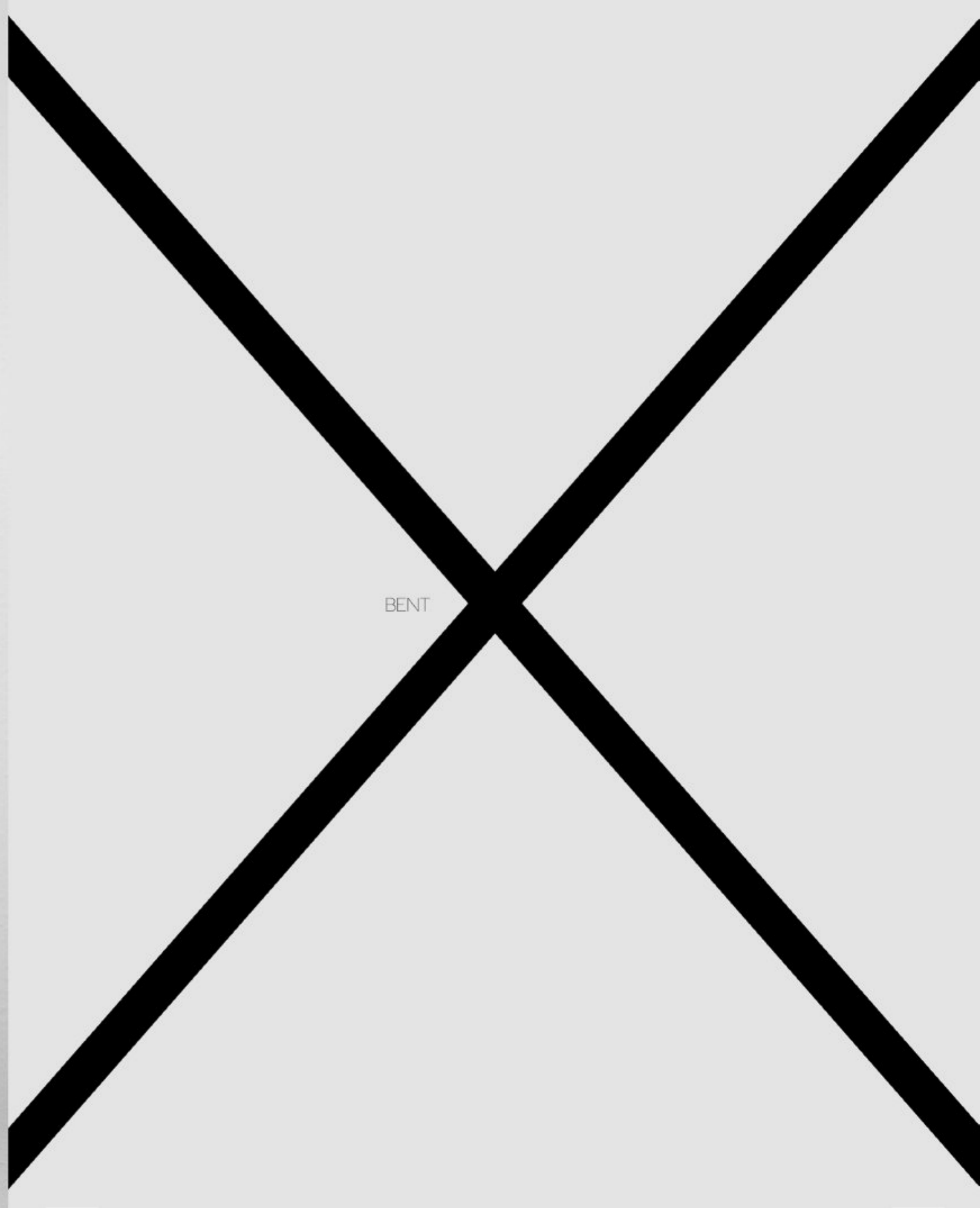
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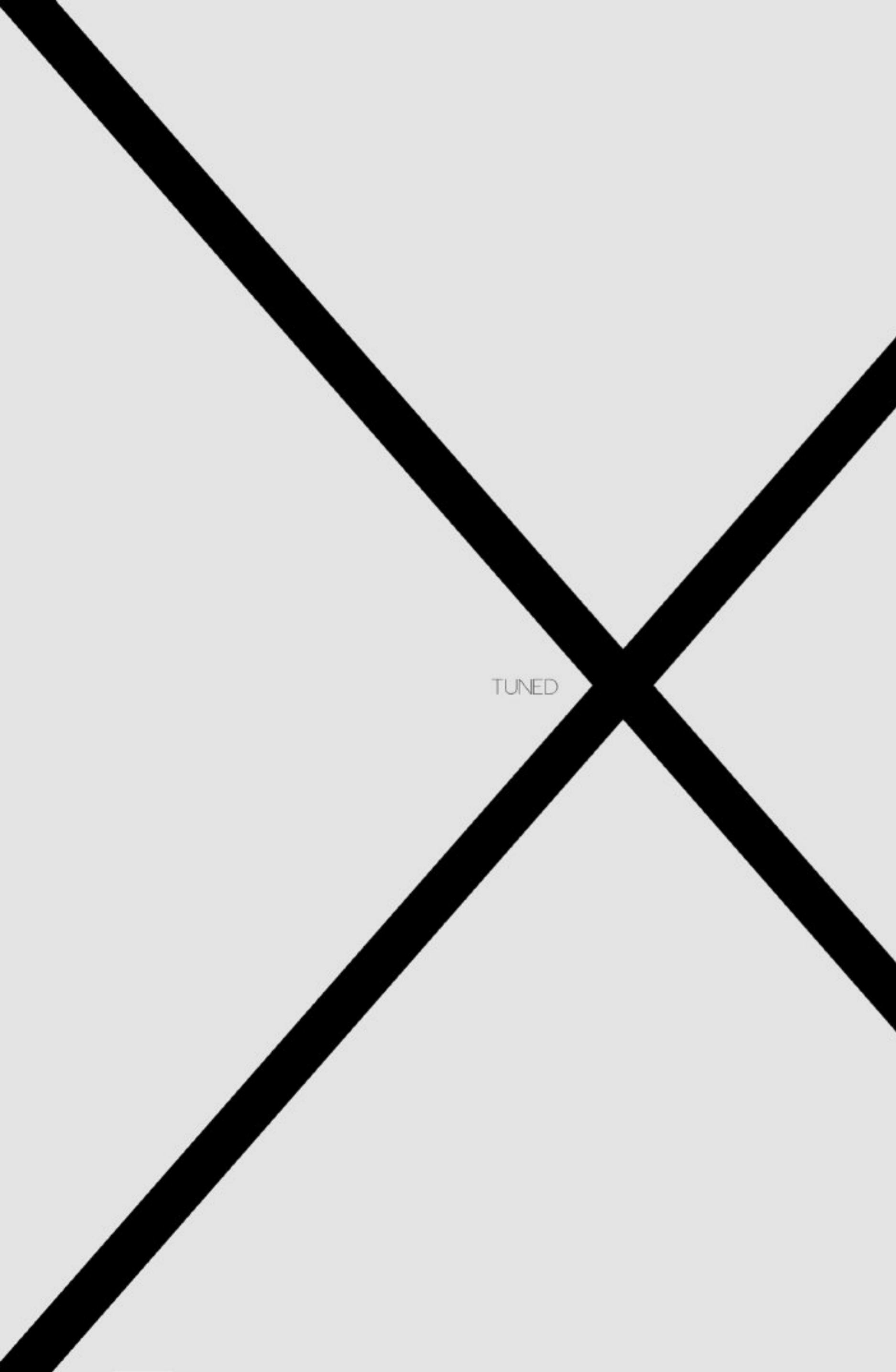


UNTITLED AT A MORNING

MY NAME IS DIRK H. WILMS FROM GERMANY, I WORK AS A PHOTOGRAPHER AND VISUAL ARTIST. MY PERSONAL WORK HAS FOCUSED ON SELF-PORTRAITS SINCE 2001, THE YEAR I RECEIVED MY HIV DIAGNOSIS.

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 STAYING 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 IM STILL AFRAID OF NOT BEING LOVED, BECAUSE I WEAR AIDS IN MY FACE.

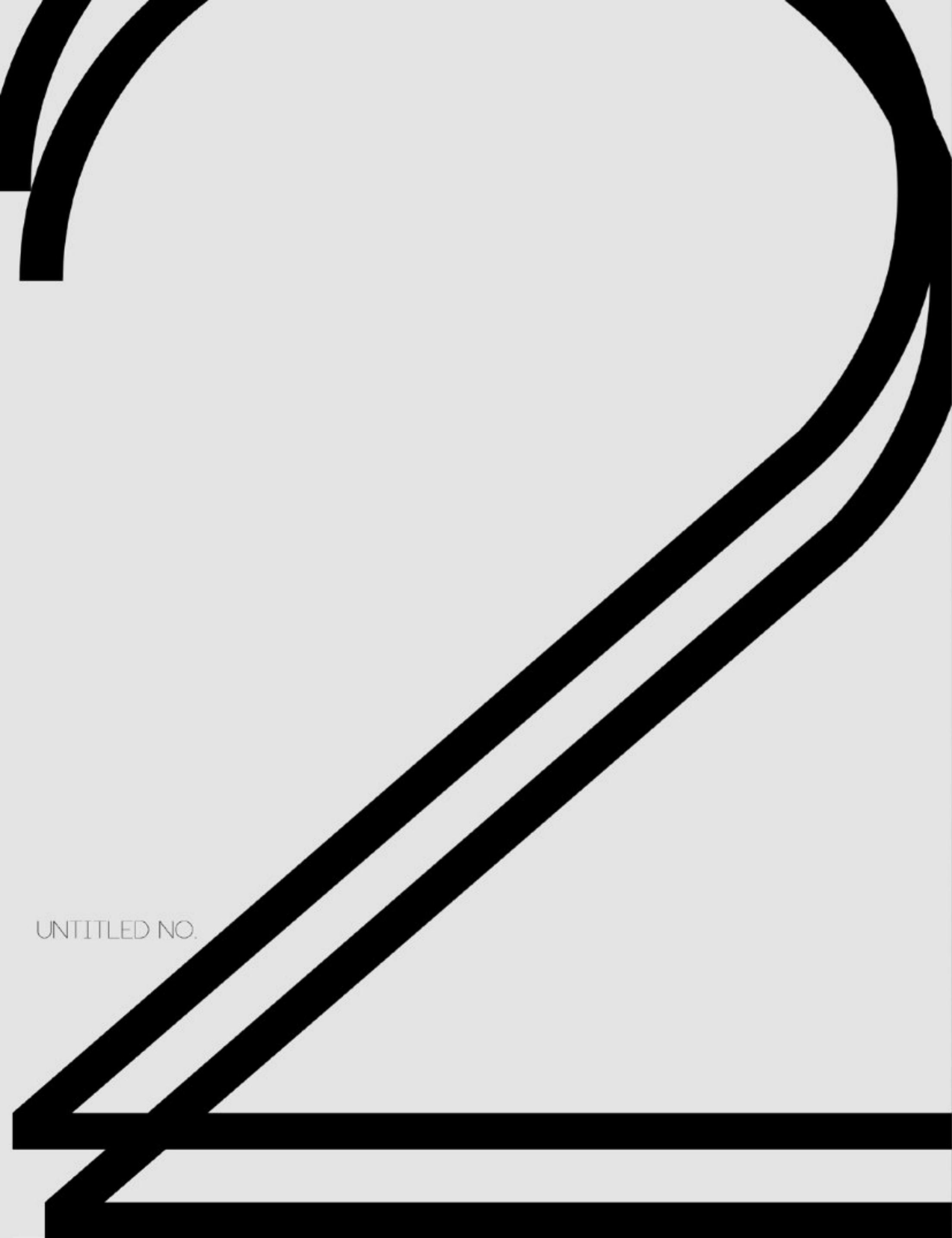


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FLOWERFACE



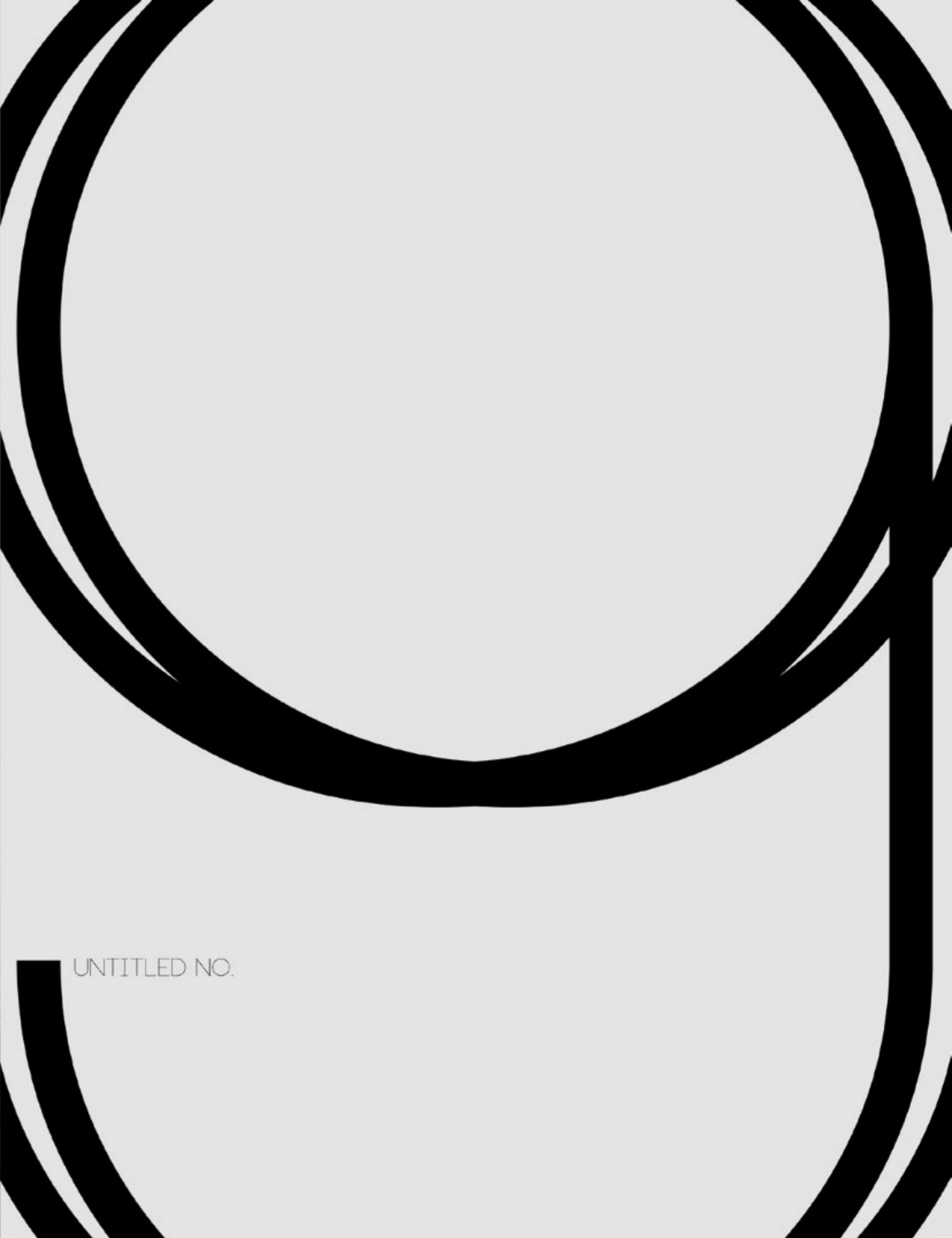
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THE
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THE BALLAD OF MY LAST SUMMER



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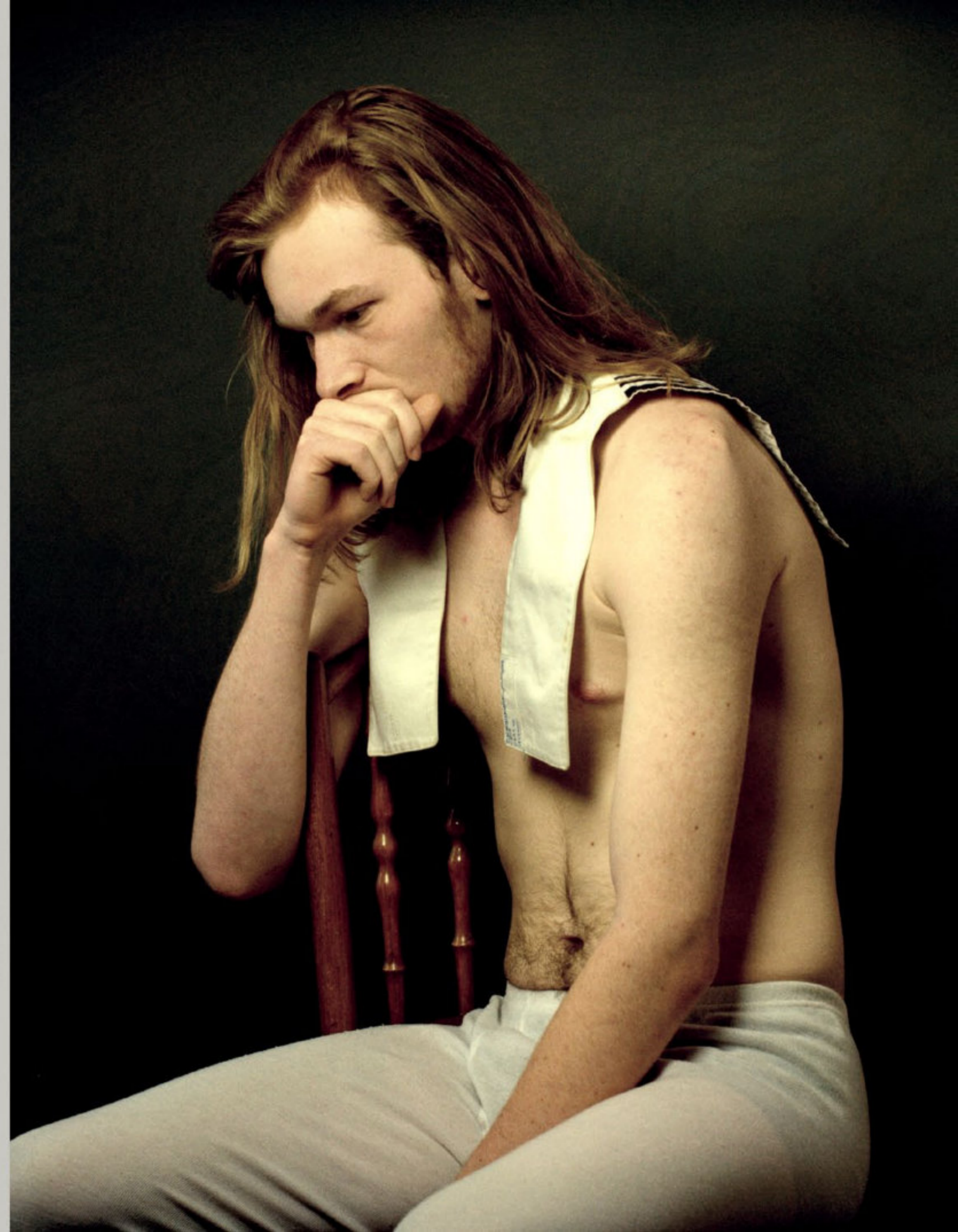
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Orange

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. 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.





wanneer ik dood ben, kral dan niet.
ik ben niet echt dood moet je weten.
het is het lichaam dat ik achter laat.
ik ben nog echt dood want naar jou toe
mijn zijde vergieten.

world it was easy



MEN ARE SEEN BY MANY AS STRONG AND POWERFUL FIGURES, THE HUNTERS, THE SEDUCERS, THE PROTECTORS. AND THAT IS EXACTLY HOW MEN HAVE BEEN PORTRAYED IN ART OVER CENTURIES. IT IS THE TRADITIONAL IMAGE THAT FITS IN A PREDOMINANTLY HETEROSEXUAL SOCIETY. BUT THERE IS ALSO ANOTHER SIDE.

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.







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

- WHAT IS IT ABOUT MALE PHOTOGRAPHY THAT IS SO INTERESTING?





MOST OF MY PORTRAITS AND MALE IMAGERIES 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.



IN 1985 I CAME ACROSS A PHOTO OF DUTCH CHOREOGRAPHER AND PHOTOGRAPHER HANS VAN MANEN ENTITLED "PIËTA / 84". IT WAS AN IMAGE OF A MAN IN A BLACK SUIT WITH A (DEAD) NAKED YOUNG MAN ON HIS LAP. A FASCINATING IMAGE. I KNEW THE FAMOUS PIETÀS BY MICHELANGELO AND BOTICELLI AS WELL AS, OF COURSE, THE MASSIVE AND VERY IMPOSING PIETÀ BY KÄTHE KOLLWITZ IN BERLIN.

HANS VAN MANEN'S IMAGE OF TWO MEN IS MORE THAN A CHANGE OF THE FIGURE'S SEX. THE MOTHER IS BY NATURE PROTECTIVE OF HER CHILDREN. BUT WHO IS THE MAN IN THE BLACK SUIT? THE FATHER? A FRIEND? AND THE DEAD YOUNG MAN? HIS SON? HIS LOVER? SINCE WE CANNOT BE CERTAIN OF THE RELATIONSHIP, THE TWO MEN BECOME MORE VULNERABLE THAN IN THE FIGURES IN THE ORIGINAL RENAISSANCE PIETÀS.



IT IS THIS VULNERABILITY IN PARTICULAR THAT FASCINATES ME. THE POWERLESSNESS THAT LEADS TO UNCERTAINTY AND LONELINESS. WHAT I LOVE IS THAT SUCH VULNERABLE MEN - ALL MEN IN MY EYES - CAN GROW AND BLOSSOM FROM THAT VULNERABLE STATE INTO WONDERFUL PERSONALITIES. POWERLESSNESS BECOMES STRENGTH.







IT IS PRIMARILY THESE BEAUTIFUL, VULNERABLE MEN WHO I WISH TO SHOW IN MY MALE PHOTOGRAPHY. REGARDLESS IF THEY'RE YOUNG OR OLD, SLIM OR FAT, THEY ALL HAVE SOMETHING OF THE CLASSICAL PIETÀ IMAGE.



JAAP DE JONGE (1949)

STUDIED DUTCH LANGUAGE AND LITERATURE AT THE
RIJKSUNIVERSITEIT GRONINGEN (NETHERLANDS).
SELF-TAUGHT 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

WWW.JAAPDEJONGE-MODELFOTOGRAFIE.NL

WWW.FACEBOOK.COM/JAAPDEJONGE.58

STALKER

Стефан Стефанов



THE COAST OF THE DOOMED



DESAT

IN THE END OF THE TIME







IN THE WOMB



STALKER



STEFAN STEFANOV IS A FINE ART NUDE AND LANDSCAPE PHOTOGRAPHER FROM BULGARIA.

HE HAS PARTICIPATED IN MANY LOCAL, NATIONAL AND INTERNATIONAL EXHIBITIONS SUCH AS ANNUAL EXHIBITIONS OF KONICA MINOLTA AND CANON, INTERNATIONAL PHOTOGRAPHY SYMPOSIUM 'BODYGRAPHIA', SEATTLE EROTIC ART FESTIVAL AND OTHER.

HIS INTERESTS IN THE FIELD OF LANDSCAPE AND FINE ART NUDE PHOTOGRAPHY ARE UNITED IN ONGOING SERIES 'STALKER', IN WHICH HE USED HIS OWN NUDE BODY AS PART OF THE LANDSCAPE, FOR A JOURNEY BEYOND TIME.





PRIMARY MATTER

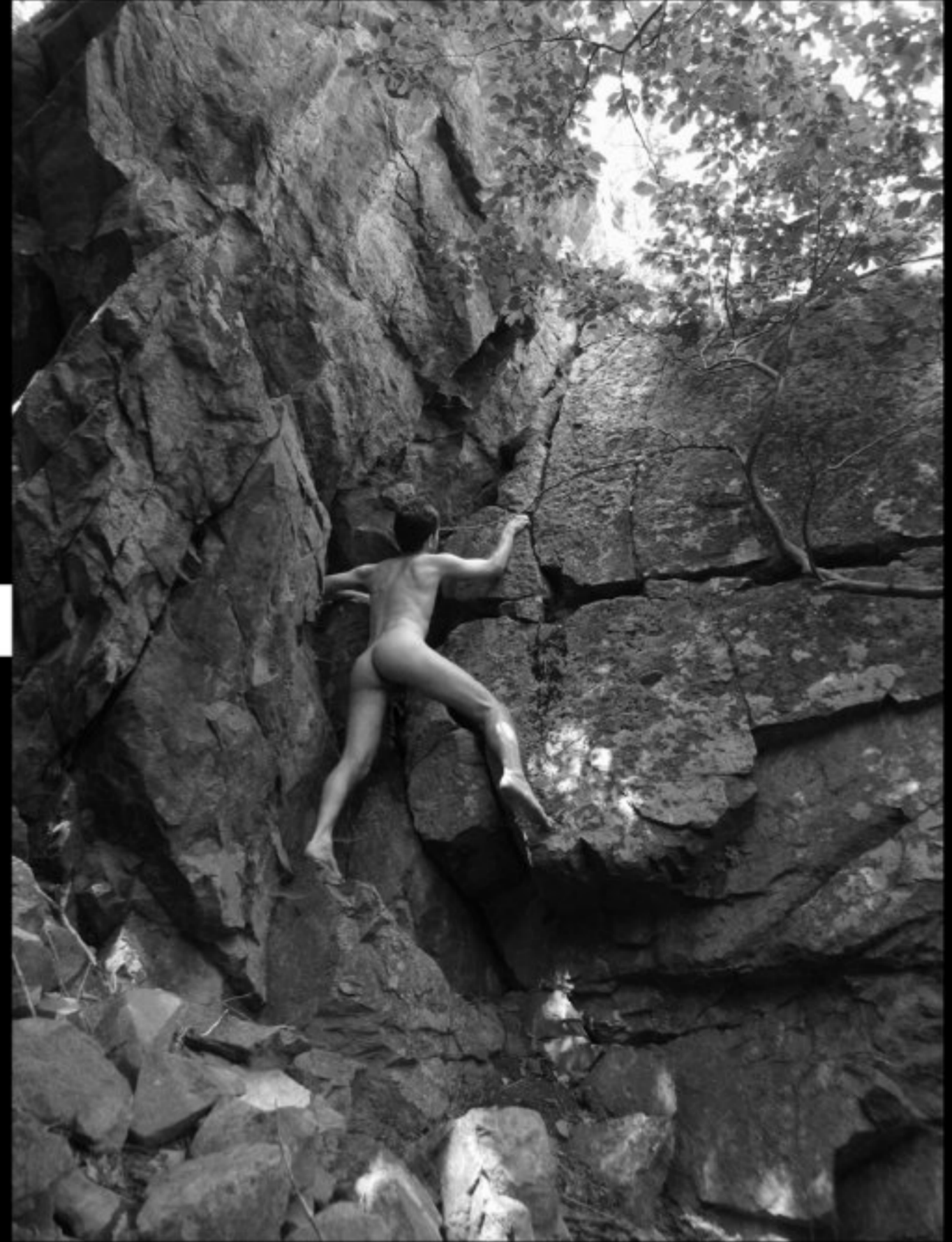
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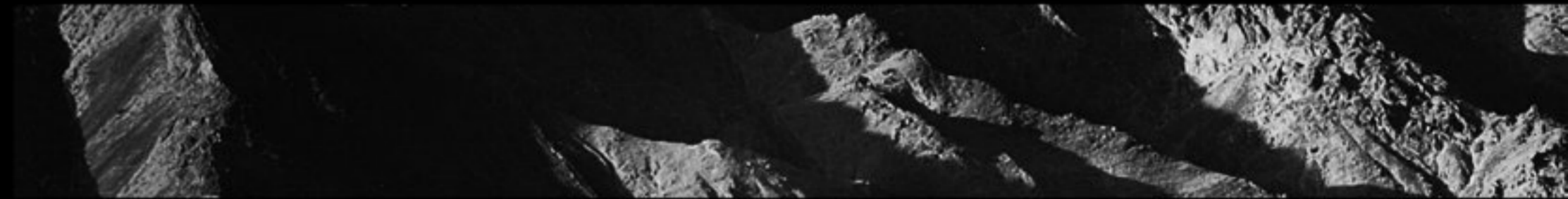
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PENETRATION



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SKITNIK.DEVIANTART.COM



STEFAN STEFANOV © 2014



BOBBI BROWN