

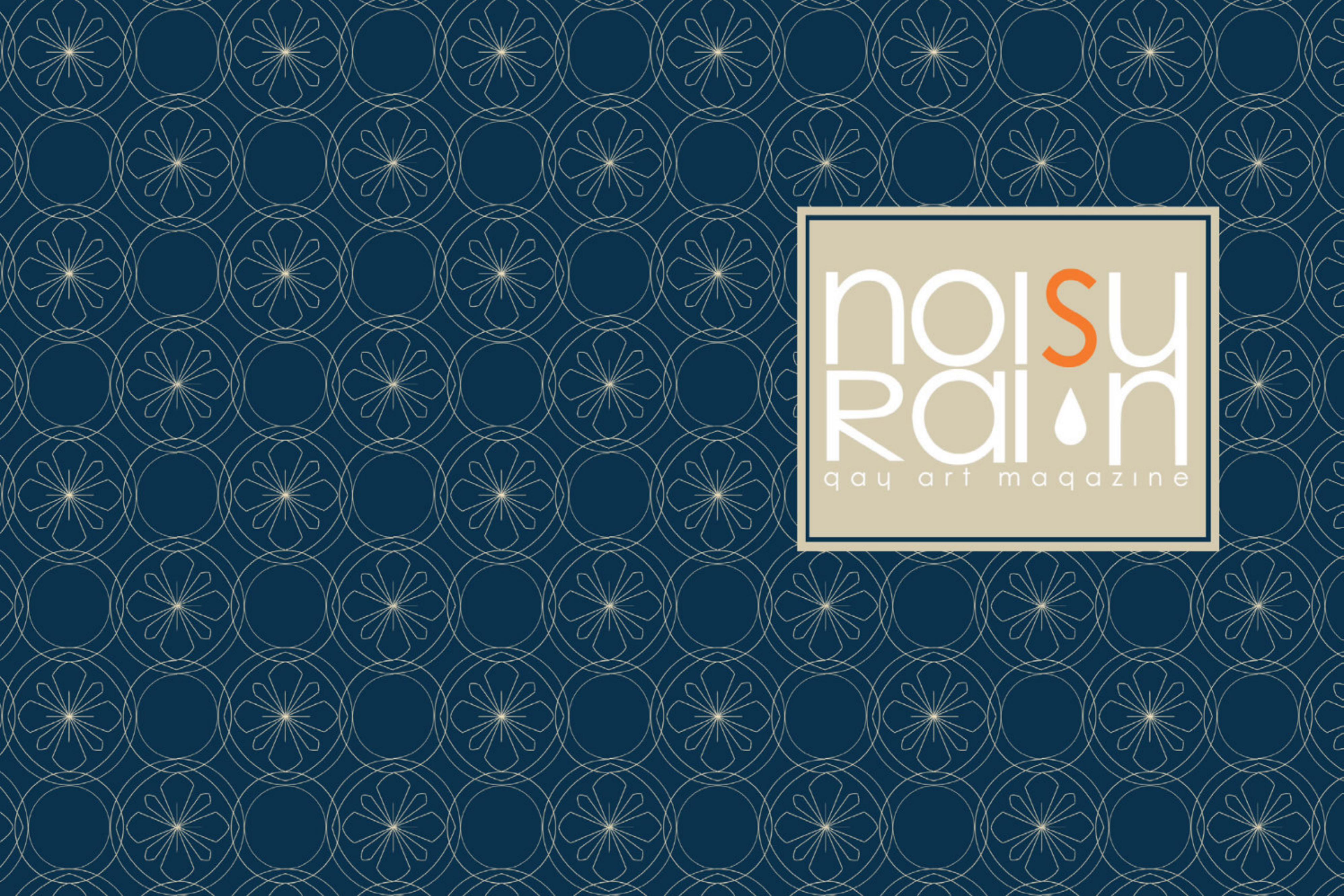
noisu rain

art magazine



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noisu
Rain
gay art magazine



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Hirano

E L I A T O M Á S
O R C H I D O F A N T I N O U S
F O T O S T R O B E . S C O T L A N D
J J S T E P H A N T O B I A S

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olla
porridge



BACKGROUND

MY FIRST MEMORY RELATED TO ART IS THE IMAGE OF MY UNCLE IN HIS WORKSHOP. AN OLD ROOM IMPREGNATED WITH A STRONG TURPENTINE ODOR. HE ESPECIALLY USED TO PAINT GREEN LANDSCAPES WHERE THE HUMAN ELEMENT WAS ALMOST NONEXISTENT. IT TOOK ME AROUND THIRTY YEARS TO UNDERSTAND THE CONTRADICTION OF SUCH ABSENCE. WHILE THE CANVASES DEPICTED NOBODY, OUT OF THESE ARTWORKS THERE WAS INDEED A PERSON AND THAT SOMEONE WAS ACTUALLY BUILDING A WORLD SUITED TO HIS NEEDS. A WORLD IN WHICH NO ONE COULD BREAK THROUGH THOSE CLEAR SKIES AND THAT CHROMATIC SILENCE.







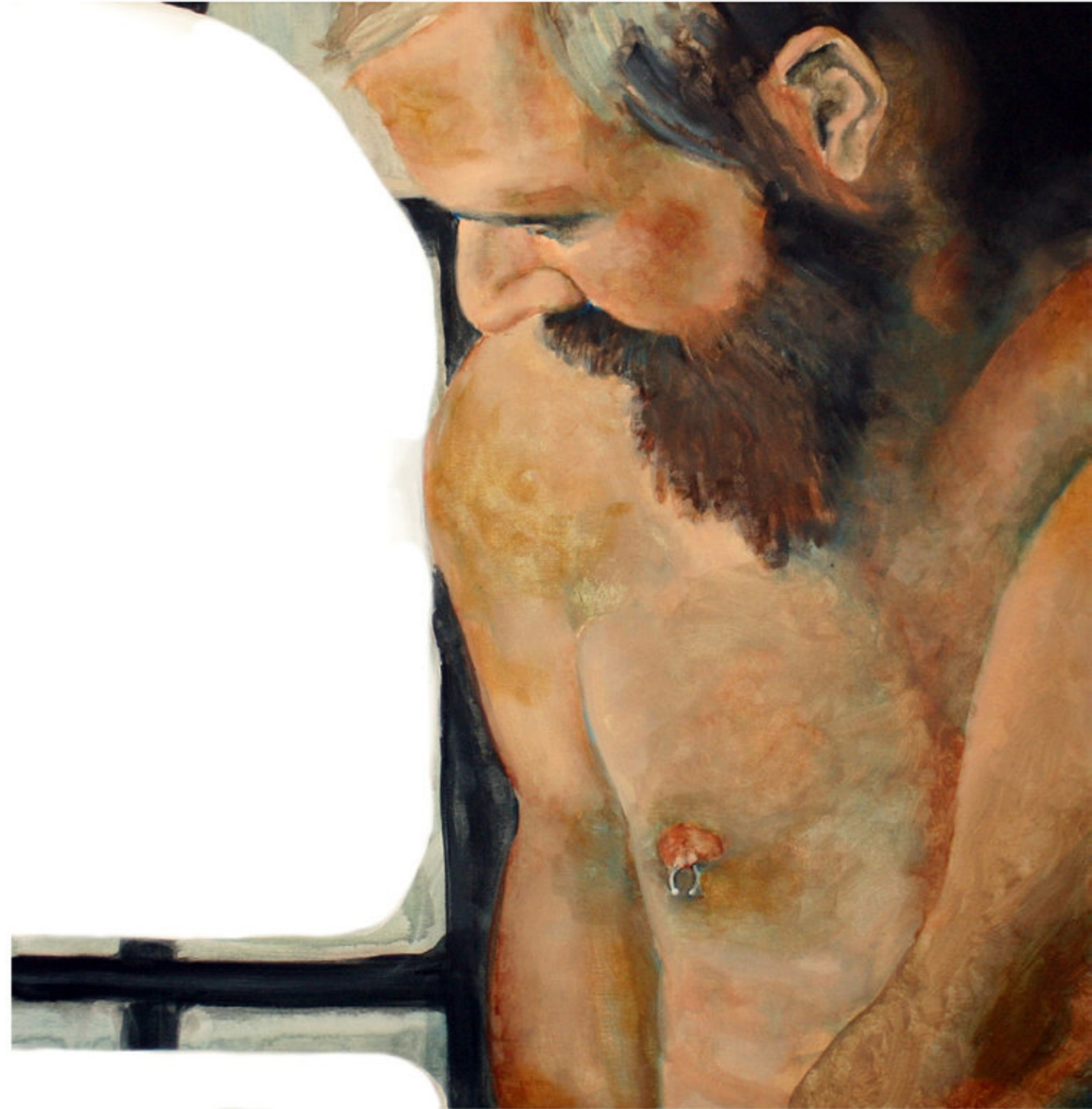
SUBJECTS

MY GAZE IS DIRECTED TOWARDS THE HUMAN ELEMENT AND IT USES THE PORTRAIT AS A MEANS TO DEVELOP A NARRATIVE OF THE INDIVIDUAL. REAL LIFE PEOPLE END UP BECOMING FRAGMENTS WHERE I EXPLORE MY VULNERABILITY. HENCE THE ELECTION OF THE MAIN CHARACTERS OF MY WORK: MEN, CHILDREN AND TEENAGERS IN A CONTINUOUS REDEFINITION PROCESS. THEY EITHER LOOK BACK IN TIME SEARCHING FOR PARTS OF THEMSELVES THAT REMAIN INCOMPLETE OR LIVE WITH SUCH AN INTIMATE INTENSITY A MOMENT OF SOLITUDE. THEY STRUGGLE TO ASSERT THEMSELVES AND SOMETIMES TO COMPARE TO OTHERS. THEY OFTEN FEEL THEY ARE VICTIMS OF CERTAIN HORMONAL EUPHORIA AND SOME DEGREE OF DISAPPOINTMENT.

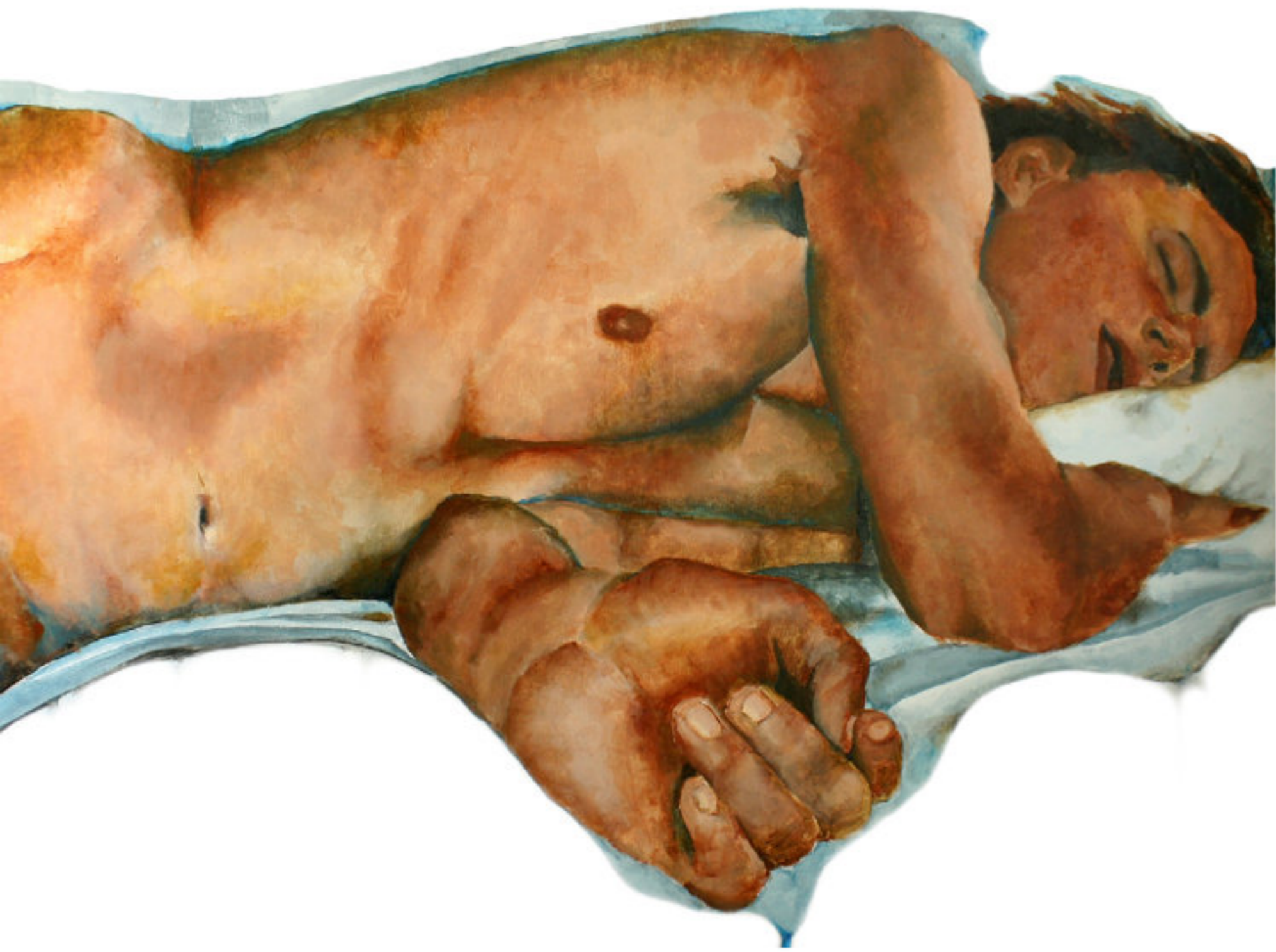


RATHER THAN NATURALISTIC, I COULD DEFINE MY PAINTINGS AS SYNTHETIC. EACH CANVAS IS AN IMAGE CONSTRUCTION BASED ON DIFFERENT TYPES OF CAREFULLY DECONTEXTUALIZED PHOTOGRAPHIC MATERIALS. MOST OF THESE ARE SELF-PRODUCED, WHILE OTHERS COME FROM PRIVATE COLLECTIONS OR HISTORICAL RECORDS. IN EVERY WORK, I ENJOY THE CHALLENGE OF SEARCHING FOR A DIFFERENT BALANCE BETWEEN CONTROL AND ACCIDENT. SOME OF MY WORKS ARE EXECUTED WITH THE INTENTION OF CREATING AN ACCURATE REPRODUCTION OF THE PICTURE AS OPPOSED TO OTHERS WHERE I PRIORITIZE THE MOVEMENT OF THE BRUSHSTROKE INSTEAD. HENCE, VISAGES AND BODIES TRANSFORM INTO STAIN ADDITIONS TO AWAKEN CERTAIN EMOTIONAL ATTENTION IN THE SPECTATORS.

STYLE







COLOR

THERE IS SOMETHING I AM VERY PASSIONED ABOUT IN SOME PHOTOGRAPHERS FROM THE '80S: THOSE SHADOW AREAS WHERE COLORS HAVE GRADUALLY YIELDED TO BLUE. EVER SINCE I STARTED PAINTING, I AIMED TO REPRODUCE THAT EFFECT BY EXAGGERATING SHADOWS AND CONTOURS. IN A STEADY FASHION, I HAVE INCORPORATED A VERY COMPLEX ARRAY OF COLORS INTO THAT ORIGINAL BLUE COLOR AND SUCH EFFORT IS MOSTLY EVIDENT IN THE "SUMMER OF '86" SERIES. TODAY I CONSIDER COLOR MY PERSONAL EXPLORATORY FIELD FOR THE CONTEMPORARY.

WITHOUT SETTING THE BLUE COLOR ASIDE - ALMOST A GENERATIONAL SIGN -, I AM CURRENTLY SEARCHING FOR COMPOSITIONS MORE AWARE OF THE POSSIBLE CHROMATIC COMBINATIONS. PARTICULARLY, IN MY LATEST WORKS, I HAVE DEVOTED PLENTY OF ATTENTION TO YELLOW AND PINK SINCE BOTH ARE COLORS



RECENT WORKS

MY RECENT WORKS, AT THE MOMENT, DO NOT BELONG TO ANY SERIES. THESE WERE BORN SOLELY FROM THE AIM OF EXPERIMENTING AT A CHROMATIC LEVEL AND A COMPOSITIVE LEVEL AS WELL.

THE SUBJECTS ABOUT MASCULINITY AND THE ABOUT VULNERABILITY ARE STILL PRESENT, HOWEVER MORE SUBTLY.

WHILE THE BLUE COLOR IS STILL SOMETHING VERY CHARACTERISTIC, THE COLOR PALETTE IS BROADENED TO INCLUDE DIFFERENT SHADES OF WHITE, PINK AND YELLOW.







IN 2011 I DECIDED TO MOVE TO SPAIN, LEAVING 32 YEARS BACK IN ITALY TO START FROM SCRATCH. I DISTANCED MYSELF FROM MY FAMILY, MY FRIENDS AND EVERYTHING THAT, BY THE TIME, WAS MY ARTISTIC LANGUAGE: SCULPTURE. "HIDING THE TRACKS" WAS MY FIRST PAINTINGS SERIES AND IT WAS BORN FROM THE WISH OF STARTING A NEW CHAPTER IN MY LIFE; A BLANK PAGE.

UNDERSTANDING THESE PORTRAITS AND THE SUBTLE EROTISM THAT CHARACTERIZES THEM CAN BE A BIT DIFFICULT.

PERHAPS, SOMETHING THAT CAN HELP IS PICTURING A BOY THAT FOR THE FIRST TIME FEELS THE FREEDOM TO BUILD HIS OWN IDEA OF MASCULINITY, SEARCHING FOR DIFFERENT POSSIBLE MODELS: BY AGE, BY PHYSIQUE OR BY ATTITUDE.

WHAT I SEE TODAY, LOOKING AT THESE CANVASES, IS CERTAIN INGENUITY ACCOMPANIED

HIDING THE TRACKS



"SUMMER OF '86" IS A PROJECT FOR A BOOK AND IS INTEGRATED BY 12 DRAWINGS, 12 CANVASES AND 2 SHORT STORIES.

THE DRAWINGS DESCRIBE THE FOUR MONTHS IN WHICH I, LITTLE BY LITTLE, BECAME CONSCIOUS OF MY HOMOSEXUALITY. THESE ARE THE YEARS OF THE AIDS: TV, RADIO AND NEWSPAPERS BROADCAST THE STORIES OF DEATHS AND ALSO FEED A SOCIAL PHOBIA AGAINST HOMOSEXUAL PEOPLE.

THROUGH THE 12 CANVASES, PERSONAL CONCERNS EXPAND LIKE A WAVE, HOLDING OTHER STORIES FROM OTHER TIMES. THE SUMMER OF '86 BECOMES SYMBOLICALLY A DARK HOLE IN WHICH THE RESTLESSNESS OF ANY MAN WHO HAS FELT DIFFERENTLY ABOUT THEIR SEXUALITY THROUGHOUT HISTORY CONVERGES. A MAN WHO COULD NEVER EXPRESS - OR UNDERSTAND - WHAT HE WAS GOING THROUGH AND, FOR THE FEAR OF THE CONSEQUENCES, ENDED UP VANISHED FROM HIS EXISTENCE.

"SUMMER OF '86" IS A CELEBRATION OF THE MAN WHO ALWAYS LOOKED BAD IN PICTURES, THAT MAN WHOSE FEATURES NOBODY CAN RECALL.

RED LINE

SOMEONE COULD SEE IN "RED LINE" A SERIES DEDICATED TO TRANSEXUALITY OR TRANSVESTISM AND ALSO COULD INTERPRET THE PAINTED CHARACTERS AS VICTIMS OF A HOSTILE ENVIRONMENT. THIS IS A READING THAT, AS MANY OTHERS, HAS ITS FOUNDATION. WITHOUT A DOUBT, THESE PORTRAIT WERE BORN WITH A TOTALLY DIFFERENT INTENTION.

BEFORE BEING ABOUT TRANSEXUALS, DRAGS OR HOMOSEXUALS, THESE CHARACTERS ARE MEN WHO HAVE STRUGGLED AND THEIR MAKEUP, MORE THAN A FIGHTY VANITY, IS AN INSTRUMENT OF SELF-ASSURANCE. FACING THE LIMITED AND STEREOTYPICAL CONCEPT OF BEING A MAN - MARKED BY THE SUBTLE RED LINE -, THEY SEEK A MORE COMPLEX IDENTITY THAT FULFILLS THEIR NEED AND GIVES AN ANSWER TO THEIR CONCERNS.

THE WOUNDS THAT CHROMATICALLY MELT WITH THE MAKEUP ARE THE CONCRETE PROOF OF WHAT THEY HAVE GONE THROUGH IN THAT DESPERATE AND MUCH NEEDED ASPIRATION: THE HEROISM





EXPOSICIONES

2016, JULIO.
VIDAS TRANS
EXPOSICIÓN COLECTIVA
COMISARIADA POR PABLO
PEINADO Y JESUS GIRONES
CASA DE VACAS, RETIRO;
MADRID.

2016, JUNIO.
REUNIÓN MASIVA EN LA
LUNA LIBRO DEDICADO A
V CTOR ALGORA THE KLEIN
PRESS.

2015, JUNIO.
DE LO MASCULINO
EXPOSICIÓN COLECTIVA
FACTOR A DE ARTE Y
DESARROLLO, MADRID.

2014, DICIEMBRE
LE SALÓN
EXPOSICIÓN COLECTIVA
LAFUTURA ESPAI,
BARCELONA.

2014, OCTUBRE
MEETUP #TAB
EXPOSICIÓN COLECTIVA
MEDIALAB PRADO, MADRID.

2014, JUNIO
GLORIA FUERTES
EXPOSICIÓN COLECTIVA
COMISARIADA POR JESUS
GIRONES
EL FORO DE POZUELO,
POZUELO DE ALARCÓN,
MADRID.

2014, FEBRERO
3 DAYS
EXPOSICIÓN COLECTIVA
COMISARIADA POR
CARLOTA LOVEART
FACTOR A DE ARTE Y
DESARROLLO, MADRID.

Elia Tomas



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平野

Orchid of Antinous

ORCHID OF
ANTINOUS



CAVE OF FENRIR



DUKE OF ORLEANS

DECADENCE



MASKED DANCE





BATHING YOUTH




BACCHUS



WANING MOON

THE SECRET GARDEN





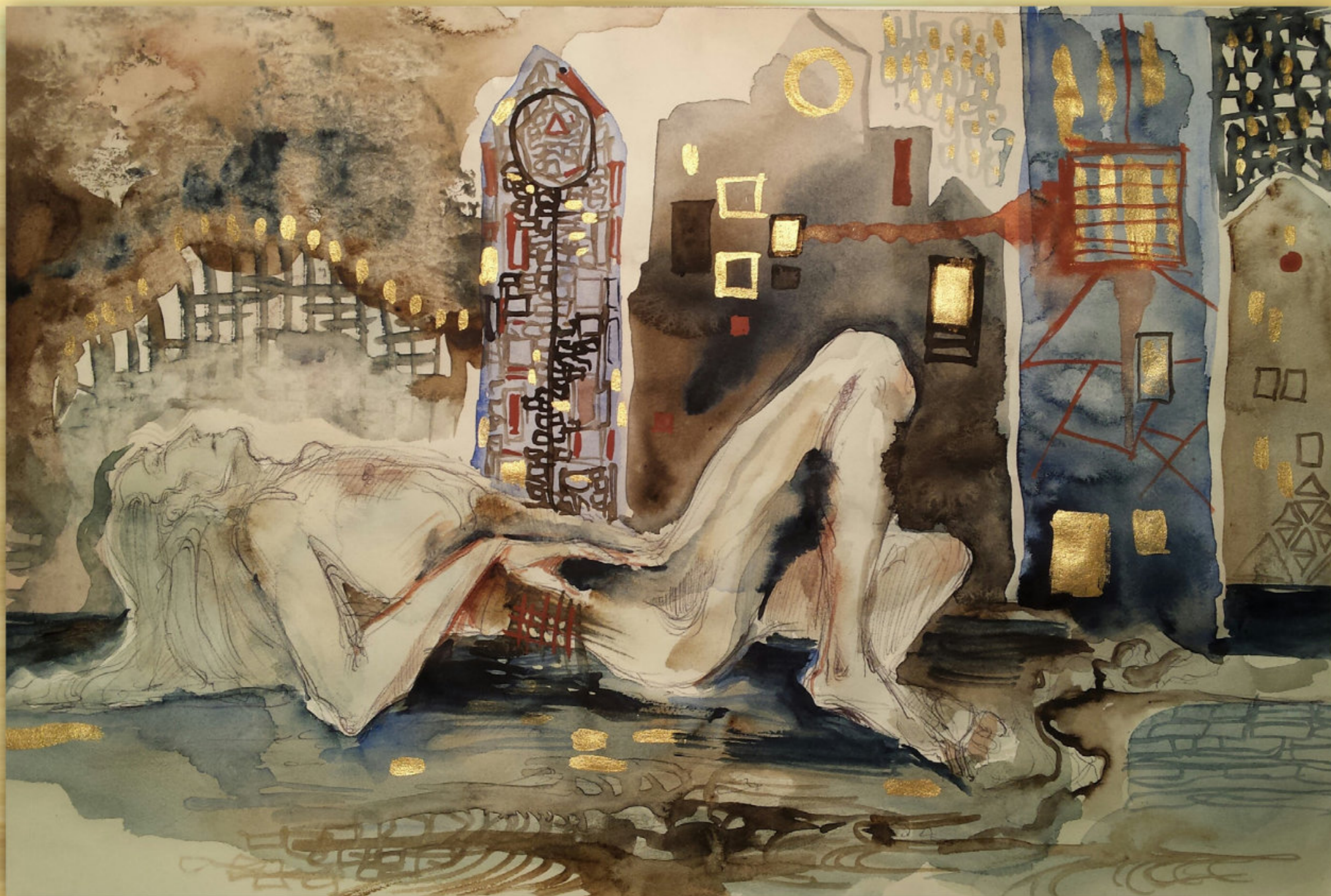
I HAVE NOTICED THAT OVER TIME MY WORKS GO THROUGH DIFFERENT STAGES IN WHICH I WOULD FOCUS ON A PARTICULAR COLOUR, STORY, OR THEME. I AM MUCH INSPIRED BY MYTHOLOGY AND THE MYSTERY SURROUNDING ANCIENT CIVILIZATIONS. ONE OF MY ASPIRATIONS IS TO READ AS MANY OF THE WORLD'S CLASSICS AS I CAN BEFORE I DIE, LEARNING FROM THE DIVERSE CULTURES OF THE WORLD; FROM JAPAN'S 'TALE OF GENJI' TO HOMER'S 'ILIAD'. I ALSO ENJOY LOCAL FOLKLORE AND FAIRYTALES AND HOW THEY WERE USED TO PASS ON IMPORTANT TEACHINGS OR EXPLAIN THE UNKNOWN; MANKIND'S EARLY VENTURES INTO SCIENCE AND PHILOSOPHY. THIS COLLECTION OF ARTWORKS FEATURED IN NOISY RAIN PORTRAYS HOMOSEXUAL LOVE AND MALE BEAUTY, BLENDED WITH THE MAGIC OF STORYTELLING, FEATURING MYTHOLOGICAL FIGURES SUCH AS NARCISSUS, BACCHUS AND OTHERS DRAWN FROM IMAGINATION.



ROBOT HEART

SPIRITED AWAY





FALLEN WARRIOR IN VALHALLA

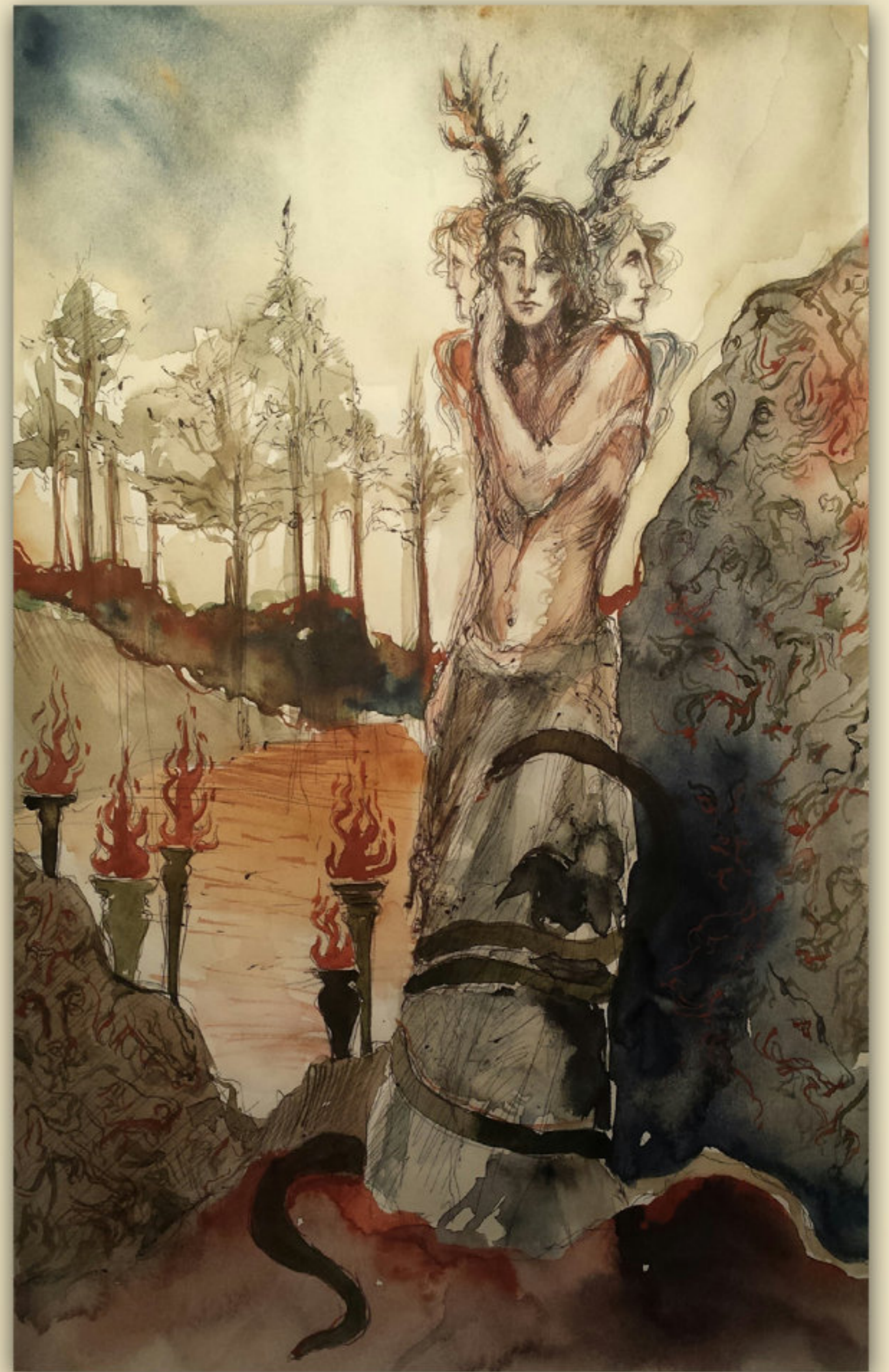
NARCISSUS





THE THREE BARDS

MALE TRIPLE HECATE





THE HOLY GRAIL OF THE HERON KING



THE DRYAD OF THE ELM

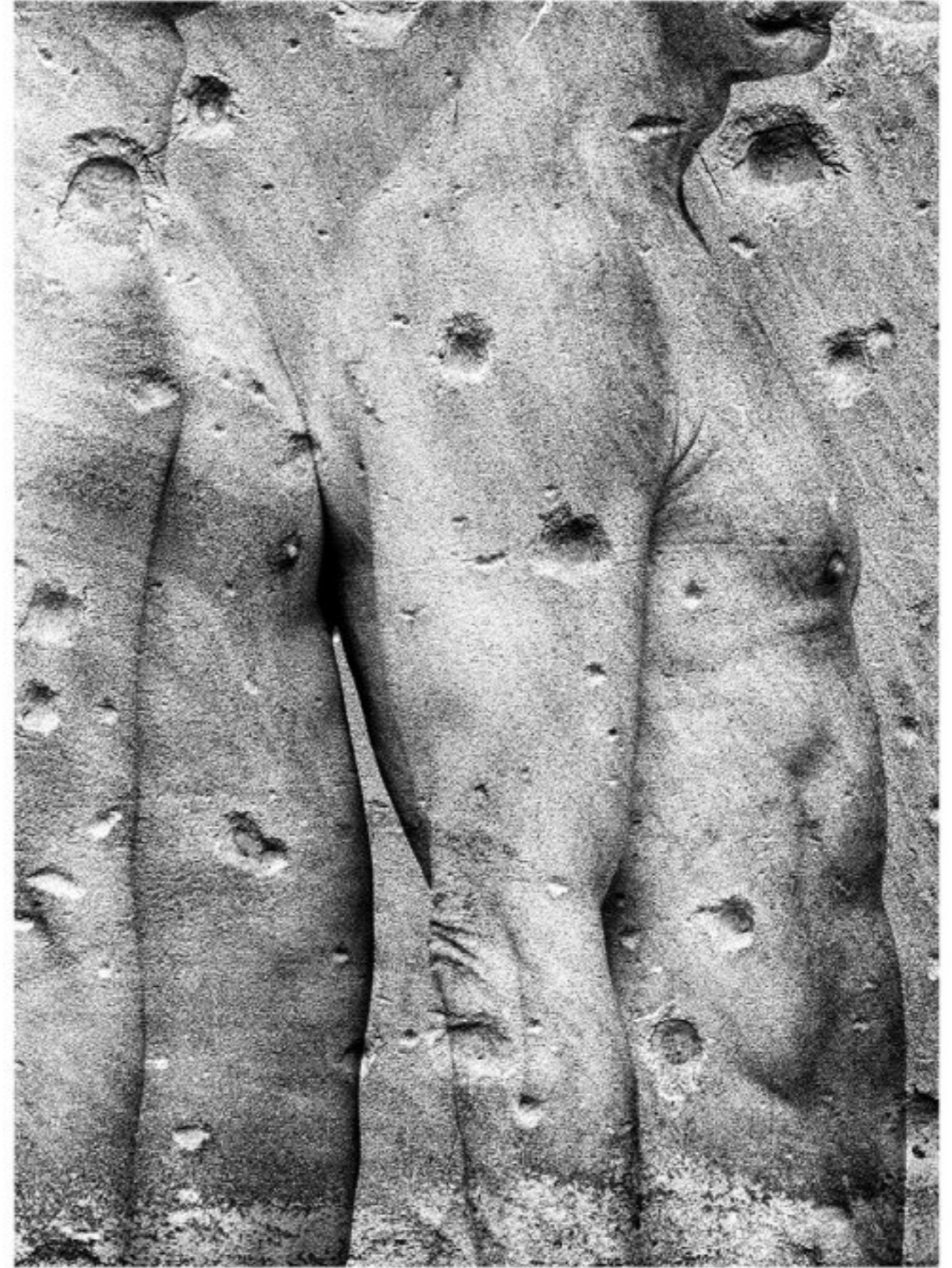


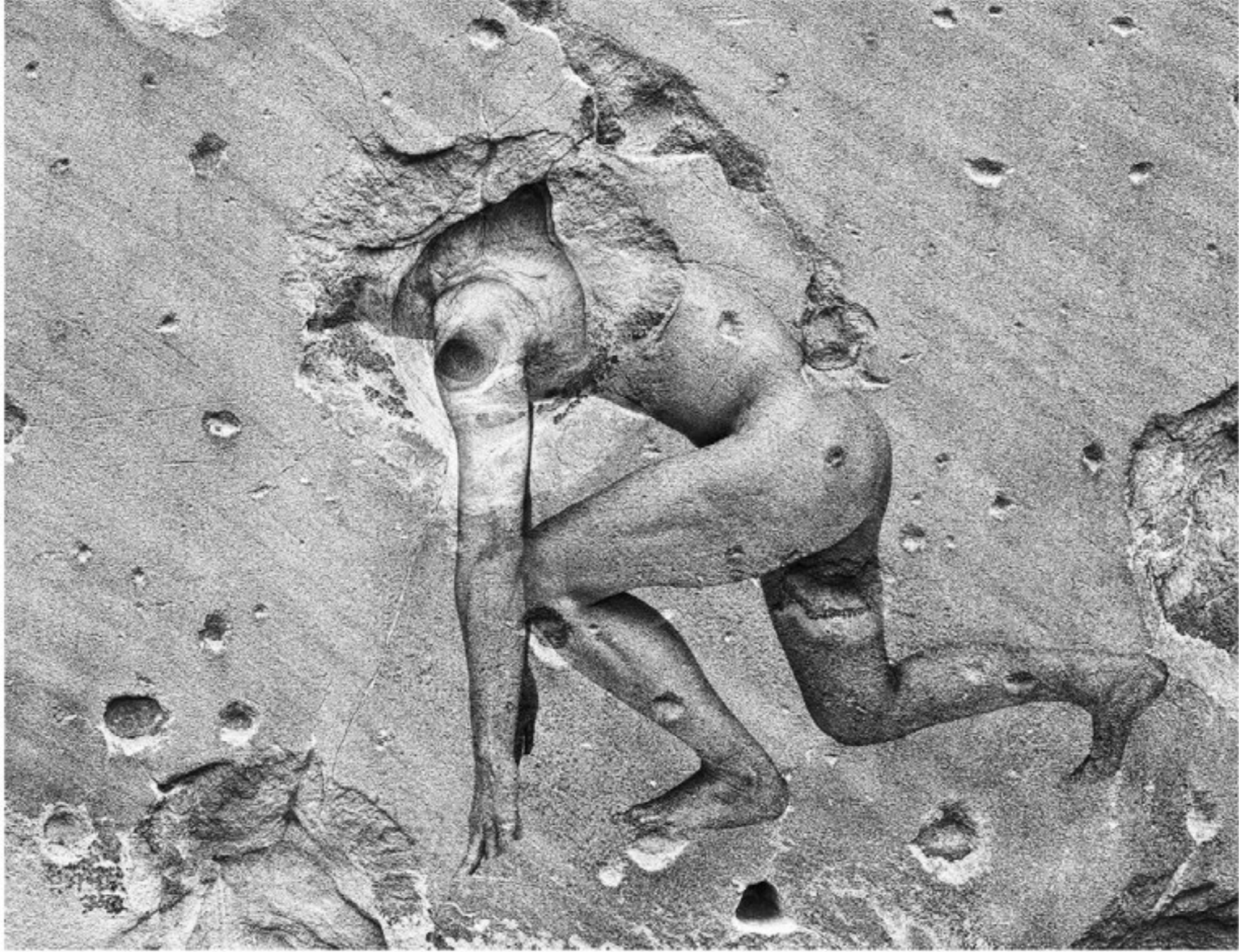
平野
Hirano

FOTOSTROBE · SCOTLAND
JJ ... STEPHAN TOBIAS

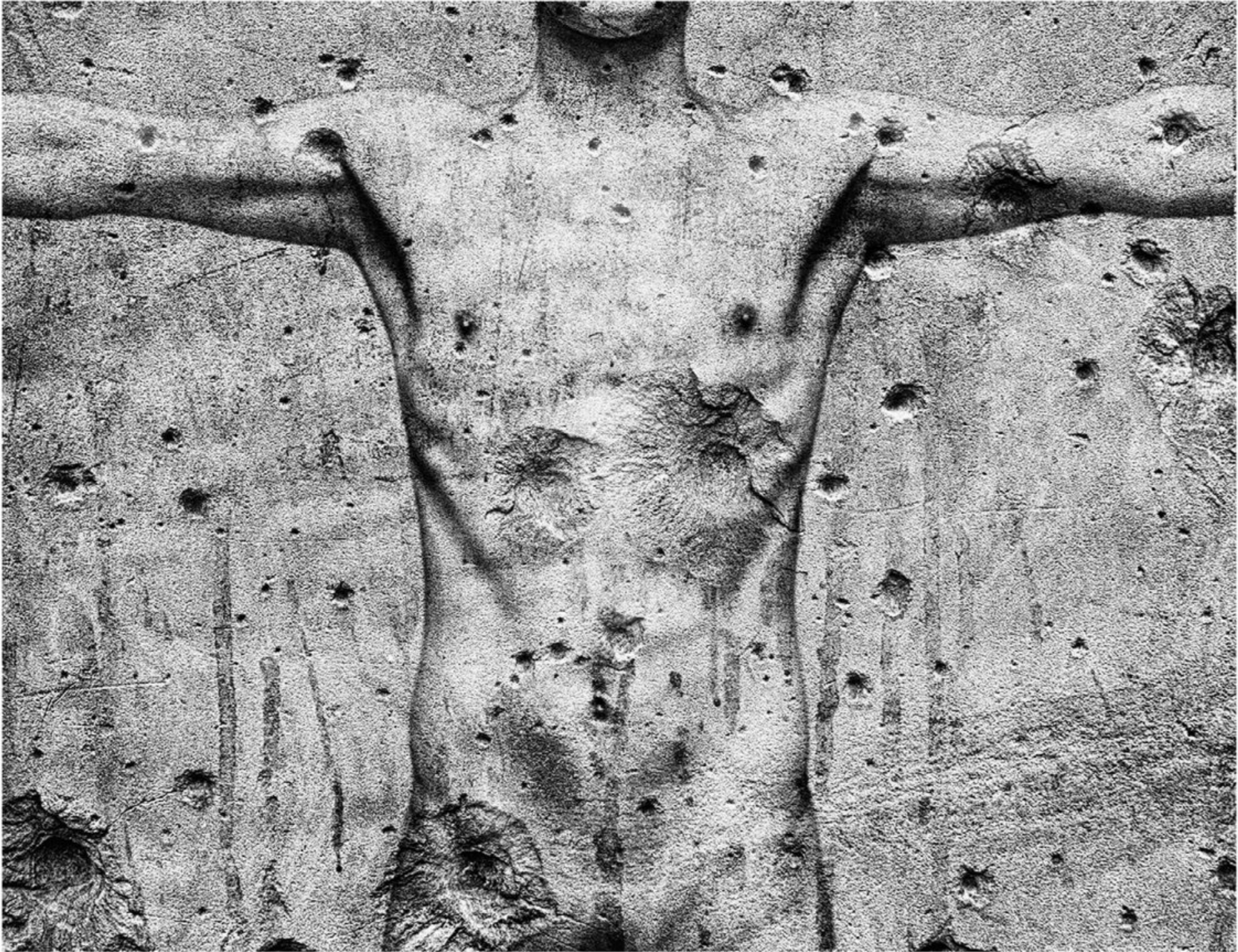
MODELS ..









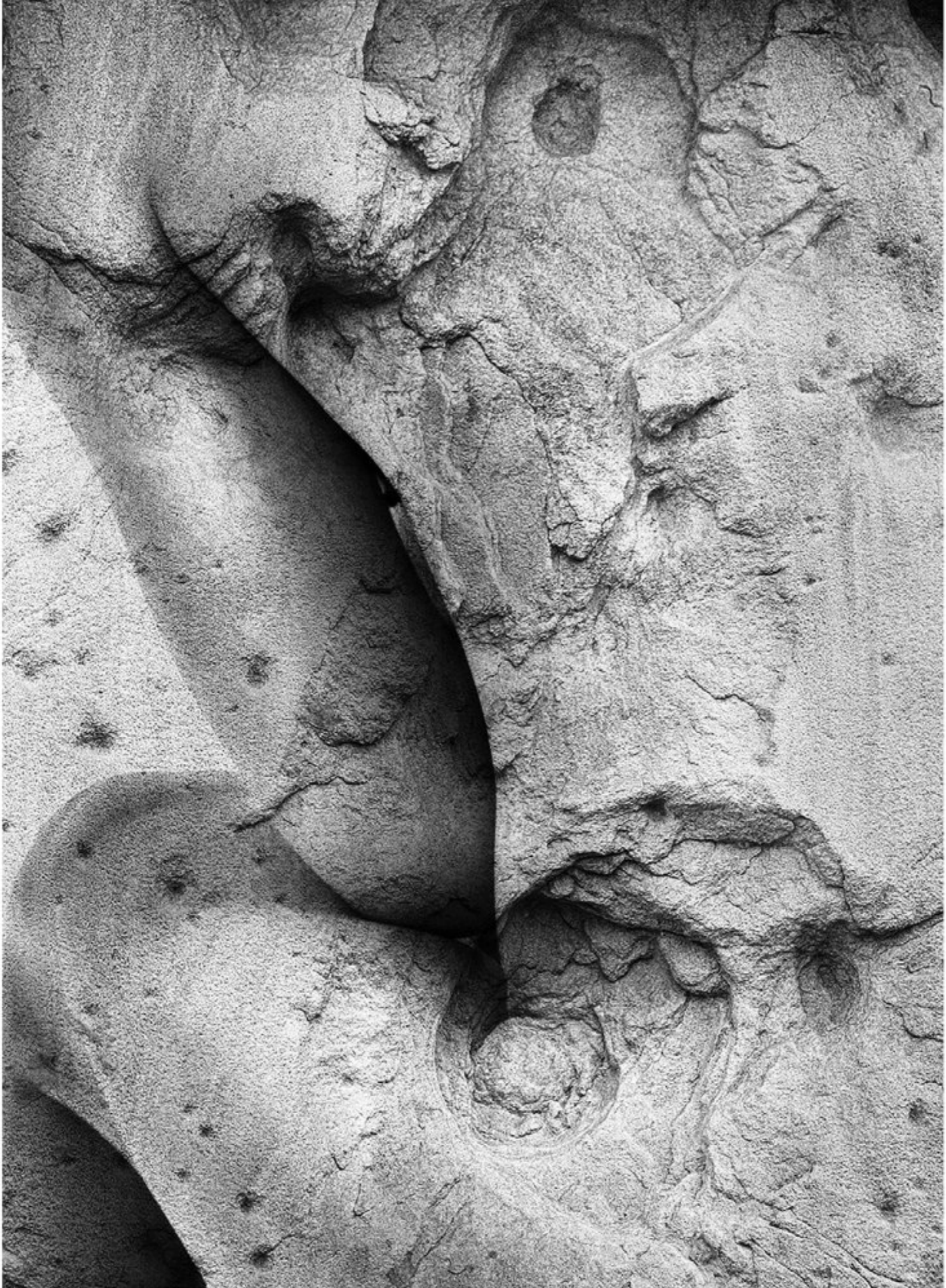


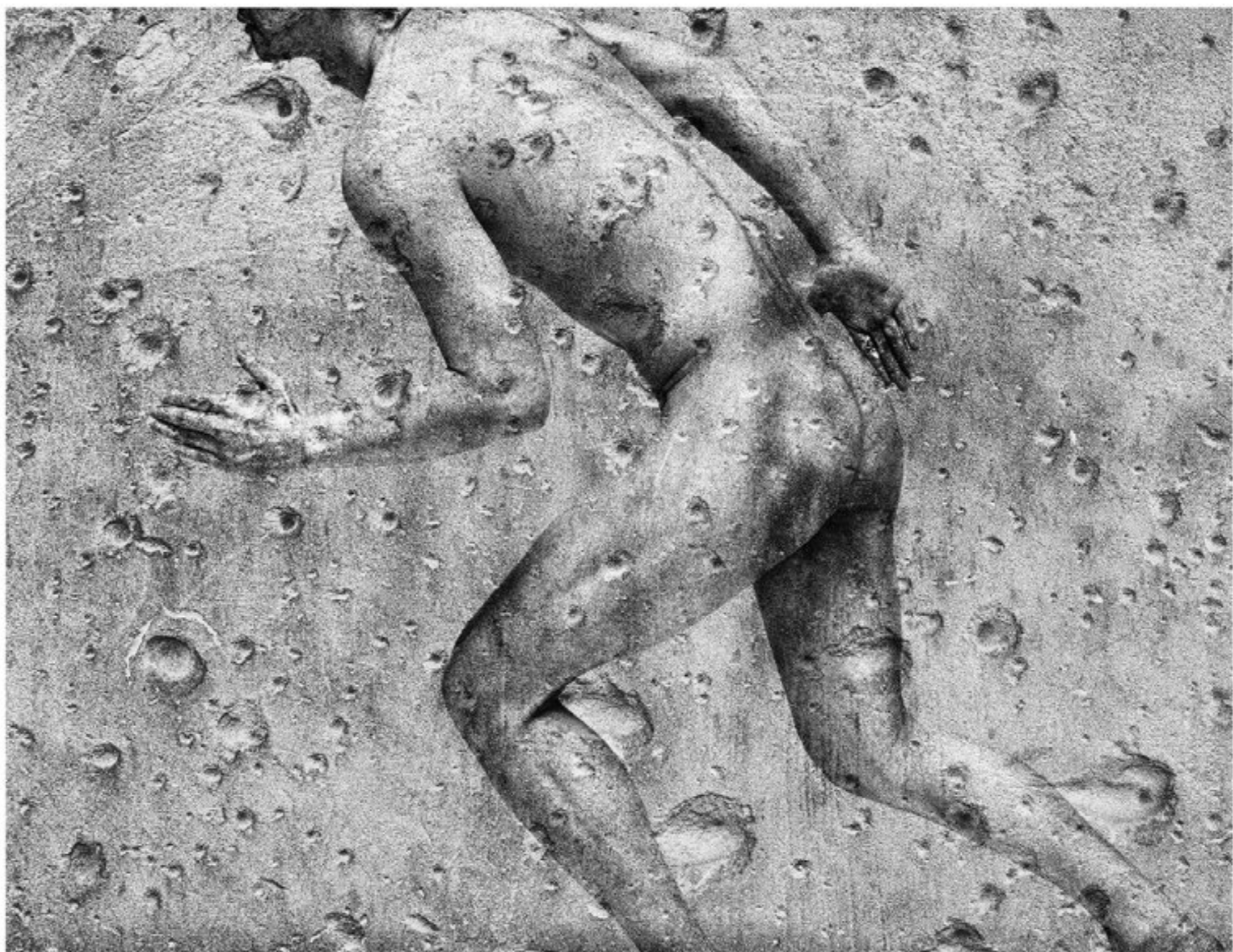


"WHEN YOU LOOK CLOSELY BELOW THE SURFACE OF TODAY'S BERLIN YOU CAN SEE THE MARKS ON THE BUILDINGS SHOWING THE SCARS OF THE SHRAPNEL AND BULLETS WHICH FLEW TOWARDS THE END OF THE SECOND WORLD WAR.

I CREATED THESE IMAGES BY COMBINING PHOTOGRAPHS I TOOK OF THE DAMAGED STONework OF BERLIN WITH THOSE OF MODELS LIVING THERE. I AM SEEKING TO PORTRAY THE SUFFERING OF COMBATANTS AND CIVILIANS WHO STOOD EFFECTIVELY NAKED AGAINST THE ONSLAUGHT."

FOTOSTROBE · SCOTLAND



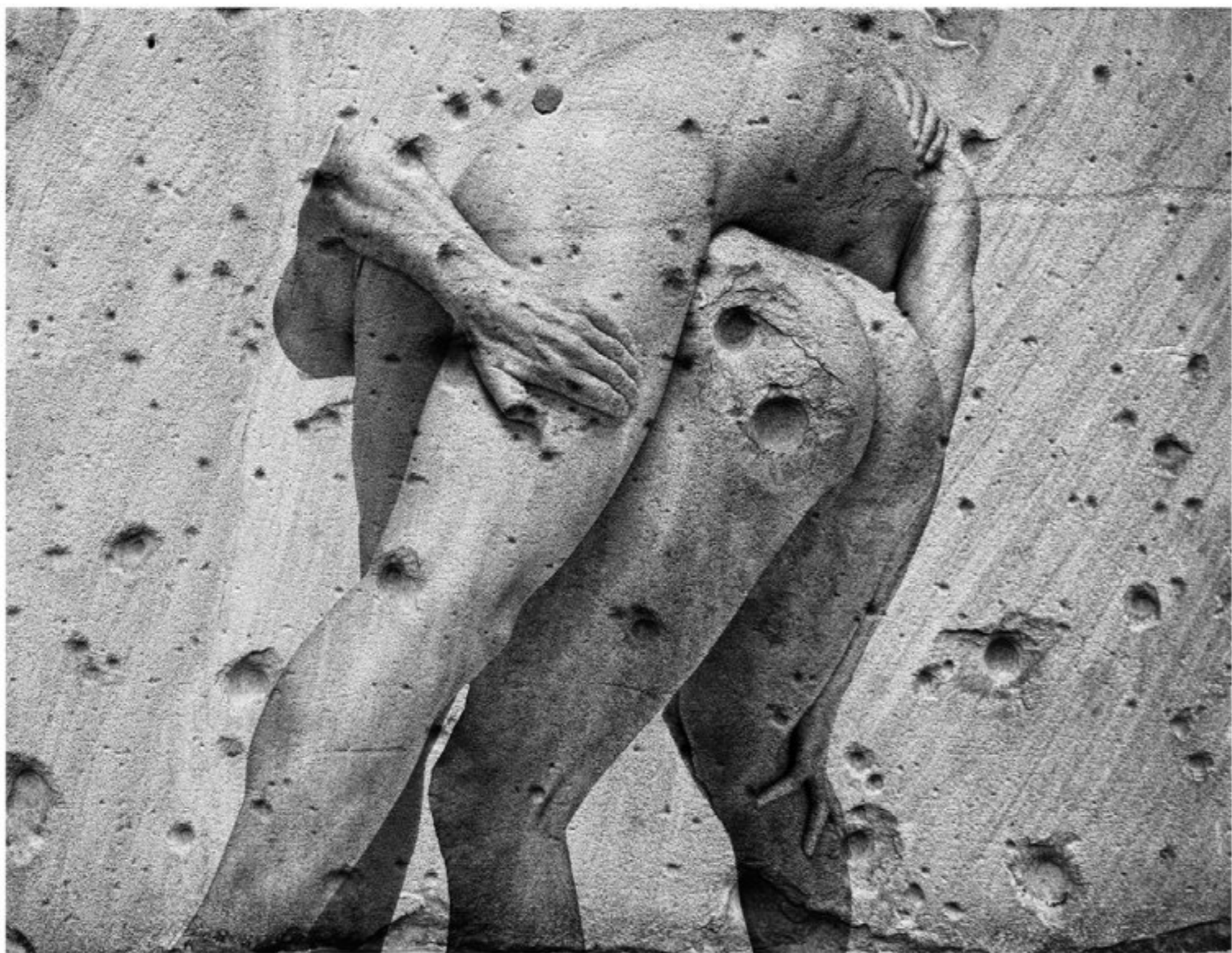


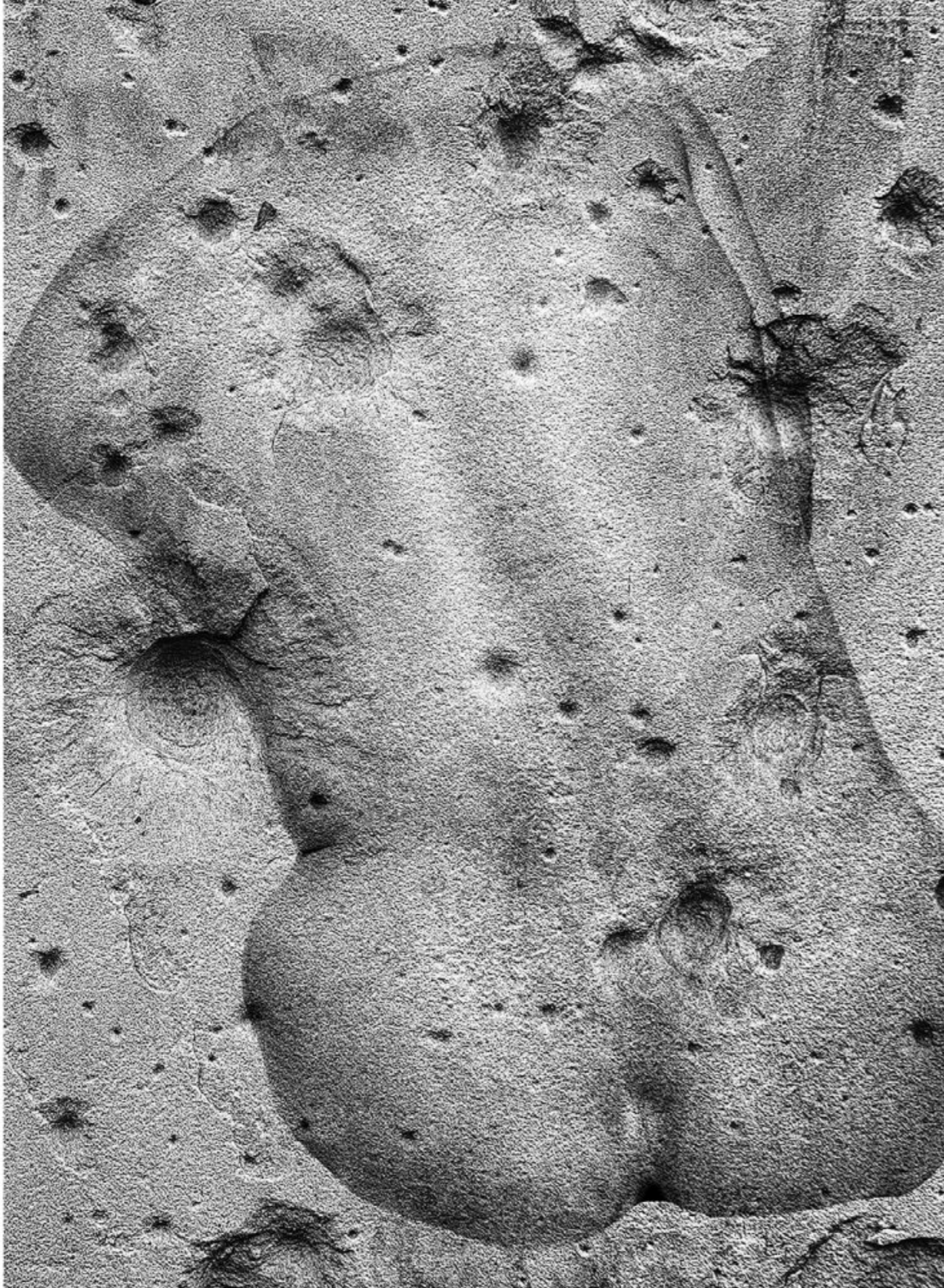


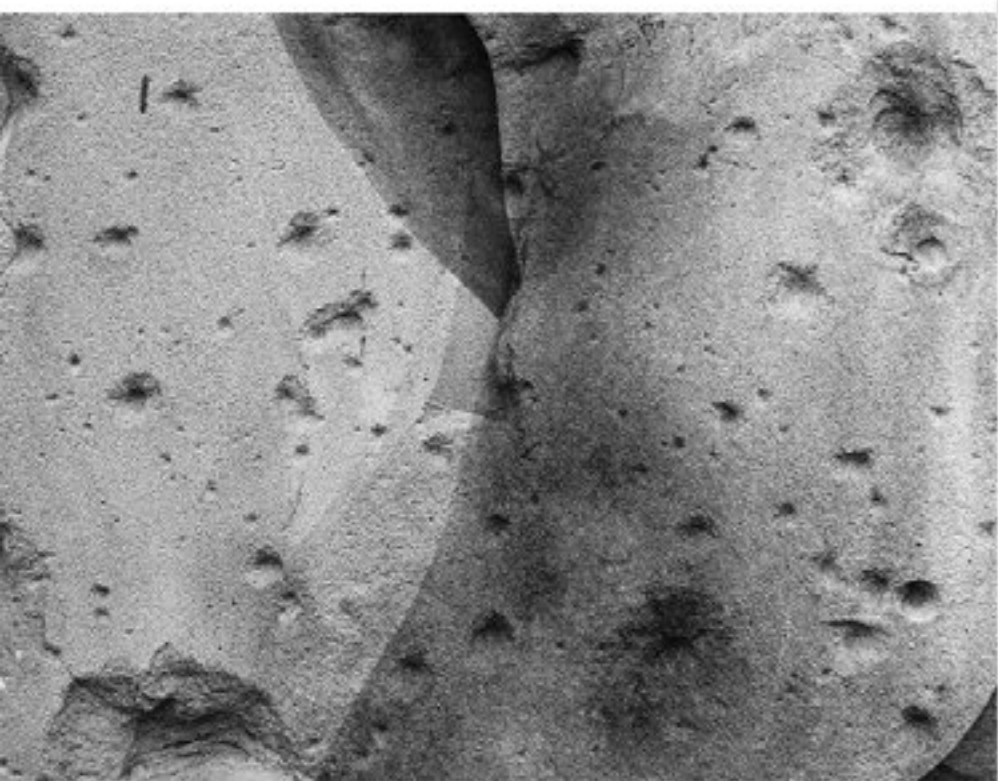
"THERE IS A FORGOTTEN STONE LYING SOMEWHERE IN YOUR HEART. THE STONE ON WHICH YOU USED TO PUT ALL YOUR THOUGHTS. HOWEVER, IN OUR BUSY LIVES WE STARTED TO FORGET IT, SO IF ONE DAY YOU SORT OUT YOUR HEART, YOU WILL FIND A GOOD STORY WRITTEN ON THE STONE. TIME WILL ALWAYS SPEAK THE TRUTH."

JJ











CIVILISATIONS RISE AND FALL. THE GRAECO-ROMAN CULTURE FLOURISHED FOR MORE THAN 800 YEARS, UNTIL THE RISE OF CHRISTIANITY, AND IS HANDED ON TO US ONLY IN SCATTERED RUINS AND DAMAGED SCULPTURES IN THE WORLD'S GREATEST MUSEUMS. THE PICTURES FOTOSTROBE · SCOTLAND CREATED, BASED ON THAT SHOOTING WITH MY FRIEND JJ LAST YEAR, ARE TELLING ME A STORY OF SUCH GLORY LOST, BUT ALSO OF THE SURVIVAL OF THE HUMAN FORM AND OF HUMANISTIC IDEALS IN A CONTINUING GAME OF ARTISTIC INTERACTION.

STEPHAN TOBIAS









FOTOSTROBE · SCOTLAND

MODELS
JJ
STEPHAN TOBIAS

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