

# noisy Rain

gay art magazine



*Shane 2018*



noisu

Raihan

qayart magazine



GEORGE GRIEFY  
ANTONIO TEIXEIRA  
FRANCESCO BRUNETTI  
PETE BRIDGSTOCK  
SYLVAIN BOUVRON-RABOUILLE

VOL. 9 · ISSUE 11 · 019

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IG @HIRANOART

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GEORGE GRIEFLY







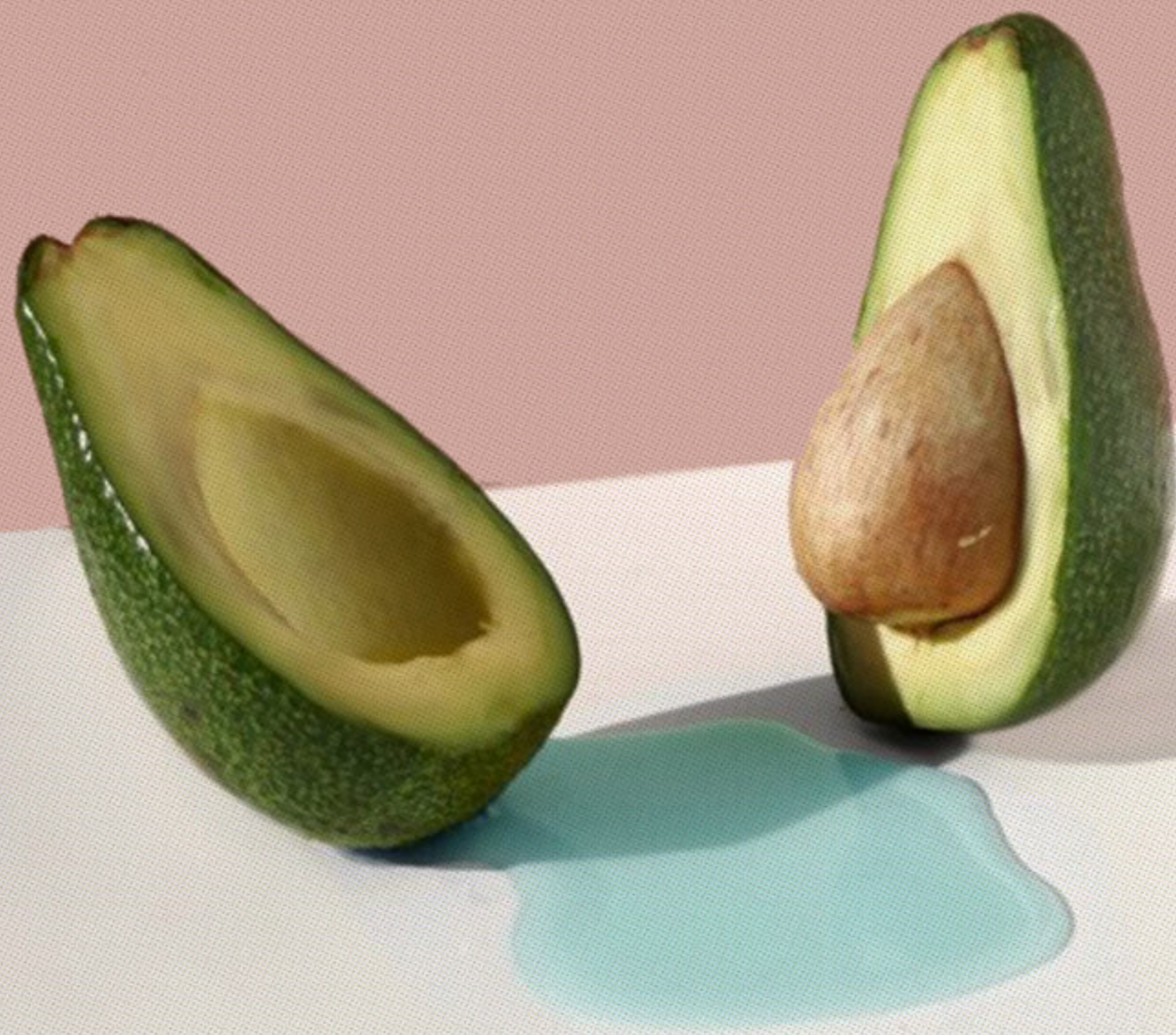
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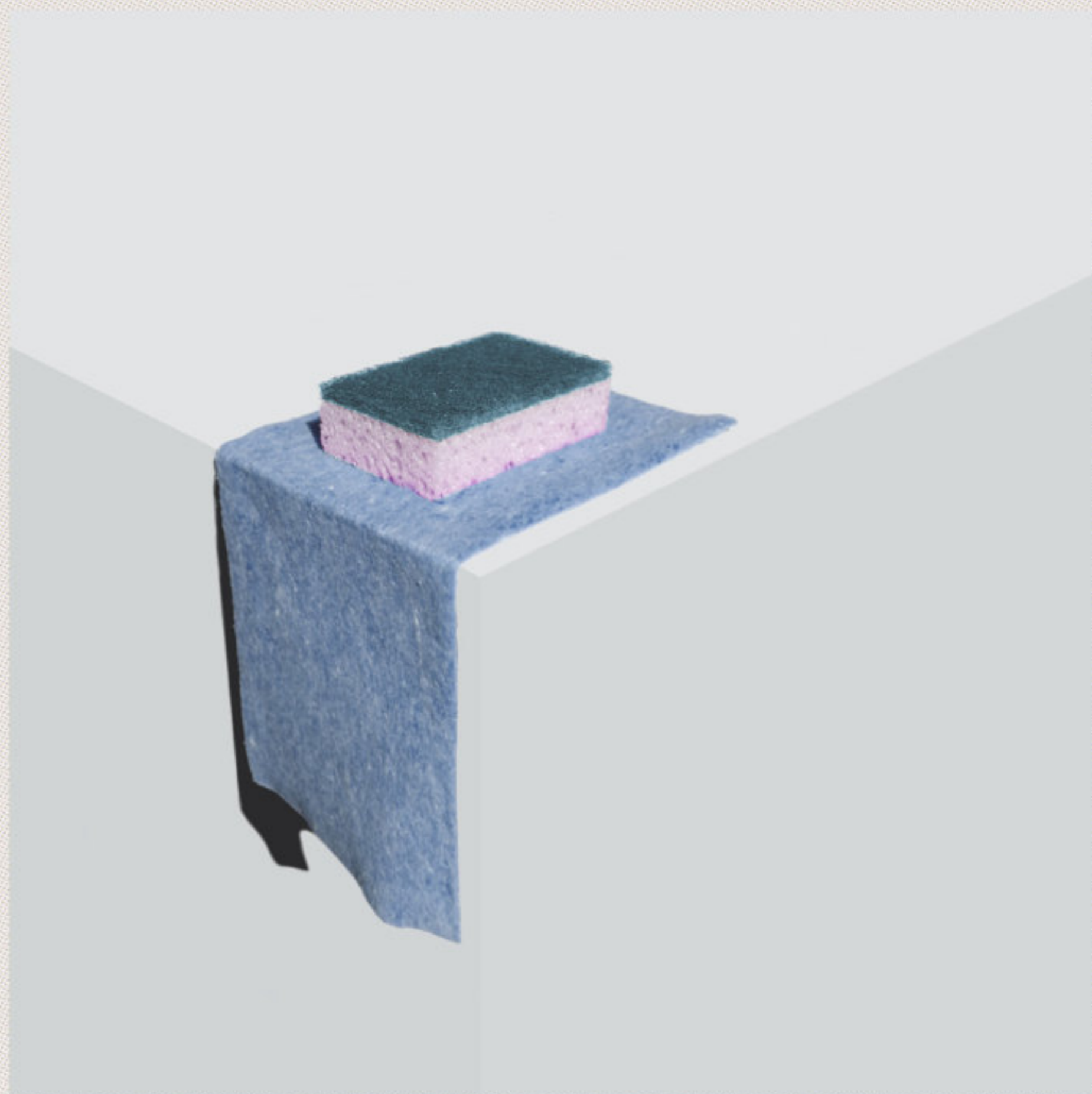








GEORGE HAS  
PERFECTLY BUILT  
HIS OWN VISUAL  
UNIVERSE,  
INHABITED BY  
WATER BOTTLES,  
TALL BUILDINGS,  
EVERYDAY  
OBJECTS, PLANTS,  
AND PASTEL  
COLORS.















GEORGE GRIEFY IS  
A YOUNG  
PHOTOGRAPHER  
BASED IN LONDON  
WHO LOVES  
CREATING  
DRAMATIC AND  
SURREAL ART  
USING EMOTIVE  
PORTRAITS OR  
STILL-LIFE SHOTS.  
HIS IMAGES LEAVE  
A LOT TO THE  
IMAGINATION.







The image features a large, stylized teal logo consisting of the letters 'G' and 'G' intertwined. The logo is composed of thick, rounded lines. In the center of the logo, there are two overlapping circles, one light gray and one light teal, creating a subtle watermark effect. The background is a light gray with a fine, repeating pattern.

**GEORGE GRIEFY**

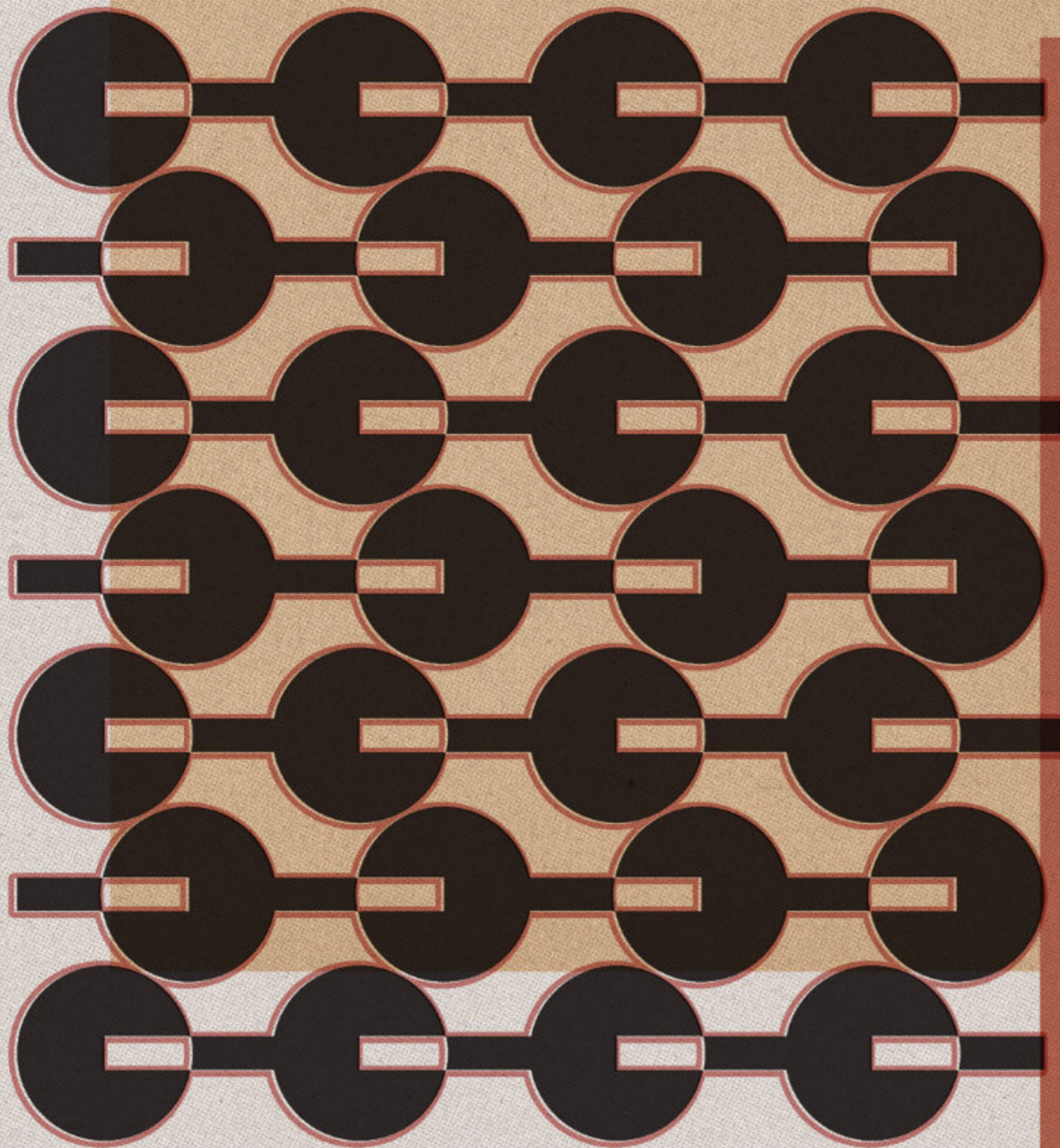
**GRIEFY.COM**

**INSTAGRAM.COM/GEORGE GRIEFY**

**FACEBOOK.COM/GEORGE GRIEFY**

© GEORGE GRIEFY

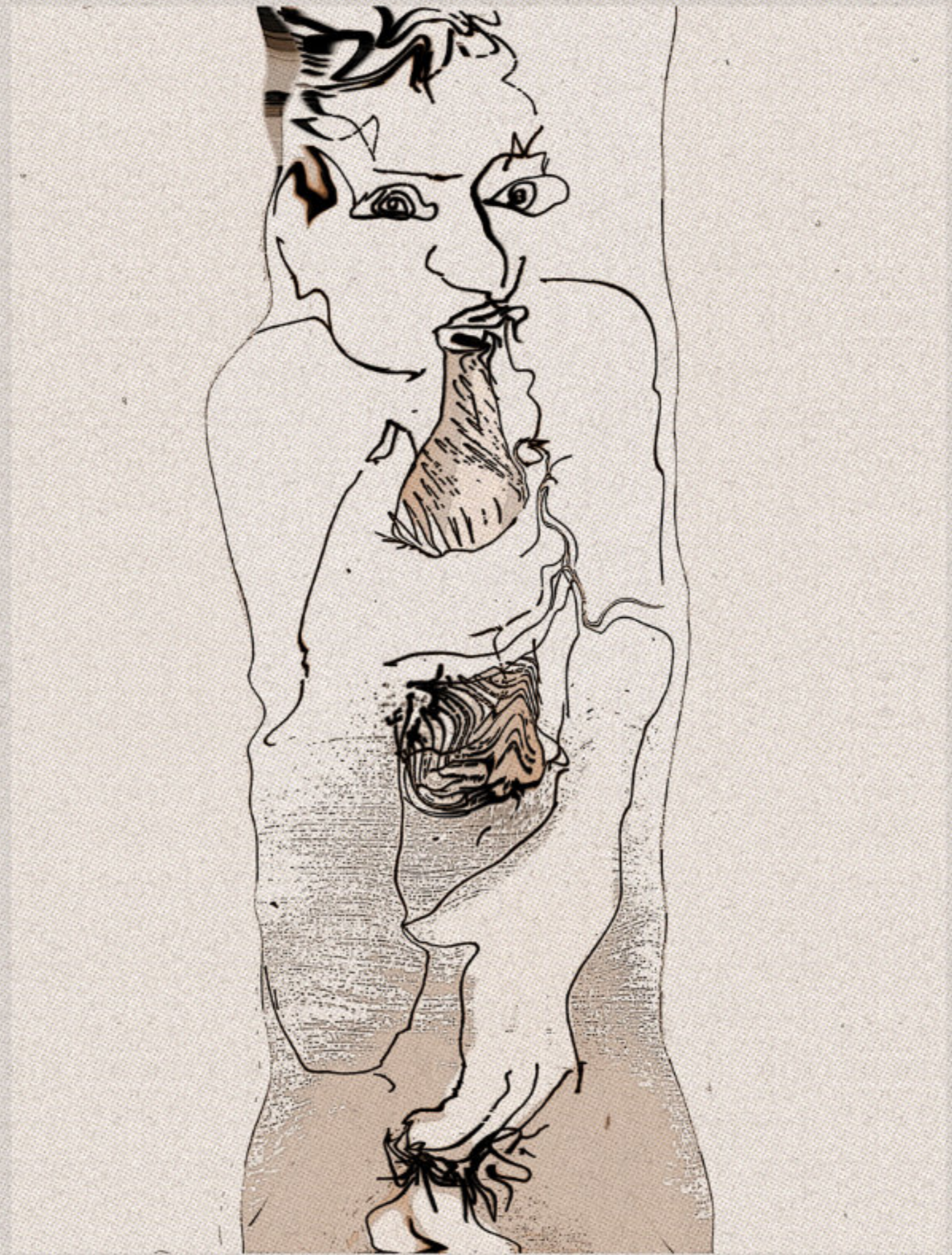




# ANTONIO TEIXEIRA

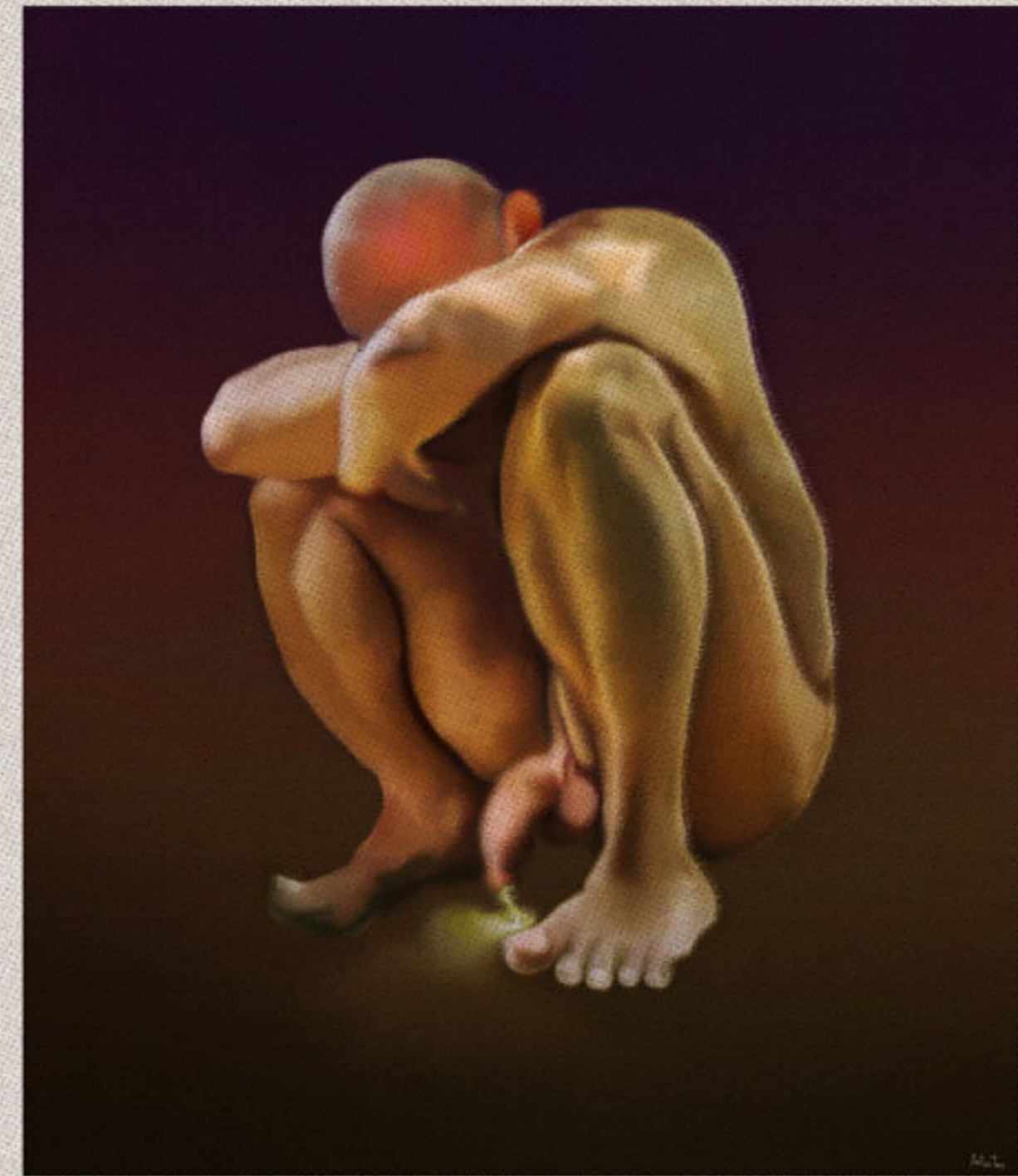
THE COMPLEX INTERLOCUTION BETWEEN BEINGS & QUESTIONS







I was born bent.  
Maybe extremely bent, but let's face it, no one is  
born totally straight.  
I don't think anyone noticed, but I knew I was  
bent.  
My cock was also a little bent and curved more  
when it grew, but I like it like that, interrogative.  
I was kind of sad, I guess, but I don't remember  
that much.  
I was affectionate and clingy, I remember, and in  
spite of being lonely, I was very attentive, well  
connected.  
I looked at everything and everyone, all the time,  
mostly adults; children didn't interest me much.  
I was all of this and I'm still almost the same, I'm  
mostly still bent and still attentive.  
You cannot miss my plumb line, and many won't  
even notice that I grew up.  
When I was younger, I felt that I had been born  
mature, old, almost past it, and more knowing  
than the others and perhaps because of that,  
much more curious as well.  
Surely, it was a mere impression, an inevitable  
bent and inconsequential thought.  
I've always been impressed by myself, I'm still a  
bit like this, with less drama, but still.



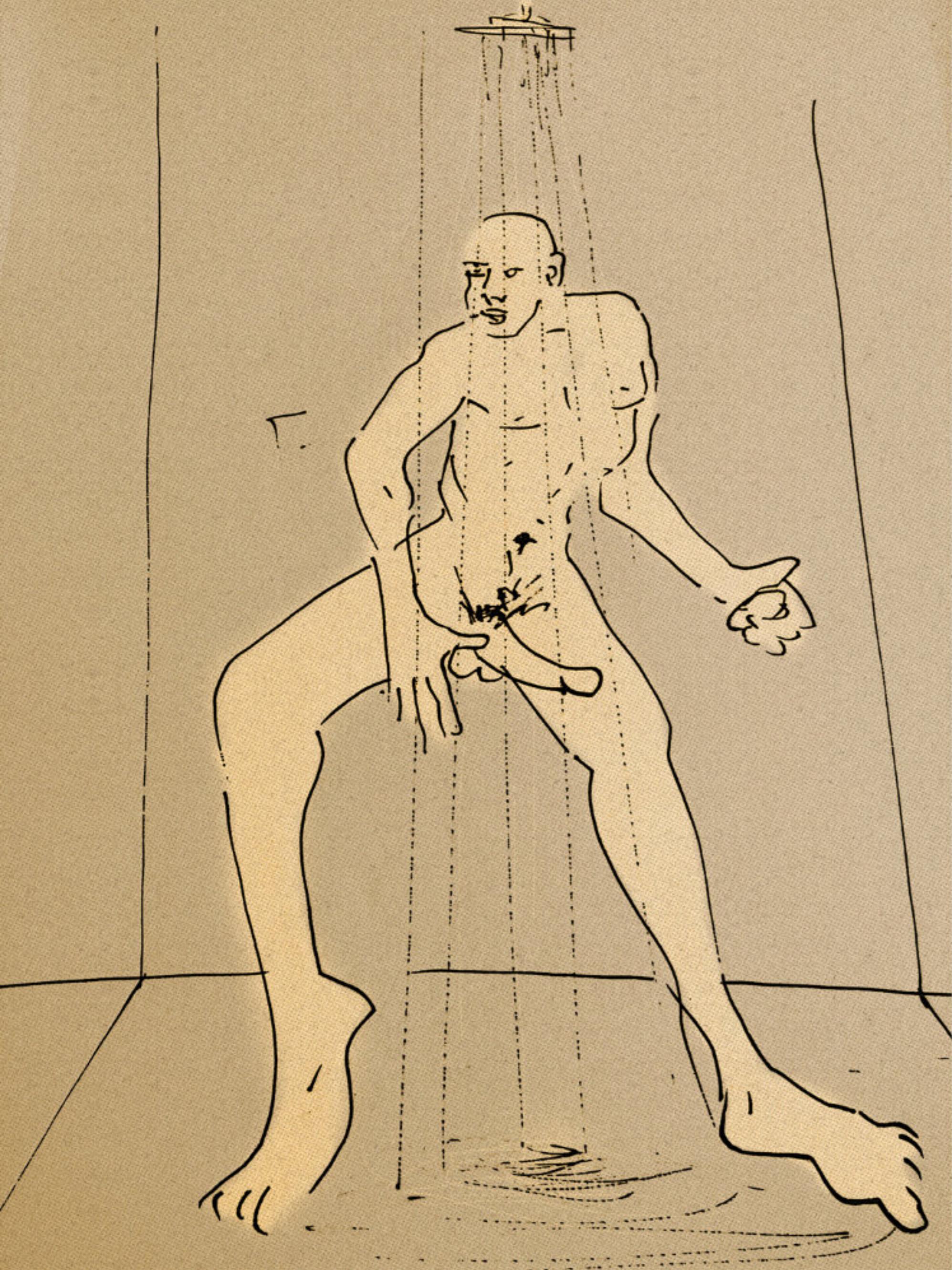
sower series/watering





hard time





A cock that is born bent, dies bent, but grows a lot during the course its life, it does not die the same size that it came into this world with, and of this nobody talks nor measures.

I tell you.

Mine is bent to the left.

It dies bent and much bigger, sometimes it dies hard, they say, but never seen; only more fallacy about the phallus, perhaps... the phallus, always so spoken of, skinned, idealized.

I grew up right-handed and though bent, my good hand is still to the right.

Although right-handed, I was already leaning to the left and not thinking about politics yet, but my antenna picked up the signal of something subversive, red.

I grew up without much shame and like all those thoroughly shameless, and always right, I began to draw and jerk off, as I remember, at about the same time, but never at the same time.





shower series/playng Duchamp



Usually I drew people, almost only women, then  
the men showed up, but much later, and at the  
beginning, all came dressed.

I don't remember when the phallus became a  
focus in this confusing daily life, but it was  
before adolescence.

I was a pre-phallic, but naively a sexual being.  
I don't remember much when my adolescence  
began to be so dense and so lubricated, but I  
remember that I gave myself to Eros, without any  
fear or embarrassment.

Orgasm turned into beans and rice.

A brave new world, wet and moist.

Each night full of dreams brought an explosion,  
sometimes more than one.

Every new day, a new adventure, a daydream  
and every bath a lone binge.

By then my scoliosis was already visible.

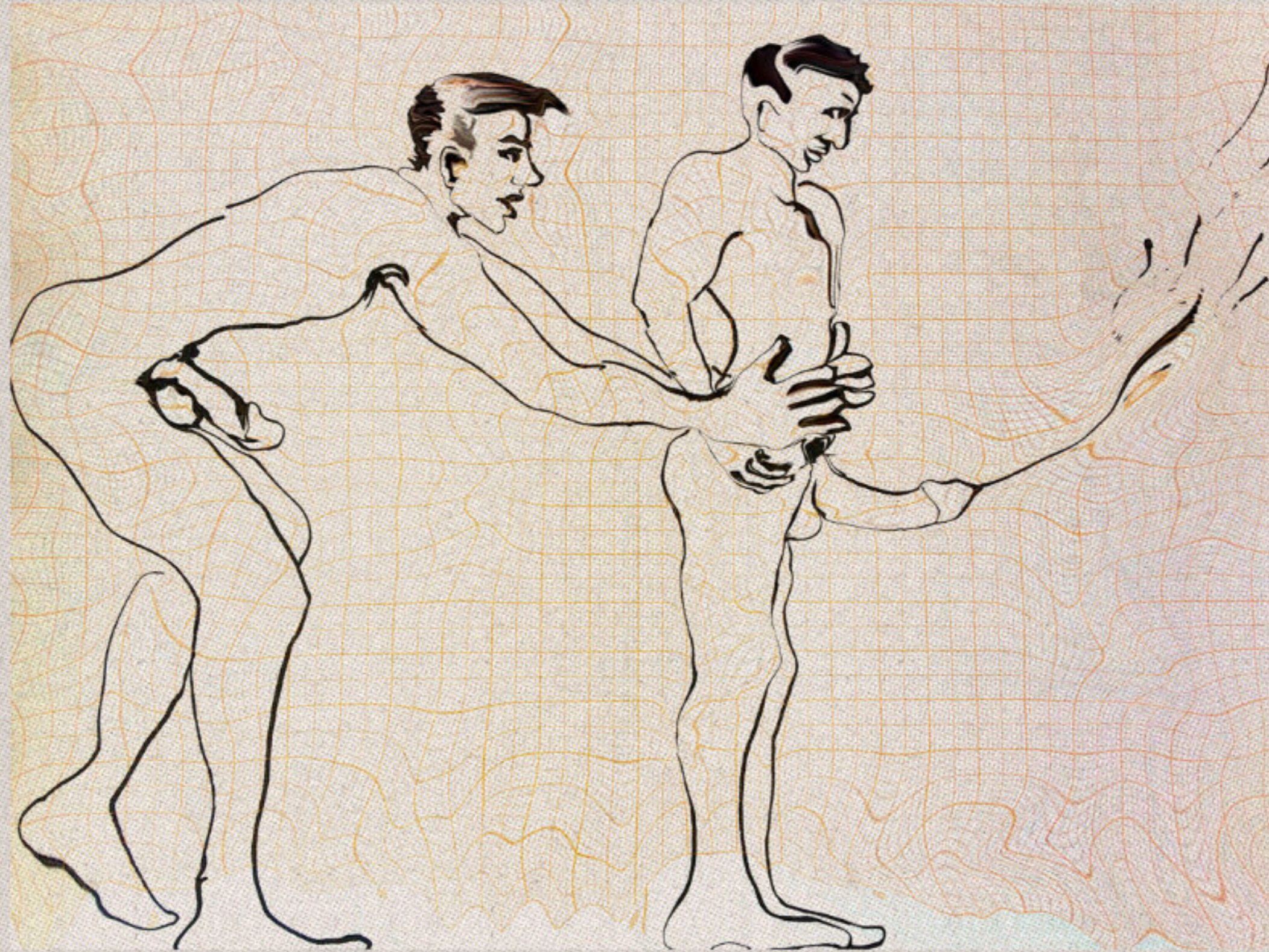
I was thin and fulfilled.

As skinny as a beanpole, whatever kind of pole  
that is.

I grew up a lot and kept myself bent.







sunday



I was a virgin until very late, but not too late, I think.

Even as a virgin I was not holy, in fact, I never was, because I was born bent.

Before growing up, I delighted in the catechism for a while, I thought it would save me, but I didn't even know from what.

I like churches and I still like them.

Like all who are born bent, I knew that sin does not dwell beside, it dwells within.

I didn't even know which demons I carried with me, but I confessed with childish devotion.

Then came the first and many other communions, receiving with fervor the body of Christ.

Amen!

I prayed almost like one of the blessed.

I sang enthusiastically every hymn of praise, even though they made no sense.

I think the host was gone when our daily jerks came, perhaps a little earlier.

I still share sometimes.

The body of Christ, love, it makes me feel good... jerking off too, but today it is as rare as the hosts.



adoration series/praying





day dream series/just love





biking search

I had grown, still bent, but no one cared.  
I didn't play football and I didn't join in much. I  
really like to watch movies and I still do.  
I roamed around a lot, kind of aimlessly.  
I looked at everything, but saw almost nothing in  
particular, only wandering.  
Cycling helped me to be freer, increased my field  
of vision and my hunger.  
I discovered new paths and followed, I didn't  
even know what I was looking for, only later did  
I understand.  
I was certainly pursuing something, mixed with  
my sexuality that was beginning to surface and  
frighten me, to dominate me.  
I walked and cycled a lot, through the  
undergrowth.  
In the afternoon I would throw myself on the  
couch and watch TV.  
The afternoon session.  
Sometimes I slept deeply on my stomach.





net body



My house was full of people, but somehow, I was invisible to the others, at least enough to preserve some convenient solitude.

It could have gone all wrong, but somehow I turned out alright.

I grew up healthy, though confused and half-scared, but I was smart enough.

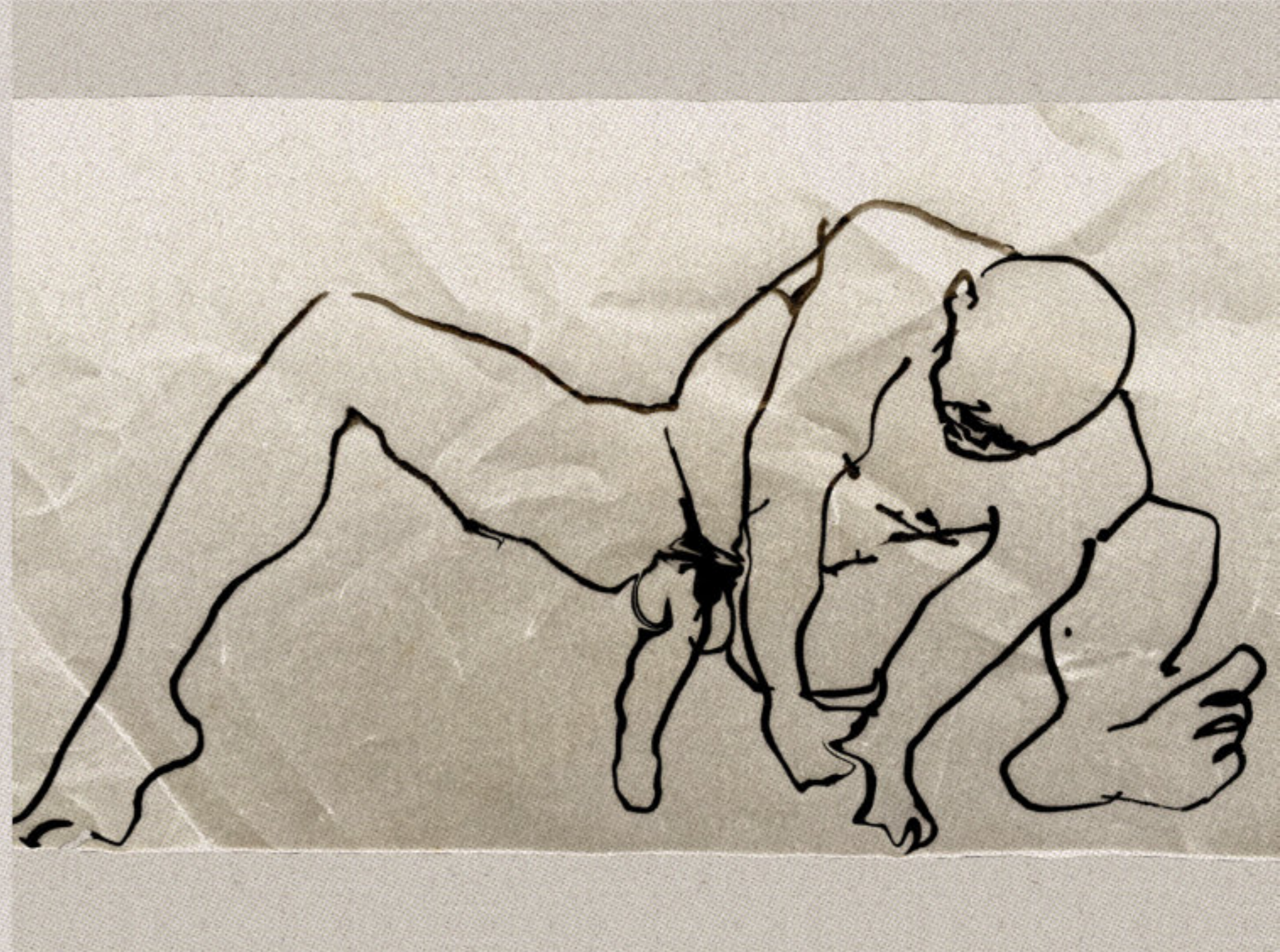
I still find myself bent, much less, but when I see myself in the mirror, I perceive clearly the S that lives inside me.

Maybe the S for serpent, of temptation.

The S that drove Adam crazy, someone who could also be a little bent, since he was still a prototype, he certainly wouldn't have been so straight.

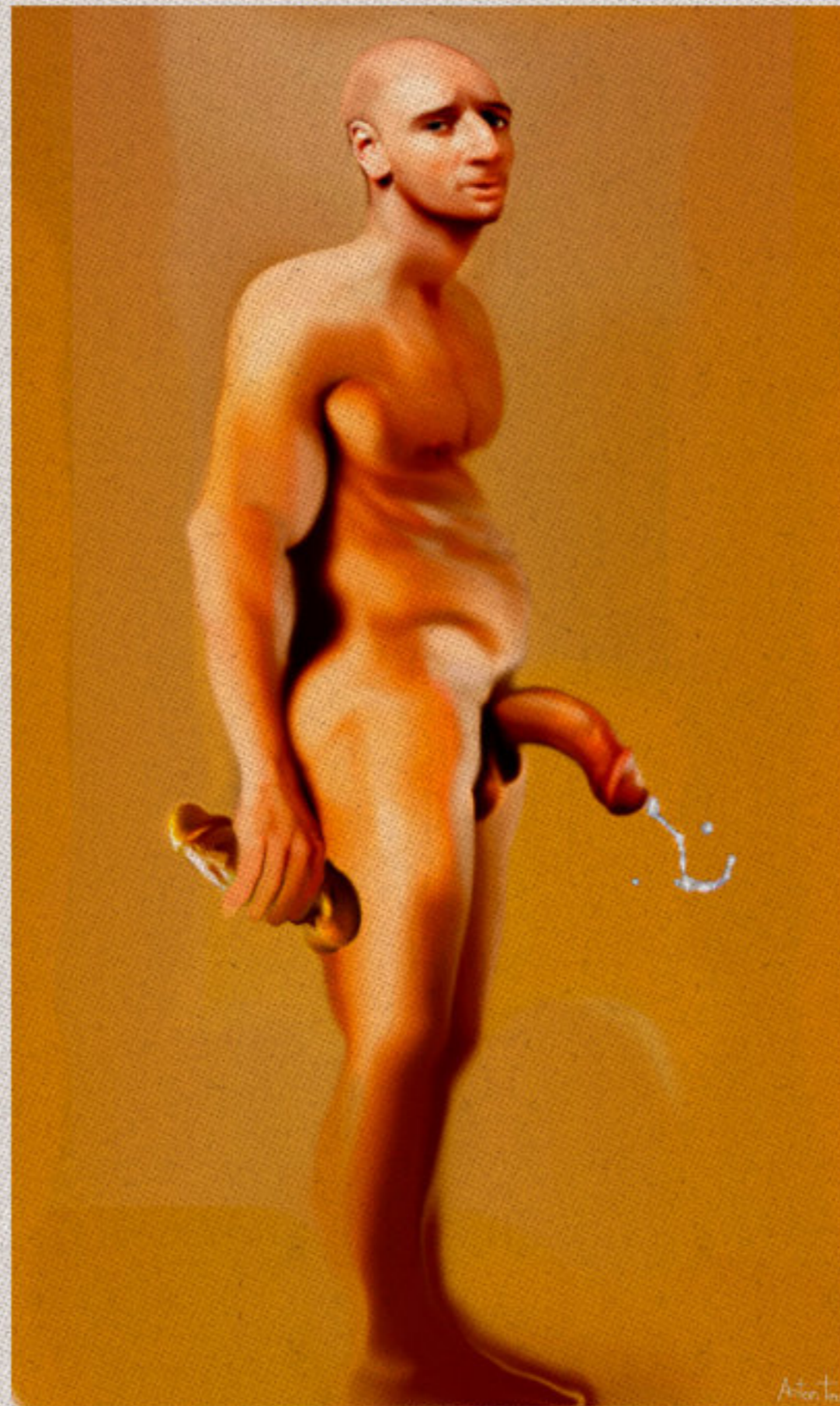
The same curiosity that came from Adam's forbidden apple always took me out of the house and where I cycled for hours.

Adam didn't cycle, he stayed there in paradise, until he came across Eve with her serpent.



paper man





milk series/dildo



Excessive curiosity kills, they say, but it also opens doors (and legs), but not always the right ones.

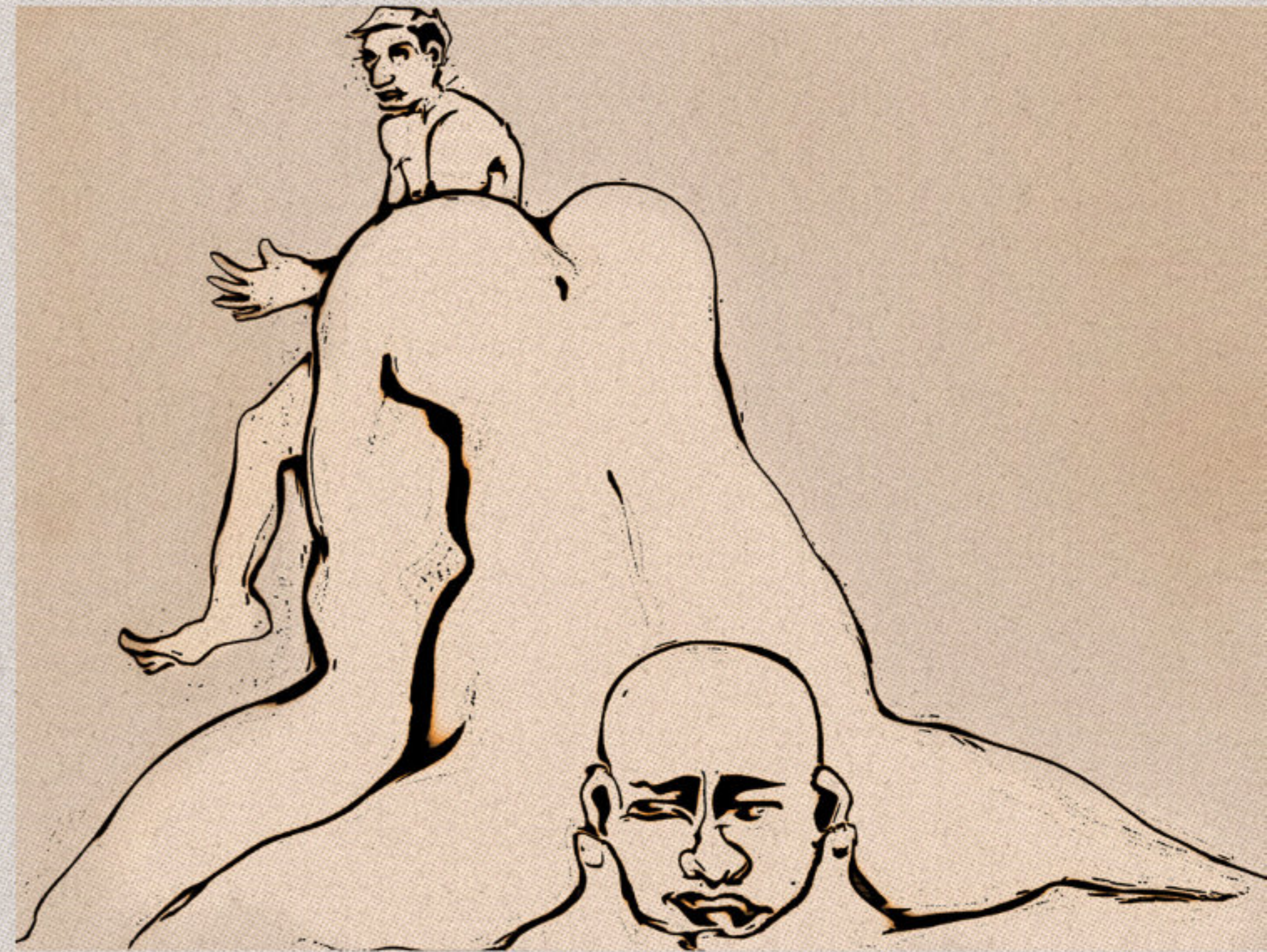
Curious people move the world, discover cracks, exits, and innovations and unveil everything that relates to sin.

They take risks and they don't even know why. Sometimes they suffer.

Drawing was becoming habit, almost a diary. I have never kept a faithful record of lived truths, but perhaps it has become a way of organizing a pile of reality strangely invented by myself. Daily life was lukewarm and insufficient and drawing brought some urgent escape into my dream universe.

To this day, I draw.

My notebooks piled up and migrated to the laptop. The images remain diffused in my head, almost the same as in my childhood, they insist.







sexy war series/sniper





adoration series/save the king

My heart is still soft and more servile than I  
would like.

My dick is still hard, though almost in vain.  
If anything exists at all in vain, it must be a hard  
cock.

My drawing still intrigues me, I think that's why I  
continue.

It still surprises me, so I share and almost always  
with strangers, one of the advantages of this  
fragmented cybernetic age.

Masculinity still dominates my work, but it is  
increasingly questioned, or scorned.

The phallus is still a focus and repeats itself.

Almost as if it were unique, a one.

A common phallus, of all.

The phallus, amen.

Antonio Teixeira



THE COMPLEX INTERLOCUTION BETWEEN BEINGS & QUESTIONS

# ANTONIO TEIXEIRA

Antonio Teixeira is an alias name for Marco Donini, a prestigious Brazilian architect, born in 1959, Guaratinguetá, São Paulo/ Brazil.

Marco has lived and worked in São Paulo city since 1978, when he began his professional life two years before graduating.

His artwork runs parallel to the architectural projects developed daily in his office. In the beginning he started drawing on paper and also painting (using mixed technique). He has produced, over the years, a large collection of images, which he now uses as a basis for his digital production.

The process used in these recent works starts with choosing and scanning old drawings and then creating backgrounds, skins, and volumes, adding new elements in a lush chromatic scale on Photoshop. He also sometimes uses public images from the web to re-work ideas.

There is a definite homoerotic theme to Antonio's work, which reflects the complex interlocution between beings and questions the solitude inherent to the act of drawing.

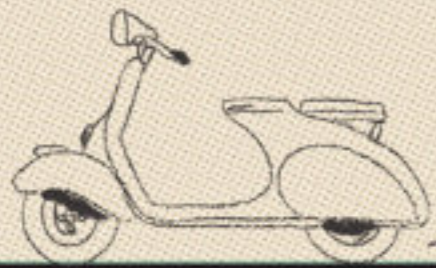
Even though he is constantly revisiting his collection, Antonio maintains his habit of drawing on paper, constantly expanding his collection.

[www.antonio-teixeira.tumblr.com](http://www.antonio-teixeira.tumblr.com)  
[www.maisgaleriadearte.com.br/antonioteixeira](http://www.maisgaleriadearte.com.br/antonioteixeira)

© ANTONIO TEIXEIRA/MARCO DONINI



# FRANCESCO BRUNETTI



*Situazioni della vita quotidiana*







FRANCESCO'S BIGGEST PASSION IS ALWAYS BEEN DRAWING AND HE ALWAYS LOVED ILLUSTRATING PEOPLE, IN PARTICULAR, MEN. INDEED, HIS ILLUSTRATIONS ARE ABOUT HIS IDEA OF WHAT MALE BEAUTY IS.









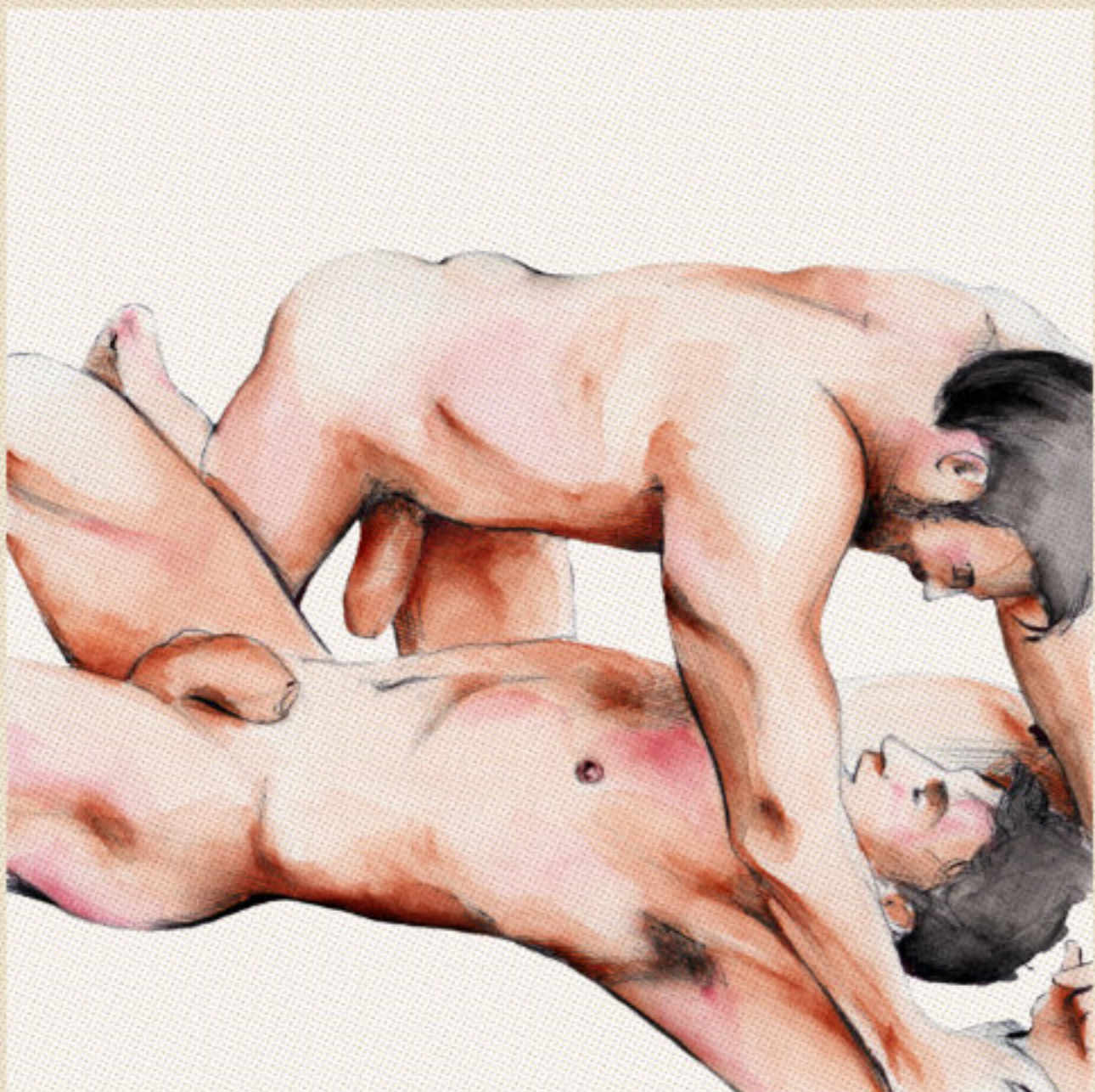


HE LOVES TO INVENT CHARACTERS  
AND THEIR STORIES: HE IMAGINES  
THEIR LIVES, FROM THEIR OUTER  
WORKINGS TO THEIR INNER LIVES.









THERE ARE A LOT OF DAILY LIFE SITUATIONS HE LIKES TO REPRESENT, BUT HIS FAVORITES ARE ABOUT COUPLE'S LIFE: THERE'S A LOT OF ROMANTICISM IN HIS WORKS AND SOME SITUATIONS ARE INSPIRED BY HIS PERSONAL EXPERIENCES OR SIMPLY IMAGINED.











MOST OF THE ILLUSTRATIONS ARE A MIX OF REALITY AND FANTASY: THE MEN ARE FREQUENTLY NAKED, EVEN IN STRANGE CONTEXTS LIKE STREETS OR SHOPS.







THE NUDITY IS USED TO REPRESENTS A TOTAL FREEDOM IDEA: THE CHARACTERS ARE FREE TO EXPRESS THEMSELVES WITHOUT INHIBITIONS AND THEY CAN LOVE WHOM THEY WANT IN COMPLETE LIBERTY.









# FRANCESCO BRUNETTI

FRANCESCO BRUNETTI WAS BORN IN NAPLES (ITALY) IN 1995. HE'S CURRENTLY BUSY WITH HIS LAST YEAR AT THE ACADEMY OF FINE ARTS OF NAPLES (VISUAL ARTS).

## *Situazioni della vita quotidiana*

MOST OF THE WORKS ARE A MIX OF ANALOG AND DIGITAL: THE DRAWINGS ARE MADE ON PAPER; THE GRAYS GRADATIONS, SOME COLORS EFFECTS AND PART OF THE BACKGROUNDS, ARE MADE WITH DIGITAL PROGRAMS LIKE ADOBE PHOTOSHOP. HIS FAVORITE TRADITIONAL MEDIUM IS WATERCOLOR.



INSTAGRAM  
@francesco.brunetti95

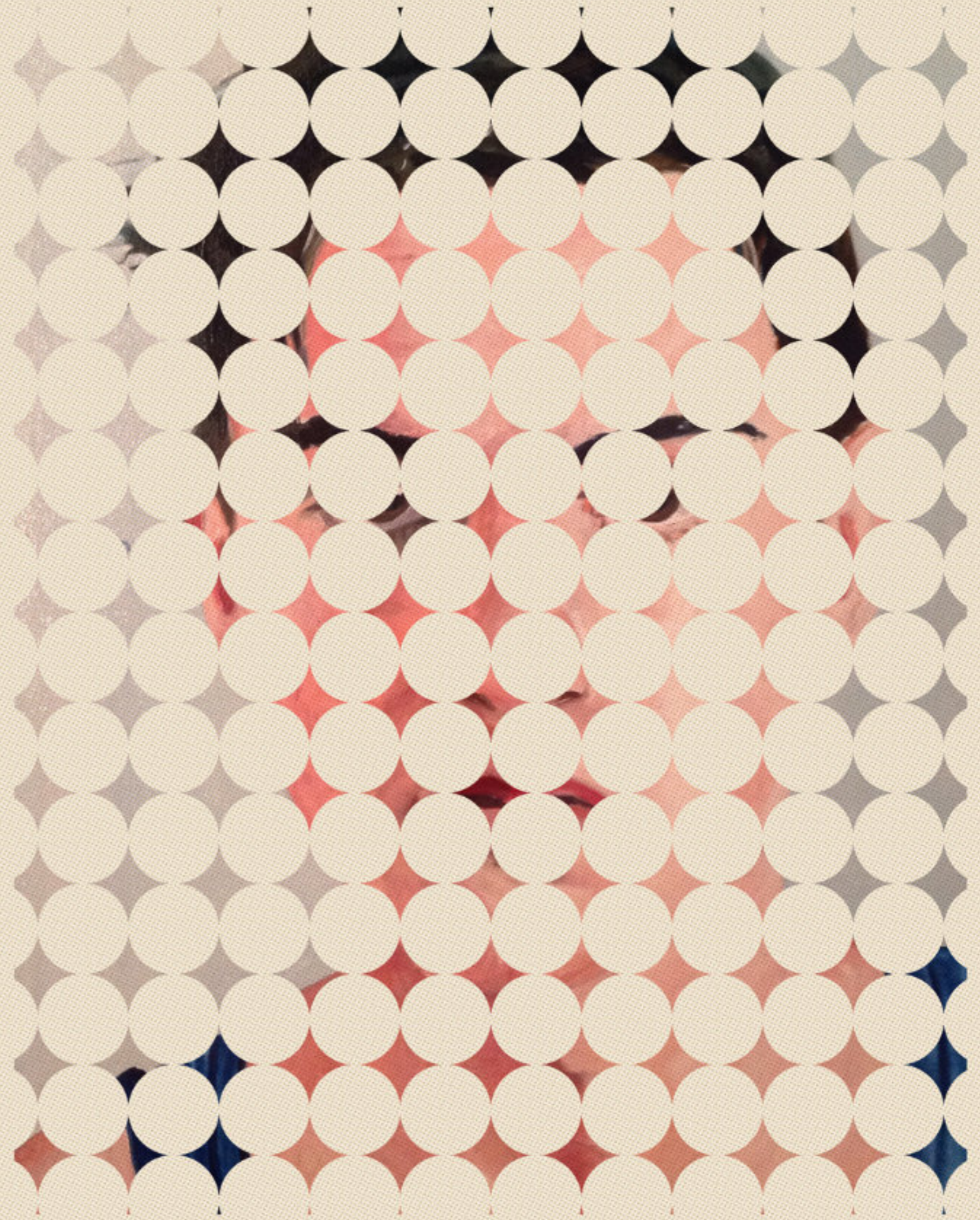
©FRANCESCO BRUNETTI



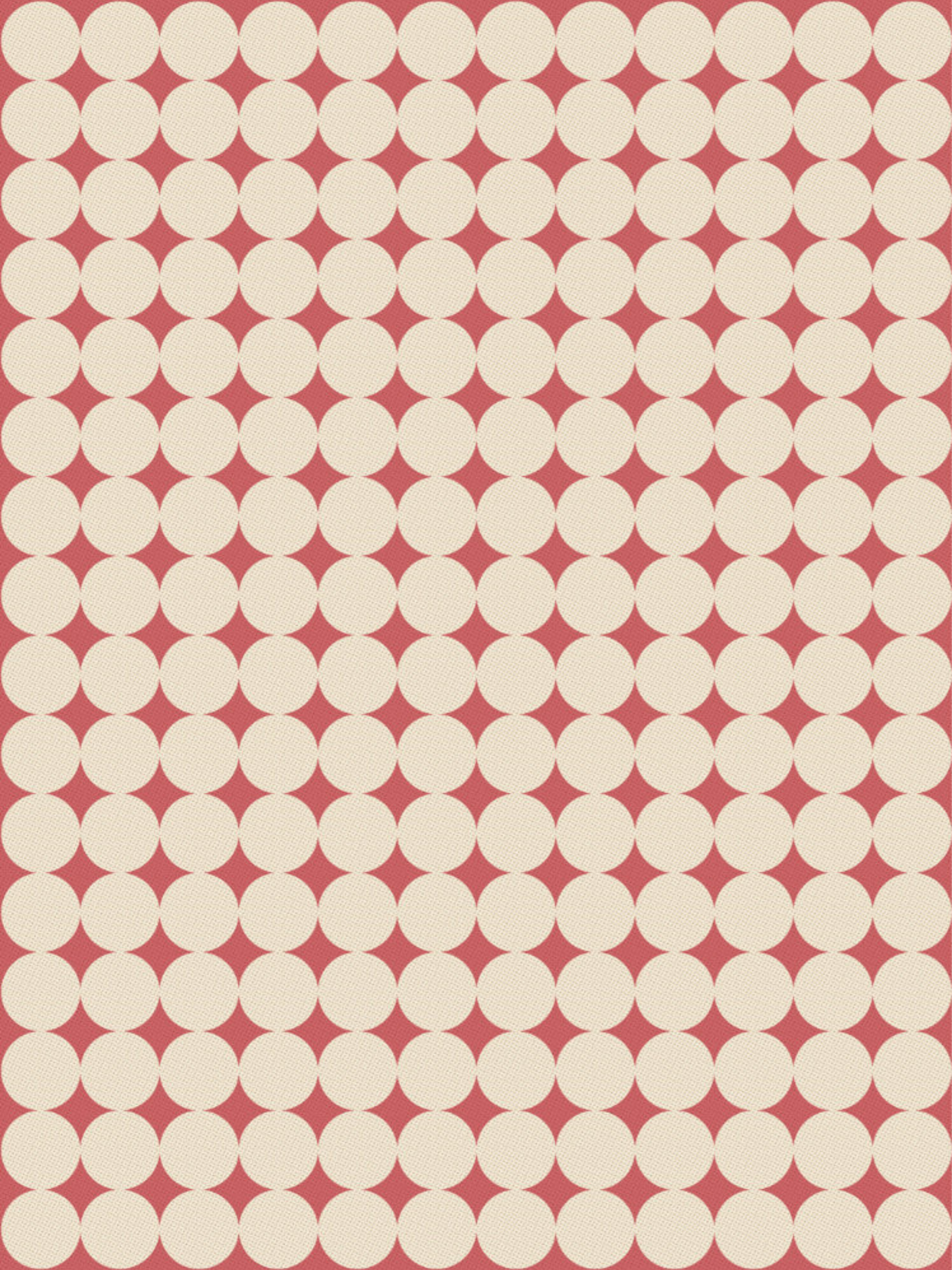
*The Virtual Grand Tour*

**PETE**

**BRIDGSTOCK**













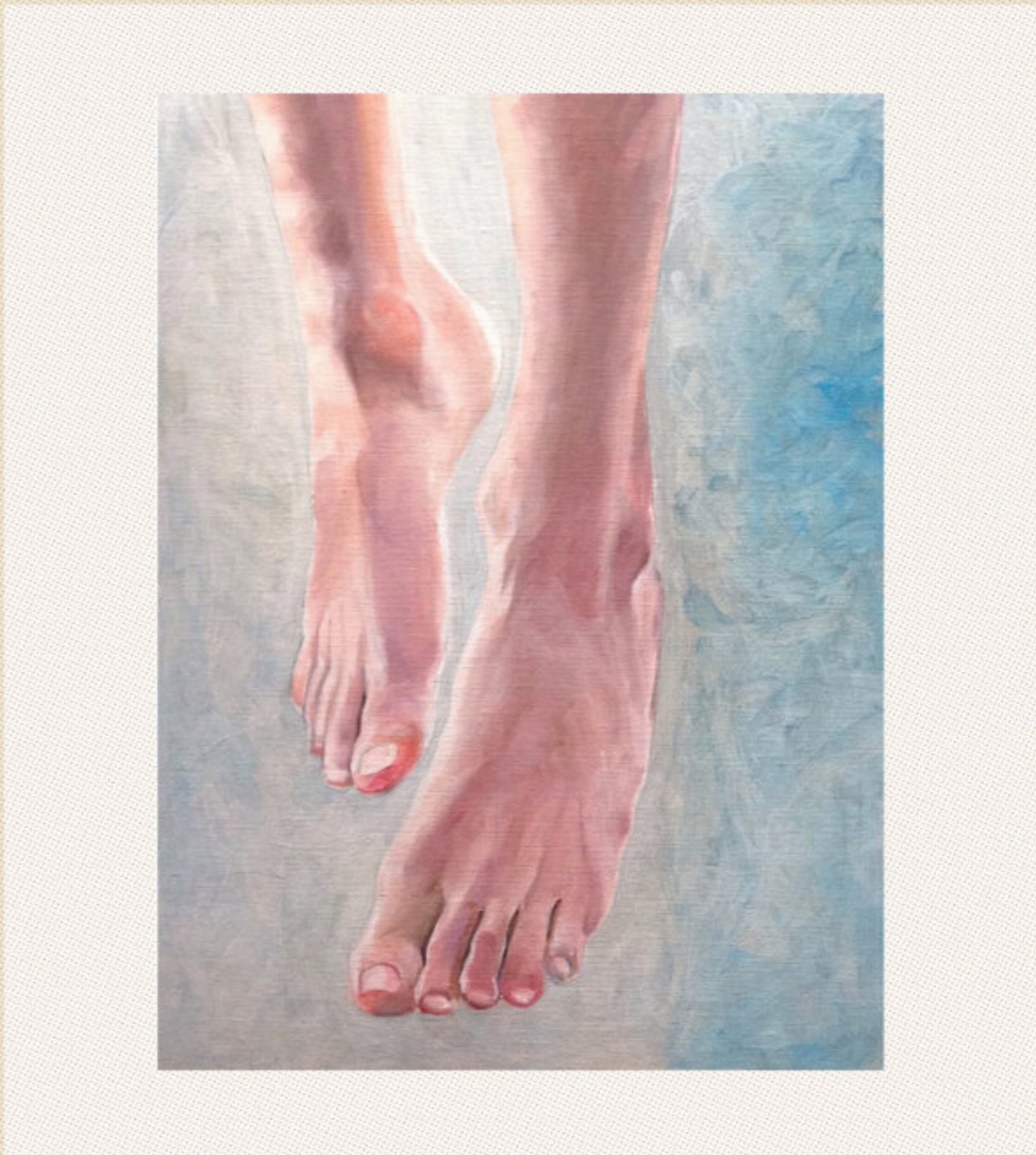
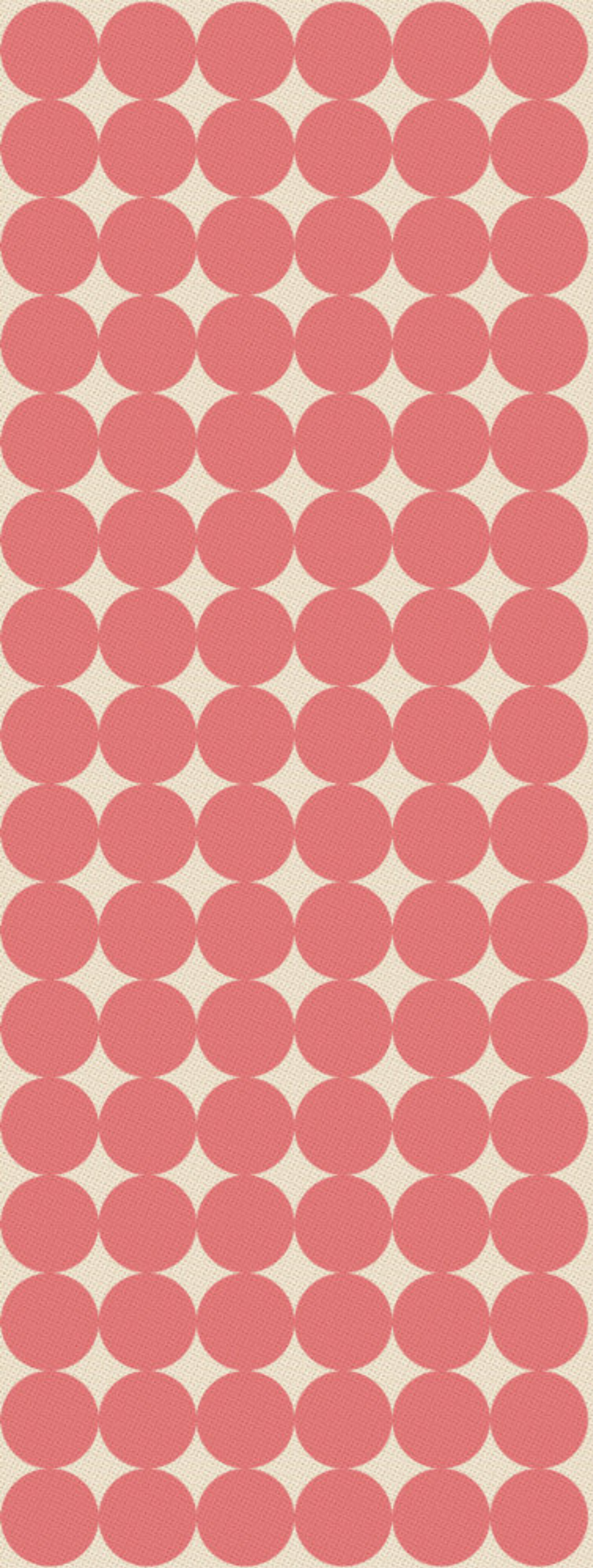






MY ART HAS PROGRESSED FROM A PROJECT CALLED "THE VIRTUAL GRAND TOUR" WHICH USED PHOTOGRAPHERS WORK, WITH THEIR PERMISSION, AS SOURCE MATERIAL FOR PAINTINGS AND DRAWINGS.

















SELFIES WERE THE NEXT STAGE WHICH THEN  
PROGRESSED TO PEOPLE SEXTING ME IMAGES  
TO DRAW OR PAINT.











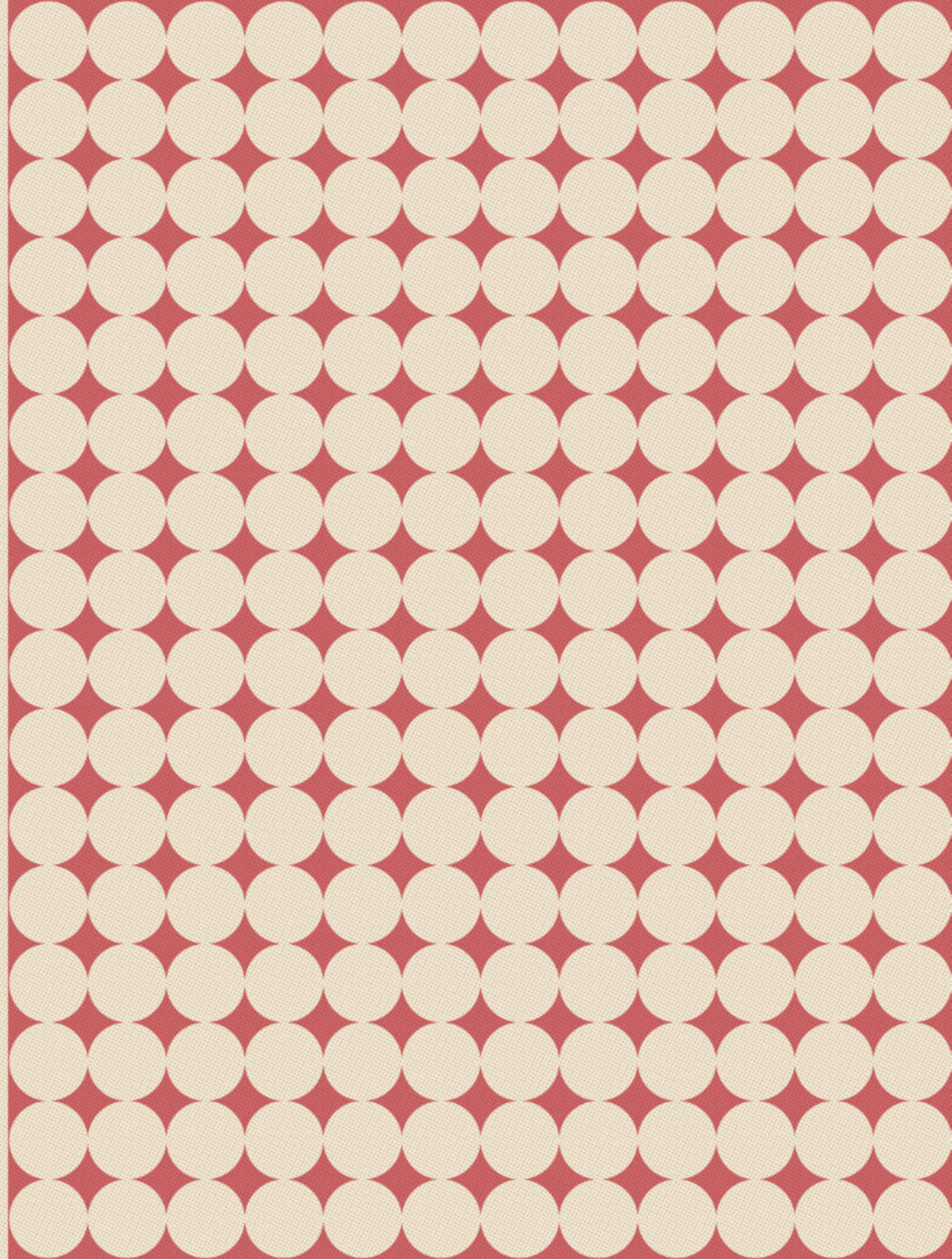




MY VIEW AND HOPE ARE TO NORMALIZE  
SEXUALITY AS FOR ME THE REAL  
PORNOGRAPHY IS VIOLENCE AND THE  
GLORIFICATION OF WAR, WHEREAS  
CONSENSUAL SEX IS ONE OF LIFE'S  
GREAT PLEASURES.







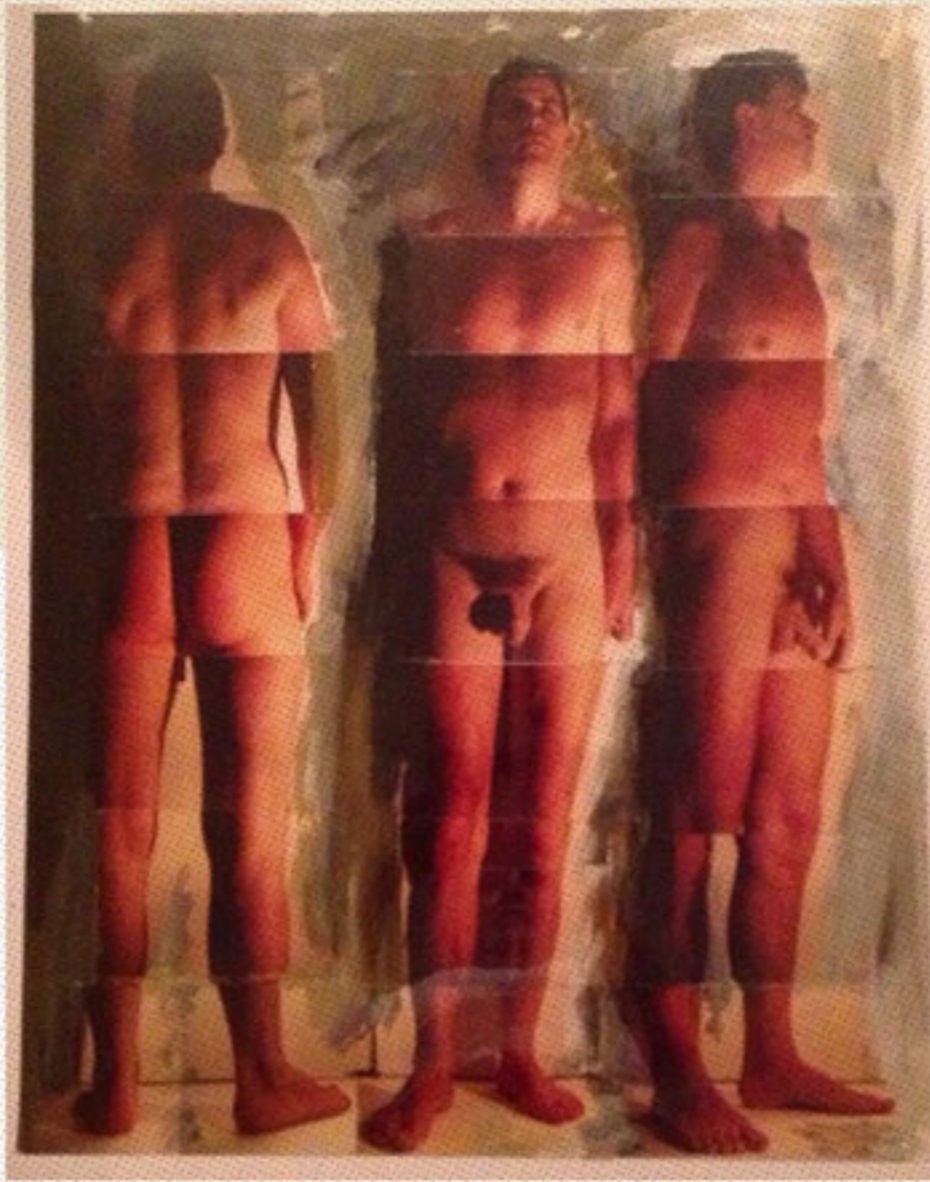












BORN LIVERPOOL U.K. 1952  
EMIGRATED TO USA 1985

PUBLICATIONS  
FEATURE ARTICLE HEARTS MAGAZINE  
WINTER 17/18

REVIEWED NEW YORK TIMES, NEWSDAY  
AND ARTNEWS.

SOLO SHOWS IN NYC AND SEVERAL  
LONG ISLAND GALLERIES.

PETE BRIDGSTOCK NY 2019





*The Virtual Grand Tour*

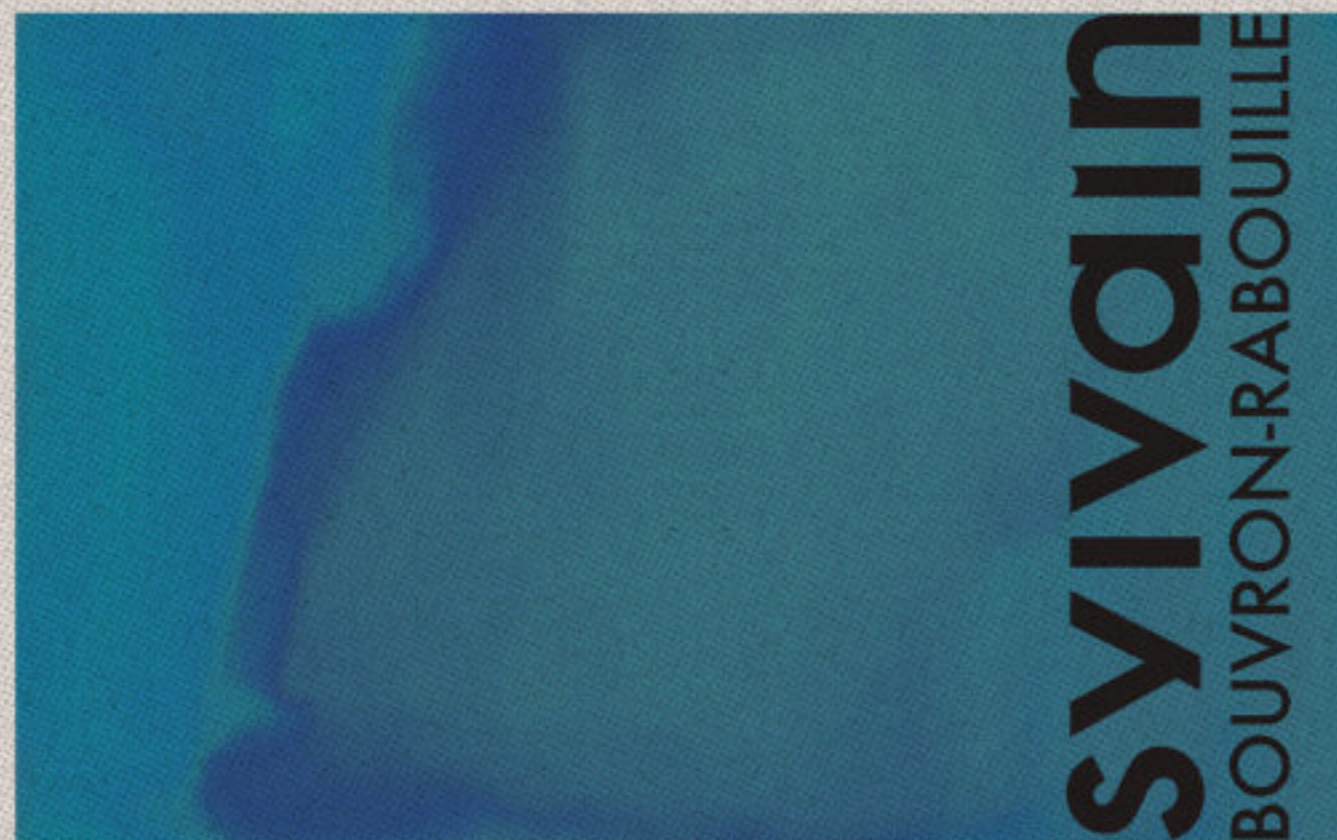
PETTE  
BRIDGSTOCK

INSTAGRAM  
@PETE\_BRIDGSTOCK\_ART

CONTACT INQUIRES  
PBRIDGSTOCK@GMAIL

© PETE BRIDGSTOCK





SORR



LA PLUPART DE MES PEINTURES ONT UN TITRE EN BRETON CAR TELLE EST MA CULTURE SUR UN TERRITOIRE OUVERT AU MONDE, AVEC SA CULTURE FOISONNANTE OUVERTE À L'AMOUR SANS PRÉJUGÉS.



PAOTR MELEGAN /HOMME BLOND/

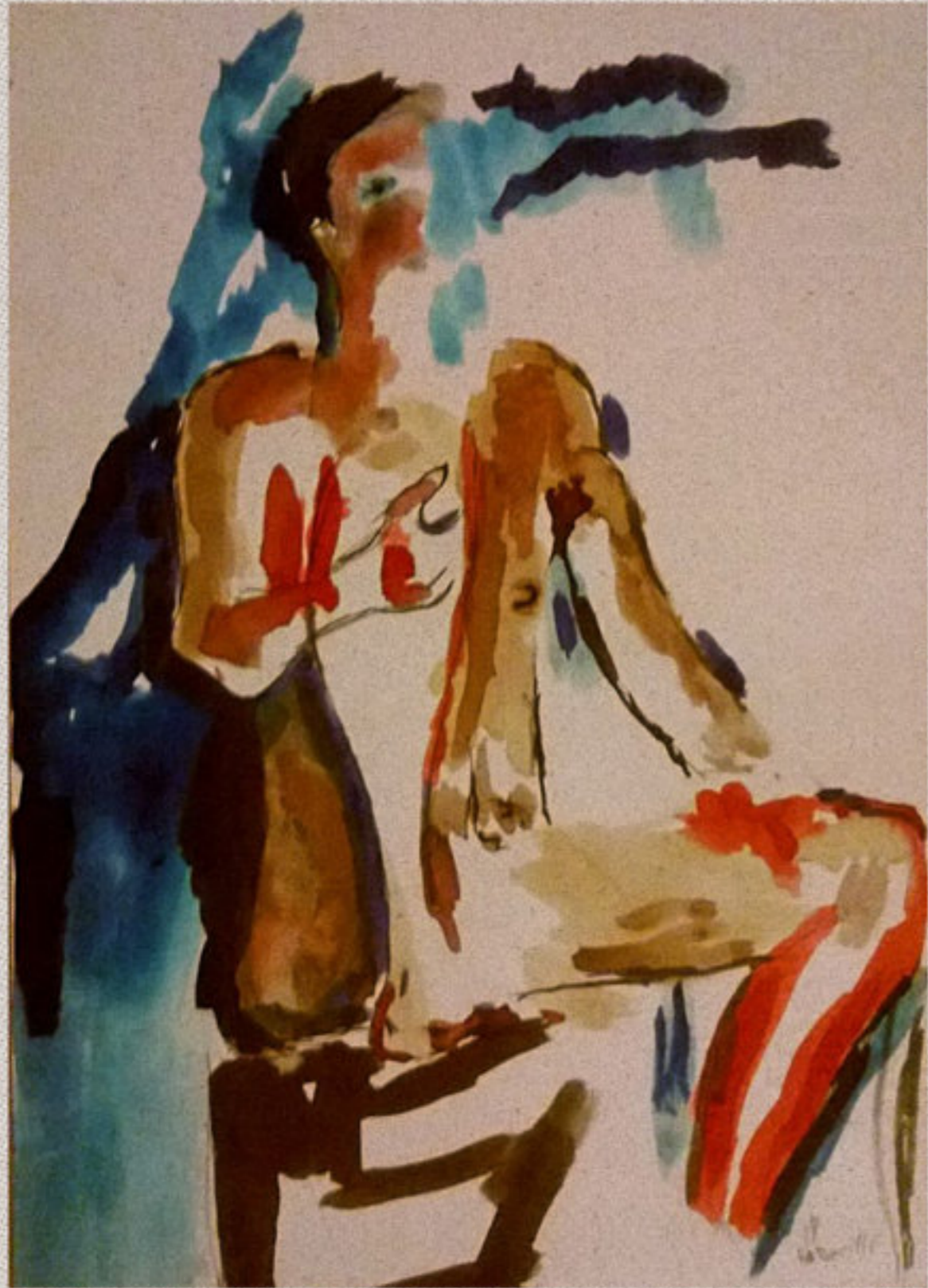






PAOTR WAR E TRAEZH /HOMME SUR LA PLAGE/





IMPRESSION I

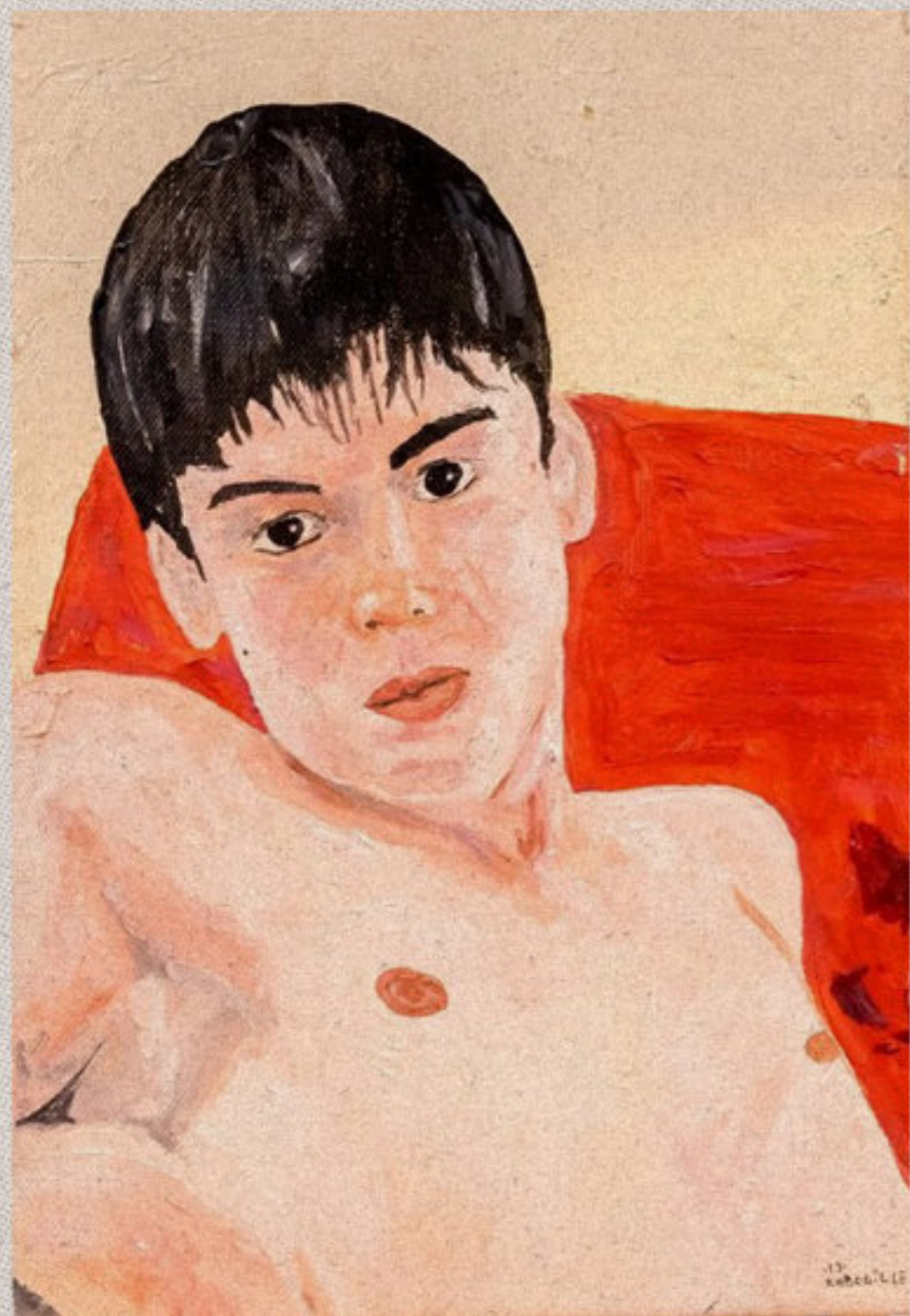


JE SUIS NÉ EN 1969 À SAINT-NAZAIRE  
EN BRETAGNE, OÙ JE VIS ET TRAVAILLES  
AUSSI. JE PEINS DEPUIS L'ÂGE DE 18  
ANS ET ME SUIS MIS EN  
PROFESSIONNEL DEPUIS 8 ANS.

TENERIDIGEZH /TENDRESSE/

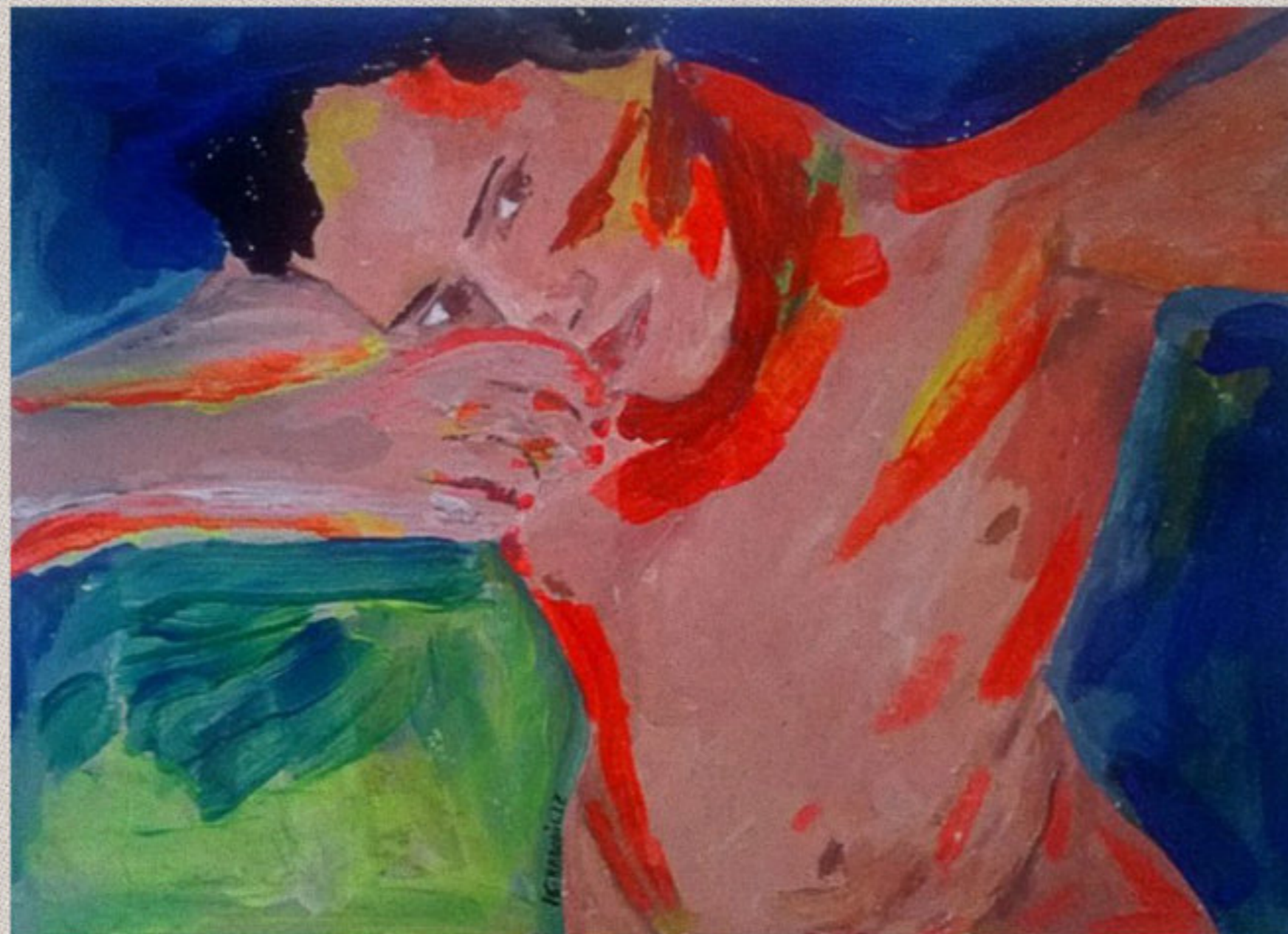






PAOTR YAOUANK /JEUNE HOMME/





PAOTR HEDET /HOMME ALLONGÉ/





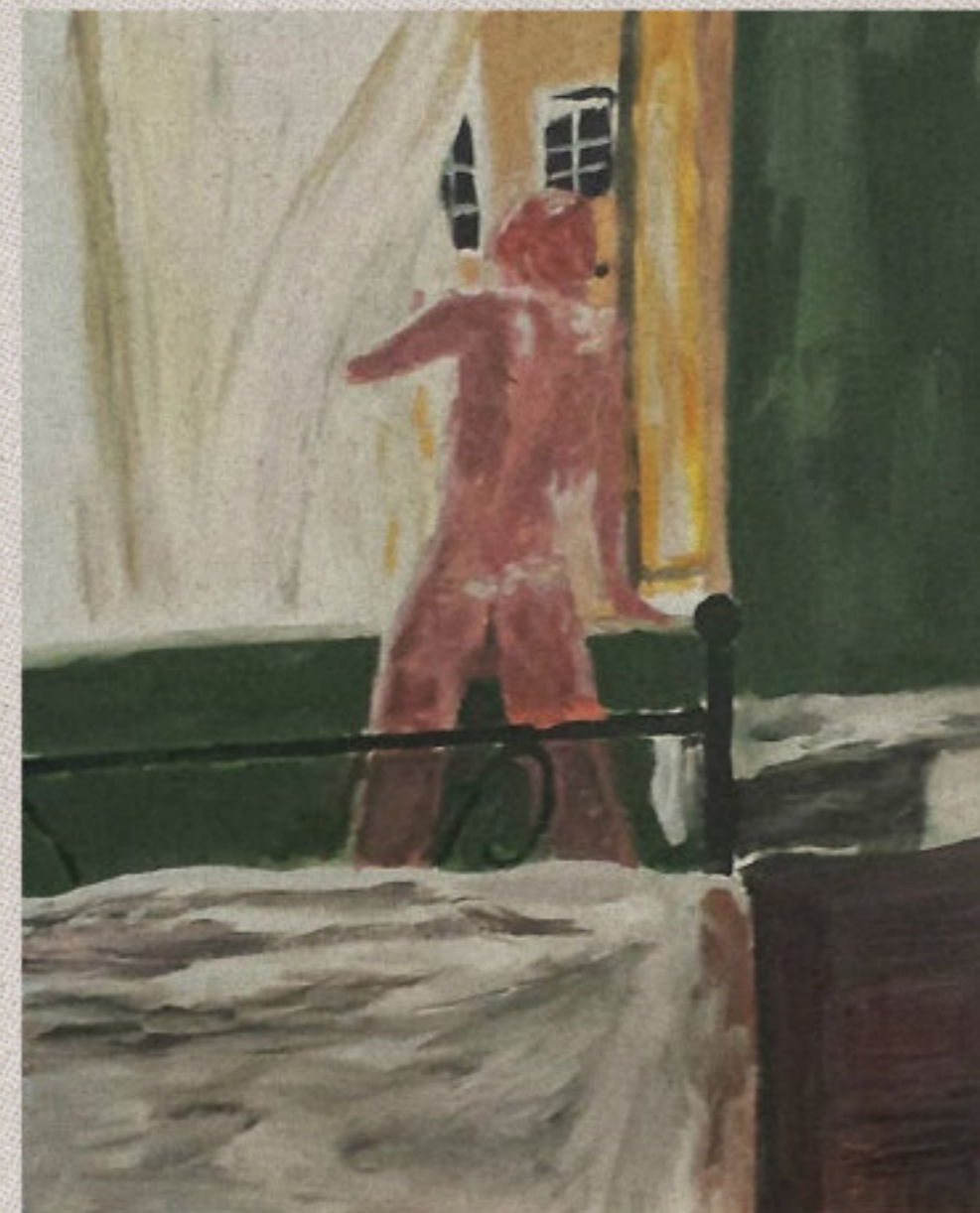
JE PEINS SURTOUT DES PAYSAGES  
ABSTRAITS, MAIS À CÔTÉ, J'AI  
TOUJOURS PEINS DES SUJETS LIÉS À  
L'HOMOSEXUALITÉ, CAR CELA FAIT  
PARTIE DE MA PERSONNALITÉ. C'EST  
AUSSI UNE REVENDICATION POUR PLUS  
DE VISIBILITÉ AUPRÈS DU PUBLIC QUI  
PEUT ÊTRE CHOQUÉ (SURTOUT QUAND  
J'Y MÊLE DES FIGURATIFS RELIGIEUX)  
MAIS PARFOIS CELA AMÈNE DE BELLES  
DISCUSSIONS ET DE BELLES  
RENCONTRES.

IMPRESSION II



CETTE PARTIE DE MON ŒUVRE EST LÀ  
AUSSI POUR FAIRE RÉAGIR AU-DELÀ DU  
PUBLIC GAY. J'ESSAIE DE CRÉER DES  
ŒUVRES PLUTÔT DANS LA DOUCEUR,  
DANS L'AMOUR ET LA RÉALITÉ DE LA VIE  
EN M'INSPIRANT POUR LA TECHNIQUE DE  
CERTAINS PEINTRES IMPRESSIONNISTES.

CHOM C'HOAZH /JE T'ATTENDS/

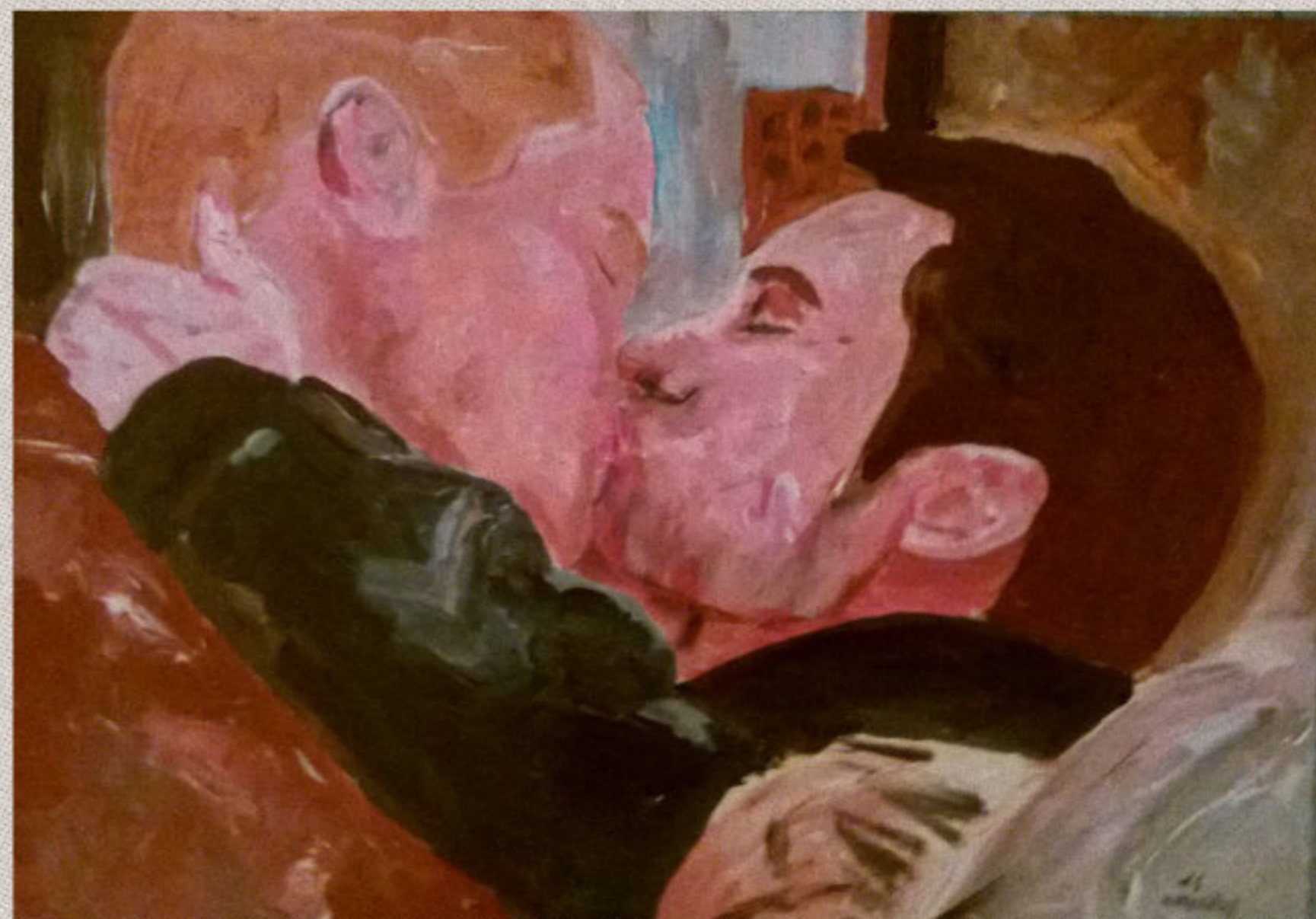




YOU / PASSION /







POK AMOUROUZ III /BAISER AMOUREUX III/

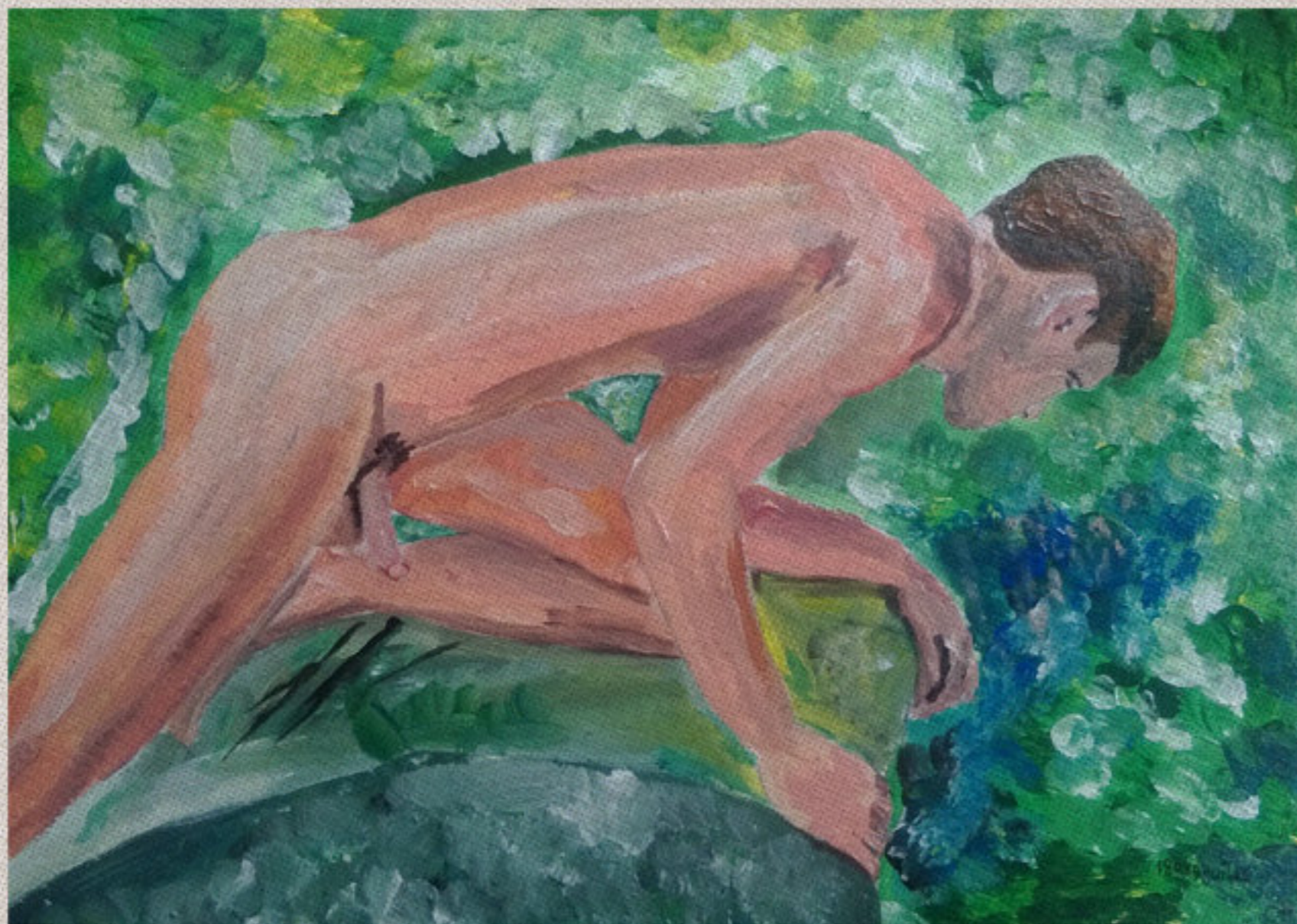


LA PLUPART DE MES PEINTURES ONT  
UN TITRE EN BRETON CAR TELLE EST MA  
CULTURE SUR UN TERRITOIRE OUVERT  
AU MONDE, AVEC SA CULTURE  
FOISONNANTE OUVERTE À L'AMOUR  
SANS PRÉJUGÉS.

ODALISQUE







NARKISSOS /NARCISSE/

I WAS BORN IN 1969 IN SAINT-NAZAIRE IN BRITTANY, WHERE I LIVED AND ALSO WORK. I PAINT SINCE THE AGE OF 18 AND HAVE BEEN A PROFESSIONAL FOR 8 YEARS.

I MAINLY PAINT ABSTRACT LANDSCAPES, BUT BESIDES, I ALWAYS PAINT SUBJECTS RELATED TO HOMOSEXUALITY, BECAUSE THIS IS PART OF MY PERSONALITY. IT IS ALSO A CLAIM FOR MORE VISIBILITY TO THE PUBLIC THAT CAN BE SHOCKED (ESPECIALLY WHEN I MIX RELIGIOUS FIGURATIVE) BUT SOMETIMES IT BRINGS GOOD DISCUSSIONS AND BEAUTIFUL MEETINGS. THIS PART OF MY WORK IS ALSO THERE TO MAKE PEOPLE REACT BEYOND THE GAY PUBLIC. I TRY TO CREATE WORKS RATHER IN THE SWEETNESS, IN THE LOVE AND IN THE REALITY OF LIFE, INSPIRED BY THE TECHNIQUE OF SOME IMPRESSIONIST PAINTERS.

MOST OF MY PAINTINGS HAVE A TITLE IN BRETON BECAUSE THIS IS MY CULTURE ON A TERRITORY OPEN TO THE WORLD, WITH ITS ABUNDANT CULTURE OPEN TO LOVE WITHOUT PREJUDICE.



WEBSITE  
[HTTP://SYLVAINBOUVRONRABOUILLE.SIMPLESITE.COM](http://SYLVAINBOUVRONRABOUILLE.SIMPLESITE.COM)  
[HTTPS://SBRARTISTEBLOG.WORDPRESS.COM](https://SBRARTISTEBLOG.WORDPRESS.COM)

FACEBOOK  
[WWW.FACEBOOK.COM/SBR.ARTISTE](http://WWW.FACEBOOK.COM/SBR.ARTISTE)

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YOUTUBE  
[WWW.YOUTUBE.COM/CHANNEL/UC7QUA2UXJZN9T-C-P9PLMQQ](http://WWW.YOUTUBE.COM/CHANNEL/UC7QUA2UXJZN9T-C-P9PLMQQ)



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