

noisy rain

gay art magazine



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Handwritten signature



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RICHARD VYSE
SHAFFER
TED RANDLER

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Shayler

Read the Profile

My main project deals with male nude photography, always at night. I also produce other forms of night photography, in a couple other projects involving light pollution produced by all types of human agglomerations, interference with natural scenes and elements of the landscape.

Eyes That Can't Behold





Gavea Tourist Hotel




Modern Art Museum



Venus as a Boy I-IV

Pit Trap

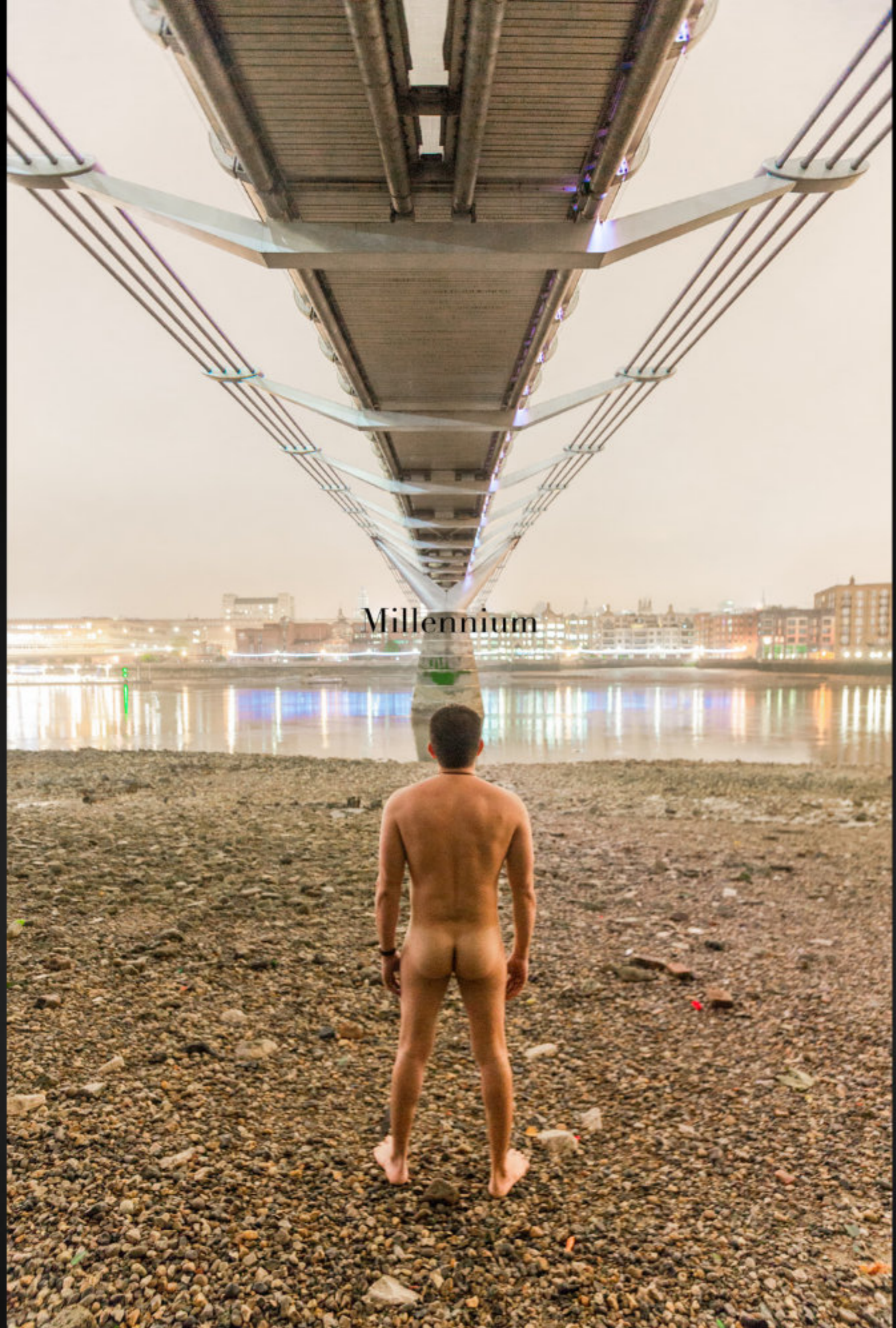


A photograph of a person standing on a hill of flowers under a starry night sky. The person is seen from behind, standing on a large mound of small, light-colored flowers. The sky is dark blue and filled with numerous stars. The overall mood is contemplative and serene.

“Read the Profile” is a project in which I usually contact the people to be photographed via gay dating apps. The aim is to subvert the common use of these apps and convince strangers to start a long series of conversations in which many intimate aspects are shared. The ideas for the photos come from the content of those conversations, which gets the images produced to relate in many levels to the person depicted.

Tale of a City





Millennium



Long And Darkenig Road I-II-IV-VI

Kill the Lights



In times we seem to isolate ourselves more and more in bubbles of comfort and conformity, I felt the need to subvert the way we relate to each other and treat ourselves. The idea was to get in touch with strangers, usually through dating apps, and try to convince them to subvert the connections we engage in the networks. Almost like an experiment, the idea was to create bonds: convince people to start a series of conversations with a stranger, whose goal was to open and expose themselves up, share many intimate aspects.

Nata Goiaba





Space Invaders

Pleasure Pier





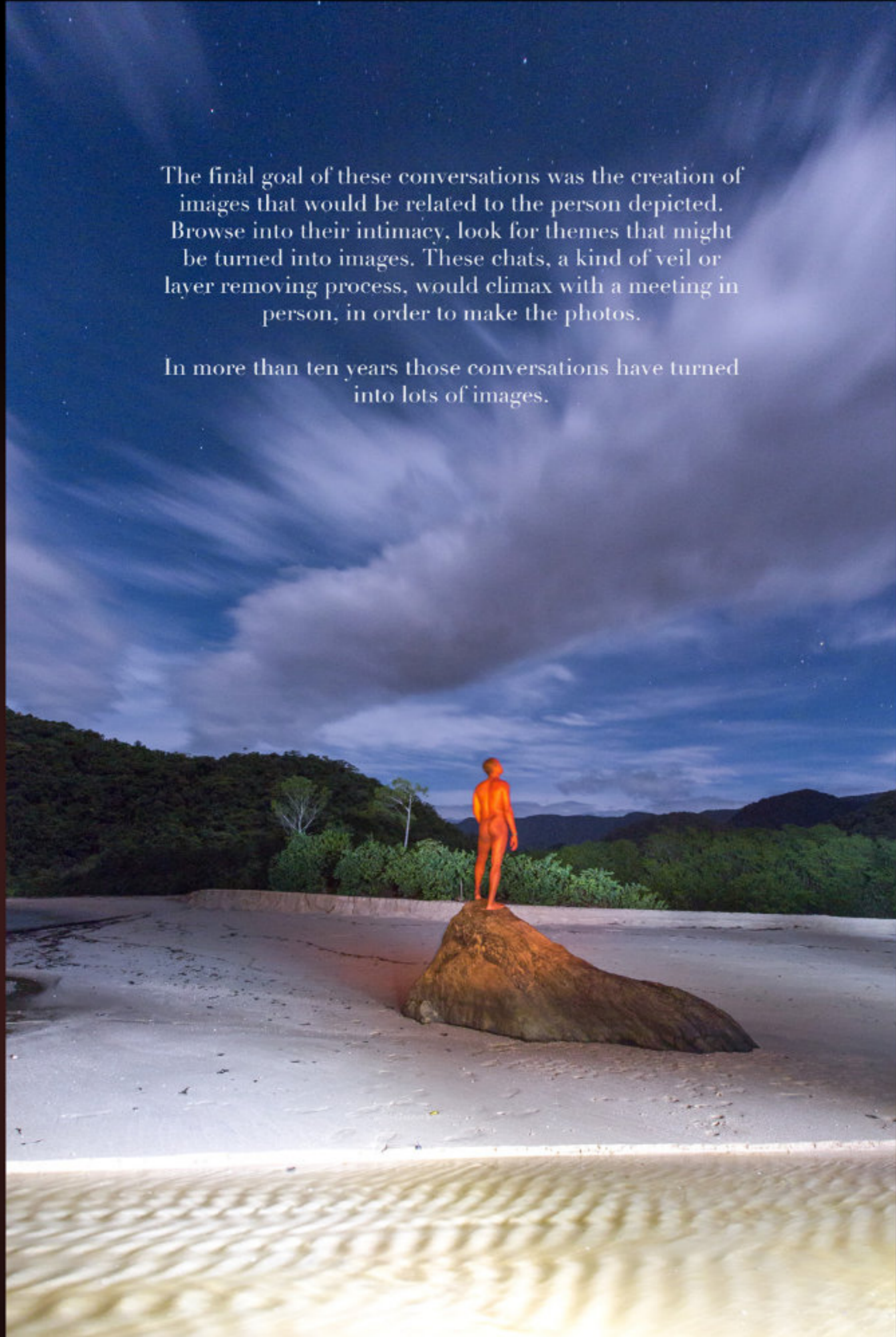
Gato e Rato / Thief in the Night



Curtain

The final goal of these conversations was the creation of images that would be related to the person depicted. Browse into their intimacy, look for themes that might be turned into images. These chats, a kind of veil or layer removing process, would climax with a meeting in person, in order to make the photos.

In more than ten years those conversations have turned into lots of images.



Stargazer



Nitrato de Prata III

The Call





Viadutos / World Cup

Shaffer

Shaffer, born in Recife-Brazil and established in São Paulo-Brazil.

A selection of the project's photos became limited series, sold via Shaffer's websites.

www.lightrapping.com
www.shaffer.com.br

Instagram:
[@shaffer_001](https://www.instagram.com/shaffer_001)

Facebook:
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ИИОИ

NATALYA
NOVA
ИИОИ



HOLI

by Natalya Nova

Holi is an ancient Hindu festival known as the

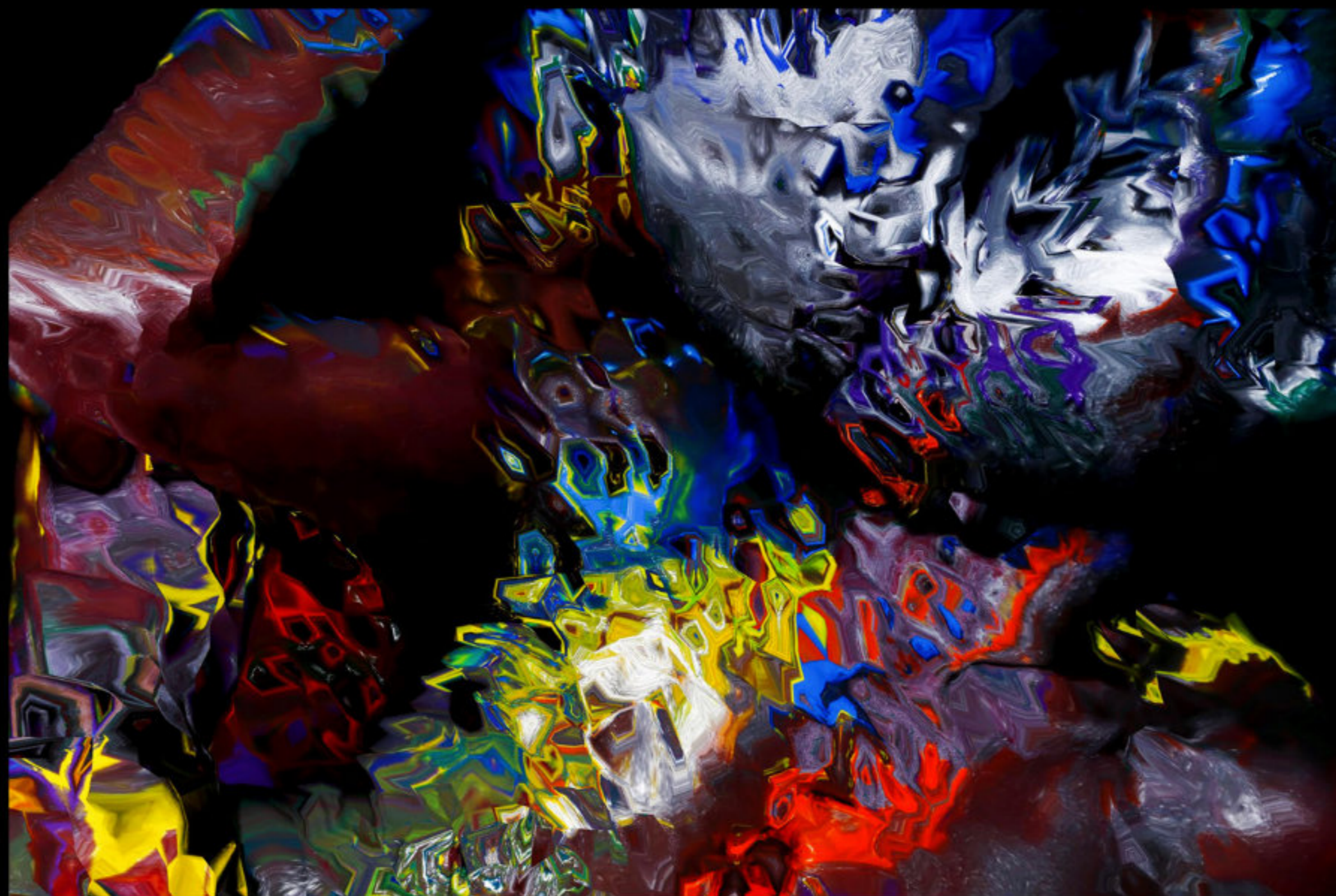
"festival of colors"

or the

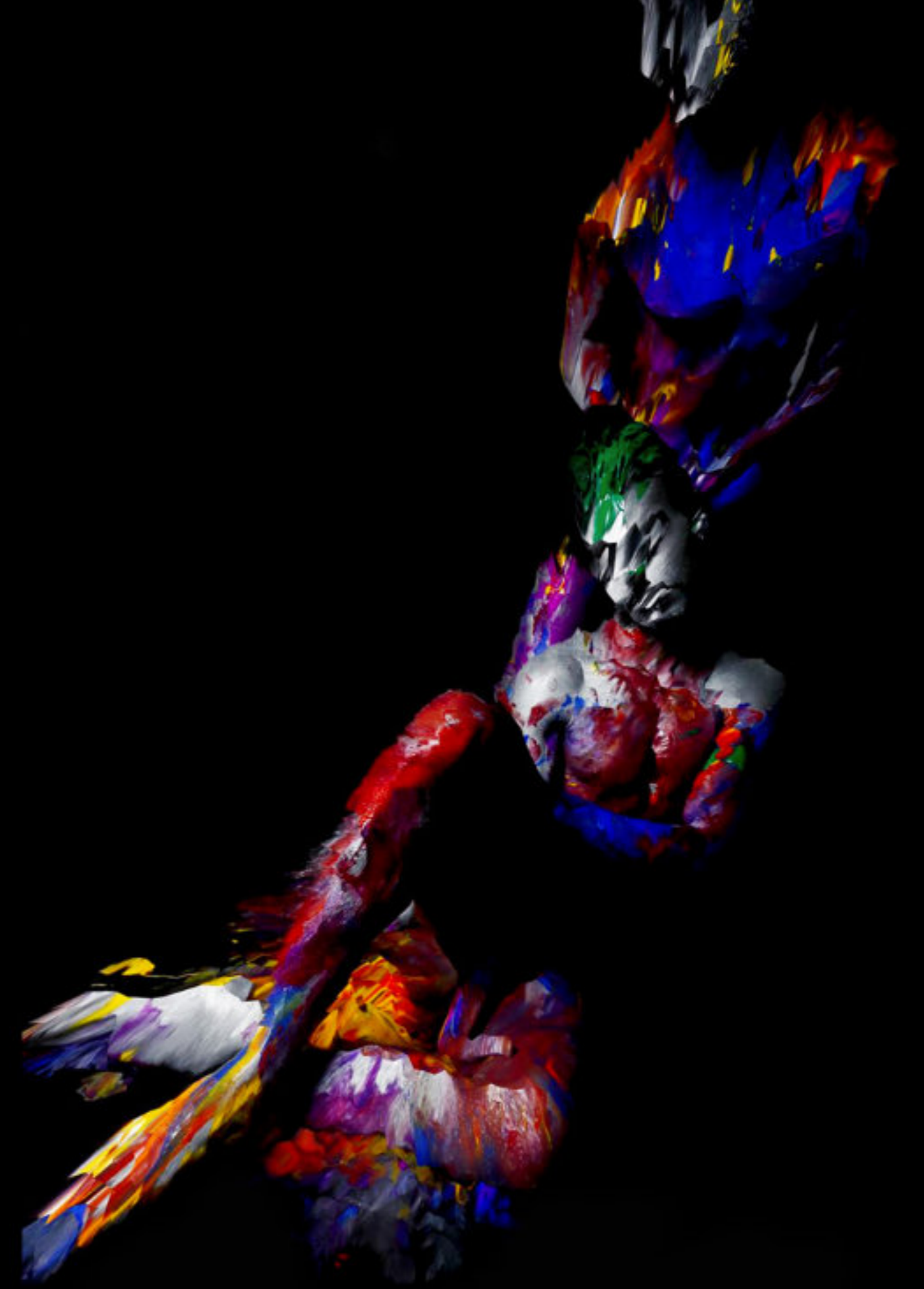
"festival of love"

It signifies the arrival of spring, the end of winter, the blossoming of love, triumph of good over evil, forgiveness and letting go of the past.





**I created "HOLI" as a metaphor of acceptance and kindness.
"HOLI" series is courtesy of Throckmorton Fine Art Gallery and will be
exhibited at AIPAD NYC from April 2 to 5, 2020.**





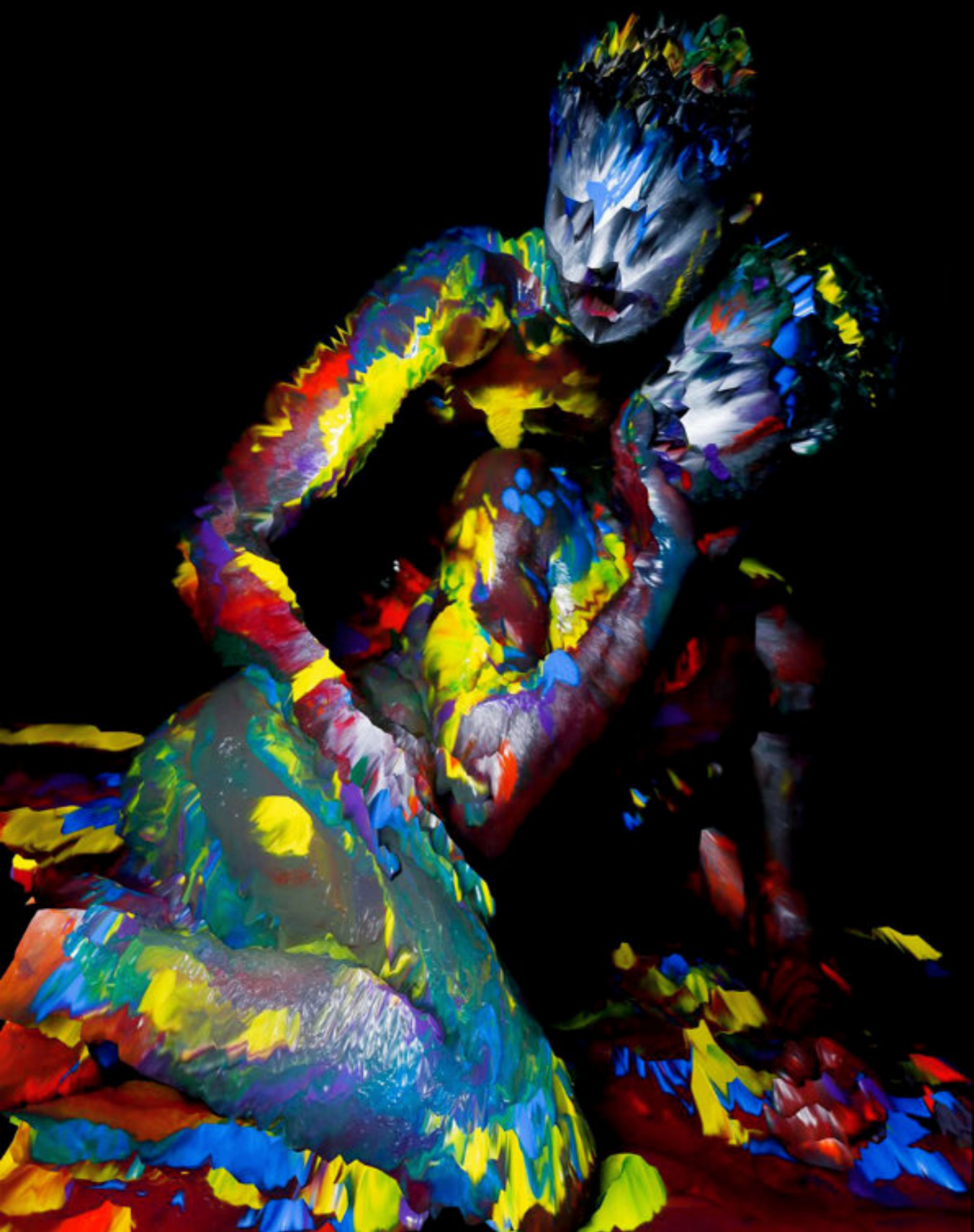


Natalya Nova is a photographer, painter and filmmaker, based in New York. Originally from Orenburg, Russia, she has lived in NYC since 2005.

Her work is magical, provocative and new. She creates intimate stories and compositions that are transcendental and erotic. Working in both b&w and color, she explores the realms between dream and reality with a meticulous attention to detail.

Natalya Nova's latest solo exhibition "Self-Portraits" was held at the Leica Gallery Soho NYC.







Models

Juan Felipe Rendon

Instagram @juan.felipe.rendon

Harry Tenzer

Instagram @htenzer

Artist

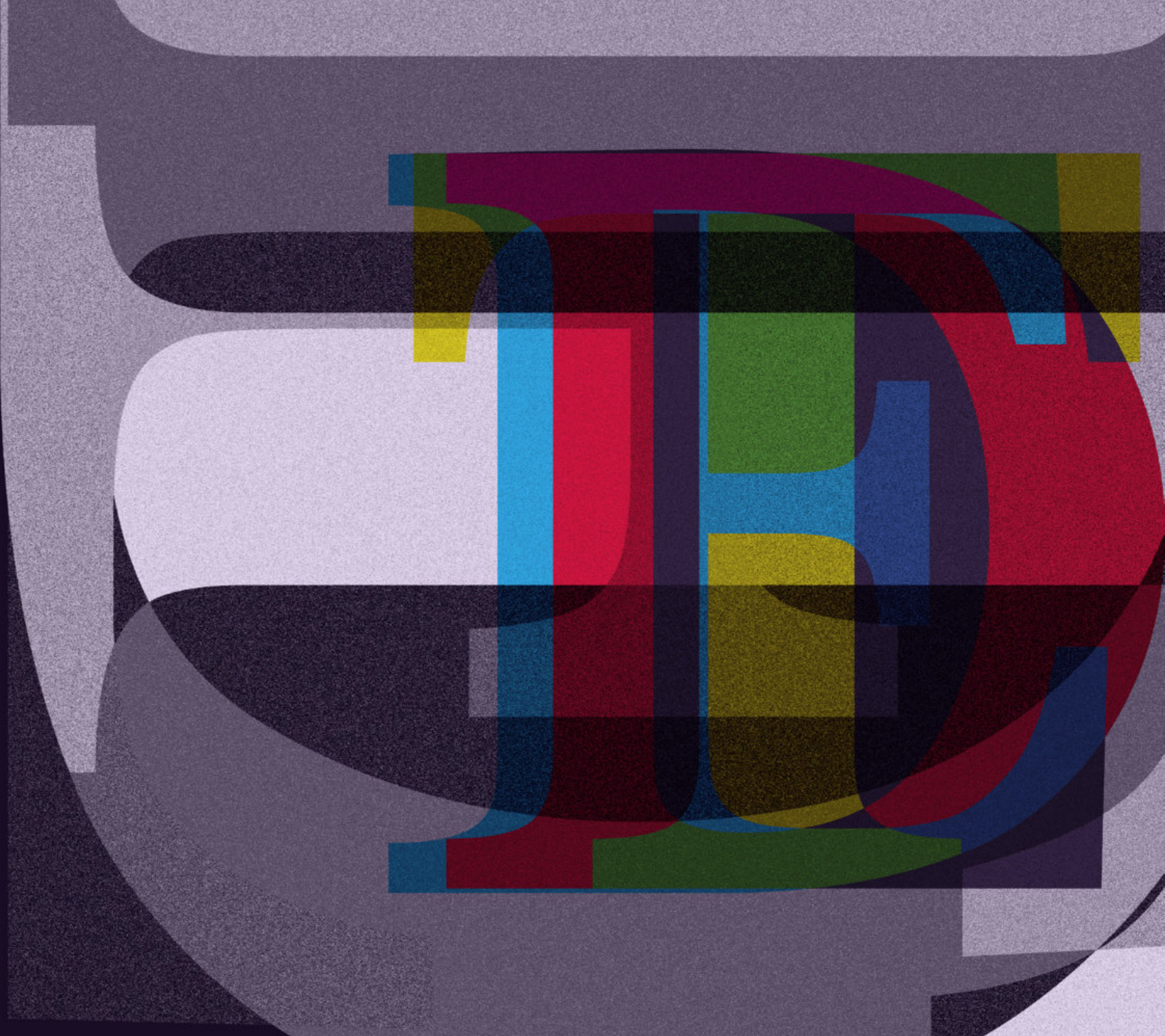
Natalya Nova

Instagram @supernovaplayroom

Website www.natalyanova.com

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NATALYA
NOVA



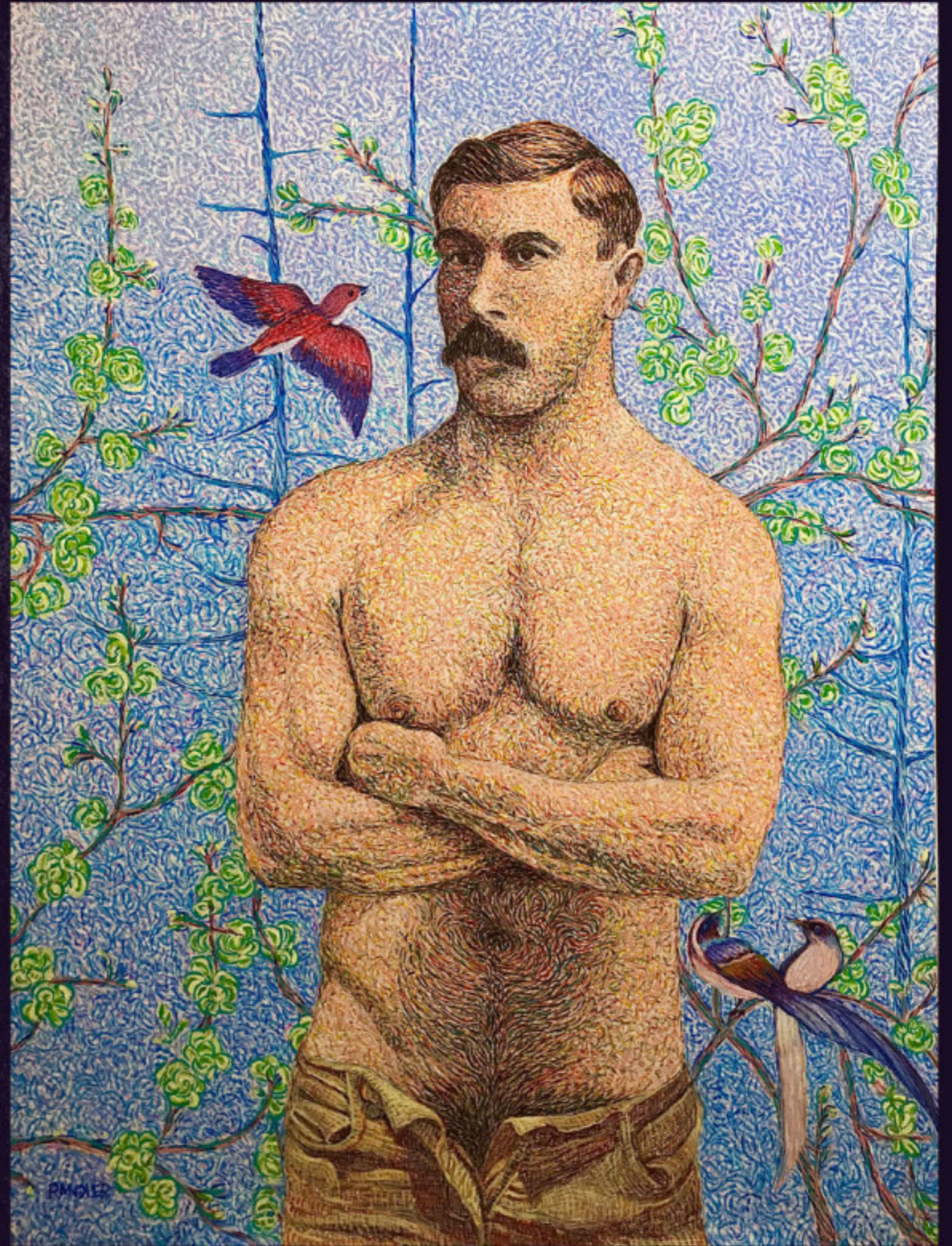
TED RANDLER



"In Love Sometimes You Wrestle,
Sometimes You Dance,
But Most Times You Split the Difference"

acrylic on canvas 24x18" 2019

“What’s It All About Alfie?”
watercolor on 140lb paper 24x18” 2019





I don't know what I'm doing. It's important, when I start a painting, that I don't understand what I'm trying to achieve initially. I need this challenge of figuring out through the painting process what the final piece will be. My paintings of men are a balancing act between erotic elements, art history references and internet culture. I call them my Frankensteins. Generally, they are pieced together from images I find when I'm researching art history, image searching on Google or random photos I take.

"Indigo Tapestry"

64x47" mixed media on unstretched canvas 2019

“In Your Eyes I See the Light and the Heat”

acrylic on canvas 24x18” 2019





As in a dream, the disparate imagery comes together in the painting's own logic that I discover while I work. To me, a magical painting becomes timeless in that when you are looking at it you aren't certain whether something is about to happen, something is happening or something just has happened. I think I got this idea from decades of looking at paintings in museums while not knowing the narrative of the piece but liking the visual impact of the work. If I can capture that mysterious uncertainty then I feel I've succeeded.

"Dog & Butterfly-
Still life of Cologne Bottles and Portrait of My Dog Morgan
If He Were a Man."

16x12" acrylic on canvas 2018



FRANZIS

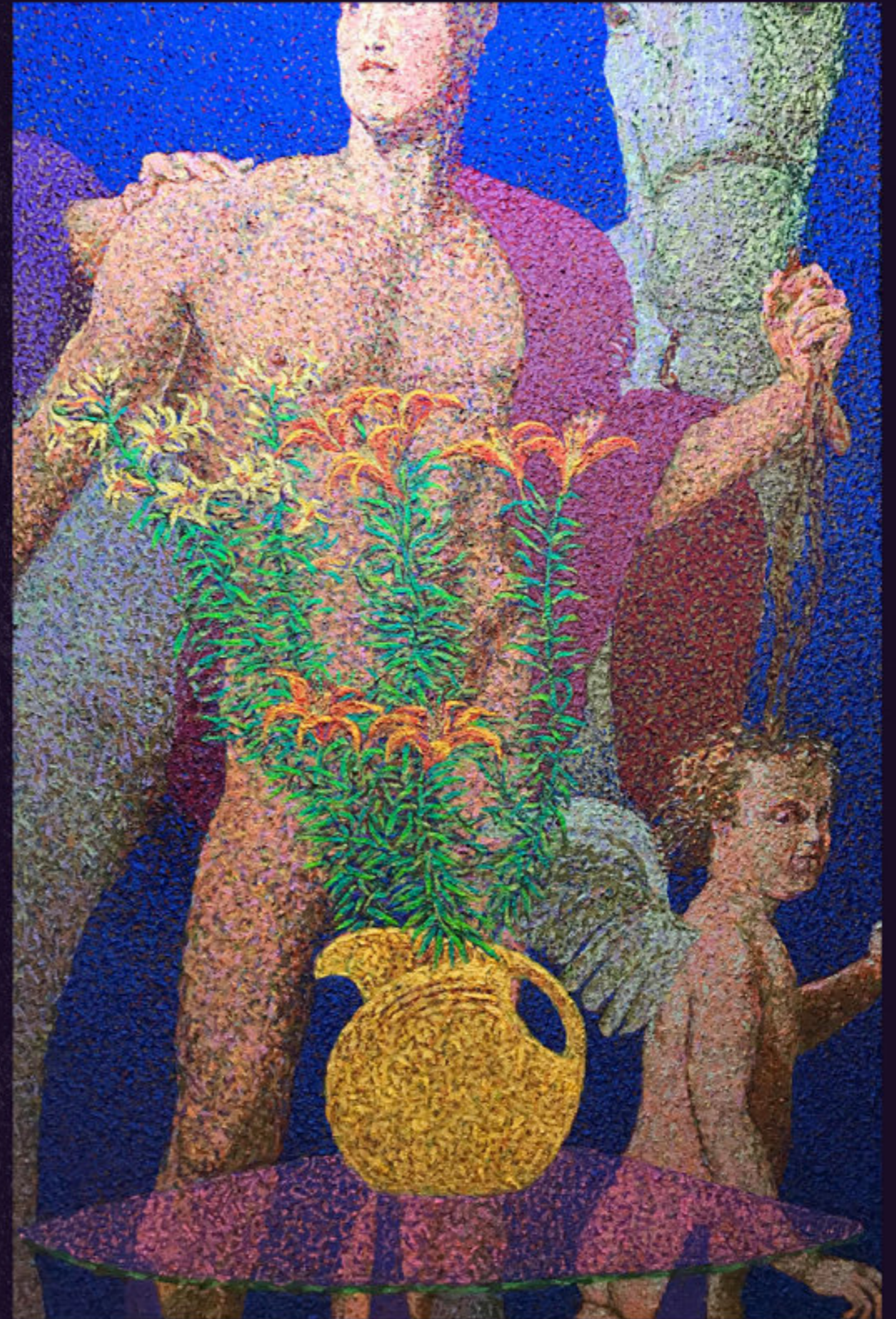
“We Can Be Heroes Just For One Day”

36 x 24” acrylic on canvas. 2017

previous page

“He Dreamt of Rousseau in the Moonlight”

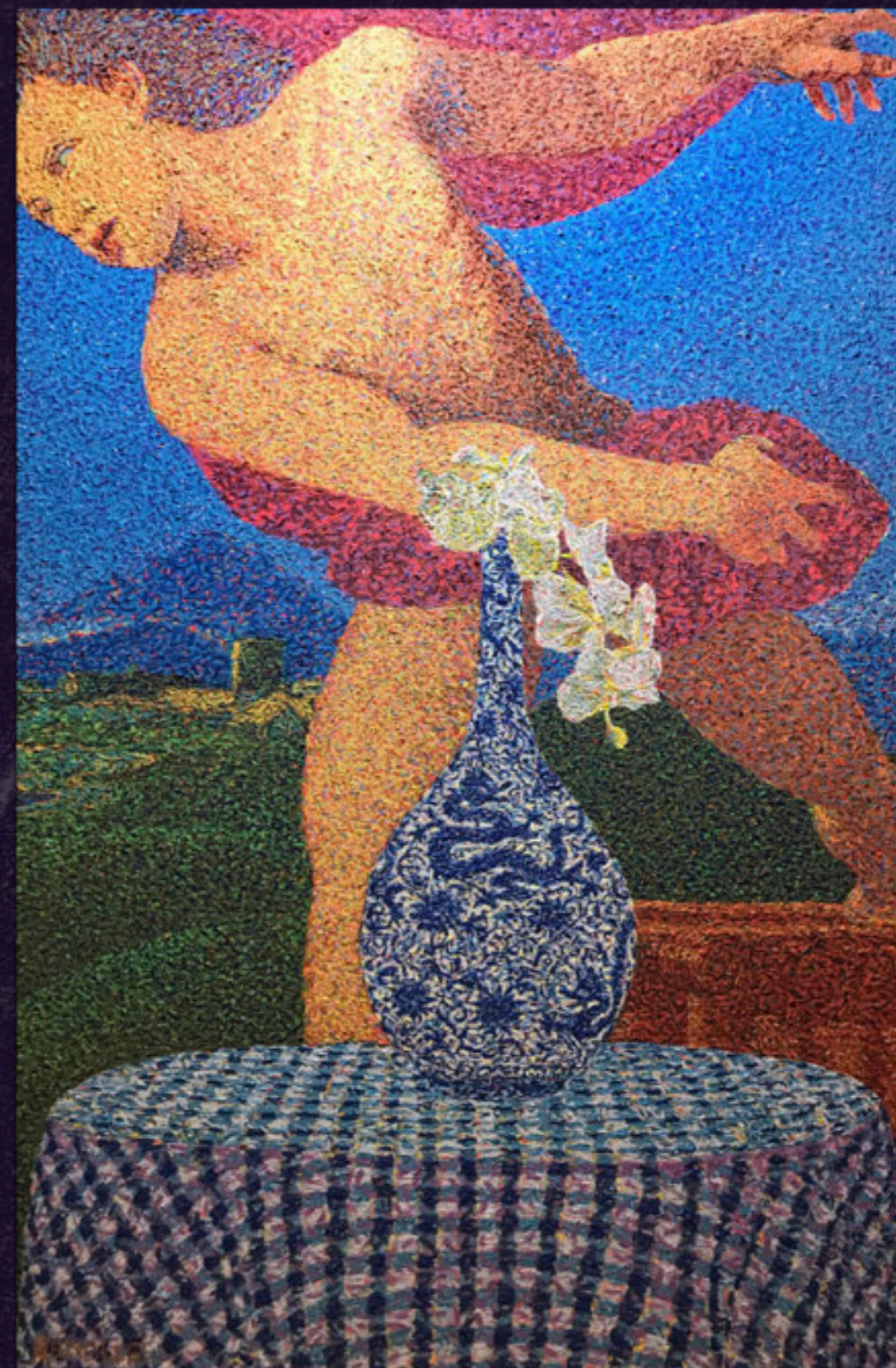
acrylic on canvas 24x18” 2019



I also enjoy mashing up still life, interior painting and figure paintings. I noticed interior designers will set vases of flowers and lamps in front of paintings. The tabletop objects are framed with the painting as the background. So when I paint flowers in front of a Titian the image becomes something new and interesting — a still life or perhaps a Titian figurative work re-imagined.

“Still Life of the Gods”

acrylic on canvas 36x24” 2018



"I am Superman and I Know What's Happening"

48x36" acrylic on canvas 2017



“TED RANDLER (b. 1959, Stamford, Connecticut) spent a large part of his childhood moving with his family to New York, Illinois and Texas before settling in Bowling Green, Virginia. He earned his Bachelor of Fine Arts from Virginia Commonwealth University in 1982 and Masters of Fine Art from Syracuse University in 1985. After graduate school, he resided in New York City for a number years before relocating to Washington D.C.

Highly influenced by popular culture and mass media -- particularly his interest for magazines and television -- his early artwork predates the age of the internet. As an early-adopter of desktop publishing, Randler followed a career into graphic design and publishing. His work in commercial multi-media led into video production and later development with web and mobile applications.

In 1998, along with his husband author, David Smitherman, Randler established Palari Publishing LLP, an independent publisher of books, magazines and web applications. Among the publications Palari launched included URGE, a regional fine arts journal that Randler led as well as contributed art criticism.

For almost 20 years, Randler’s extensive background in digital design and virtual image manipulation supplanted his fine art efforts and traditional painting techniques. With his return to object making – acrylic on canvas – he approaches his art using some aspects of digital imaging along with classic painting techniques.

“That Afternoon, Ted Received His Artist License.”
(Self portrait)

24x18” acrylic on canvas 2018



TED RANDLER

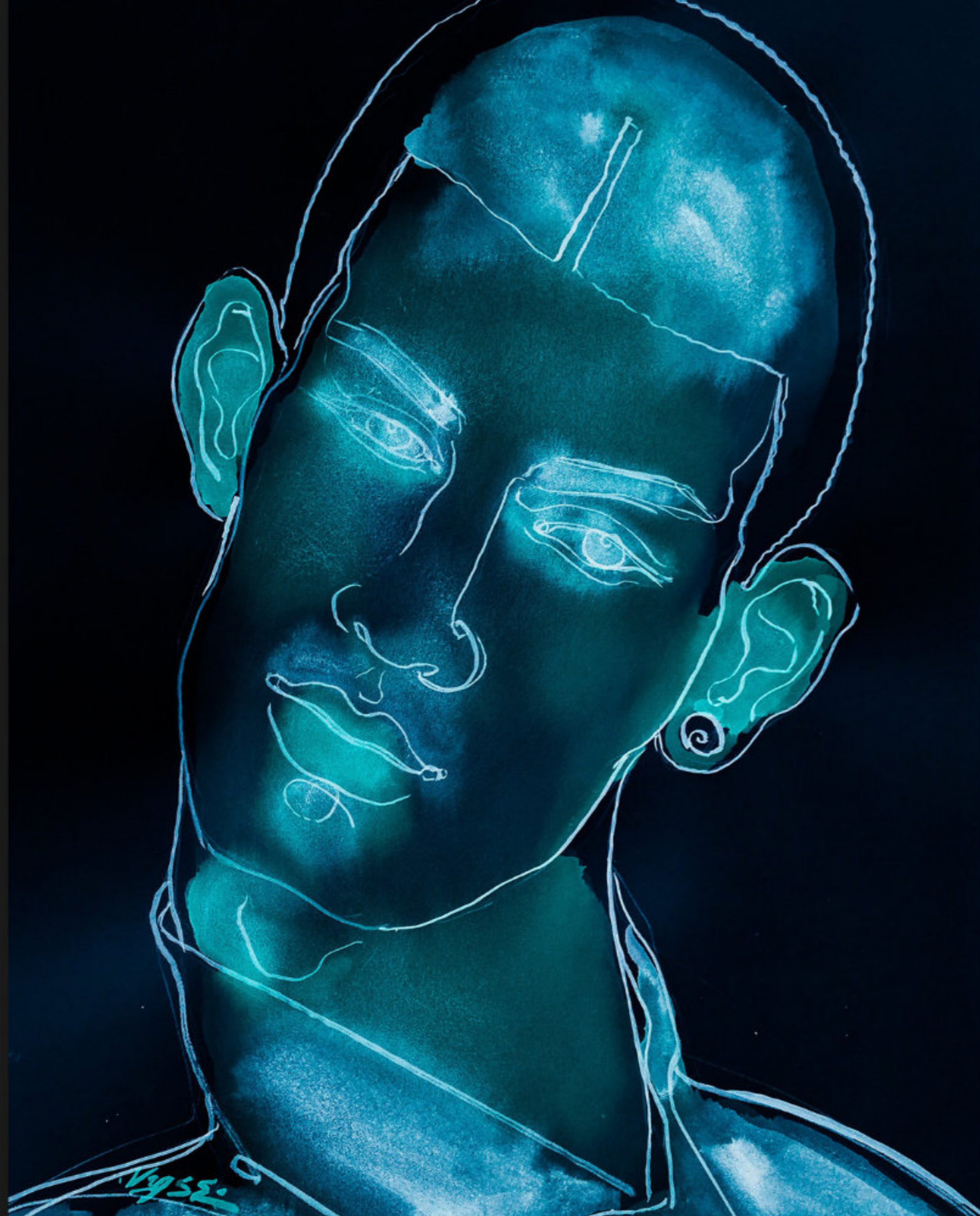
www.randler.gallery

Instagram
@tedrandler

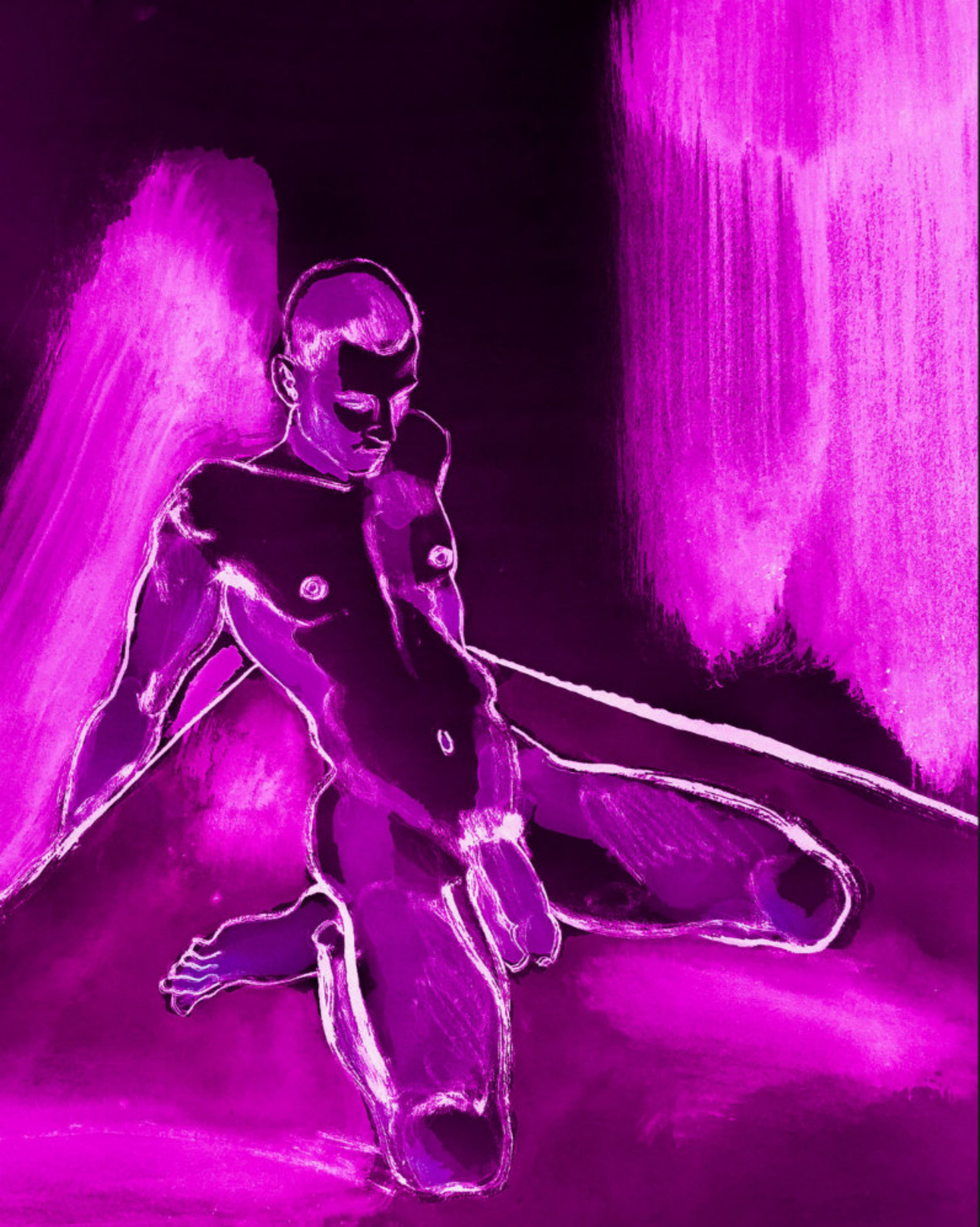
© Ted Randler



RICHARD WISE



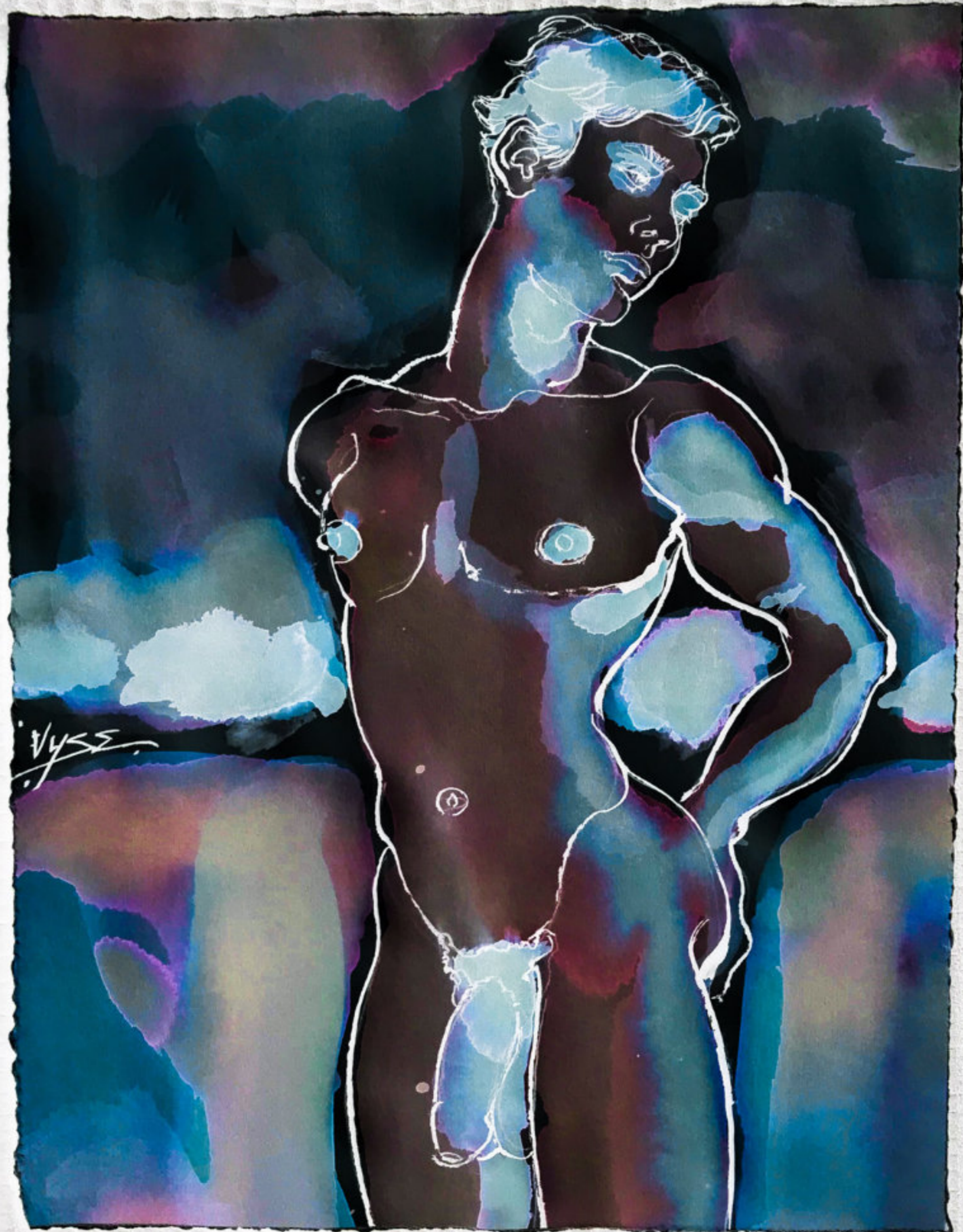
MAN
blue II

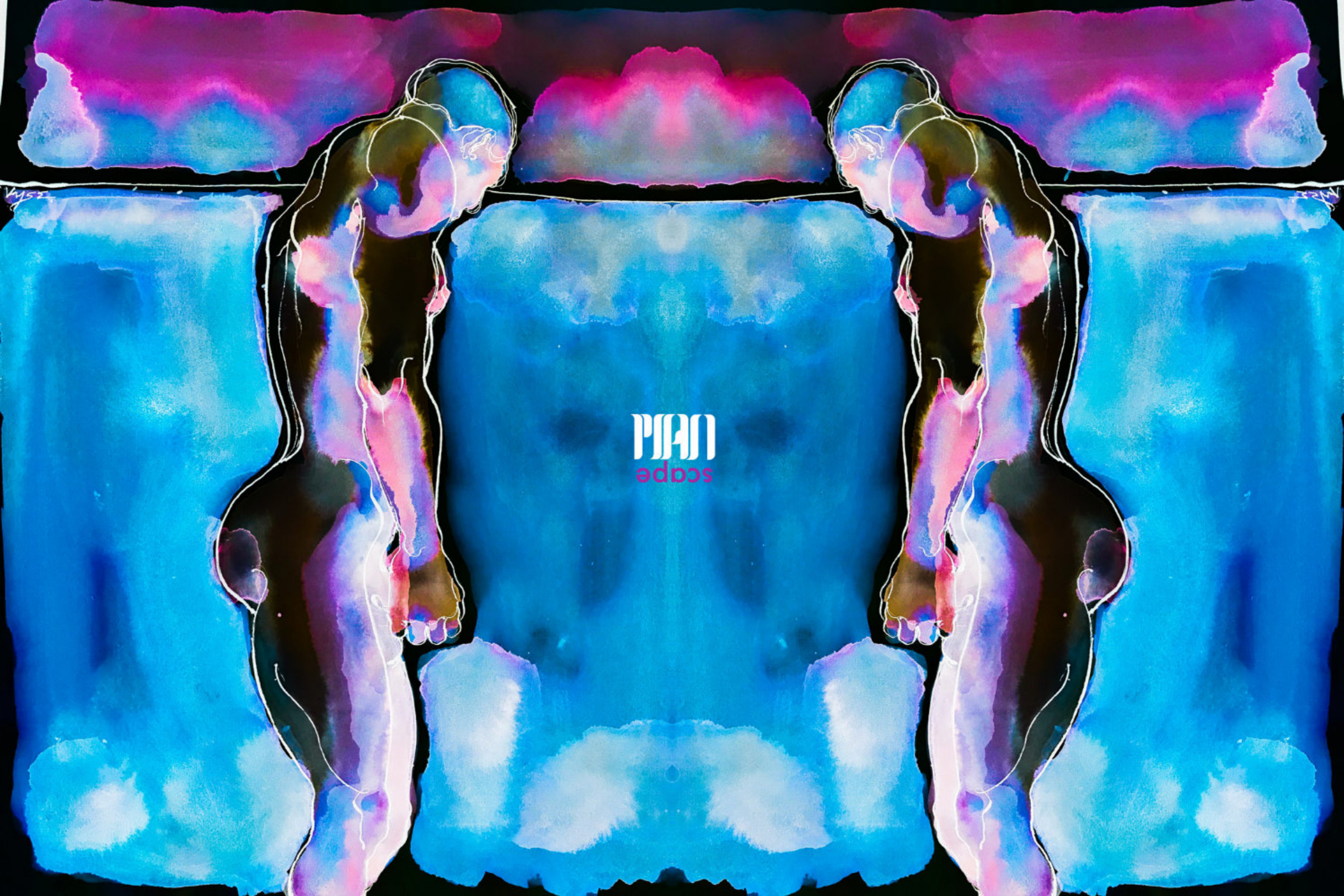


URIA
magenta

MAN
end of summer



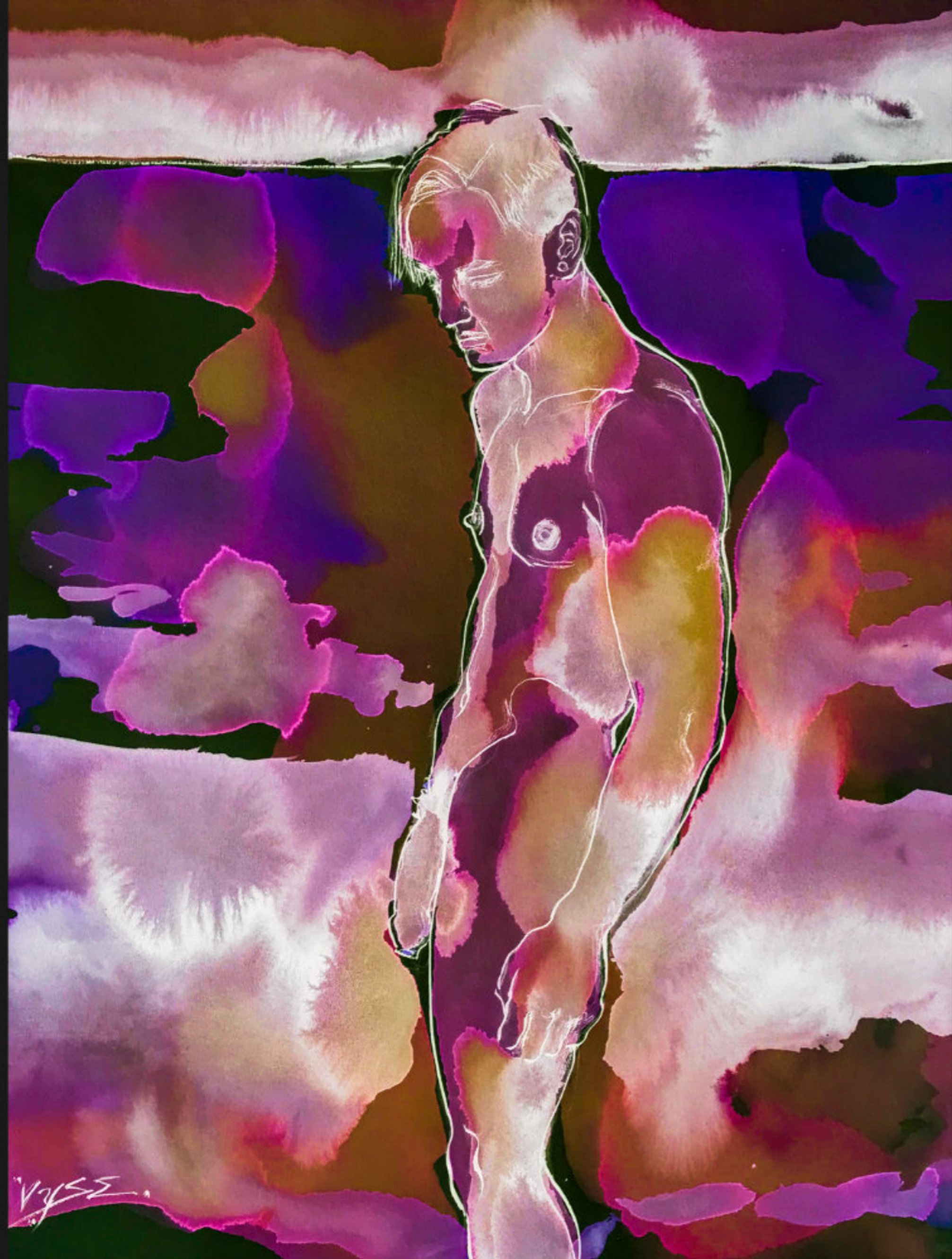




PLAN
escape

moment
UTAH





MAN
camouflage



MAN
thoughts

VASS

MAN
look





on line
UWA

MAN
in the night



Vyse

Vyse



MAN
blue



RICHARD VYSE

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