

# noisu rain

gay art magazine



VOL. 10 - ISSUE V - 020





noisu  
Rain  
qay art maqazine



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VOL. 10 · ISSUE V · 020

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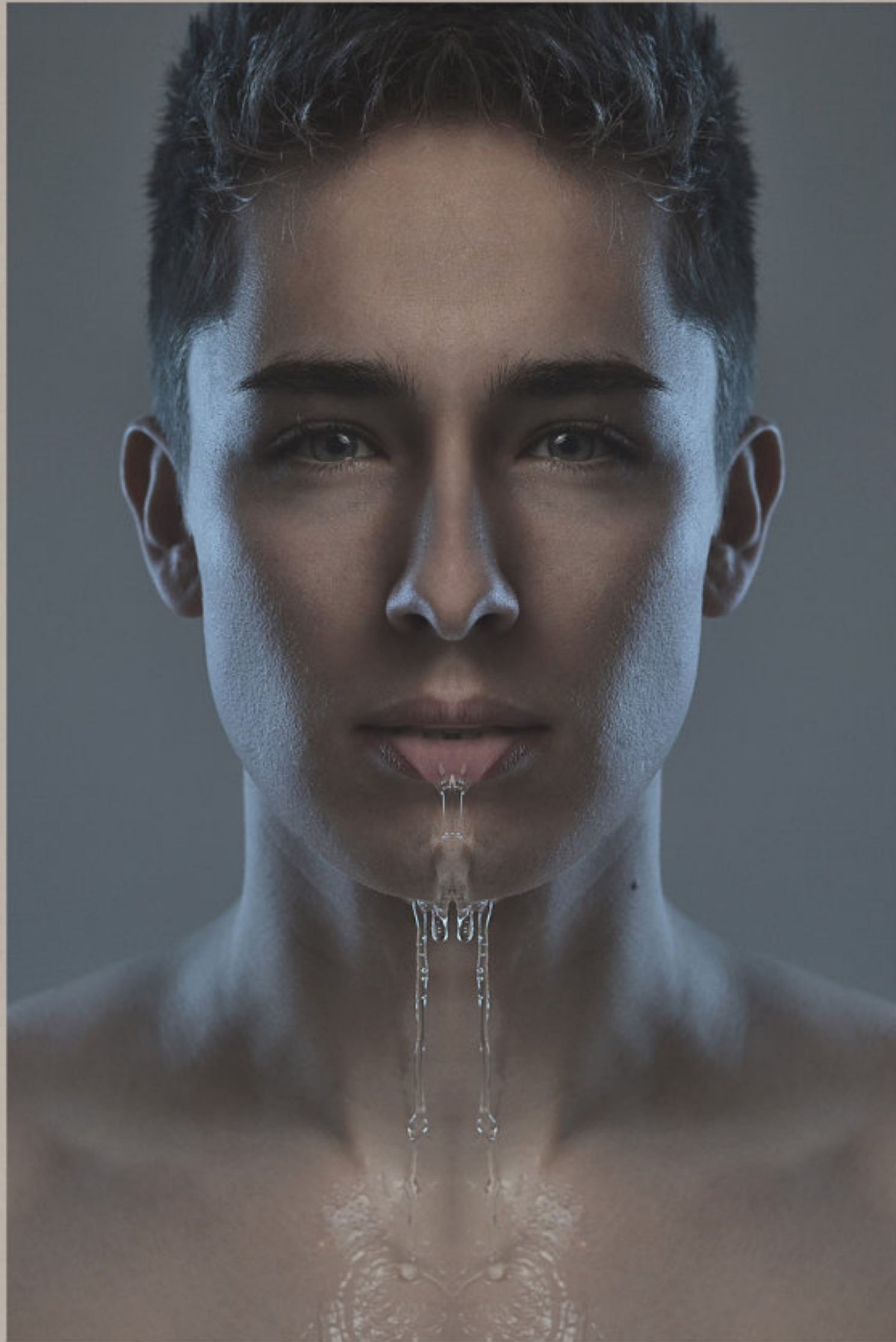
ANCHORED IN THE BODY

patrick  
MCDONALD









Rarely has so much self-sufficiency  
been used on so much hedonism.







To proclaim this insight, in increasingly  
strict and extremely self-controlled  
laconism, Patrick Mc Donald never tired.

A straightforward, serious diction that  
almost automatically tends to  
monumentalize the simple erotic desire.















Wasn't passion always the tension between the incarnate, unfulfilled but anchored in the body and desire in sexual experience? Amazingly, this tension remains a closed block in Patrick Mc Donald's remarks. The sheer naked hedonism and the sobriety with which Patrick Mc Donald captures his temporal sense of beauty in his photographs remains visible. Here it is important that unsatisfactory desires are maintained before they "fall out" into the transient outward appearance of the sensual world, on the other hand for Patrick Mc Donald the unfulfilled is the beautiful. The beauty that was once there, was possible at least once and will therefore probably be possible again and again.













He takes a distant, self-sufficient point of view from which the beautiful faces or bodies appear gravely artistic and worthy in favor of an almost superhuman instance of the male body.







Hence the abandonment of all kinds of flourishes. Sad or dirty places, cold hotel rooms, abandoned interiors and vice versa the flawless body of a young man who can recreate decayed forms out of his hedonistic will. With Patrick Mc Donald, the room gains an organic character of the human, which is modified to a refuge of sensuality through the subject's lust.

The sparing use of resources even leads to a strange assignment: the more it reduces, the more the erotic appears in its highest and everlasting role.













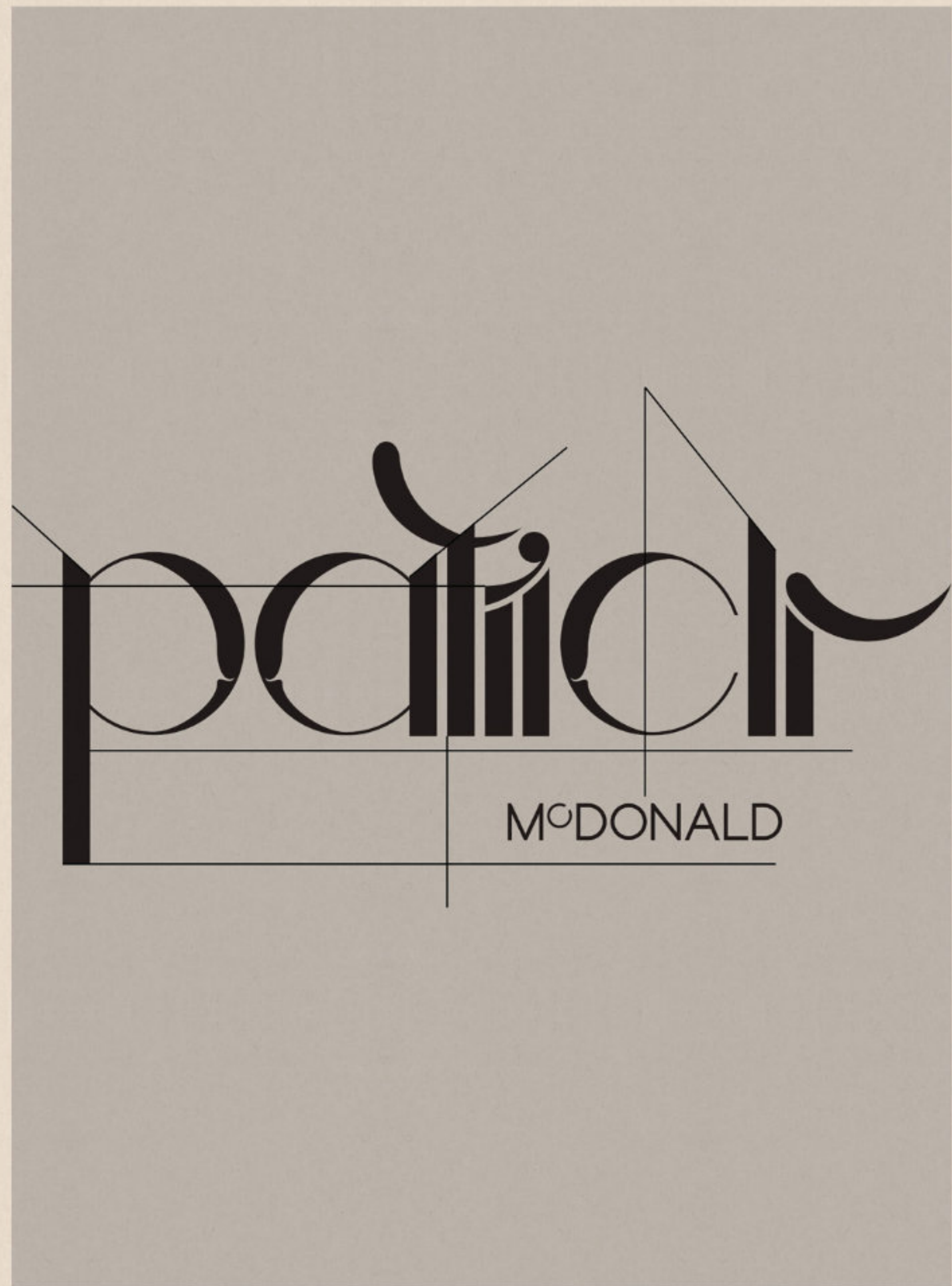
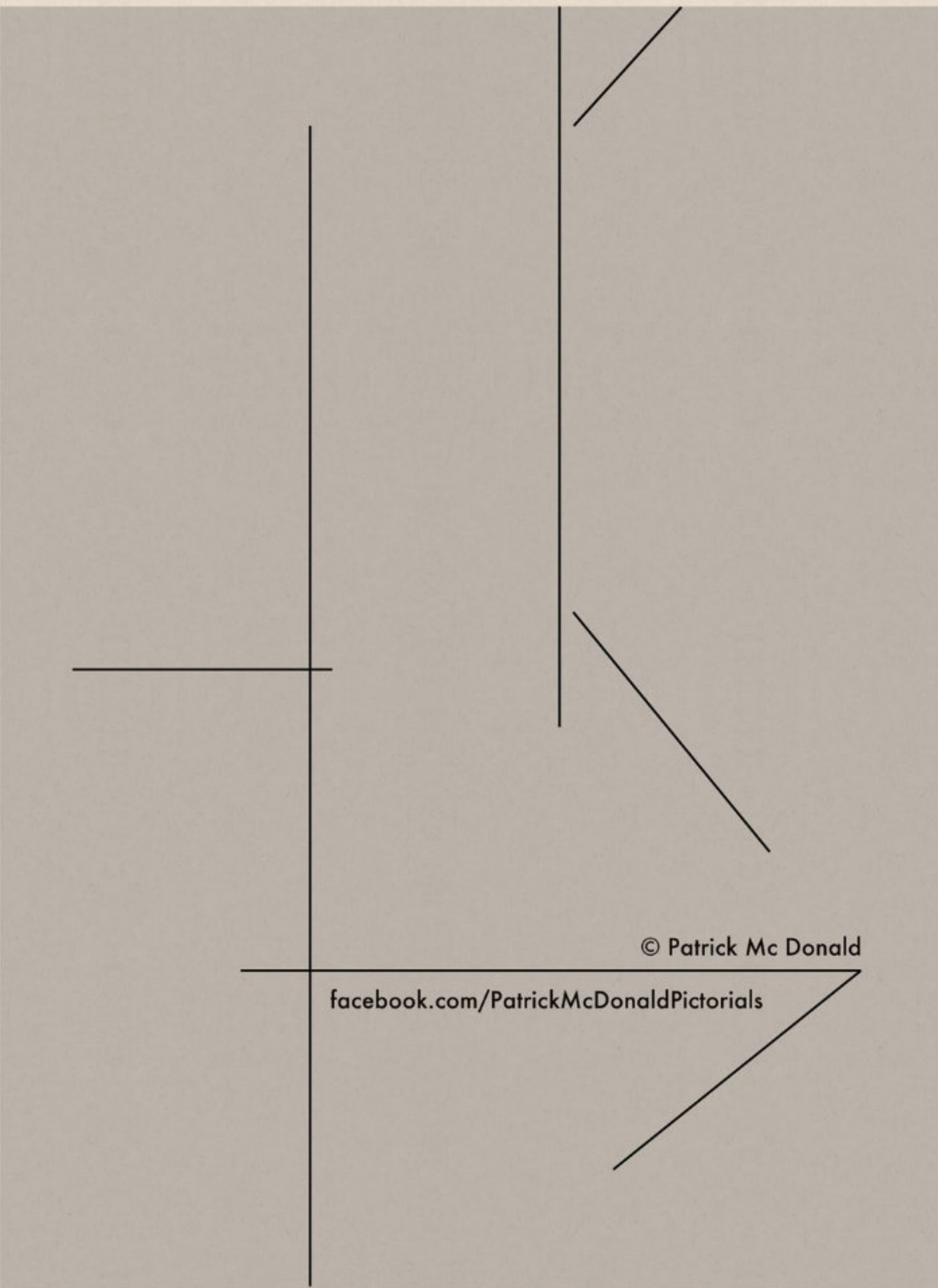


Patrick Mc Donald was born in Leipzig, Germany in 1984. He completed a commercial apprenticeship, worked for some time as a geriatric nurse, later also as an insurance agent and personnel dispatcher. Standing in front of the camera before 2012, he has also been doing photography behind the camera since then.

His pictures have already been shown in various cultural factories and exhibitions. Furthermore, his photographs have already been featured on various lifestyle, art and cultural magazines.

He works with models from all over the world and specializes in portrait and partial nude photography. In addition, self-portraits are an integral part of his work.







MICHAEL

INTIMACIES

*Casey*









Robby







## INTIMACIES BY MICHAEL ROSEY AKA IRONROSE

DURING THIS ARTISTIC PERIOD, I WAS INTERESTED IN GETTING AS CLOSE AS POSSIBLE TO THE SUBJECT TO EXAMINE THE PARTS OF A MAN. IN ORDER TO DO THIS, I HAD TO REDUCE MY WORKING SPACE TO LESS THAN HALF OF WHAT WAS THE USUAL. THUS, EVERY DRAWING HERE IS 7" X 10" OR SMALLER.

THIS MAY NOT SOUND LIKE MUCH OF A FEAT FOR MANY OF YOU, BUT AT THE TIME IT WAS FOR ME. ACCOMPANYING THIS ARTICLE IS A PHOTO OF MY HAND WHICH SHOWS THE MECHANISM BY WHICH I DRAW. I DON'T USUALLY PUT MY DISABILITY IN THE FOREFRONT, BUT IN THIS CASE, IT IS NECESSARY FOR EXPLANATION. A TRAGIC FALL 11 YEARS AGO LEFT ME A QUADRIPLÉGIC WITH NO USE OF MY FINGERS AND LIMITED USE OF MY ARMS. A VERY TALENTED AND SPECIAL FRIEND CREATED A SPLINT THAT WRAPS AROUND MY FINGER AS I WEAR MY WRIST BRACE FOR SUPPORT.

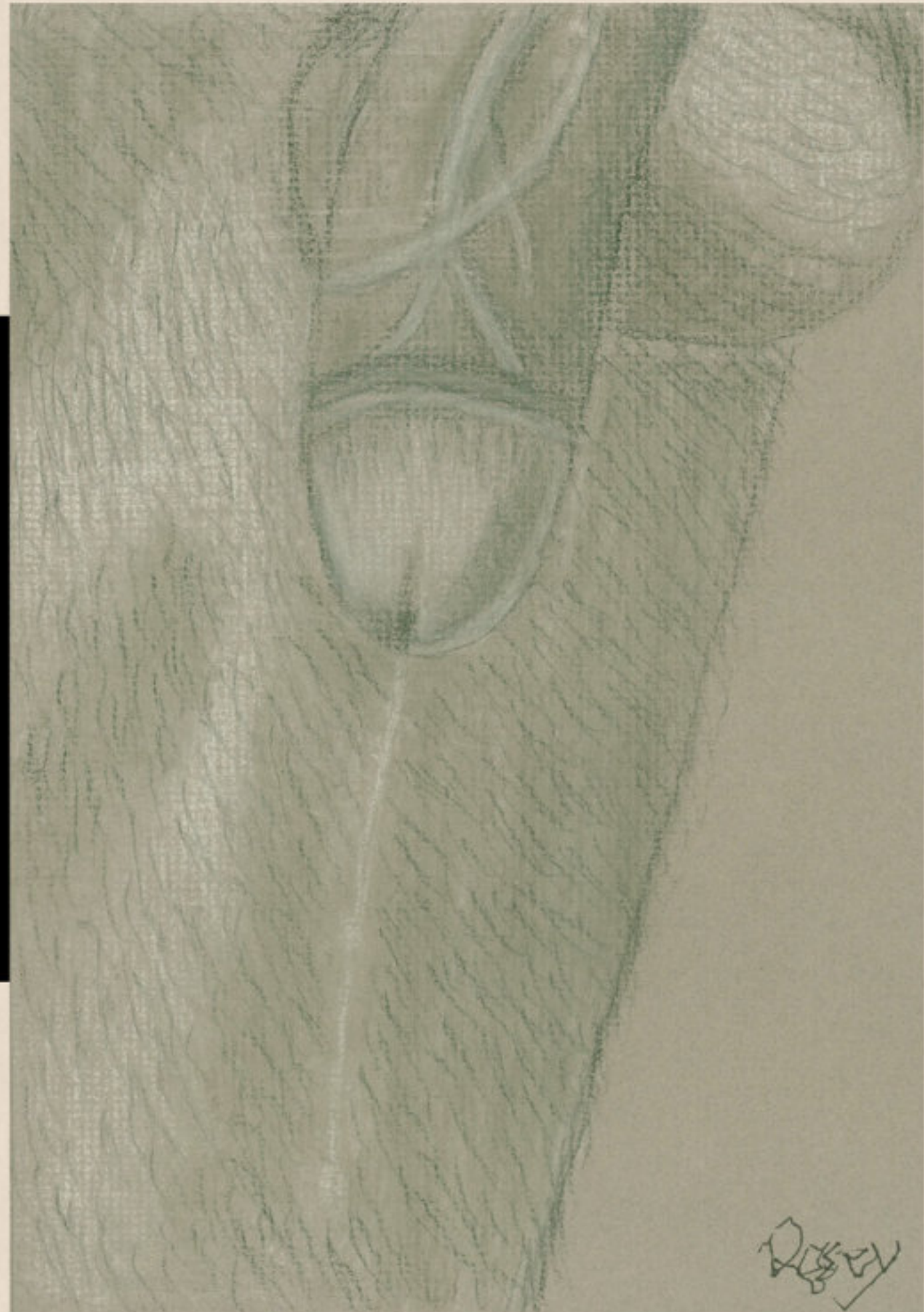
WITH EACH SERIES, I TRY TO CHALLENGE MYSELF. THE CHALLENGE HERE WAS TO FIND MY TIGHTER, MORE CONTROLLED "HAND." IN SOME OF THE VERY SMALL PIECES, THE TEXTURE OF THE PAPER IS PRONOUNCED. AFTER THIS SERIES, MY ABILITY TO CONVEY THE DETAILS OF A SUBJECT IMPROVED. THIS GAVE ME THE CONFIDENCE TO PURSUE IMAGERY THAT CALLED FOR MORE DETAIL IN A FINER HAND.



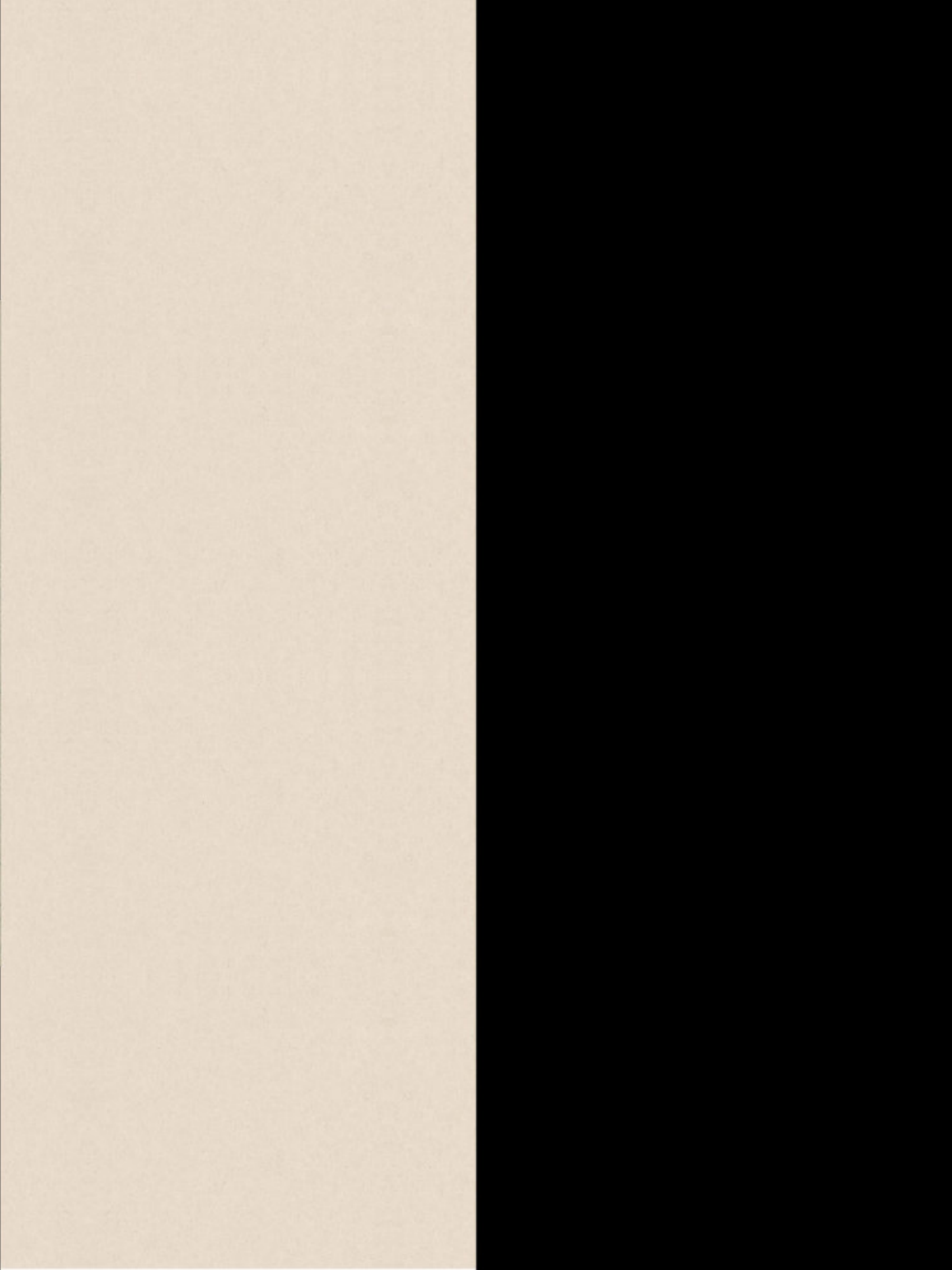
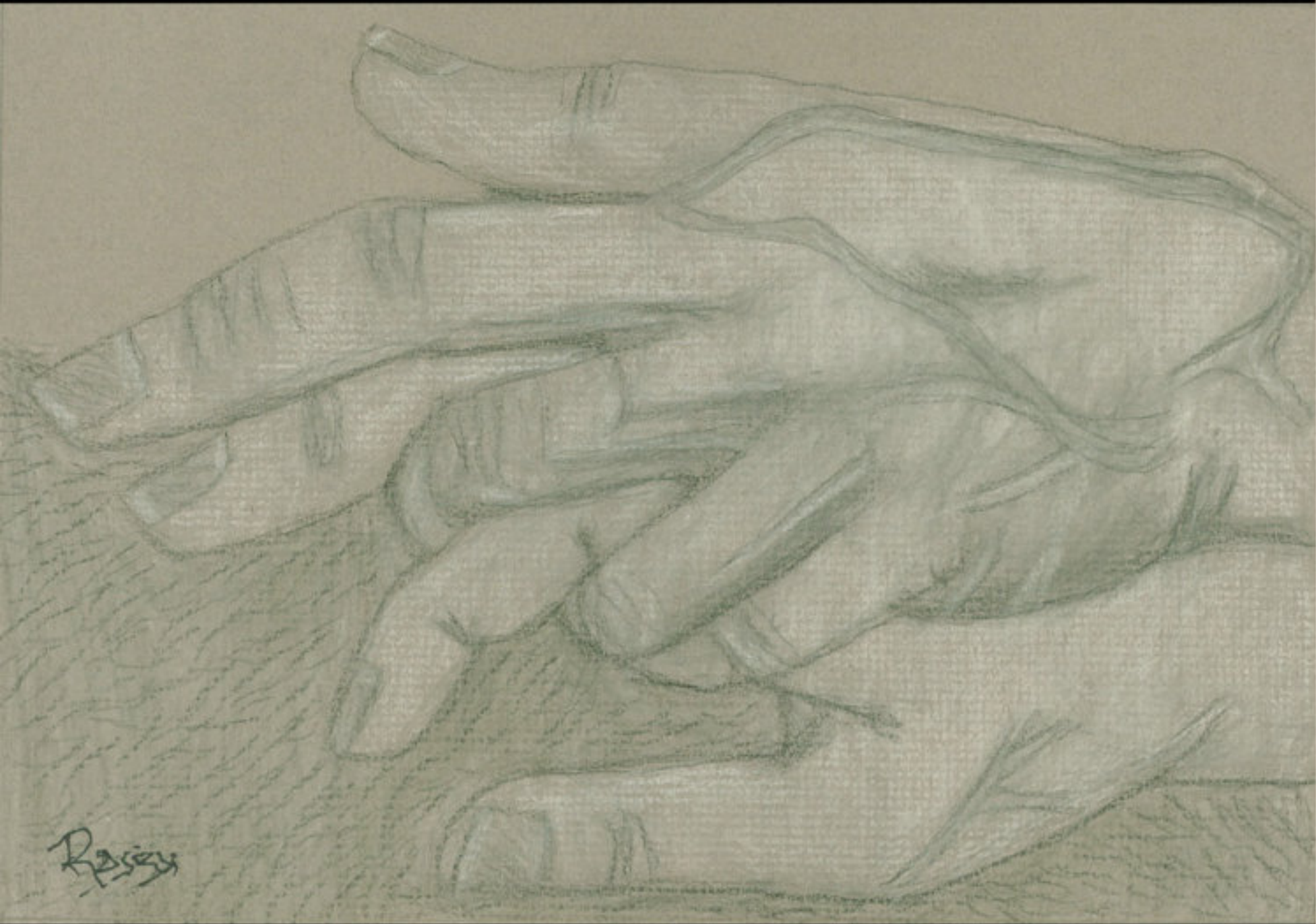














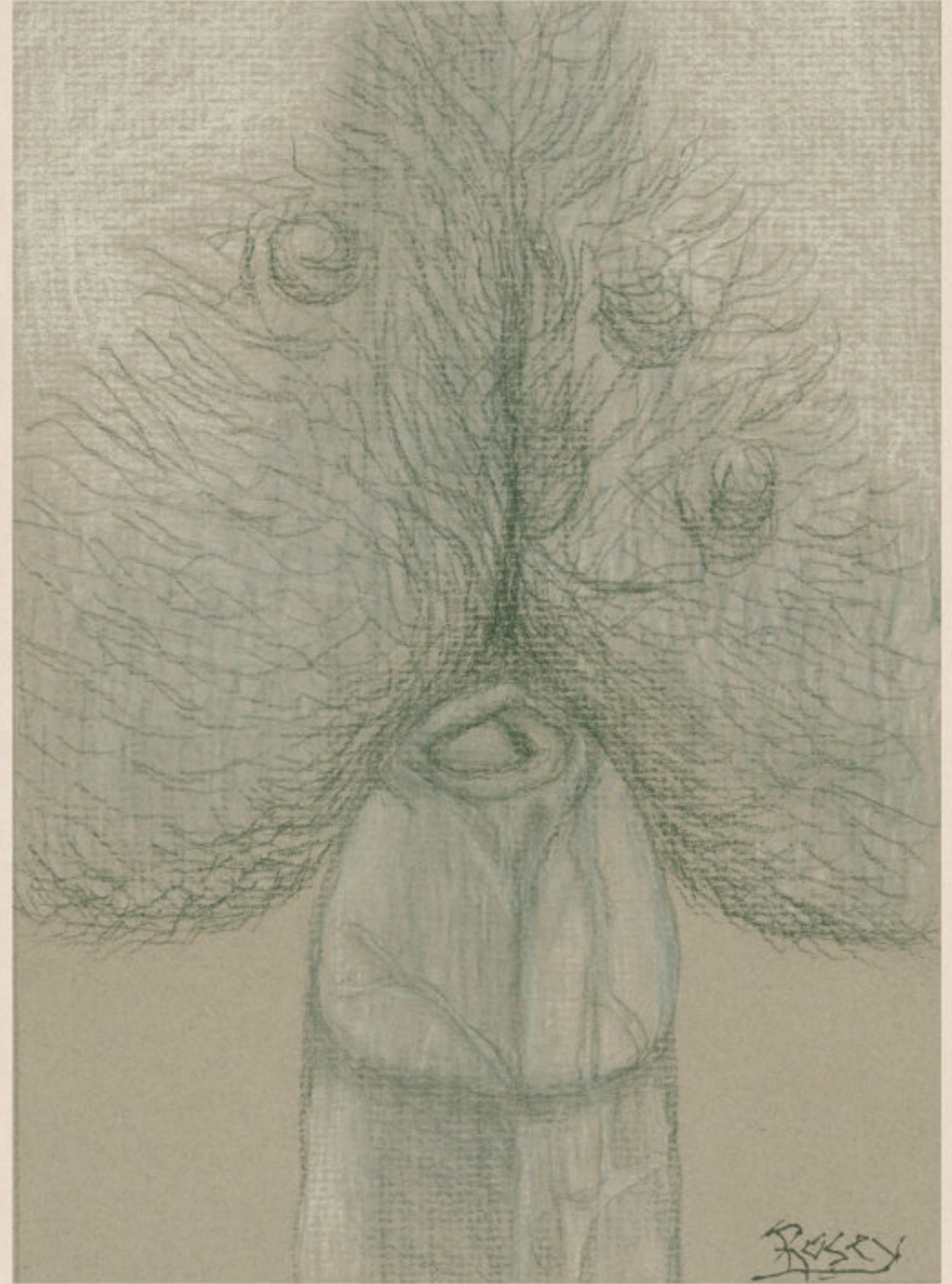




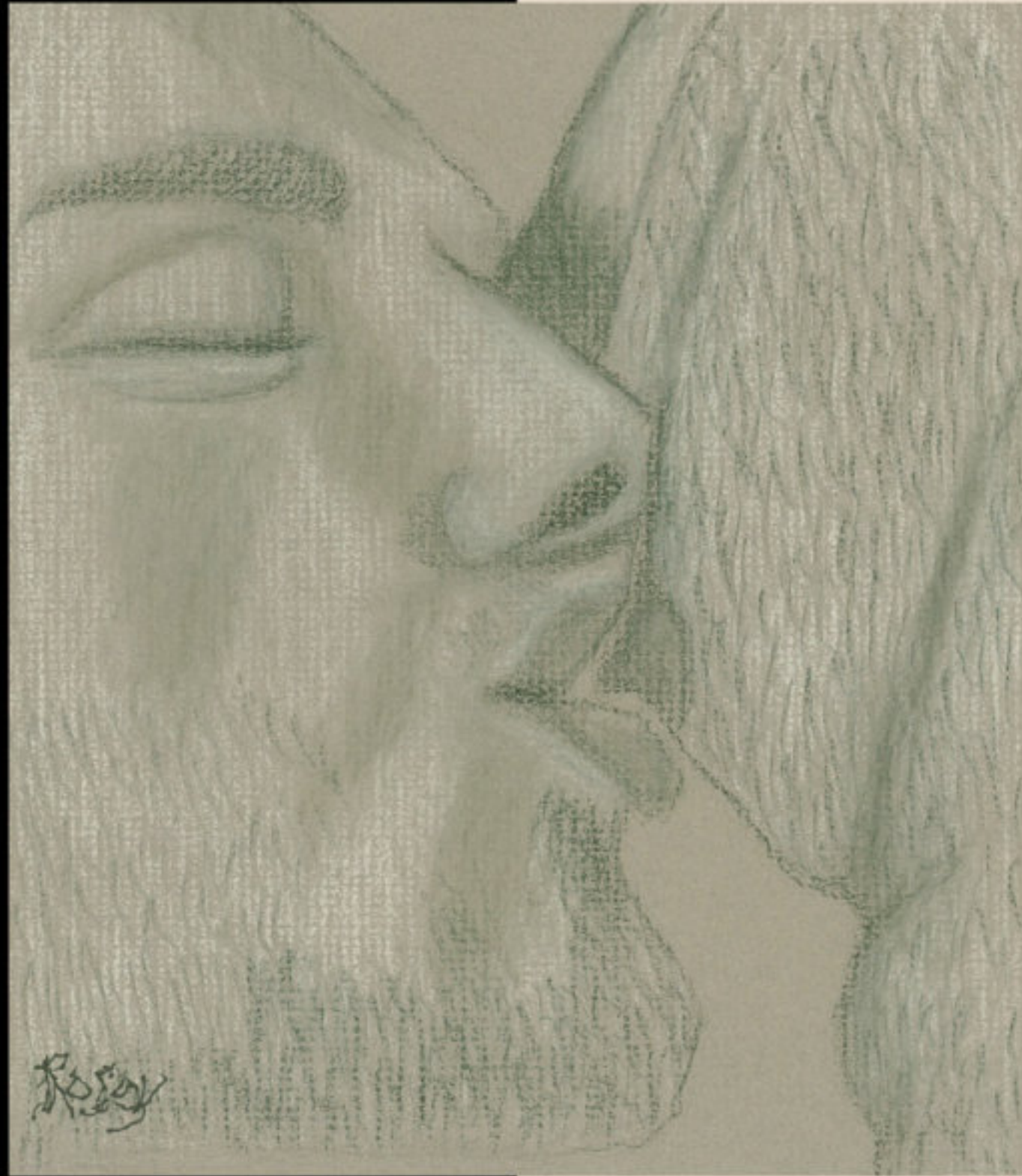
IT HAD BEEN NEARLY 5 YEARS AFTER THE ACCIDENT THAT CAUSED MY PARALYSIS WHEN ART BROUGHT ME OUT OF MY DEEP DEPRESSION. A DESIGNER FRIEND FASHIONED SPLINTS FOR MY FINGER SO THAT I COULD DRAW AND PAINT AGAIN. RATHER THAN EXPRESS MY CREATIVITY THROUGH WOMEN'S FASHION, WHICH I HAD DONE PROFESSIONALLY FOR 20 YEARS, I WANTED TO EXPRESS MY SEXUALITY. I DRAW MEN TO SHOW THEIR BEAUTY, PHYSICALLY AND SEXUALLY. MY WORK HAD BEEN IN A COUPLE OF GROUP SHOWS AT RICK CASTRO'S ANTEBELLUM GALLERY IN HOLLYWOOD AND HAS BEEN PUBLISHED A NUMBER OF TIMES IN THE MALE ART E-ZINES NOISY RAIN AND MASCULAR























MICHAEL

INTIMACIES

INSTAGRAM @IRONROSE71  
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**ROLI**  
LORENZ



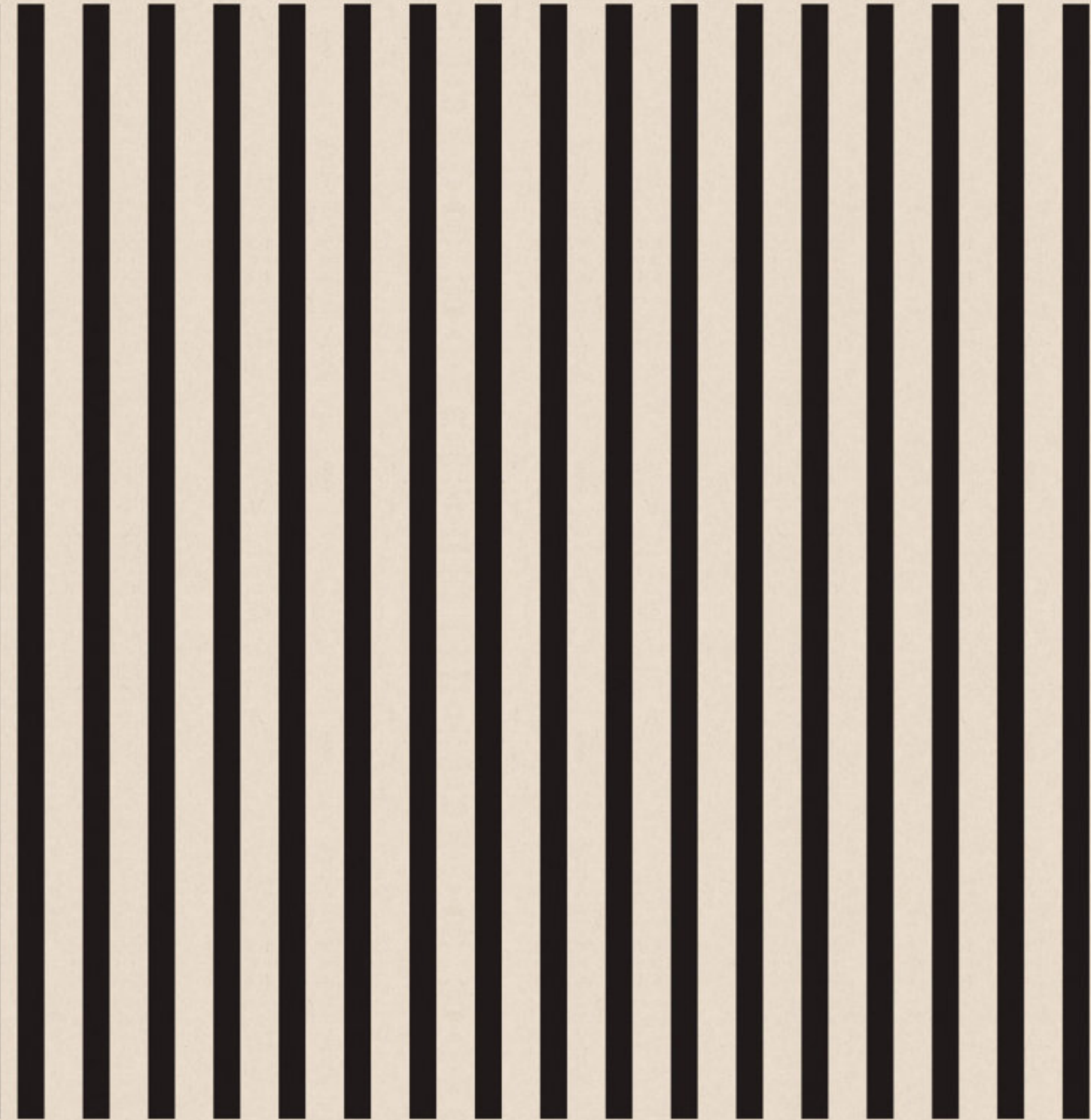
COTTON







WITH BOTH HANDS







AT SEA TWO GRAY



BLACK SHADOW

MY WORK IS MY AUTOBIOGRAPHY.





NIPPLE AND MILKWEED BLACK POPPY



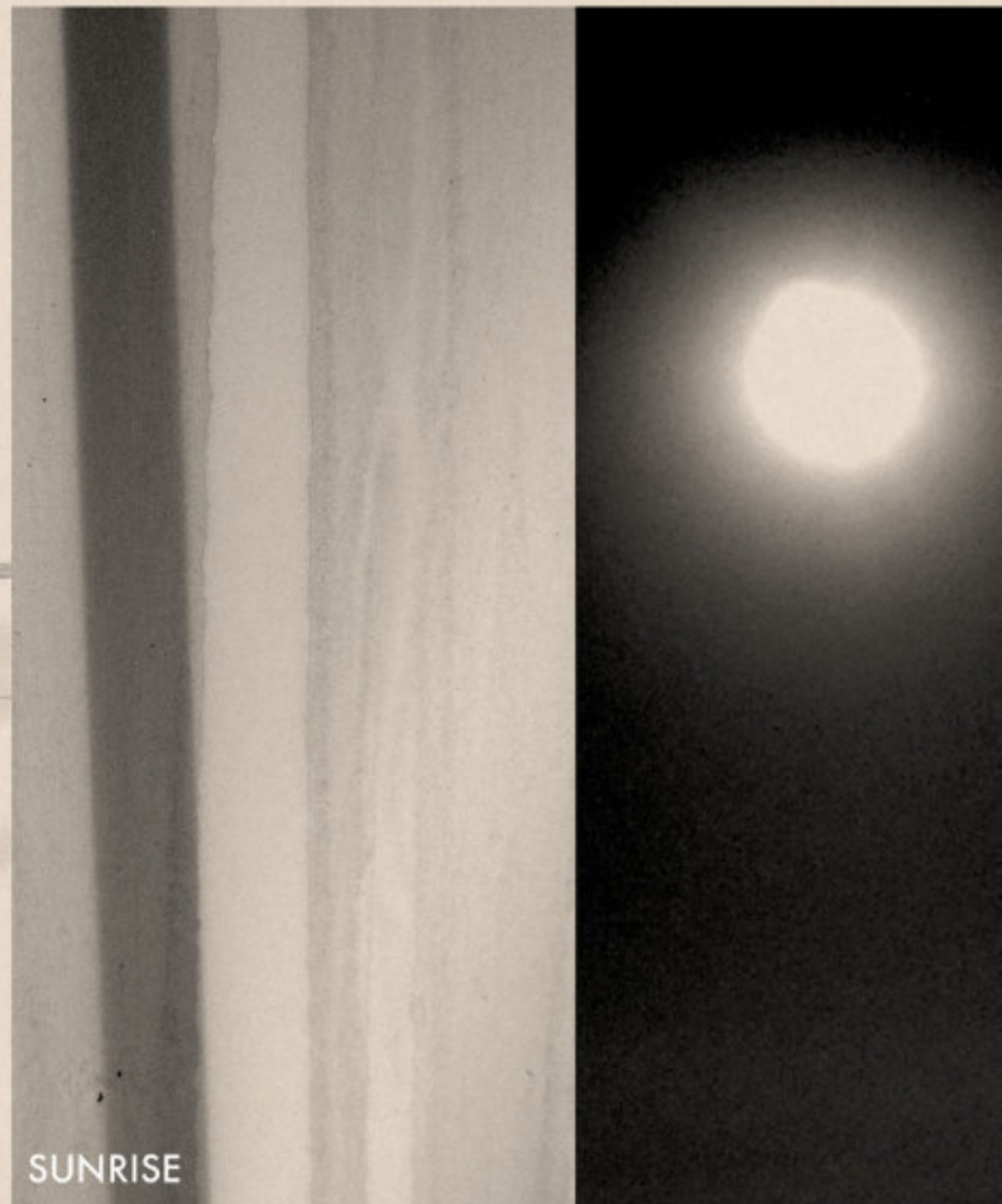
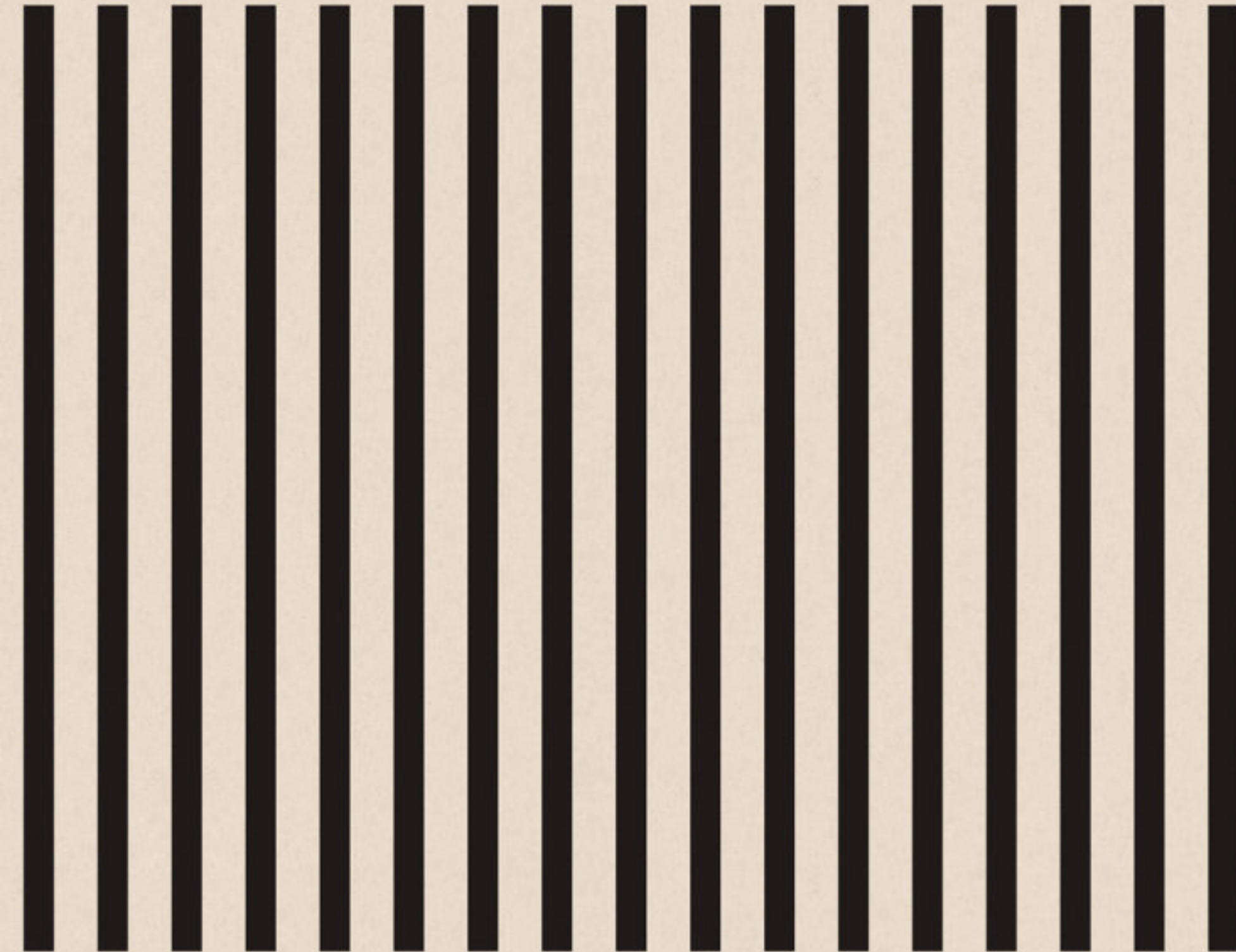
CURRENT WORK  
EXPLORES SPACE AND  
VOLUME, LINE AND  
GEOMETRY, PAST AND  
PRESENT USING  
PHOTOGRAPHY AND  
VIDEO AS THE MEANS TO  
ESTABLISH IMAGE AND  
COMPOSITION. THE  
PANDEMIC  
QUARANTINE HAS  
ALLOWED ME THE TIME  
TO EXAMINE IMAGES  
FROM SOUND PROJECTS,  
TRAVEL LOCATIONS,  
STUDIO RECORDS AND  
AN ON-GOING  
SELF-PORTRAIT SERIES  
AND TO LET NEW WAYS  
OF LOOKING AT THE  
RELATIONSHIP OF  
ABSTRACTION AND  
REPRESENTATION  
EMERGE. SNIPPETS OF  
LIFE, GESTURE, PLACE,  
SEX AND  
COLOR ARE BROUGHT  
TOGETHER TO FORM  
VISUAL SCAPES.



MAN AND MAN-MADE







SUNRISE



TANGLE

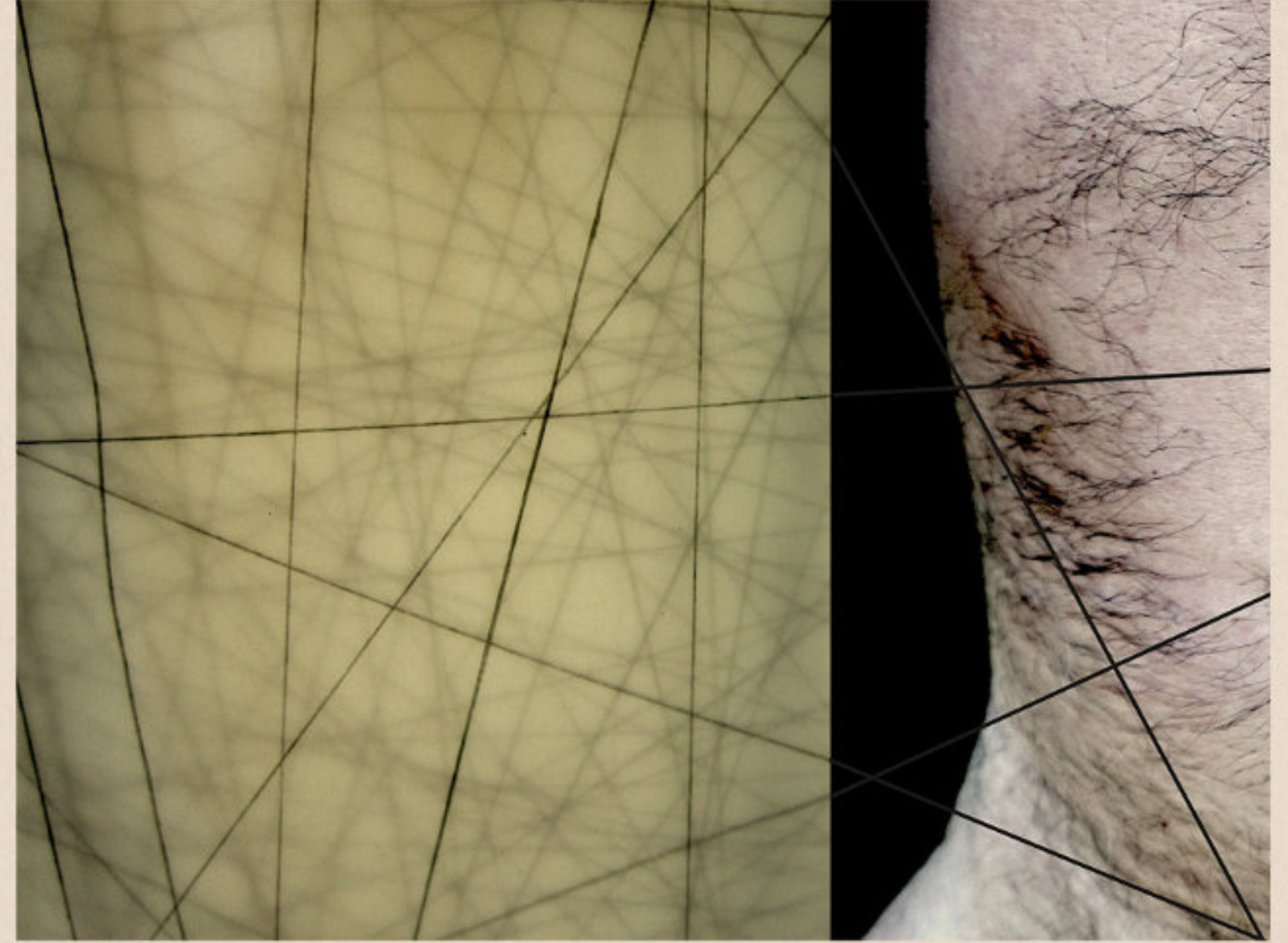






PARADISE

PENTAGRAM





CORTEN

FOR YEARS I HAVE  
PONDERED THE NOTION  
OF WHAT  
IS  
REPRESENTATION/REALITY  
AND  
ABSTRACTION/TRUTH. IS  
A PHOTOGRAPH REALITY  
OR TRUTH? IS  
REPRESENTATION  
ABSTRACTION OR  
REALITY? IN AN ERA OF  
TECHNOLOGY DRIVEN  
MEDIA, DO BOUNDARIES  
BLUR, OR DO THEY  
SIMPLY STOP EXISTING?





ARCHITECTURE CONTINUES TO BE  
THE MOST INSPIRATIONAL  
MEANS TO EXPLORE MY VISUAL,  
PERFORMANCE  
AND SOUND WORK. THE  
COLLECTION OF DIGITAL IMAGES  
RESPONDS TO MY BAUHAUS  
EDUCATION AT THE  
ILLINOIS INSTITUTE OF  
TECHNOLOGY IN CHICAGO, PLUS  
REFLECTS MY CURRENT LIFE IN  
ARIZONA, WHICH IS NEW  
AND A BIT DISORIENTING. ART IS  
A COMBINATION OF  
EXPERIENCES AND CURRENT  
QUESTIONS NEEDING  
CONTEMPLATION. AS I REVIEW  
MY PHOTOGRAPHS, THE LIFE THAT  
MADE THEM COMES BACK TO ME,  
WHICH  
AFFECTS MY CURRENT STATE OF  
MIND AND CREATIVITY.  
MEMORIES PUSH ME FORWARD  
TO FIND THE  
CONCLUSIONS THAT THE NEW  
WORKS DEMAND. A NEW LIFE, IN  
A NEW LOCATION, OPENS THE  
DOOR FOR FRESH  
RESPONSES AND OUTCOMES.  
WHAT THE PHOTOGRAPHS  
CAPTURE IS MERELY THE  
BEGINNING OF THE VISUAL  
JOURNEY TO WHAT THE DIGITAL  
COLLAGES BECOME.



PENETRATION HOMAGE TO MORRIS LOUIS

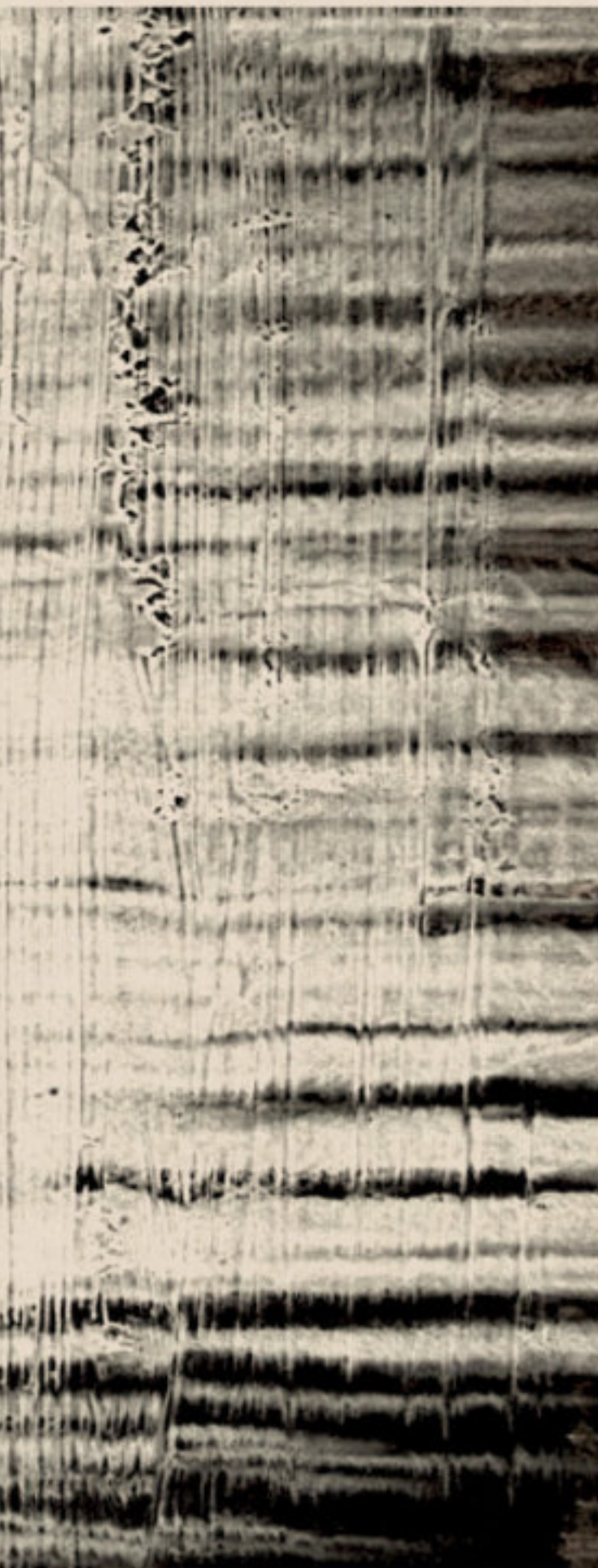
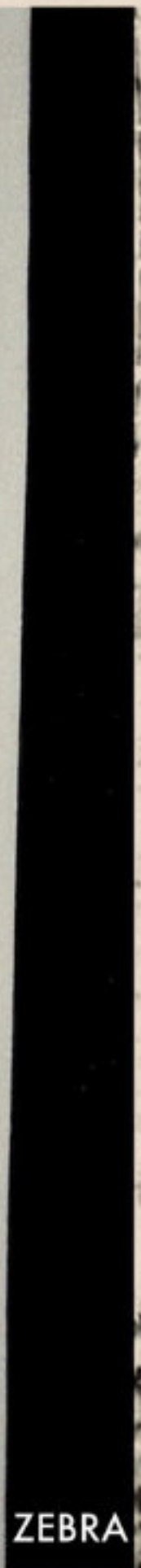
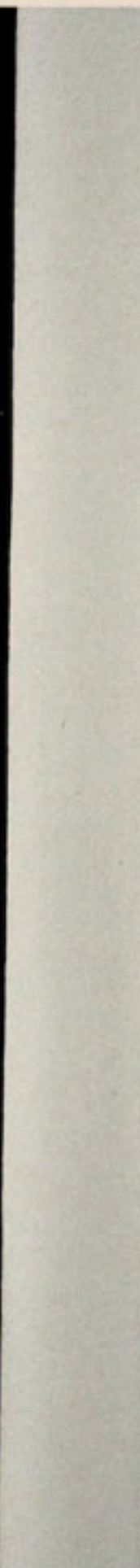




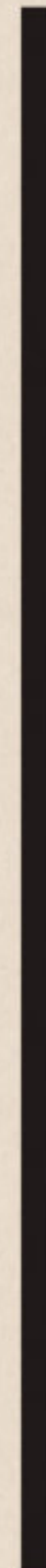
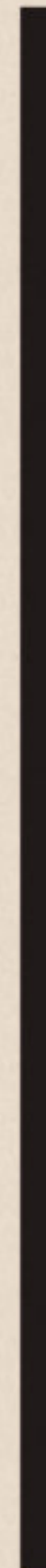
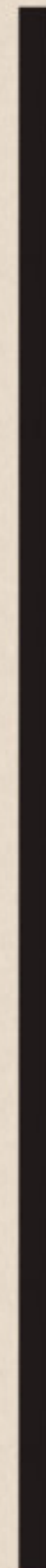
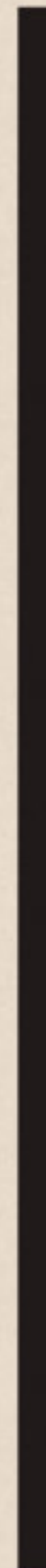
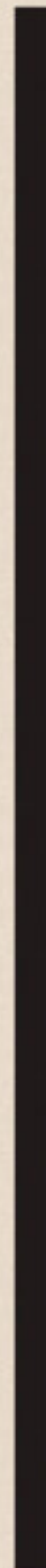
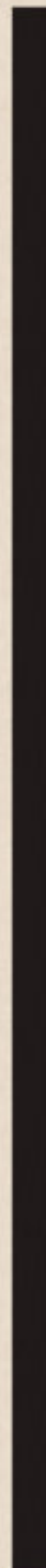
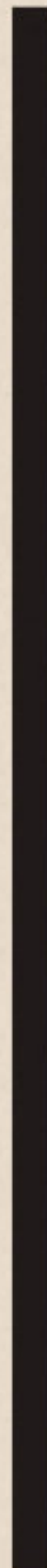
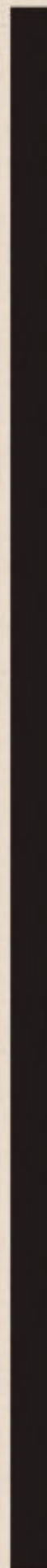
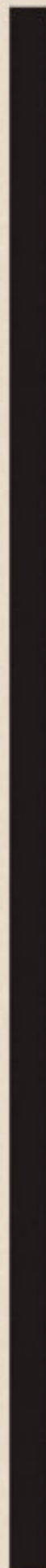
COLLATERAL







ZEBRA





ARCHITECTURE and CAMOUFLAGE







ONCRETE FLOOR

ABSTRACTION  
IS NOT A  
STYLE, BUT A  
STATE OF  
MIND...  
A BALANCE  
OF SUBTLETY  
AND  
BOLDNESS,  
CONFIDENCE  
AND RISK...  
THE KNOWN,  
AND THAT  
WHAT NEEDS  
TO BE  
FOUND.






**PAUL**  
**LORENZ**



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**WWW**

**SANDERS**





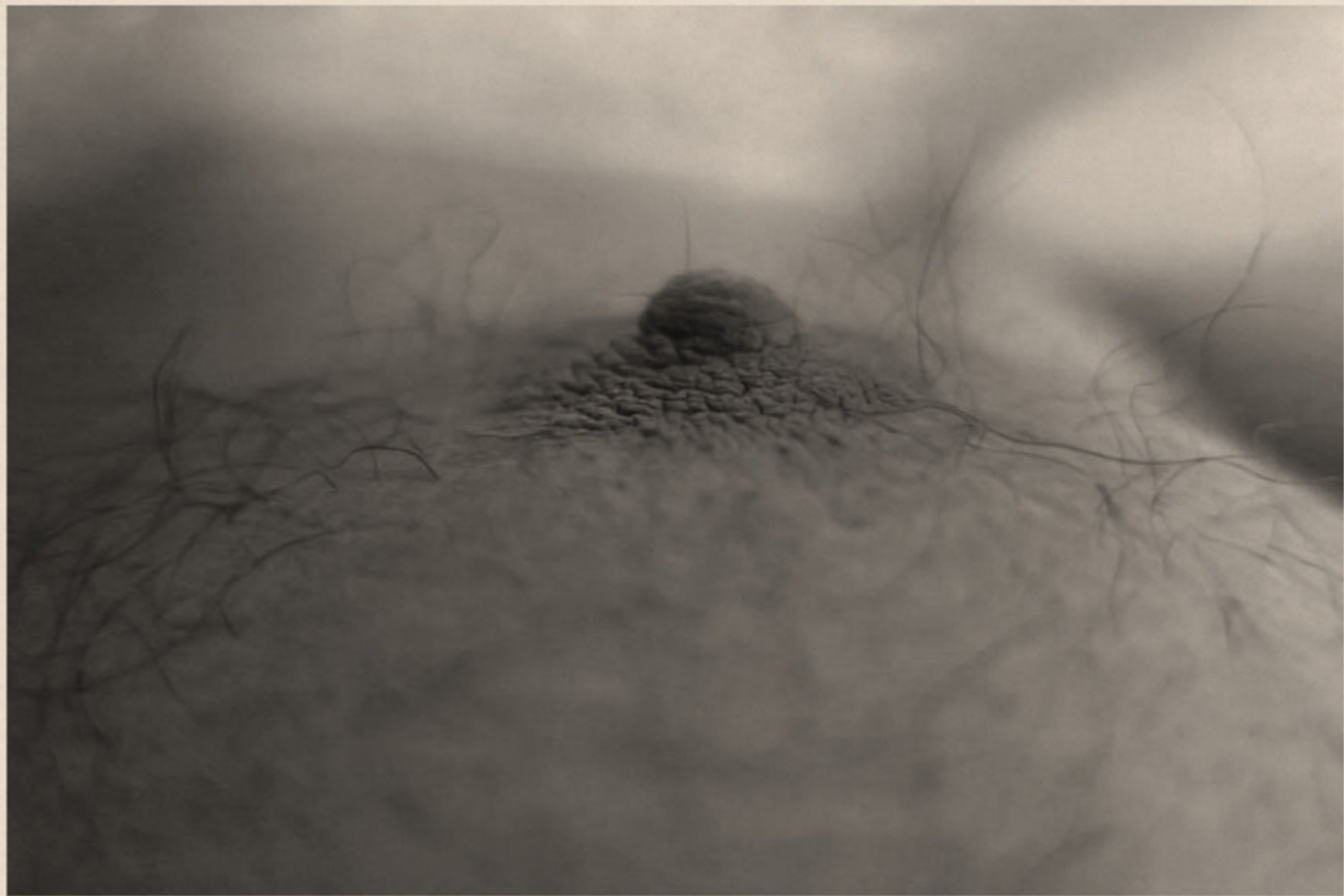






































# MARK SANDERS

I HAVE BEEN DOING PHOTOGRAPHY SINCE AN EARLY AGE. WHILE I MOSTLY LIKE PORTRAITURE, I APPRECIATE ALL SUBJECTS. MY INFLUENCES HAVE BEEN EDWARD WESTON, GORDON PARKS, AMONG OTHERS. I AM FORTUNATE TO HAVE DAVID VANCE AND COLE THOMPSON AS MENTORS. I AM ALSO FORTUNATE TO HAVE BEEN IN AN EXHIBIT AT MARIETTA COBB MUSEUM OF ART AND TO BE PUBLISHED IN BLACK AND WHITE MAGAZINE.

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