

noisy Rain

gay art magazine



STEVE
GLICKEN

PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PR

N PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY

*I'm an artist with
a technical theater
background. I
didn't move into
visual arts until
about 8 years ago
and until 2019 I
concentrated on
photography and
art curating.*

Portrait of a friend





Heracles and Antaeus wrestling.

Zachary Zane.

Reference image by Tate Tullier.



Covering gayness and queerness.

PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO

N PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY

*I recently added
acrylic painting as
my major activity
and work with oil
pastels, ink,
pencil, and
silverpoint.*





*An interpretation of a
posed view of Davide
Riccardo in the New
York City Ballet.*

*Reference image by
Curtis Brown.*



*I curated 5 to 6 shows
a year at the
GreenLeaf Gallery and
Gift Shop in Beaver
Meadows, PA until the
CoViD pandemic
struck. I have exhibited
my work in shows in
PA, NY, LA,
Barcelona, and
London.*

*Marc Kiska as "Saint
Sebastien," patron of queer and
gay men.*

*Inspiration, Pieter Brugel's
"Tower of Babel", "Road to
Golgotha" and Emanuel
Barrouyer's "100 Saints"*



*Finger-painted acrylic
of Aidan & Igor.*

*Reference image by
Alberto Casu.*

PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PR

N PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY

*Medusa Queen of
Hoboken.*

Kristiva Diva.

A portrait of Daryl

“Mme. X”



PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PR

N PROMO PDF NOISY RAIN C U N T I S Y R A I N P R O M O PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PR

*A portrait of Paul
Bailey Boulon.
Reference image by
Justin Monroe.*





EDUCATION:

BA in English Literature, Dartmouth College, 1970

Glass Fusion, Hazleton Art League, 2014

MD, Hahnemann Medical College, Philadelphia, 1974

WORKPLACE:

Owner/Artist, GreenLeaf Gallery and Gift Shop, Beaver Mdws, PA

SHOWS:

“Photography” : Hazleton Art League, 2012

*“Members Show” : Hazleton Art League, 2013
Invitational show, Phoenixville, PA, 2015*

Northeast Biennial Juried Art Show, Scranton, PA, 2016, 2 pieces selected for entry

HE 2017: Queer Art, Last Projects Gallery, Los Angeles, Participating Artist and Patron, March-April, 2017

Prince Street Project Place of the Leslie-Lohman Museum of Art, January 2018, Pop-up show

GreenLeaf Gallery and Gift Shop, “Abstract Art”, March/April 2019, Photography

“Three Friends, Three Ways of Seeing,” Marquis Gallery, Wilkes-Barre, PA, April 2019, Figurative Photography

GreenLeaf Gallery and Gift Shop, “One Man +”, New paintings, June/August 2019

INTERESTS:

Acrylic painting, multimedia, art curating, abstract photography, figurative photography, glass fusion, art history

AVAILABLE PHOTO BOOKS:

*Portfolio 1 – 2013
Abstract Photography – 2019
Figurative Photography – 2019*

A portrait of Travis.

*Reference image by
Dan Ostergren.*

*Steve Glicker
GreenLeaf Gallery
121B Berwick Street
#445
Beaver Meadows, PA
18216*

*617-645-1638
steverg109@gmail.com*

© Steve Glicker

STEVE
GLICKER

PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PR



N PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PR





PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PRO

N PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROMO PDF NOISY RAIN PROM

"I DISCOVERED MY BISEXUALITY WHEN A MALE MODEL I WAS PHOTOGRAPHING ASKED ME TO FLUFF HIM BECAUSE HE WAS STRUGGLING TO GET AND MAINTAIN HIS ERECTION."





GEORGE KRAUSE SERIES

George Krause is an award-winning photographer based in Clovis California. He photographs a wide range of genres from street photography to fine art and erotic nudes.

In addition to photography, he also enjoys working as an art model for local colleges, artists, and photographers.

"Posing nude for art and photography is such a freeing experience"

*Buy and enjoy more works by George
Krause at*

*[www.saatchiart.com/
photography_by_george](http://www.saatchiart.com/photography_by_george)*

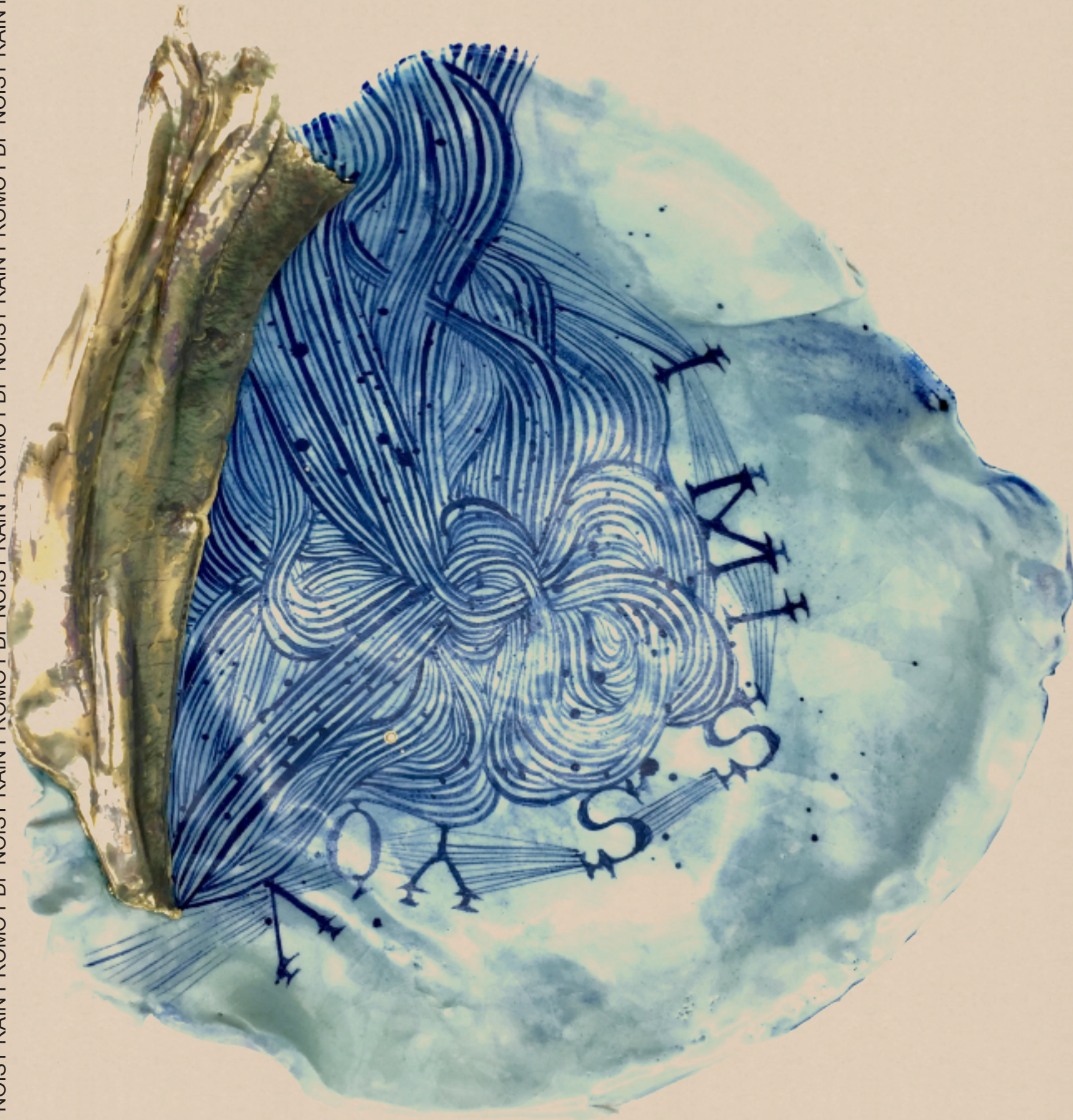
Contact

clovisphotographer@gmail.com

© George Krause

question our times with a restructuring or deformation of his objects.
and outrageous and radical remarks.
decadence, and nonconformism.
Roman letters, gilding, columns, combining messages that
Hoffmann always creates a dialogue between bourgeois ornamental codes, columns, combining messages that question our times with a restructuring or deformation of his objects.
A hilarious discrepancy between bourgeois ornamental codes, columns, combining messages that question our times with a restructuring or deformation of his objects.
The artist thus plunges us into a world of dark humor, decadence, and nonconformism.

BRUNN HOFF MANN

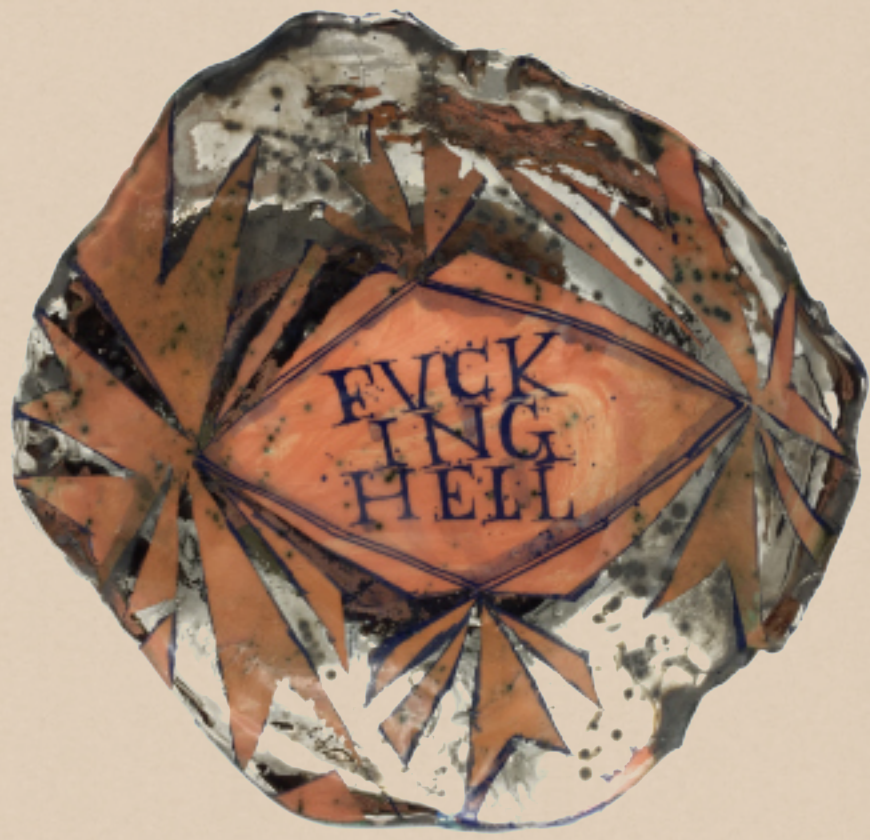
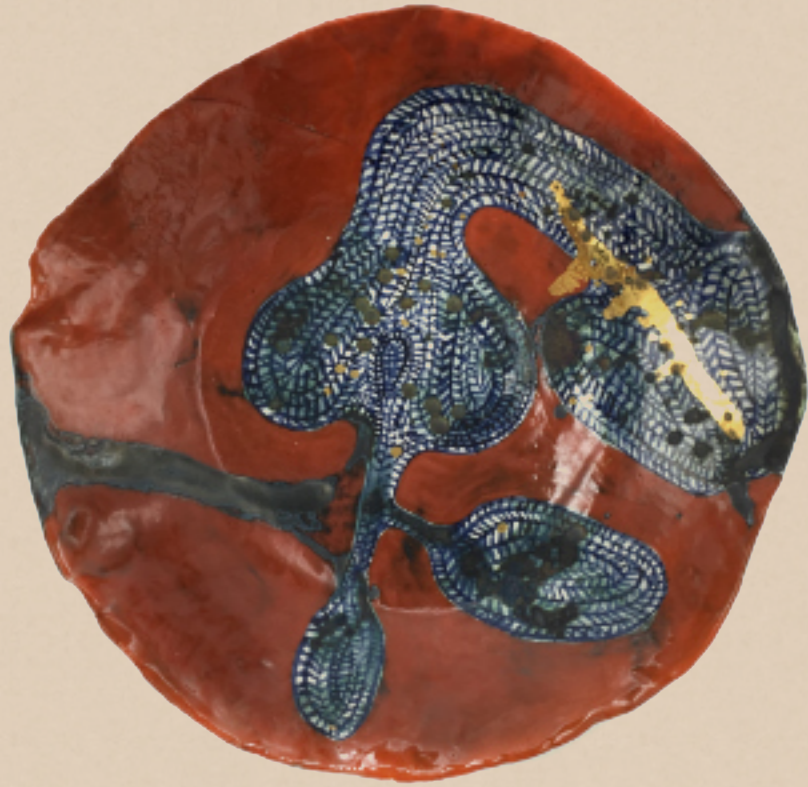


Dysfunctional domestic objects

Although he works in the medium of ceramics, Ruan Hoffmann has never really thought of himself as a ceramicist. This might seem like an oxymoron if you're not familiar with his work, but once you come to know his exquisitely irreverent ceramic plates it starts to make a particular kind of sense. Working in delicate earthenware paper clay, Hoffmann eschews the perfection of the expected sphere to craft plates that are willfully irregular – misshapen and rough around the edges.

These broken spheres are the canvases on which he memorializes passing moments of thought that punctuate the highs and lows of his existence, so his plates take on a function that has surprisingly little to do with their form. You might think of them as a diary of impressions in which he sets down, in brief, pointillist form, the details of a world in constant flux and motion. The plates come to stand in for clauses and phrases, establishing a form of the syntax that is visual and textual at once. Seen in clusters, they come to constitute paragraphs, even noisy chapters of thought.

One of the world's oldest and most fundamental art forms, ceramics is considered a medium in which art meets function, frequently occupying the rustic center of the home. But none of Hoffmann's objects are intended to be functional – they are forms hi-jacked from the homey environs of the domestic sphere for the purposes of unfettered, spasmodic expressivity and quick stabs of stinging social commentary. Poetically confrontational turns of phrase undercut the ornamental decorativeness of their initial impact.



All his plates are hand-thrown. 'I literally take a ball of clay and throw it at an angle on a canvas-covered slab until it is thin and relatively even, then drape it over a Plaster-of-Paris mold,' he says. 'The next day, when the piece has dried a bit, I take it off the mold and it's ready to fire to a bisque temperature, which enables me to handle the piece easily while painting it. The work is then re-fired and, at this stage, I usually paint on the lustres or apply decals', which feature images extracted from books relating to places he has visited and things he finds of interest, or snapshots taken on his cell phone. He works in a studio in a grand, but the empty old house in the leafy suburb of Houghton and travels through to Pretoria at least twice a week to have fresh pieces fired at a ceramics studio there.





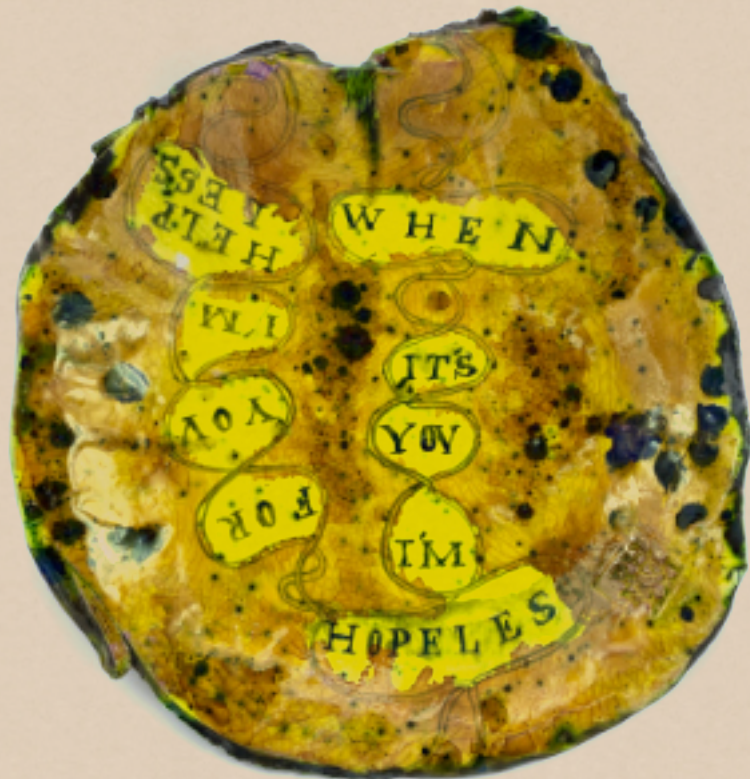
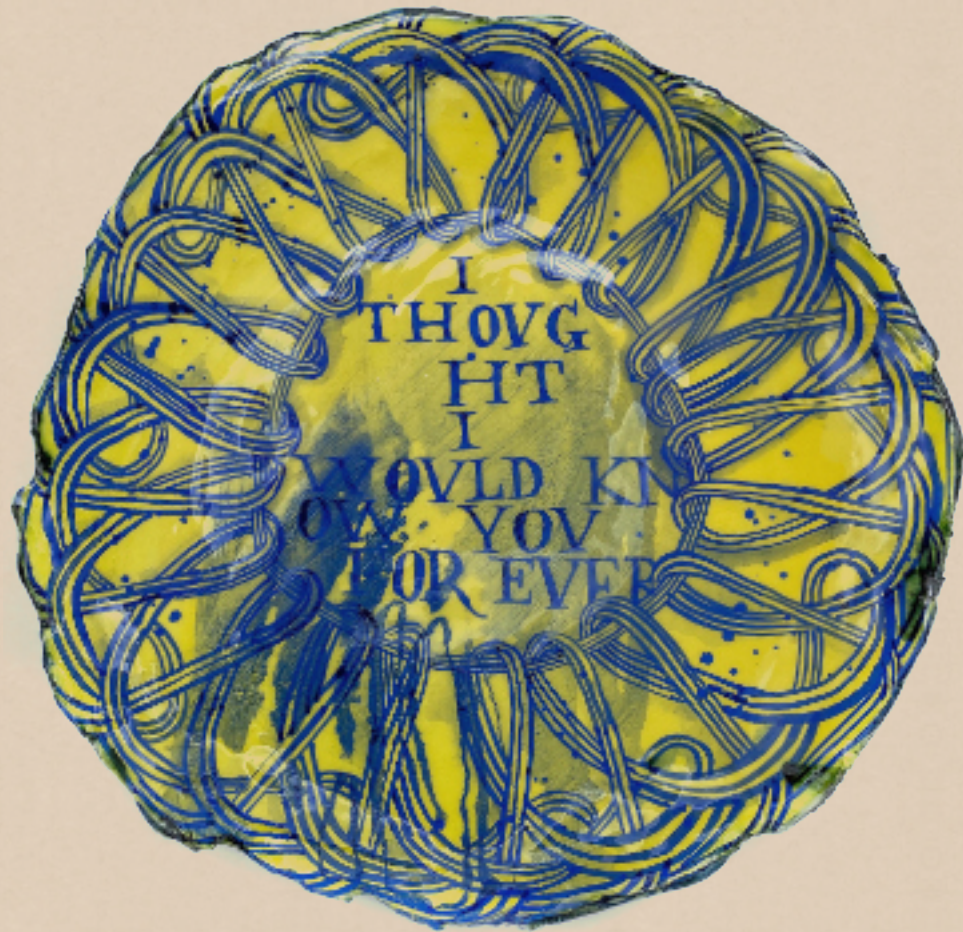


Accidental instincts

Hoffmann is a self-taught ceramicist, who grew up surrounded by jacaranda blossoms and studied art at the University of Pretoria in the early Nineties when talents like Anton Carstel, Jacques Coetzer, and Walter Meyer, were emerging from the city's art schools. He has been working with the medium for about 20 years, knowingly engaging with the decorative surfaces of plates, tiles, vases, sculptures, and bowls as 'canvases' to explore his own frenetic consciousness.

'My career in ceramics happened by default. You could say I got sidetracked by the possibilities,' he says. 'I'm really curious and impatient, and with ceramics, you never know exactly what to expect – but this medium does respond well to me. And I enjoy playing with clay.'





Portmeirion punk

In as much as some of his works have been triggered by the currency of contemporary debates, there are also the pieces that hark back to previous eras, resuscitating bygone styles and retooling old genres with a mash-up punk sensibility that toys with the idea of ceramics being one of the world's oldest and fundamental art forms.

'His desirable plates look first like pottery pieces found on an excavation site due to their misshapen forms, battered-looking edges and antique roman inspired fonts, writes Ufuk Çelik in his blog, A Tie for Sunday. 'Beyond looking like beautiful leftovers from another time, his works fulfill the function of "archaeological" fragments, giving us information about his personality, his thoughts about identity and sexuality.'

The images on the surfaces of Hoffmann's plates differ from sketchy to precise, ranging from photographic images to drawings, to cut-up elements that seem to have been extracted from old book volumes to a metallic gold-plated effect. Challenging the censorial spirit of mannered high society in the dining room

context with which we have come to associate plates, his decorative interventions combine classical canonical imagery (Roman lettering, grand European architecture, classical hues) with off-the-cuff turns of phrase, phallic or sexual imagery, and swearwords.

