

ADDITIONAL ART E. HIRANO

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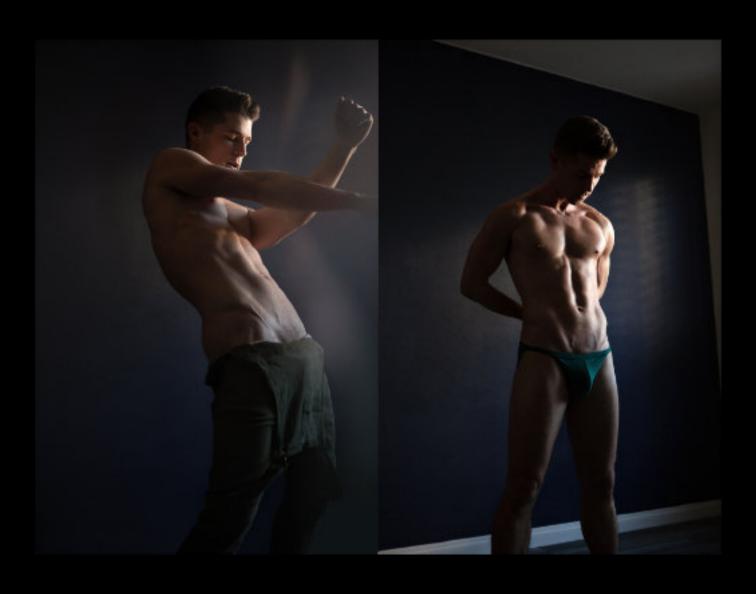




THE DYNAMIC BETWEEN PHOTOGRAPHER AND MODEL IS PART OF A UNIQUE RELATIONSHIP IN THE CREATION OF ART. THE IMAGES THAT THEY PRODUCE TOGETHER ARE NOT A MERE EXPRESSION OF AN IMPRESSION, BUT RATHER AN ACTUAL MOMENT THAT THEY SHARE, CAPTURED IN TIME.





















My photographic work showcases an innate sensuality, often capturing models in moments that feel intentionally private, or almost voyeuristic in nature. I work with my subjects to help them achieve a sense of liberation during the session, offering direction while simultaneously allowing their natural movements to inspire the direction of the project. My process for this type of photo shoot is a little different than my approach to others, as the organic movements that happen in-between poses often become the more striking final images.

















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SHAKESPEARE'S PENIS

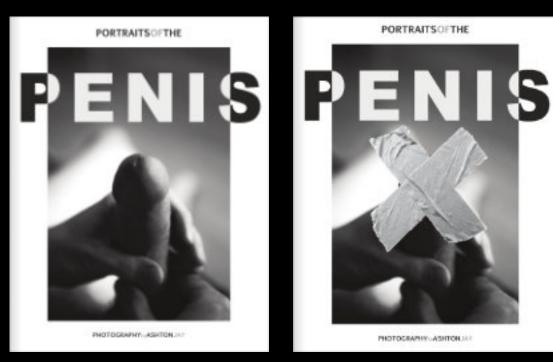
The fascination with the phallus seems to be innately human. We ponder the mysteries of size and shape in the pants of the men we meet. Like a fingerprint, each member is uniquely its own; whether it's cut or uncut, a grower or a shower, the exciting possibilities seem to keep our interests peaked.

With scores of modern slang for one's manhood, it's worthwhile to know that it wasn't terribly long ago that the word "penis" initially found it's way onto people's lips...

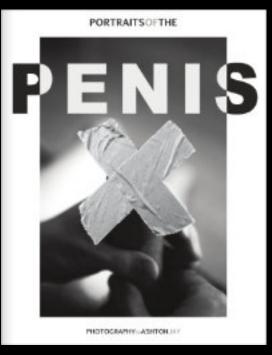
When Shakespeare was on the scene and his works were in vogue, the English language hadn't adopted the latin derived "penis", just yet. Colloquially, it was sometimes referred to as the "yard" or "tail", but consenus hadn't built around one name. In his array of works that spanned from dramatic & tragic to coy & naughty, Shakespeare makes sneaky references to the male privates that you might have missed if you weren't looking. Coining a dicktionary (so to speak) of unique verbiage about the male genitalia, Shakespeare cleverly inserted it into common dialogue as a wink to his audience. I've selected some of my favorites, and have sprinkled them throughout the book...

Please enjoy this photographic offering of the penis/dick/cock/schlong/member/tool/prick/wang/knob/organ/boner/pecker/dong/weenie/willy/ding-a ling/sausage/pickle/ manhood/meat/peen/pipe/p-word/rod/trouser-snake/thing/etc.

PORTRAITS OF THE PENIS is an erotic photography book by renowned Los Angelesbased editorial and portrait photographer Ashton 7ay.







Premium hardback coffee table book 100 pages printed on high-quality 100lb paper

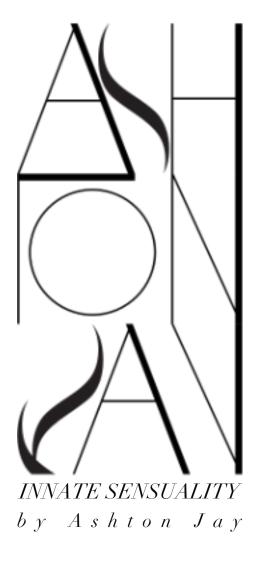
About the book.

Like a fingerprint, each man's penis is uniquely its own; whether it's cut or uncut, a grower or a shower, the exciting possibilities seem to keep our interests peaked. My most recent work, a coffee table book entitled, "Portraits Of The Penis", addresses these curiosities. It's a highly erotic collection of images of the phallus, artfully captured and playfully intermixed with some cheeky text. One review states: "It is always voyeuristic, intimate, and even insightful. It is never pornographic. It's an enormous achievement to do that when you've limited your focus to the penis."

The book can be purchased at: www.ashtonjaystudio.com/shop

Ashton Jay





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I was asked

What is my style and how would I describe it

If I had to arrive at the quintessence of what makes my work mine or even a recognizable style, I would be hard pressed to come up with a singular-all-encompassing answer. I could say it's a mixture of art, homoeroticism, physique photography, sensualism and how I feel all rolled up into one. Images range from pin up, hunks and artsy to erotic and adult. Clothed to nude. The models can be muscular, skinny, robust, young, mature, tall, short, of different ethnicities... My work is all inclusive.

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One common theme may be the use of light and shadow to create an atmosphere or mood and incorporating particulars of the models' personalities and sexual fantasies within the shots. So, I don't think I have one approach but many.

Instead of styles, I think in terms of what I want the viewer to see or feel while looking at the images using the models as conduits of communication. I want the models to seduce, making the viewer want them, desire them and fantasise about them.













I would say the vast majority of the guys I shoot are first-time amateurs and who have never shot nude before. They come with their own complexes, body issues, low self-esteem, and body shame. I try to make them feel comfortable with themselves and their bodies and help them gain, through photography, the courage, self-love and confidence to share themselves and their bodies with us. I want the models to feel free from those outside forces and limitations which continue to censor and shame us for wanting to display their bodies and their sensual nature.





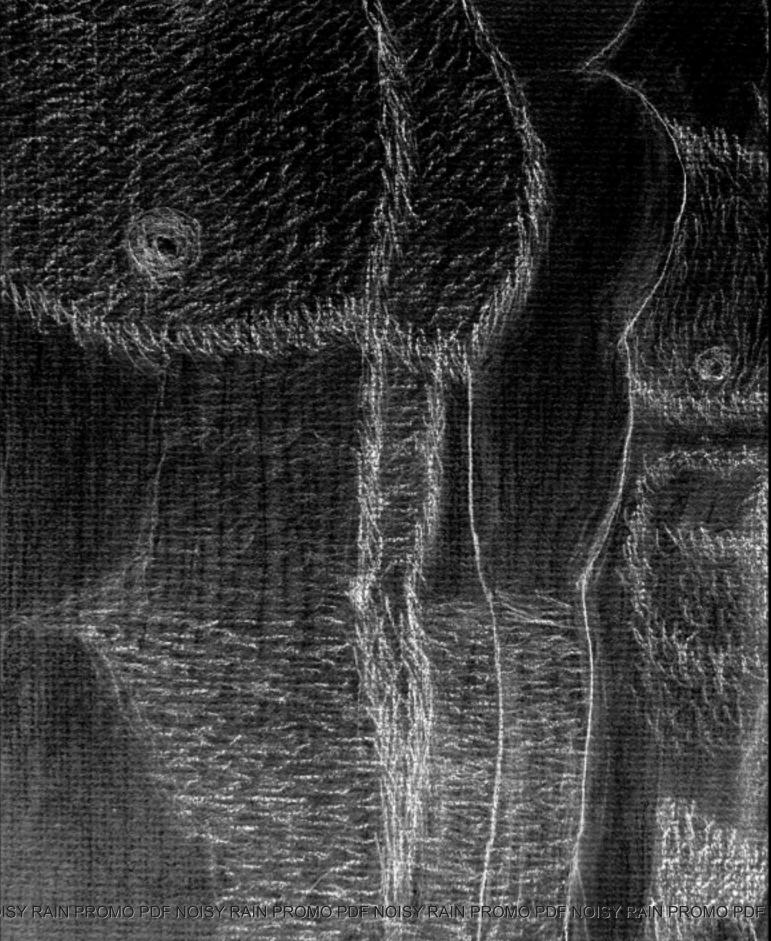






Kevin Moore of Arteo Photo All social Media @arteophoto @arteo_photo_art (additional IG account)

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Reflections

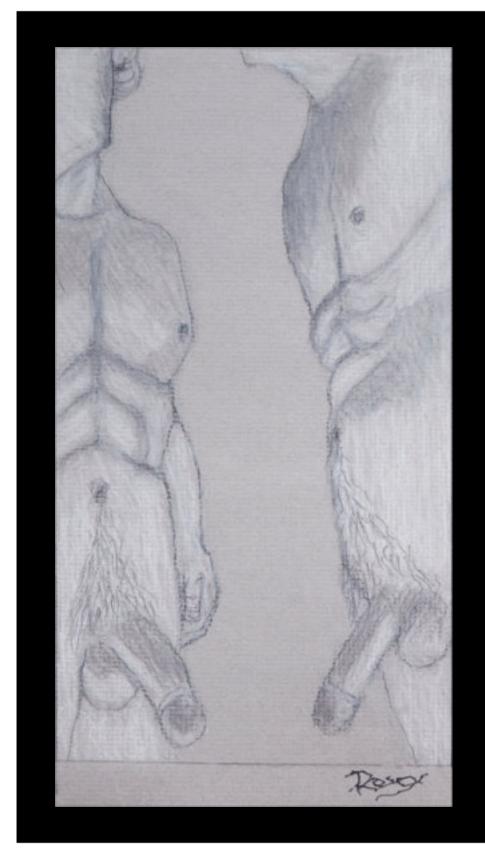


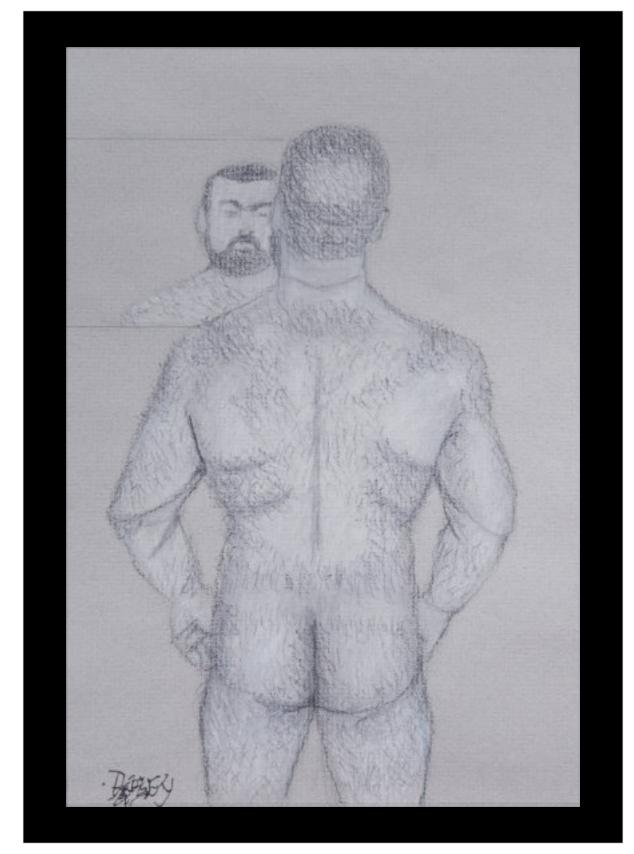
Reflections

In Greek mythology, Narcissus was a beautiful hunter who rejected all romantic advances. Eventually catching his image in a pool of water, he was transfixed by his own beauty. He remained there staring at himself until his death. The flower bearing his name took his place.



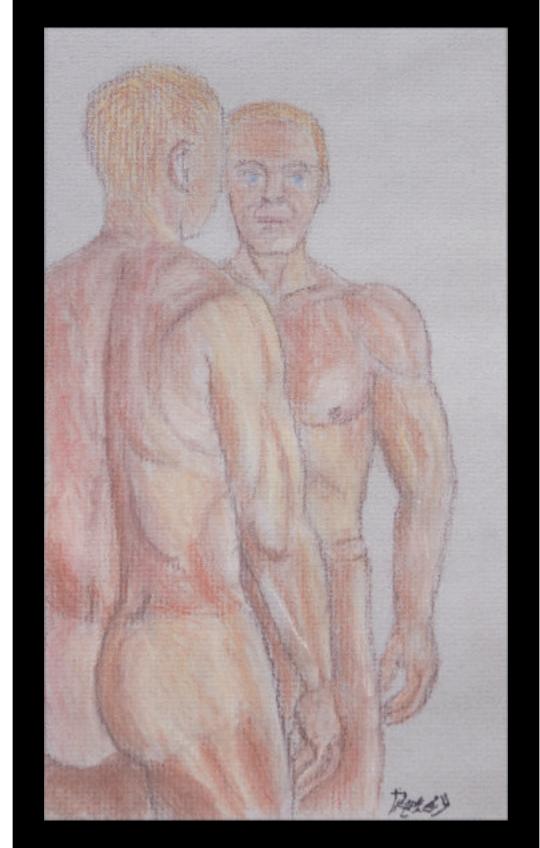


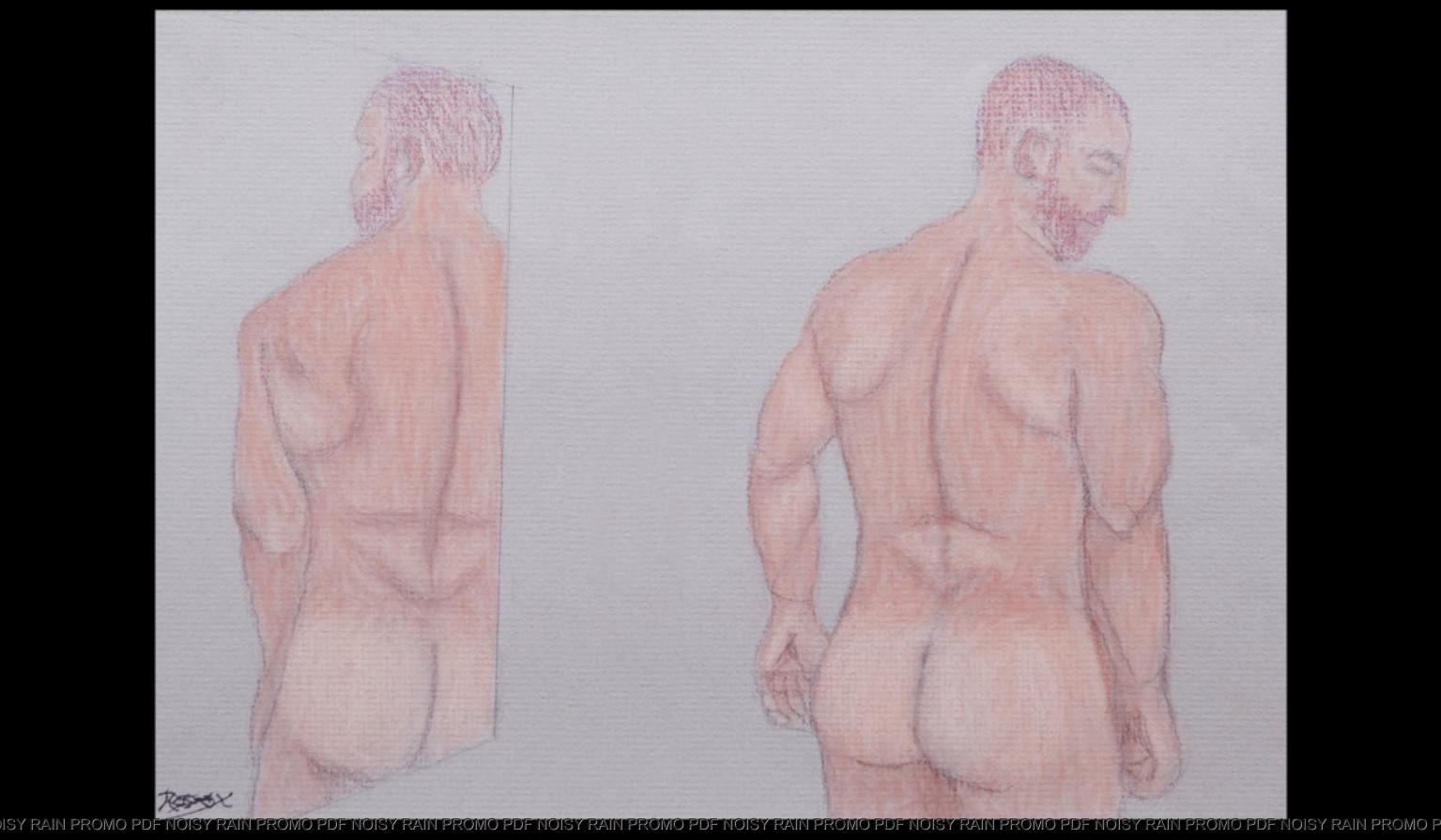




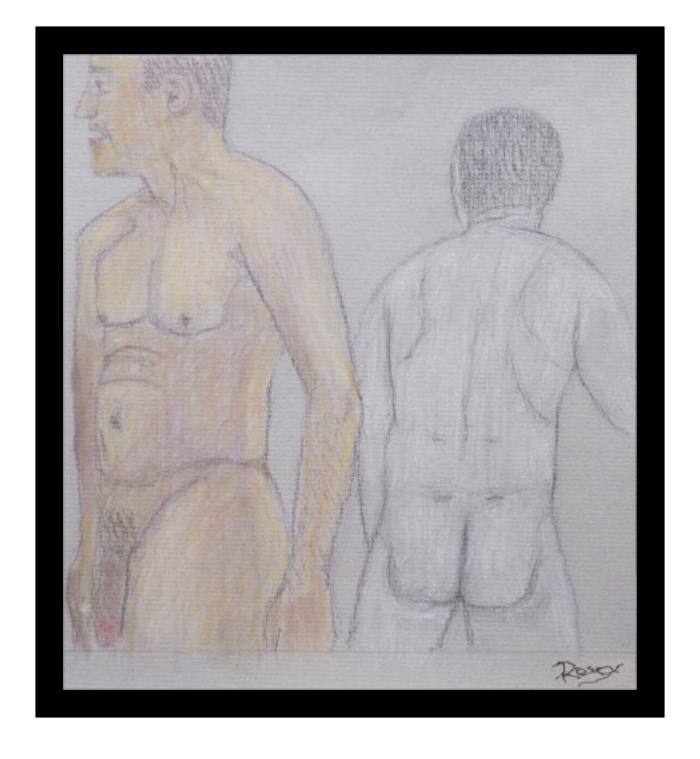
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Like Narcissus, we all can become obsessed with how we look. We stare into the mirror for our own confirmation of how we might appear to the world. The image we see, though, is altered by the very nature of the mirror. Right is left and vice versa. Also, the reflection we see is of the moment, transient and superficial.



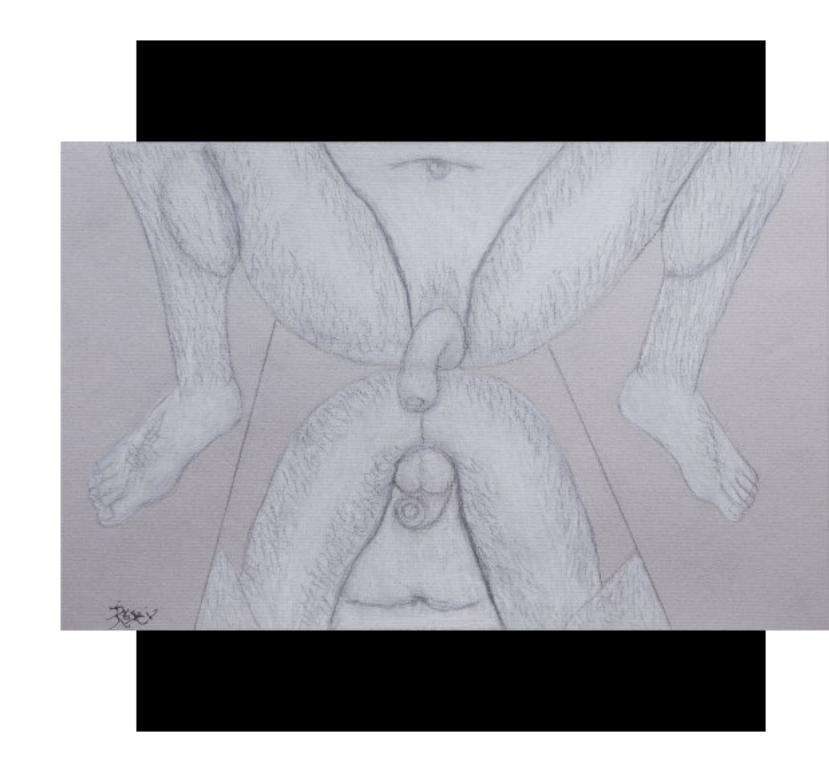




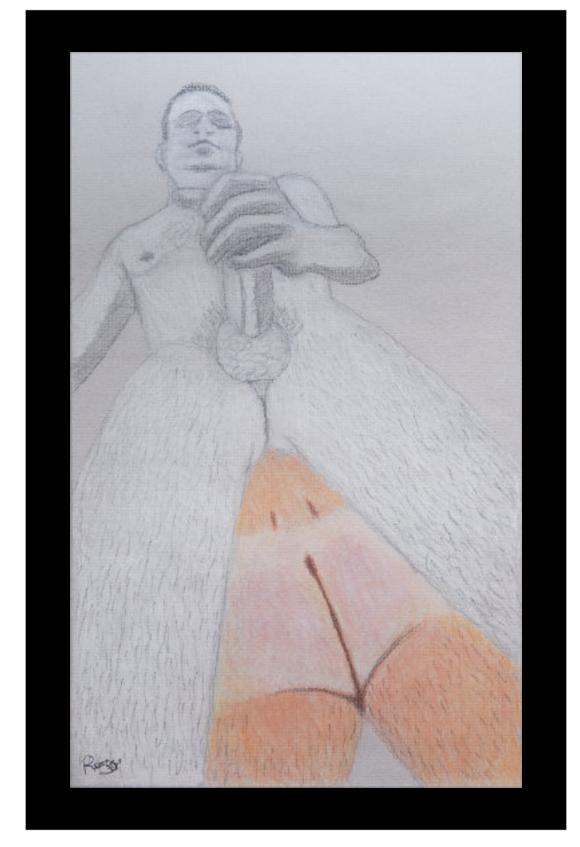




Here, I try to show how a figure changes depending on the angle in which it is seen. Different angles reveal different aspects. Is the reflected image better than the real thing? Does it matter? Once the figure moves away, what's left is a void to be filled by the next admirer.







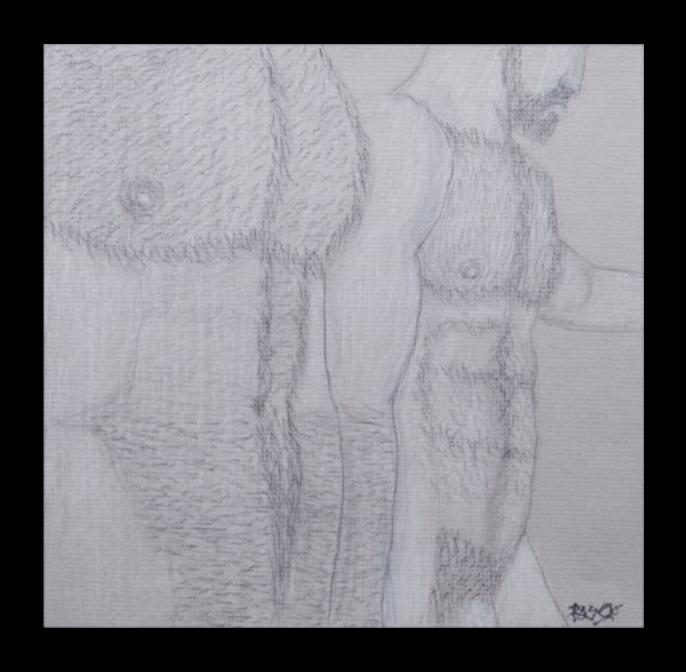
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I'm a native New Yorker, born in 1963. Fourteen years ago, a catastrophic fall left me paralyzed with limited use of my hands and arms. With the help of splints and Velcro straps fashioned by a dear friend, I am able to draw and paint. For 20 years I was a jewelry designer. As a teenager, I studied nude drawing and began to dabble in fashion illustration. As an undergrad, I studied graphic arts and went on to obtain an MA in Art Education. Having traveled extensively, I have been to many of the world's great museums. All of this influences my artwork which has been exhibited in Rick Castro's Antebellum Hollywood gallery and featured many times in the e-zine Mascular as well as Noisy Rain.







Reflections

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