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gay art magazine





Fifteen years are not just a number: they are a journey of images, voices, and visions that have shaped this magazine. If at the tenth anniversary we celebrated the origin, today we celebrate the maturity of a project that has learned to inhabit both the immediacy of the digital and the permanence of print. This anthology is not a conclusion, but an invitation to continue the dialogue with art and with the beauty that resides in the artist's inspiration.

print. This anthology is not
an invitation to continue
in art and with the beauty
artist's inspiration.

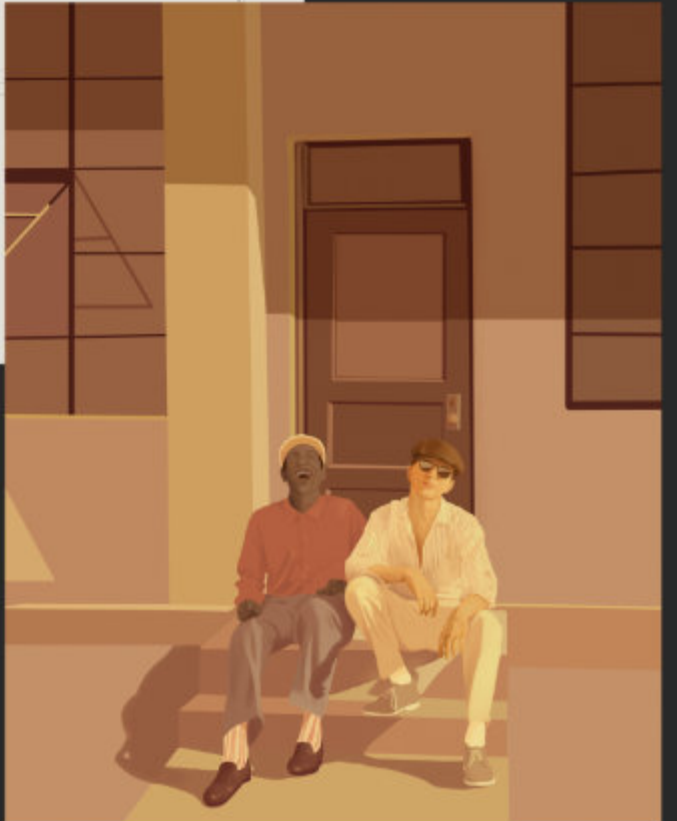
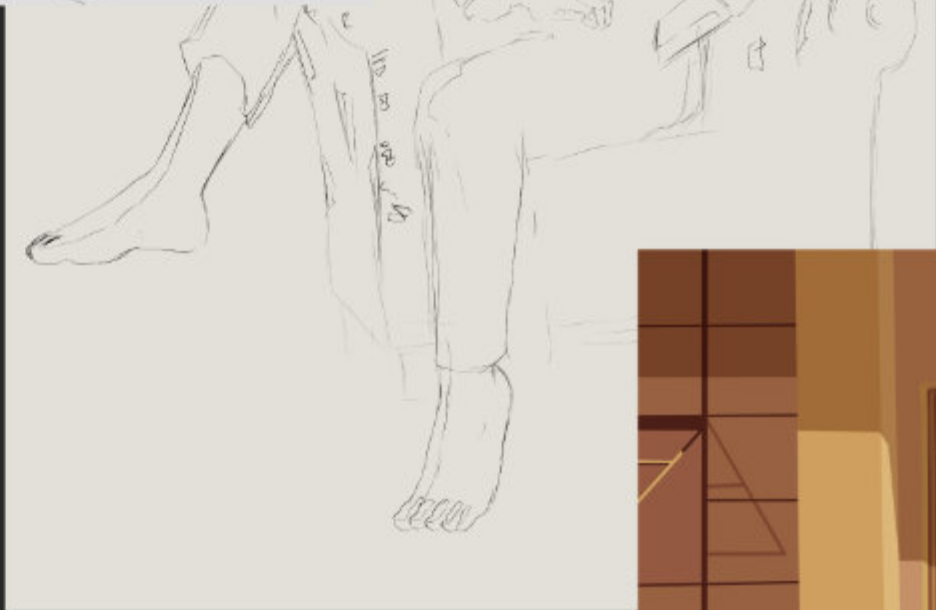


E. HIRANO

Y E A R X I



This was the first regular issue that was printed, inspired from the very beginning by a series of candid photographs from the 1940s to the 1960s. Among them, the image of a young soldier writing a letter stood out as the original concept. I wanted the cover to embody that symbolism—a letter addressed to the first stage left behind, marking the beginning of the dream of a future with the magazine in print. Yet, after several sketches that never moved beyond the drafting stage, the illustration initially intended for the interior ultimately became the published cover. When both chosen illustrations were completed, I felt that the young soldier carried less strength to serve as the cover image.



P U B L I C A T I O N D A T E
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R O B I



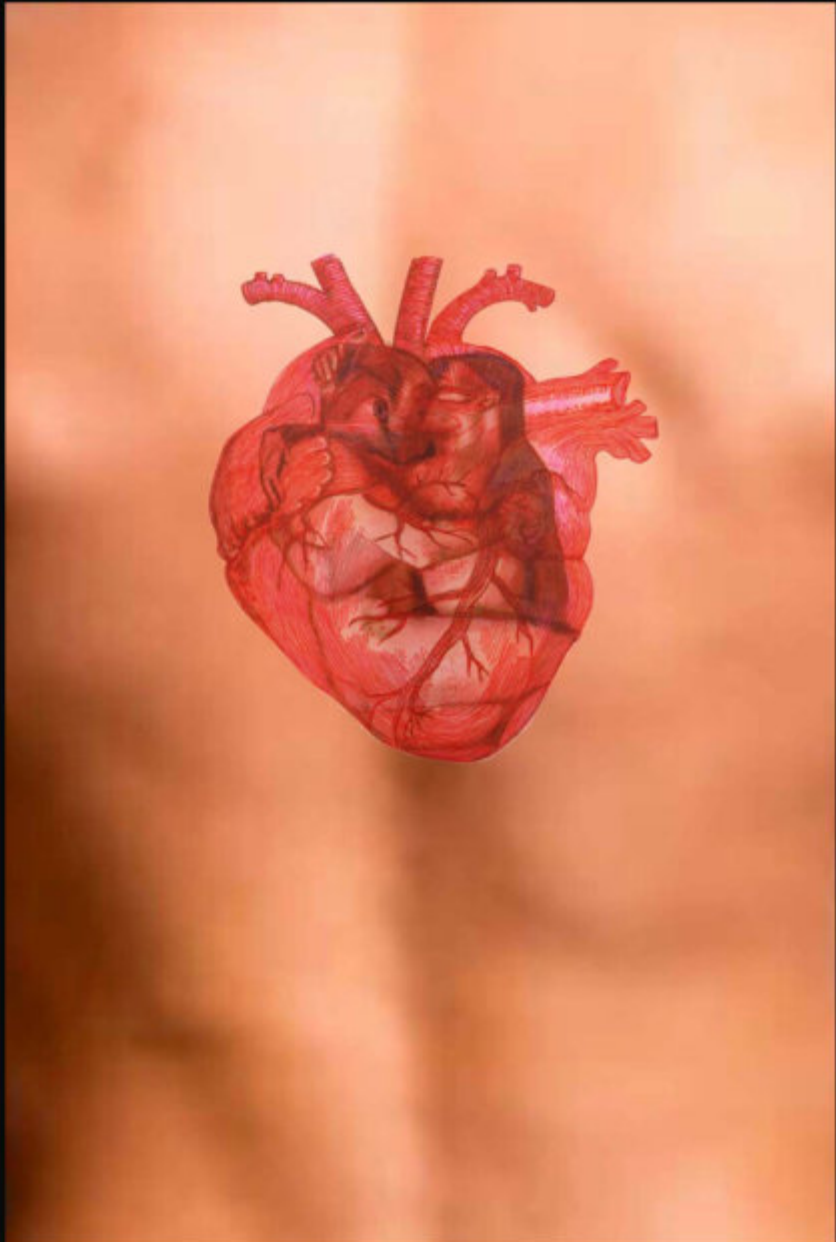
SPOTLIGHT ON



AVERY WILSON



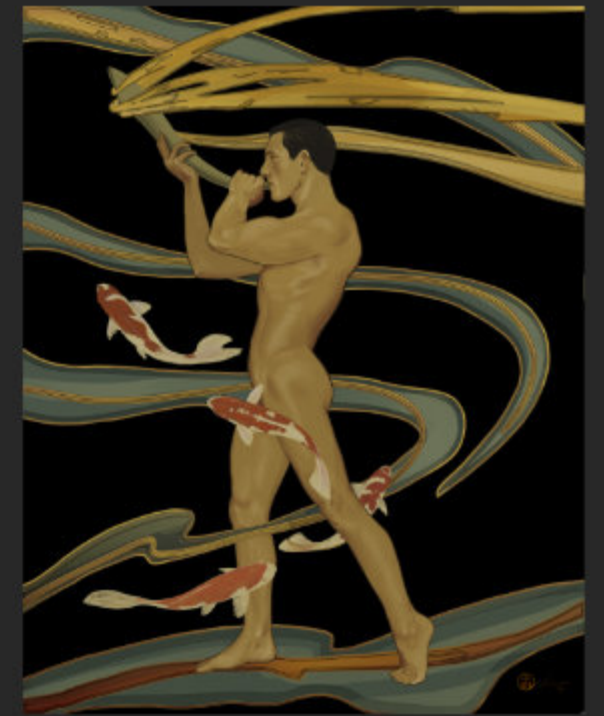
TAI LIN



DAX SMITH
PAUL LORENZ
THEON NORD
WILDFOXDEERS



For the printed cover, I was unfortunately compelled to censor the composition with the playful intervention of a mischievous koi fish. That decision, though regrettable, perhaps answers the recurring question of why full nudity never appears on the covers. The truth is simple: censorship. Whether imposed by the demands of social media platforms or by the printing company responsible for producing the copies, these external constraints inevitably shape the final outcome.



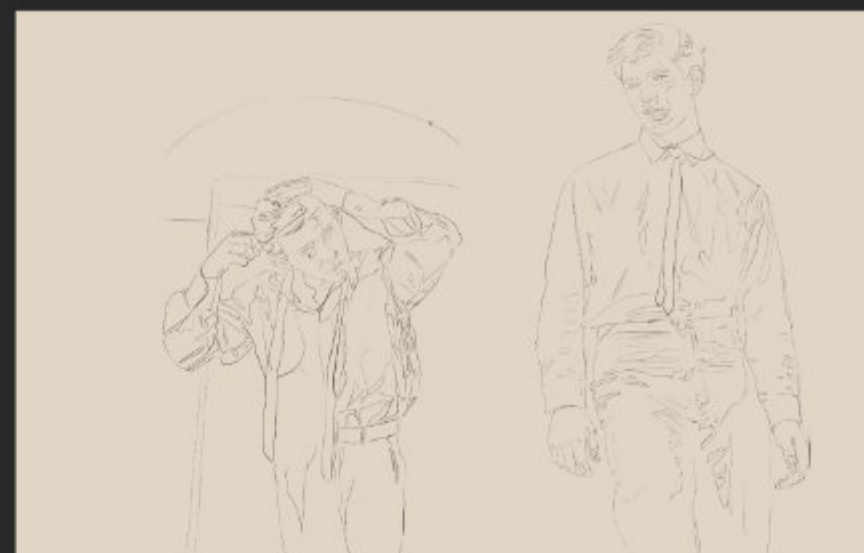
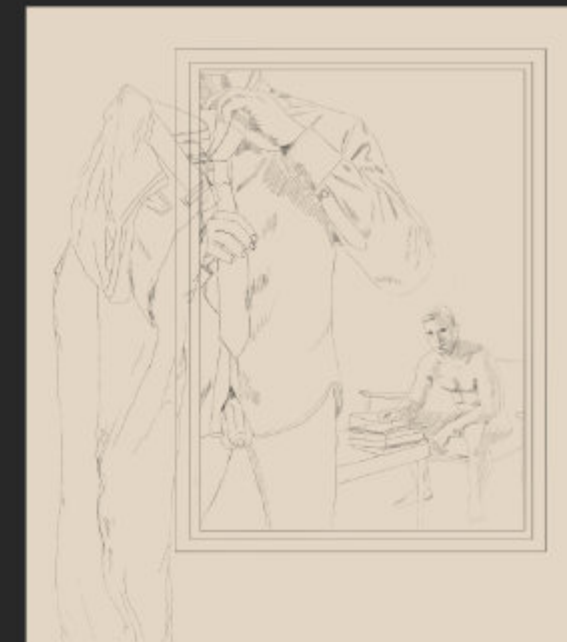
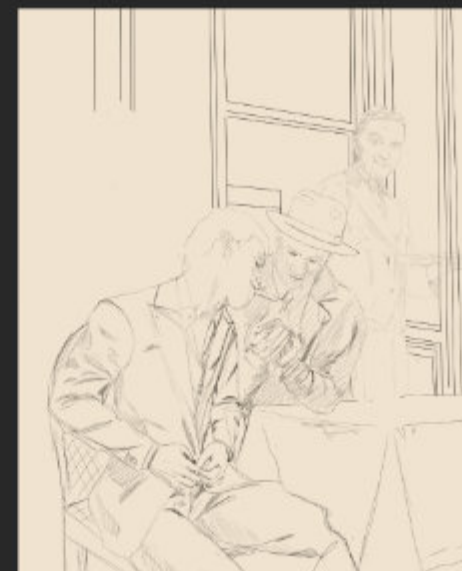




STEVE GLICKEN
RUAN HOFFMANN
GEORGE KRAUSE



Volume eleven concludes with a concept that takes us back to the advertising of the 1950s, highlighting those intimate moments of everyday life that embodied the spirit of the era. On the cover, we see two men sharing a public moment coded with private meaning: one appears caught between opening or closing his jacket, while the other lights his cigarette. The waiter, less discreet, seems to know that more than a cup of coffee will be shared between them.



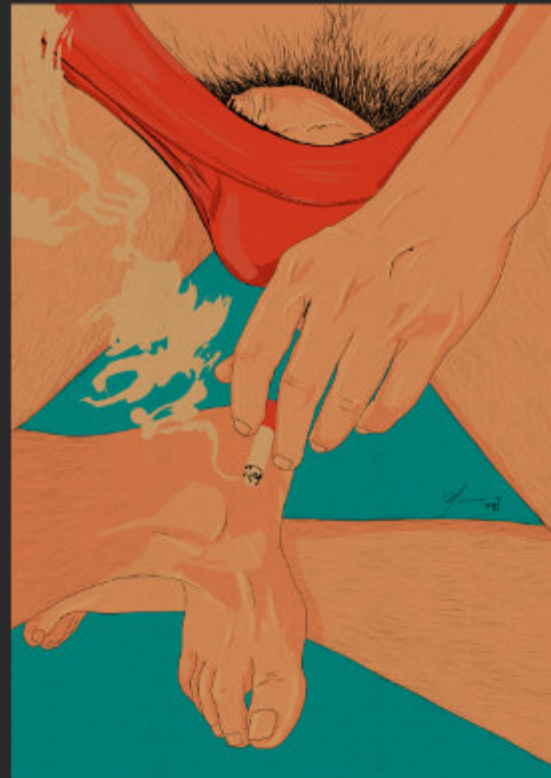
That delicate, almost imperceptible thread sustains the narrative of this issue: the thrill of the forbidden and the longing suspended in the anticipation of a secret encounter. An atmosphere that inevitably recalls the gaze of Manuel Álvarez Bravo, Nacho López, or even Antonio Caballero, who, through their photographs, reveal the hidden stories behind the urban landscape.

PETER BRIDGSTOCK
BARTOSZ KOLATA
ROZ MCQUILLAN

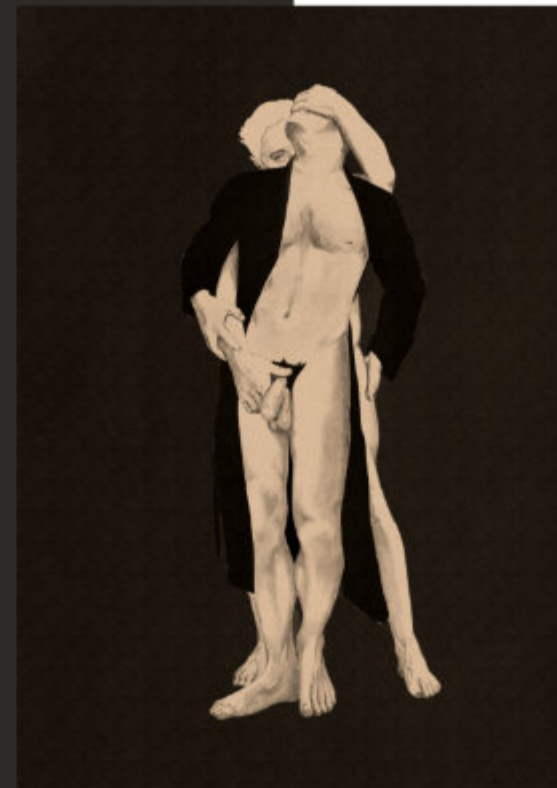
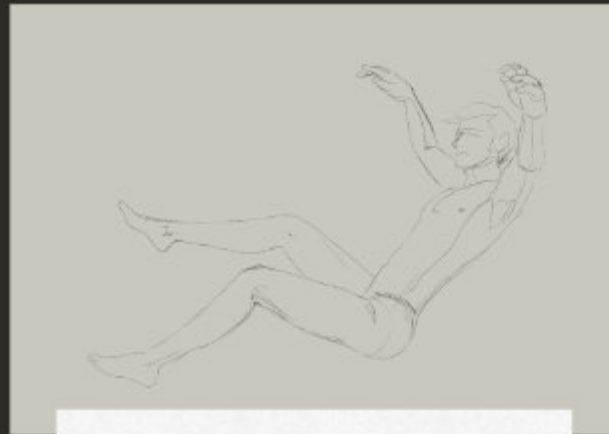
YEAR X111022.12.0222

For the concept of this issue, I used the work of the participating artists as the foundation. Their influence shaped both the chromatic palette and the definition of the lineart. The visual proposal adopts the language of the graphic novel and relies on a palette inspired by Akira by Katsuhiro Otomo. As a whole, it recovers the Japanese graphic aesthetic of the 1980s, marked by dense atmospheres and strong contrasts.

The illustrations seek a tone close to noir fiction, where smoke occupies the spaces and creates a tension with eroticism. This intersection of shadows, desire, and ambiguity introduces a subtle play with fetish elements, without losing the narrative intention that defines the visual identity of the issue.





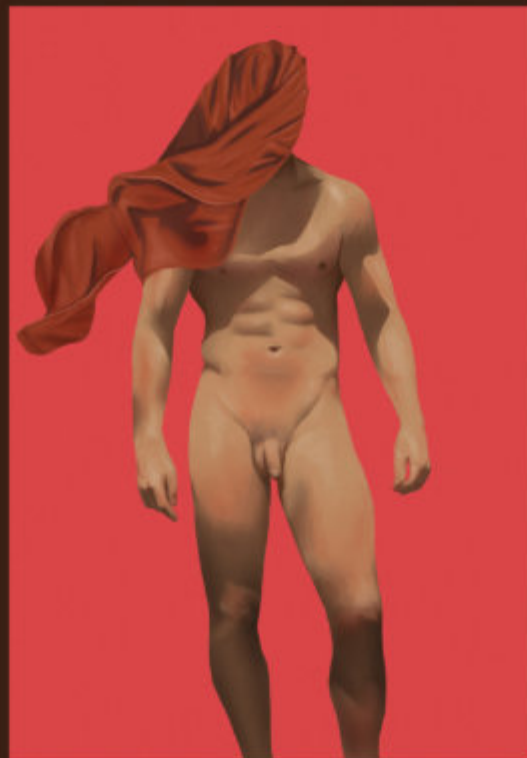




To veil the face in order to reveal the soul. That idea echoed throughout the curatorial process of this issue and shaped the search for a concept capable of containing what the participating artists conveyed through their work. I sought to capture the tension between concealment and revelation, a tension that surfaced in every image and demanded a coherent visual narrative.

Red emerged as a symbol of power and as an emotional anchor. The evasive gaze reinforced the sense of mystery surrounding the figures. The undefined strokes revealed only what was necessary to suggest a silhouette rising from a desert that never appears but remains present behind the bodies. That implied emptiness acted as an inner landscape, a territory tied to desire, memory, and desolation.

Within this framework, the figure appeared as an embodiment of strength and masculine beauty. Its presence became a metaphor for the primal drive that sustains the theme of the issue and provided cohesion to the visual identity that defines it.



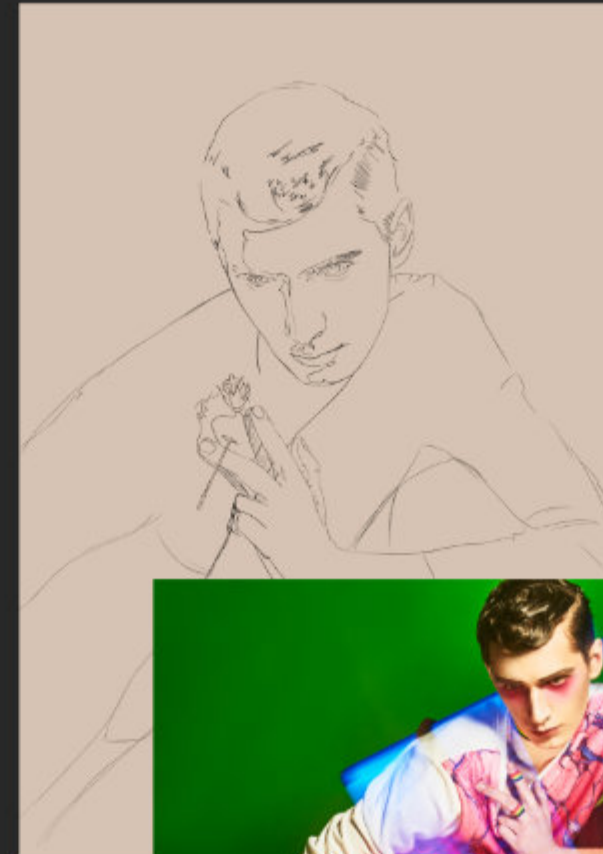
As usual, I created an initial sketch to capture the first outline of the idea. I still value that early draft, even though I never developed it into a final piece. It retains an energy I consider significant, perhaps due to its unfinished nature and the intuition that shaped it.

W O J C I E C H H U A L O N G
W A Y N E H O W A R T H
W O J C I E C H J A C H Y R A

For the first time, I integrated the magazine's editorial concept with the work of one of the featured artists. From that decision emerged a cover built from one of his pieces. I am referring to Wojciech Jachyra, who appeared in the magazine for the second time, though now from a different standpoint and through a more rigorous visual dialogue.

It was also the first time that an artwork created by a contributor served as direct inspiration for the cover. This marked a turning point in the way Wojciech and I shaped our collaborative dynamic. Over time, this approach gained solidity and came to define the creative relationship I maintain with him.

Among the many lessons that process offered, I value most the surprises and challenges that arise along the editorial path. Those unexpected shifts have shaped key decisions within the magazine and strengthened my understanding of the exchange with each artist.





ALEX KOROLKOVA
BRIAN ROGERS
FRANCESCO BRUNETTI

SPOTLIGHT ON



ALEX KOROLKOVAS



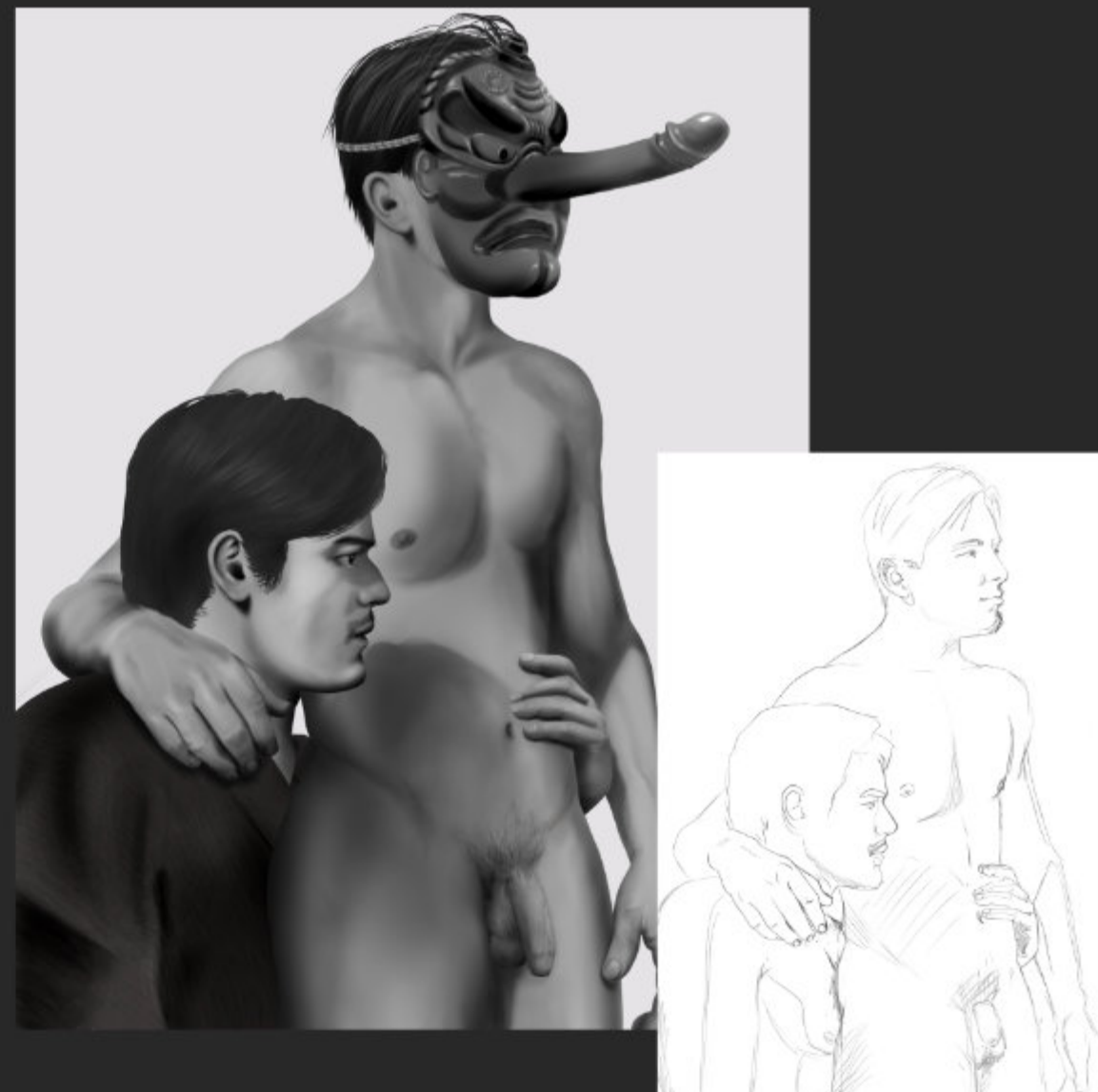
FRANCESCO BRUNETTI

BRIAN ROGERS



One of the essential steps when designing an issue is establishing a dialogue capable of unifying all the material laid out on the table. For this edition, I identified two core elements that could articulate the entire project. The first emerged from Francesco Brunetti's series *Masculinities* and from the work of Brian Rogers. Despite the difference between drawing and photography, both artists share a distinct ability to reveal strength, stillness, and presence within the male body. Their pieces created a shared channel through which masculinity could be explored from different angles without losing coherence.

The second element came from Korolkovas's series *Rezmorah*, a body of work I can only describe as a profound study of duality. At first, my idea was to unify all contributions through the concept of athletes at rest, a way to highlight a calm, restrained masculinity after combat. Yet that approach excluded the symbolic depth within Korolkovas's work, which demanded a more complex framework.

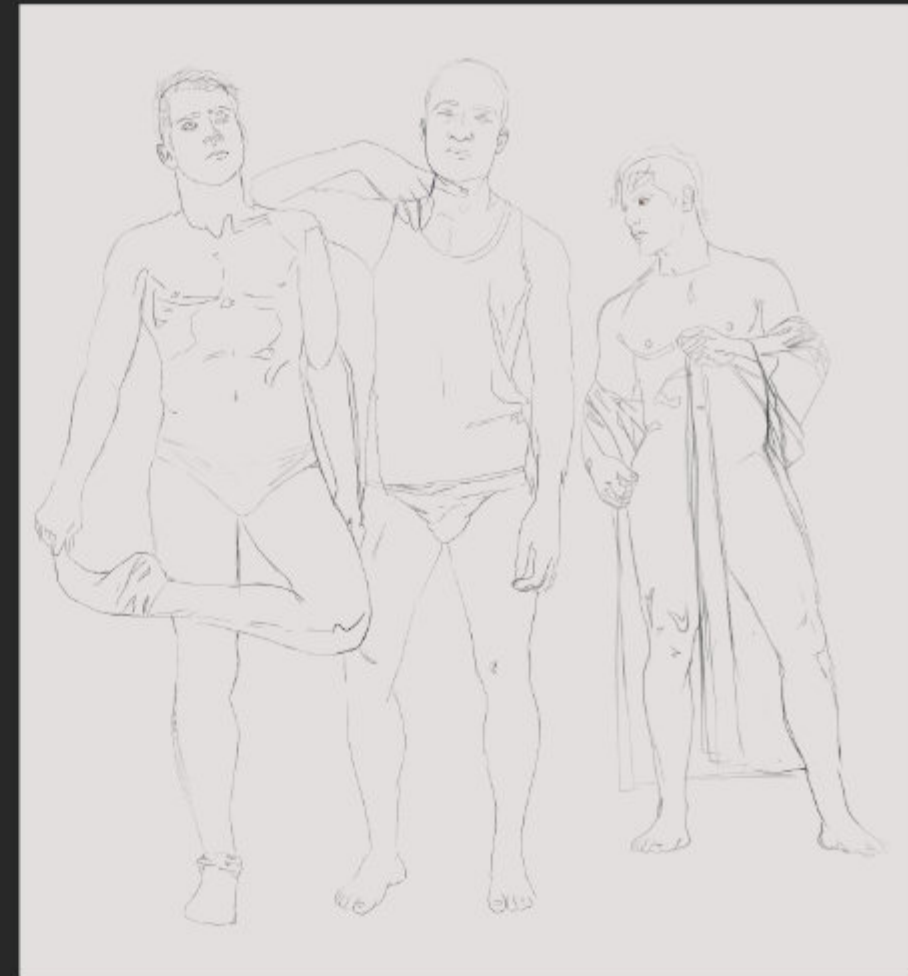


INNER VIEW



The artists featured in this issue share a distinctive way of seeing. Although each perspective is unique and markedly different, together they form three clearly defined dialogues centered on the body. When I had all the material in front of me, the impression was immediate: it felt like standing before a workshop table, a space where processes, intuitions, and visual languages coexist.

Each of these voices speaks from its own territory, without attempting to adapt to the others. Reaching a point of convergence was not immediate. I produced numerous sketches, testing intersections and searching for an image capable of holding these differences without dissolving them. It was precisely this apparent disparity that led me toward a more direct and truthful concept.



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GERARDO LABARCA
KOU SHOU
JOHN TOZZI



SPOTLIGHT ON



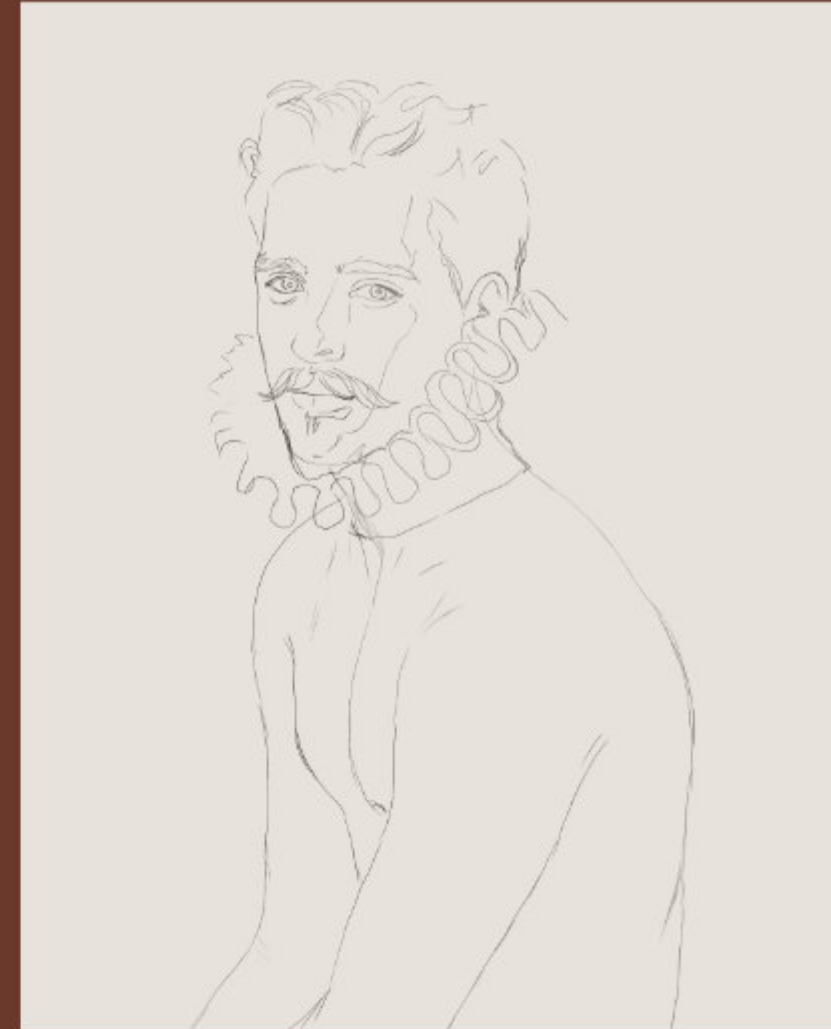
GERARDO LABARCA



KOU SHOU

JOHN TOZZI





P U B L I C A T I O N D A T E
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IGOR KURYUKIN
MANOLO YANES
DAVID MICHAEL LAMONT



SPOTLIGHT ON



MANOLO YANES

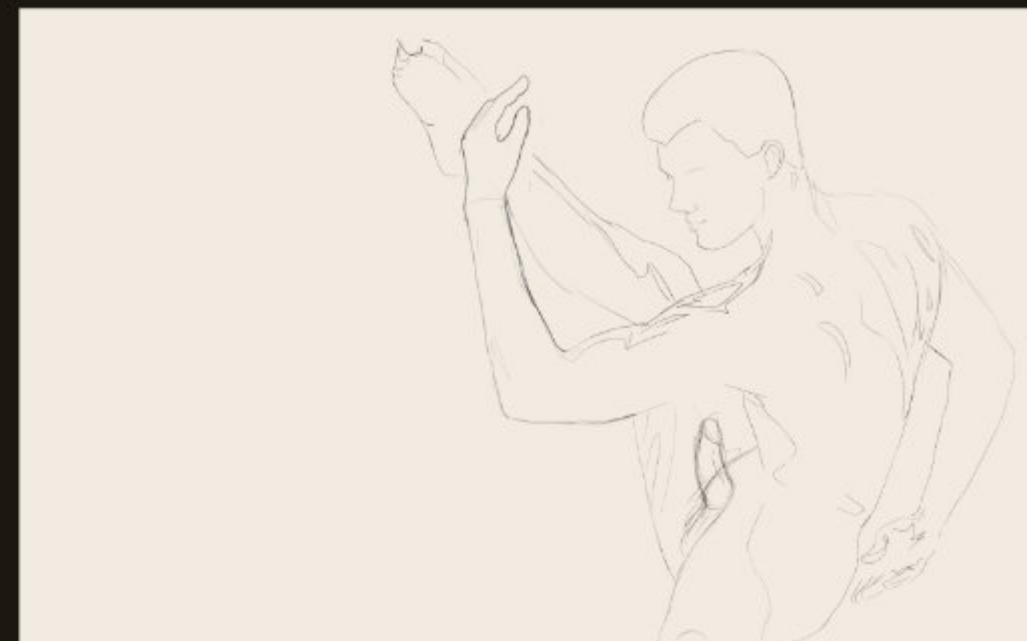
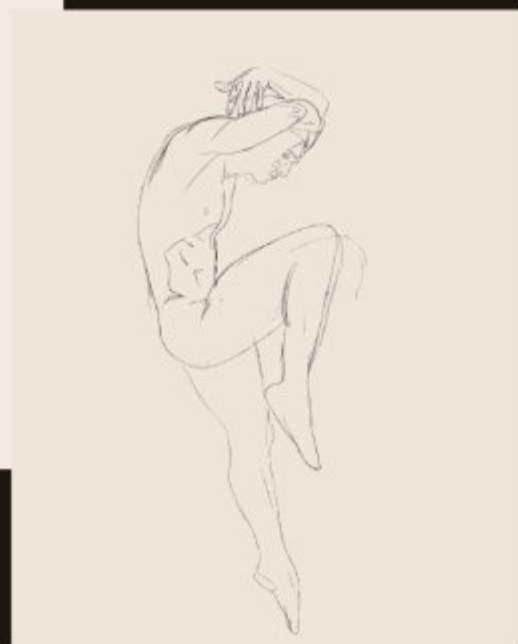
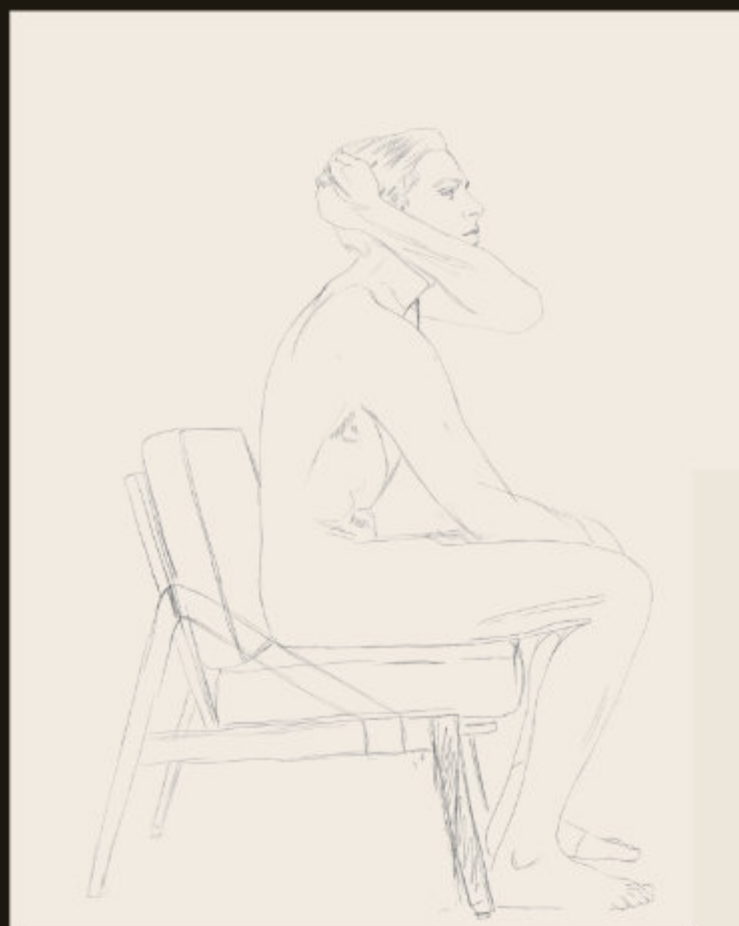
DAVID MICHAEL
LAMONT

IGOR KURYUKIN



For this issue, I already had a defined concept in mind. My initial intention was to illustrate it with images that evoked the atmosphere of mid-twentieth-century advertising. I was drawn to that visual language tied to promise, idealized bodies, and controlled staging. However, once I had the complete collection in front of me, I chose to reconsider the approach. The internal dynamics of the works by our featured artists called for a different reading.

Associations linked to the trapeze, physical momentum, and suspended movement emerged almost immediately. The images conveyed energy, risk, and a sense of balance under tension. The male body appeared in full motion, captured with notable precision. Faced with this, I decided to build the concept around trapeze artists, figures that condense strength, discipline, and complete devotion to the bodily gesture.



For the visual treatment, I incorporated references to Art Deco, a style that engages with geometry, structural elegance, and the exaltation of the body in action. This language resonated directly with many of the images within the edition, where physical perfection meets rigorous composition. The result was a natural convergence of movement, form, and an aesthetic that celebrates the body as living architecture.

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ISSUE

P U B L I C A T I O N D A T E
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ALEX KOROLKOVA
FEDER PARRA
RICHARD VYSE



SPOTLIGHT ON



ALEX KOROLKOVAS



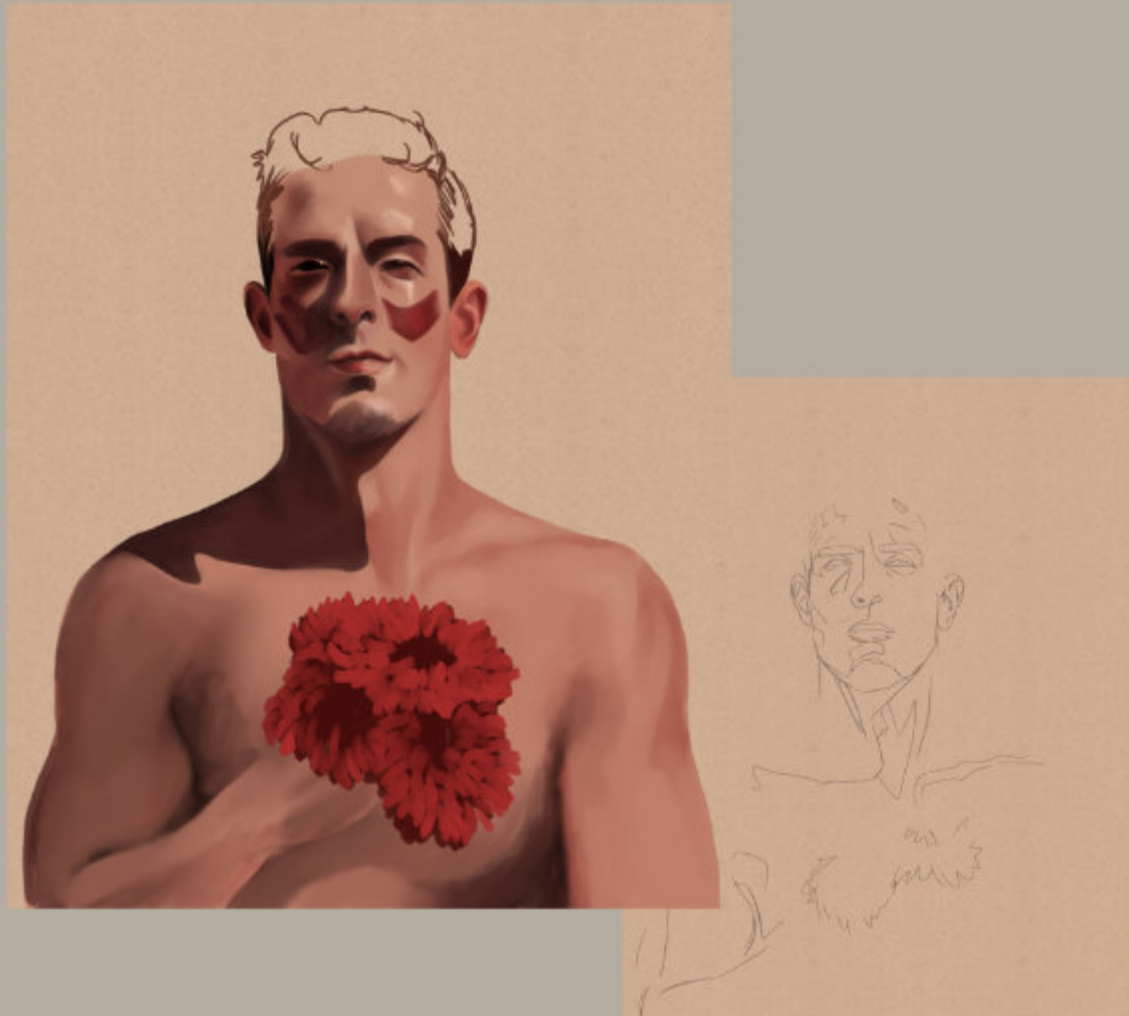
FEDER PARRA

RICHARD VYSE



For this edition, an initial conceptual framework was developed with the aim of capturing the latent force present in the work of the artists featured in this issue. The first approach centered on the figure of the working man, understood not as a classical heroic archetype, but as a contemporary warrior: an individual facing everyday life with an exposed body, shaped by effort, endurance, and discipline. Red spring flowers were introduced as symbols of renewal and struggle, elements that echoed the persistent tension embedded within masculinity.

As the project evolved, this approach began to shift toward a more symbolic territory. Direct representation gave way to a less literal image, where bodies no longer asserted themselves through action, but through their relationship with matter and flow. From this transition emerged the idea of figures merging with stone, bodies that appear to surface and dissolve within the same gesture, images that suggest rather than explain.



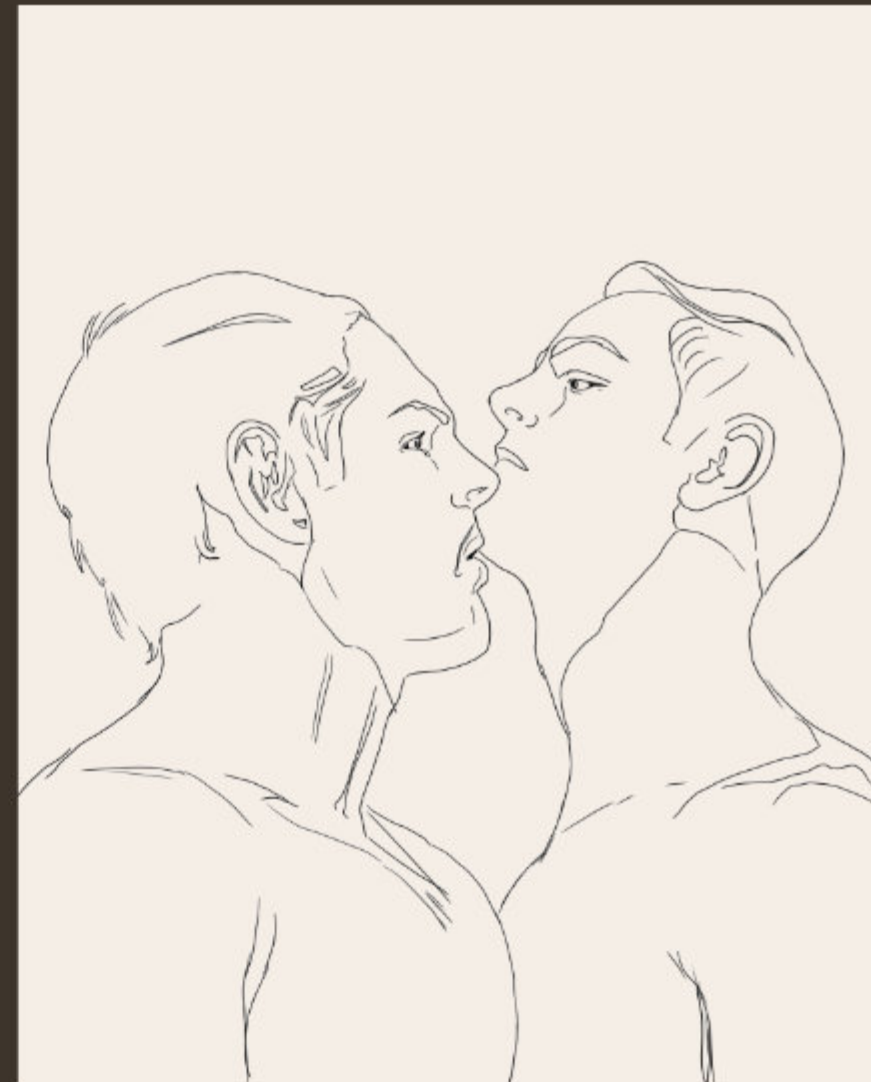
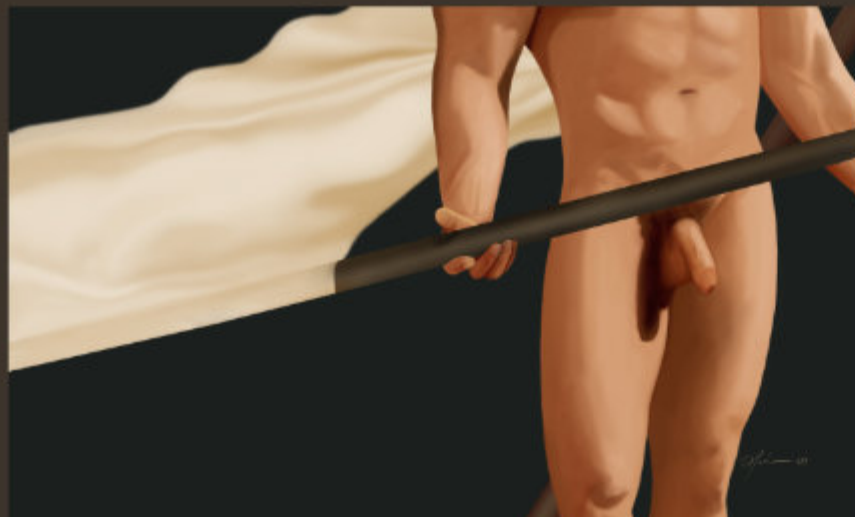
This conceptual shift resonates strongly with the work of Richard Vyse, whose figures seem to dissolve into the moisture of the paper and the spread of ink, while retaining a clear essential definition. This dialogue is further enriched by Korolkovas's work, where the unmistakable force of masculinity is expressed through structure and physical presence, as well as by Parra's emotional exploration, which introduces a more intimate and vulnerable reading of the body and identity.

It was this network of references and shared sensibilities that led me to illustrate the figures within a reinterpreted neoclassical tradition: bodies of restrained proportion and sculptural intent, marked by a partial dissolution that speaks to both fragility and the emotional depth of masculinity. These figures integrate into the flow of colour yet remain anchored like rocks in the process of formation.

P U B L I C A T I O N D A T E
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GIANNI GIANORSO DAX SMITH
WILLIAM DAVIDE BRIO







SPOTLIGHT ON



ASHTON JAY

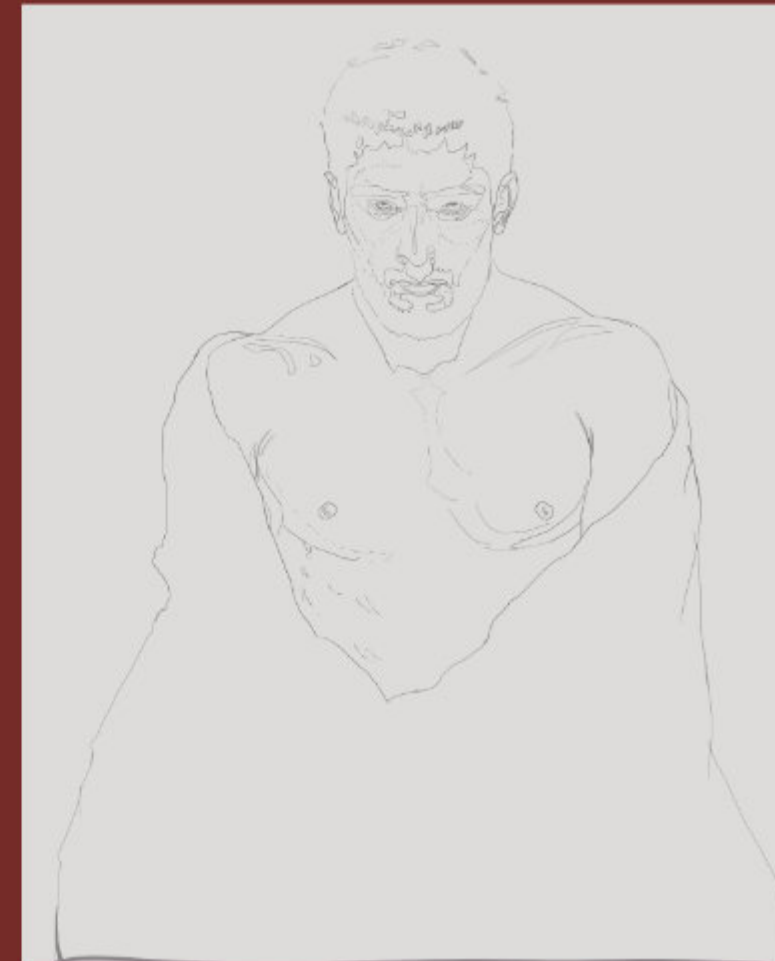


MICHAEL ROSEY



KEVIN MOORE

INNER VIEW



PUBLICATION DATE
01-11-2023

G R E G O R Y H A Z E L
W O J C I E C H J A C H Y R A
P A U L L O R E N Z



YEAR XIII 1 · 024 · 12 · 024

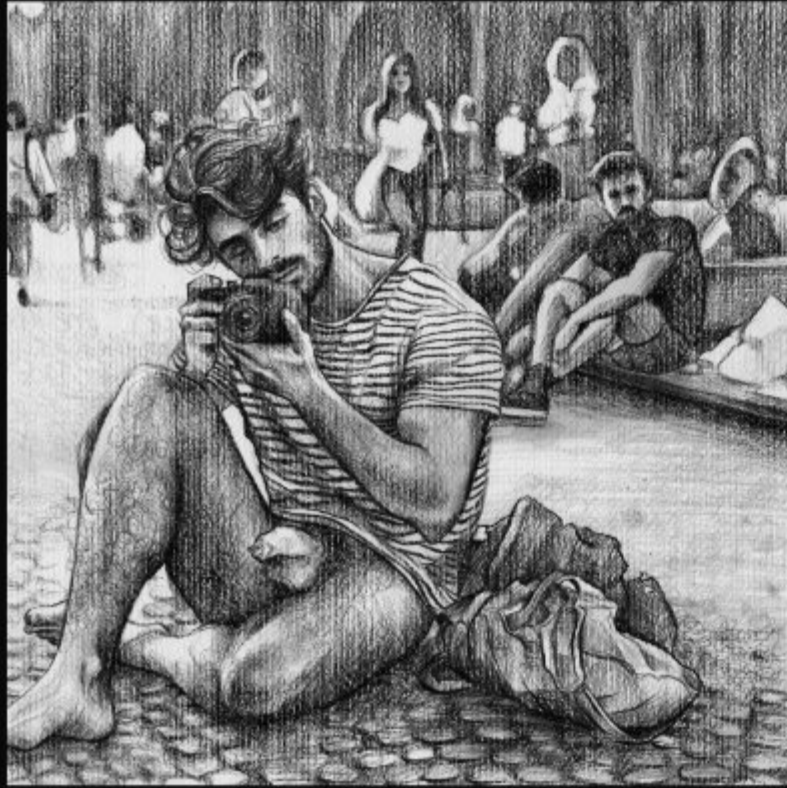
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ISSUE

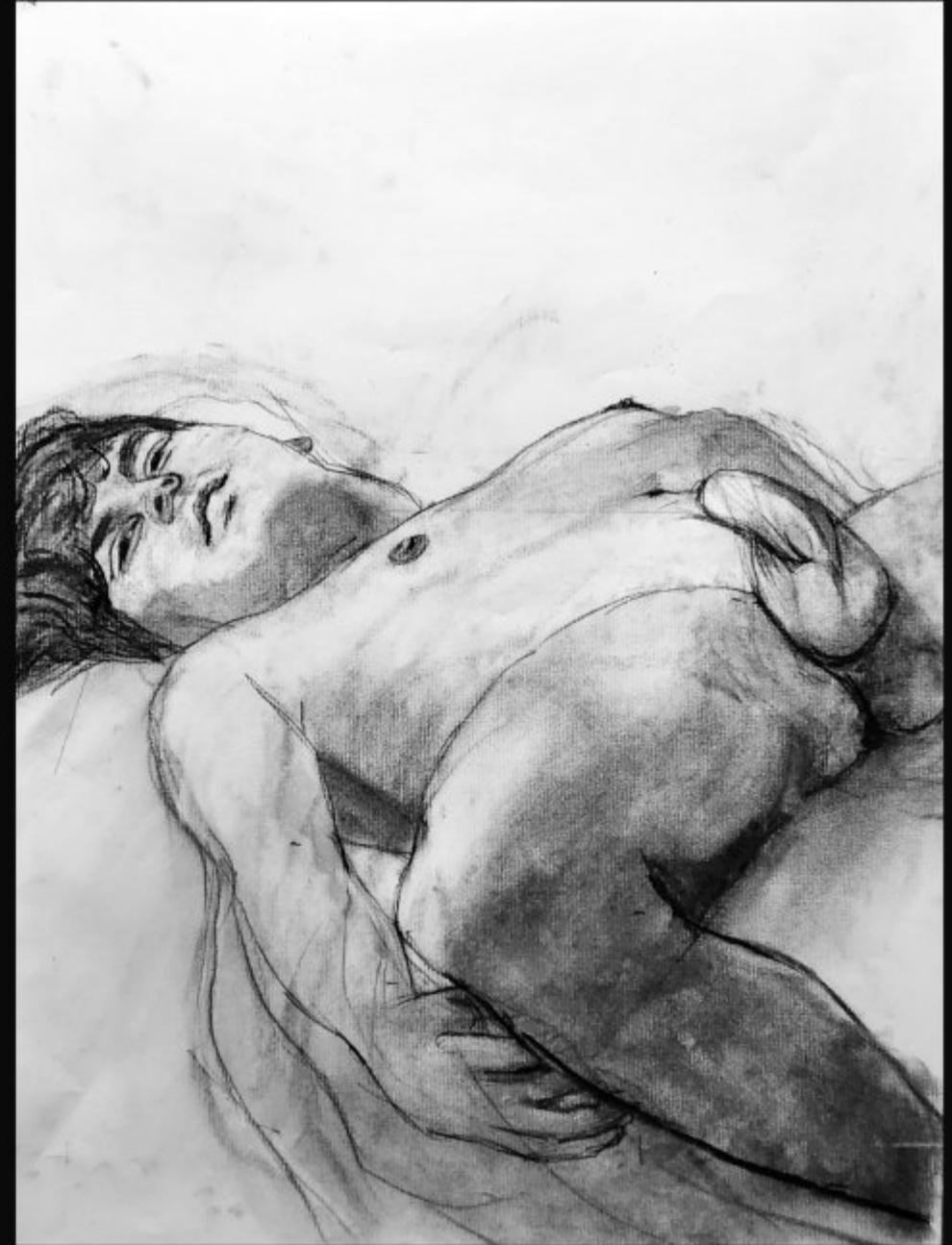
PUBLICATION DATE
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FRANCESCO BRUNETTI
SCOTT EMMONS
WILLIAM DAVIDE BRIO





SPOTLIGHT ON



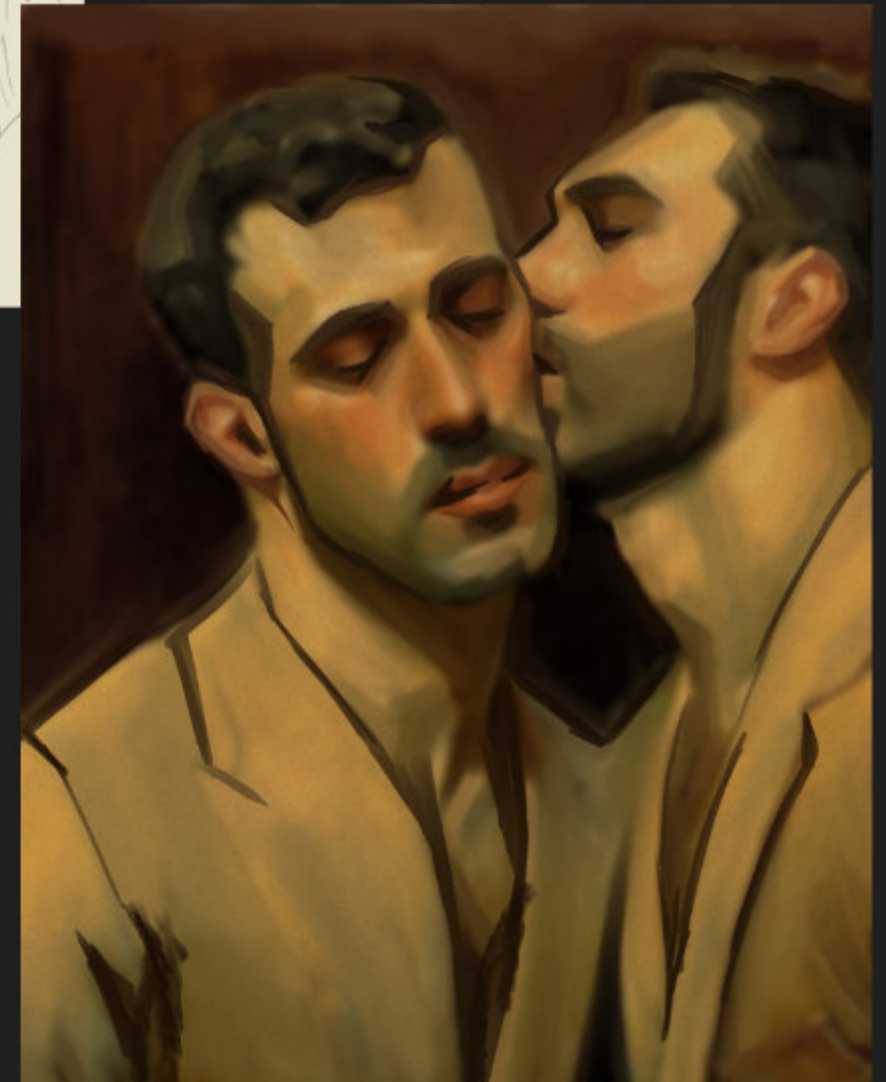
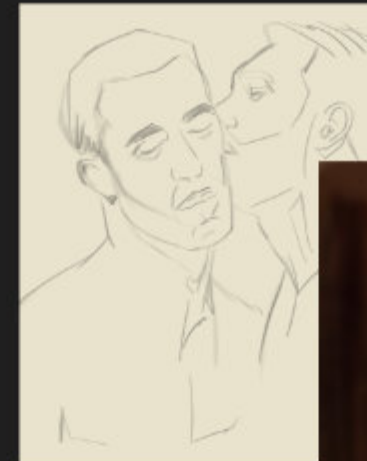
Among all the volumes produced to date, volume 13, released in 2023, stands out as the most visibly cohesive. Its homogeneity is immediately apparent, not only in thematic alignment, but also through a shared color palette that runs consistently throughout the edition. That year, I made a conscious decision to adapt my work not only to the contributions of the participating artists, but also to ensure that each cover engaged in a continuous dialogue with the others, forming a unified visual body across the entire volume.

For the cover of the first issue of year 13, I began with two color sketches recovered from earlier discarded works. As I started developing the first one, the outcome felt compelling enough that I chose to leave the second unfinished, confident that I would return to it at some point in the future. This choice was not driven by technical considerations, but by a stronger conceptual affinity with the image that was taking shape.



What drew me most to that first sketch—and what I ultimately preserved—was its clear Mannerist undertone, a direct reference to El Greco and his depictions of martyrs and saints imbued with restrained sensuality and spiritual tension. In my intention, the two figures represent Saint Sergius and Saint Bacchus, often referred to as the “bridegrooms of Christ.” This reading is reinforced by the subtle detail of red fabric barely visible in the composition, a reference to their attire as members of the Roman army.

It was this symbolic weight that led me to choose the first sketch as the final image. The second, portraying two lovers sharing a secret, also retained a Mannerist aesthetic and an intimate emotional charge; however, the symbolic density of the first—its intersection of faith, desire, body, and martyrdom—felt more powerful and more aligned with the overarching tone of the volume.



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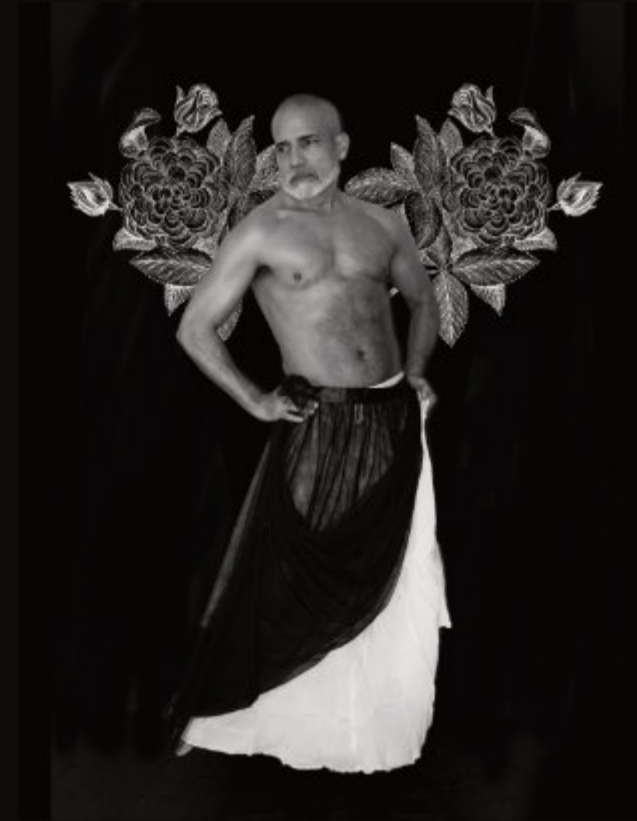
NIKOLA DJUKICH
PETER ROBINSON
SHANE ALLISON



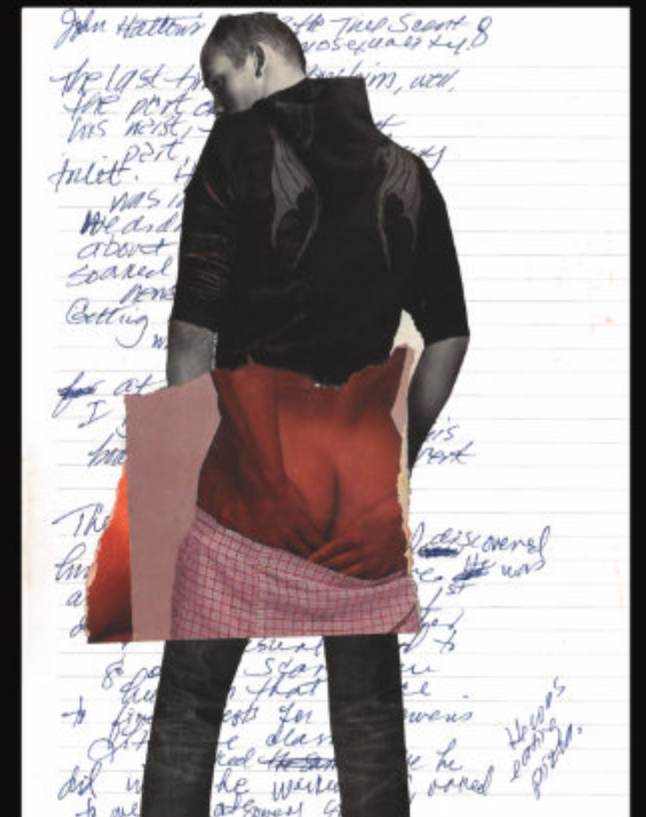
SPOTLIGHT ON



NIKOLA DJUKICH



PETER ROBINSON



SHANE ALLISON

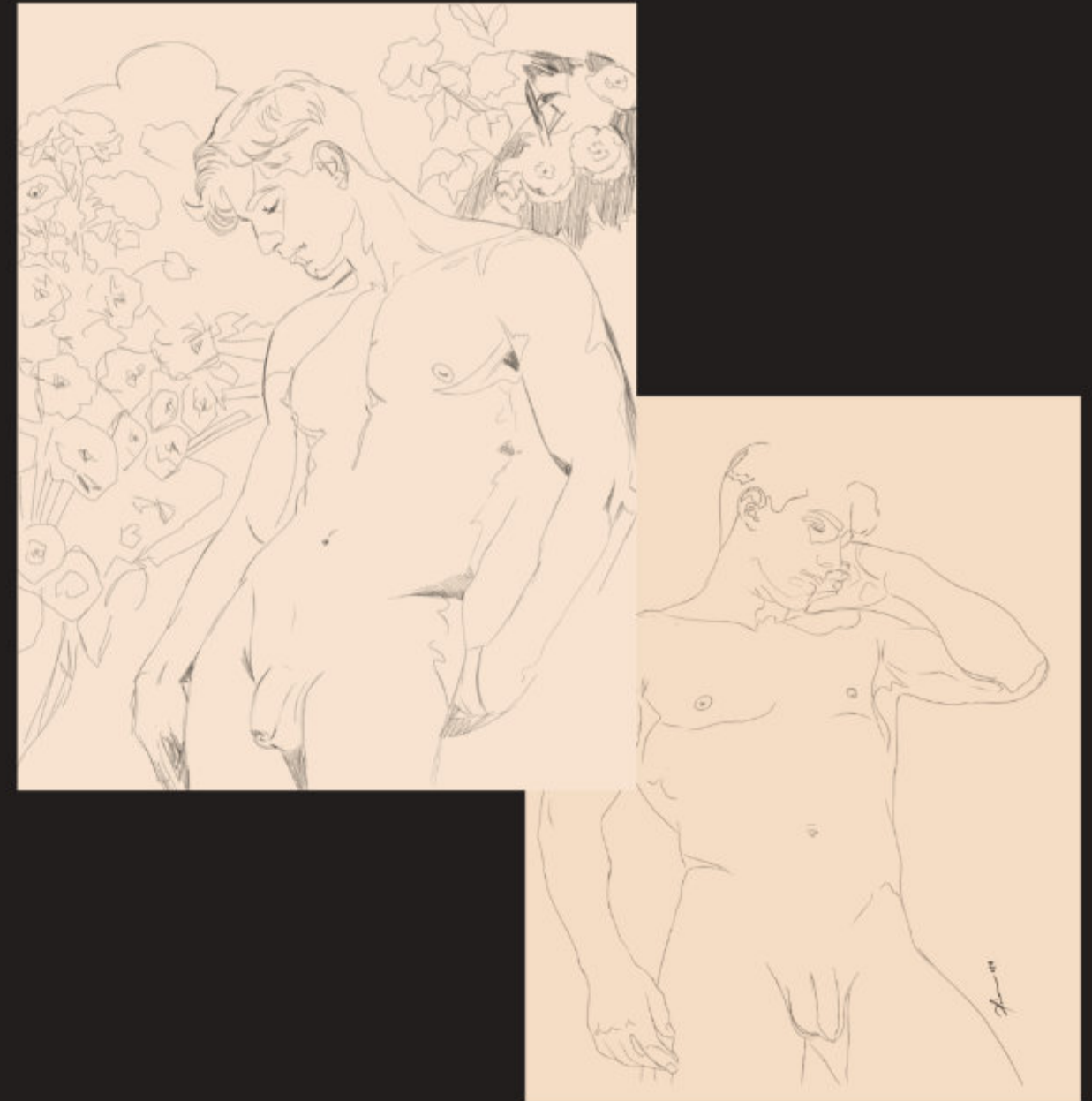
As previously mentioned, volume 13 is marked by a particularly strong sense of cohesion. One of the guiding structural decisions for this year was to conceive, for each issue corresponding to a seasonal transition, an allegory of the seasons. Traditionally, these allegories have been represented as female deities in mythology and art history; for this reason, I sought to reimagine them through masculine figures, granting each one a distinct character and individuality.

For spring, I chose to depict a beardless young man as a metaphor for the first shoots of the season. The figure is virile, yet suspended in a state of reverie, almost intoxicated by floral scent. The chosen floral motif was *Nasturtium*, though not in strict botanical fidelity: the flowers resemble poppies in form, while retaining the characteristic color of *Nasturtium*. This visual departure was intended to heighten the dreamlike quality of the spring figure, distancing it from a purely naturalistic reading.



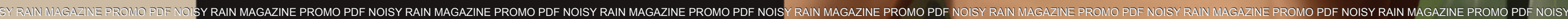
The selection of this motif was deliberate. I wanted all the covers depicting the seasonal deities to share elements associated with Art Nouveau, and Nasturtium is undoubtedly one of the most frequently used floral motifs within that movement. This choice also intersects with the pictorial language of Saturnino Herrán, one of the painters who has most deeply shaped my sensibility. Although Herrán never depicted Nasturtium and did not work explicitly within Art Nouveau, many of his works embody a clear fin-de-siècle spirit. In *La Ofrenda*, for instance, the orange marigolds—symbols of the Mexican autumn—carry a strong ritual and emotional charge, which I translated here into orange poppies paired with Nasturtium leaves.

I produced two sketches for this cover, ultimately selecting only one. The decision was influenced, in part, by the figure's pose, which subtly recalls Michelangelo's David. This stance lends the character a sense of virtue and triumph: a spring that asserts itself against the recently defeated winter, not through force, but through presence and balance.



I S S U E

W O J C I E C H J A C Y R A
P A O L O P E S C E
S T E P H E N M E A D



P U B L I C A T I O N D A T E
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DAX SMITH
SHANE ALLISON
MICHAEL HINKLE



The Mexican element is expressed primarily through the faces. I was seeking the particular quality Herrán imparted to his figures, a balance of strength, stillness, and rootedness. I found this presence in the cliff divers of Acapulco, whose bodies became internationally renowned for leaping without equipment from the cliffs of the bay. These are bodies shaped by the ocean and marked by the sun, living sculptures forged through continuous contact with nature.



In spring, I was able to conceal the nude figure for censorship reasons without disrupting the image. For summer, however, it proved difficult to introduce any covering element without it appearing imposed upon the composition. Faced with this, I chose to complete the first sketch instead, thereby avoiding the need to force an artificial censorship onto the piece.

In this way, the diver among the rocks—almost like a male Venus emerging from the landscape—remained intact, asserting its presence through the direct relationship between body, sea, and season.

P U B L I C A T I O N D A T E
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PETER ANDRES
MARKUSE
RICHARD VYSE

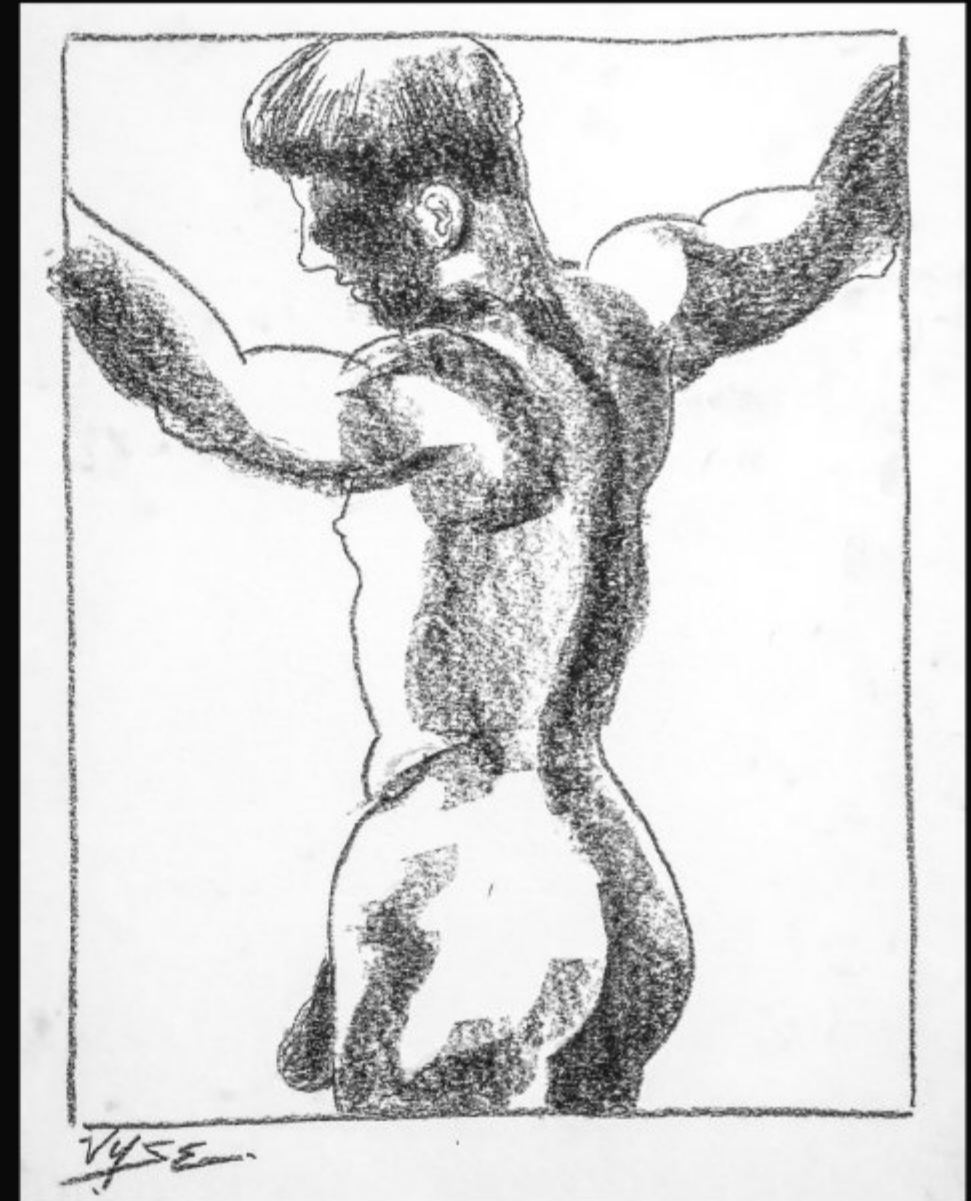


SPOTLIGHT ON



PETER ANDRES

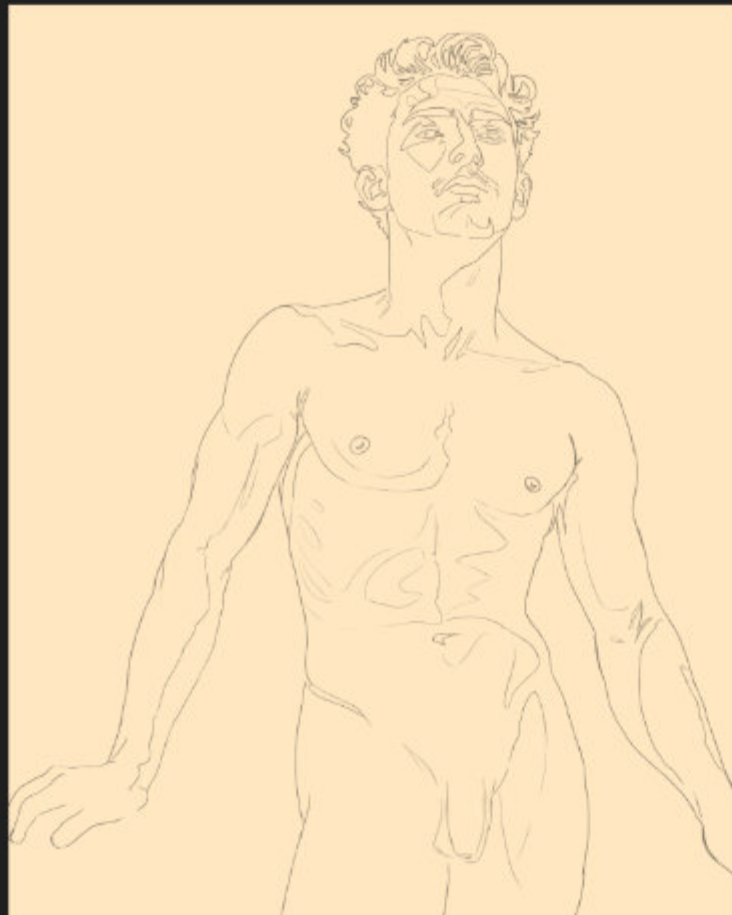
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RICHARD VYSE

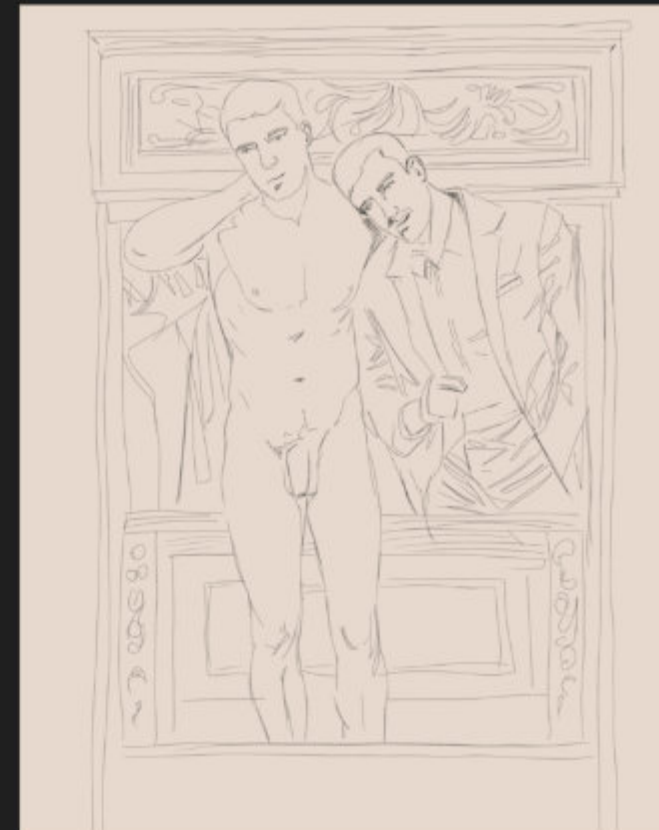
The idea of creating these four seasonal allegories had been taking shape for quite some time. Initially, it was conceived as a strictly personal project; over time, however, I decided to bring it into the context of *Noisy Rain*, recognizing that the editorial framework offered a broader space for these images to engage in dialogue with other voices and sensibilities.

In its earliest conception, the project functioned as a tribute to Eduardo Cataño Wilhelmy, one of the most renowned Mexican illustrators, celebrated for his calendar chromolithographs—images that have become deeply embedded in Mexican popular culture. Alongside this reference, another equally formative influence emerged: the visual atmosphere of *The Saturday Evening Post* during its golden age, a graphic tradition that continues to inspire me through its ability to unite craftsmanship, visual storytelling, and everyday life.



Within this cycle, the autumn allegory is undoubtedly the one that draws most directly from specific elements of Art Nouveau, albeit filtered through a more restrained and minimalist approach, a direction toward which my visual language naturally tends. The choice of this movement was deliberate. On one level, it responds to the work of Peter Andres, featured in this edition, whose practice establishes a compelling relationship between beauty, materiality, and decay.

Historically, Art Nouveau emerged as a response to the Industrial Revolution and mass production—an effort to rehumanize art, to reintegrate beauty into everyday life, and to move away from the rigidity and coldness of mechanical processes by embracing nature and craftsmanship. In Andres's work, this tension is clearly visible: the machine confronted by humanity, industrial decay rendered through a deeply aesthetic sensibility. This dialogue was one of the central threads I wanted to emphasize in this edition, and the autumn allegory became the ideal space in which to articulate it.



P U B L I C A T I O N D A T E
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M I C H A E L B O B B U R K H A R D T
 ' M I K E ' D A N I E L
 W I L B U R H U R L E Y



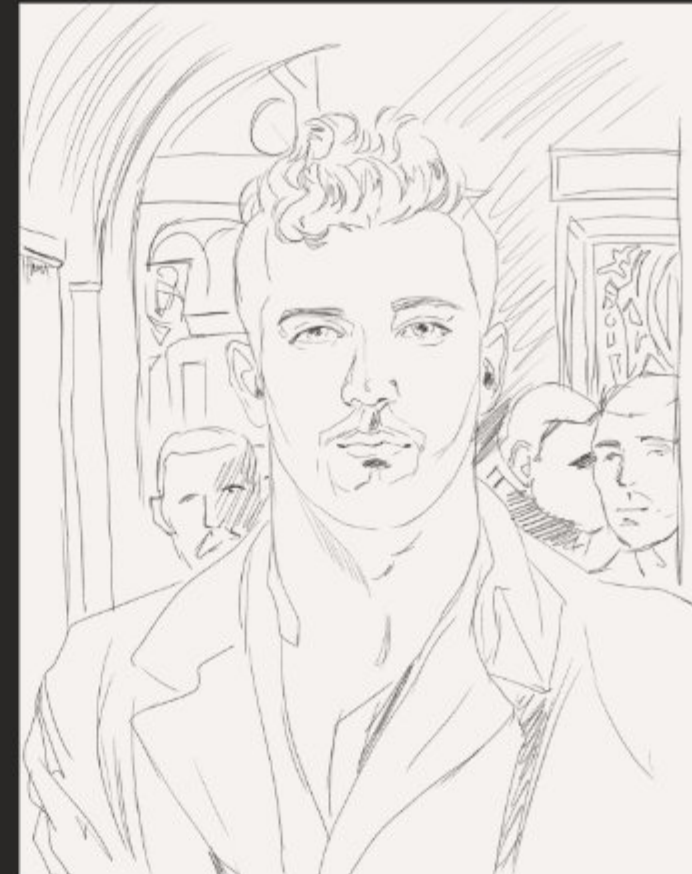
YEAR XIII 1-025-12-025

BOB BURKHARDT
WILLIAM DAVIDE BRIO



The art for this issue once again brings together two recurring artists in the magazine: Bob Burkhardt and William Davide Brio. In both cases, their presence is not the result of repetition, but rather the continuation of a dialogue that has proven depth, coherence, and the ability to be recontextualized within the editorial project.

In Burkhardt's case, we encounter once more his distinctive vision, marked by a classic sensibility that recalls the great photographic lenses of the late twentieth century. A refined and elegant aesthetic in which the body carries the entire visual discourse. There are no superfluous elements or narrative distractions; the human figure bears the full symbolic weight, becoming territory, gesture, and statement. His work engages with a photographic tradition that understands the male body as emotional architecture and as a space for contemplation.



P U B L I C A T I O N D A T E
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WOJCIECH JACHYRA
OSCAR MILANO
THOMAS ACEVEDO

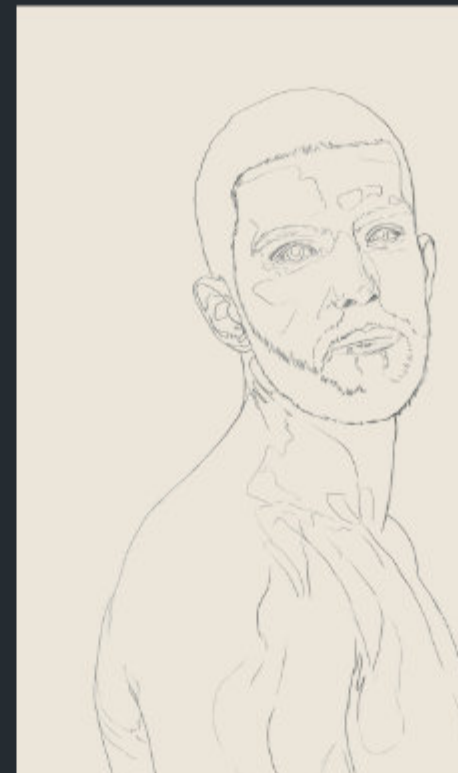
SPOTLIGHT ON



OSCAR MILANO



THOMAS ACEVEDO



PUBLICATION DATE
01-05-2025

RICHARD VYSE
MARTIN YOYE
MATT GOLD
WAYNE HOWARTH

P U B L I C A T I O N D A T E
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ANTWAN THOMPSON
NEIL LAVEY



PUBLICATION DATE
01-11-2025

PETER ALEX KOROLKOVA S
J. ROBINSON JR

SPOTLIGHT ON

PETER J. ROBINSON JR

ALEX KOROLKOVAS



noisy Rain

gay art magazine

Commemorative 15th Anniversary Collection

Anthology 2021–2025