

Fluffer magazine

CONTEMPORARY
NUDE PHOTOGRAPHY

PHOTO ALEC DAWSON

#3 IMI

PHOTO ROBERTO GIRARDI/MODEL MARTINA MISS PURPLE

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Fluffer *magazine*

CONTEMPORARY NUDE PHOTOGRAPHY





PHOTO ROBERTO GIRARDI/MODEL RIAE SUICIDE



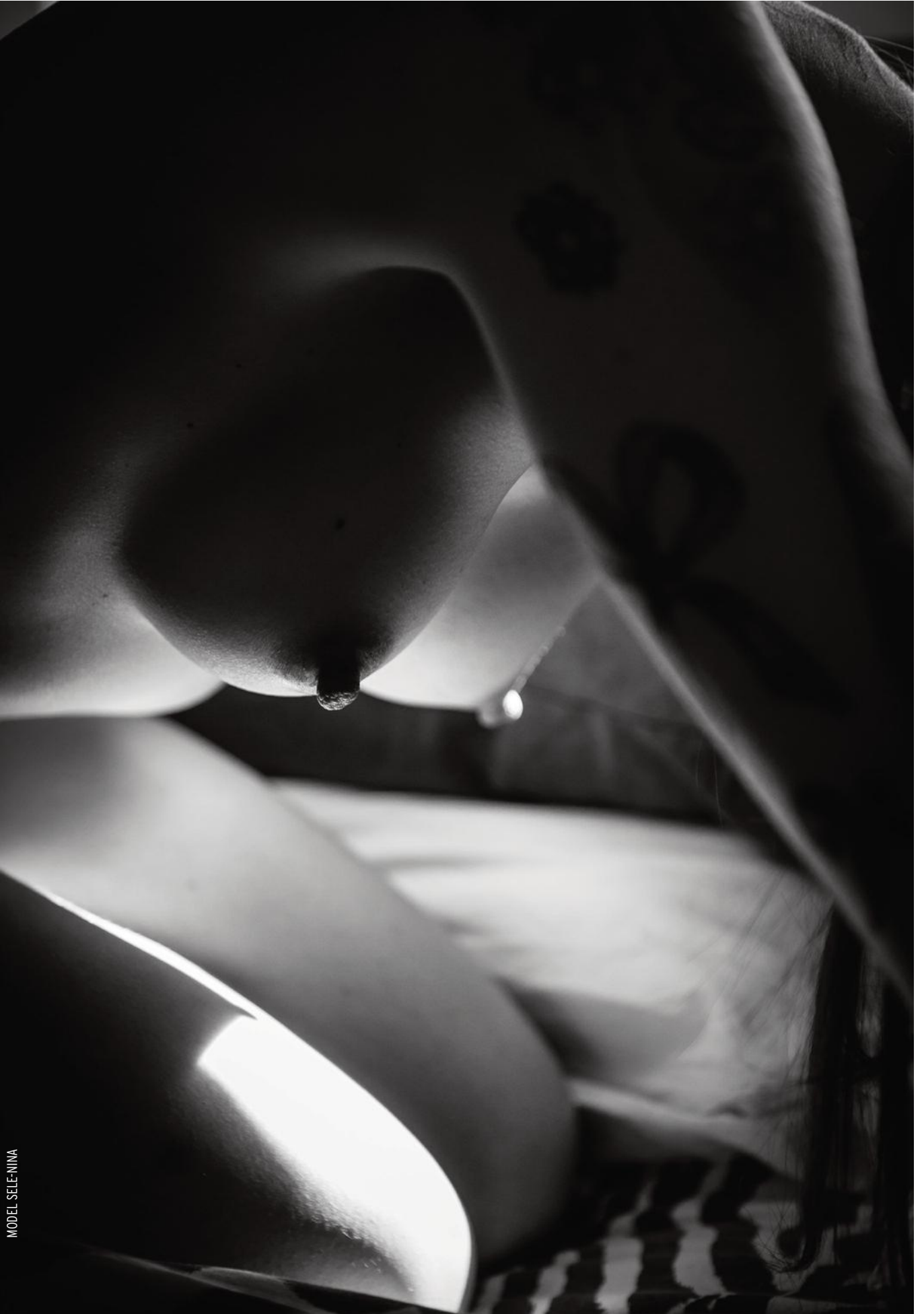
Roberto Girardi



Man From the Moon







MODEL SELE-NINA

There's so much nature inside your photography that seems to be a «slow» mood in your approach to the shooting.

Am I wrong?

I need to imagine the subject of my photos inside a proper place where all must be coherent, natural and in symbiosis without any art.

Otherwise, I feel discomfort.

Dreams have background of reality.

The sense of peace inspired by your photos is true or is just a way you use to compensate other rapturousnesses?

Actually I'm a kind of quiet person and this aspect often helps me to establish the right mood.

Rapturousnesses are bad companions; I prefer to realize something letting free the interpretation.

Most of my sets are gentle: they reflect my inner nature and the ones of the people who works with me either.

Today it seems that many photographers, as many others professionals, are working in difficult conditions. How does this fact influence your work?

If you are talking about the big offer of any employ from models and photographers, I totally agree.

I spend long time in public relations, answering to messages and proposals that are often illogical and superficial. Luckily, during my work, I've had the pleasure to know persons of value that now are good friends to me.

Anyway, professional relations must be founded on reliability and professionalism. There are no excuses.

It's often said that crisis brings opportunities too. In your opinion, is that true?

Opportunities came to someone who is willing to evolve from his status.

Crisis may be important as the desire for a change.

We are moved by infinite causes, it depends from the way in which everyone of us reads the reality we live in.

The most of my changes were induced by purely personal crisis.

Today everyone can be a photographer using his smartphone and if everyone calls himself «photographer» so nobody is a photographer... What's the future of the professional photographer?

It's very difficult to avoid this media bombing and anyway why should we avoid it?

I don't feel bad about it, I just cannot stand the scarce objectiveness.

Discerning quality is subjective... it's part of our culture.

What is your relation with the models appearing in these pictures? Compared to your more commercial works, how does the nude change your approach?

Every work is personal and nothing change from an ecommerce's one or an erotic shooting.

There are different people apt for different kind of job. I rarely work with people not deeply involved in the shooting.

I need participation, intimacy must be real and desired, not deskworks planned.

If you have to name three names from the italian or international photography scene interesting for you, which would they be?

I could name some of the big and famous photographers everyone knows or talk about small «craftsmen» of the photography who keep doing good works even if they are not in the spotlight.

I admire the nudes of Gabriele Rigon, master of fined erotism, from whom I've learned desire and sensations: I appreciate his great coyness and professionalism.

I love to be influenced by everything I see... I love the artist's intensity and formation and at the same time I enjoy what a shot can tell me.

Gastel, Bellemere, Rikki Kasso, Lady Tarin, Kenna, Sief, Avedon, Klein, Woodman... ok maybe these names are too much...

At last, Helmut Newton vs Sebastiao Salgado: who wins?

Oh, I didn't know there was a match...

MODEL TELLY LALE

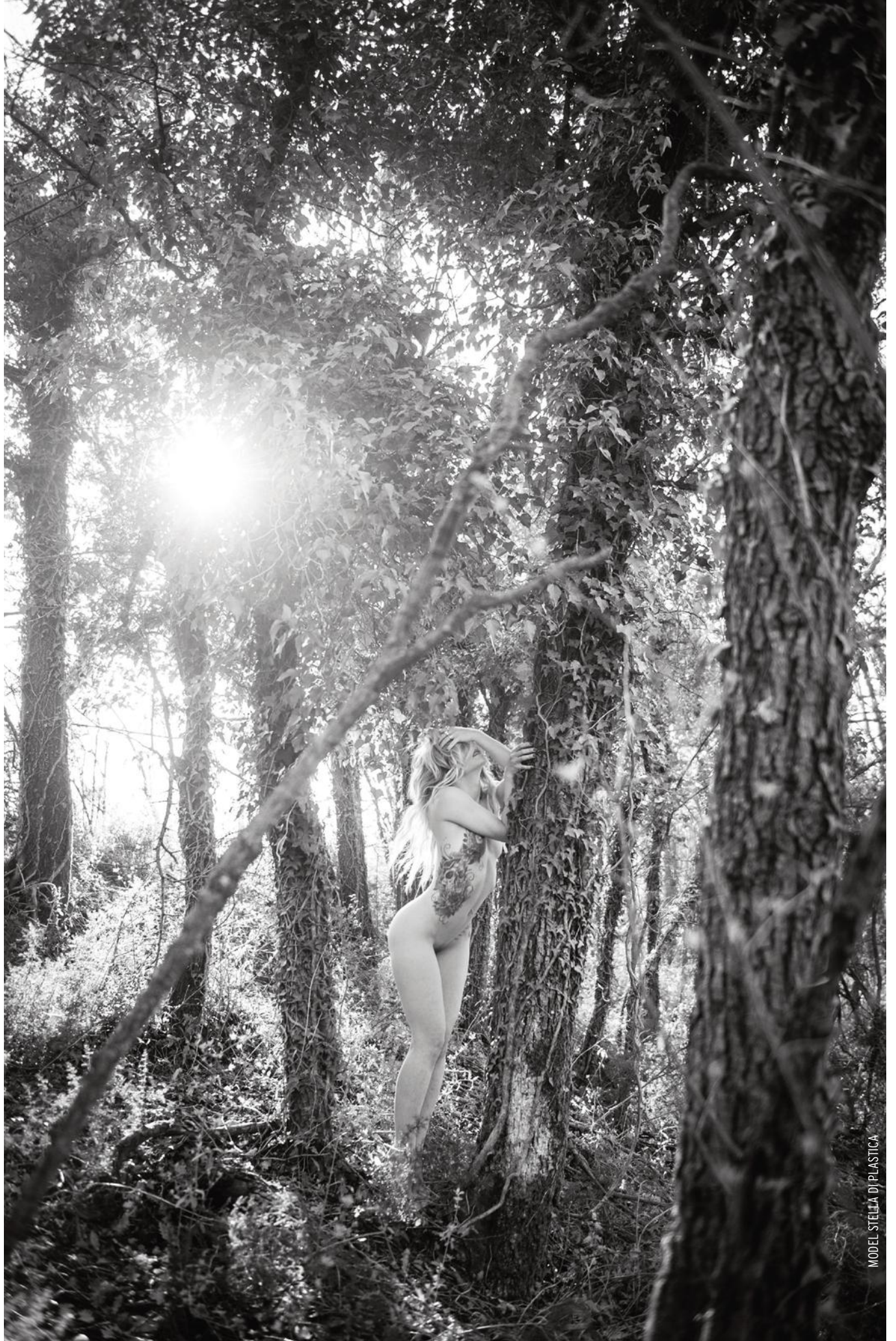




<http://www.giroland.it/>

MODEL LAURA BROKENDOLL







MODEL LADY VENDETTA





MODEL RIAE SUICIDE



Kozynđan





«This has been a common occurrence in our life for many years. More than a muse, I still lust for this woman. So any time we find ourselves alone in some beautiful place, it occurs to me that i want my memory of that place to have her naked in it. This is how i want to experience my memories. Looking back on these images now brings to mind all the places we went that day before we arrived at the deserted stretch of beach on Kurima Island in Okinawa, Japan. I remember that as the sun began to sink low this was not a photo shoot, but instead composing photos was a kind of foreplay. At some point she waded out into the water to rinse her bikini off and put it back on. The image of her doing that was too much for me though — when she came out of the water with her bikini on again i took it right back off her and pressed her up against the rocks and we fucked standing there at the water's edge. I left my semen on the rocks as the sun began to set, and drove off into the sugar cane fields».

Dan













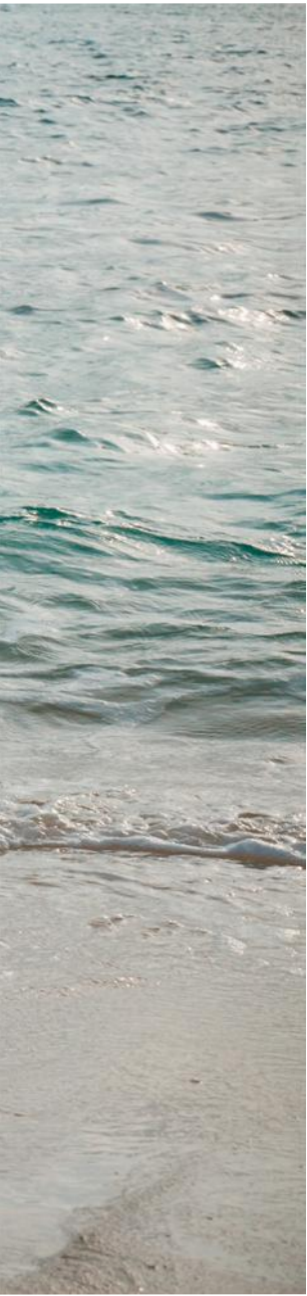
<http://openbooks.tumblr.com/>

Also check out their art at

<http://www.kozyndan.com/>







Thinking of you : Now



Rikki Kasso

«We are born with a self teaching, self healing, self motivating, and self defeating mechanism. I think people are only taught to develop the self defeatism ideas»

Fine art photographer, visual artist and creative director: we asked a few questions to the young and talented Rikki Kasso, widely recognized for his huge work *Tokyo Undressed*.

How Big is the Tokyo Undressed work?

The project started really in 2005 when I learned how to catalog my works online with a blog. For me it was a sort of “cloud storage” of ideas and to keep my data in a more accessible place than hard drives. It grew from there and is still only about 40% of the works in that series that I have had time to publish. Basically the project is bigger than me.

What was Tokyo Undressed inspired by?

I am an addictive and obsessive observer, so as soon as I arrived in Tokyo a new chapter of infatuation began. I couldn't even remotely understand, read, or speak the language. My communication from then was purely intuitive, visual, and physical which shaped my artworks during that period. Japan has extreme cultural significance for me, as it's current sociological system and civility in



such a mass populous can not be compared to any other existing society on earth. The complex contradictions that composed the modern culture; godless and civil, expressive and repressive, crowded and isolated, amongst a long list of many, had me intrigued, and in love.

Maybe the difference between sexuality in USA and Japan inspired the work?

It really rests on its foundation – America was founded on Puritanical principles, loosely based on Christian morals and values. That set the tone for the way sexual behaviour is tolerated and understood, with strict outlines and observations. So there are always these feelings of guilt or rebellion first associated with sex in the west.

To begin with, Jesus doesn't live in Japan. Japan was founded on a philosophy of naturism which eventually evolved into Shinto through Confucianism and Buddhist influences. The essence of nature is harmony, all of the elements are in place doing what they do. Nature does not destruct the harmony of nature. This simple understanding does not influence the moral attitudes on sex as do other religious ideal. And places most of the elements related to sex and sexuality beyond reproduction into the category of entertainment. These views coupled with an islander's curiosity really lets a lot of the sexual energy be explored.

You are very productive, how do you manage focussing on so many different media in so many different techniques and fields such as erotic, design, video and paintings?

I wouldn't necessarily call it focus, more like an all out

assault on boredom. For me creativity has no rules, I do whatever I want and feel like at the time. Similar to a musician who's plays a variety of instruments, or a dancer who performs in many genres. The common variable in these is the dedicated passion to consistently producing progressive results. I remember a good friend of mine in NYC when I was 18 or 19 years old, used to tell me «Oh you are so lucky that you are young with all of this energy and crazy ideas, I used to be like that when I was your age...» It's now 15 years on, and my energy and passion for sharing creativity and inspiration has only intensified.

What are video and film projects created for?

As are most of works, they are self motivated creations with no real destination just an excuse to enjoy process of producing. In 2005 I made a feature documentary piece *Somewhere in the Middle* with my dear friend and filmmaker Jake Clennell. The work is some of my favourite of all time!!! I just haven't taken the time to share it yet! It really encapsulates the vision and consciousness of the Tokyo Undressed project. Some video works are for clients but still I make them for myself.

Eroticism and loneliness are closely connected in your work, why?

Because it's connected in us all. We often have difficulty understanding these feelings in our own life. In Japan those feelings are a social normalcy, which fits so well with my understanding. The impressions of "together" and "alone" are complicated. The state of sexuality exists in in singularity and multiplicity. We attract and lust over each other, sometimes in secrecy, sometimes in unity.













<http://rikkikasso.com/>







Alec Dawson

Nocturna

Why did you choose nude photography?

I ask myself this question frequently. I have identified many reasons why I shoot the nude: because I endeavour to find a new way of photographing a subject that has been photographed ad-nauseam; because I want to produce Art (with an uppercase "A"); because I want to produce provocative work; because I am a voyeur and want to produce visceral pornography. I don't have inclinations to photograph nude men in great abundance. From this I surmise that, to some degree, I gain self-esteem that beautiful feminine creatures would bare themselves to me in a way that they would not for most other people. That being said, I don't fully understand all the reasons of why I shoot the nude. I know the answers are not as obvious as it may appear to the casual observer. It is a question that continues to haunt me.

The naked bodies of your women in a desert and quite sinister city, make me think of loneliness: where is the eroticism in this nostalgic atmosphere?

In my quest to understand why I photograph the nude, I discovered that I had some conflicting motives. Reflecting on my early work, much of the nudes that I had photographed are fairly pedestrian in nature. Feedback from some photographic peers, steered me to contemplate my motives for photographing the nude. I came to the conclusion that two motives were conflicting a way that was diluting my work. I have a motivation to produce high art. I have a motivation to produce intensely erotic work. The combination of these two motives, was resulting in fairly pedestrian work (art with a lowercase "a"). I came to the personal conclusion that separating these two would result in improvements in both areas. My art did get stronger. My porn has become more prurient. By not emphasizing the erotic, my nudes (hopefully) become something more interesting and thought provoking. Lastly, because I manage much of my anxiety by producing photographs, I still produce work

that I consider to be fairly pedestrian and not to my highest standard. However, I separating them has resulted in work that, I feel, is more poignant.

«The engineer in me resolves the technical issues. The personal –artist– side of me often seeks to portray truth. Often this truth is my personal emotional state expressed as a photographic metaphor that echo dissonant notes»

Nude in contemporary photography: how is it changing?

Despite the large quantity of contemporary nude photographers out there, the boundaries of the nude in contemporary art photography is changing a much slower rate the rapidly inflating supply of nude photographs on the internet. It is a subject that is much pursued and appreciated by millions across the globe. However, there are very few photographers that are making meaningful contributions to expand the boundaries in a meaningful way regarding this subject. Quite frequently, I ask myself how I can achieve this. It is a very challenging proposition. What we do know is that there are a large number of photographers out there who are imitating the basic elementary photographic idioms of nude photographers from the late 19th and early 20th century.

How do you build the stories?

I am of the philosophy that stories are everywhere. I don't consider myself a builder of stories. I rather reveal the stories that I see in the scene. The scene becomes a stage. I place my actress in the stage for maximum effect. My approach to narrative is to reveal the "what" but not the "why". By building the narrative in this manner, I allow the audience the opportunity to participate in the production in the art work. The rest is of method (to date) can be described as making lemonade with the lemons that life provides me.

Do you have an artist you feel inspired by?

Gregory Crewdson's emotional drama and the ability to turn the ordinary into the extraordinary has been a major influence in my work. Wang Qingsong's use of symbolism to issue a subversive and progressive agenda is powerful. Jan Saudek, Joel Peter Witkin, and Araki's eccentric photographic idioms' have significantly influenced my nudes. André Kertész's Distortions have taught me to appreciate that powerful nudes don't need to be idealistically beautiful nudes. Duane Michal's use of the multiple exposure and Studio Manassé's compositry were influences in my Diplopia series. I am a large admirer of Sally Mann's ability to find romantic poetry in the ordinary. As a person who continually struggles with depression, Francesca Woodman's eerie exploration of the self, moves me.









NO ENTRY















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안녕하세요

145 SP 175



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SPACE
IS NOW OCCUPIED.
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NO SMOKING
NO OPEN FLAMES





PRIVATE
PARKING
SUITE 109

MAINTENANCE
GARAGE ROOM

GARAGE
ROOM

RECYCLING



Selina Mayer

American

Self-Portraits



Selina Mayer has been taking photographs since she was a child, her father was a photographer and she used to have a darkroom in the house she grew up. She started shooting when she realized that photography was the most honest and direct way to express something that was very personal.

«For me, taking photographs is a personal thing and something I put a lot of myself and my emotions into. If I haven't made some sort of relationship with my subject I feel disconnected from the images, like they're not my photographs. And if I don't feel a connection to my photographs, how can I expect others looking at it to? Capturing people as individuals, and making a connection with them is crucial to that process».

In her Tumblr, Selina talks about the existence of a grey area between pornography and nude.

What does nudity mean to you?

Nudity to me means vulnerability, intimacy, openness and freedom. I find clothes evoke assumptions about the subject, so when I do shoot clothed people I tend to keep the clothing as neutral and nondescript as possible, so the focus of the image is on the subject; their face, their form, their body language, and so on.

Is porn marginalized in contemporary photography?

I definitely think that there is a stigma attached to the label "pornography", as if images taken primarily to arouse

the viewer are lesser than those taken for artistic purposes. Personally, I don't think the categories of pornography and art need to be separated. I would love to see more art pornography — beautiful images that are both aesthetically engaging and arousing.

That's not to say that all nude images are pornography. A lot of nude art is more figurative in nature, focusing on the form of the body rather than having any erotic intent. But I certainly don't think that non-erotic figurative art is more legitimate than pornography, I'd just like to see more better looking pornography.

I found a lot of self-portraits in your portfolio. Why do you shoot so many?

My self portraits are part of a process of introspection and self scrutiny that I've been working on for years. Taking self portraits has helped me understand myself better in many ways, and it enables me to express certain things that would go unspoken otherwise. A lot of my work is very personal and using my own body seems to be an appropriate way to articulate those feelings. I think I took my first self portraits when I was about 15/16, and my first nude self portraits at 18. For a long time I didn't shoot anyone other than myself, as I was too insecure about my own abilities as an artist to ask another person to pose for me. As I grew more confident and started shooting other people regularly I still took self portraits in order to

experiment, and to express things in my images that I can't through other people.

One great thing about shooting self portraits is that I only have myself to answer to. I have the freedom to screw up, make mistakes and experiment more without having to worry about explaining to another person why our shoot didn't work out.

Is it possible to reinvent nude? Nude art has been around as long as art has existed, in a multitude of forms for millennia. It's been reinvented and revolutionized thousands upon thousands of times. It's an old subject, but artists have myriads of ways of seeing the world, and there's so much to see in the nude human form. That's what makes it so interesting. Is making nude art original? Of course not. But is it possible to creative new and innovative nude art? Absolutely.

Who or what do you feel more inspired by?

I spend hours upon hours looking at photographs from other photographers, contemporary and historical. I watch a lot of films. I love performance art. I try to get to exhibitions as much as possible. But I think the majority of my direct inspiration comes from direct interaction with my subjects, their personalities and the way they move or talk. Engaging with my subjects means I end up coming up with ideas that would have never occurred to me on my own, and that's wonderful.





















Tempestatis Musa

Manuel Colombo + Elisa Desoire













Manuel Colombo

<http://www.manuelcolombo.it/>



Elisa Desoire

<http://instagram.com/venusinflame>







From Elisa Desoire's diary

The shooting was planned since months but that morning all seems to go wrong... The makeuplady lastly called herself off and it kept raining from the previous night. So we decided to take the risk doing the shooting anyway. Under the rain. Roaring. That will be the mood in the set: wet photos. The storm didn't discourage us.

Saturday, July's ending, 9.00 a.m.

On Garda's lake. The summer is here and the rain was keeping falling. We were on the beach. We found the right gangplank and a way to protect our assets from the rain. As I put on the dress, ready to draggle myself, the rain stopped falling. The clouds got thinner but not enough to let the sun shining through them. The warm wind made my dress and my hair moving like they dance. The photographer began to take some shots. He enjoyed the wind, the clouds, the lake and my body: I understood that from his glance and from his excitement. When the shooting ended, it started to rain again. The sun, the water and the wind made our day. So this is how the set *Tempestatis Musa* was born.





