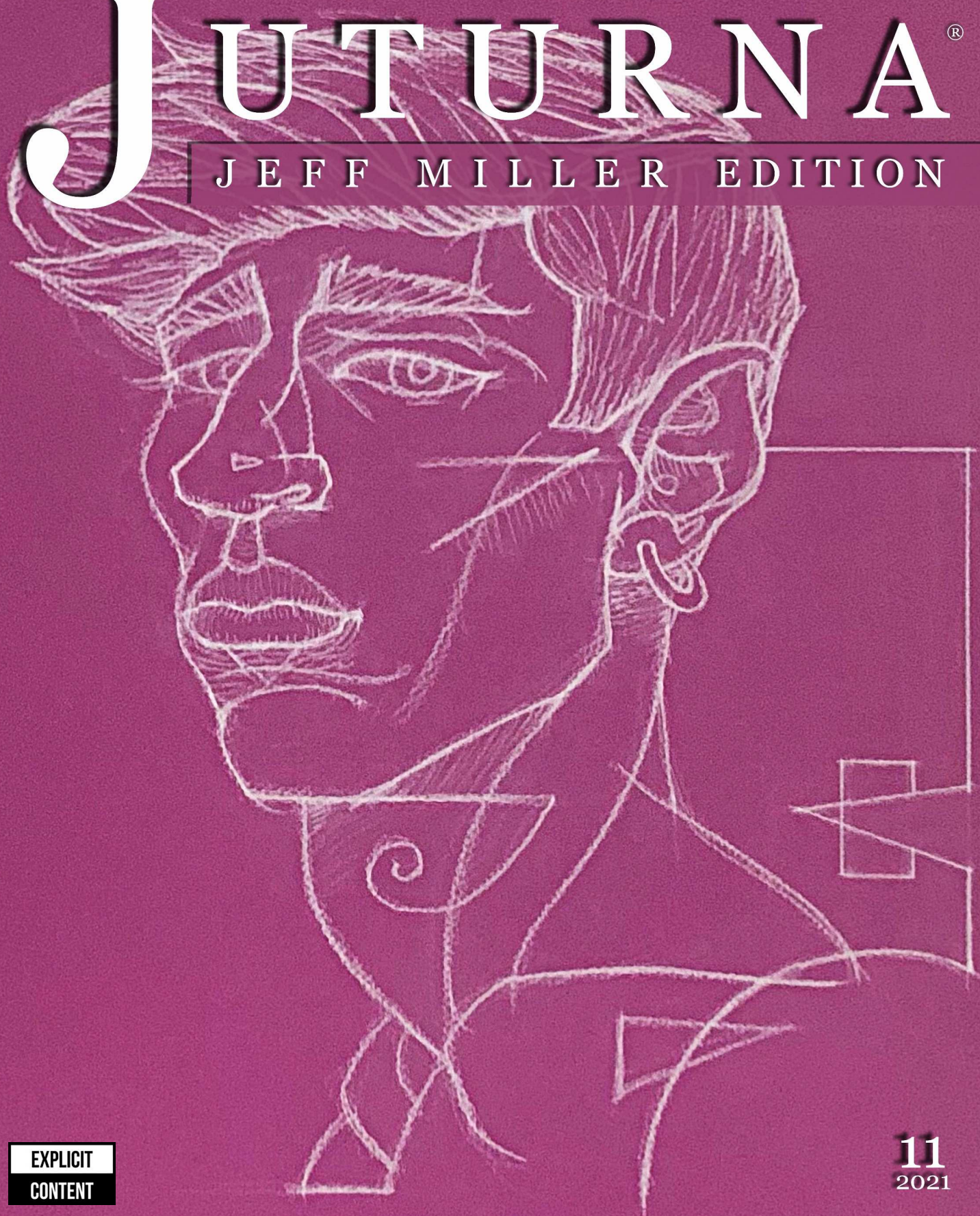


# JUTURNA<sup>®</sup>

J E F F M I L L E R E D I T I O N



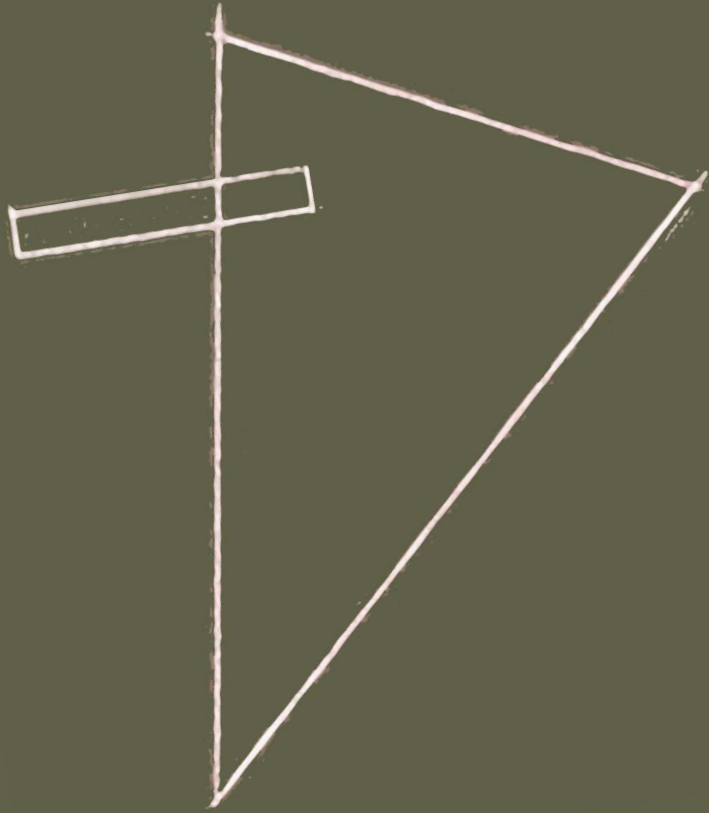
EXPLICIT  
CONTENT

11  
2021







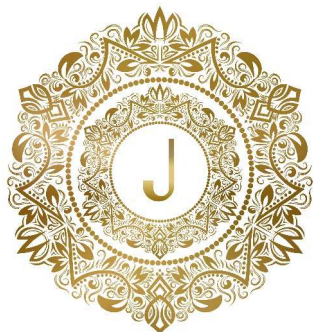


Throughout art history, artists have created influential works of art in which the line was used as the primary means of visual expression. Elements such as shading and gradients are missing, so the focus is on the shape of the line itself.

It forces us to make clear choices while viewing and to be very efficient at doing so. This creates a very special aesthetic. Looking at complex images as minimalist drawings is calming. It allows us to think about things like permanence, identity, and fragility.

Patrick Mc Donald  
*Publisher / Chief Editor*





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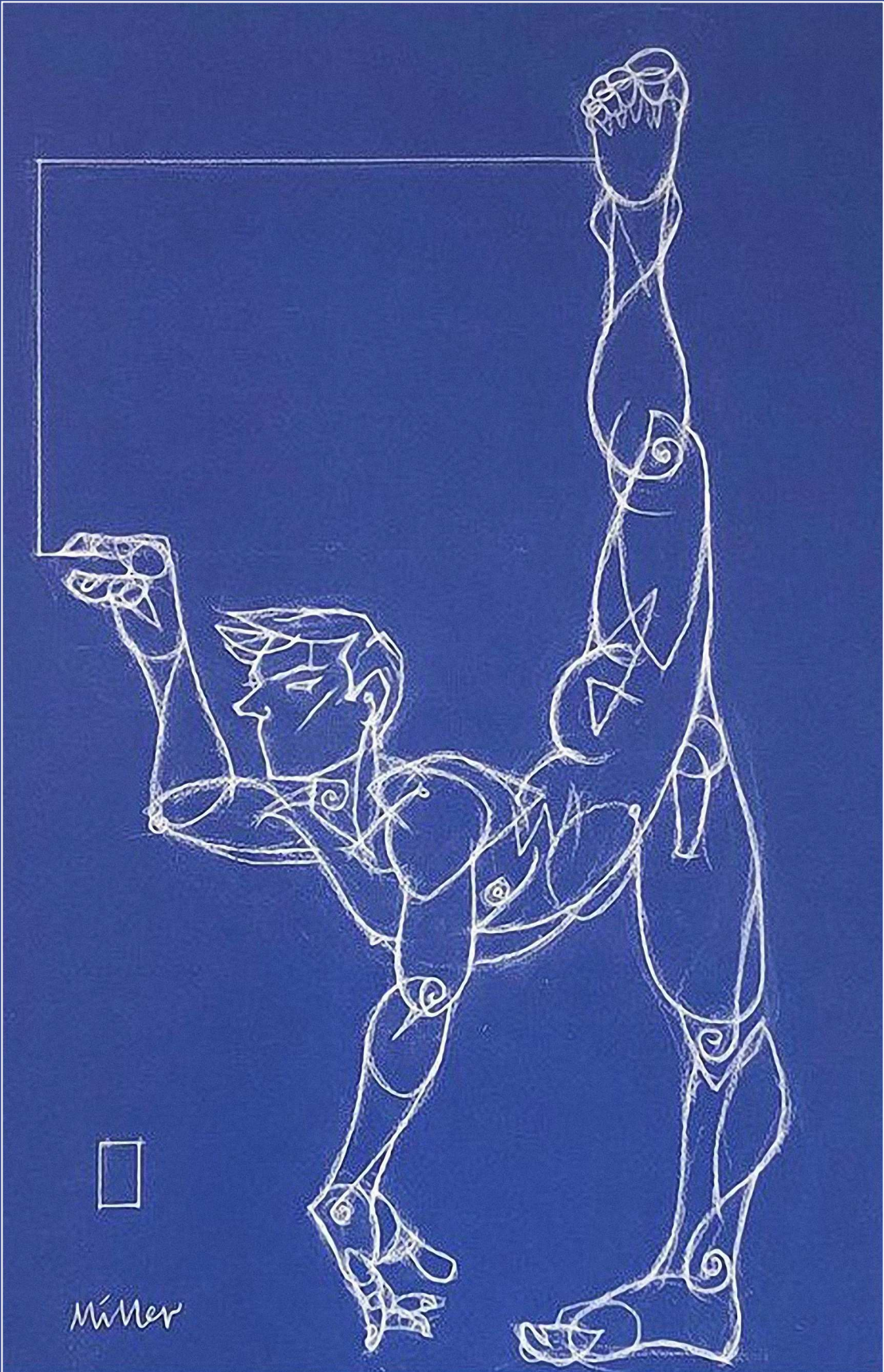
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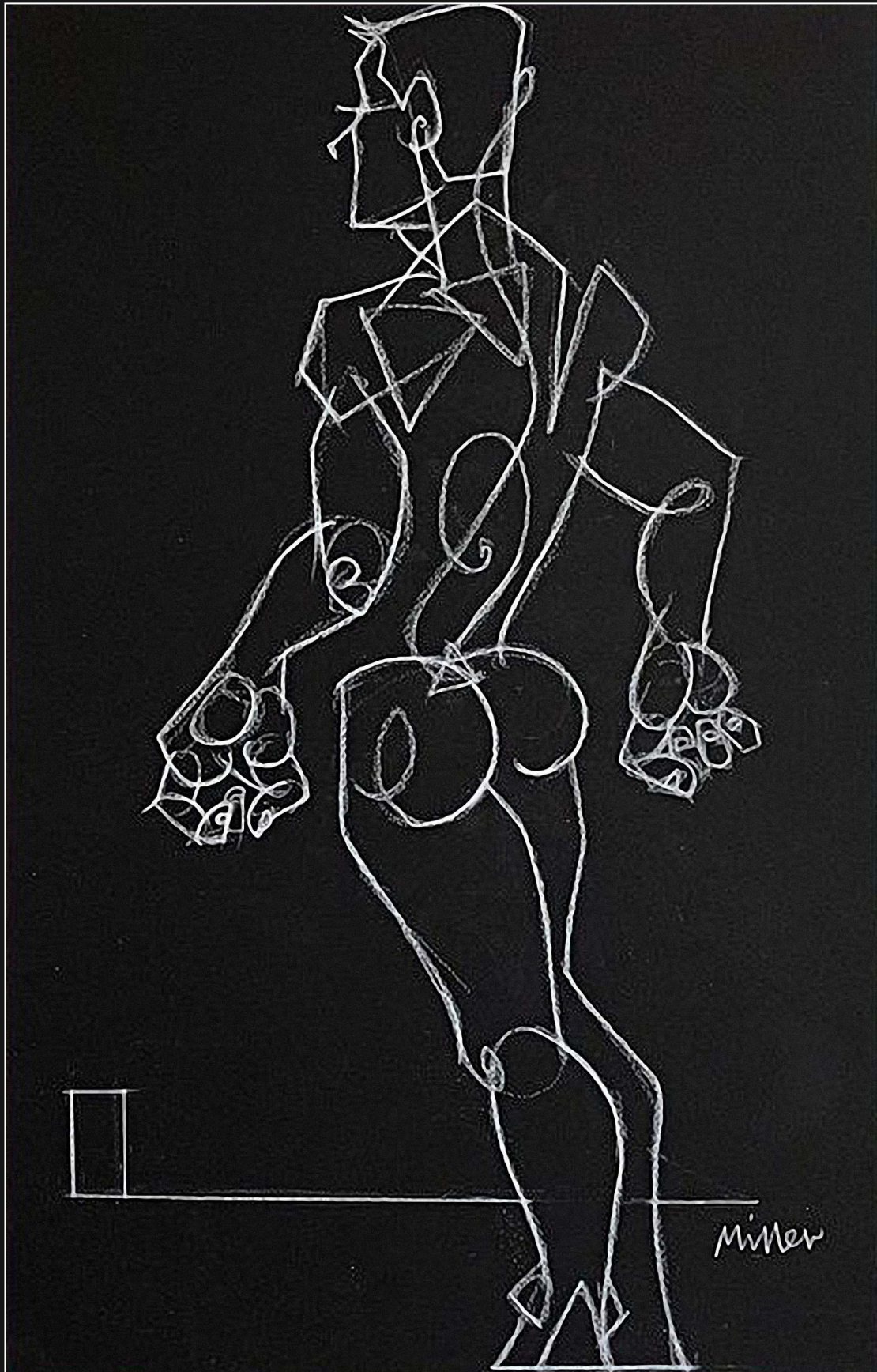
**Cover photo:**  
Jeff Miller  
(USA)

**MIHAEL**  
based on a photo of mihael belilov  
31,75 x 49,53 cm  
2020

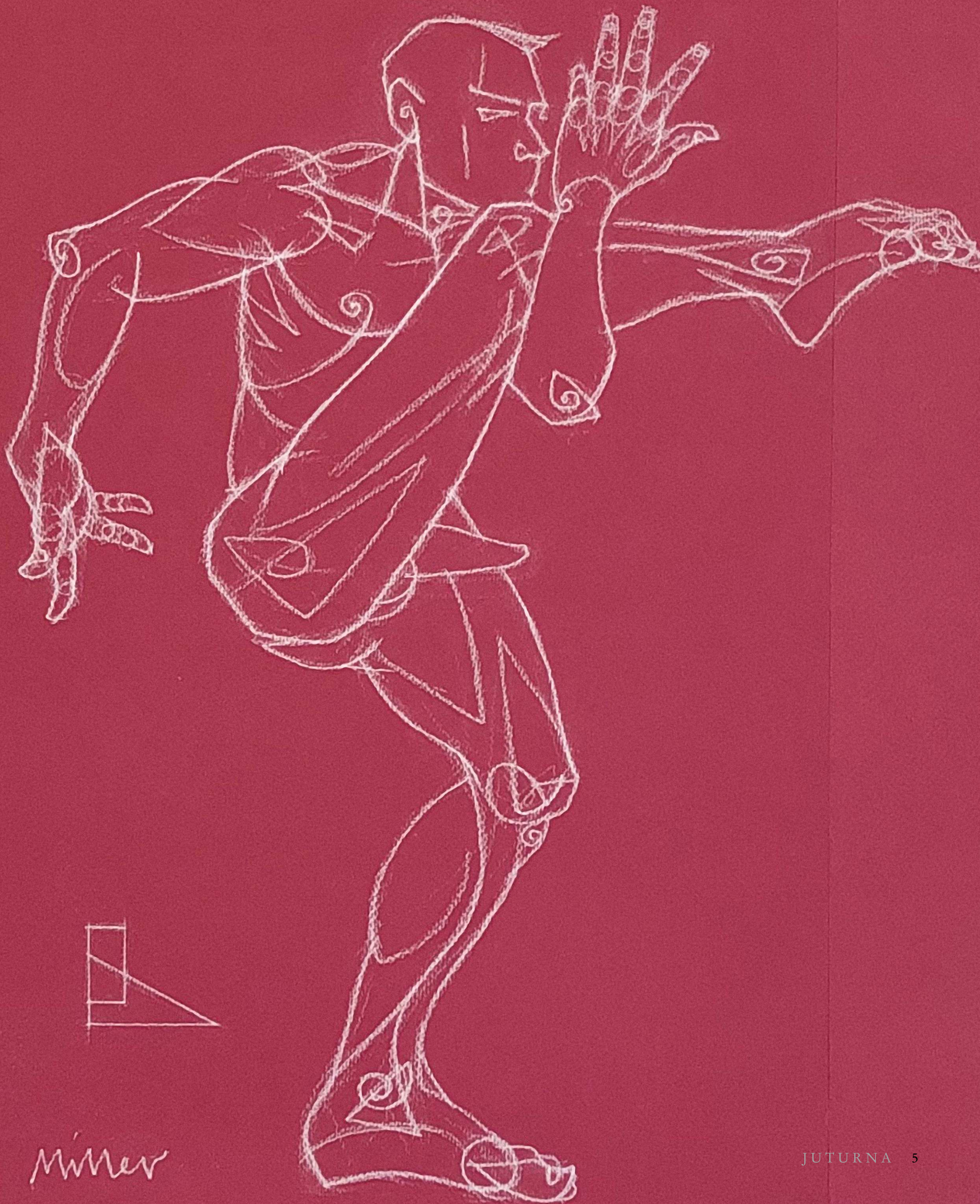












Miller



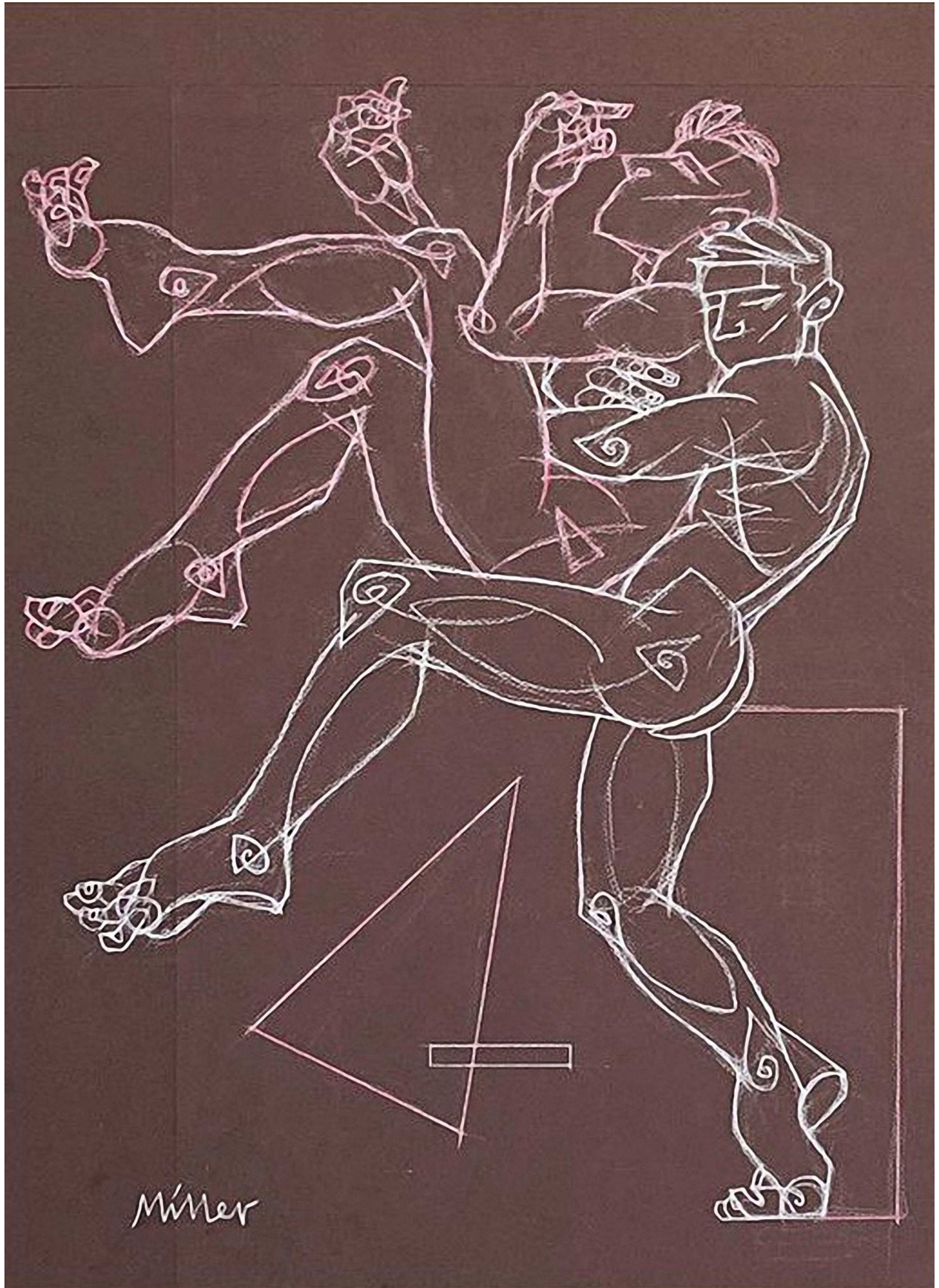
*How long have you been  
drawing and what are your  
preferred subjects?  
Can you briefly explain your  
technique?*

I've been drawing my entire life, never having stopped, as most of us do, as we start to grow up. But I've been drawing in a really committed way for the last 25 years.

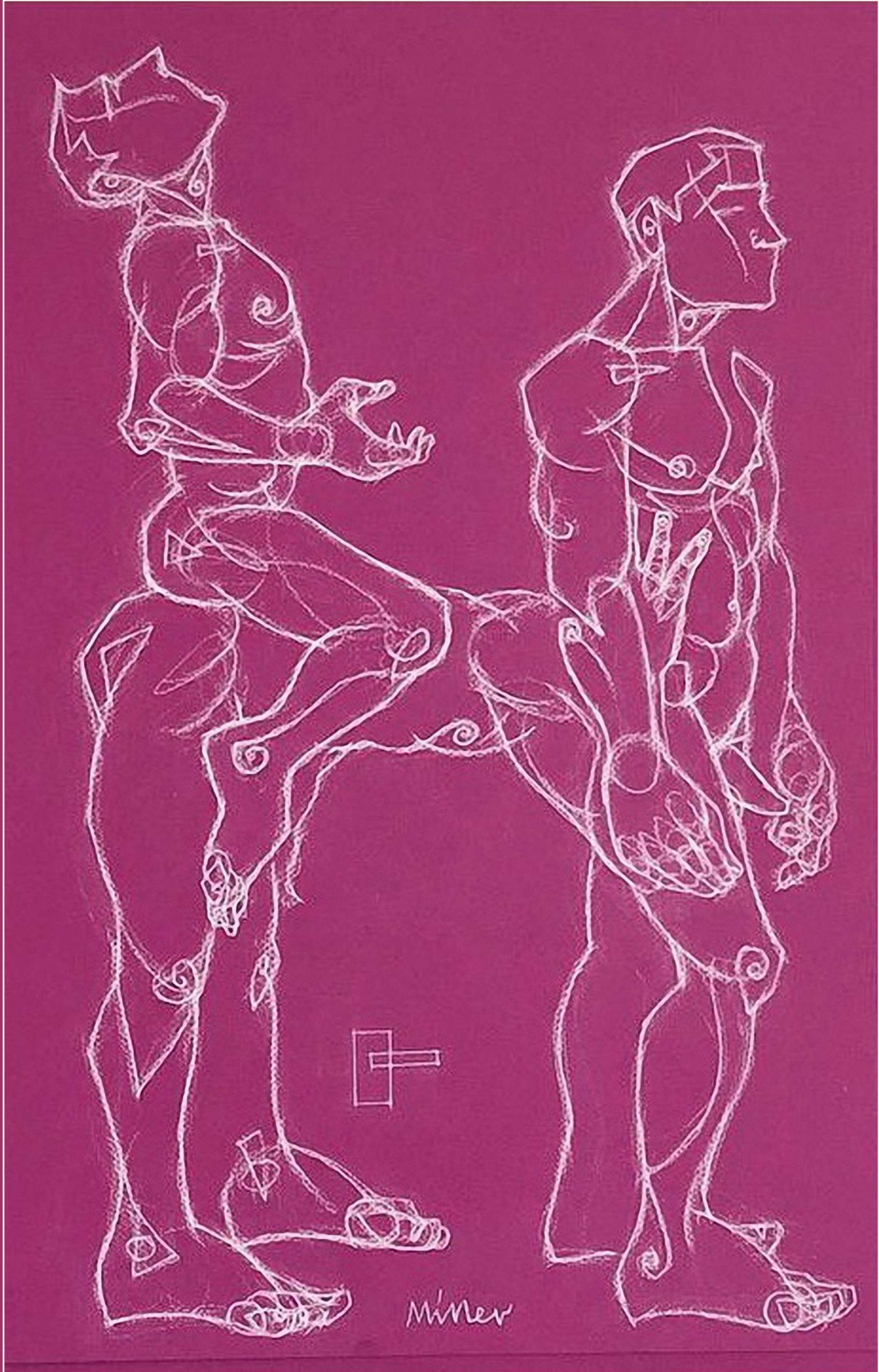
My preferred subject is the human  
- more specifically, the masculine  
- face and form.

From the time I switched from drawing from my imagination to drawing exclusively from life, I've worked with live models, (preferably with dancers, if I'm lucky enough to get them!) In response to recent conditions, however, I've been forced to rely on photos and Zoom sessions. In any case, I like to sketch quickly, in white charcoal on a dark-colored paper, getting as much information as I can – lightly - on the page. Later, I'll complete forms, edit lines, vary their weight, and often invent details and modify the pose. (I'm more interested in form than in truthfulness.) Finally, I'll often add geometric shapes to complete a pleasing composition on the page, something that's very important to my art.









*page 4*

**REBAR BOY**

model: ross

31,75 x 49,53 cm

2019

*page 5*

**WITH LEG RAISED**

based on a photo of uátilla coutinho

39,39 x 49,53 cm

2020

*page 8*

**BALLET BOYS**

based on a photo by carlos quezada

40 x 53,34 cm

2020

*page 9*

**THREE-MAN CENTAUR**

based on a photo by saeed hani

31,75 x 49,53 cm

2020

*page 11*

**BLUE HECTOR**

model: hector c.

49,53 x 31,75 cm

2019

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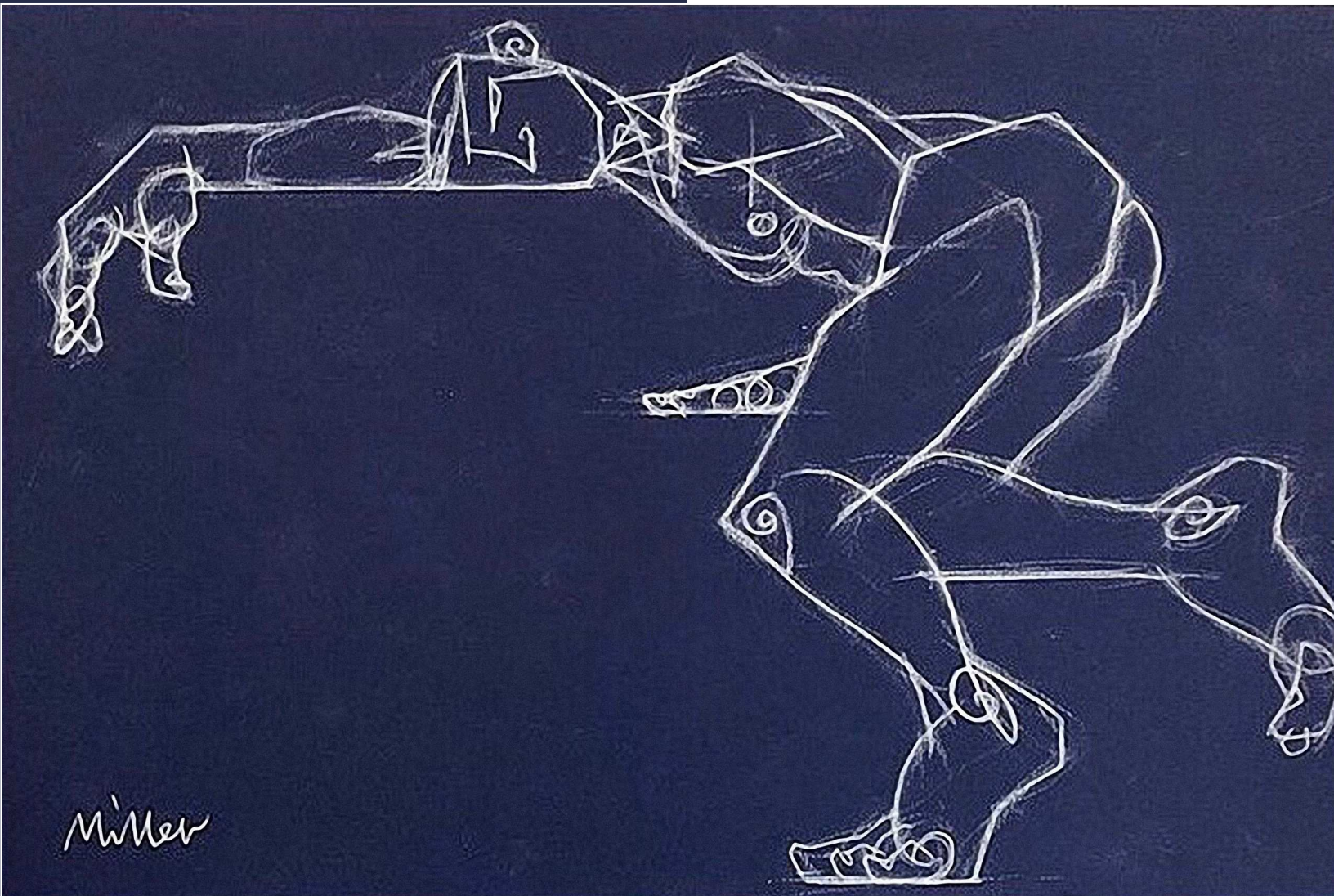
**GIO**

based on a photo of gio ortiz

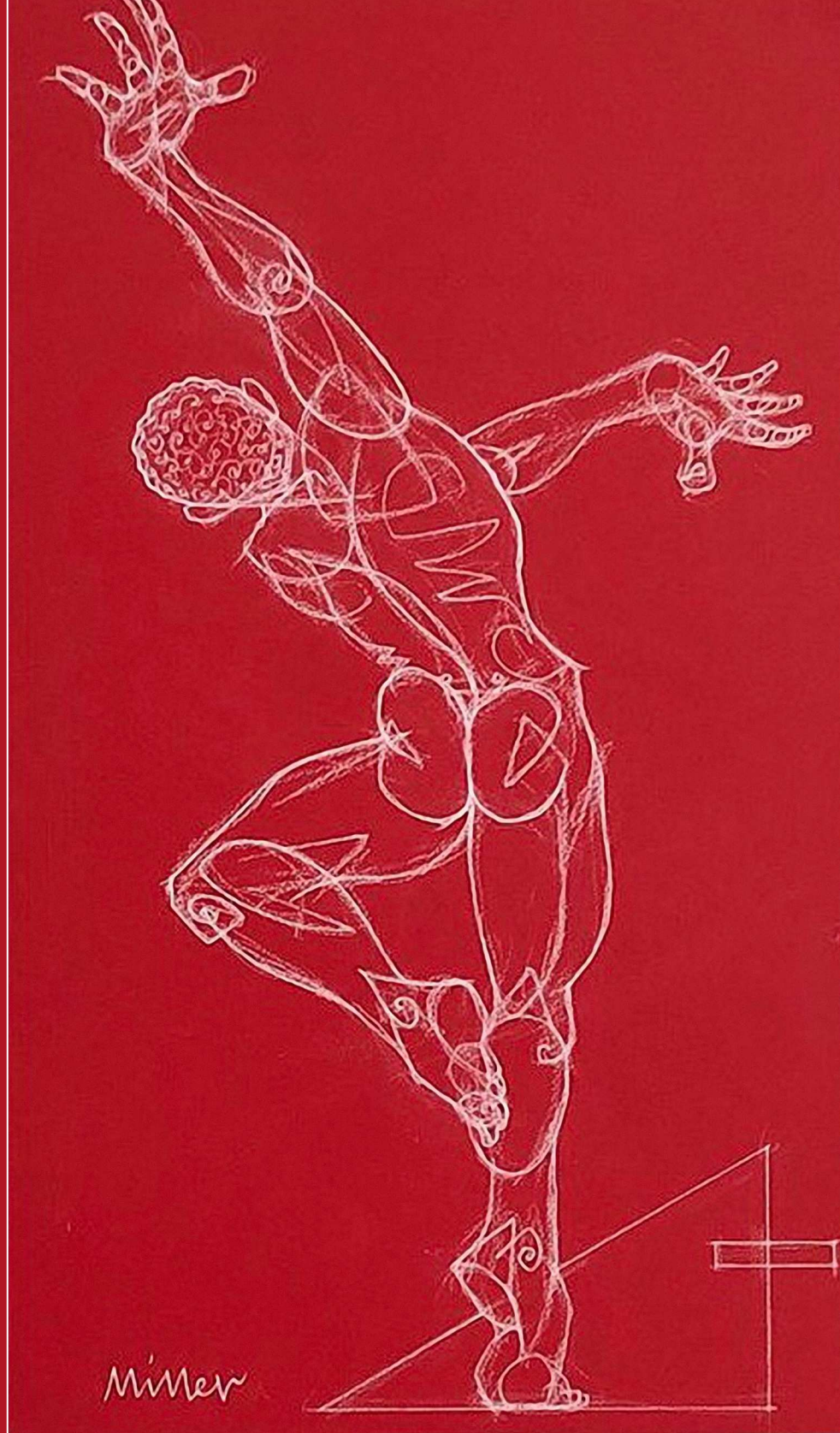
25,4 x 31,75 cm

2020



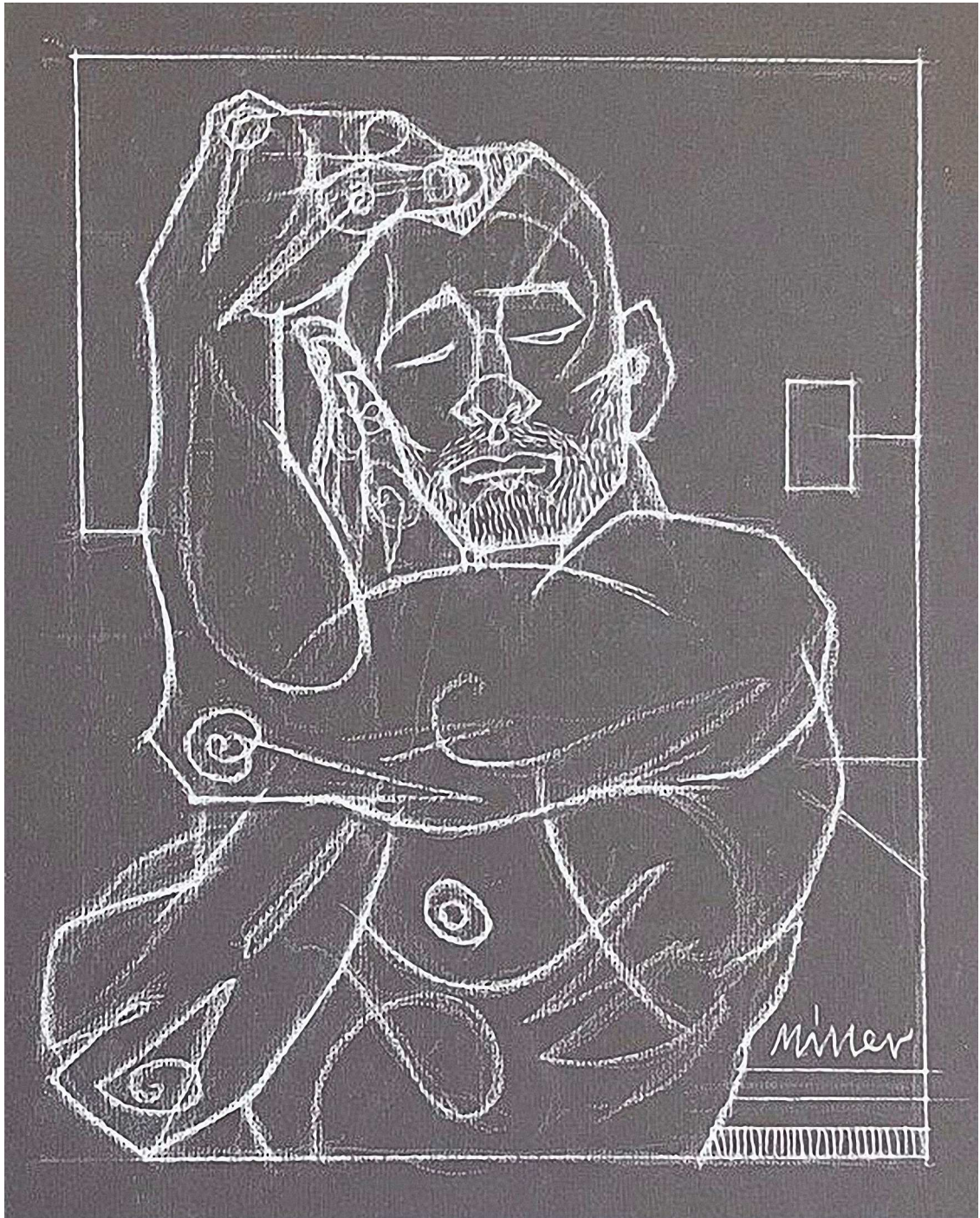




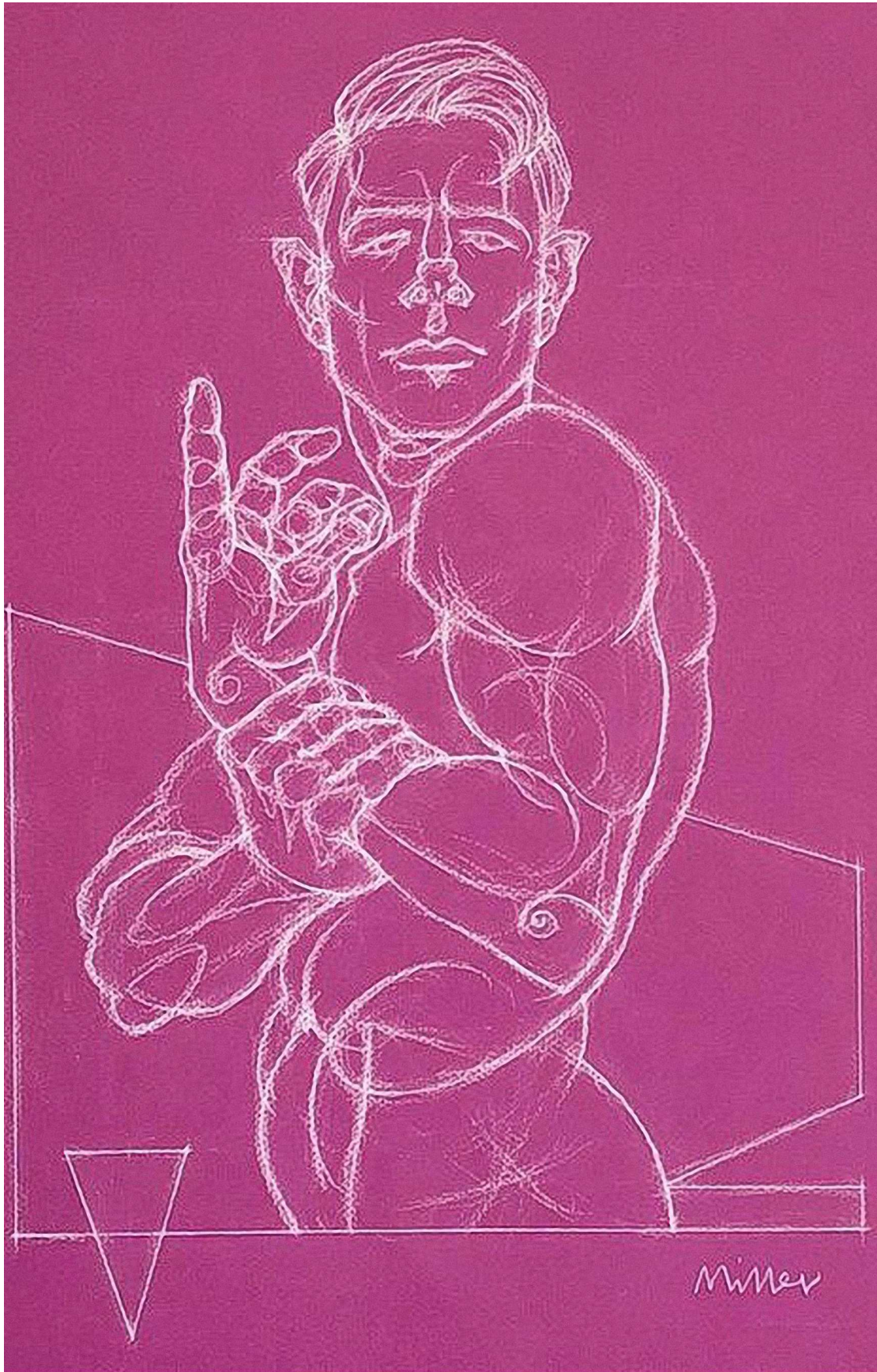


**JAZZ HANDS**  
based on a photo of nicholas rose  
31,75 x 49,53 cm  
2020

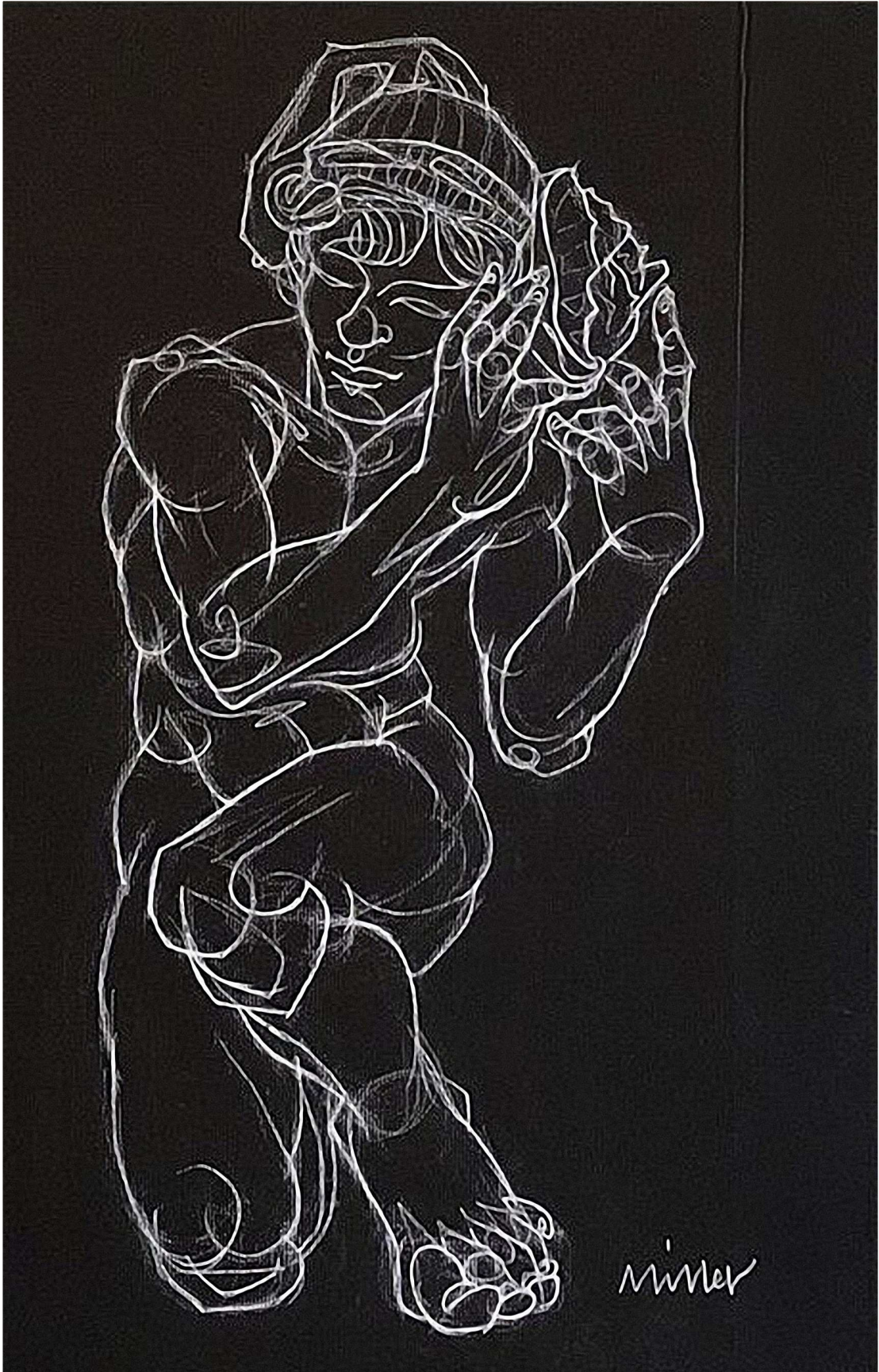
















In one word: “Pleasure,” and an important part of that pleasure is the thought that my work may give pleasure to others. But the pleasure that drives my art has many other (purely selfish) elements.

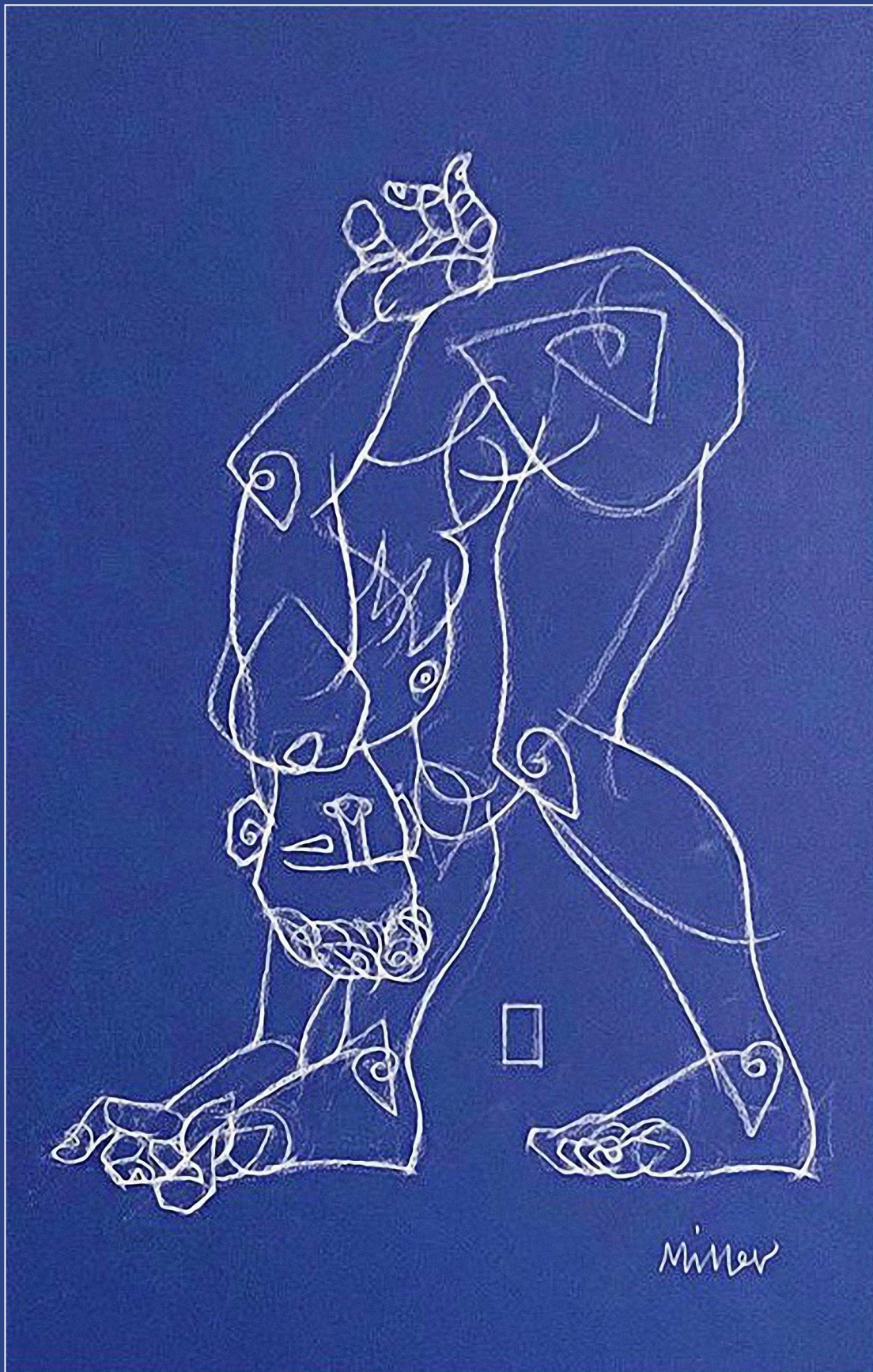
One is the pleasure of contemplating beauty, since my work is a response to what my eye takes in from outside me. Most often, that’s another living human being, but often it’s the human form that’s already been transformed by another artist, typically, for me, a sculptor, since I love to draw sculpture (and I sometimes sculpt, as well.)

An aspect of this pleasurable contemplation is purely narcissistic. In responding with pencil (or clay) to a beautiful subject, subliminally, I feel my personal boundaries halfway dissolve, to the point where I feel myself participating in, and in a way, taking on my subject’s beauty. And obviously, it’s his beauty!

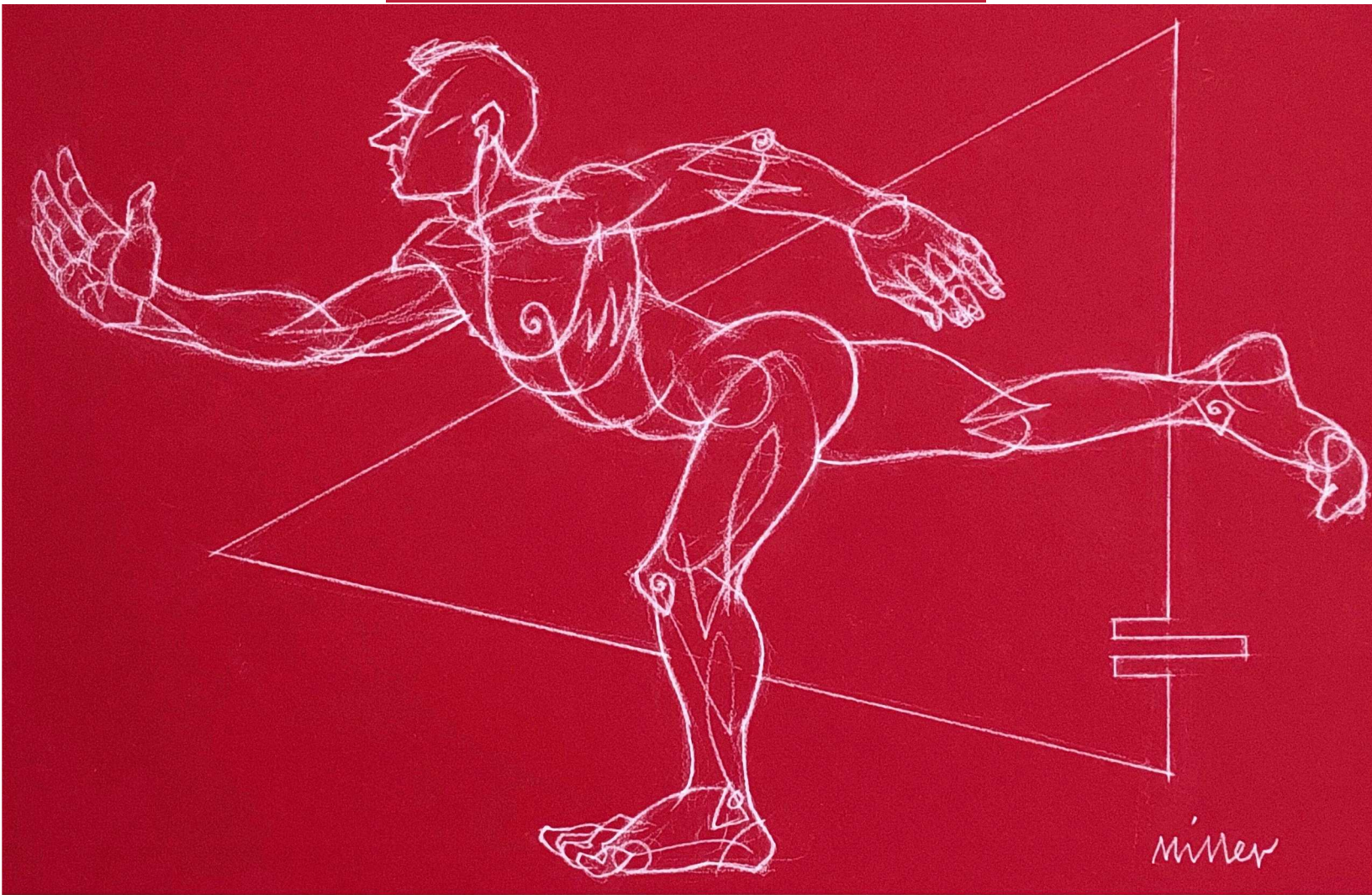
For while my work does not consciously aim to arouse, it’s entirely infused with a homoerotic interest. My art-making recapitulates the classic homoerotic encounter with the object of desire: I wish to possess him, but also to be him! My art gives me the pleasurable illusion that, in the act of making, I’m accomplishing both!

Equally motivating, however, is the purely aesthetic pleasure to finding in the living object of my vision, a system of corresponding abstract shapes and playful lines, that utterly transform the real object of my gaze. It pleases me when I can create a single line that, for example, may start out describing the outer edge of the subject’s leg, but which goes on to reveal the bottom of his ribcage, and ends up as the tight little swirl of his nipple.

My work has been described as “playful and sexy.” That description gives me pleasure.







**SWIFT MESSENGER**  
based on a photo by marco spergon  
49,53 x 31,75 cm  
2020







*page 14*

**ANXIETY CAN BE BEAUTIFUL**

from a photo of kim david smith

31,75 x 44,45 cm

2020

*page 15*

**NEAPOLITAN FISHERBOY WITH SEASHELL II**

after the sculpture by carpeaux (1857)

31,75 x 49,53 cm

2019

*page 18*

**A DANCER BENDS**

model: alexandre barranco

31,75 x 49,53 cm

2019

*page 20*

**SPENCER FROM BEHIND**

model: spencer b.

49,53 x 31,75 cm

2019

*page 22*

**INTO THE BLUE**

based on a photo of unknown dancer

36,83 x 49,53 cm

2020

*page 24*

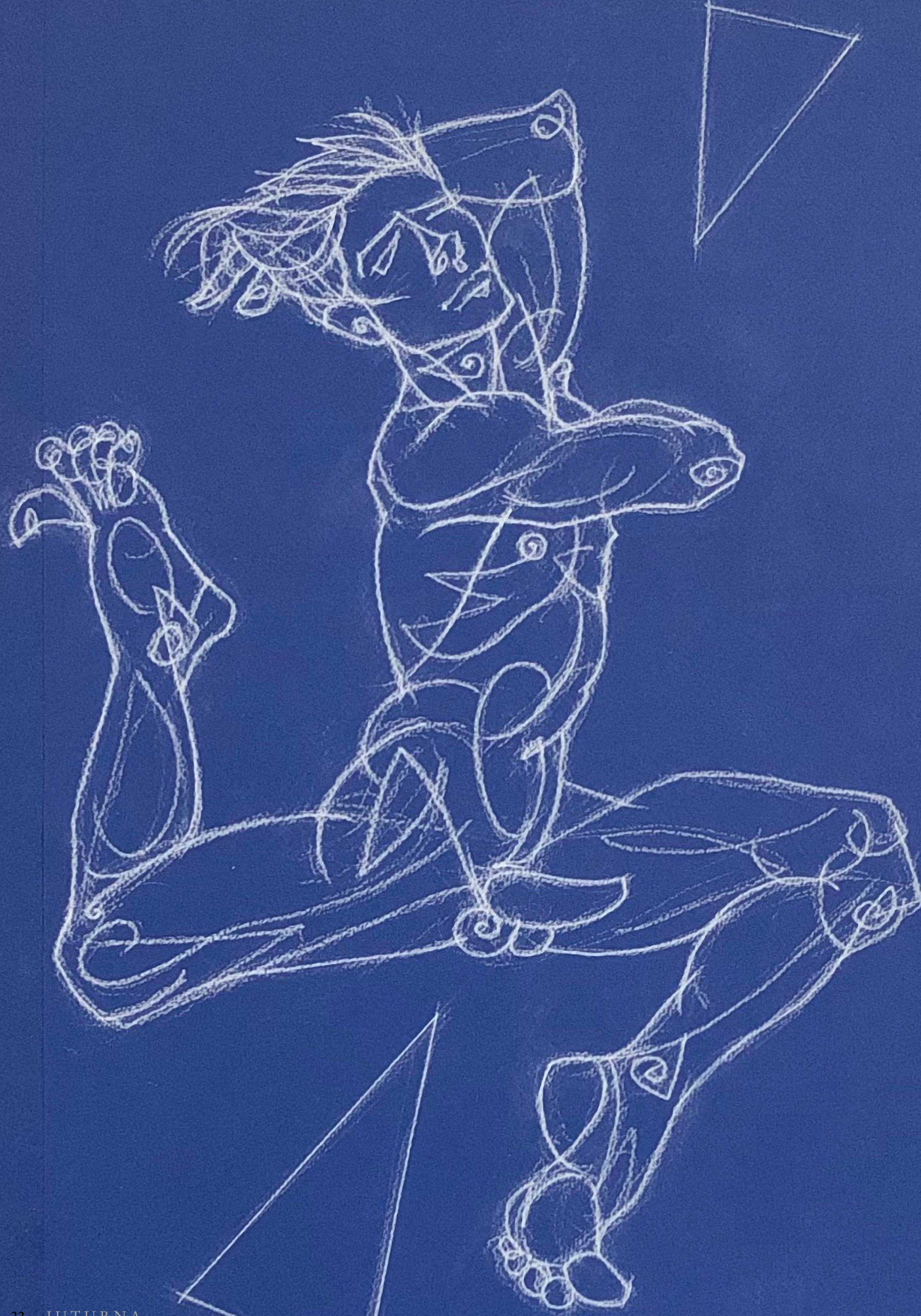
**HIGH HOP**

based on a photo by luke austin

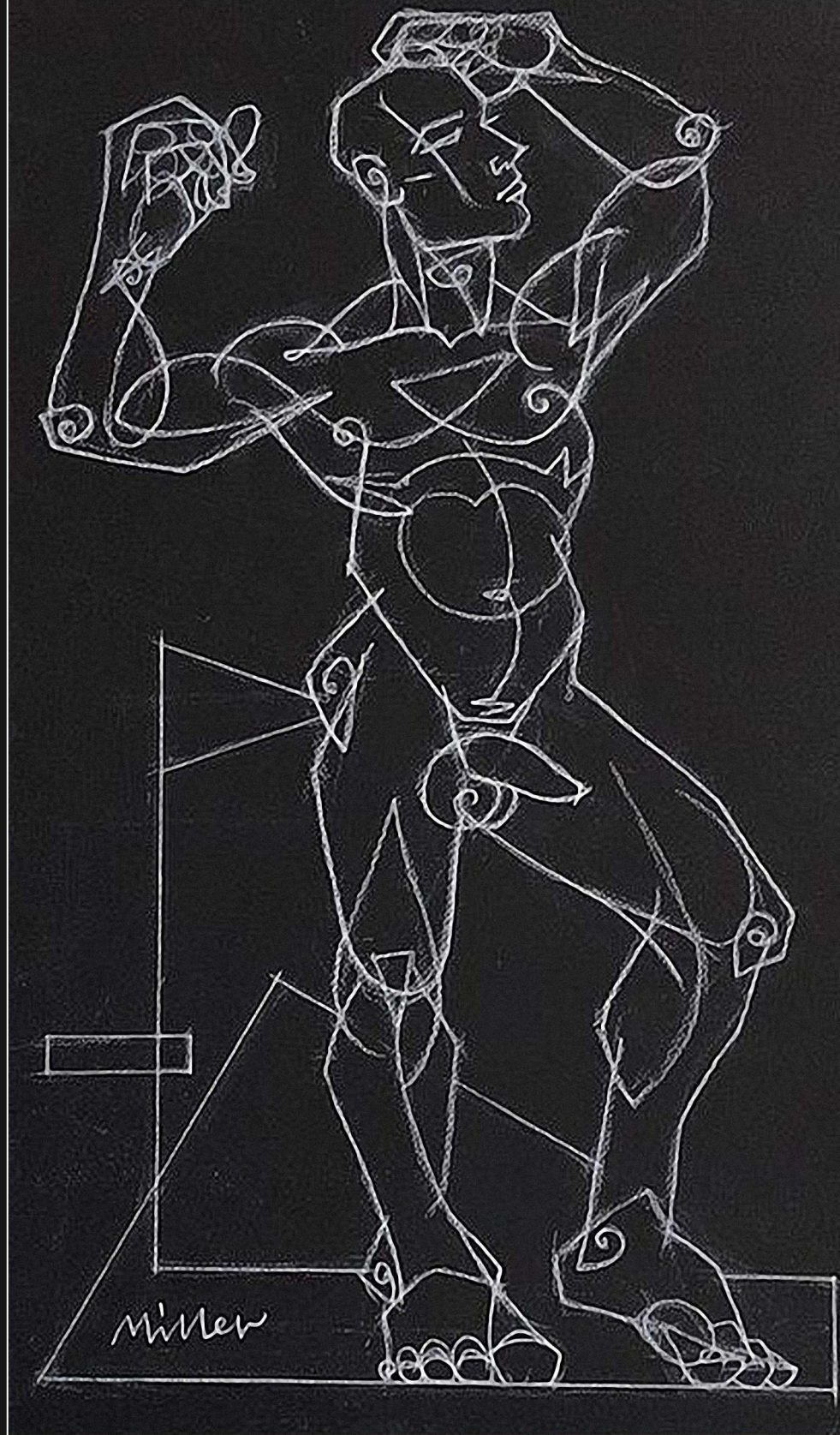
31,75 x 49,53 cm

2020









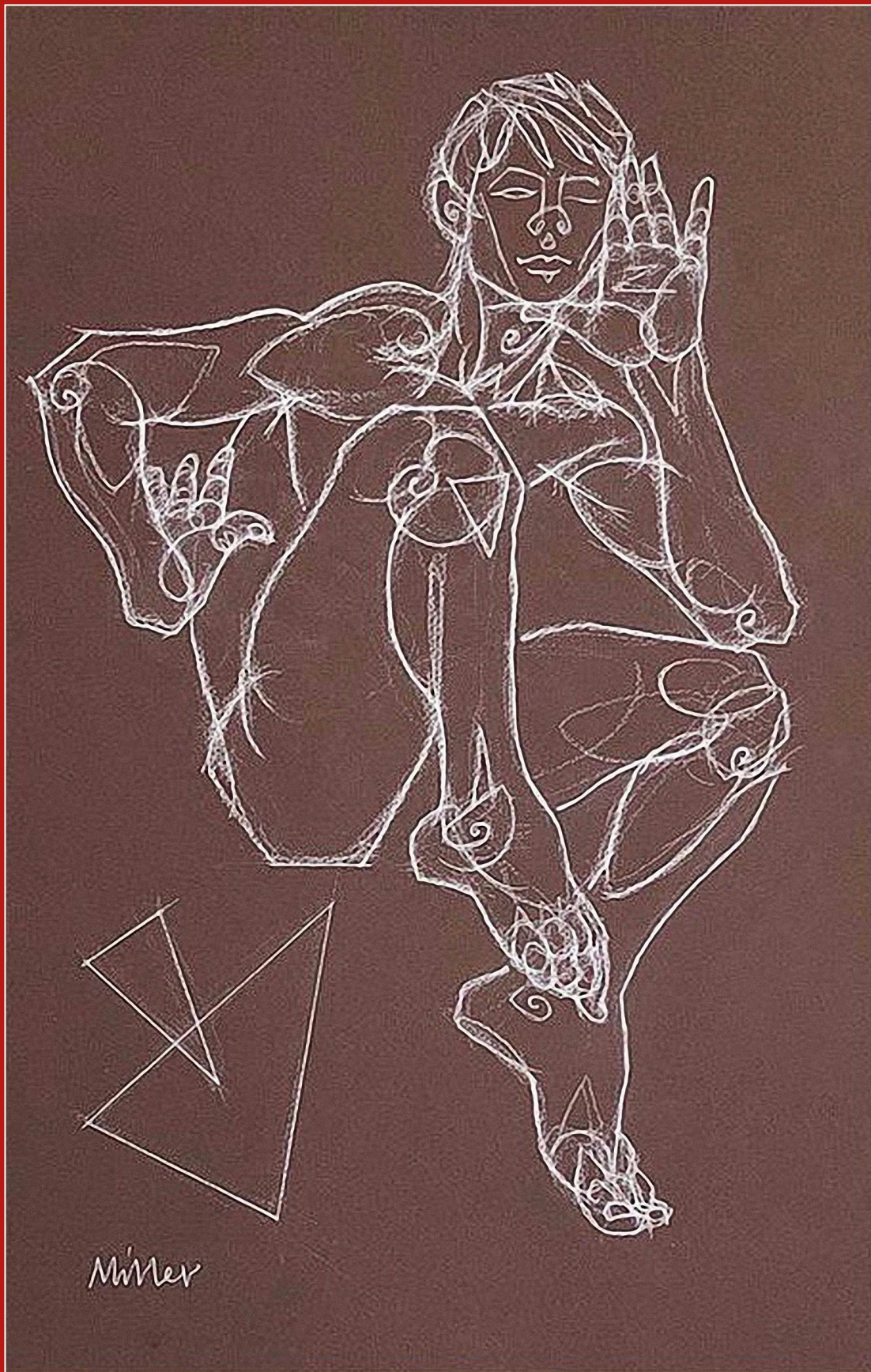
**THE AGE OF BRONZE**

rodins age of bronze

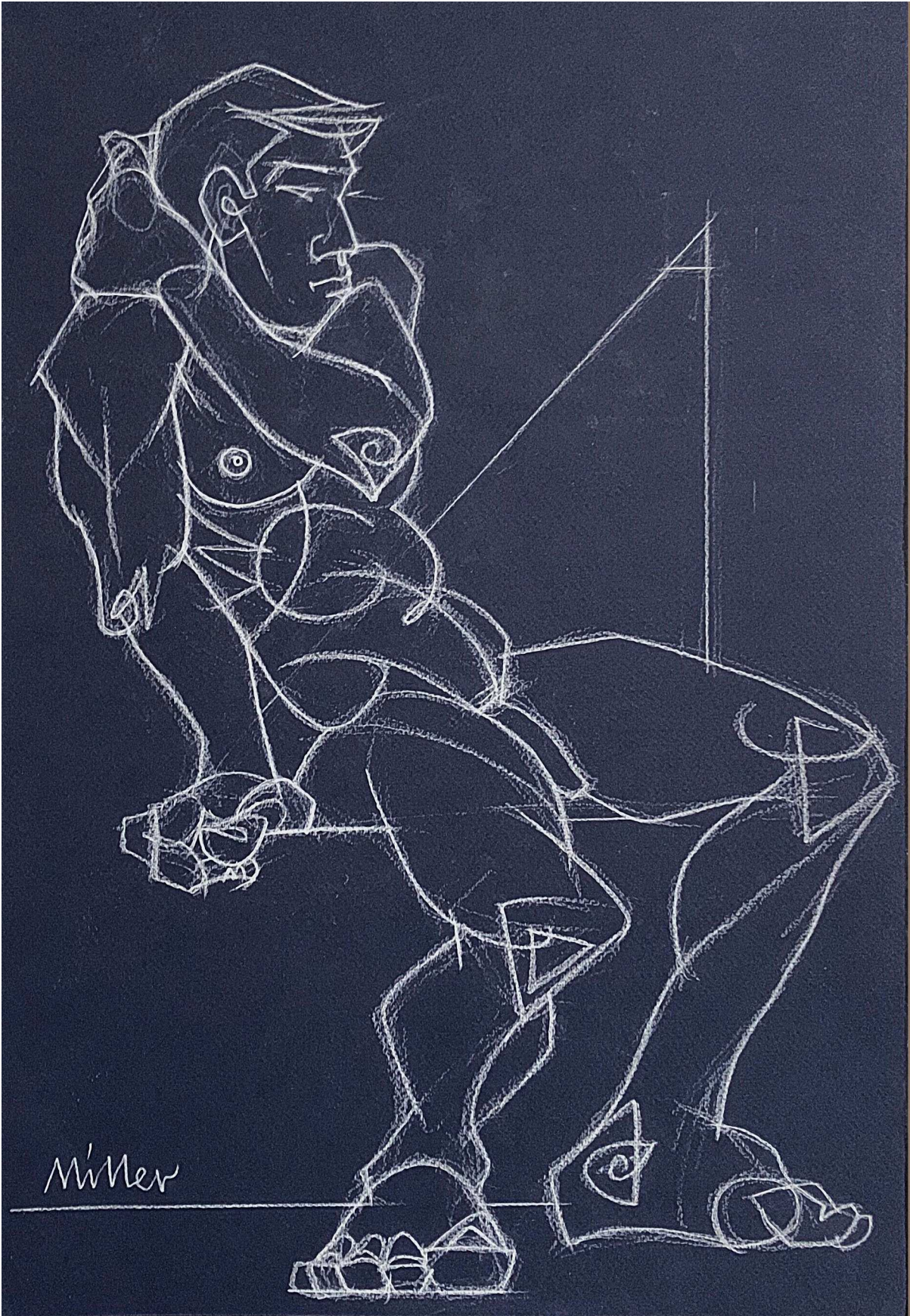
31,75 x 51,44 cm

2020









*Do you feel understood  
with your art?*

**Do you feel understood  
with your art?**

*Do you think that you can  
make a difference with  
your art?*

**Do you think that you can  
make a difference with  
your art?**

*Do you think that  
everyone is an artist?*

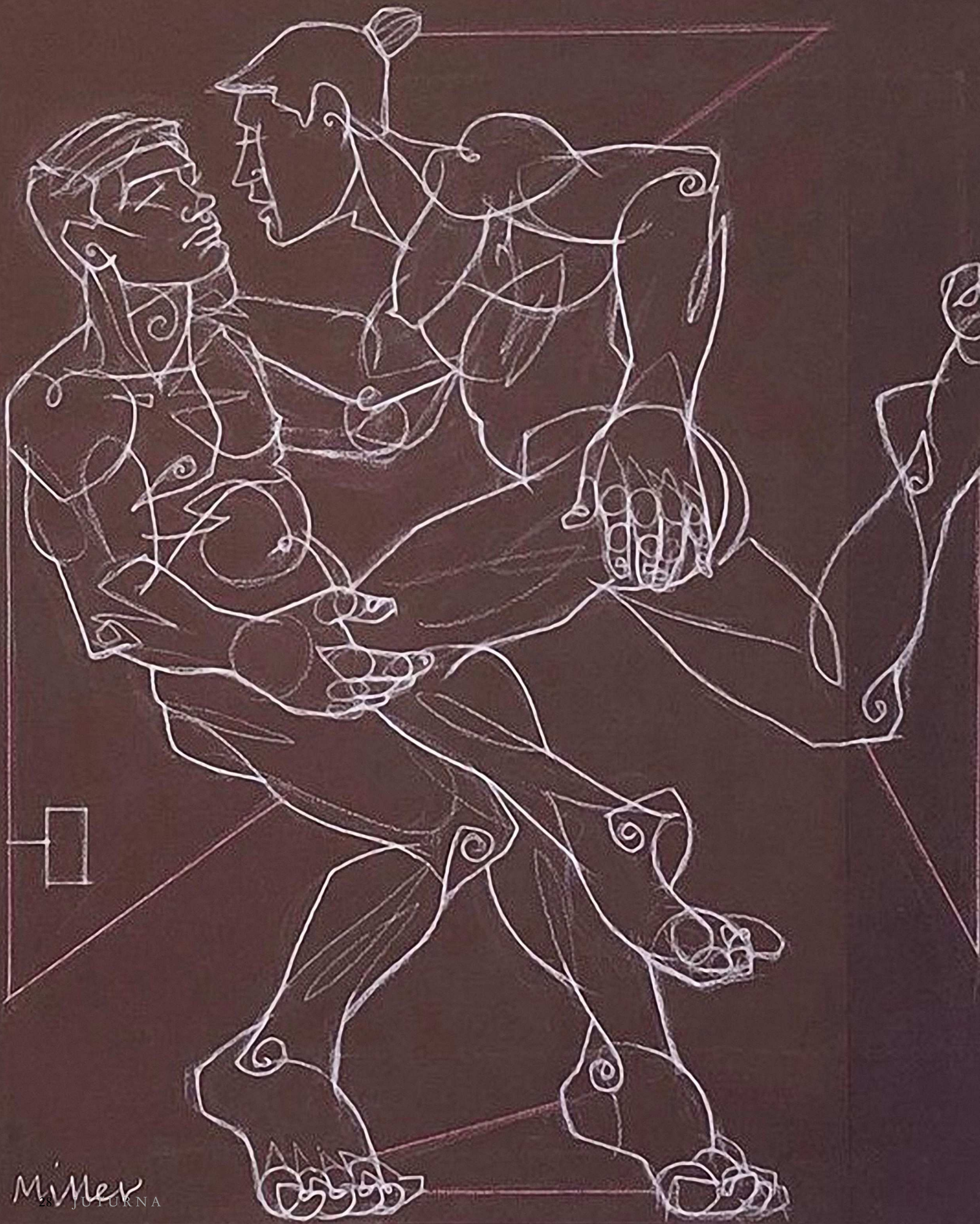
**Do you think that  
everyone is an artist?**



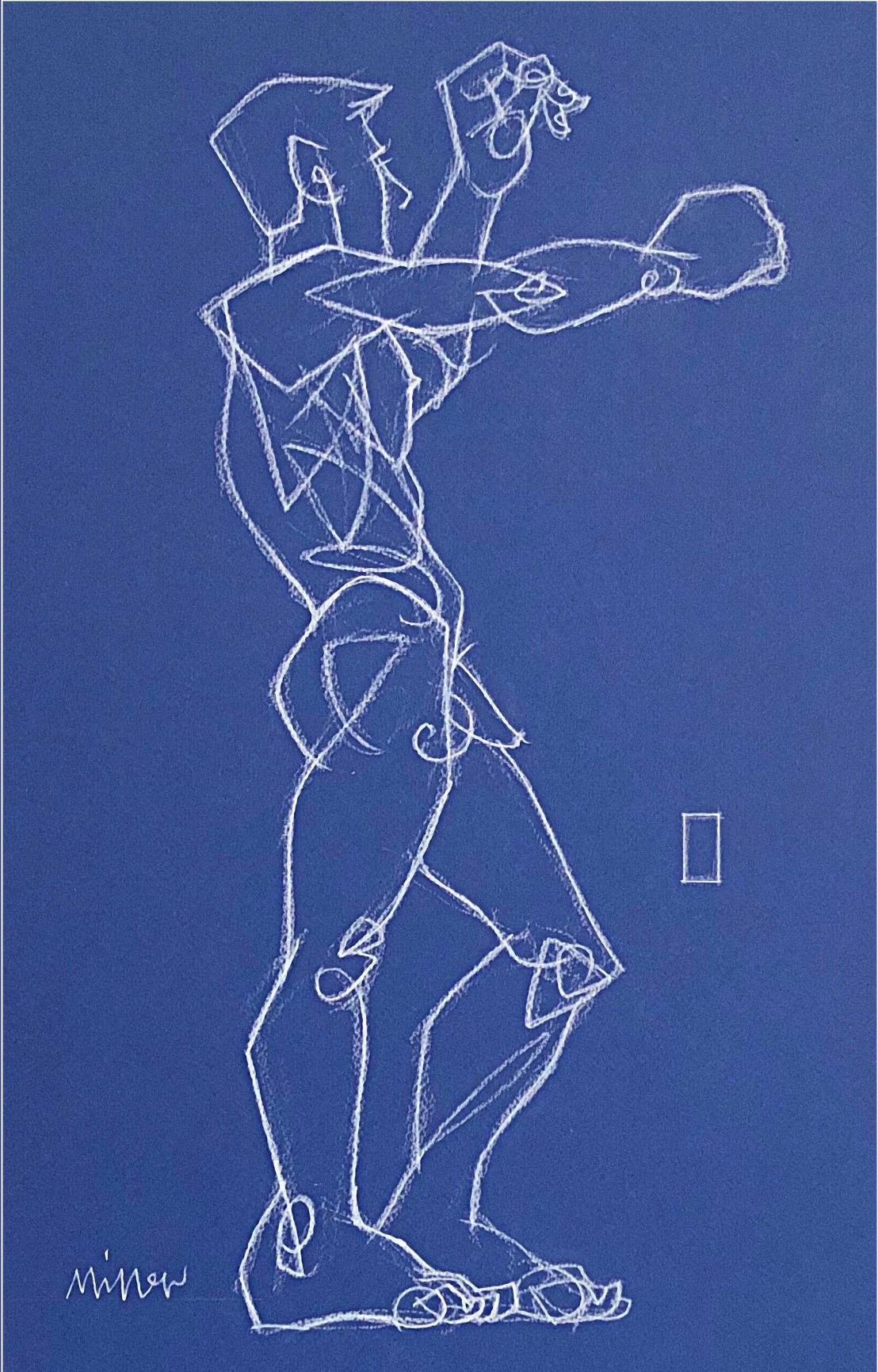
Although I'm a little embarrassed  
to admit it, I do feel understood!

Any work that exhibits some  
originality (including mine, per-  
haps) has made a small difference  
by that very fact. I don't think my  
art will make any other difference  
in the world. In any case, that  
isn't an aspiration of mine.

I think that everyone was an  
artist, but most people grow out  
of it.







*page 25*

**KENSAKU I**

model kensaku

31,75 x 49,53 cm

2019

*page 28*

**JUSTIN AND MAX**

based on a photo of justin schlabach & max torandell

40 x 49,53 cm

2020

*page 29*

**KENSAKU STANDING**

model kensaku

31,75 x 49,53 cm

2019

*page 31*

**SELF INVOLVED**

based on a photo of max torandell

34,29 x 49,53 cm

2020

*page 32*

**TOM V**

based on a photo of tom vizililiieren

31,75 x 49,53 cm

2020

*page 33*

**SAEED INVERTED**

based on a photo of saeed hani

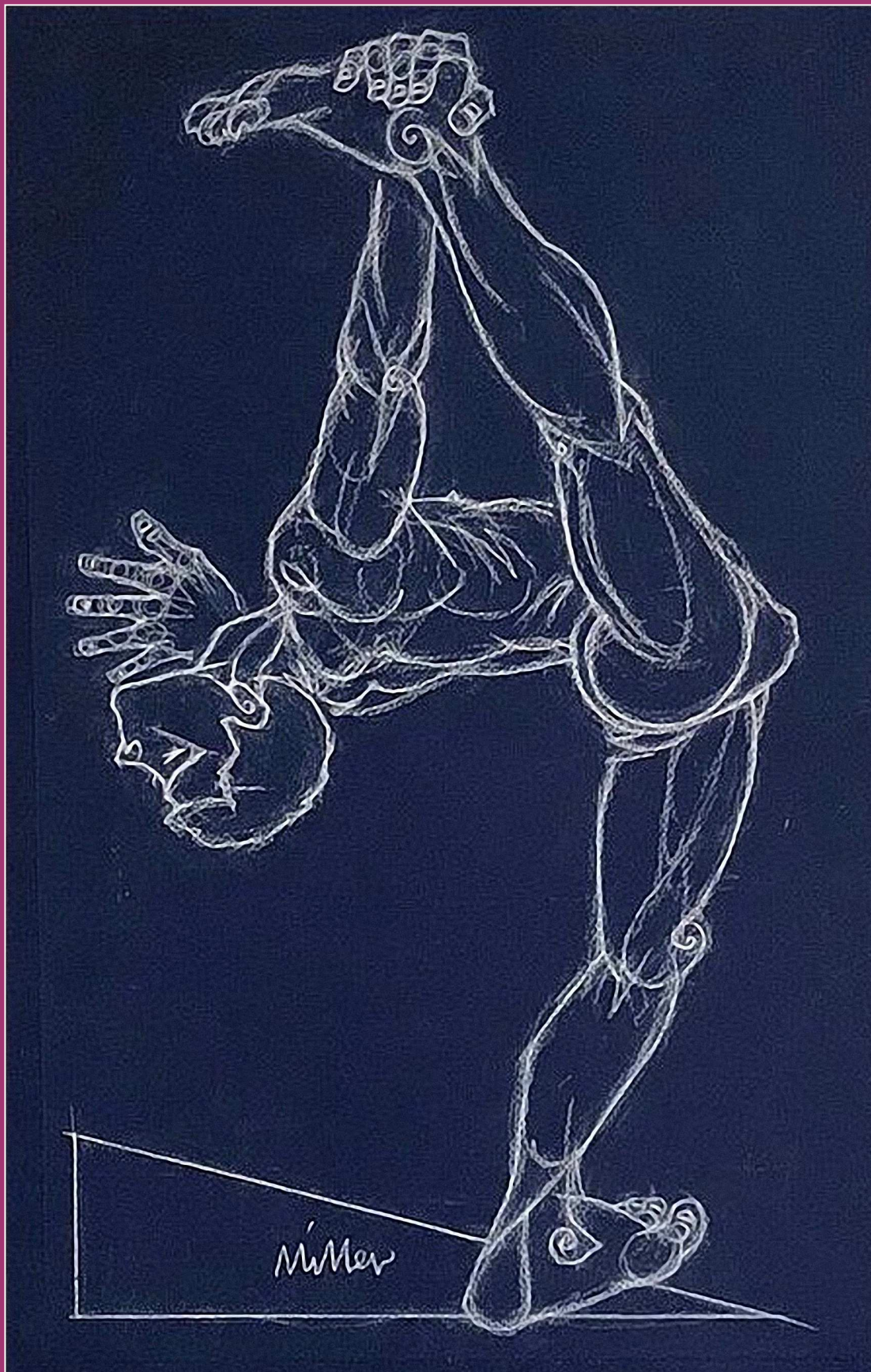
31,75 x 49,53 cm

2020

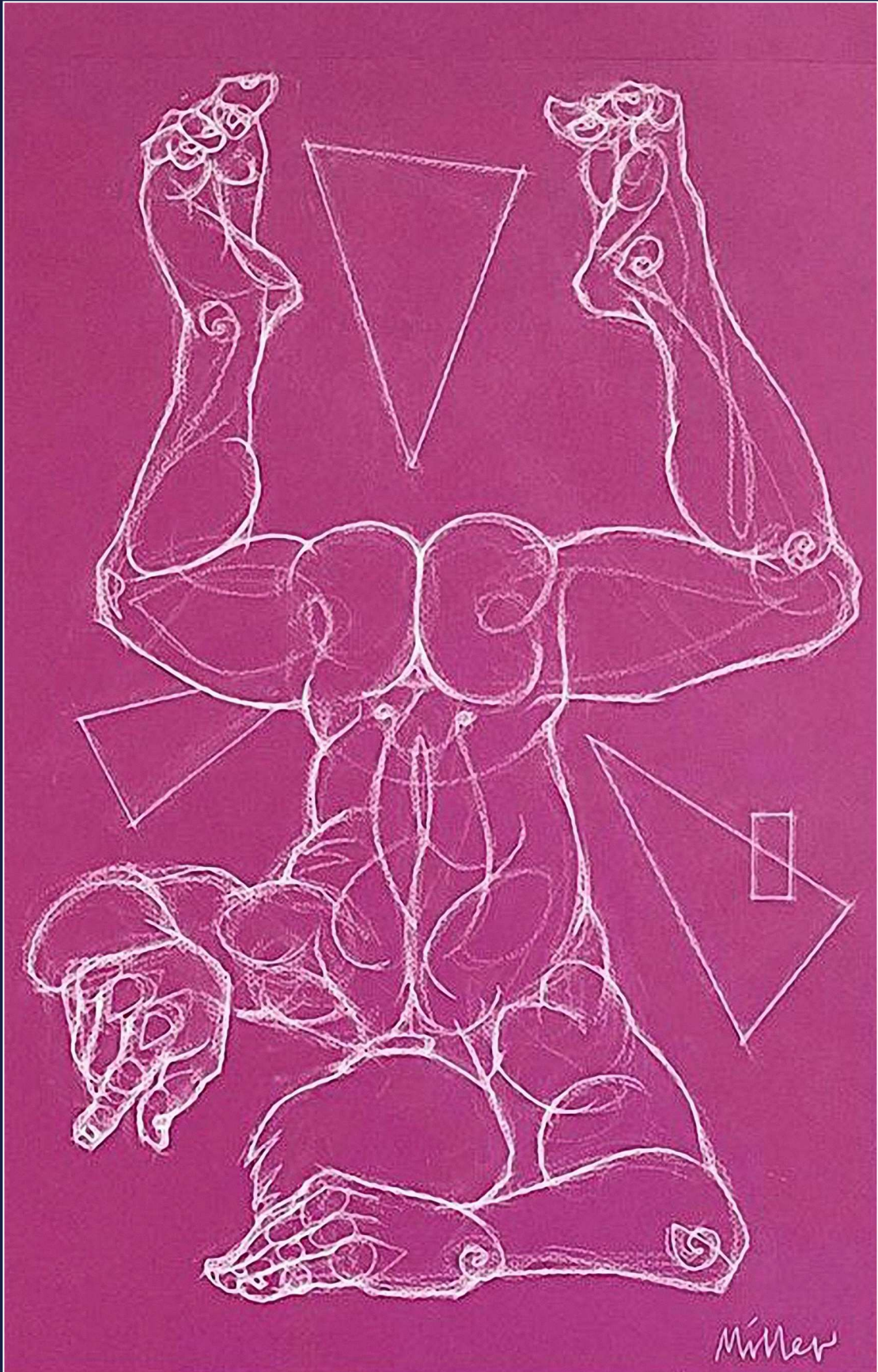






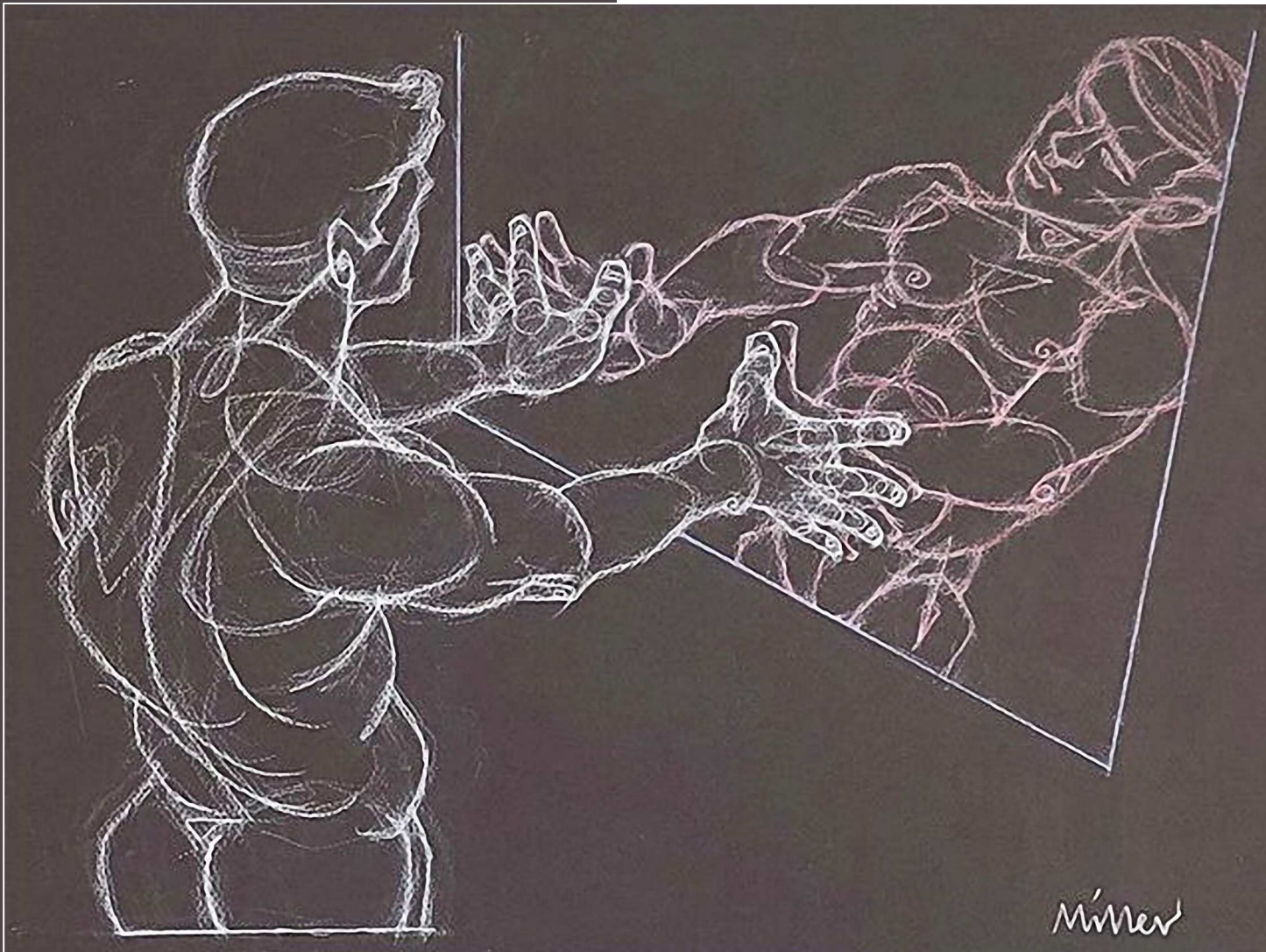






**MAN IN HIS MIRROR**  
based on a photo of richard  
49,53 x 31,75 cm  
2020





Mitter

*How do the viewers react*

**How do the viewers react  
to your art?**

**Are there points of contact  
between your intentions and  
those of the viewer?**

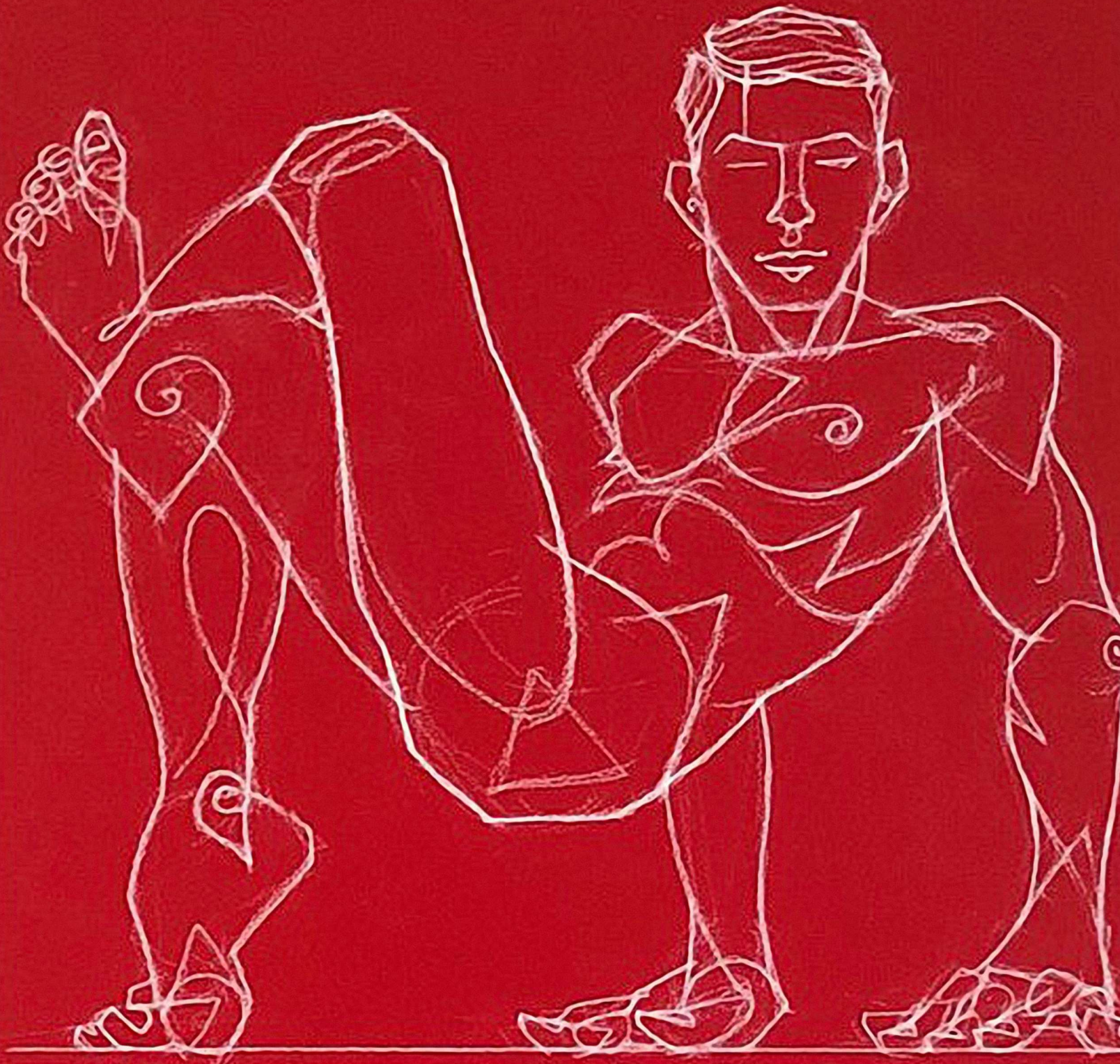
*How do the viewers react*



Viewers seem to enjoy my drawings, and to appreciate them in the way that I would hope, which is very gratifying to me. And while you don't have to be a gay man to get pleasure from viewing my work and I have my straight fans, too! Nevertheless, my art is created primarily for an audience of gay men.

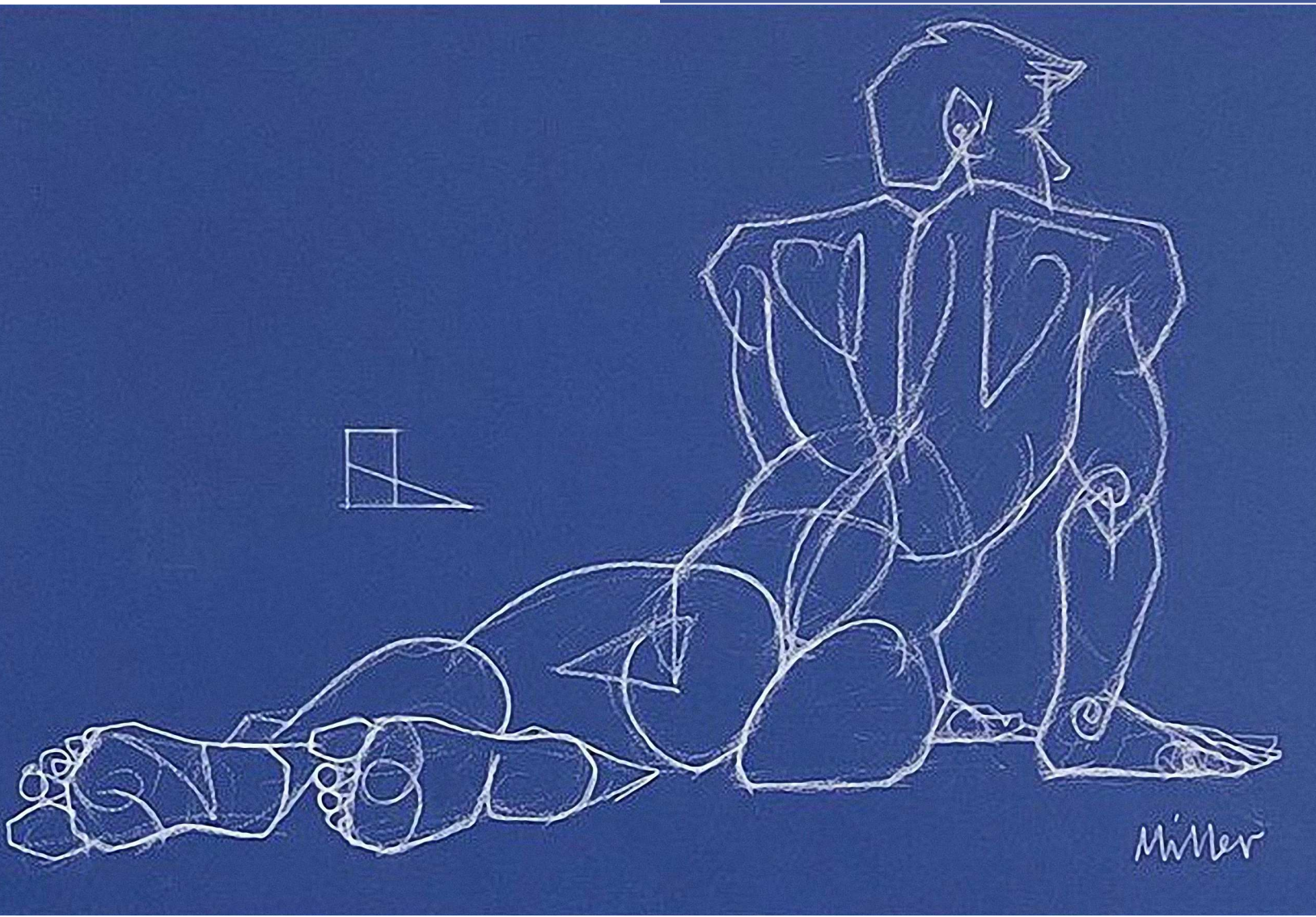






Miller







*page 38*

**GOLF SWING**

based on a photo by jim french

31,75 x 49,53 cm

2020

*page 39*

**SPIDER BOY**

based on a photo of reed kelly

31,75 x 44,45 cm

2020

*page 40*

**GYMNOS**

model gymnos

49,53 x 31,75 cm

2020

*page 42*

**CROUCHING ARCHER**

based on a photo of mickey nixon by sergey sheptun

31,75 x 49,53 cm

2020

*page 43*

**MIRROR AND MORRIS**

based on a photo of sam morris

31,75 x 49,53 cm

2020



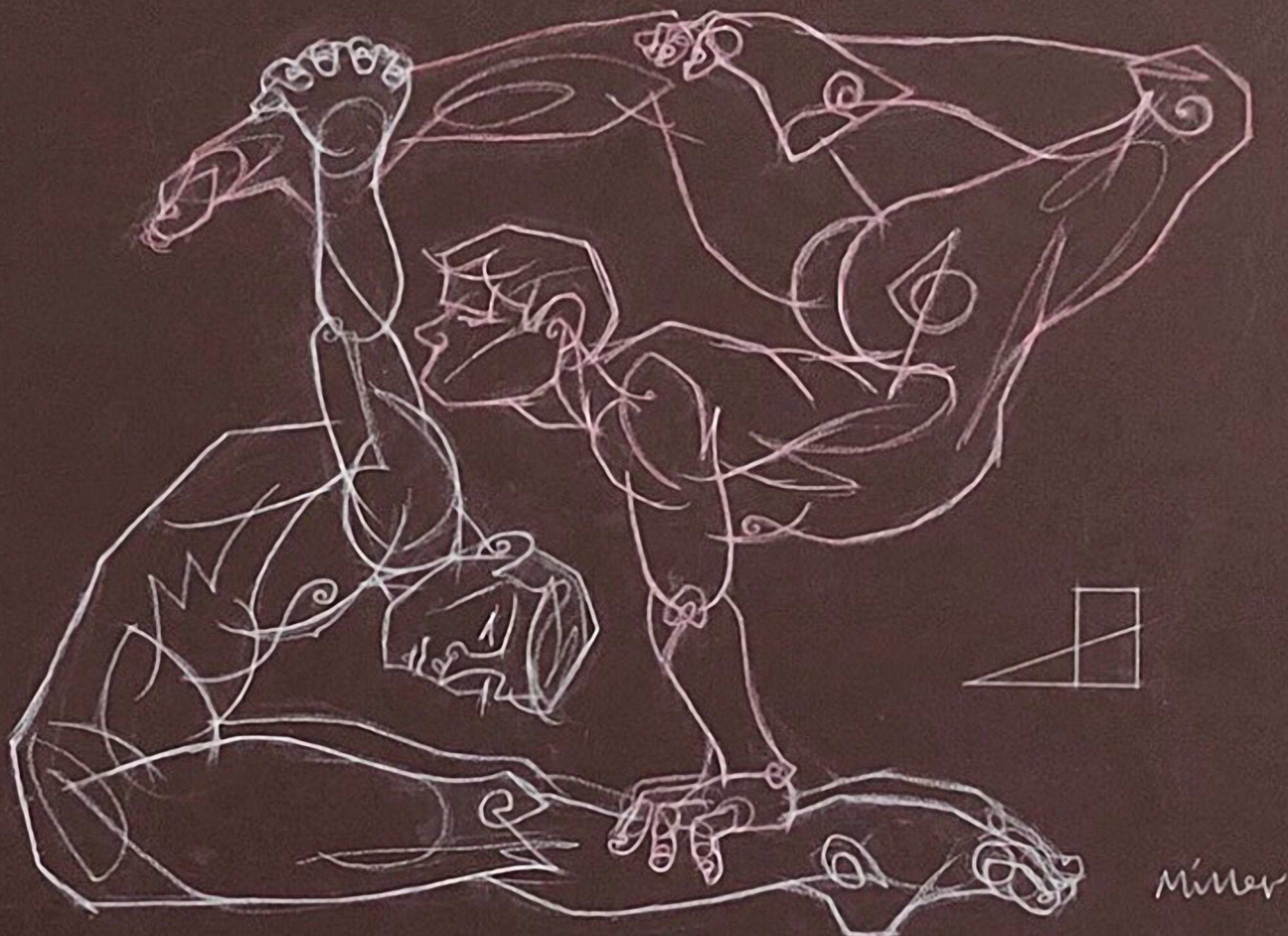


Miller  
JULIENNA





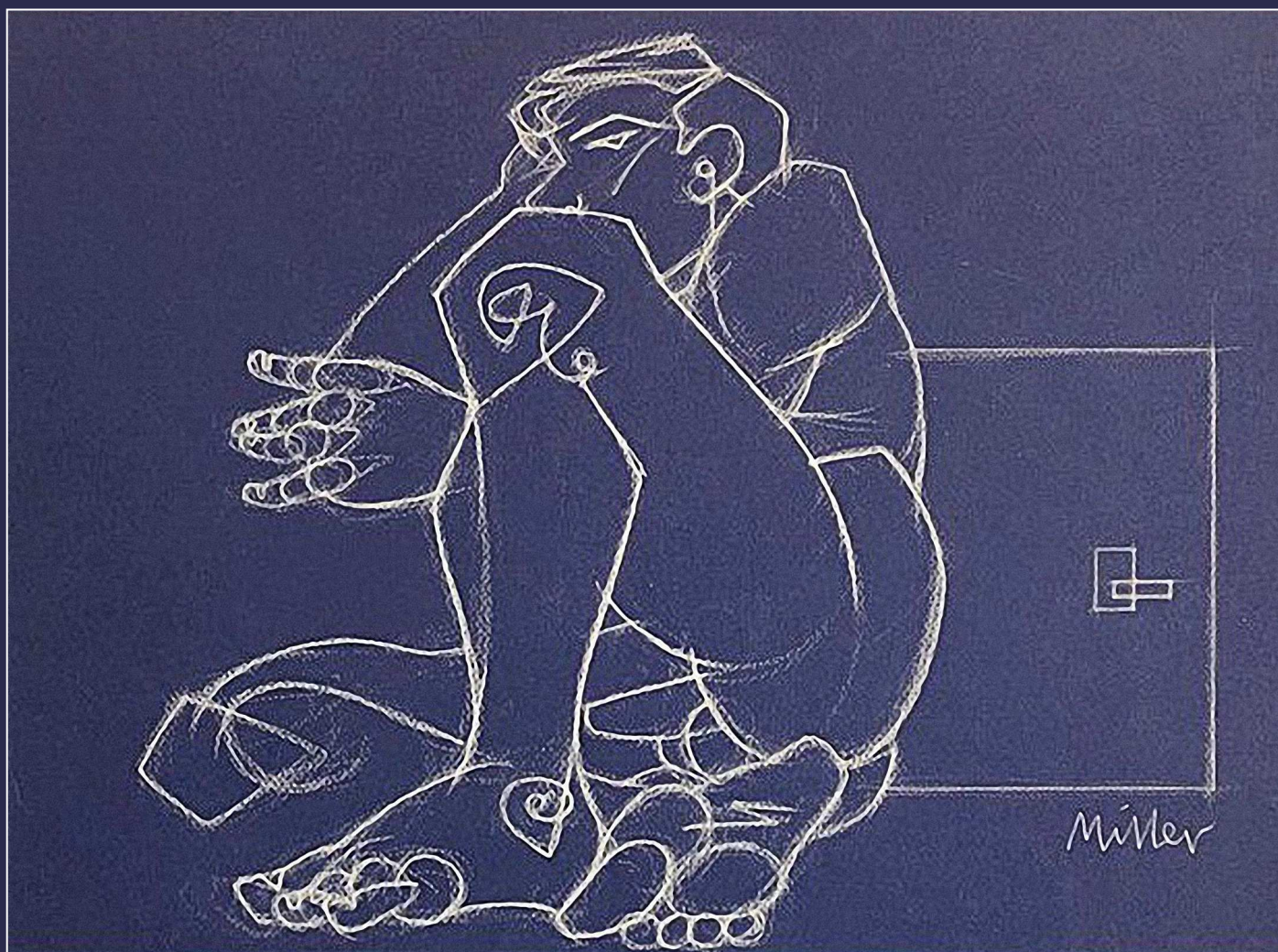




**TWO ACROBATS**  
based on a photo of max torandell with cirquespiderteej  
49,53 x 31,75 cm  
2020

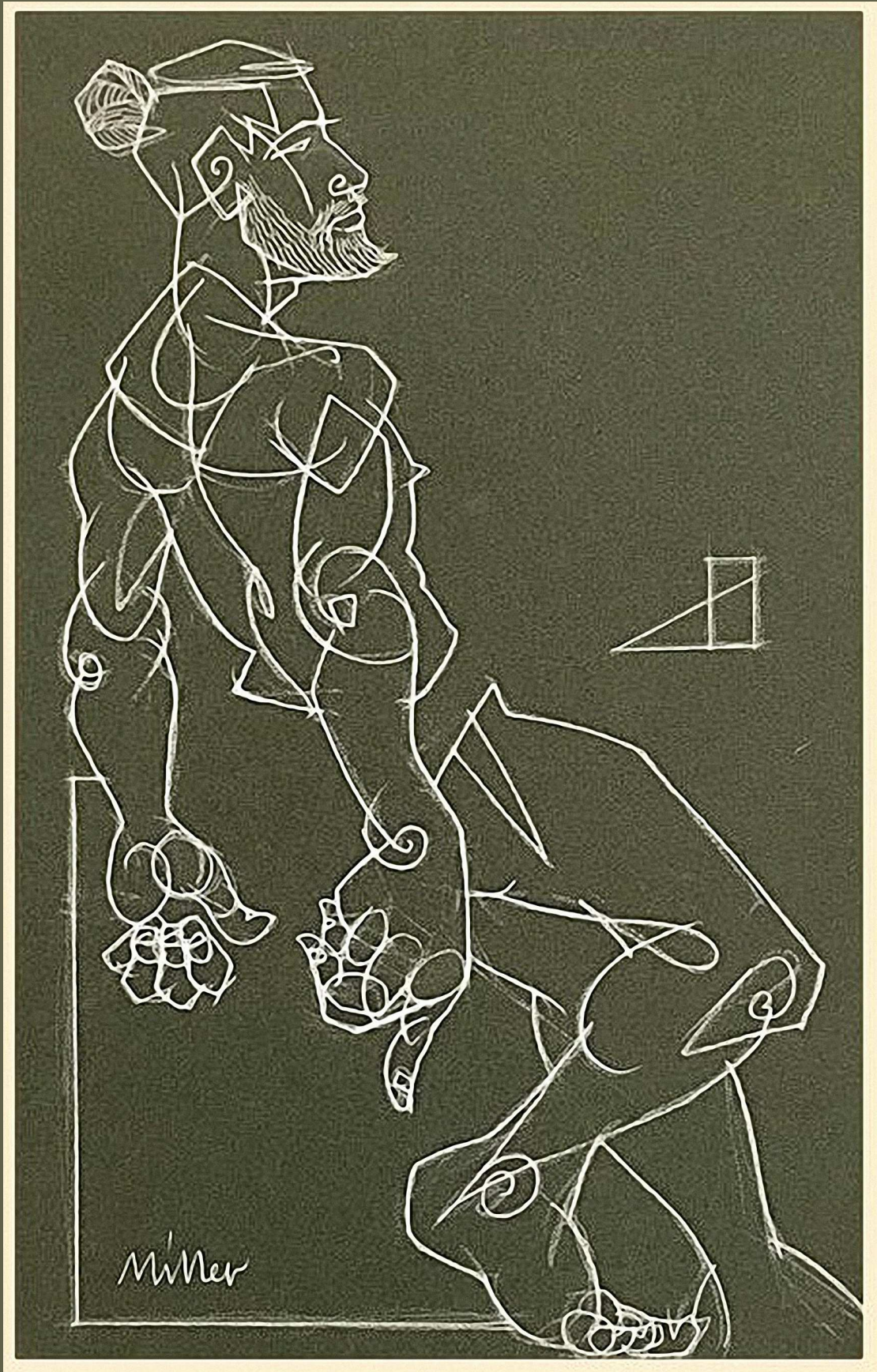


**WENDELL**  
model wendell oviedo  
49,53 x 31,75 cm  
2020

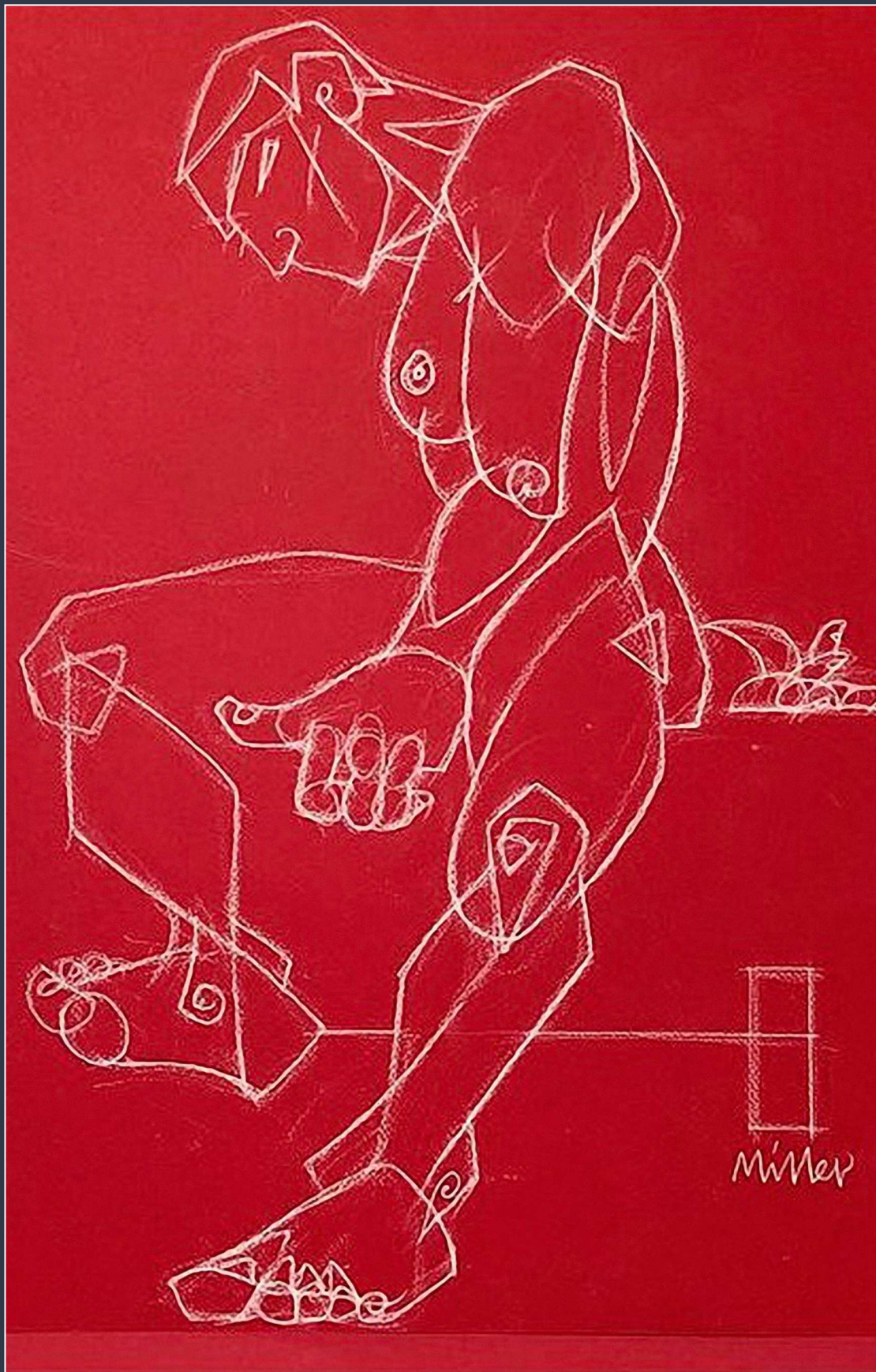


MAN BUN  
model bruno  
31,75 x 49,53 cm  
2019

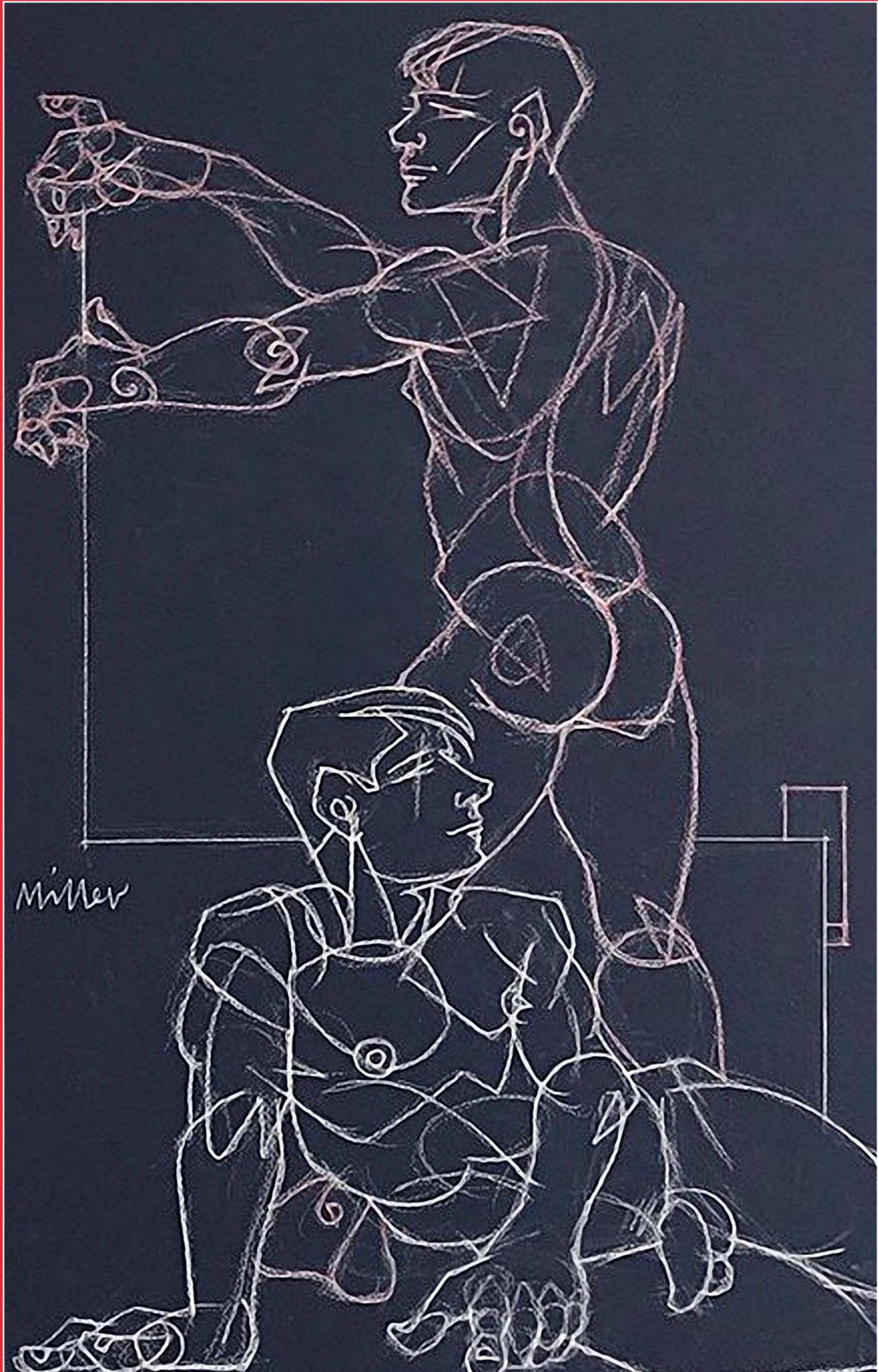












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**RED HECTOR**

model hector c.

31,75 x 49,53 cm

2019

*page 49*

**SPENCER AND ROY I**

models spencer d & roy g

31,75 x 49,53 cm

2019

*page 51*

**MORRIS BITES HIS THUMB**

based on a photo of sam morris

49,53 x 31,75 cm

2020

*page 52*

**THE RAISED DRAWBRIDGE**

based on a photo of kevin ranucci

31,75 x 49,53 cm

2020

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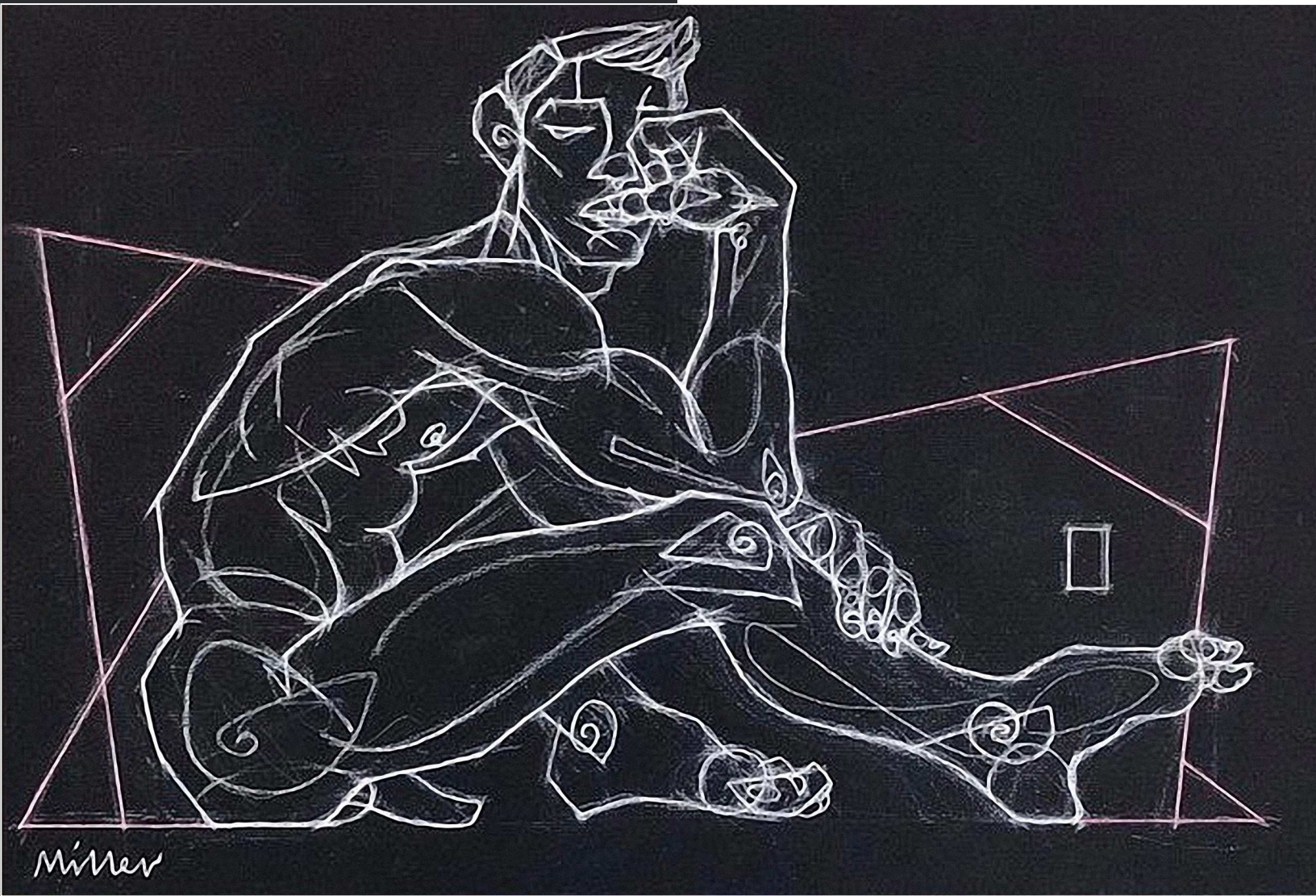
**SERGEYS BACK**

model sergey sheptun

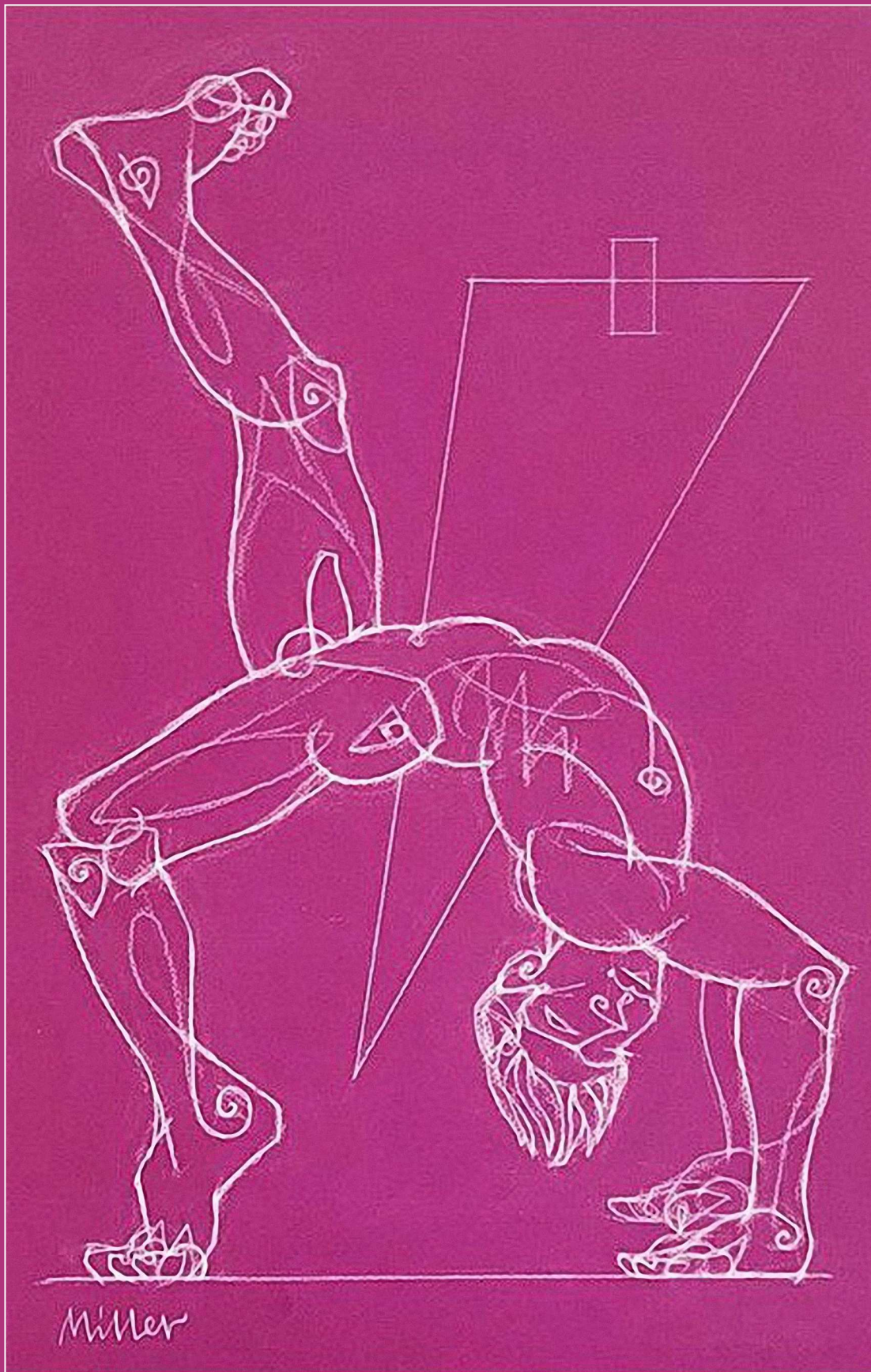
31,75 x 38,1 cm

2020

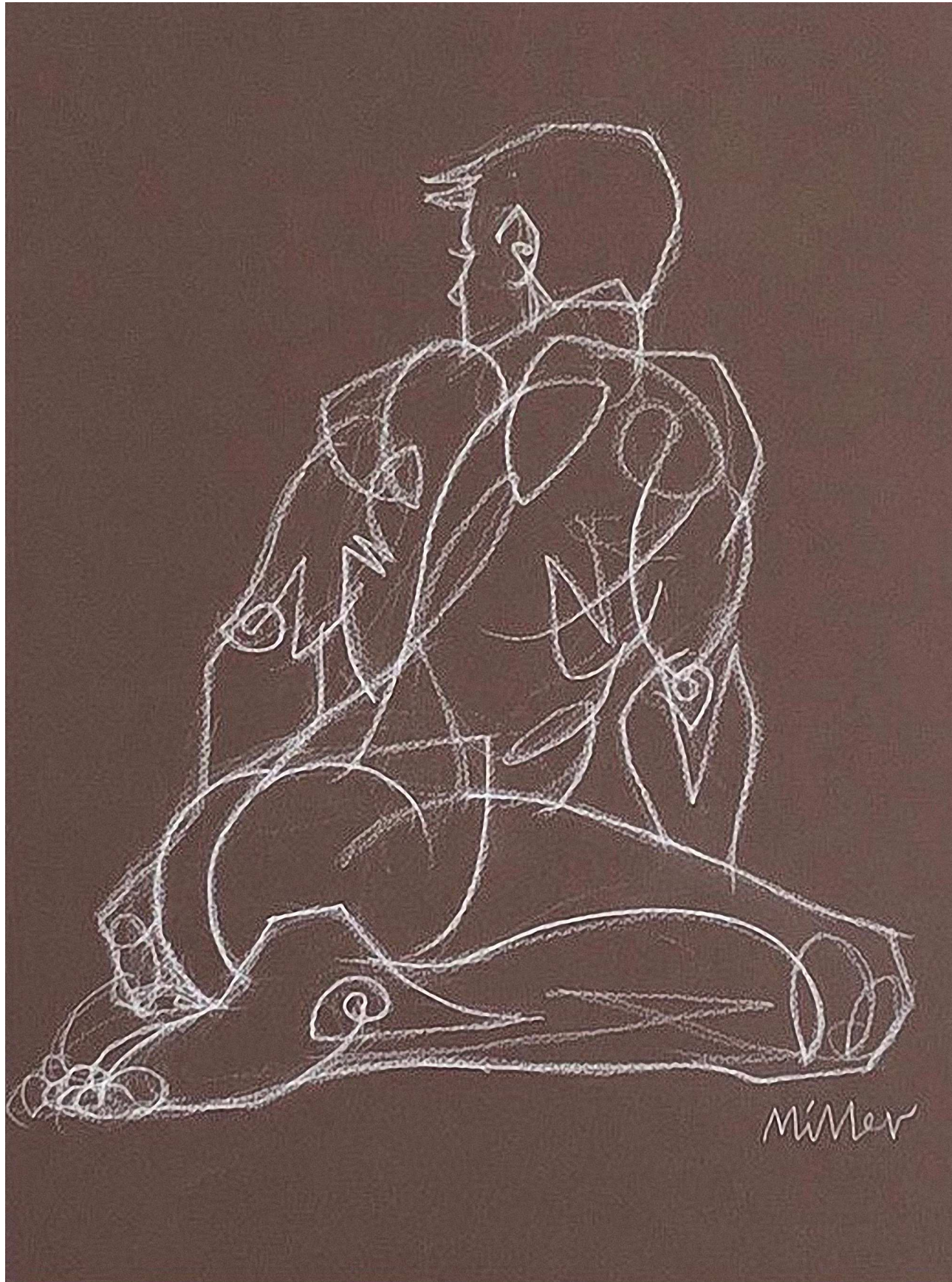




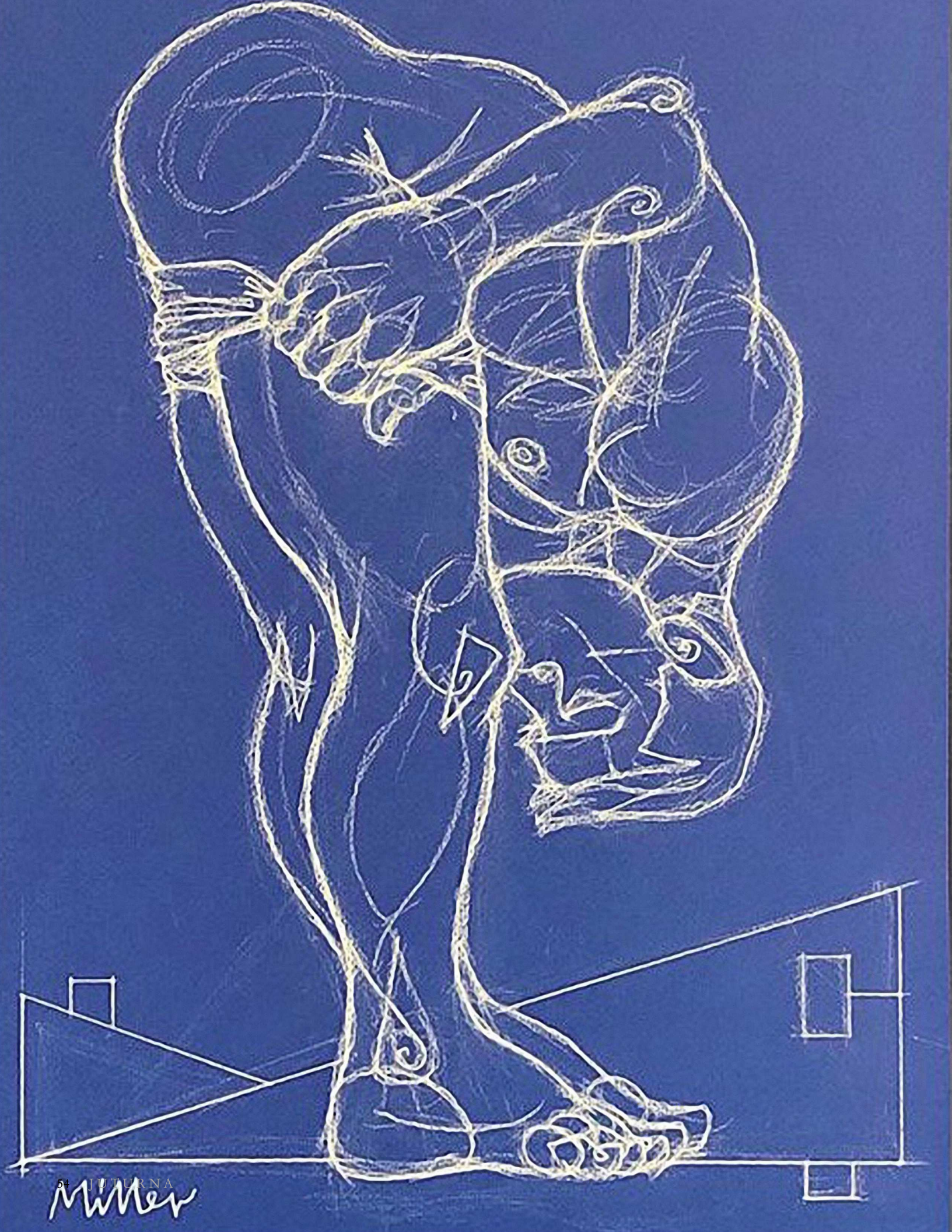
















*What does an art based just  
on line mean to you?*



“Whatever else you may say about his art, you can’t deny the purity of his line.” Some critic wrote that about the great Aubrey Beardsley, an early hero of mine. I’ve never really known what “purity of line” means exactly, but it’s nevertheless been my conscious ideal throughout all of my art-making and throughout all of my stylistic modulations.

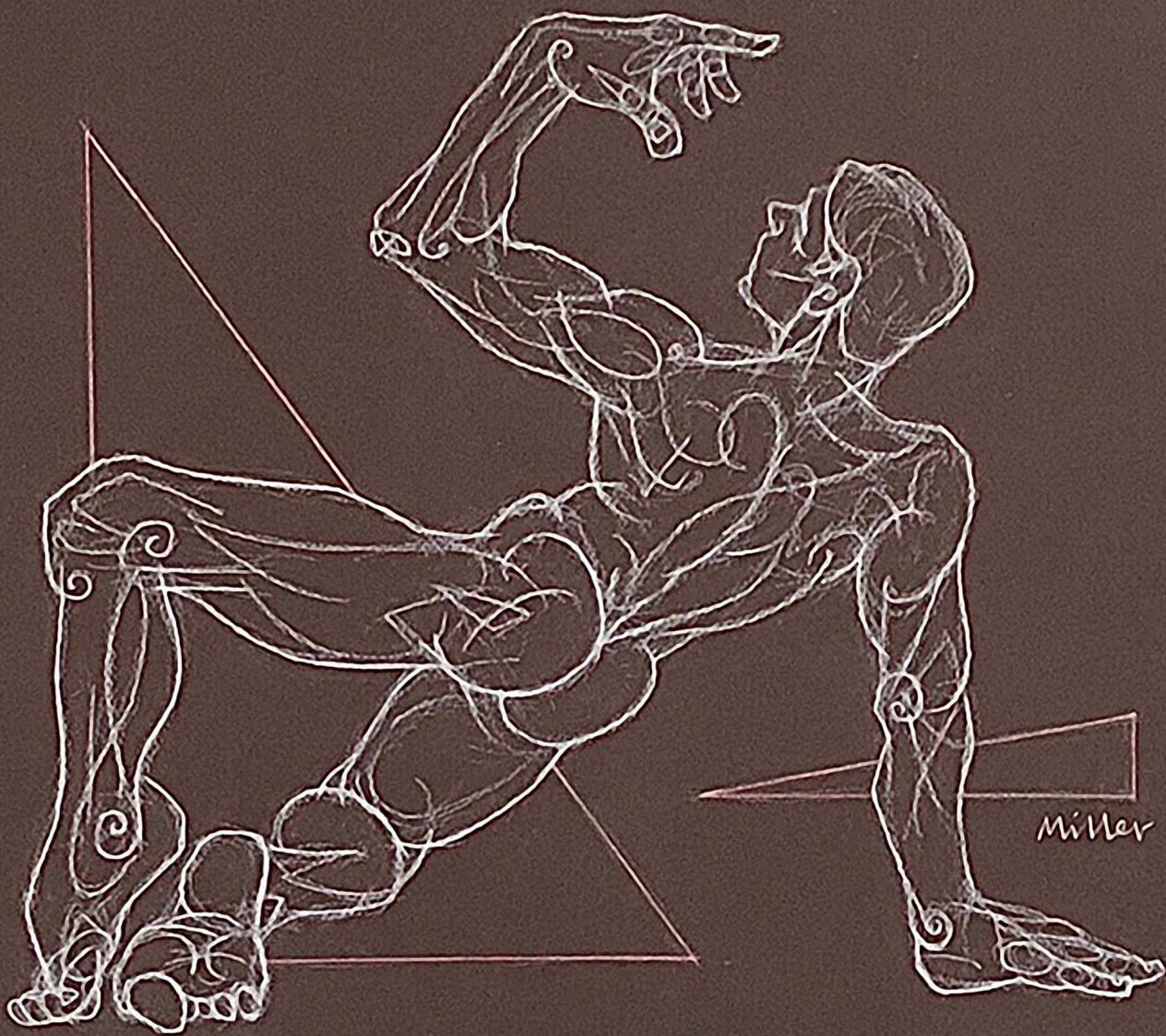
Twenty years ago, I made a deliberate break. I abandoned the stylized pen-and-ink line drawings I’d always done – drawings that came from my imagination – and undertook to draw only from life. Still, whatever in life I was now looking at – and it was always the human (mostly, masculine) face and form, I’ve remained fixed on my eternal ideal, “purity of line.”

As my style has continued to evolve, as it has grown ever less literally representational, I feel that I’m now circling back to a version of the highly stylized imaginative line drawing style that I abandoned twenty years ago.

Then, as now, I hope, through line, to conduct the viewer’s eye on a kind of continual pleasure cruise around the male figure reimagined on my page, while anchoring the figure within a fully-thought-out composition (down to the placement of my signature) that counters movement with firm stability within the four sides of my page, perhaps the most important four lines of any drawing of mine.

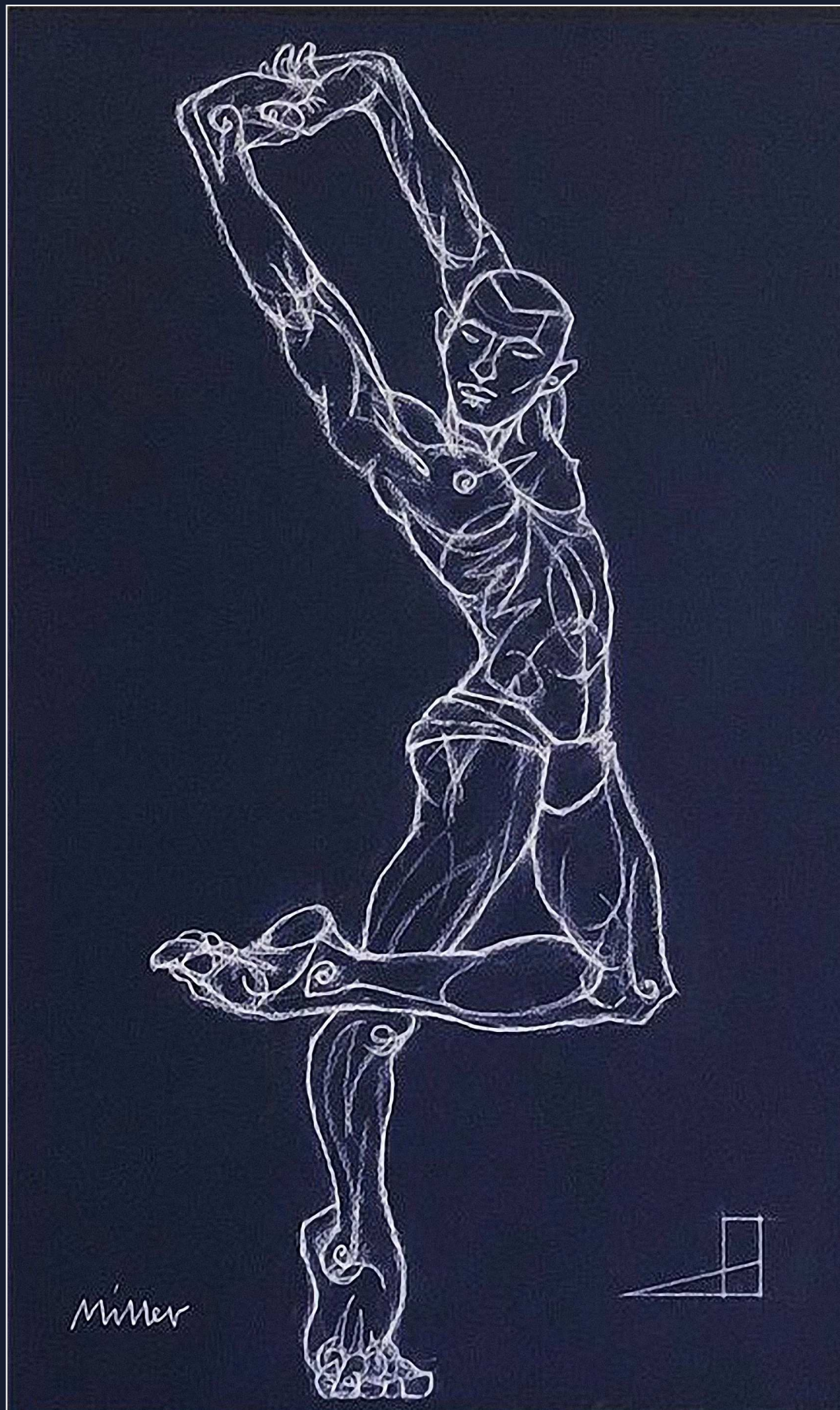
Art teachers sometimes like to say, “there are no lines in Nature,” and this may be true. But there are certainly lines in art.

**TRIANGLES**  
based on a photo of mihael belilov  
38,1 x 40,64 cm  
2020

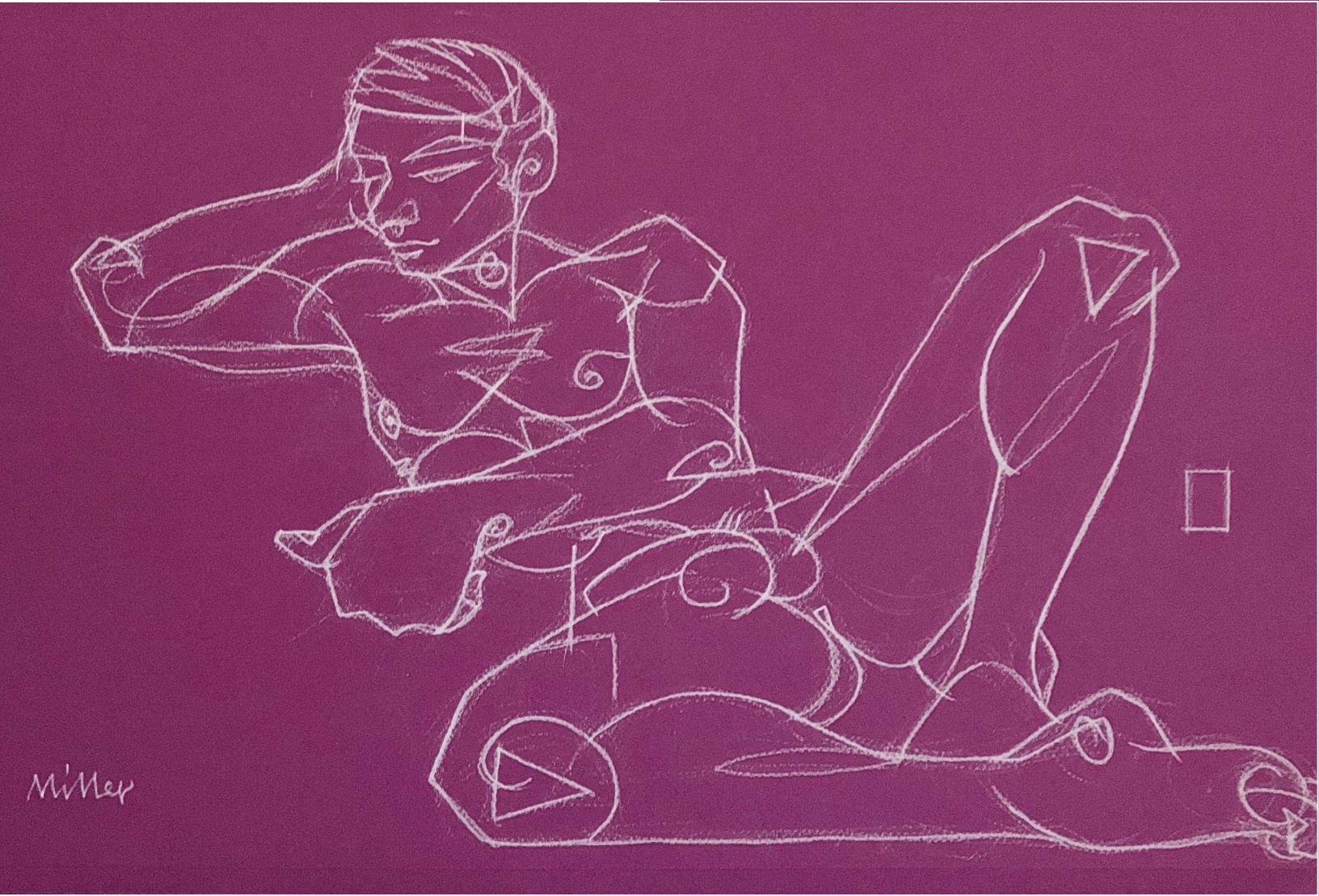




**LUIS BETO**  
based on a photo  
of luis beto  
by carlos quezada  
31,75 x 49,53 cm  
2020









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**HIS BRIEFS**

based on a photo of max torandell

31,75 x 49,53 cm

2020

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**JESSE**

model jess moon seo

31,75 x 49,53 cm

2020

*page 60*

**JORDAN IN ORCHID**

model jordan traxler

49,53 x 31,75 cm

2019

*page 62*

**HIDDEN SMILE**

model kim david smith

31,75 x 49,53 cm

2019

*page 63*

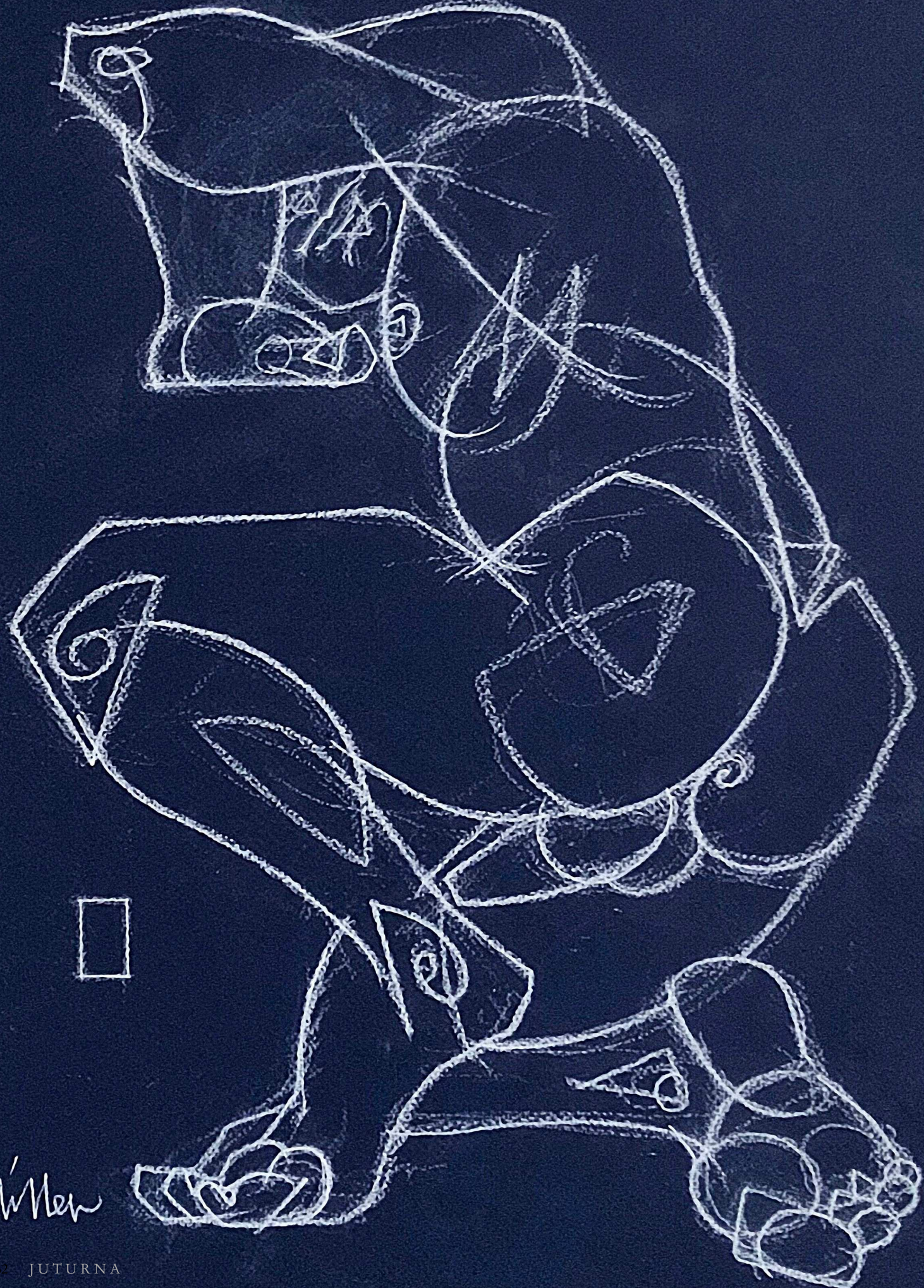
**SEARAFIN**

based on a photo of serafin castro by carlos quezada

35,56 x 55,88 cm

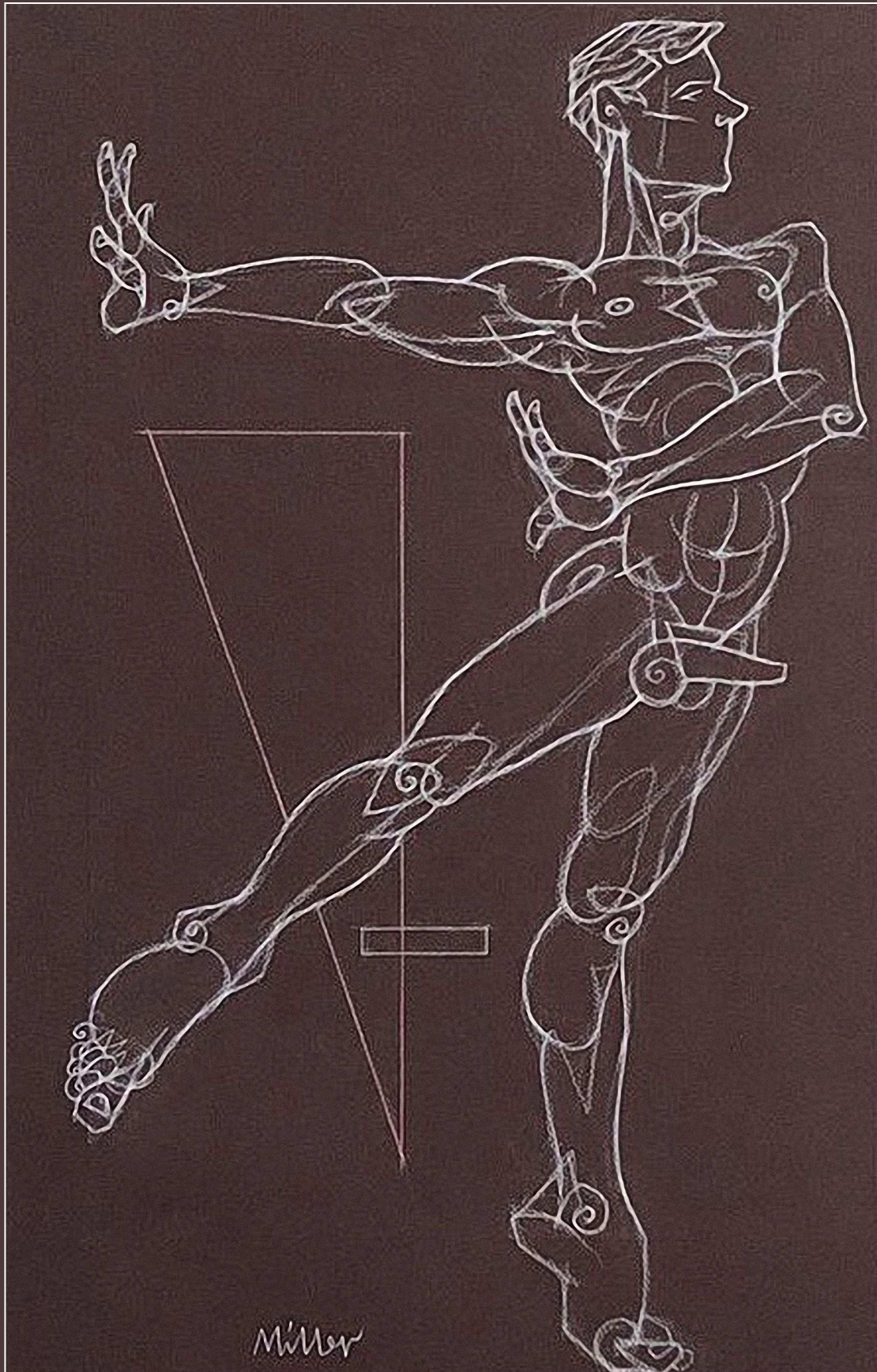
2020





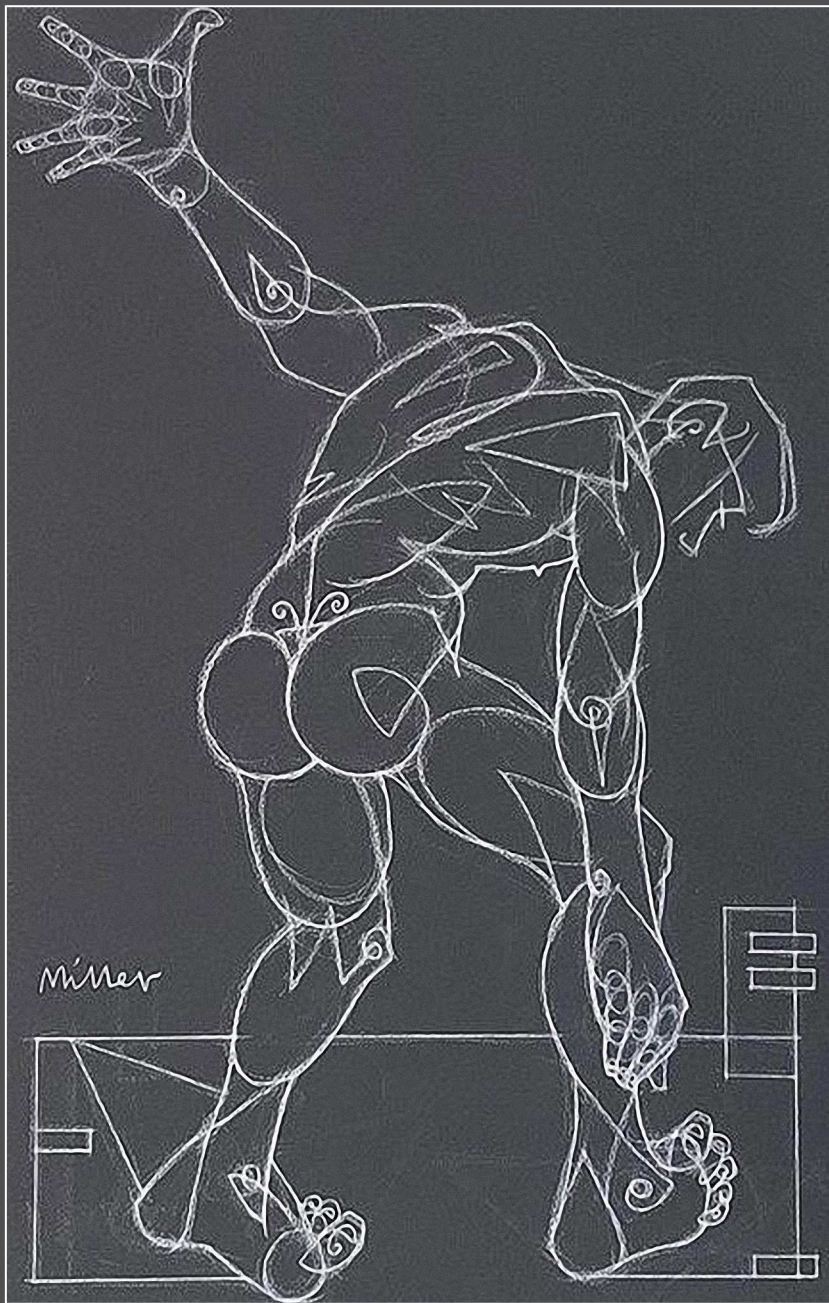
Müller







**A DESPERATE REACH**  
based on a photo of adam lendermon  
31,75 x 49,53 cm  
2020



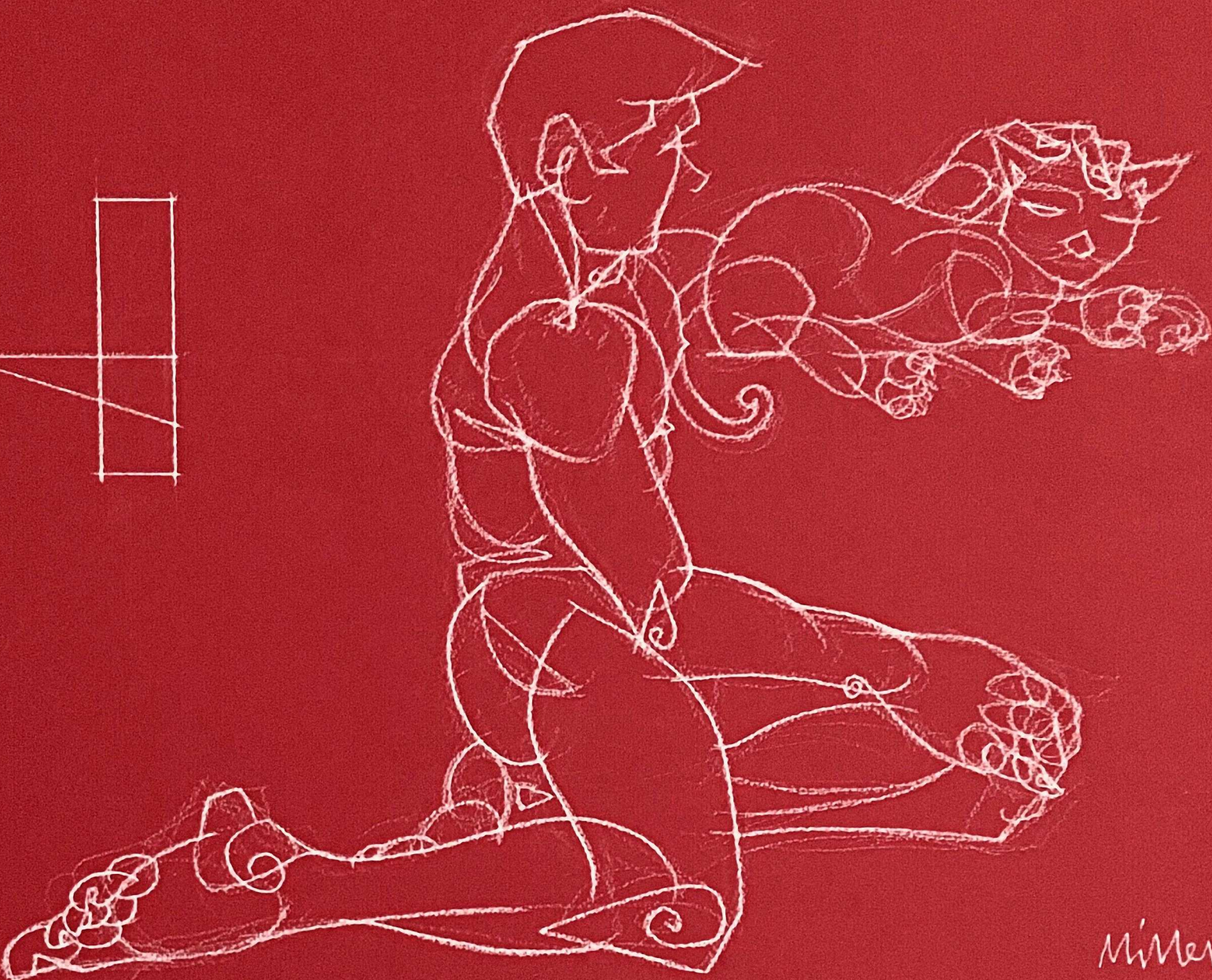


ALEKSANDRE AND THISBE

model aleksandre barranco

26,67 x 54,61 cm

2019



*Which stations, inspirations  
and / or role models are  
significant for you and have  
accompanied you on your  
artistic path?*

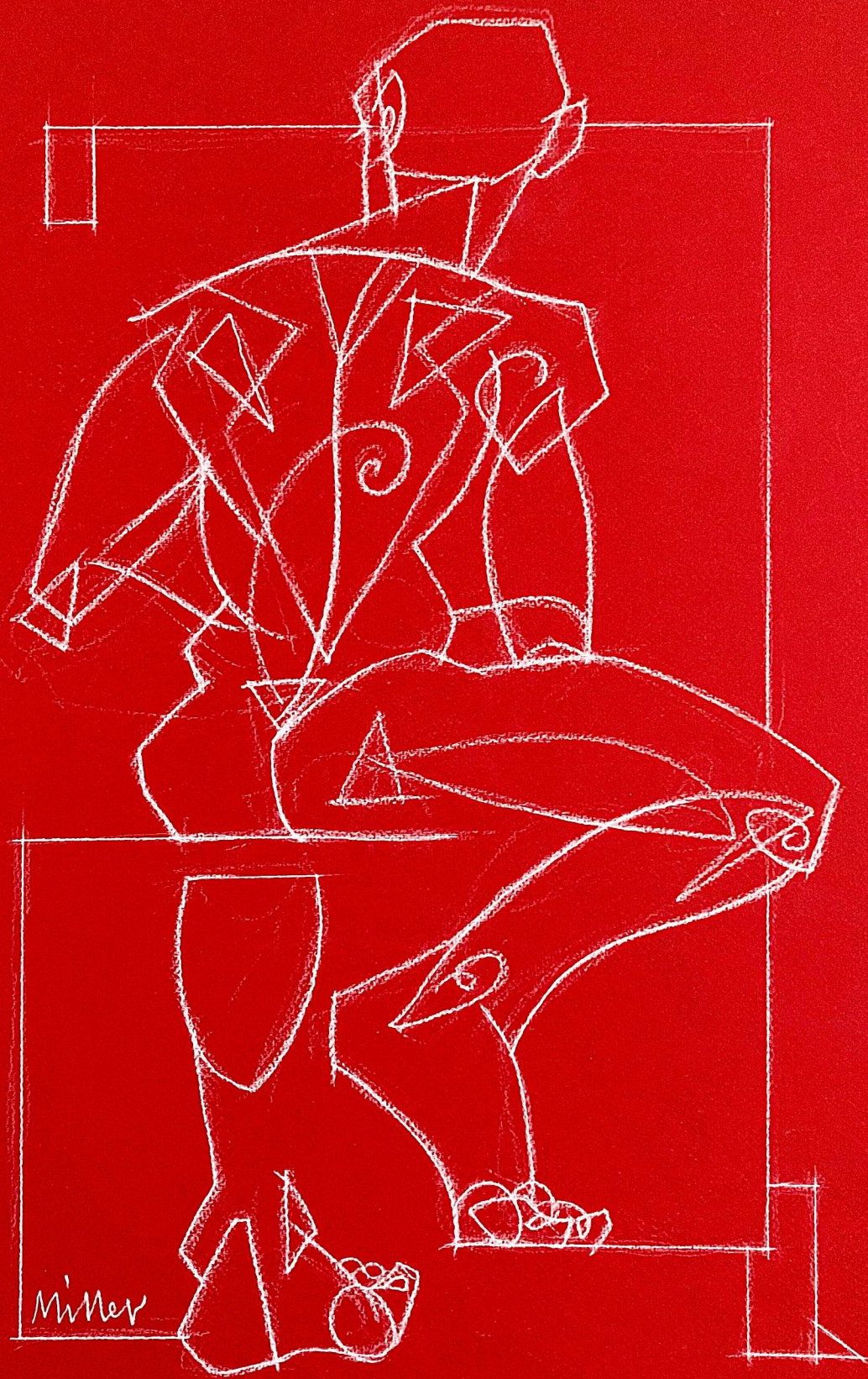


There are so many artists whose work energizes me and fills me with admiration and hope. Yet, I don't think my current work is modeled on theirs, and their example is not consciously before me when I draw. Perhaps, unconsciously in ways I can't see. I would feel so flattered if someone would say he sees it!

Whether they're a meaningful influence on me or not (I wish I could say they are!), these are some artists whose work feels particularly simpatico: For their elegance of line: Ingres, Canova, Bronzino and Beardsley. For their brio: Bernini and Hals. For edgy sensuality: Schiele. For their brainy graphic brilliance: Saul Steinberg and David Levine. For their sense of composition: Degas and Mary Cassatt.

I'm conscious that the qualities I've identified here are all abstract and rather dandyish. Nothing about color (it's the last thing I'll notice about a painting!) And nothing about warmth of emotion. My naming Hals but not Rembrandt does not speak well for my character, perhaps! And it certainly points to my limitations – as a human being, if not specifically as an artist. As for my artistic limitations, I like to repeat a quotation (from Paul Cadmus, I believe): “An artist's limitations make his style.” I joke that this explains why my art is so very stylish!

ISAACS BACK  
model isaac m.  
31,75 x 49,53 cm  
2019





AARON AND STRIPES  
based on a photo of aaron  
valenzuela  
31,75 x 49,53 cm  
2020



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**DEVIN**

model devin nielson

52,07 x 31,75 cm

2020

*page 72*

**PROMENADE**

model unknown

31,75 x 49,53 cm

2020

*page 73*

**JORDAN IN RED**

model jordan traxler

31,75 x 49,53 cm

2019

*page 78*

**THE ROSY FLAIL**

after a sculpture by joseph carlier (ca. 1890)

31,75 x 49,53 cm

2020

*page 79*

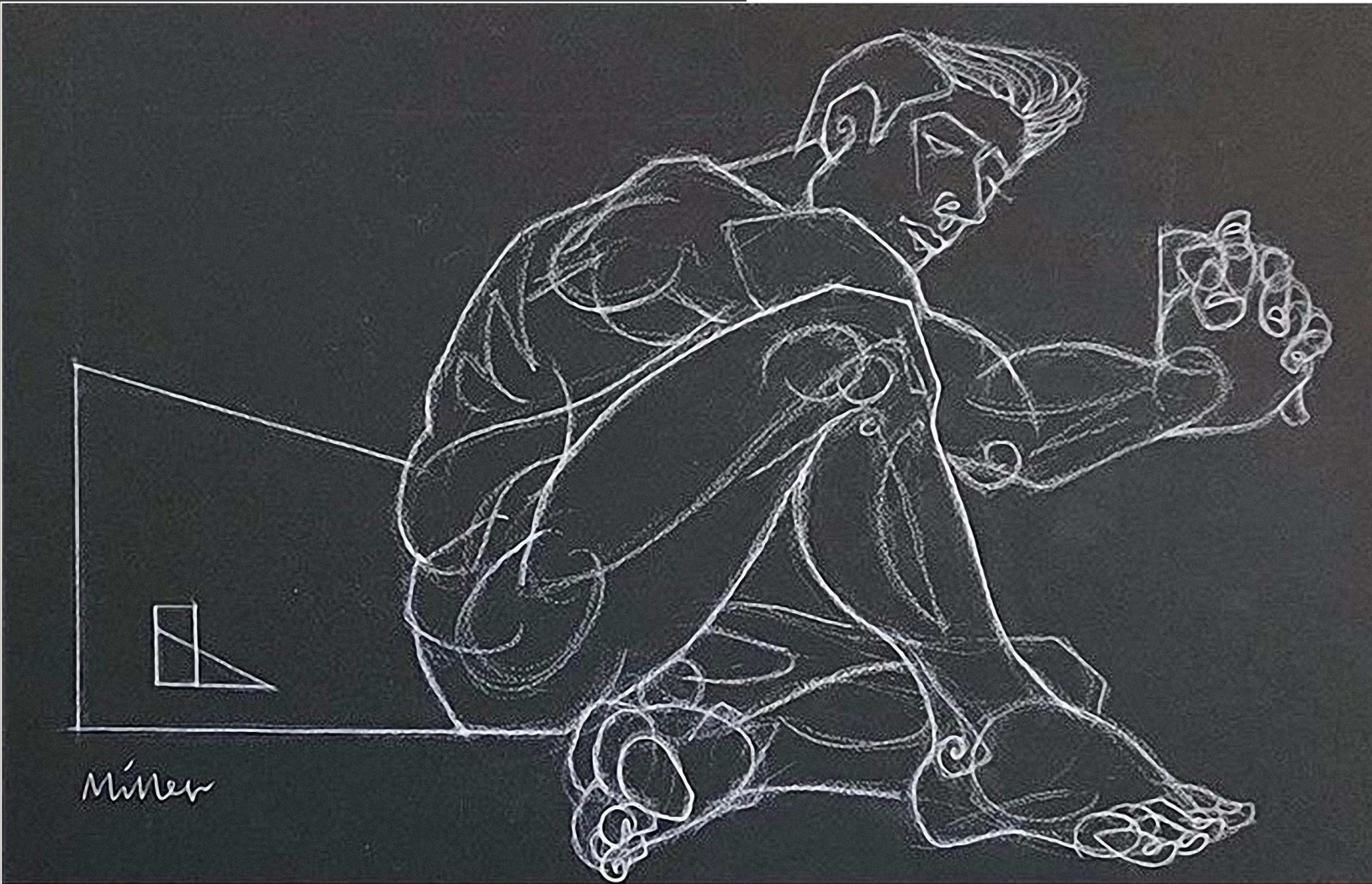
**HANDSOME BILLY**

model billy sievers

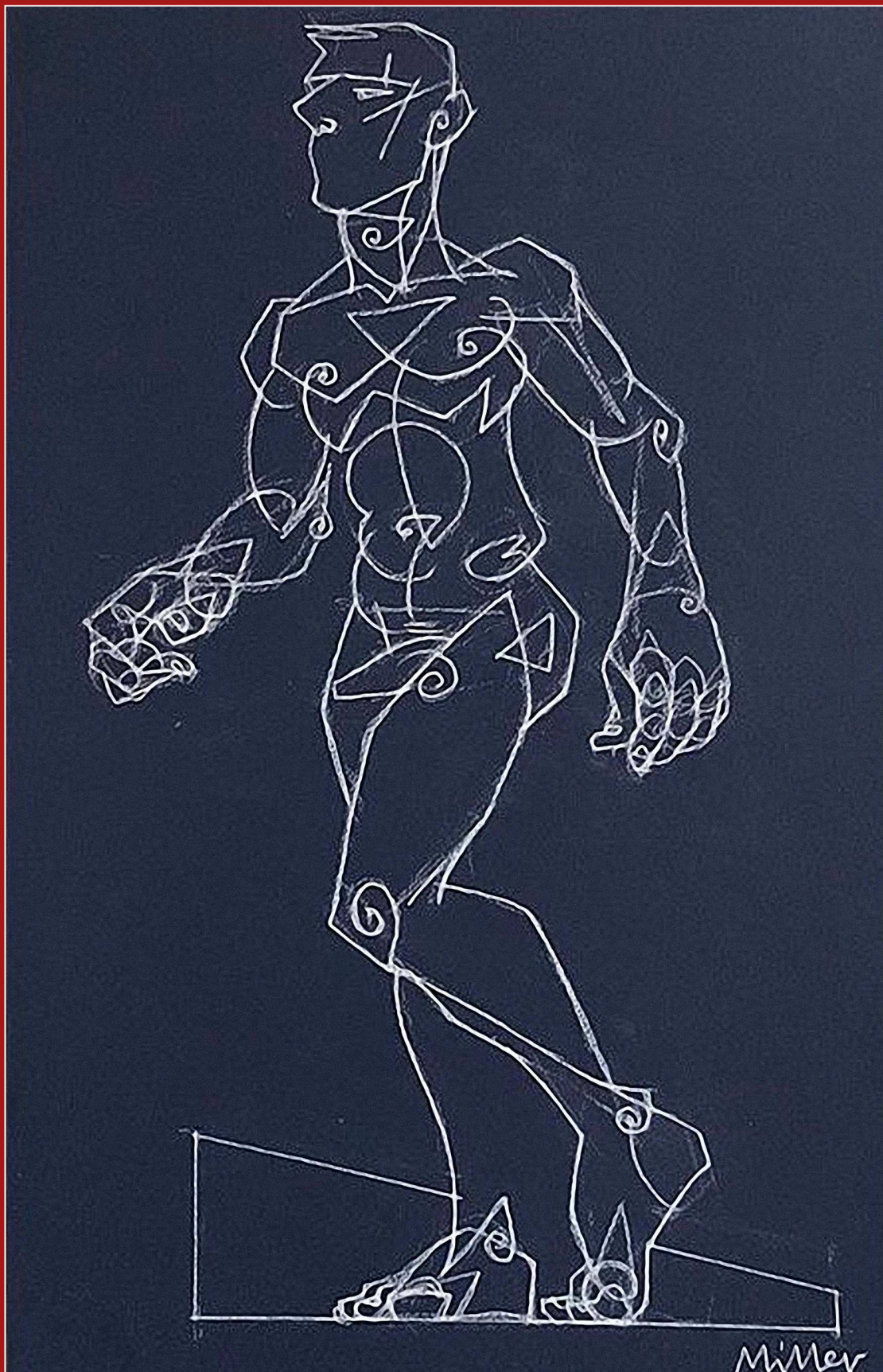
31,75 x 49,53 cm

2019

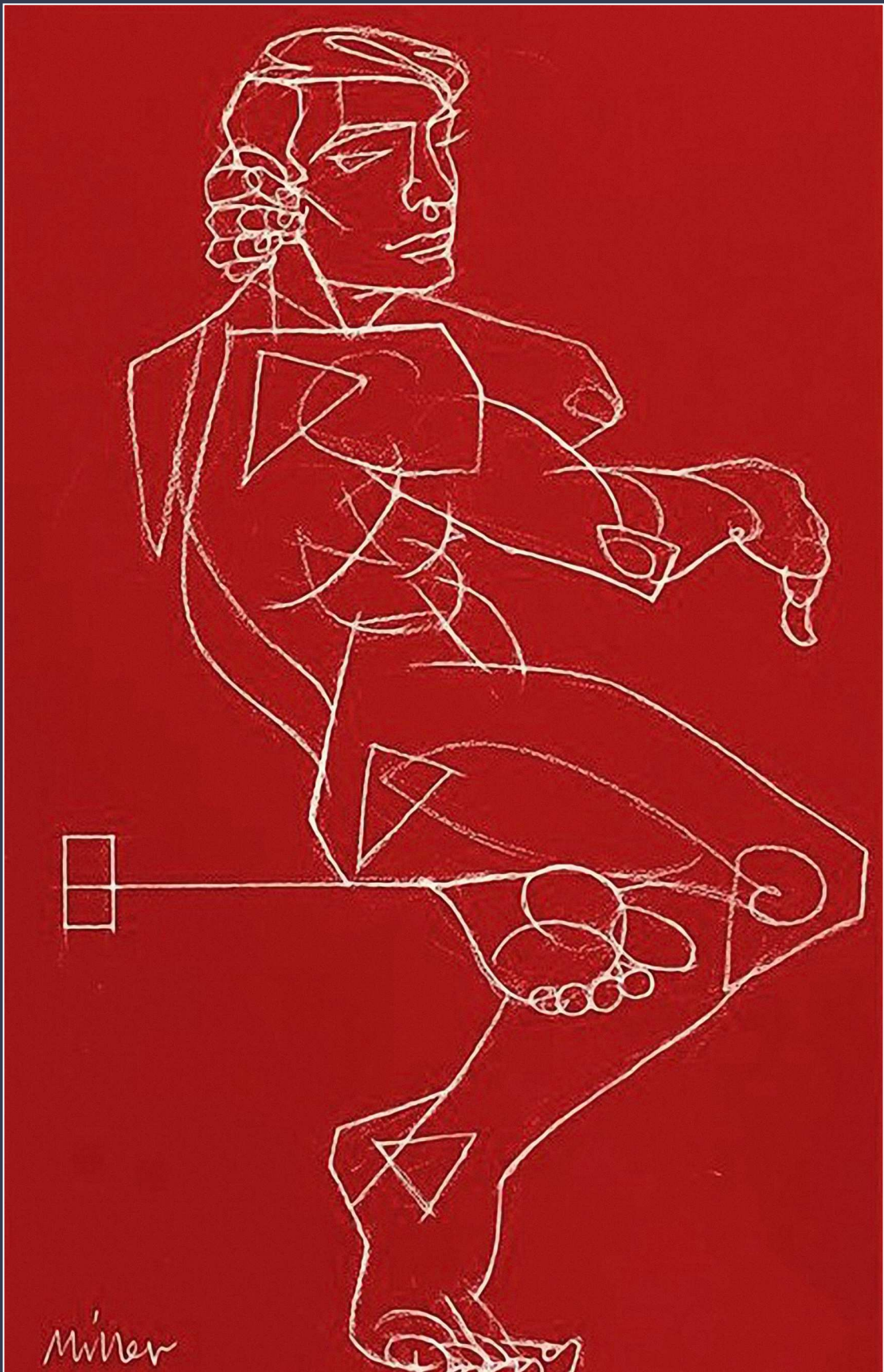




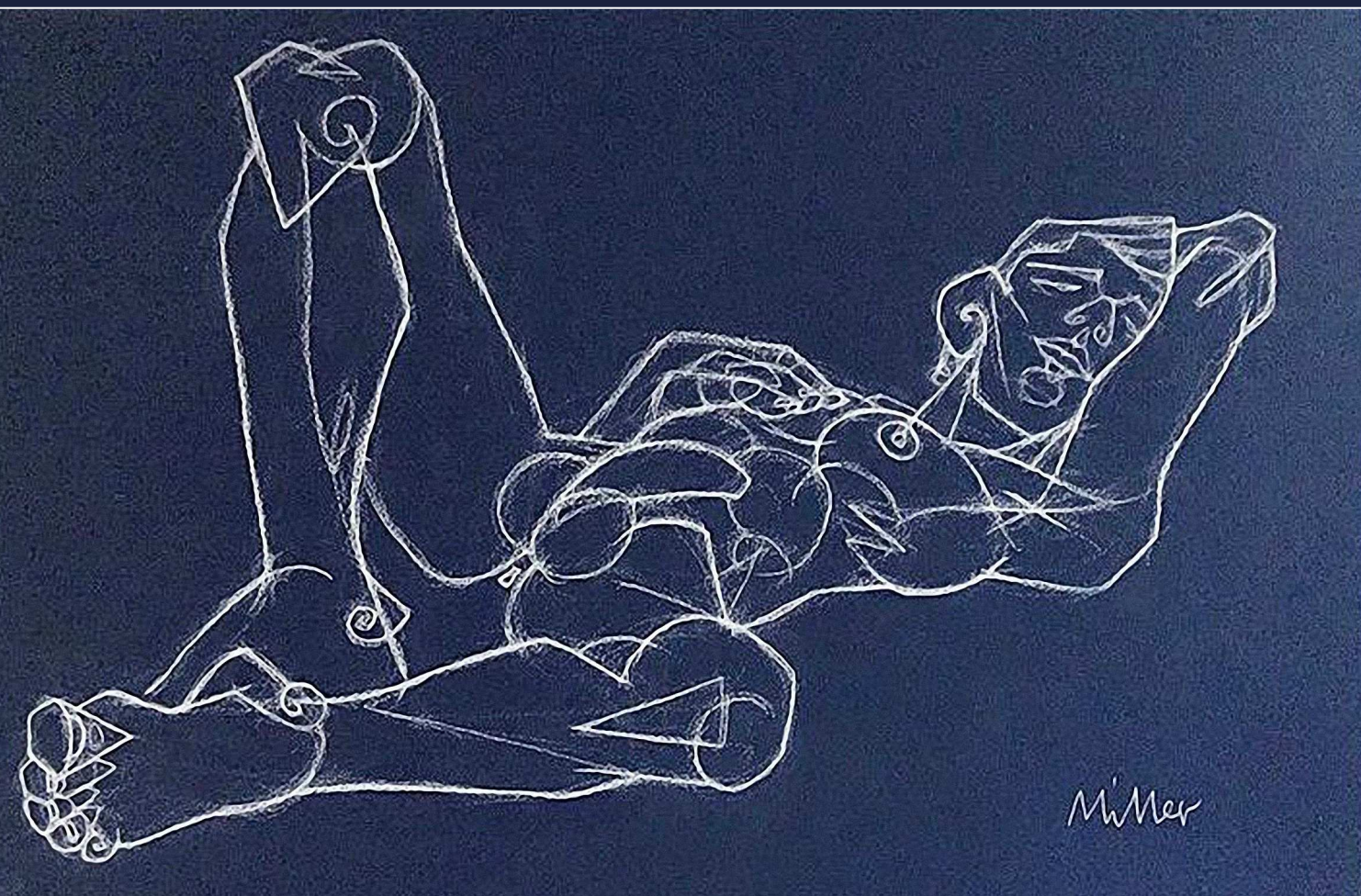












ALEX RECLINING  
model alex e  
49,53 x 31,75 cm  
2019

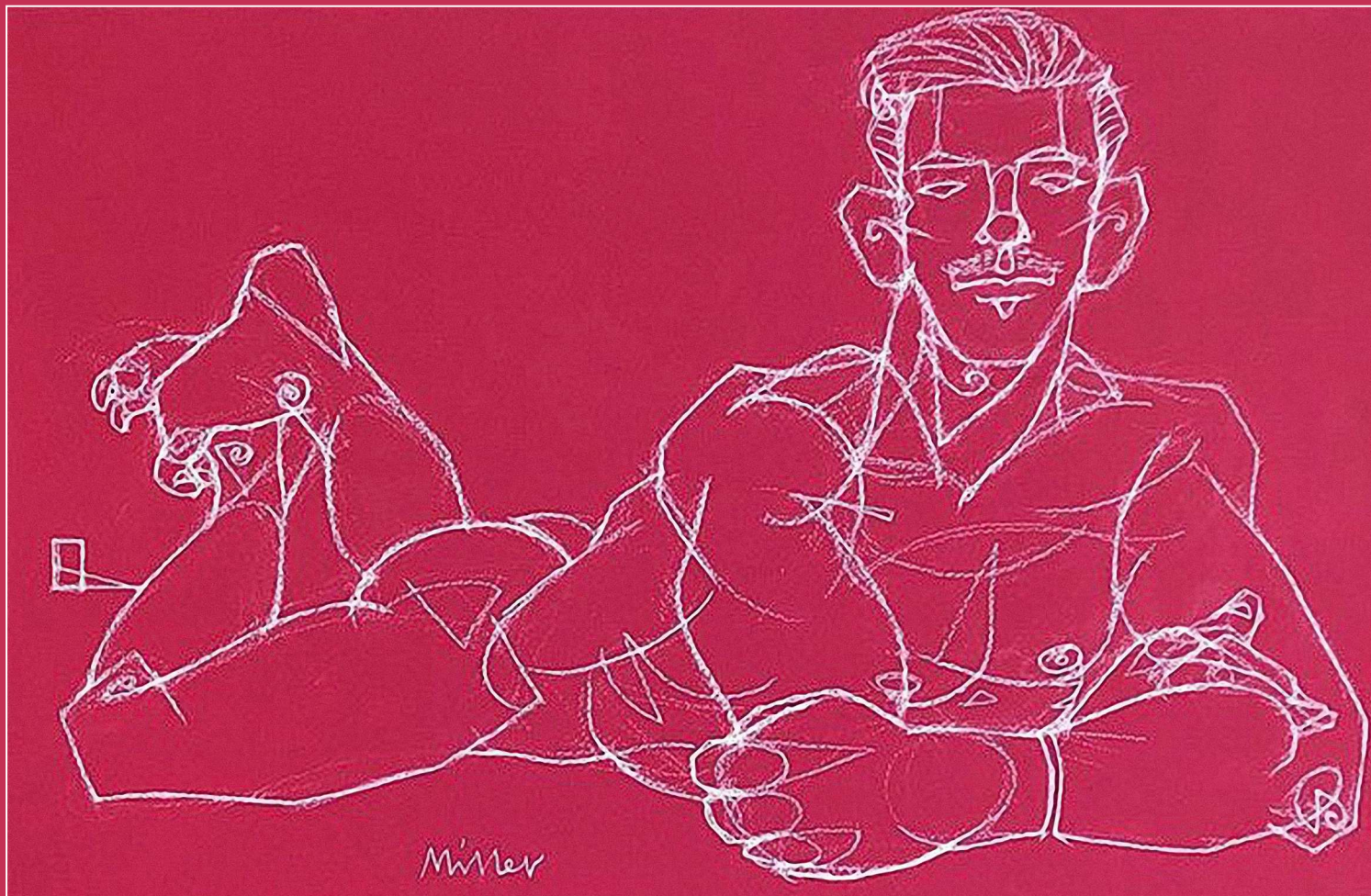


**METTHEW IN PERSPECTIVE**

model metthew hampton

49,53 x 31,75 cm

2020



*What do the classic genres of  
the visual arts such as  
painting or drawing  
mean to you?  
Do they inspire you or do you  
just use them?*

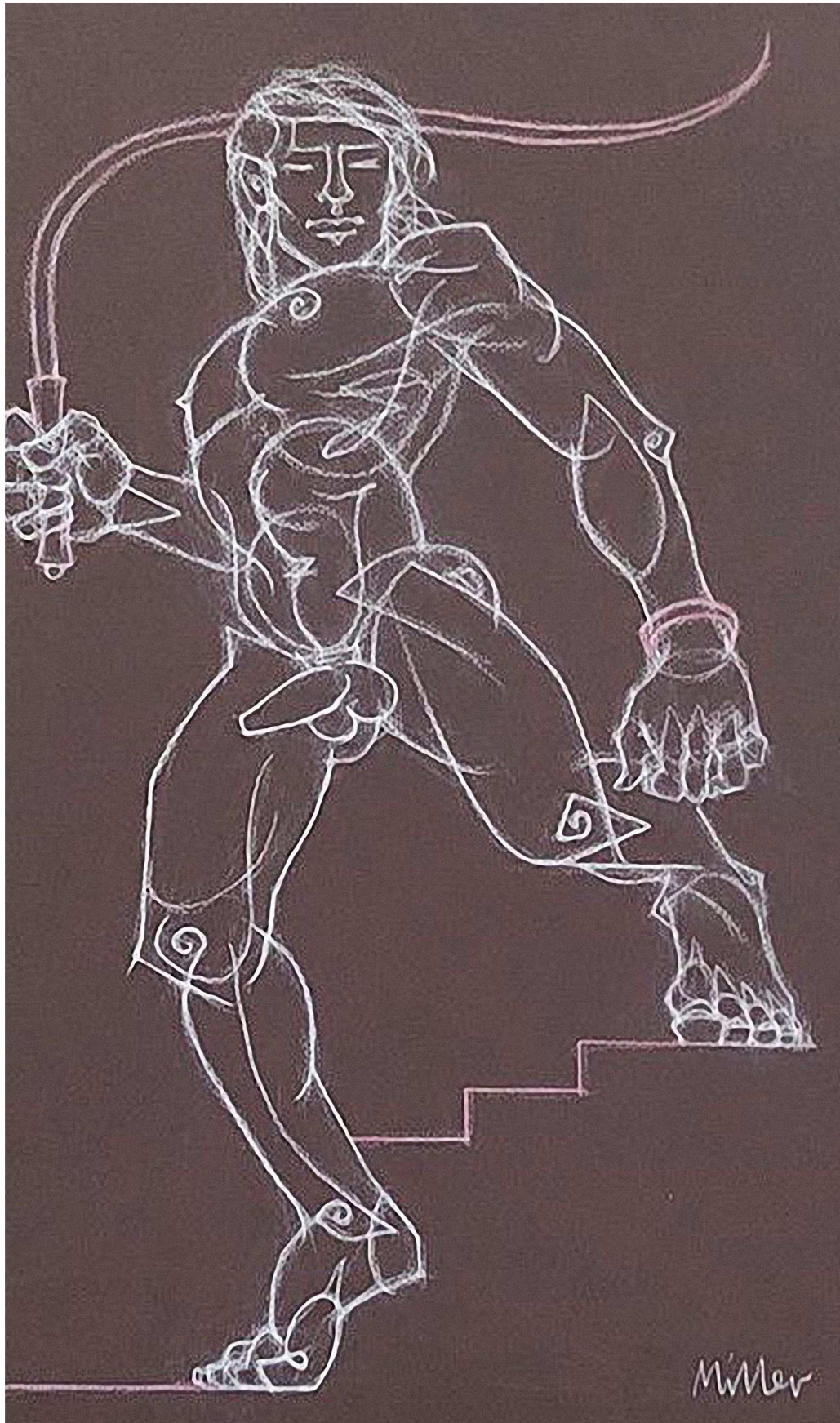


I don't make drawings based on drawings by other artists, although that's a perfectly legitimate exercise. For me, that seems boring, although undoubtedly, I could probably learn a lot by doing that. On the other hand, I've sometimes made drawings based on paintings. That feels more of a challenge, more transformative and more fun.

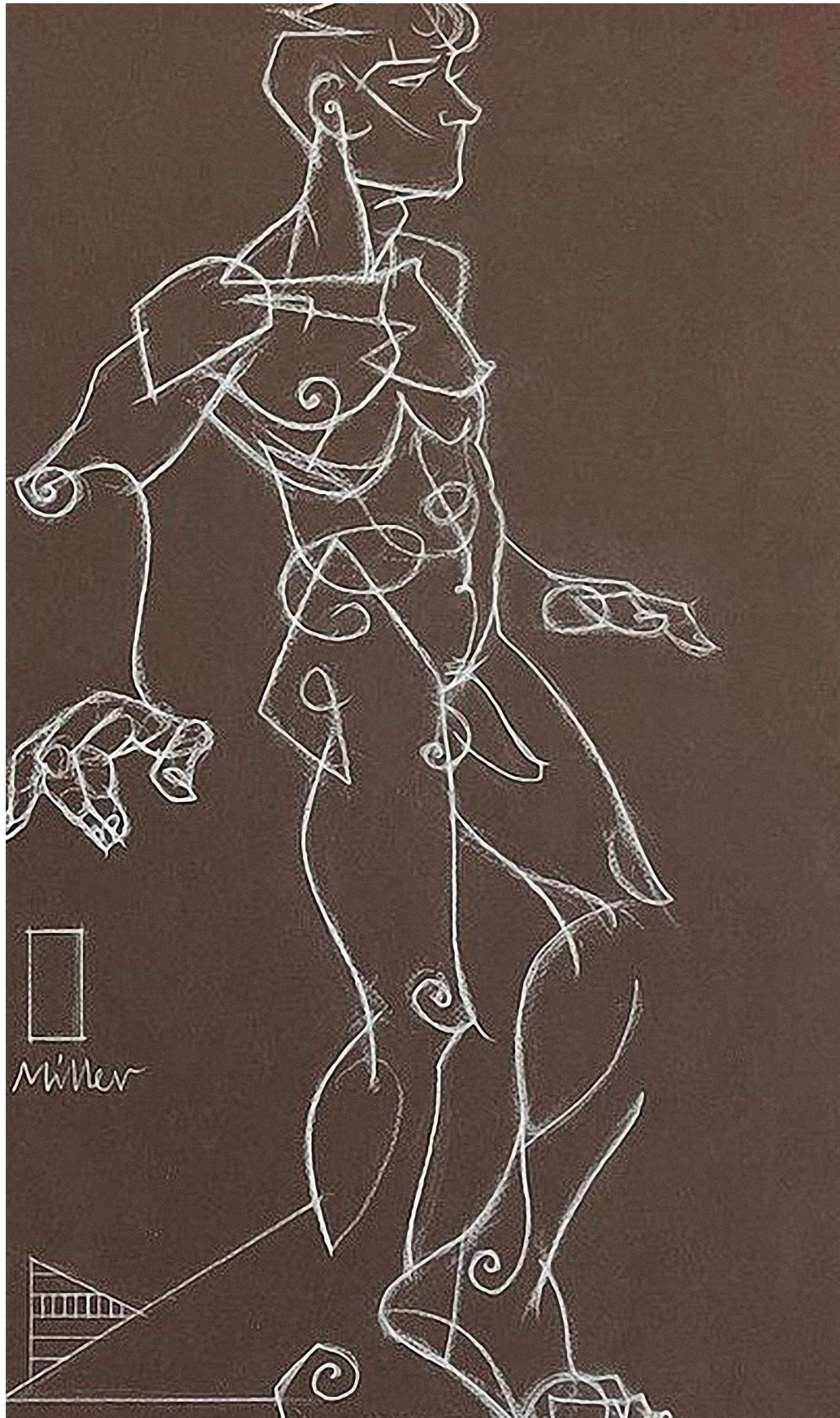
What I have always done, and continue to do, is to draw sculpture, and I have a portfolio filled with such drawings, in many different styles. Prior to the current Covid pandemic, which has disrupted so many artist's established practices, if I didn't have a live model to draw, I'd take myself to a museum and draw a statue or portrait bust. Sculptures are the most patient of models!

Now that live modeling sessions have been suspended, I've resorted to drawing from photographs, which is something I, formerly, never would do. I felt I couldn't do it, and didn't like to do it, - which are probably pretty much the same thing for me! But under the pressure of necessity, I've gotten rather good at it, and so, now I enjoy the practice.

I'm certainly looking forward to the resumption of live modeling sessions. The human connection in a live session is so precious and absolutely irreplaceable. Zoom is no substitute. But even when we are once more back to normal life, I will probably also continue to use photos for artistic reference. The truth is that the speed of the camera can capture subjects in the kind of dynamic poses that a live model - even a dancer - could never be able to hold for more than a few seconds.







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**MITCH AT LENGTH**

model mitch mathias

63,5 x 49,53 cm

2017

*page 82*

**PINK EDGAR**

based on a photo of edgar remirez by charlos quezada

31,75 x 49,53 cm

2020

*page 83*

**PRESENTING**

mode alex e

31,75 x 49,53 cm

2019

*page 84*

**ON HIS HAUNCHES**

model david maurice

35,56 x 49,53 cm

2020

*page 85*

**NEAPOLITAN FISHER WITH SEASHELL I**

after a sculpture by carpeaux (1857)

31,75 x 49,53 cm

2019

*page 88*

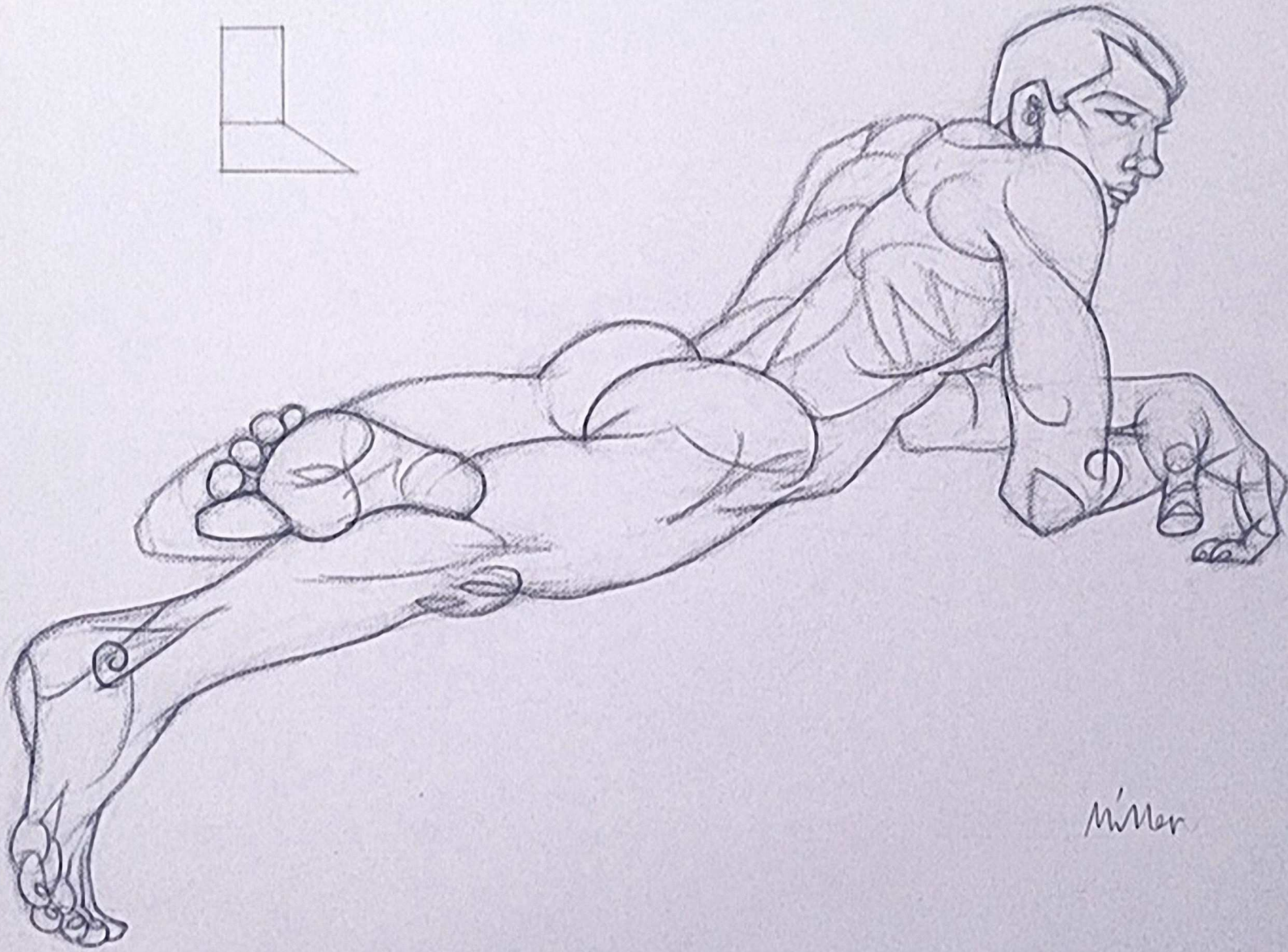
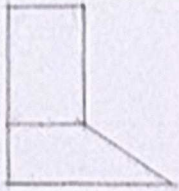
**DON'T LEAVE ME**

models roy & zach

31,75 x 49,53 cm

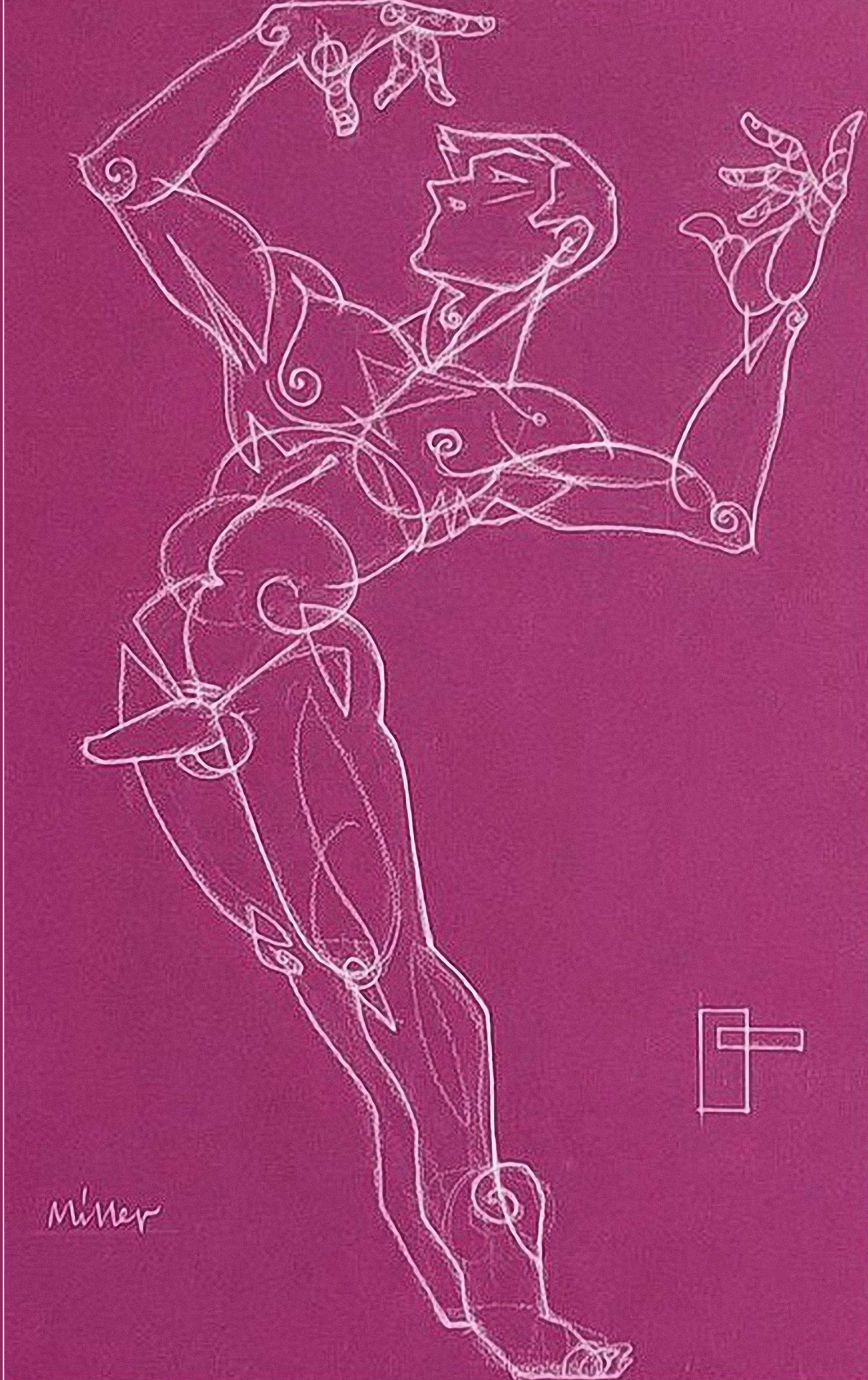
2018



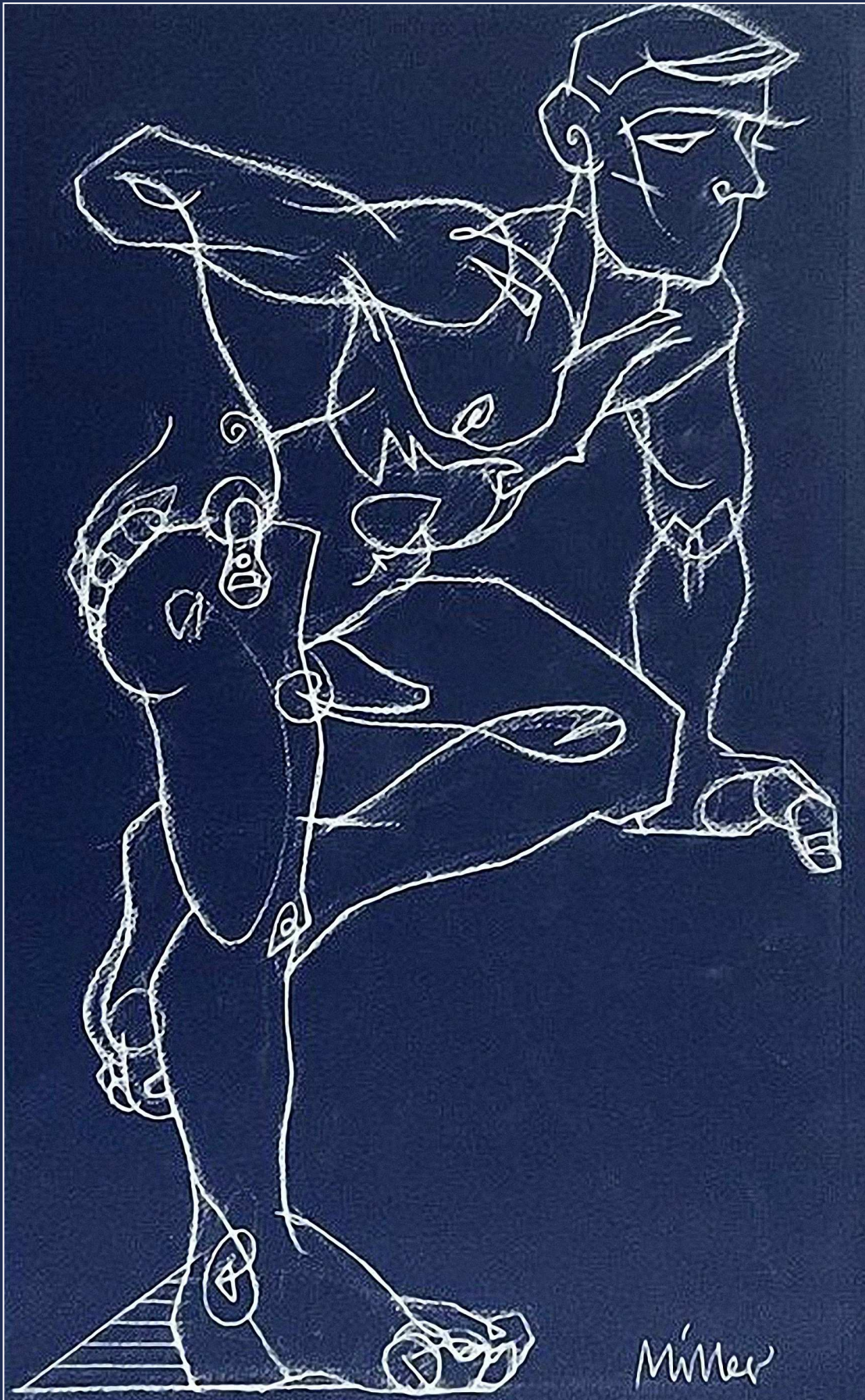


Müller

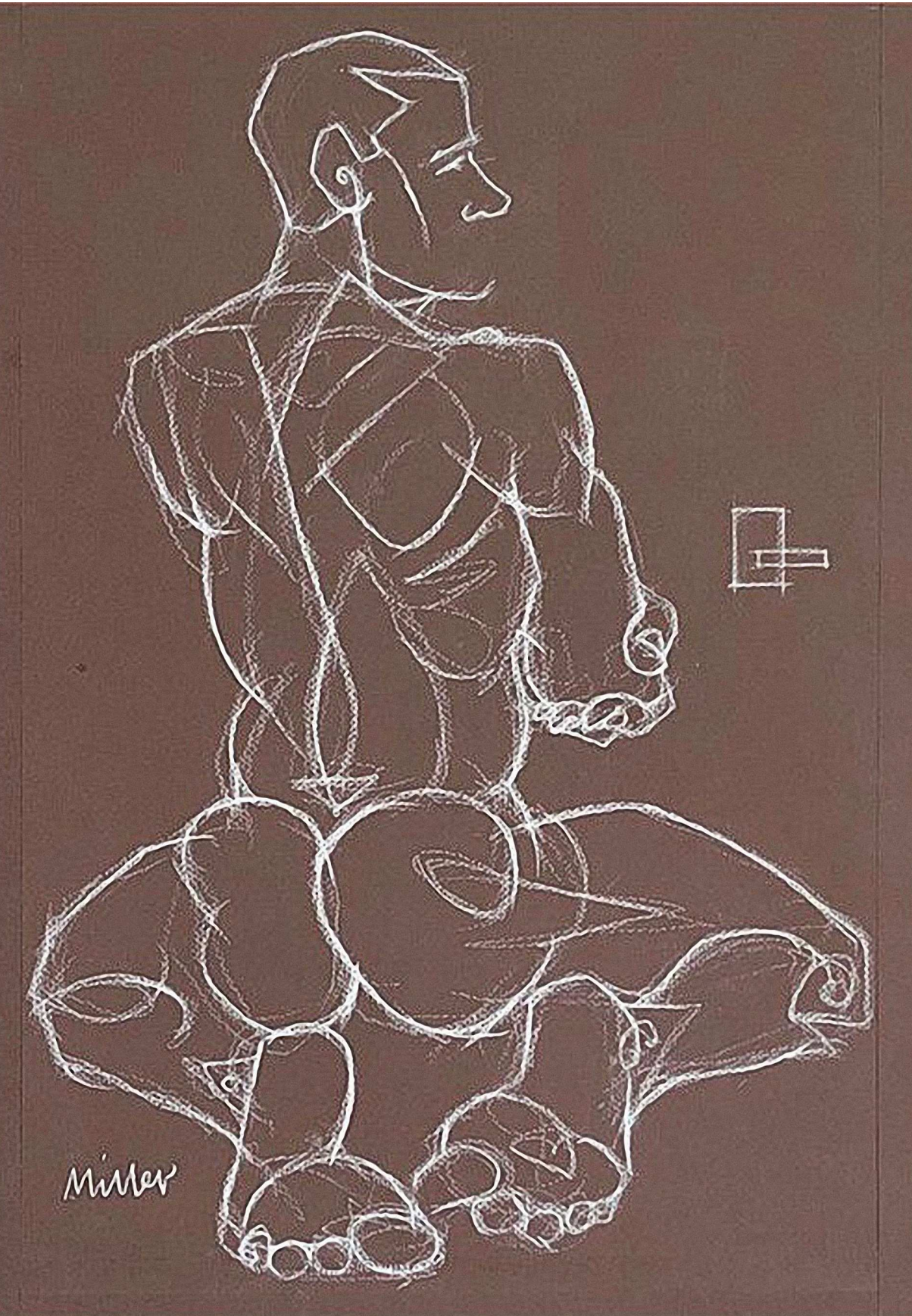
















*Do you think you have  
already found your style  
or are you continuing  
to work on artistic means  
of expression?*

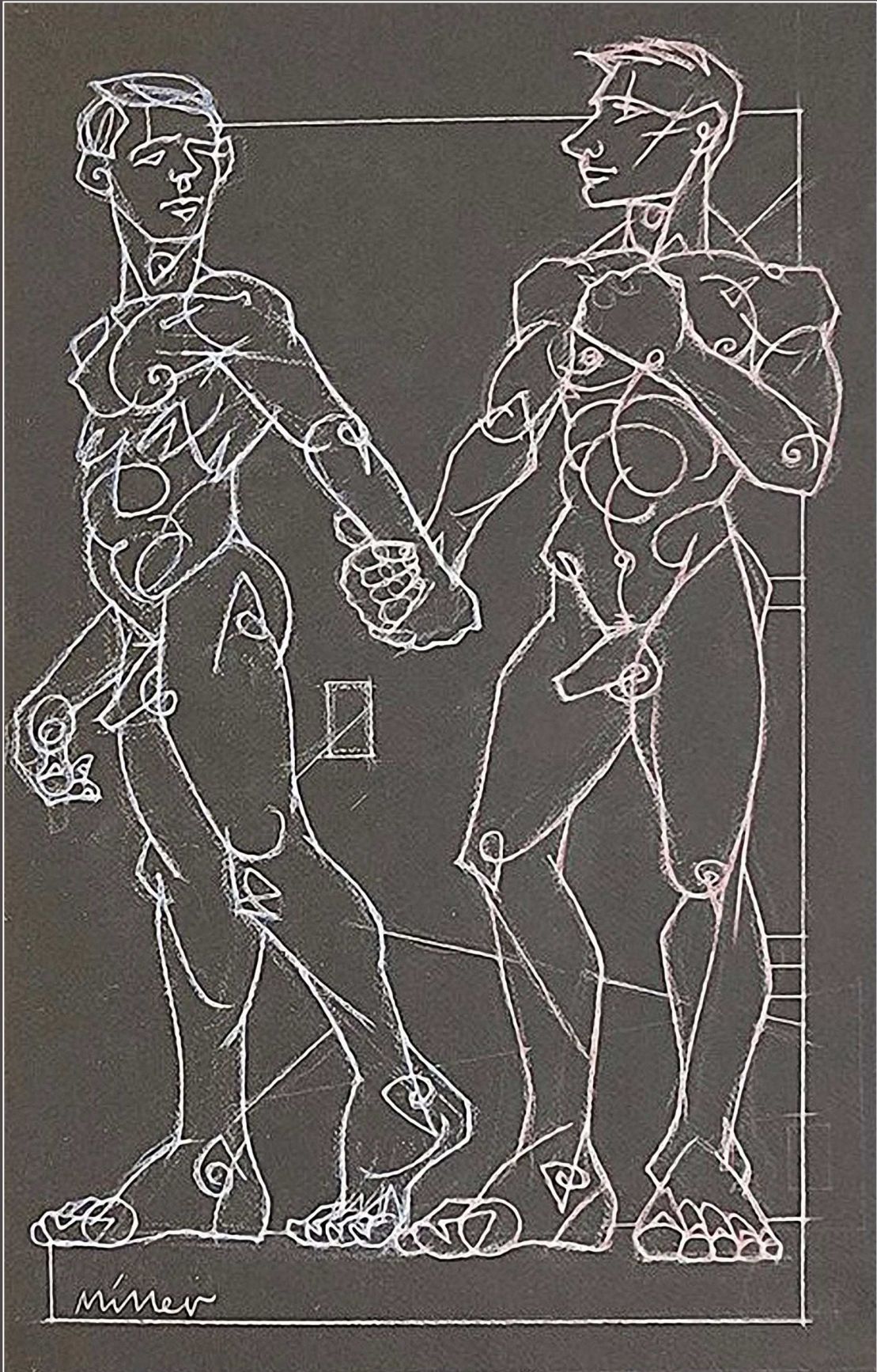
**Do you think you have  
already found your style  
or are you continuing  
to work on artistic means  
of expression?**

**How willing are you to  
experiment with your actions?**

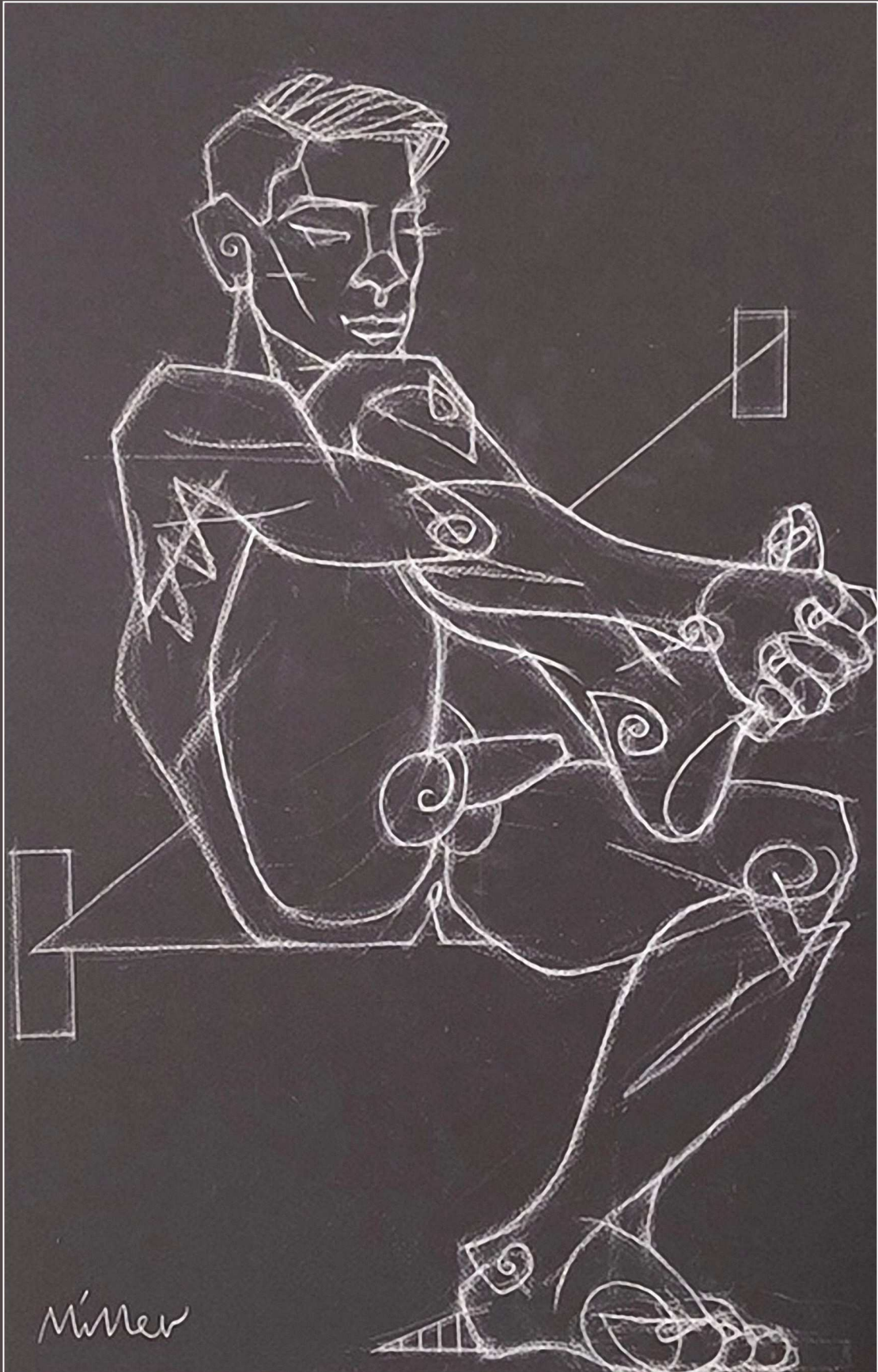
*How willing are you to  
experiment with your actions?*



My style has evolved over time, and it will probably continue to evolve. I'm open, in principle, to experimentation. I practice, however, I'm a little lazy, perhaps.













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**JORDAN HOLDS HIS FOOD**

model jordan traxler

31,75 x 49,53 cm

2019

*page 90*

**ZACHARY F.**

model zachary flores

49,53 x 31,75 cm

2019

*page 92*

**ALEXANDRE STANDING**

model alexandre barranco

26,67 x 54,61 cm

2019

*page 93*

**POCKET HANKIES**

models hub & nick

31,75 x 49,53 cm

2019

*page 98*

**SPENCER AND ROY II**

models spencer d & roy g

31,75 x 49,53 cm

2019

*page 99*

**RED CROUCH**

based on a photo of alessandro

piergentili

31,75 x 49,53 cm

2020

*page 100*

**ALEX FROM BEHIND**

model alex e

31,75 x 49,53 cm

2019





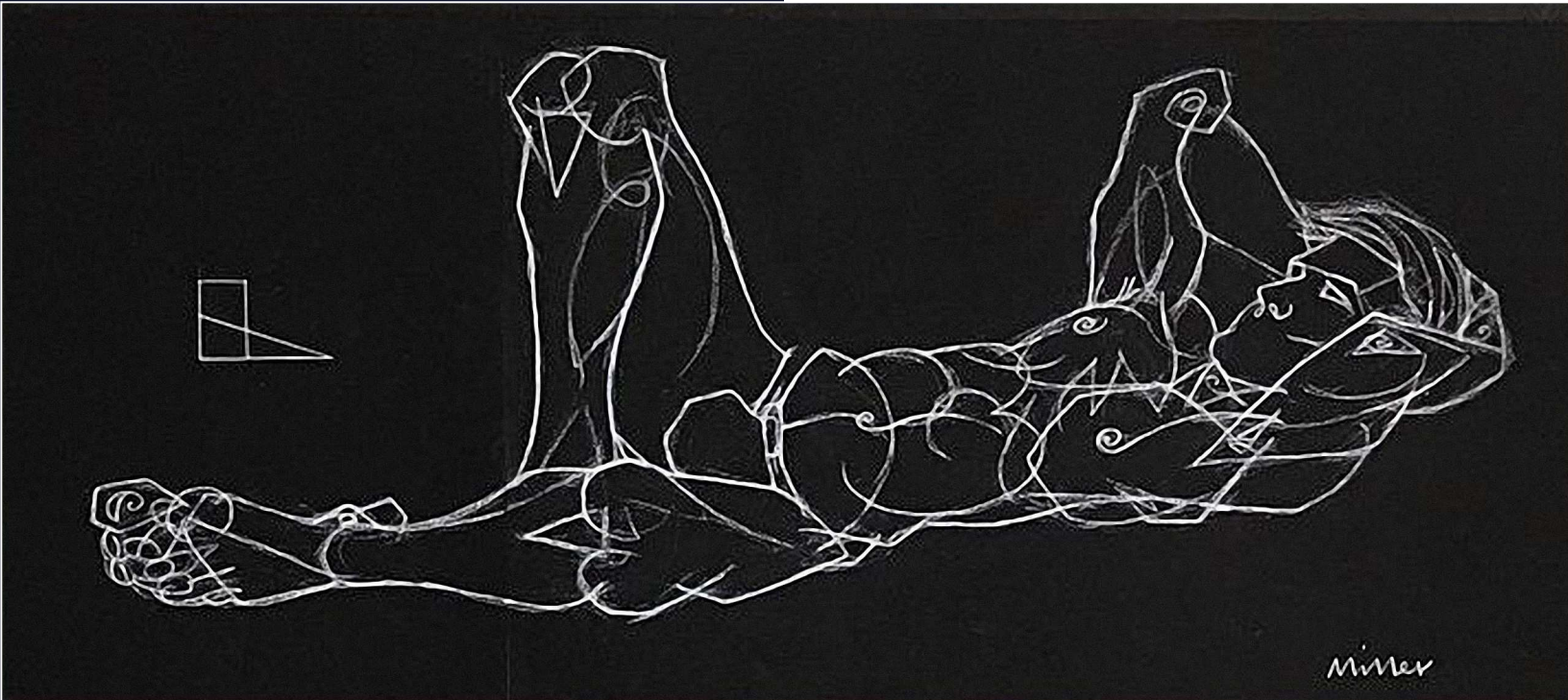




**LONGITUDE**  
model metthew hampton  
31,75 x 73,66 cm  
2020







**CRAIG'S LEGS**

model craig donaldson

29,21 x 49,53 cm

2020

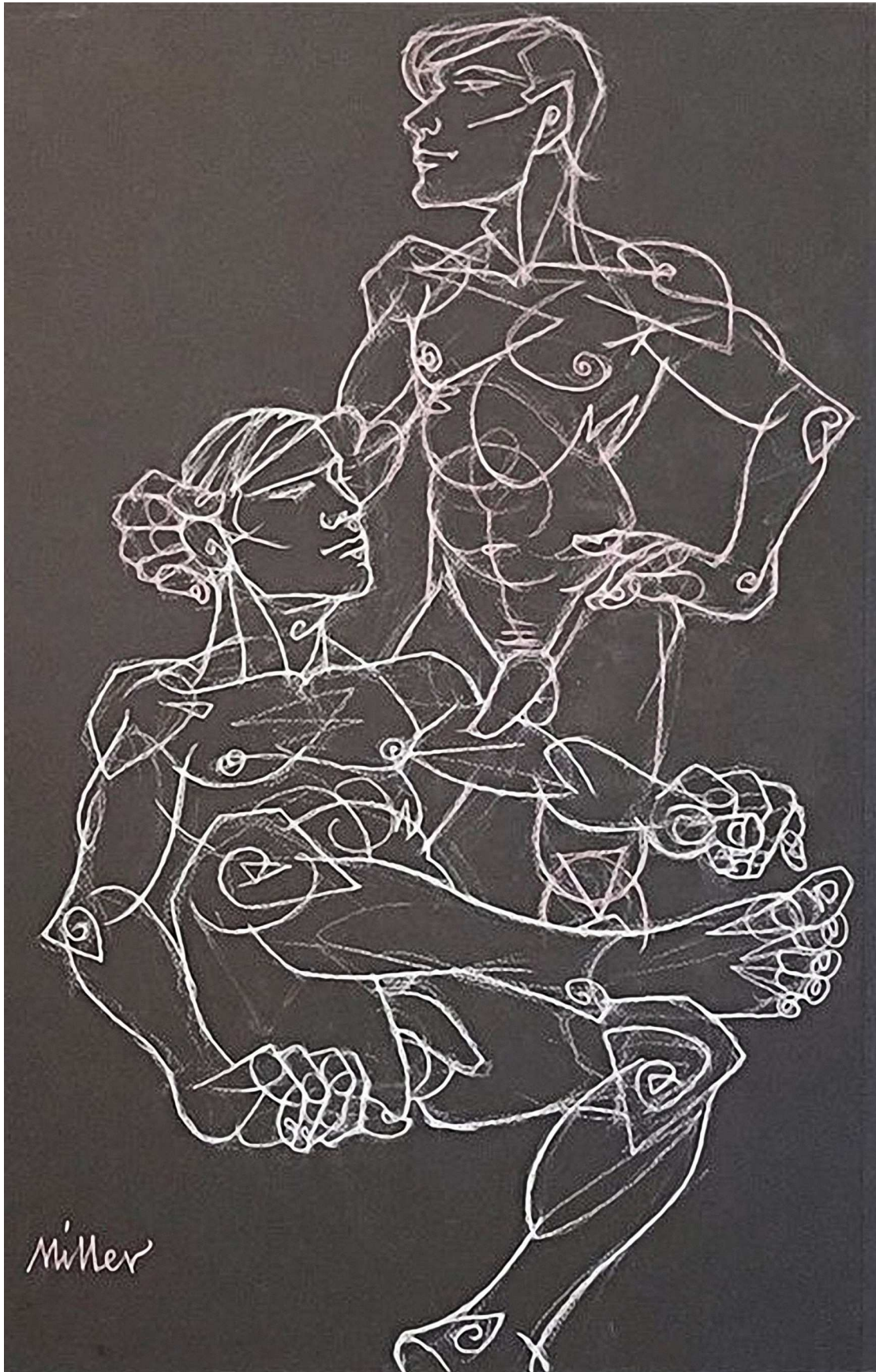
*When you look at your pictures, you will notice that the people portrayed appear isolated, even when they are arranged as a duo. Does that mean something in particular or does it just happen while you are working on a picture?*

**When you look at your pictures, you will notice that the people portrayed appear isolated, even when they are arranged as a duo. Does that mean something in particular or does it just happen while you are working on a picture?**

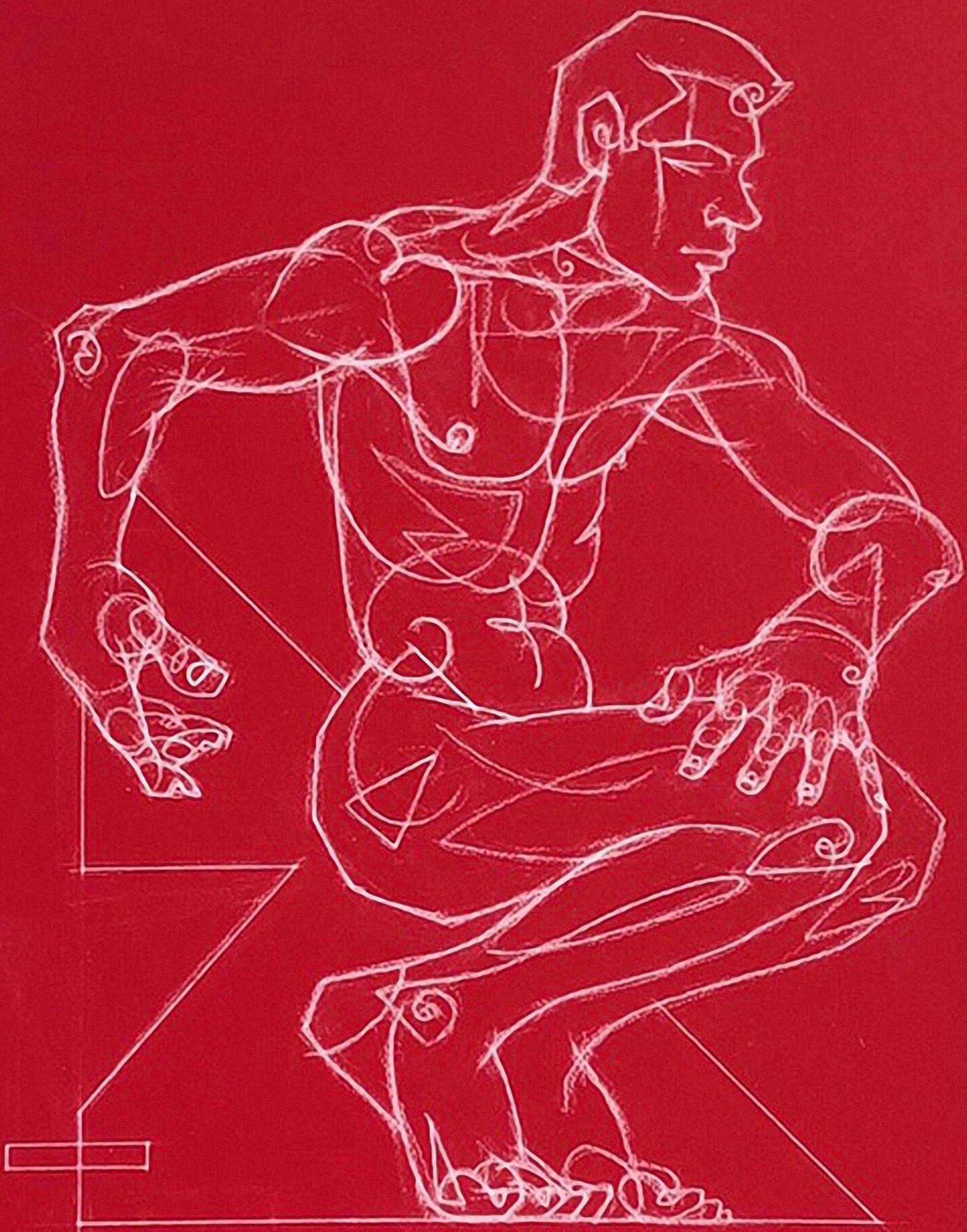


My first reaction to this question was surprise mixed with skepticism. I thought “Really?” If my figures feel isolated, that would not be through any conscious choice of mine. But it’s entirely possible that the choice is unconscious. Knowing myself for as long as I have, this wouldn’t shock me. Still, it made me feel a little sad that this could be true. (I thought I’d gotten beyond feeling alienated and alone.)

So with this question in mind, I’ve looked again at the images which Juturna has selected for this publication, and I have to say that I’m not really seeing it! There’s a spectrum, of course, but over all, I see much more engagement than isolation. But we all know that the artist isn’t always the best judge of his own work!







Müller



