

FALO

ART

2019 annual #1

TRISTOR BLUE

**CARLOS BARAHONA
POSSOLO**

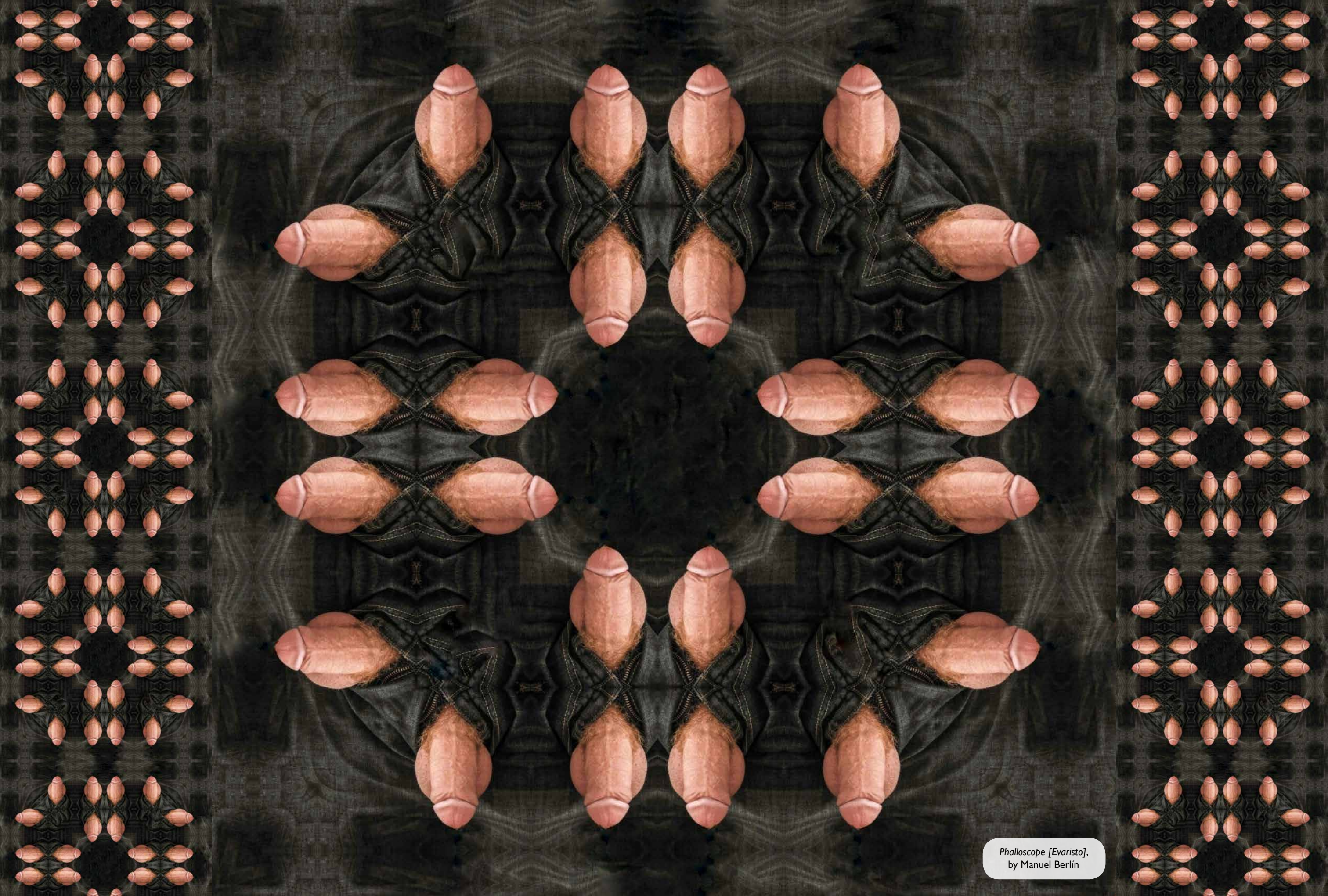
WILLIAM DONOVAN

VICTOR ARRUDA

BLAKE GILDAPHISH

AND MUCH MORE!





Phalloscope [Evaristo],
by Manuel Berlin

editing, writing and design: Filipe Chagas
editorial group: Dr.Alcemar Maia Souto, Guilherme
Correa e Rígle Guimarães.

cover: *Reclining male nude*, digital illustration, by E.
Hirano

Care and technique were used in the edition of this
magazine. Even so, typographical errors or conceptual
doubt may occur. In any case, we request the
communication (falonart@gmail.com) so that we can
verify, clarify or forward the question.

Editor's note on nudity:

Please note that publication is about the representation
of masculinity in Art. There are therefore images of
male nudes, including images of male genitalia. Please
approach with caution if you feel you may be offended.

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either as an artist, model or journalist, please contact
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Editorial

I know the wait is too long but I
also know that is worth it. 2019
was a hell of a year here in Brazil
with a monstrous government that
affected our culture and lifestyle. But
I decided to turn **Falo** into a *pièce de
resistance* and here we are!

Three important things happened then:

- (a) I opened a Redbubble account to sell
Falo's products. As a totally free project
any money is welcome. Check it on
falo-magazine.redbubble.com.
- (b) A new site/domain was made. Now
it's easier to find stuff there and read not
only the whole magazine but also the
article you choose.
Go to www.falomagazine.com.
- (c) the last but the most important: **Falo**
is now an academic publication! That
means it can be reference for students
everywhere! You can see its official
number on the top of the expedient.

I have to mention one more important
thing, not for the magazine itself but for me.
In 2019 I decided to share with you part
of my journey against Body Dismorphic
Disorder. It was hard but good to take that
step. You can read here in this issue.

You will also see amazing artists! Not only
for their work, but for their incredible
personalities and importance to the Arts. I

thank the Universe to let me know a little
of them. Check the names! How awesome
is that!

It's important to say that I can't put here
every single page of **Falo**. You all know that I
am only one person doing 98% of everything
here. So you might check the "brazilian"
issues to see more. Oh... and if you think
that you already saw the works cause you
downloaded them, you are wrong! Here you
will see some new stuff! For example: the
cover was a totally new piece made by E.
Hirano specially for this issue; Thiago Prado
sent new pieces and two of them are still
unseen; and the *moNUment* session has a
repeated photo and a new one!

Another new thing: the endpapers. Ok...
but what are these? Endpapers are the
sheets that bind the hard cover to the book
pages. They are the first two and the last
two pages. They don't exist on magazines
but I decided to use them as a space to
do manifests. Now I decided to turn the
endpapers a fixed space for Art. The annuals
will have Manuel Berlín's mesmerizing
phalloscopes!

So you have a lot to enjoy! And don't forget:
in a couple of weeks you will have the
second annual, **Falo Photo**, and later the
third one, **Falo History**.

Thanks for waiting and thanks for being
here with me. Learn and have fun!

Filipe Chagas, editor

Summary

Tristor Blue 6

Thiago Prado 12

Carlos Barahona Possolo 22

Marcos Rossetton 32

William Donovan 44

Antoine 56

Victor Arruda 66

E. Hirano 82


Blake Gildaphish 92

Anthony Dortch 104

PHALLORRHAGIA
Mirror, mirror on the wall... 118

SPECIAL
Body Dismorphic Disorder 128

moNUments 138

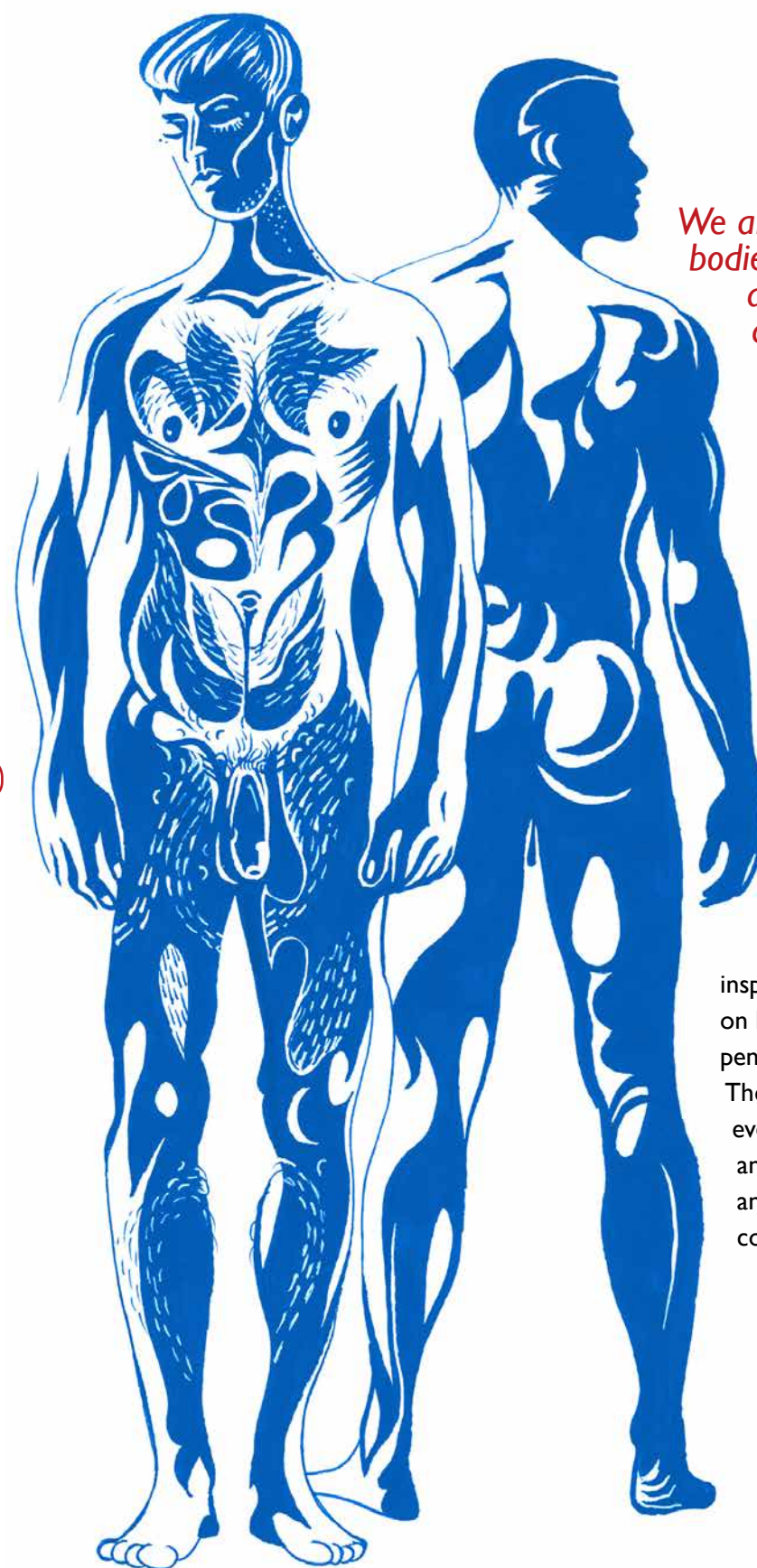


Underwater, ink on paper.

Tristor Blue

by Filipe Chagas

Tristor Blue is a pseudonym. The Finnish artist put together two words that mean sadness (“tristor” is a Latin word meaning “to be sad” and “blue” is a color and the feeling of melancholy in English) to say that gay life is not easy.



We are used to hide our bodies, our sexuality and a more fragile and emotional way of being a man. This can lead to depression. Tristor is my way of dealing with this: opening myself to the world through the transformation of sadness into something beautiful and creative.

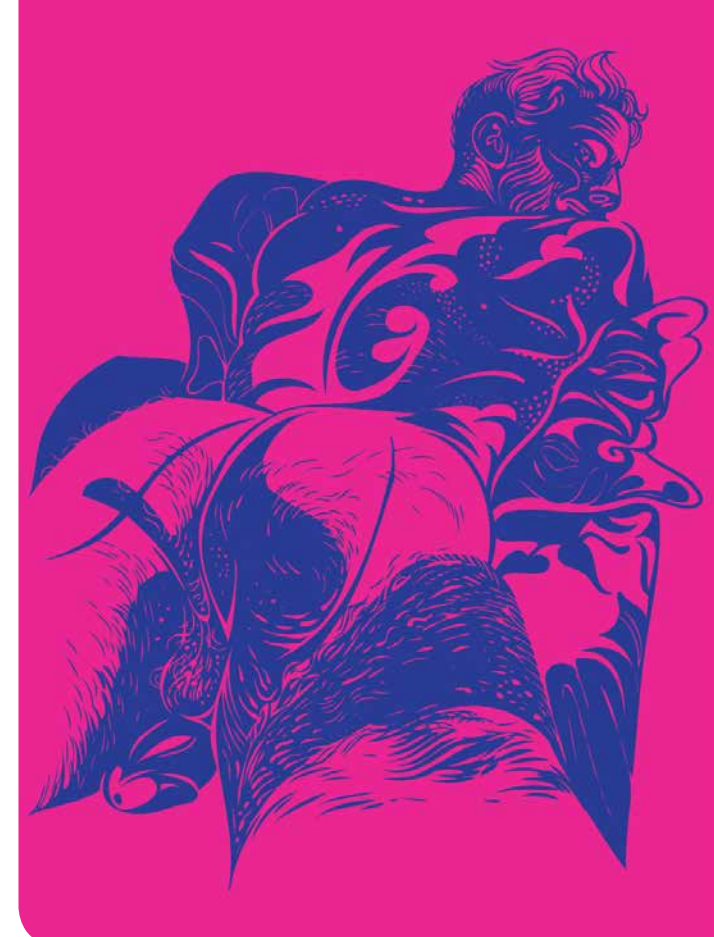
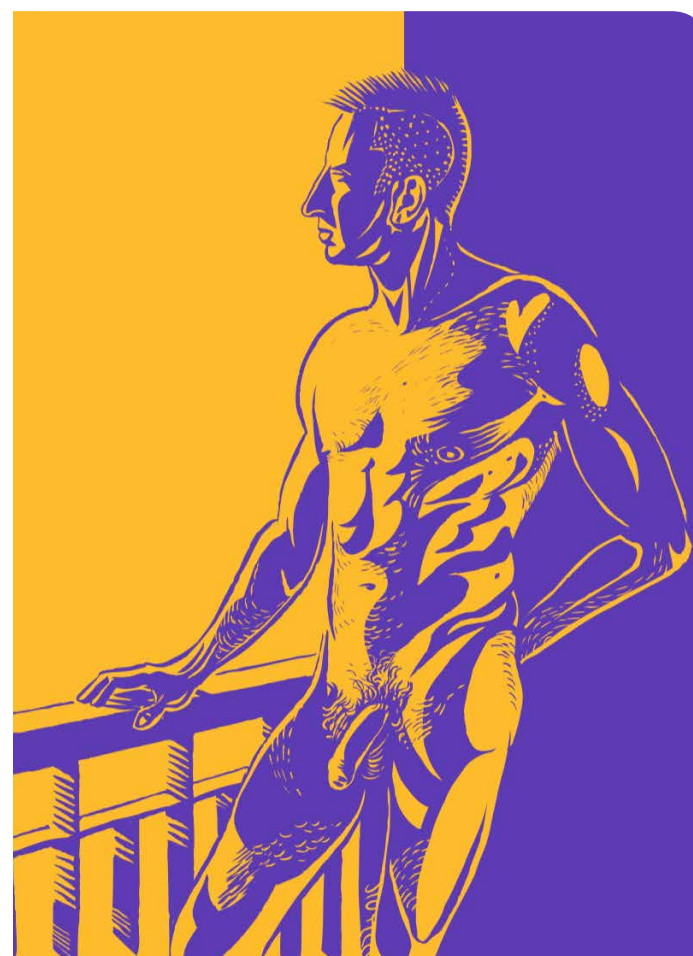
And he masterfully achieves that through his workflow that connects the analog to the digital. He finds photos that inspire him – often from his followers on Instagram – and sketches with pencils to identify shapes and spaces. Then, with pens and markers (or even watercolors), the high-contrast and hachure illustration begins and, most of the time, ends at the computer.

Divided [blue], ink on paper.



Underwater (collab with David Jester), ink on paper.

Michael Golian, ink on paper.



Mr. Magenta, ink on paper.

Quick sketch with ink on paper.



Being Tristor allows the artist to practice his skills and advance on the themes that mean something to him, such as the male body. However, the human form in its different poses, shapes and colors draws his attention to expressing innumerable stories of sharing and identifying.

The naked male body is fragile and honest. There is something very moving about being naked. The penis is not just sex, it tells a story: when erect is active, energetic and aroused; when flaccid is calm, relaxed, waiting. Both are important to the art I make. An image with only hands and the chest can be more erotic than an explicit study of the male genitalia. The whole pose of the model is more important than the penis. Drawing a twisted torso with hair creates a story, a mood, making the work more interesting.

Graduated in Arts and Design, Tristor also teaches Art and does freelancers of illustration and graphic design. He began publishing his work on social networks a short time ago, but the positive feedback was so encouraging that he has collaborated with other artists, made live videos of his productions and now plans to draw more from live models in larger works. At that time, he has noticed the ambivalent debate about nudity in art, between shame and sublime, sin and natural sensuality.

Mr. Monday, ink on paper.



For this reason, Tristor advises those who work with nudity to have clear arguments about their creations in order to generate a differential:

Our world is full of nudity and explicit images. Be professional. Practice a lot and have fun. Try to find your own aesthetic, your own way of doing the art you do.

8=D

Tristor
Bue



Self-portrait, ink on paper.

Thiago Prado



by Filipe Chagas

In the early 20th century, art found itself in crisis. Marcel Duchamp's "The Fountain" (1917) questioned the artistic foundations and opened the way to contemporary times. New techniques, new materials, new media... the possibilities were endless and many artists worked on more than one platform like Thiago Prado, who began to be awarded for being a multimedia artist a century after the Duchampian act.

Graduated in Social Communication and postgraduate in Cinema, carioca Thiago was born in 1984. He has always understood himself as an artist, since he drew cars in school notebooks or made portraits of women, creating stories for them. At age 19, he had an experience of death and rebirth. Then he began painting with abstract-expressionist artist Nisete Sampaio and understood that his internal conflicts with the world could be transformed into an artistic expression.

Jackson Pollock, Jean-Michel Basquiat and Antoni Tàpies became influences in his painting, as well as Marina Abramovic and Nam June Paik are references within all their work.

Previous page: *The eye* (2018), exhibited at MuMa, Curitiba, in 2019.

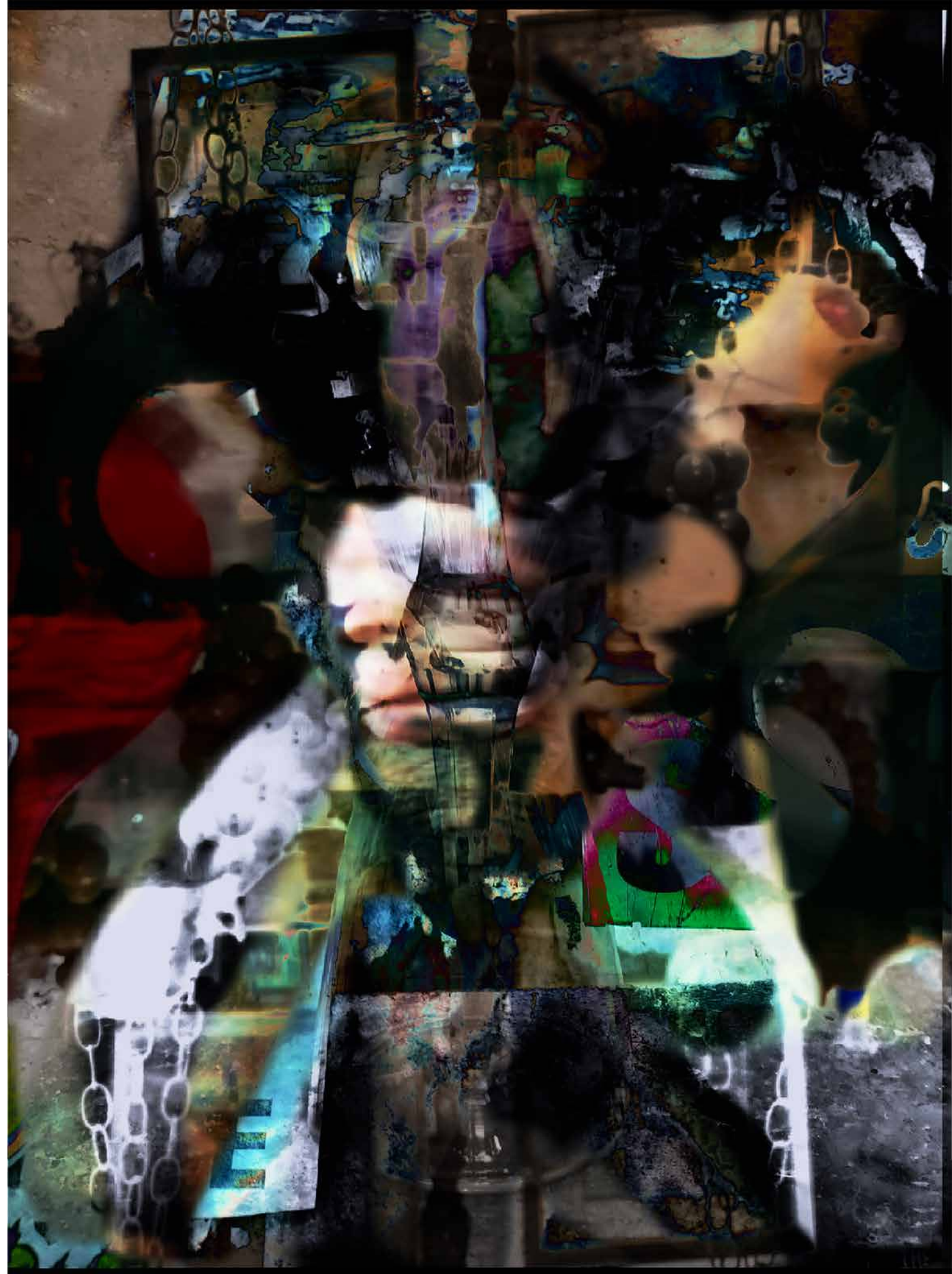
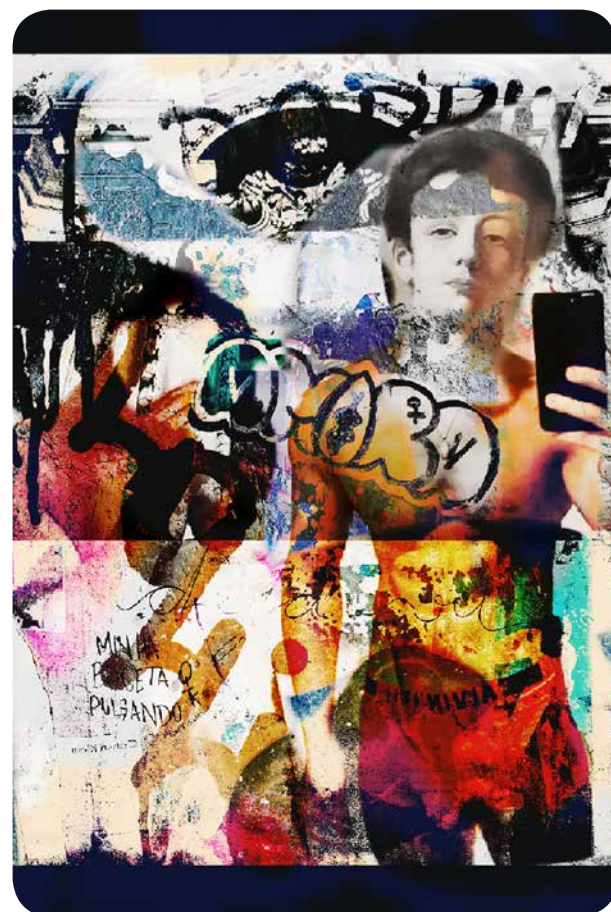
On the circle above: *Self-portrait*, 2018.

As a contemporary artist, I use what is around me as object of criticism and part of my work like the anguish over the excess of information, the routing of life and the often exclusive presence of the electronic device as a physical company in our society and the proposal of a multiplicity of views on frenetic and often ostentatious tourism in social networks.

The male form emerged predominantly in his most recent series (*Trash and Confessions*), when he decided to allow himself to enter his imaginary about the masculine to express his bisexuality through art. In this series, Thiago created abstract images from a mix of cyber trash - specifically nudes and phallic objects - and photographs of graffiti and church saints approaching the 1950s combines by Robert Rauschenberg, but in a digital version.

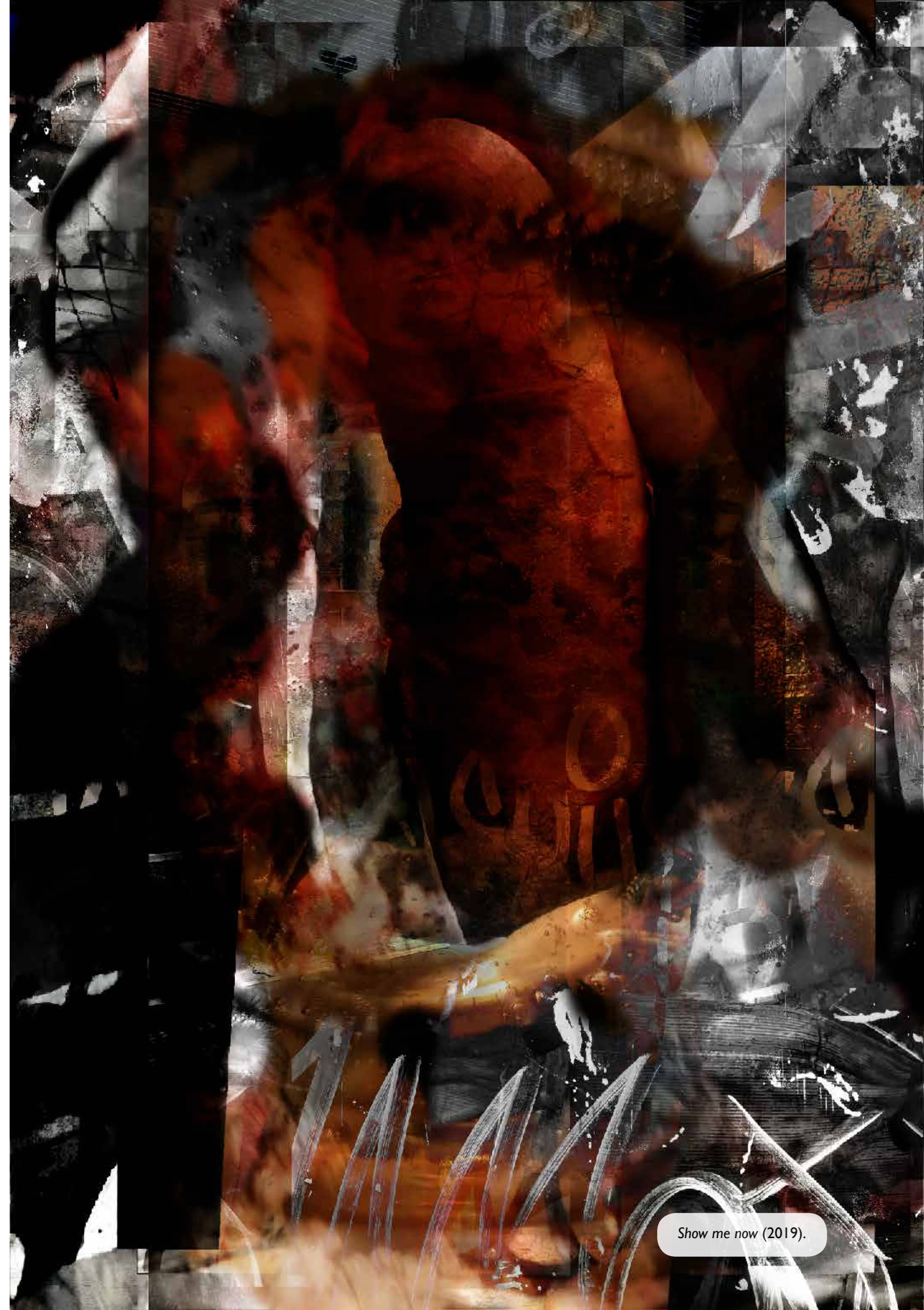
The phallus appears as a symbol of power and divine creation in western and eastern ancient societies. Easy access to the adult entertainment industry, plus the aesthetic obsession with products that promise to increase penis size give a power of magnetic attraction. By inserting the penis into my work (without fear of the double meaning), I am admitting this and letting others admire, reflect or react as they want to. Since my works often have an abstraction layer, some may only know that there are phallic objects in it when reading this interview.

Above: *Look at my bulge* (2018).
Below: *It was all I wanted most* (2019).
Next page: *Milk time* (2018).

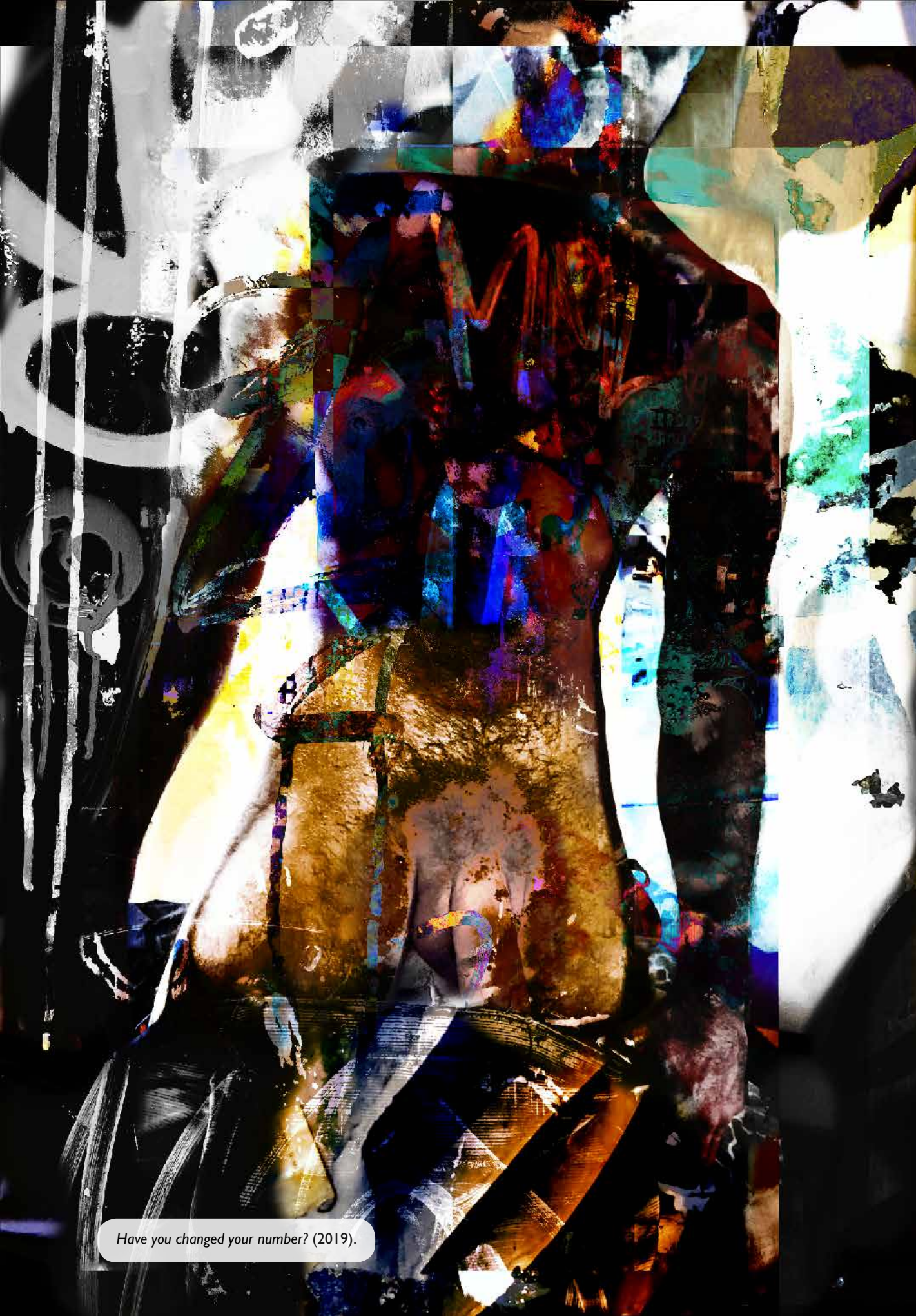




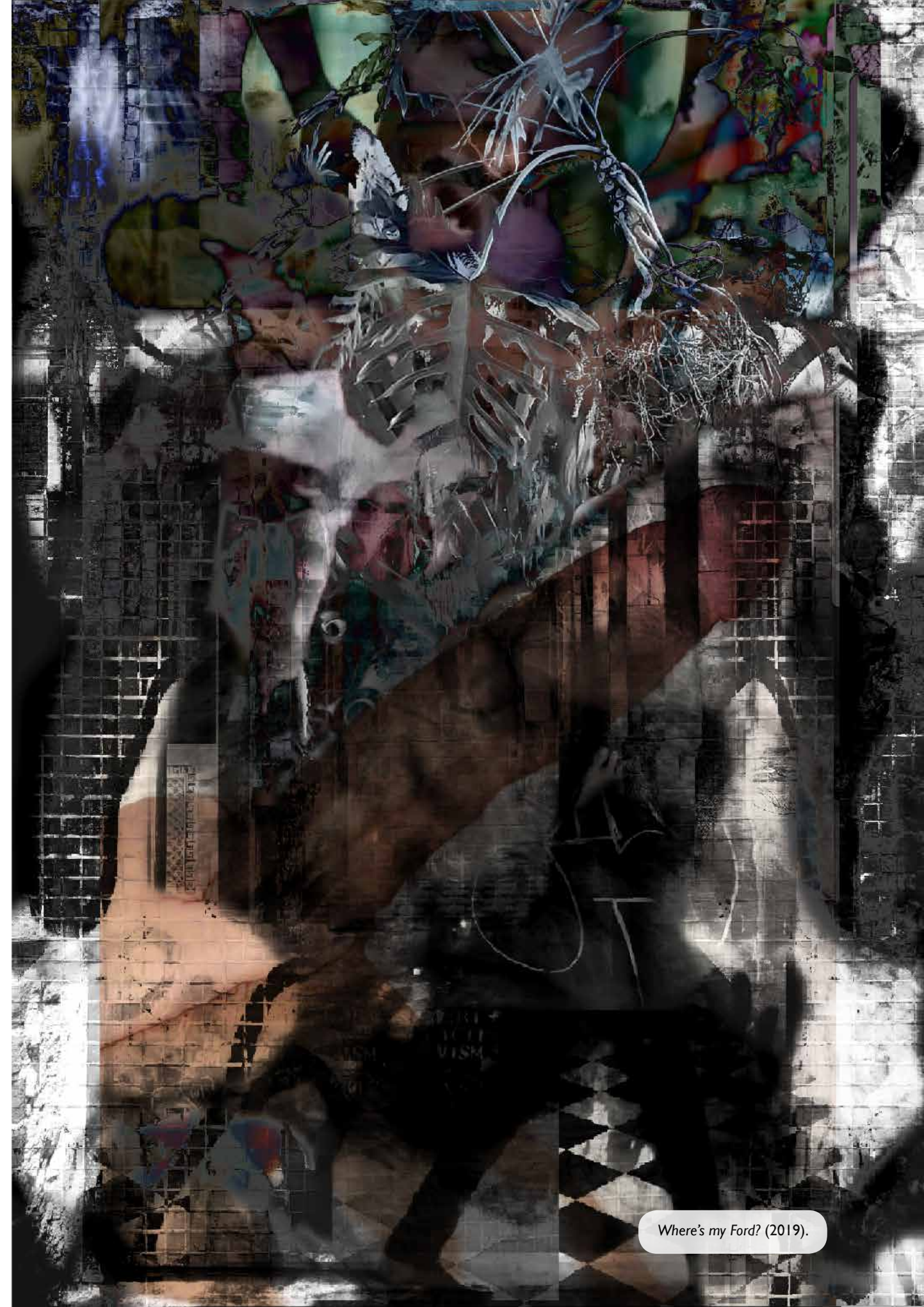
Dior (2019).



Show me now (2019).



Have you changed your number? (2019).



Where's my Ford? (2019).

Thiago believes that there is an open (or curious) audience that accepts the presence of the male nude coexisting with those who hate the naked male figure while condescending to female nudity. For him this has generated oversized inconsistencies, such as the large audience that went to watch gay plays or frontal nudes of male actors in movies, in opposition to the aggressive demonstrations against Wagner Schwartz, Rafael Dambros and the exhibition *Queermuseu*.

I believe that we will always live with different morals by the very diverse nature of the human being. What is happening at the moment is that we are in a clash in which we as artists, who essentially cherish free expression, must strive for the balance of these forces so that we do not fall into the abyss of censorship wrapped in the moldy role of hypocrisy.

Persistence, then, is Thiago's advice to all who understand art not only as means of expression, but also as resistance from anguish and hostile environments. **8=D**



Above: *Cherub* (2019).
Below: *Lucius* (2019).



Mr. Ford? (2019).



Y, oil and gold leaf on canvas, 2008.

We often have in mind the great masters of the 15th to 19th centuries when we think of beautiful

paintings and wonder where that figurative and naturalistic style of painting went after the vanguards of the last century. Carlos Barahona Possolo is a Portuguese painter who seeks this language which he calls “accessible to all”, capable of being decoded on several levels.

Carlos Barahona Possolo

by Filipe Chagas

Chain, oil on canvas, 2011.



With a degree in Painting from the Faculty of Fine Arts of the University of Lisbon, Carlos finds in the human body the expression of reality that he needs for his almost photographic work in a great richness of warm colors and silky shadows. Once he establishes the purpose, he deeply explore the ways that inspire him with impressive technical quality:

The human body is a privileged and universal symbol of immense expressive potential. The general modeling of the body is fundamental in defining the character of a painting, while I admit variation, as stereotypes scare me. I never treat the model as a piece of meat that serves to arrive at a result. Each person is unique and their body is sacred. Do not make the mistake of thinking that a person loses some dignity just because he has taken off his clothes. On the contrary, the naked person ascends to the plan of the Gods, whatever his physical form is.

Next page: *Il punto al qual si traggon d'ogni parte i pesi*, oil on canvas.

Carlos already aimed to be a paleontologist, a psychologist and an architect. These desires become clear in the remarkable presence of the mythological theme in their works. His approach frequently rests on passages, where gods, saints, and other mystical creatures are observed in unexpected poses and attitudes, often almost surprised in the scenes of their private life. Critics have surrendered to the

mastery with which he paints reality combined with transcendence, mythology with profanity, the physical with the metaphysical.

The strong symbolic charge of face and hands is always very important to Carlos. He believes the phallus is a “minefield”, since no one is totally indifferent to his exposure and this ends up influencing the appreciation of art:



Pelops and Poseidon, oil on wood, 2012.



Bacchus, oil on canvas, 2011.



The specifics of each penis define a character and its representation brings issues that do not appear in a hand or a knee. An erect phallus, for example, makes an immediate and uncontrollable connection to the health / power / libido / lust universe. Just as when writing a text or choosing a suitable typography, it must be chosen the proper phallus format in a male nude, knowing that everyone will notice it in the first place.



Mettalic, oil on canvas, 2013.

*I cannot resist the temptation to shock, to a scientifically controlled extent, only to be shocked by the public's reactions, much more perverse than me, which constantly proves the naivete of my intentions. It is fascinating to see how the shocker becomes the shocked thing.
(In interview for Caras Magazine, May 2011)*

Aware of the difficulties of achieving a female model for reasons of puritanism and chauvinism that limit women's freedom ("a man who takes off for posing is not considered 'bad manners'"), he settled his personal preference for masculine aesthetics without any misogyny. Carlos believes that the vices acquired in our culture overvalue

the penis, often reducing the man to the limb, while forcing everyone to pay him reverence. This will only change with the intellectual formation of the spectator and a greater liberation of women, who are fully entitled to enjoy seeing naked men if that is their preference.



Acid, oil on canvas and wood, 2012.

Nuda veritas (self-portrait),
oil on canvas and wood, 2002.



Since 16 years old, when his art education really began, his dedication is almost exclusively to painting (flirting with literature), whether studying art history or learning techniques that will make her compositions more dramatic. In 2016, he was invited to make the official portrait of former Portuguese president Cavaco Silva, having already collaborated with Correios de Portugal and *National Geographic*.

His references are figurative artists of all centuries, such as mannerist Pontormo, Baroque Tiepolo, symbolist Klimt, expressionist Schiele, orphist Kupka, and contemporaries Phil Hale and Nicolas Uribe. Like many painters who only gained recognition after years, Carlos still rejects the so-called “genius” and prefers to wait for the public to develop a concrete opinion about his work over time. **8=D**

Autumn faun, oil on canvas, 2006.



Marcos Rossetton

by Filipe Chagas

Help yourself, sculptural objects (2018).



Some will say that the differential of self-taught artist Marcos Rossetton may be the use of an aggressive language or a strong and even controversial theme with sweetness, poetry and elegance. His main aim is to investigate the human, social and media behavior through a provocative work that deconstructs objects and materials in antagonistic and subliminal messages. The acid humor that appears in his works tends to draw viewers away from the “non-inertia” inherent in today’s large social mass.



Intangible Active
Applications series,
sculptural and
photographic objects
(2018).

I use metaphors and thematic and creative displacements to bring discomfort to the public. I believe art is a vehicle for moving people, thrilling, but also broadening critical analysis. I have a visceral temperament in what I do and I am a reflection of my time, so I hug, kiss or vomit everything in my artistic expressions and in my work!

sculpture and textile arts as embroidery, Rosseton moves between possibilities of instrumentalization and expression. One of the artistic investigations and research inclinations of the artist is in the work basis, bringing to the production the protagonism of differentiated materials - such as latex and textile oddments, like lines, pins and the fabric itself - to enhance the narrative field of the creative ideas.

Nowadays I use embroidery as an expression and a language. I understand it as a manifestation of strength in the poetry of this activity in such an aggressive and extremist as well as conservative moment and current context. Being a man embroidering, I think I at least deconstruct this idea mainly because they are more subversive embroidery! But my research is also in the basis, appropriating diverse and unconventional materials a la Duchamp!

Above: Fear / Boldness.
Below: Illusion / Dream.

Next page above:
Agony / Peace.

Next page below:
Humor / Panic.

As a way of resignifying the ghosts experienced in childhood as a result of his sexual orientation, the artist evokes a cathartic attribute of liberation in his production, exorcising fears and enhancing an awareness and respect for human diversity with appeal to social activism and LGBTQ+. By allowing the use of multiple artistic languages such as drawing, collage, photography,





Hate. Intangible Active Applications series (2018).

Within his creative process, Rossetton elaborates an organizational routine that belongs to his own construction trajectory as an individual and artist, since he already felt insecure because he had no academic education in the visual arts: he did theater and classical ballet in his teens; became a graduate in Fashion Image Creation, Advertising and Clothing technician, and teaches in the fields of creation and style. So his artistic view develops from various references, ranging from Ernesto Neto and Joana Vasconcelos to Robert Mapplethorpe and Keith Haring, as well as the surrealist, impressionist and expressionist movements. He is also inspired by the collages and Brazilianness of Beatriz Milhazes, as well as the textile arts of Alexandre Herberte and Renato Dib or the more botanical-organic by Susanna Bauer and Clarice Borian.

The human body - especially the male one - is important to Rossetton as recognition, identification and desire, from his experience with backstage in fashion, performing arts and dance.

I'm interested in all the tone, the silhouette, the human and male beauty in general. If I use the image of the male genitalia as a symbol for some work, it comes to challenge, to create relationships and critical thinking, to break paradigms, to deconstruct labels and dogmas that I don't believe in. As a global icon the phallus works to reach different audiences and people. I create artistic compositions where the conceptual representativeness of the miscegenation of the skin and human anatomy must have adherence in contemporary times.



Marcos at his studio.



Dandy style [TRANS]gression, embroidered photograph. [TRANS]jitority project (2017).

To remove and displace the hidden and intimate atmosphere in which male genitalia usually resides is - for the artist - to give freedom and naturalize something that should be accepted without fanfare: the expression of the human body. For example, when he developed the Penile Miscegenation series, he thought of hybridism and fusion between the concepts and elements of plant and human organic forms. He wanted to contrast the naturalness and banality of looking at plants with the sinful morality of dildos in a simple and poetic daily life, breaking the stigma of the phallic object and misinterpretations. By working with affective relationships, he concludes that even repulsion for one of his works with pins and needles in a phallic form is a valid return.



*Garden of Delights 1 and 2, sculptural object.
Penile Miscegenation series: Earth (2019).*



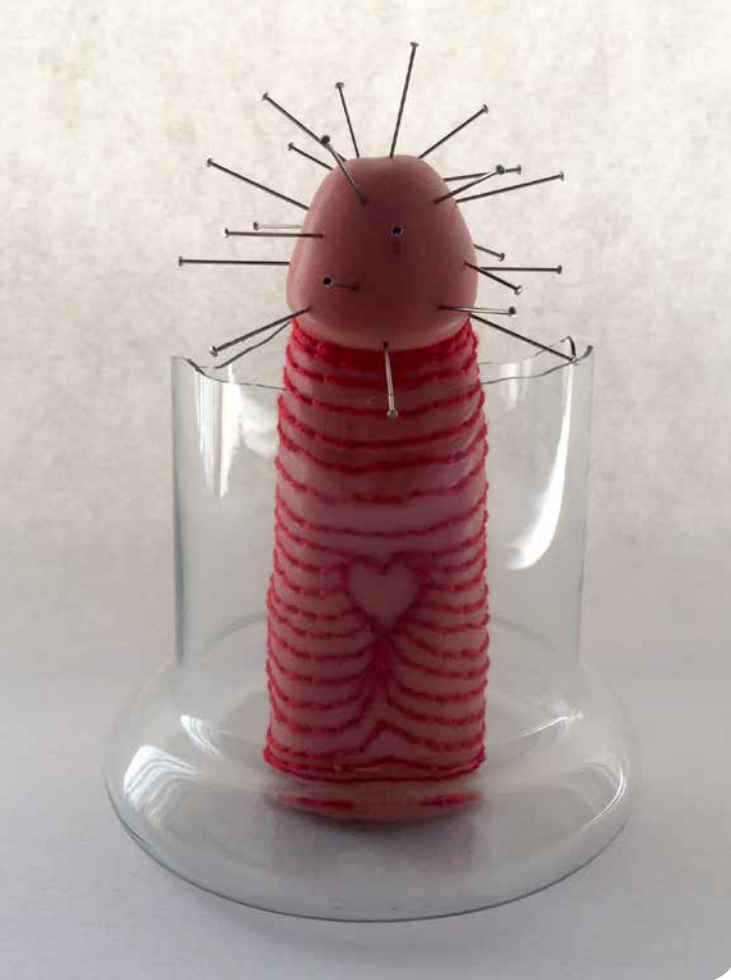
*Penile cactus, sculptural object.
Penile Miscegenation Series: Earth
(2017). Collection of the Museum
of Sexual Diversity in São Paulo.*



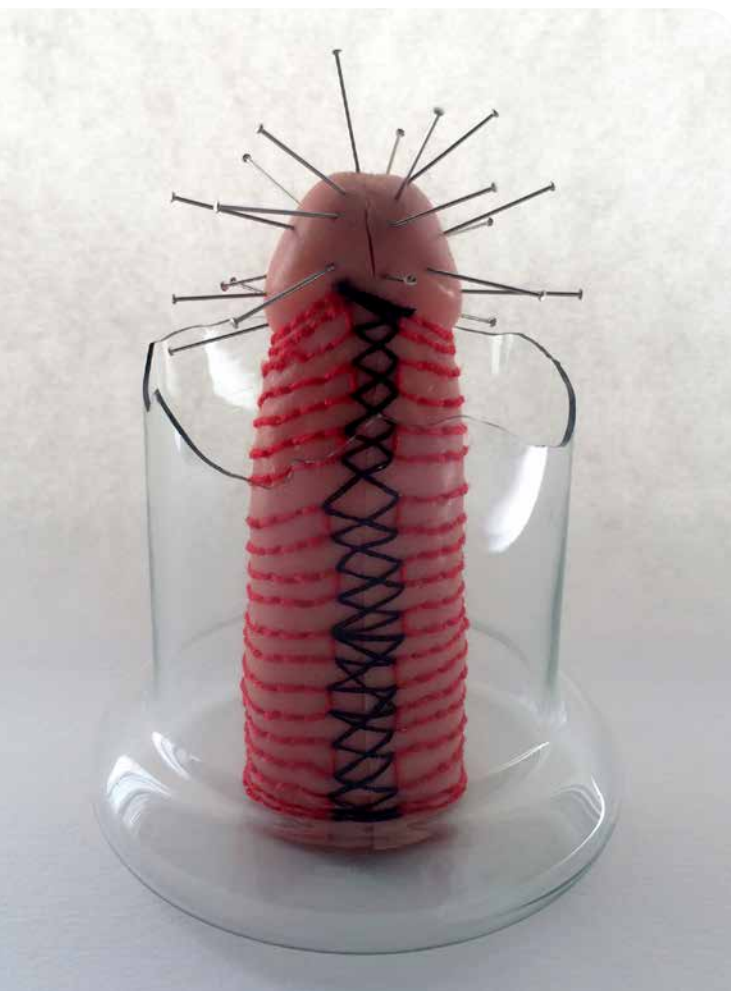
Shark bait, sculptural object. Penile Miscegenation Series: Sea (2019).



Flower Power 2, sculptural object. SubVersive Embroidery Series (2019).



He sees current conservatism as a matter of social context. On the other hand, he identifies in Arts the power to contest and to be a vehicle for the transformation of languages. He is currently developing a photoshoot with transsexual models to dialogue with new identities and to follow his own advice to look for her peers: "Unity is strength". **8=D**



Sacred phallus, sculptural object (front and back).
Subversive Embroidery Series (2019).

Plastic surgery for you!



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Chair, mixed media on paper, 2019.

William Donovan

by Filipe Chagas

The art of William Donovan has its genesis from his personal experiences, his fears, losses, loves and desires. When he speaks about his trajectory, William demonstrates such passion that it is difficult to use other words to describe him:

I always aspired to be an artist. Creating an image out of nothing is magical and as a child I was intrigued with making that magic. I still am and recognize that making art makes me a magician and an artist.

When he moved to New York to study Fashion Illustration, William realized that he needed to nurture his talent through motivation, determination and much much study. His thirst for learning was driven by his desire to be the best he could be. After graduating, he continued to study for six years; after a sojourn of working and living in Milan he returned to the U.S.A. continuing his pursuit of knowledge. He achieved a BFA in Studio Arts at the School of Visual Arts. On his first attempt into painting he discovered his voice:

I was insecure and nervous in a painting workshop because it was my introduction to Fine Arts. I began using my illustration skills, color design etc. on a canvas and when the instructor came to me and said "Give yourself permission to be an artist and whatever you do is valid" it struck a chord with me. I painted over the colorful painting and recreated the death of my best friend Carlo from my memory. Gradually the other artists in the room came over and commented that it was a beautiful and emotional painting. At that moment, I realized, that if I was true to my soul it would resonate with others, and that was my goal. Sharing personal experiences visually to give voice to experiences that were not only unique to me but universal.

We can analyze if his work has an Expressionist side - inspired by Egon Schiele – or his love of abstract art. ("I give no thought to the precision or accuracy of my figures, only the emotion and sensuality"). He considers his fashion work compared to his personal work as "my yin and yang". What is certain is that William uses eroticism to create a visual narrative that allows the viewer's perception to create their own story.

To accomplish this, he works with models in the studio through a collaborative process, with no preconceived notions. The artist shares his process with the models to suggest gestures or poses that nurture the finished art.



Yorick, mixed media and glitter on paper, 2019.



Milk, mixed media on paper, 2019.



Levitation, gouache and glitter on paper, 2019.



The rising, mixed media and glitter on paper, 2019.



Berlin guy, mixed media on paper, 2018.

Anticipation, mixed media on paper, 2018.



Innocence, mixed media on paper, 2018.

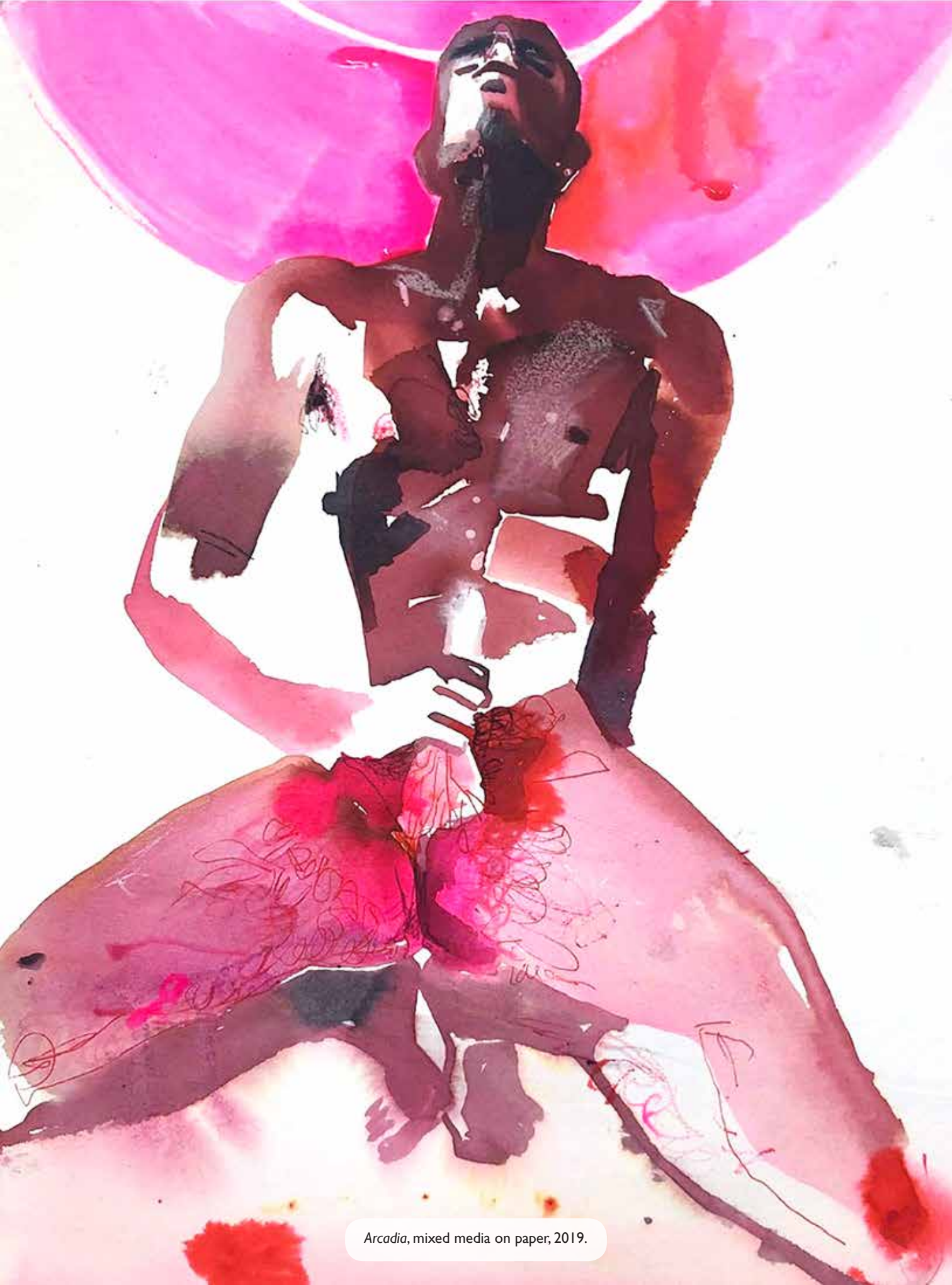


Rhapsody of lust, mixed media on paper, 2019.



13 ghosts, dry oil-based enamel pigment on paper, 2018.





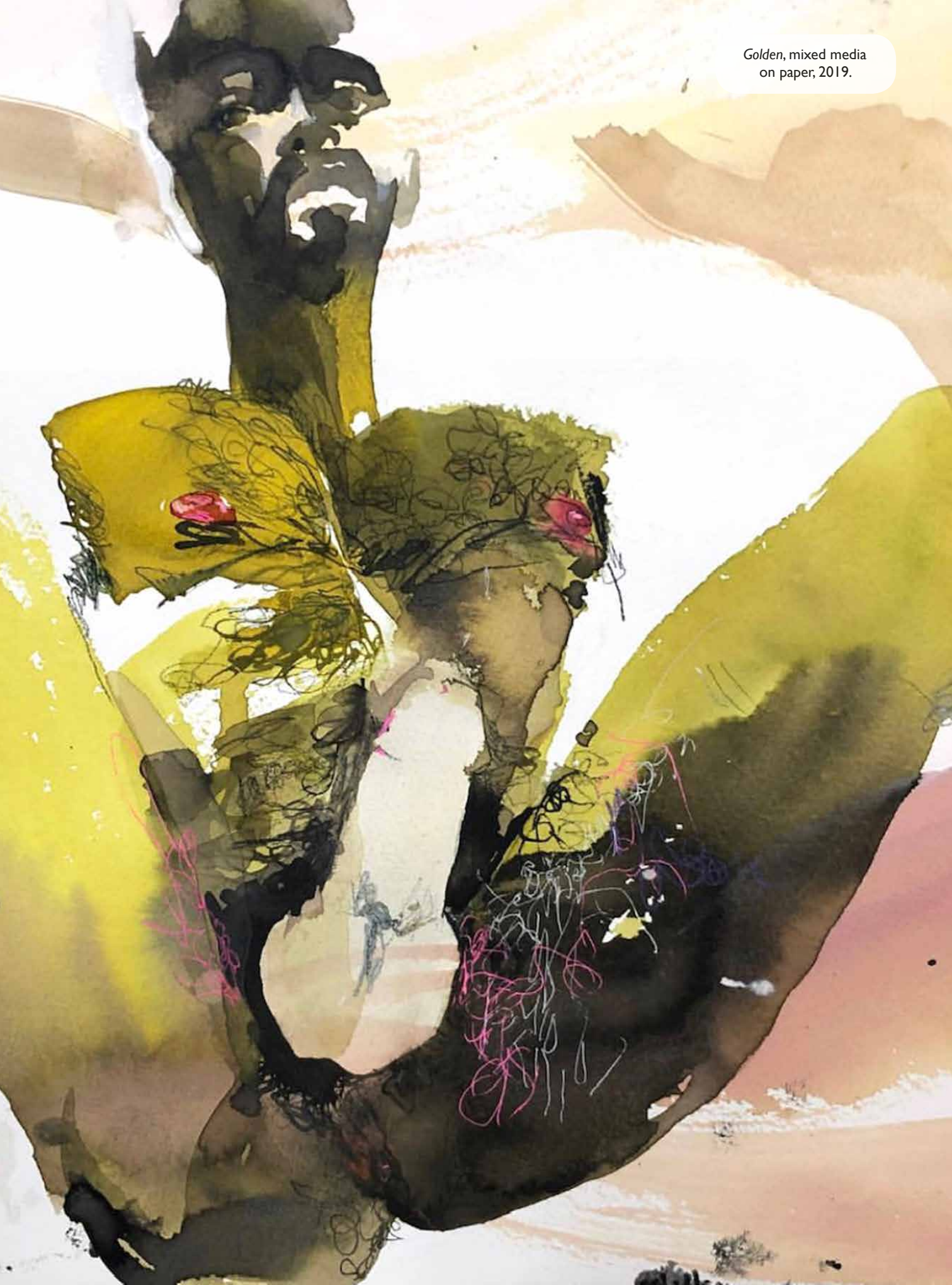
Arcadia, mixed media on paper, 2019.

It is a spontaneous situation, sometimes like a dance between artist and model, one challenging the other, through a performance and visual collaboration built on trust and respect between two artists. Since each person is different I try to get to know a bit about them and share a bit about myself during quick poses to create a bond. I think it's important to have a bond and mutual trust. I allow them to be who they are without any restraint. They usually love it and are energized which in turn excites and inspires me. The energy exchanged is incredible!

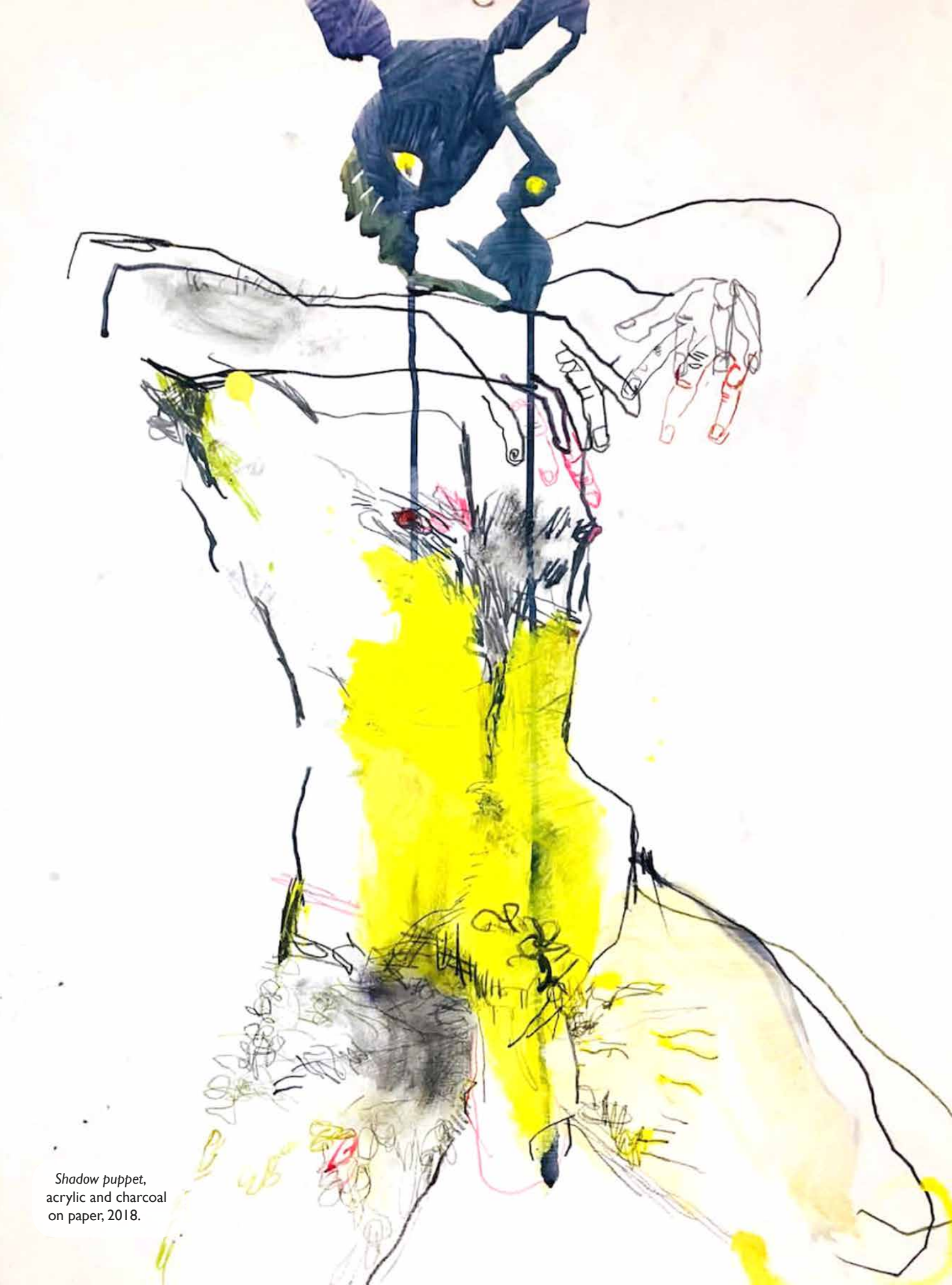


Saturday nite special, mixed media on paper, 2019.

Golden, mixed media
on paper, 2019.



Shadow puppet,
acrylic and charcoal
on paper, 2018.



It is important to say that William resisted the male eroticism of his painting to not be labeled as “gay erotic artist” because he believes that male nudity is still confined to Erotic Art. He knows that the penis is a historical symbol of power able to dictate the content of a work. However, an erection of one of the models made him revise this:

Of course I have my own erotic bent and when a model had an erection, I realized how exciting, challenging and beautiful it was to capture male sexuality. The male body is an incredible form of musculature, pattern, texture, light, and shadows. The center of emotion from the eyes to the neck shoulders, angle of the chest connecting the the abdominals which cascades into the crotch and genitalia. I am obsessed with body hair and its texture and pattern and flow. We are sexual creatures and I began to see the sex of the model as a definition of masculinity and myself.



Untitled again, mixed media on paper, 2018.

The image of the male body gained power in William’s personal work. He came to understand the phallus as an extension of the internal viewed externally: flaccid or erect it’s a measure of the owner’s desires.

The phallus is a strange organ. It is not attractive and yet it is beautiful. It has two points of view. I see it organically more than a sexual device, like a flower that rests or blooms in pulsating colors.

Whether on screen or paper, with gouache, graphite or watercolor, William intends to continue sharing with the public his vision and his love for the Art. Or should I say: his magic! **8=D**



William at his studio.



Under pressure, mixed media on paper, 2019.

Thor, miscellaneous woods and golden wax. Model: Dave Marshall (2019).

Antoine

by Filipe Chagas

Usually people think Fine Arts are always a handmade process with analogical tools. Art History shows that. But, in the middle of last century, video and digital tools widen the boundaries. Now artists have a lot of new possibilities to express themselves. Like Antoine.



Born in 1975, Antoine studied computer science and still works in it. Even he doesn't consider himself as an artist ("I am a beginner") he knows that everybody has the potential to be one. He found in the digital tools a way to enhance his ability to draw. When he worked in a place with lots of 3D printers and laser cutters, he had the idea to mix drawing and marquetry (wood sheets cutted and glued on a wood panel) with those machines.

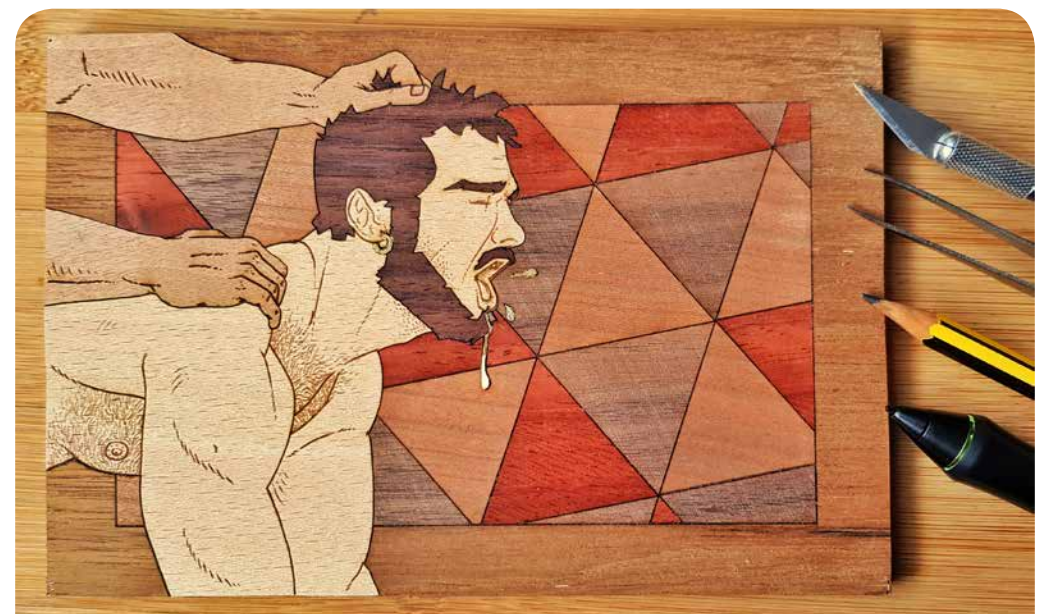
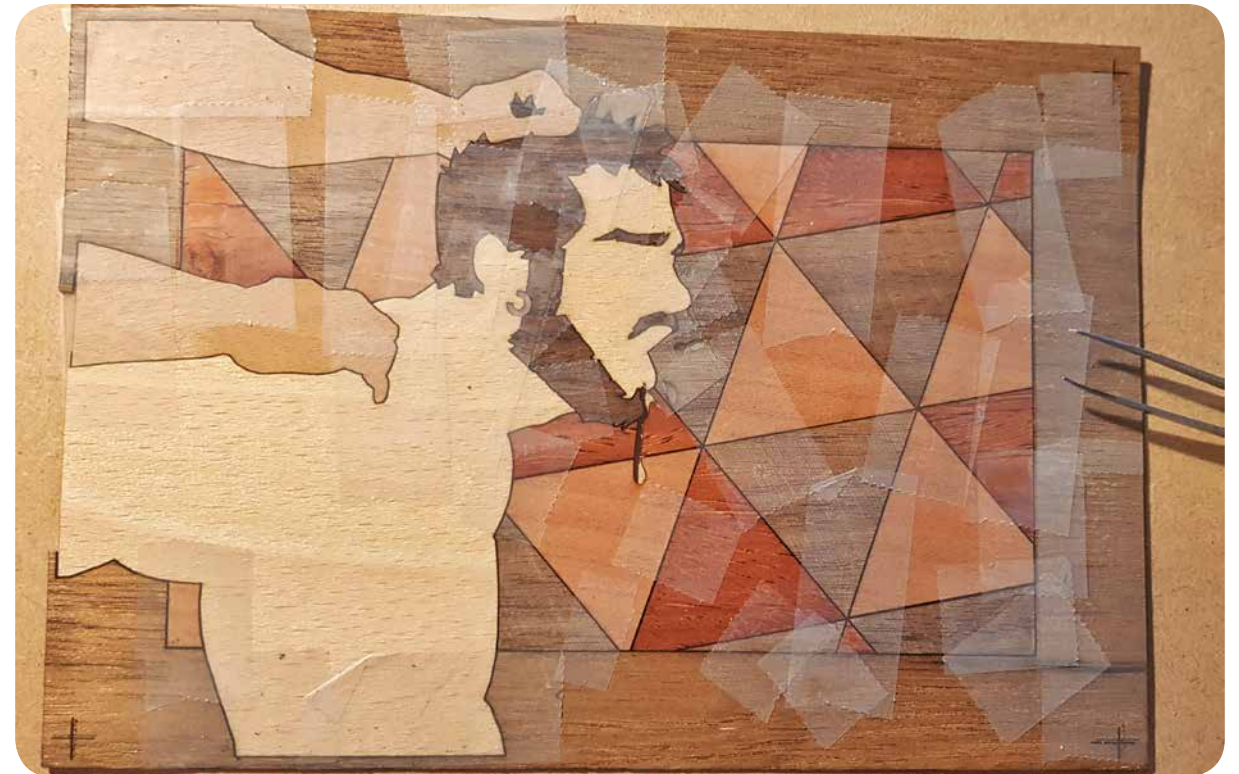
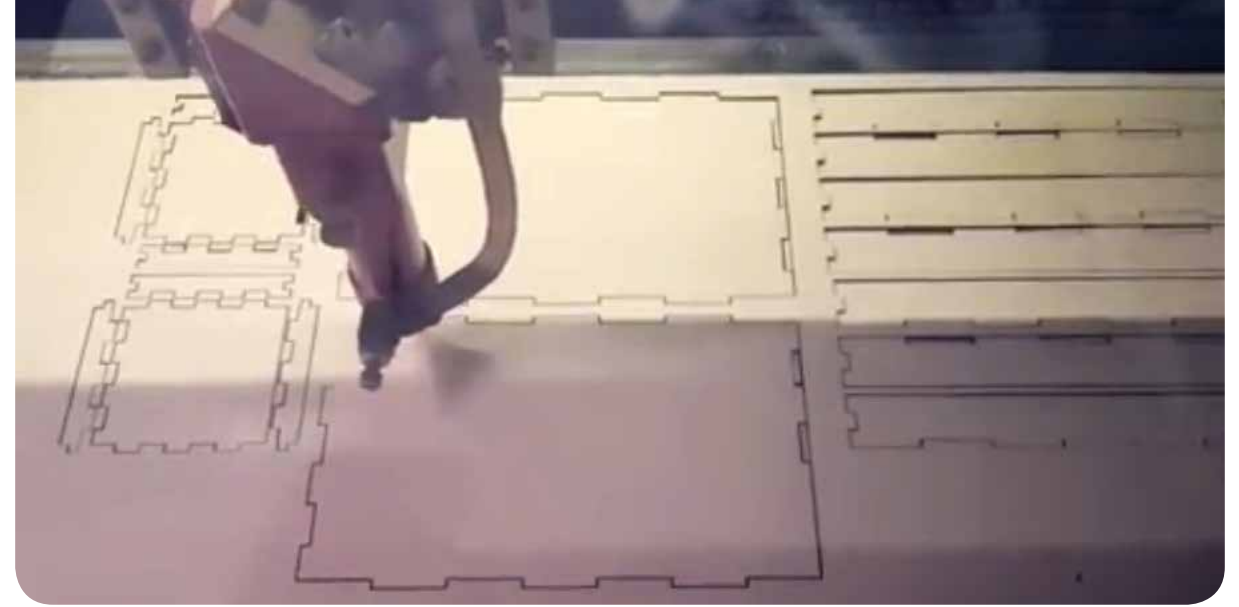
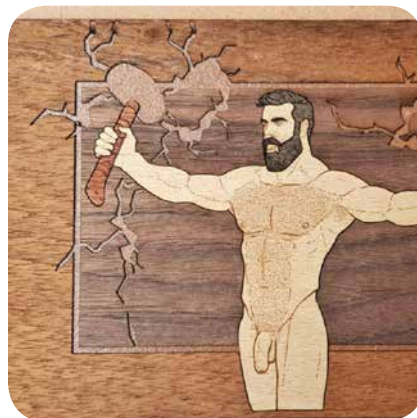
As I am a big fan of digital tools, so I tend to prefer things that involve at some stage using them. I am not confident at all in my hands, so I always prefer when the tool allows me to do errors. It's why even when working with wood, I can compute everything before hand with a computer and the cutter and then just assemble them. It also allows me to do very small details, which I love.

With his tablet he not only trace the lines but also define the vectors for the cutters. He has to decide the types of wood will be cut to give the best contrast and then assemble the parts.

The laser cut is precise to the tenth of a millimeter. This allows to remake the pieces, but there is so many problems when assembling it... wood breaks, some pieces have to be changed to get more contrast etc.

He don't like wood with an artificial color added, but he's is trying gold wax to give new layers to his work. That shows how he continues to learn and experiment to improve his skills.

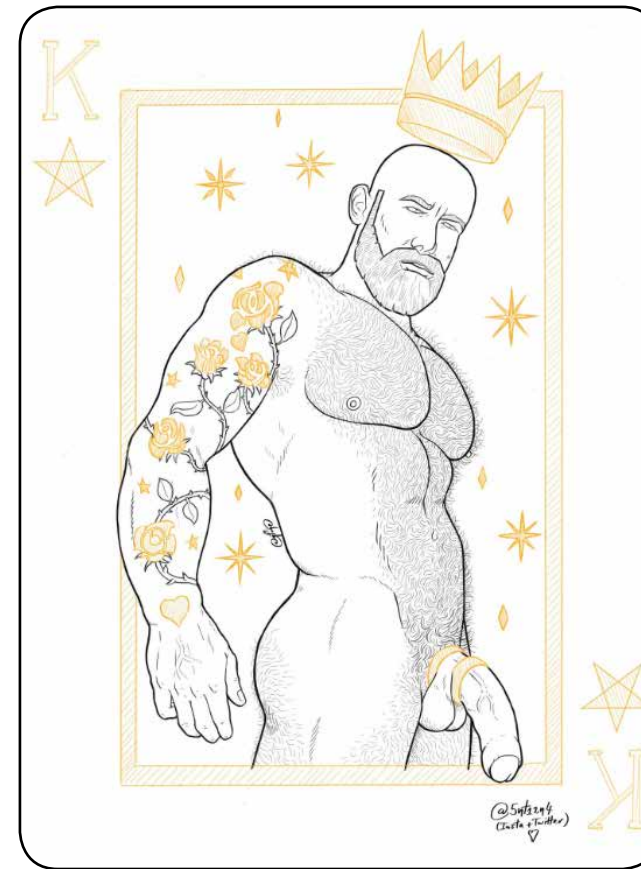
Drawings for the Thor piece, from sketch to vectors on the tablet.



Laser cutter making the parts of a box, assembling the pieces of various woods and the final result. (2018)

Kings, miscellaneous woods and golden wax (2018).





Sketch for the *Star King* (2019). Model: Jack Dixon.

Antoine most often represents men and he usually starts by seeing a photograph (“I am completely addicted at Instagram!”) or even a guy in the street or metro, and be inspired by him. The face is the part of the male body that most care about portraying. But he devote a lot of time in detailing the penis often keeping it for the end.

Showing a phallus is not a requirement for a drawing though. I tend to consider that this is not a problem to show it on a drawing, but some people tend to disagree.



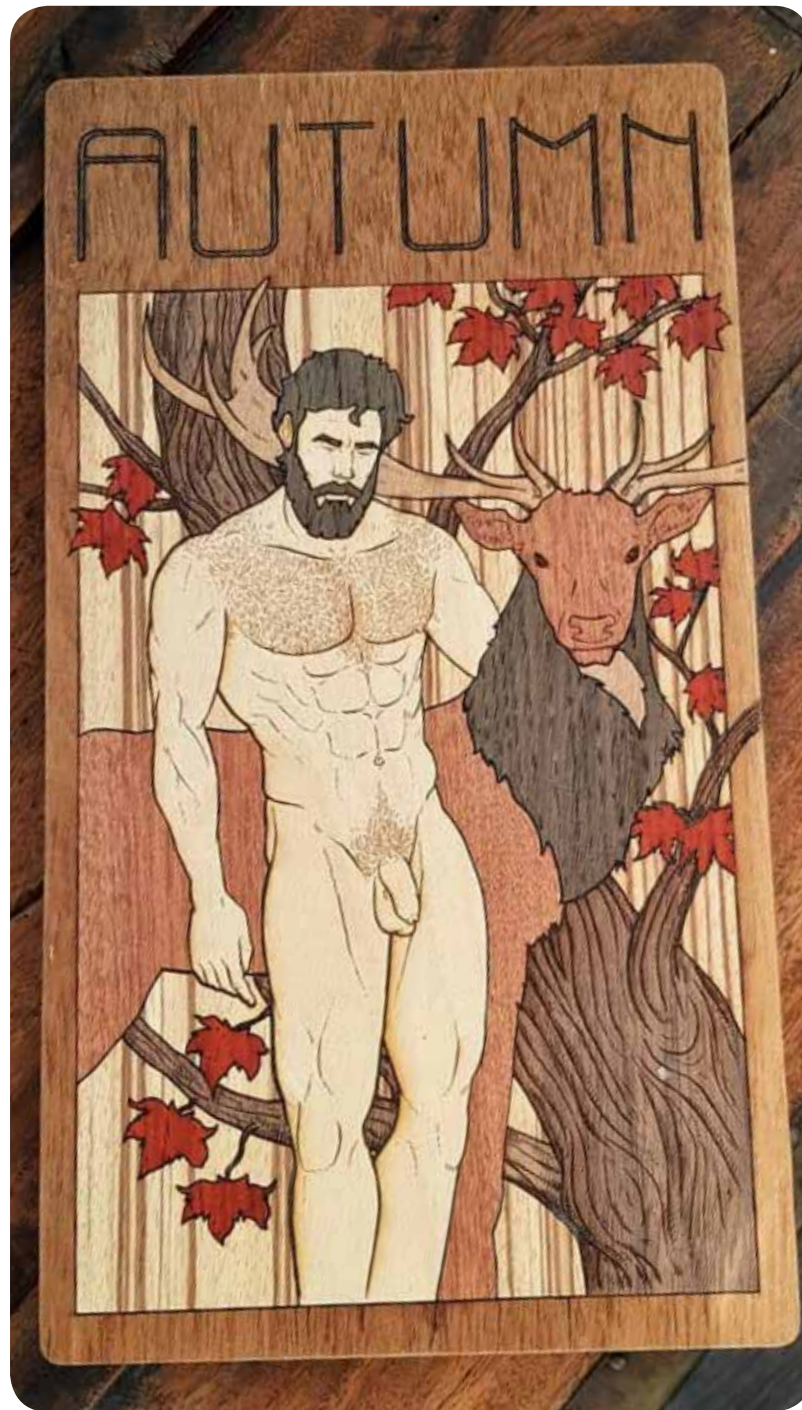
His aim is the image to convey more than only sex and that's one of his reasons to not show erections, to not bring the “porn factor” to the table. To be clear: this is not a rule for Antoine. It depends of what is depicted, the situation, etc and an image of an erection can be good.

Were-verine, digital illustration (2019). Model: Dave Marshall.

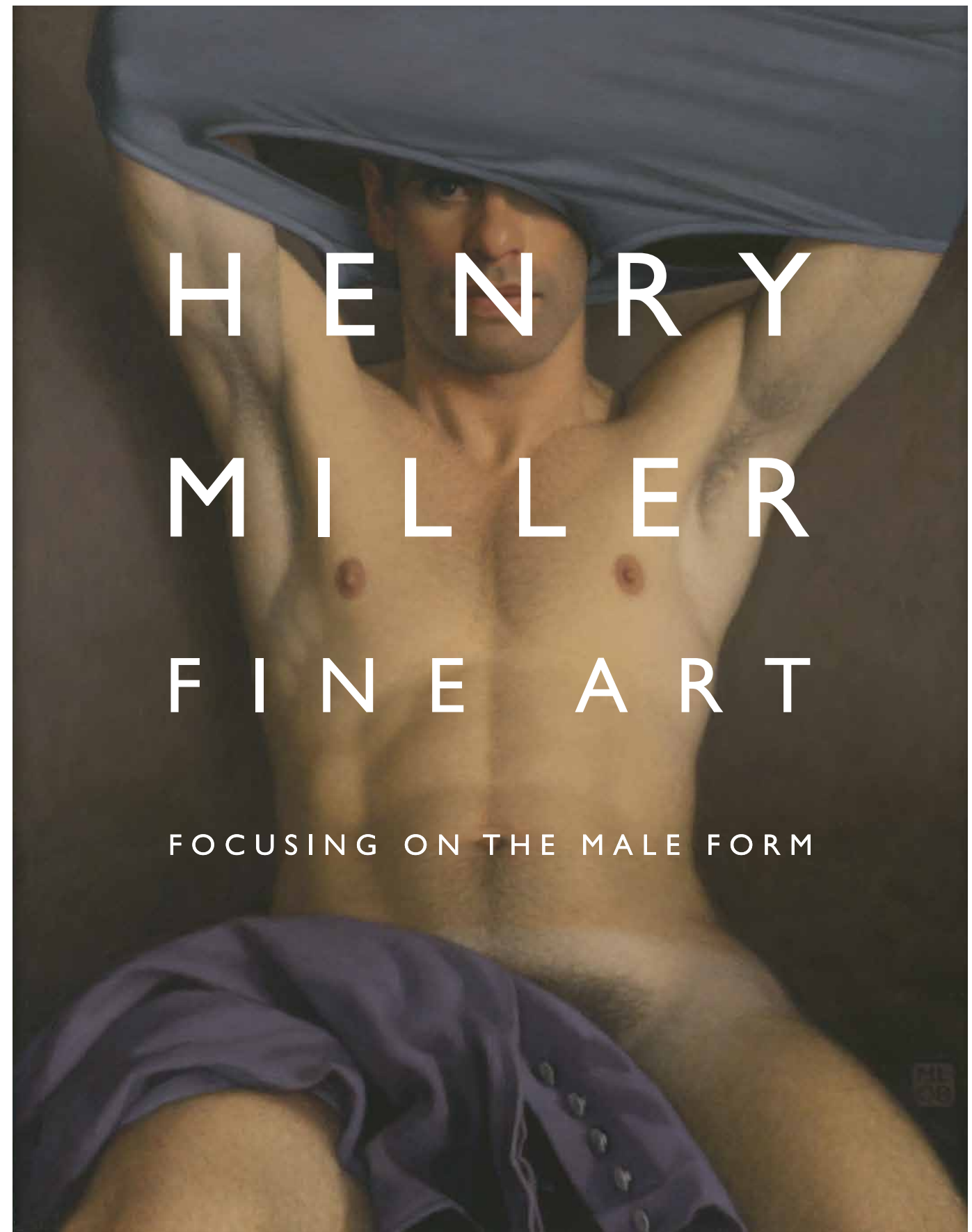
Social networks is also a digital tool for Antoine. He realized that things became really different when he begin to share his work on the internet:

I never really shown what I was drawing because... well it was naked men... But Instagram for example can touch a community of people that have the same interest as you more easily. It's so encouraging when you post a drawing and people like them and react positively.

Of course Antoine is concerned with the illiterate/ silly censorship that become so pregnant all over the internet. But he also believe in cycles and has the hope that this wave will pass. That's why he usually follow the motto "do what you want" without forget to take the time to learn new techniques and tools, to consider all others artists, to be inspired by them. **8=D**



Autumn, miscellaneous woods (2018).



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HENRY@HENRYMILLERFINEART.CO.UK (0)7769 700290

Victor Arruda at his exhibition *Kaleidoscope* in ArtRio, 2013. (Photo: Press)

Victor Arruda

by Filipe Chagas

Victor Arruda (Cuiabá, Brazil, 1947) is a Brazilian artist, teacher, draftsman and painter known for addressing sexual and gender issues in his work with a strong criticism about hypocrisy and abuse of power. He decided that he would be a painter at the age of 12 and soon moved to Rio de Janeiro, where he later graduated in Museology with a specialization in Modern and Contemporary Art.



Fairer earnings, acrylic on canvas (1975).

Unlike the artistic avant-garde of the 1970s, which rejected traditional art media, Victor acted through painting to present irreverent and obscene images considered by many to be crude, an “antipaint” outside the norms of taste. For the artist, his art puts sexuality and aggressiveness at the service of discussing personal and social themes, such as idolatry to economic power:

My painting was not to talk about harassment, but about this whole disgusting thing that is the power of money, the power of normal sayings. The “normal” was the family man in a suit and tie, of admirable life, who at night went to the maid’s room to rape her. This was a proof of softness. Only you couldn’t talk about it.

In an interview, Victor stated that very early his painting was “linked to modern movements,” such as Expressionism. He later turned away from them, toward an unorthodox aesthetic freedom. It’s possible to create relationships between his work and Art Brut:

I was a contemporary artist even before this term was used, because I did not identify with anything that was done at the time. Everything was modern and I was not modern. There could be no text, no narrative, no front and background, no autobiographical, no sex, no nothing! Do you know what I decided to do? I decided to use it all at the same time!



Ugly thing, acrylic on canvas (1978).



Scrotum iconography, acrylic on canvas (1985).



Carnival Leopard, acrylic on canvas (1985).

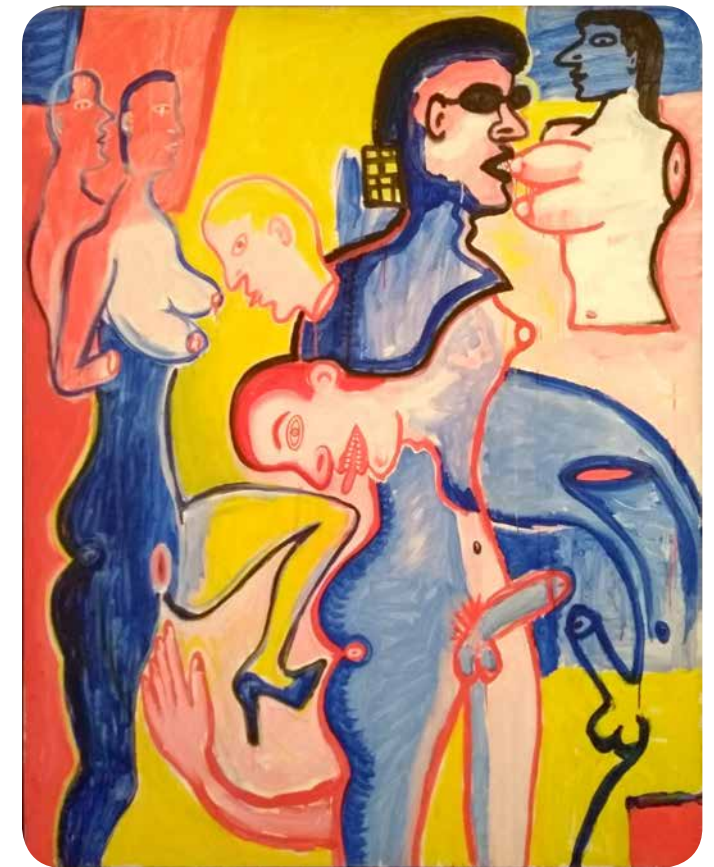
Roy Lichtenstein's (1923-1997) comic pop aesthetics is a notable inspiration in his compositions, especially early in his production, but with no intention of copying. With sarcasm and Brazilianness, he created a unique imaginary lexicon, full of objects and parts of the human figure - mainly heads and eyes, but also phallus - from the pornographic drawings of Carlos Zéfiro (1921-1992) and the carioca spirit of Nelson Rodrigues (1912-1980):

I had no chance of competing with what I admired so much. I was not going to be Picasso's worst follower. I'm Brazilian, I'm from Cuiaba, Mato Grosso. I follow no one.

However, Victor used to revere significant artists for his work, such as *The Reverence* (Tribute to Paul Klee), *Again* (Tribute to "Les demoiselles d'Avignon") and *Tarsilão*, a rereading of *O abaporu*, by Tarsila do Amaral.

Psychoanalysis has a fundamental role in Arruda's work. Victor claims that he paints to bring out his unconscious and to consciously criticize his anxieties, affirming his sexual orientation in a repressive, hypocritical and violent society. From the early teens he knew he was homosexual ("no doubt about that!") and his cultured and loving family feared the problems he would face. When problems came, Victor worked them through psychoanalysis and art. For example, eroticism was treated in a non-erotic, almost ironic way, to highlight taboos and uncover a human incompleteness.

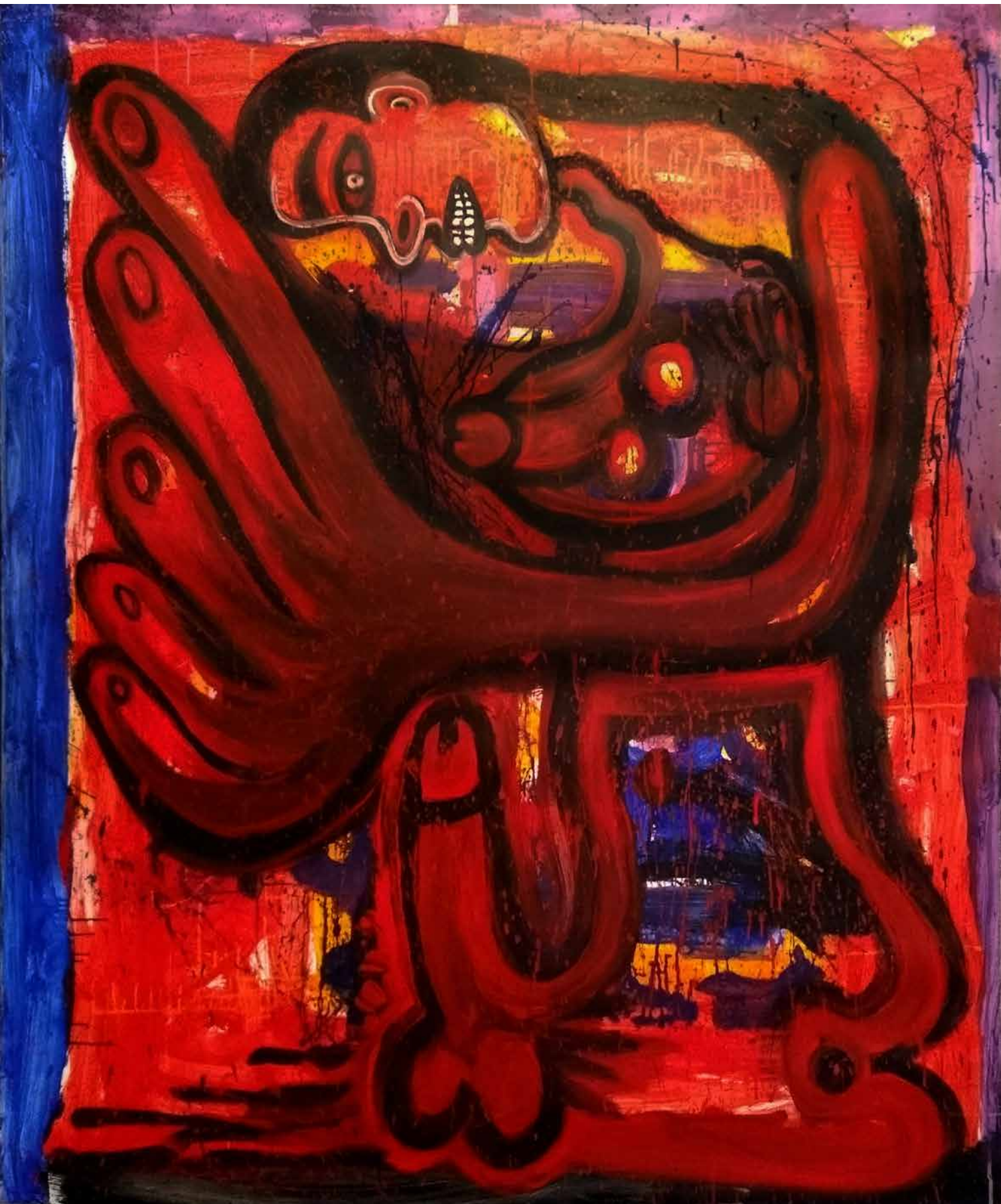
There is always a point in the other that cannot be reached and, consequently, a void that is never filled. The strategy to escape despair is to create an illusion: since there is no love, at least there is sex, momentary pleasure, physical contact, which relief but not overcome loneliness.



A reverência (Homenagem a Paul Klee), acrílica sobre tela (1999-).

De novo (Homenagem a "Les demoiselles d'Avignon"), acrílica sobre tela (1999-).





Tarsilão, acrylic on canvas (2001).



Yellow painting with geometric abstraction and homoerotic scene in honor of Kavafis, acrylic on canvas (1992).

All of this personal and critical positioning has become increasingly important over time. He understood that everybody is building themselves as they learn about their essence, about others and about the world. Art history and psychoanalysis influence this construction and interfere with his work:

A work of art is something that paradoxically has two souls: one of the artist and one of the observer. Each time it is looked upon it has two other souls: the soul of before and the soul of the new evident moment.

Another striking feature in Victor's painting is the word, which sometimes appears as minimalist phrases, sometimes as narrative. Semantics becomes an element of representation and even his titles are well thought out. "I want to make everything explicit to facilitate communication with the viewer," he says.



All they need is money, acrylic on canvas (2009).



Between the lie and the truth, acrylic on canvas (1992).

In the 1980s his painting took a new path of poetry and a certain romanticism without denying its combative roots. He intensified his performance by participating in major exhibitions, such as his first solo show at the Anna Maria Niemeyer Gallery in Rio de Janeiro (1981), the National Salon of Plastic Arts (1985), “Transvanguarda* and National Culture” at the Museum of Modern Art from Rio de Janeiro (1986), and the Latin American Biennial of Art on Paper, in Buenos Aires (1986).

His work was also impacted by the opening of the Saramenha Gallery (1977-1996) in Rio de Janeiro with his brother: an exhibition site of the most renowned artists in the 1980s and 1990s:

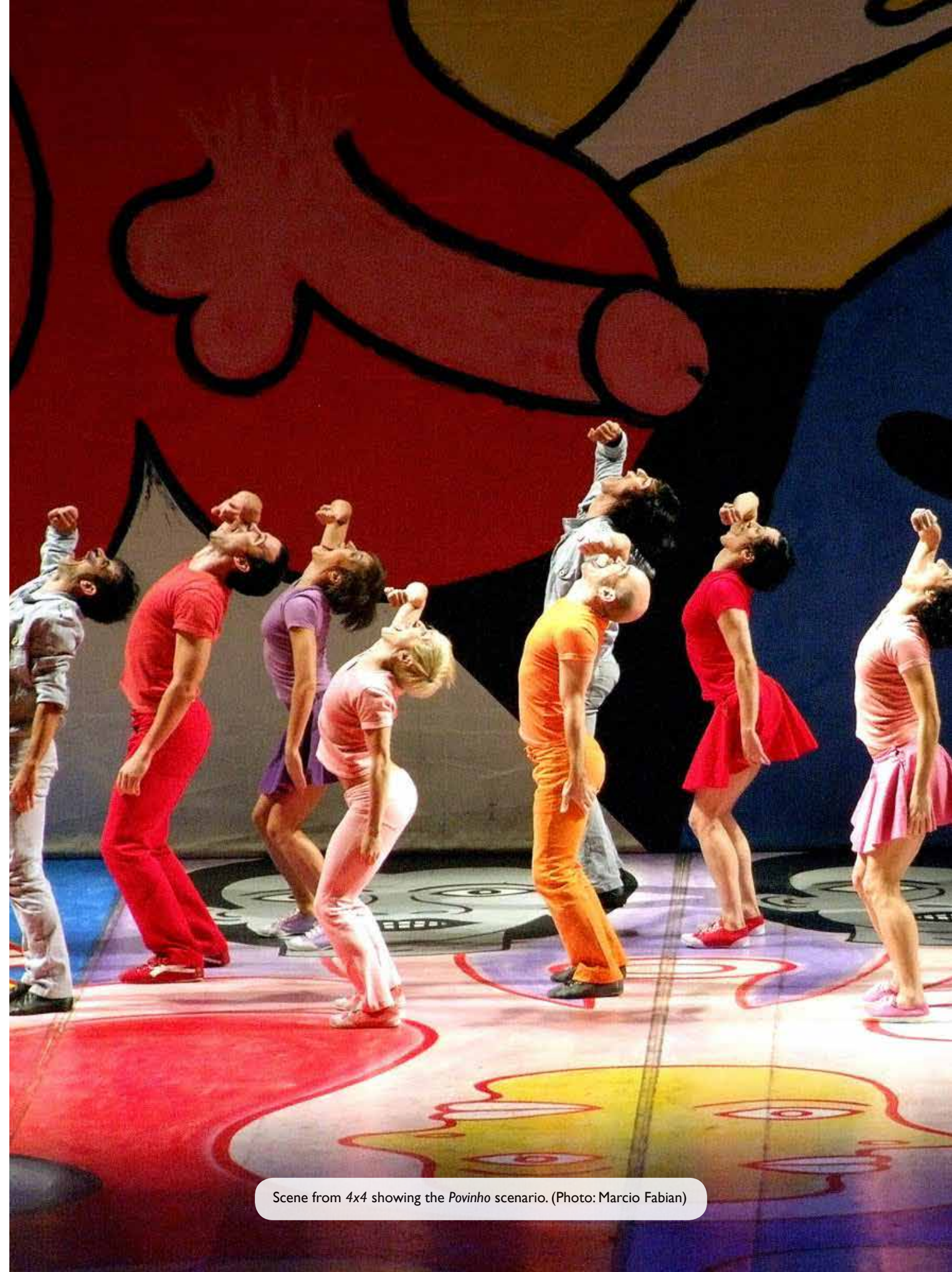
I became a gallery owner to paint what I wanted, without having to compromise. Working as a marchand, I never depended on my painting to support myself and I coexisted and debated about art with the people who produced the most significant in Brazilian art, at a time when they were elaborating this work. That was very enriching.

In 2002 he was invited to make the scenographic panel *Povinho* of Deborah Colker's 4x4 show, where concepts such as restraint, delicacy, limitation, boldness and transparency were explored by the company's dancers through the interaction with works by Victor, Cildo Meireles, Chelapa Ferro and Gringo Cardia.

Almost a “ex-voto”, acrylic on canvas (2000).



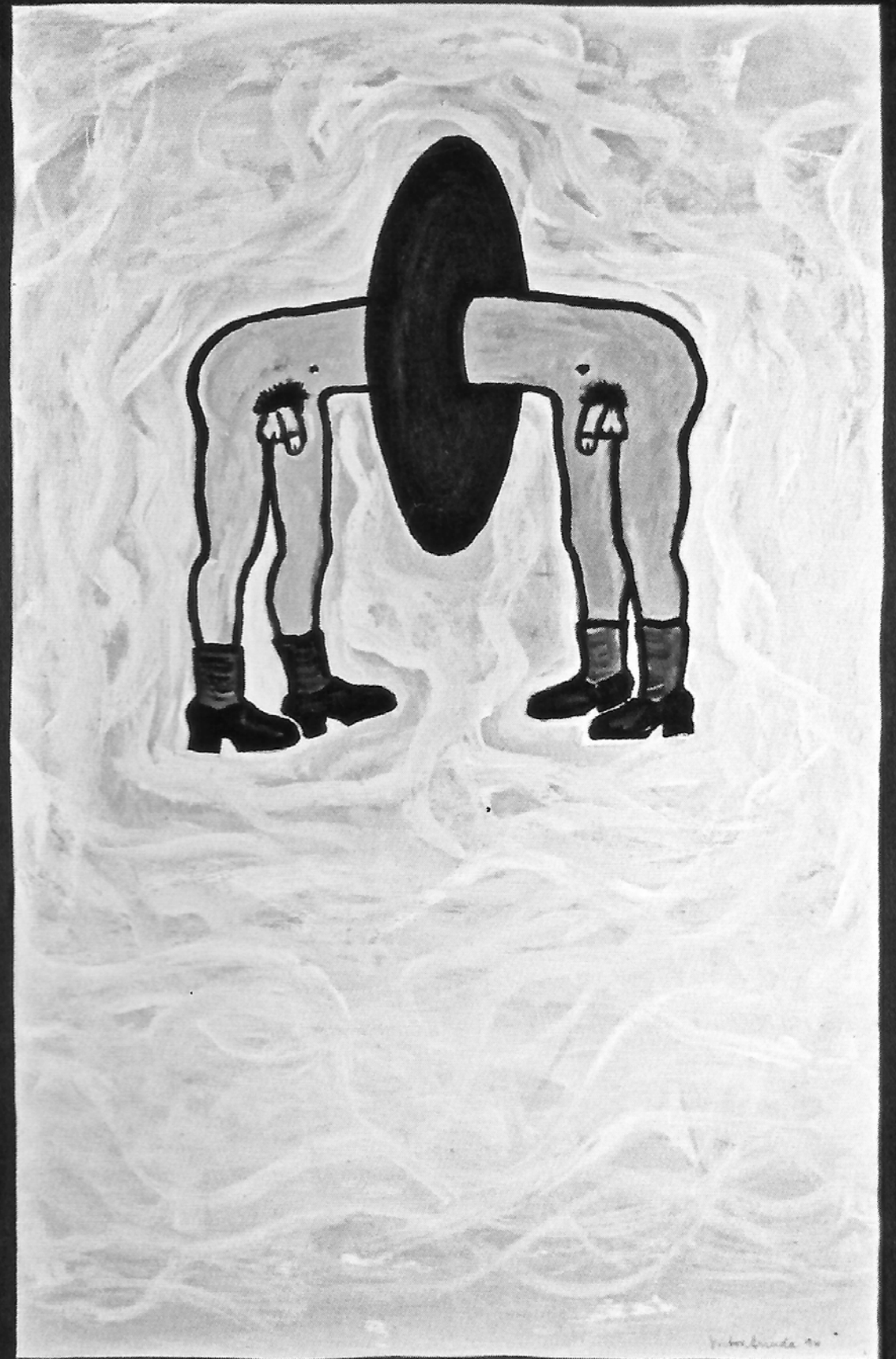
* *Transvanguarda* was a term created by Achille Bonito Oliva for Italian art of the 1980s. He quotes Victor, along Antonio Dias and Ivens Machado, in an article as one of the Brazilian artists who echoed the movement.



Scene from 4x4 showing the *Povinho* scenario. (Photo: Marcio Fabian)



Composition with three smiling figures, acrylic on canvas (1989).



Trap, acrylic on canvas (1994).



The twins, acrylic on canvas (200-).



Cover and illustrations for *Reis de Paus*, book with poems by Luiz Carlos Lacerda (1980's).

Italian critic Achille Bonito Oliva declared in 1986 to consider “Arruda one of the most important artists in Brazil”. With this, the works of Victor Arruda entered important collections such as Gilberto Chateaubriand, Luiz Schymura, João Sattamini, Helio Portocarrero, among others. In 2018, Museum of Modern Art from Rio opened a broad retrospective of the artist’s career, gathering more than 100 works curated by Adolfo Montejo Navas. **8=D**



Black stripe diptych, acrylic on canvas (2015).

noisy
rain
gay art magazine
WWW.NOISYRAIN.COM

Athens, summer edition cover
of Noisy Rain Magazine (2012).

E. Hirano

by Filipe Chagas

When Edgar Hirano was 5, his father gave him an old Polaroid with no film in to play with but he used to carry it anywhere he went, along with a bunch of square-cut pieces of paper and colored pencils to draw the supposed pictures taken with that old camera. Born in Mexico and raised under the powerful influence of art, he never thought of himself in another way; it is true that during his adolescence he wanted to be an anthropologist or historian (“which I think is not that far from art”), but always found himself returning to that primary passion of being an artist.





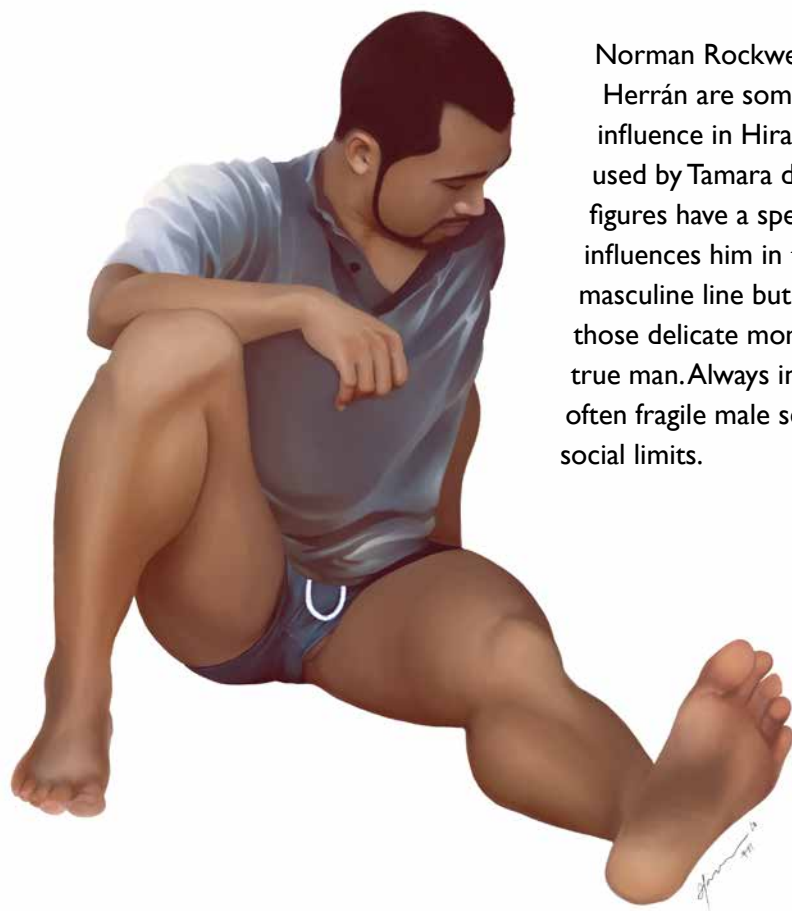
Sunrise (2016).

A life full of mixtures ranging from the hyper-traditional to the intellectual liberalism helped Hirano to build the motors that molded his future lifestyle and the way he creates his art. His Japanese heritage led his, almost mandatory, steps, to find a profound love and admiration for the beauty and simplicity of the Japanese art. He seeks to capture an idea, a color, a shape or a set of things that can come, almost always, from the most unsuspected places, on paper, making sketches before the final process (most of the time) on the computer or with ink.

One of his clear aesthetic lines is undoubtedly the Art Deco style. He defines and name his art style as “Neu-Deco” of which not only his paintings are influenced by, but also his film aesthetic and graphic design, in his own words:

If I can enclose the complexity of the human spirit in simple lines, then I'm being honest with what I believe and with my art.

Norman Rockwell, Ernesto García Cabral, Saturnino Herrán are some of the artists that had been a big influence in Hirano's art, but the strong masculine lines used by Tamara de Lempicka to empower her female figures have a special light on it. However, Lempicka's work influences him in the other way around, relying in that masculine line but to empower the male form, depicting those delicate moments of intimacy that lies inside every true man. Always in vindication of the masculinity and the often fragile male sexuality when it is placed beyond the social limits.



Sunlight (2016).



Move for me. (2010)



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Besides of the immense beauty Hirano finds in the male figure, he has a deeper answer for why he decided to depict it:

I always try to stay true to what I believe and to what I think is aesthetically beautiful. I believe we men have a very sophisticated sexuality and I try to disprove that repetitive social speech that tries to depict us men as sexually primitive animals. Masculinity needs to be reclaimed and stop thinking that masculinity is simplistic. Many artists who work with the male figure tend to sexualize their discourses and I, on the contrary, pretend to talk about sexuality as a concept and not about sex as a mere act of satisfaction.

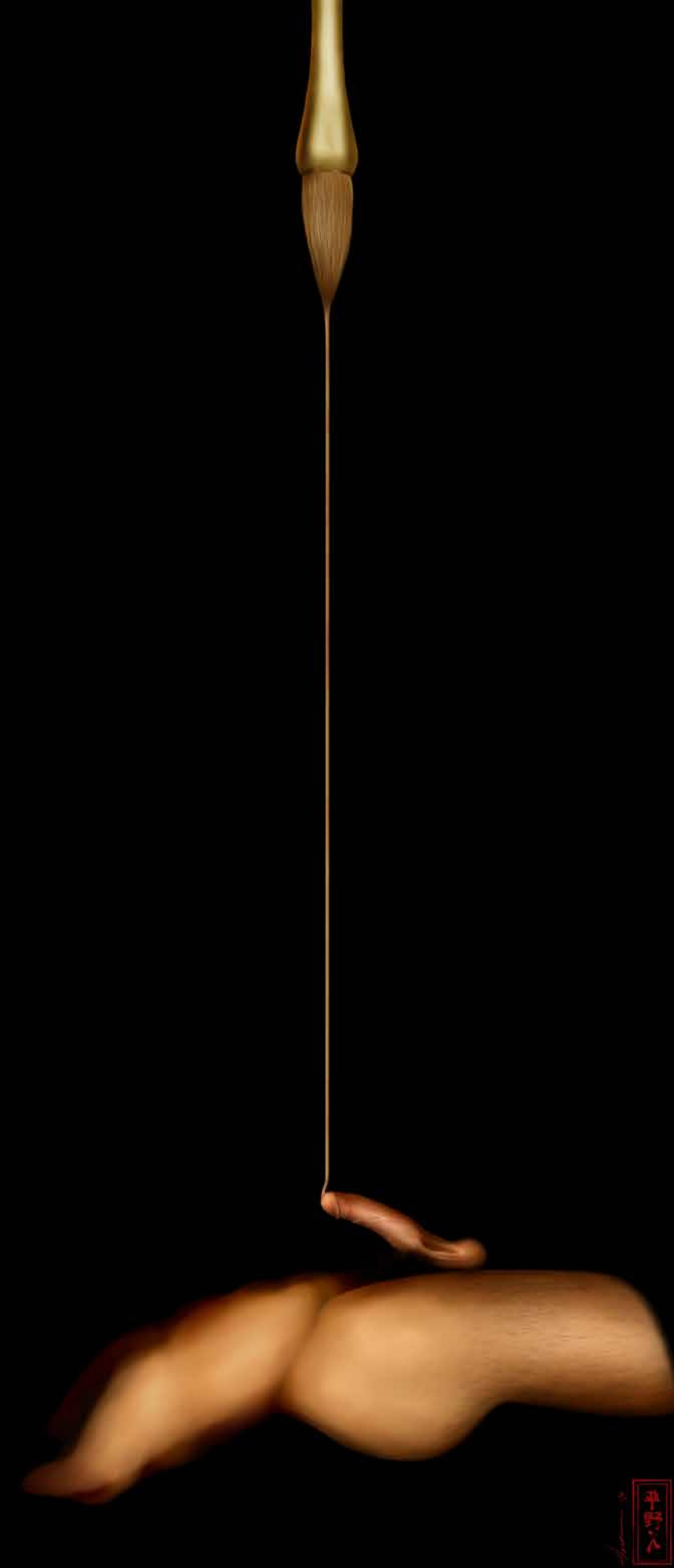
He believes he is a very fortunate man for having grown in a very open-minded family that understood the male figure is just another subject in the art universe, and probably because of that he always surrounded himself by people with that same way of thinking. So people's reaction was never something he took importance of, nor is they showed any surprise either.

Even having drawn his own penis when he was 10, the phallus is not his main focus, it depends on what he wants to tell:

Each part of the male body is worthy of portraying and each element within a composition must be taken with the same care. There is this paint I did while ago named "The master and the slave", and it depicts an erect phallus dripping paint that goes all the way to a brush tip, this image would not be the same if the phallus was not in an erect state. But I do prefer a flaccid penis or semi-erect, it contains more drama and tension in a symbolic reading context.

Beyond the sea: Self pitfall (2010).

The master & the slave (2010).



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2010



Sweet embrace (2011).



Never ending (2010).



Locker room (2016).



Sea the morning, summer edition cover (2014) e Cold Moscow, winter edition cover (2018).



Hirano is the creator and editor of the Noisy Rain Magazine since 2011. It is a meeting point for artists around the globe both renowned and emerging who is interested in highlighting the male figure in art. Within the editorial line, he has worked as an editor, consultant, and designer of art publications as well as other publications of interest to the gay community in Mexico.

That background also gave him a strong opinion about how artists should deal with the acceptance of their work:

Acceptance is a great fallacy, we seek to be accepted as if our happiness depended on it. If the great masters of art had sought acceptance with their work, the great works of art would not exist today, it is that rebellion against acceptance that makes an artistic discourse valuable. The acceptance is very close to complacency and that is a dangerous game that no artist should play, and in general, nobody should. We have to remember that art is there to surpass its time, its creator and the social ideas of its moment. Let's not forget that art is what should not be devalued in this process of searching for respect, in the end, the male figure is simply one more element in the vast artistic universe, as always has been. That is why I don't think we should pursue the acceptance of the male figure as an object of art. The great male nudes of history have been seen from a different point of view throughout history but what has never been denied is their artistic value which has made these pieces transcend their time, in shorter words. Why do we want to seek the acceptance of the male figure as an object of art in today's society if tomorrow this society will change and see our current art in a totally different way? Let our art seek its own path in history without interference.

Then, Hirano advises never to stop learning, studying and working to create quality pieces in order to gain the respect and transcendence Art deserves. **8=D**

Blake Gildaphish

por Filipe Chagas

Growing up in an inner city of Philadelphia, it was sort of lonely for the young Blake. He loved disco music and classic films, among a plethora of other interests that were not typical of black youth and then he was bullied a lot. He thought he was the only boy like himself and he had always recognized himself as artist. His drawings made him a sensation - good and bad - amongst his peers when he brought his sketchbooks to school:



Ben & Phish in "We die tomorrow", watercolor on paper (2016).



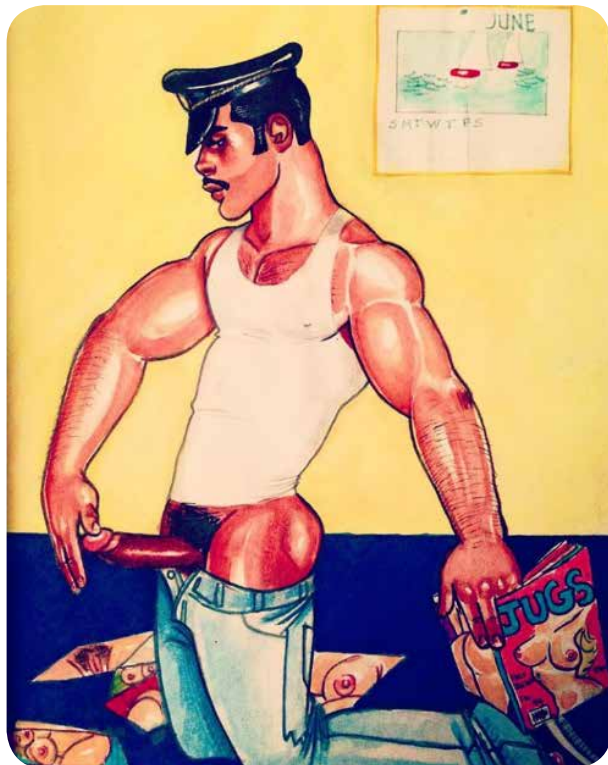
Tiffany Lane in
"Barbiturate Barbie",
watercolor on
paper (2008).

One of my earliest male creations would be Christopher Reid, a bisexual street pharmacist and best friend of my favorite female character, Tiffany Lane. Both that I made up when i was 14/15 years old. Chris Reid wore his bisexuality like a badge of honor: you could see him in a threesome with a man and woman or just receiving fellatio from a guy. Some of the girls in my school loved my imagination and some of the boys respected my skills, but I was called "faggot" a lot.

Women's bodies were Blake's main focus in the beginning. He felt their curves and clear lines were made for painting and sketching ("I actually find the female nude to be more beautiful than the male"). Men were more difficult and subjective until he discovered Tom of Finland's work at the age of 18. He studied Tom's style and for a short while, his male drawings looked like Tom's clones. Not too long, he observed his personal preferences and developed his own style. His fantastical erotica inspired by the past and present has a 70's look with a technicolor palette like blaxploitation movie posters.

94

Pirarucu in "The Phish
Diaries", watercolor on
paper, inspired by Tom
of Finland (2007).



I always just do what feels right. I don't ever want my work to be confused with anyone else's. Too many artists are copying the same styles and that's very annoying. So I strive to have my own identity and style.

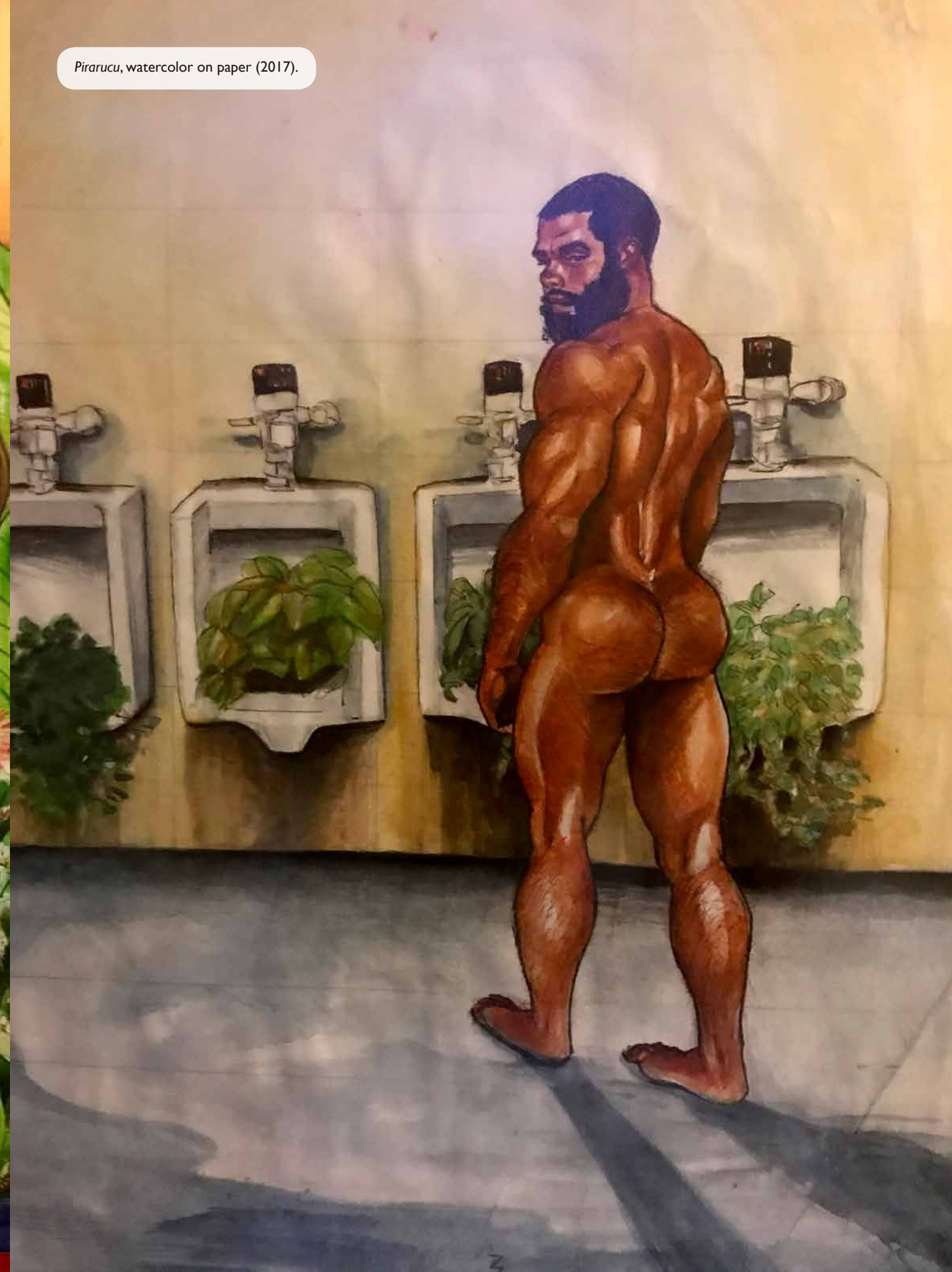


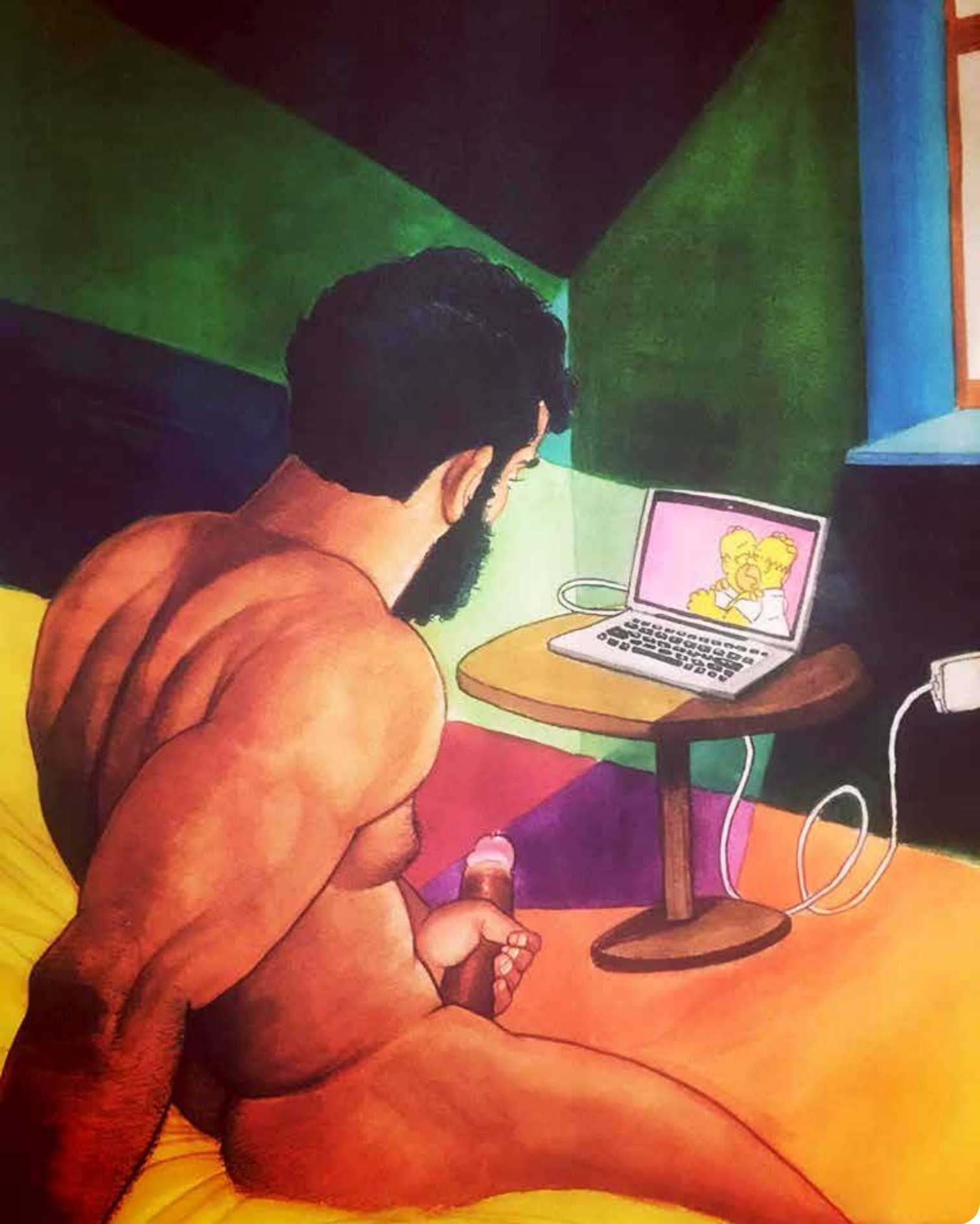
Pirarucu in "Hardcore", watercolor on paper (2017).

Pirarucu, watercolor on paper (2015).



Pirarucu, watercolor on paper (2017).





Pirarucu in "Homersexuality", watercolor on canvas (2019).

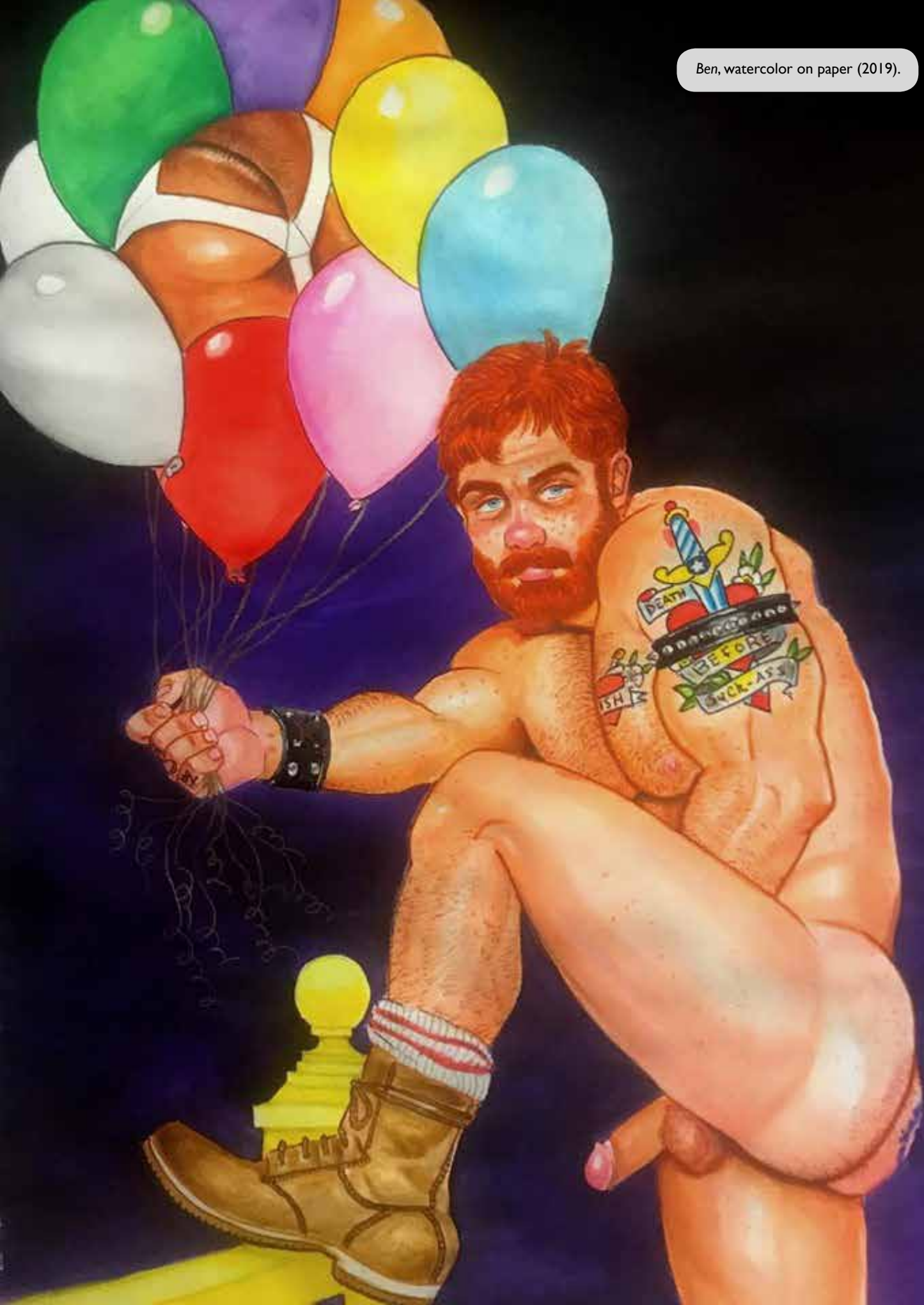
Blake never works with models to do his illustrations and watercolor paintings ("it all begins in my head and i sort out the mental images and "flesh" them out on paper as best I can"). Faces are his preferences and he only draws genitals if it helps to tell a story or to convey a specific emotion ("Nudity is good, but it isn't always necessary"). He says his explicit images are mostly an expression of his own sexual frustrations in life. It also frustrates him how society gets tied up in genitalia, especially when his art gets more ratings/attention online if it has a sexy man with an erection.

In spite of that, when he draws a penis, it will be probably a erect one. He rarely illustrates flaccid penises:

I really don't see the point. When it's erect, you almost know exactly why it is and it sparks an emotion in people. And I typically draw sizeable penise cos they're just more fun.



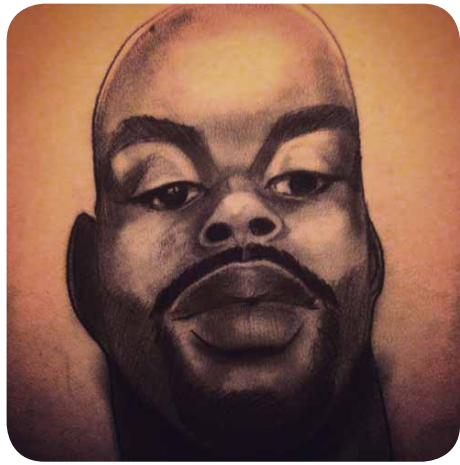
Romancing the bone, watercolor on paper (2019).



Ben, watercolor on paper (2019).



Ben & Phish em "Tiger tail", watercolor on paper (2017).

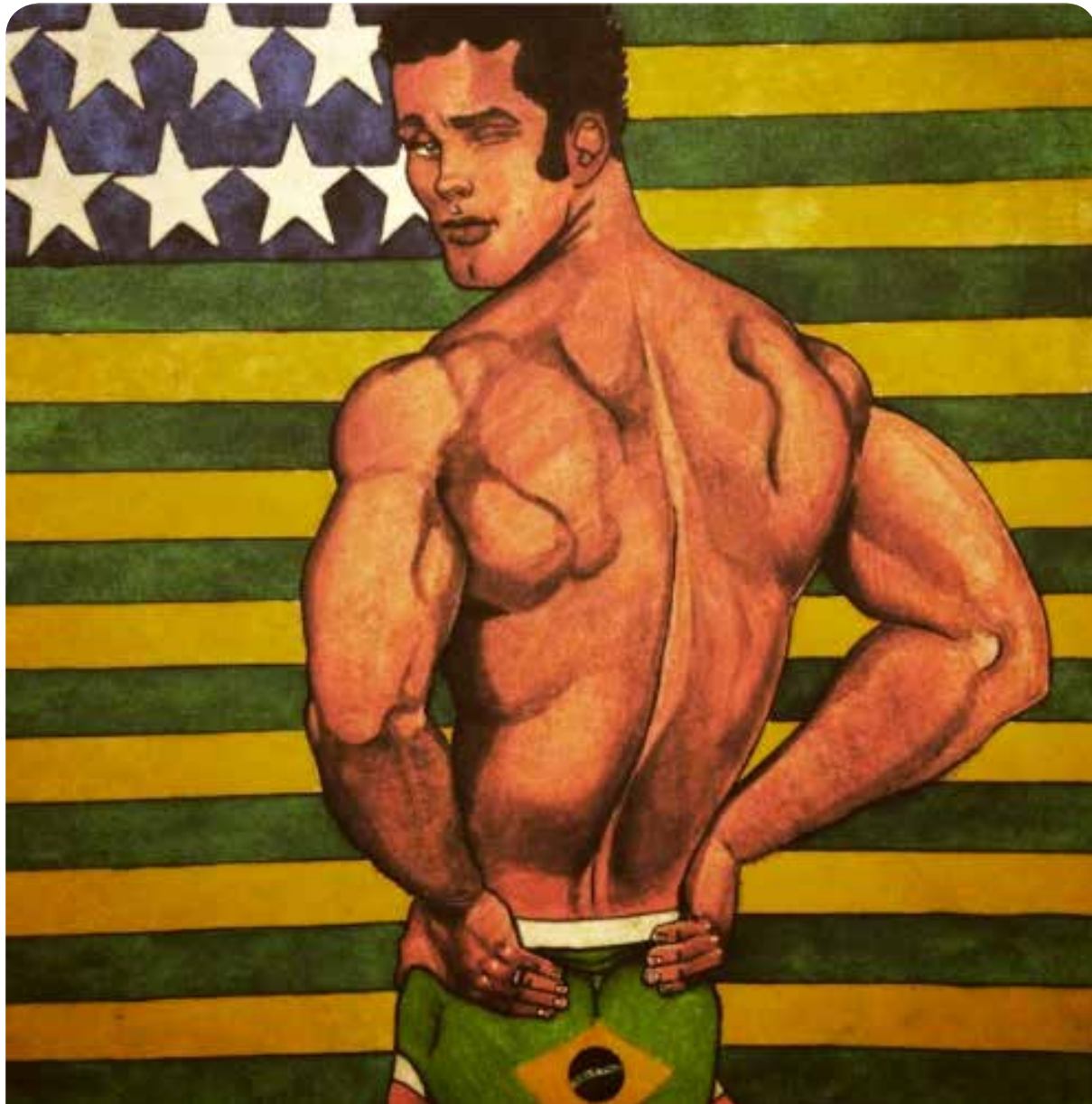


Self-portrait, graphite (2013).

As long as people (“especially gay men”) want to get off visually/physically, he knows gay erotica and pornography will keep money in his pocket but he is not a one-trick guy. He just want to be true with himself and live with honor and integrity being inspired to create in his own vision and style. **8=D**



Pirarucu in “Order and Progress”, watercolor on paper (2010).



Did you notice that some characters are called **Pirarucu**, the name of the Amazonian fish? Blake told me he was watching an episode of *Wildboyz* (MTV show) that took place in Brazil and heard the word “pirarucu”. He found it strong and masculine, and immediately created a character. By the way, it was that name that led me to contact him.

Günther, watercolor on paper (2019).



Anthony Dortch

by Filipe Chagas



Anthony Dortch says he is a jack-of-all-trades: he is an illustrator, an acrylic painter, a body painter, a writer and a producer. His artwork often has no fixed design and yields easily to creation allowing to change from the original ideas. His artistic statement makes it clear:

We all have our own unique hopes and fears, dreams and pains, talents and experiences. Those near and close to us, our family and friends, know where we've been, accept what we've become and, still, gently allow us to grow. Such growing space provides the unique opportunity for the extraordinary, based upon my time honored belief that NO ONE IS ORDINARY. A combination of psychological intuition, observation and experience has inspired me to craft visual interpretations of peoples' environments thru the medium of modern technology and materials. My experiences have lead me to create energetic dreamscapes portraying an odd mixture of human composition, emotional experience, and surreal motion that focuses on the idea that people are connected to themselves, their experiences, and to the world in such a way that we are not apart from our reality but a part of it. The evolution of my work incorporates the use of paint, ink, digital, photography, and my knowledge of comic book art to produce images that focus on a panoply of experience(s).

However, Anthony did not embrace his fluid creativity till 2009 when his ideas started to grow and evolve. The project called The Privileged Series represented differences between the rich and the poor through a surrealistic art form. In 2013, project evolved into PURE, a fumetti style comic book where body painted models became the characters in a fictional world. In 2014, Anthony collaborated with YogaBear Studio in San Diego to create a series of books (PURE Reflection) using his body painted creations.

Since 2015 Anthony traveled across the United States with Michael Coslow (director) painting people for short videos in his 3:05 AM Collaborations project. In 2016, Anthony suffered a major stroke. While in recovery he made the plans to produce his first feature length film, PURE: the movie, released in 2018.



Anthony painting a model (2018).



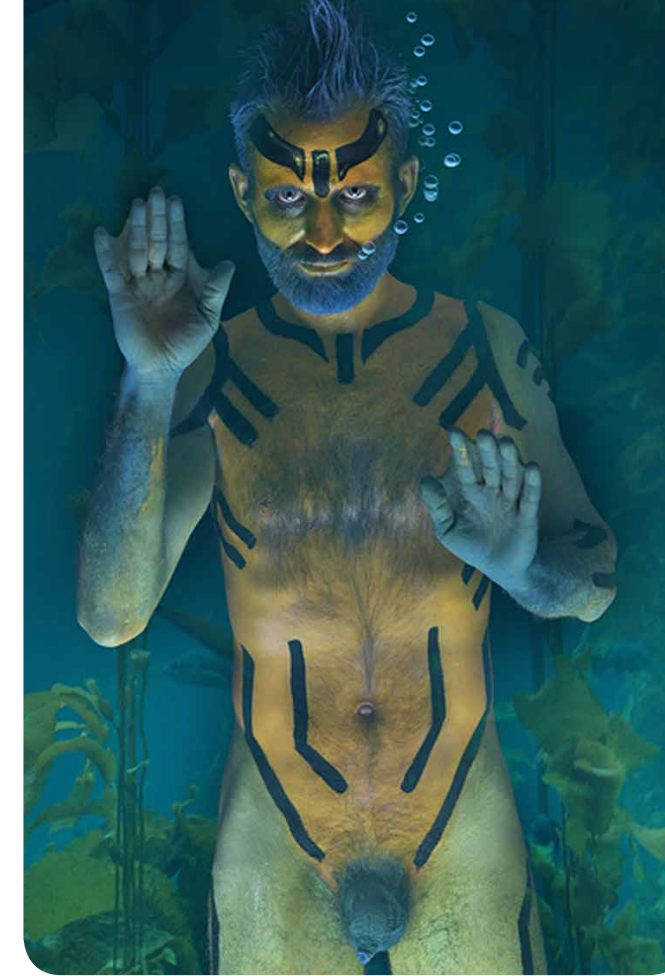


All of his projects have nudity. Goal is to showcase the variety and the beauty of the human body especially the masculine form. He says that the current trend of an unachievable “perfect body” have been amplified by technology and the internet. This leaves many ashamed of their body.

Culturally, nudity is seen as unusual, so people are uncomfortable with it and hide their bodies, which keeps it unusual, so the cycle repeats. Often when I present a female nude body painting it is viewed as artistic and more accepted. But when I present a male nude body painting it is viewed as homosexual, erotic or perverse. There are different standards placed on the sexes. Michelangelo created a nude masterpiece in marble: David shows his penis, the scrotum and the pubes. This is accepted all over the world. Why can't artists create art using the masculine form in its entirety and be accepted?









Anthony focuses on the model's entire body, even the penis gets attention. Erections can be used if it has a reason to appear. What always surprise him are the stories the models share. For example: once a model told him he was bullied when younger and never really thought of himself as attractive; another very fit model believed he had not met beauty standards so he continued to work out. No one is ordinary and every one is different.

That's why Anthony gives the best advice for those who work with Arts: "do not get disheartened by comments, keep moving forward and continue to evolve you artwork". In fact, this is good advice for life. **8=D**

All photos by
YogaBear Studio.



Mirror, mirron on the wall...



Yes, I burnt my weenie.

Nothing more egocentric (and Leo) than a special session about me, right? Well, the magazine is mine and I can do whatever I want, but there's more... really!

If you read my statement in the fourth edition, you know how hard it is to expose myself that way. Body Dysmorphic Disorder* developed by years of bullying is limiting, a daily challenge that has needed a bigger step since I started FALO. I have even appeared here on four occasions: twice in the moNUMent session (first and third issues), the body image article (fourth edition) and Chris, The Red's political and photographic manifesto (fifth edition). All these "apparitions" led me to this moment, which – on second thought – was conceived at the same time as the magazine.

In January 2018, alone on a small deserted and rocky beach in Buzios (coastal city in Rio de Janeiro), I took off my swimming trunks and let the cell phone timer be my courage (the result is on previous page).

The magazine was born, grew and I began to be asked: "How is the editor of this magazine ashamed of his own body?" A paradox indeed since the magazine is also a process of therapeutic catharsis for many (including me). So, I decided to take another step: from this photo I was inviting the artists who participated in the magazine to interpret it according to their individual techniques. It was a free invitation, no pretensions but full of fear. I let art itself be my courage.

And I don't regret it. Seeing my body turn into art was a watershed, an invasion of conflicting emotions. Vulnerability, shock, ecstasy, joy... all for the sake of reducing trouble and raising me to the condition of human normality. I was seen with other eyes, eyes of art, and came to see myself in another way, which led me to a naked rehearsal.

No, I'm not 100% body positive*. I only know that I am moving to a place of self-esteem, self-love, to be the best version for me.

I could save it all but I realized that sharing would leverage my (and the magazine's) ability to help. And it was really scared – thinking so far about the consequences – that I decided to appear in this special, in which I speak to everyone: this is me. **8=D**

* Read the *Special* section in this issue, right after this *Phallorrhagia*.

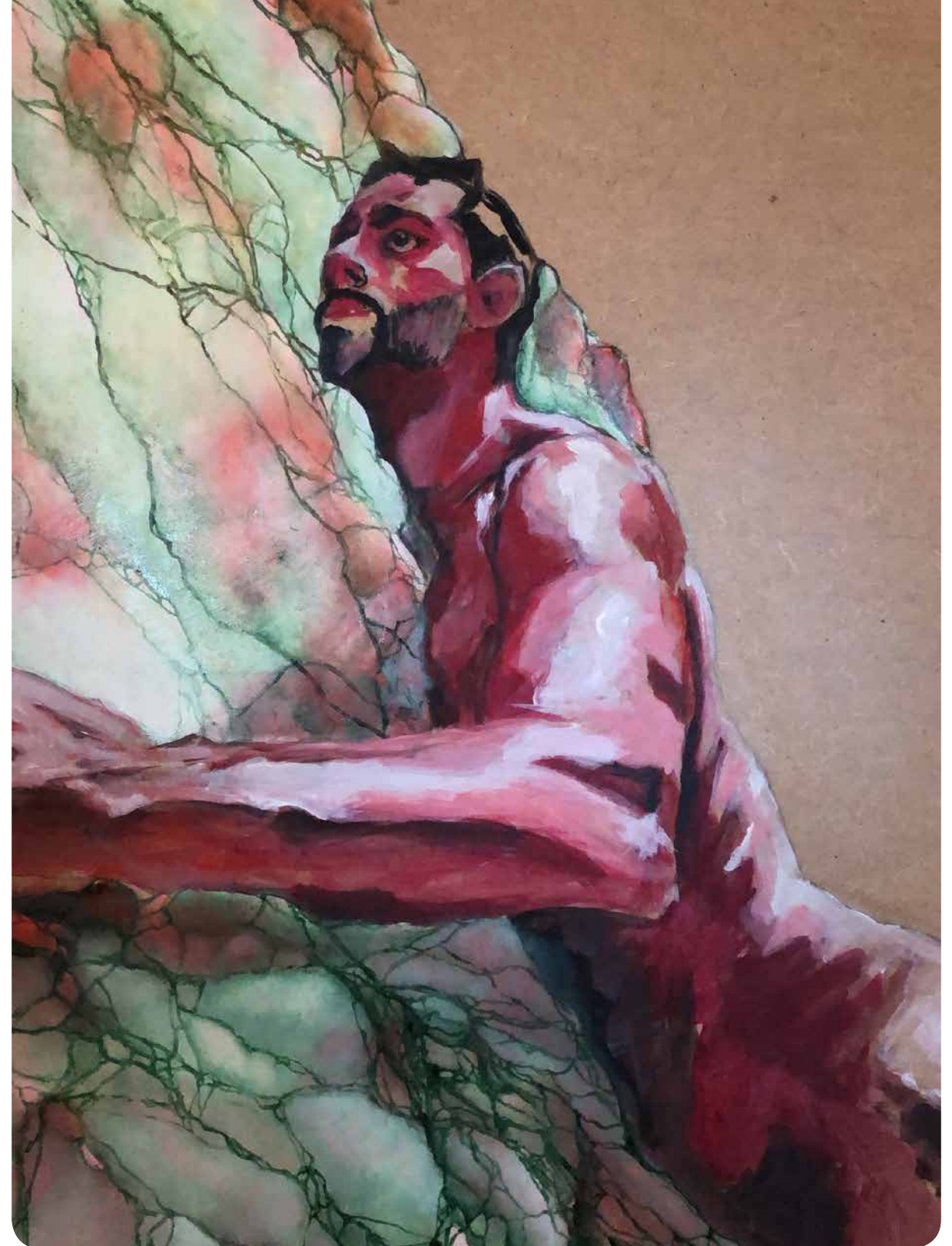


Wim Adriaenssens was the first artist who believed in the magazine when it was nothing, just an idea, a bunch of randomly fired emails... No wonder he's the cover of the first issue.

Asking an artist to use you as a model without paying is almost an offense and, in fact, the opposite of what I preach. That alone would be enough to put the

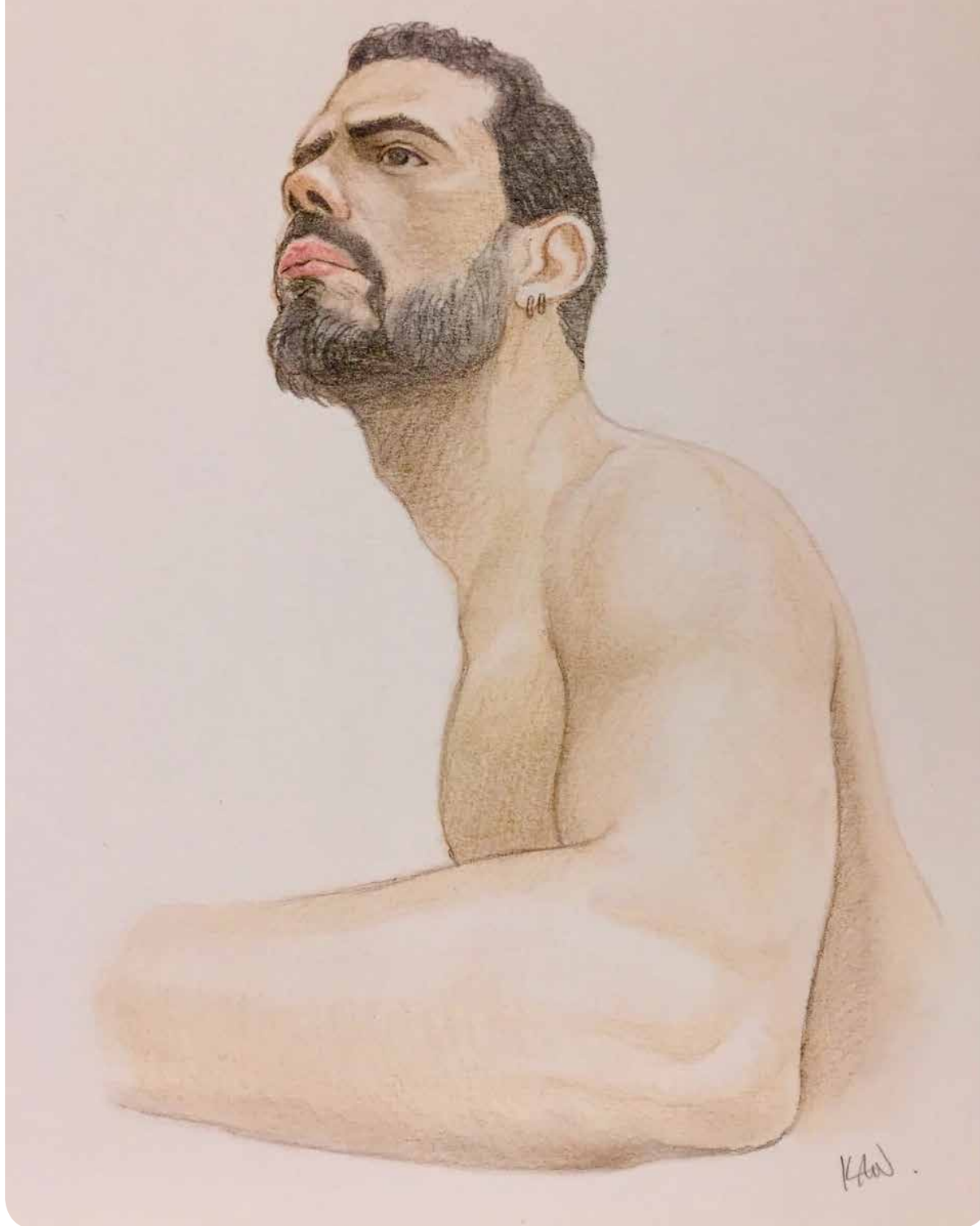
project in the drawer. However, I followed the maxim "you already have the No" and decided to explain the project (and consequently my situation) to him. Wim didn't even blink: accepted on the spot! Again he believed me.

When he showed me the result, I lost my breath: I had become art! There are many reasons for eternal gratitude. **8=D**



I remember that **Thierry Jochum** was a little incredulous when I started to like his paintings. In our early conversations, I realized that he was still working on his confidence as an artist and that's the reason for his surprise at my request: how could someone who is researching Art likes what he does?

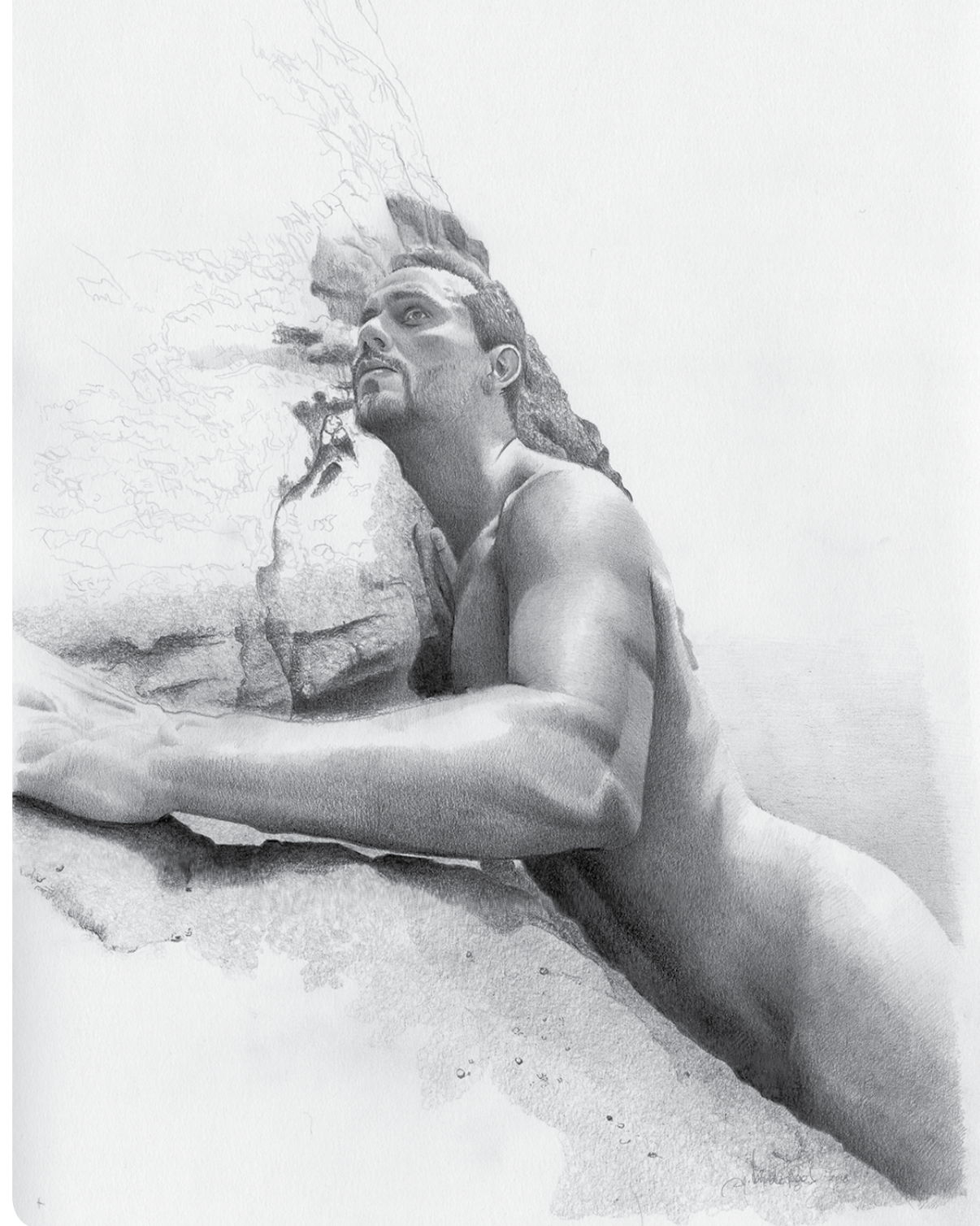
After a few months, I received the Christmas present you see here. Thierry took his time to finish the work because he decided to test the marbled effect on the stone and was only happy when he succeeded. And I was even happier! **8=D**



Kinder Au-Williams caught my eye on Instagram for being able to circumvent the censor rules with his extremely realistic phallus designs! With a simple “cover swipe” (meaning the main photo is a warning for you to see the next photo), the artist could expose his detailed work. Then I came to find that he focused not only on the member itself, but on the

entire male body, making playful but sophisticated designs in its comprehension.

Always very polite, Kinder was in the middle of his new project (MenOnPaper Art), but agreed to participate as soon as he knew my reasons. Kinder surprised me with a beautiful result that added layers of expression to the original photo. **8=D**

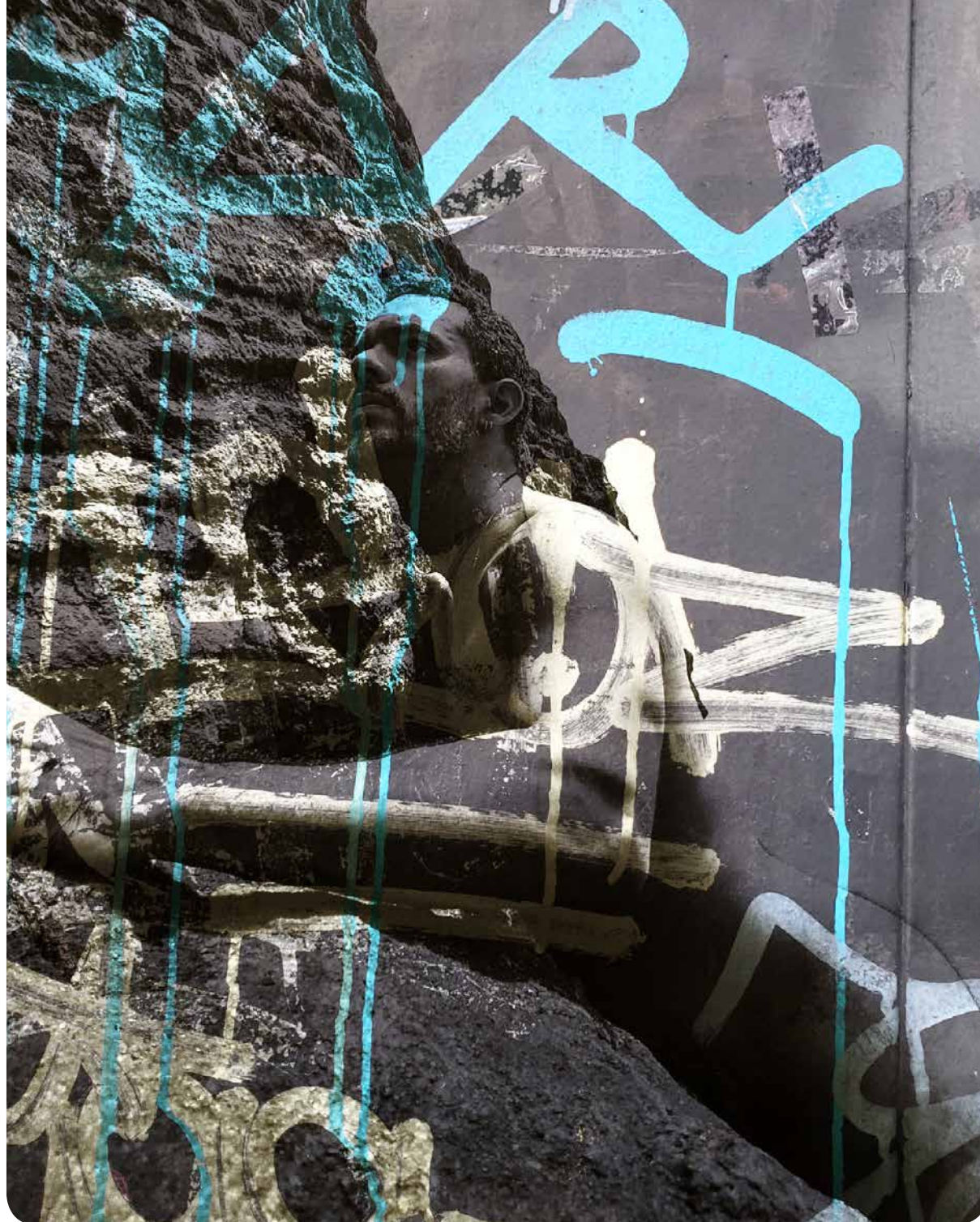


Impossible not to be impressed by the realism of **David J. Vanderpool's** graffiti drawings. The Facebook / Instagram algorithms go crazy and keep blocking, censoring or deleting their most striking works (meaning with male nudity).

I started following his work at a time when he was feeling the weight of not getting models interested in

his art. He said even his closest friends bothered him because he made nudes. I took the opportunity to present my project and he accepted it promptly.

David often posts his process on social networks. Each post of my drawing made me jaw-dropping (you can still see the process on the site or on Facebook). The end result brought me into tears. **8=D**



Assim que fechamos o artigo para a sexta edição, **Thiago Prado** achou que a melhor forma de agradecimento seria produzir uma nova obra. Claro que não perdi tempo e contei desse projeto pra ele. Sem nem ver a foto, ele já tinha topado.

Envolvido com sua série *Trash and Confessions* – na qual cria imagens abstratas a partir de um mix de lixo

cibernético e fotografias de pichações –, o resultado trouxe uma fusão dos limites entre indivíduo, pedra e pichações. Uma imagem feita na natureza ganhou ares urbanos, quase um lambe-lambe que passou por uma intervenção estética vinda das ruas. **8=D**

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Tristor Blue often makes his drawings live on Instagram videos. I was mesmerized by how colors overlapped in ways that made sense. He started offering his followers live drawings, but I could never get to the right time to apply. When I invited him to participate in the magazine, I already had this project in mind, so I didn't hesitate to tell. He accepted, however, did not imagine that he would "make me" live.

Look... it's been exciting to get the result of these amazing artists, but seeing your own transformation into art is indescribable. Every stroke, every gesture (re)building me... and I asked why he was drawing the stone like flames. The answer was: "It's the passion for art coming out of you."

And ... I'm crying again. **8=D**



In a live from the magazine on Instagram, I met **Caru Leão**, a photographer who lost her job because of her artistic work with nudes. I was outraged and worried at the same time because I saw her situation as something that could happen to me. Caru also said that many friends chose her to do the first nude rehearsal, so she created the Desnud+s project. She invited me several times and I refused... until... I took a trip to Sao Paulo to do, using my own hotel room as a studio. It would be our first live date, but with so much online chat we were already friends. Taking off my clothes was like a band aid that we need to get out of there soon: it will burn quickly and then it will heal.

But also do not think it was easy to do, as it is not yet easy for me to see the result. I chose the photos that represent this experience as a whole: the seemingly relaxed and laid back ones, and the ones that set me in front of my biggest enemy: the mirror. I could not have chosen a better photographer to face this challenge with me. **8=D**





128



SPECIAL

Troubled relationship

by Filipe Chagas

Everyone has something they wanted to change in their appearance. In fact... 1/3 of the world's population wants it. It is almost like a natural dissatisfaction, intrinsic to humanity. Dissatisfactions with weight and fat can lead to diets or liposuction, for example, but when this becomes an obsession, it can become an eating disorder such as Anorexia or Bulimia.

Skin and hair are very common areas of the body undergoing simple aesthetic treatments such as creams, cleansings, dyes etc. But when it comes to pulling the hair out, nonstop scratching until it hurts, over tanning or even compulsively buying clothes to hide the body, it is a sign of physical and psychic distress. And that has a name: Body Dysmorphic Disorder (BDD) or Image Distortion Syndrome or Quasimode Complex. The World Health Organization says:

The essential feature of this disorder is a persistent concern about the eventual presence of one or more severe and progressive somatic disorders. Patients manifest persistent somatic complaints or a lasting concern with their body image. Normal or trivial physical sensations and signs are often interpreted by the subject as abnormal or disturbing. The subject's attention usually focuses on one or two organs or systems. There are often major depression and anxiety that may warrant further diagnosis.



Marianne Lindberg de Geer's sculpture *Bronskvinnorna* (The Bronze Women, 2006) in Växjö, Sweden, shows two women – one anorexic and one obese – facing each other to represent the modern obsession with appearance. Both statues have already been vandalized and restored. All the controversy in the city around them has made them a tourist attraction.

129

It is defined that body image is a multidimensional construction coming from the experiences and sensations lived by an individual creating a corporeal self-referential. It is linked to social organization and cultural demands that are reflected in the figuration of one's own body that is structured in people's minds.

BDD, then, is a psychiatric disorder characterized by impairment in social, professional, or other important areas of someone's life from a constant worry about an imaginary or minimal defect in body image that affects self-esteem, creating self-esteem and an intense insecurity with self-image. Any part of the body may be the subject of this concern. Individuals believe that they are

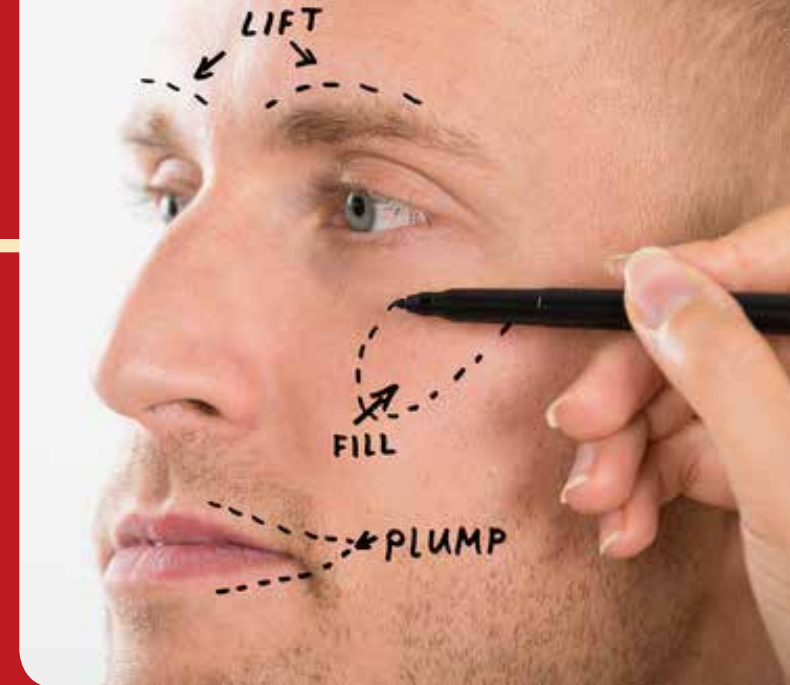
ugly, unattractive or "flawed" in some part of the body that make them feel abnormal or deformed, even if it is not observable or even discreet to others. Interestingly some patients focus on parts of the body that are usually hidden: the vaginal lips for women and the penis for men, for example. Natural asymmetry is also subject to apprehension.

Recognized in 1886 by Enrico Morselli, an Italian psychiatrist, BDD was called Dysmorphophobia or Body Dysmorphism. In 1987, with the revision of the Diagnostic and Statistical Manual of Mental Disorders (DSM), the term "dysmorphophobia" was considered inappropriate as there was no true phobic avoidance as it is not possible to move away of the object of phobia (self). In 2013, the last revision of the Manual, became the

category of "obsessive compulsive disorder" by the existence of both obsessive thoughts about supposed defects and compulsive behaviors that develop in response to such thoughts, such as checking repeatedly in the mirror (or avoid it), over-grooming or over-makeup, pinching the skin for reassurance, comparing oneself constantly, performing multiple surgical aesthetic procedures, etc.

By the way, from the plastic surgeon's perspective, BDD can become a major problem if left undiagnosed, as many seek aesthetic interventions rather than psychological treatment. In addition to dissatisfaction lawsuits, there are reports of violence against the doctor (including murder). During anamnesis, extreme attention should be paid to the history of excessive interventions (with results that deform or without significant results) and identification with celebrities (or dolls), investigating the degree of body discomfort.

As there is not yet an identification protocol that differentiates a natural personal dissatisfaction from a pathological situation – only in 1976 a reference to this disorder was made in a scientific article published in the Brazilian Journal of Plastic Surgery by Ivo Pitanguy (et al.) – the doctor shall seek a medical history and even contact surgeons who have performed previous consultations. The professional must make it clear that the end result of the surgery may not be exactly as expected due to biological issues or other complications. Therefore, it is advisable to sign a Term of Science and Responsibility.



BDD becomes delusional when the subject has the complete conviction that his distorted idea of appearance is the real one. These cases should be treated with extreme caution as they lead to alcohol and drug abuse, isolation, depression and a suicidal tendency, associated with feelings of devaluation, non-belonging and uselessness. Even so, there are people who develop mental devices to lead their lives. Prof. David Castle from University of Melbourne says one of his patients induced a state of "no presence" to be able to perform in public:

She could get into a mirror lift and just not "see" herself!

There is also a subtype of BDD, the Muscular Dysmorphic Disorder – also called Vigorexia, Bigorexia or Adonis Syndrome – where the individual manifests a distortion of their self-image from their insufficiently muscular body structure, leading them to overdo the exercises, the use of anabolic steroids and muscle implants. It is usually associated with Anorexia.

Traditionally, the role of the "ideal man" in society has been clearly defined through (mainly financial) security. Today this security also needs to be shown through physical appearance. The Australian Psychological Society has compiled statistics on male body image, including information on the habits of people with body dysmorphic disorder. The survey confirms that in recent years the number of men seeking treatment for body image dissatisfaction has tripled in the past 25 years: from 15% of the population to 45%.

Here are some other alarming statistics about men and the ideal male body:

8=D One in ten people with anorexia is male.

8=D 17% of men are on extreme diets.

8=D 3% of men eat compulsively.

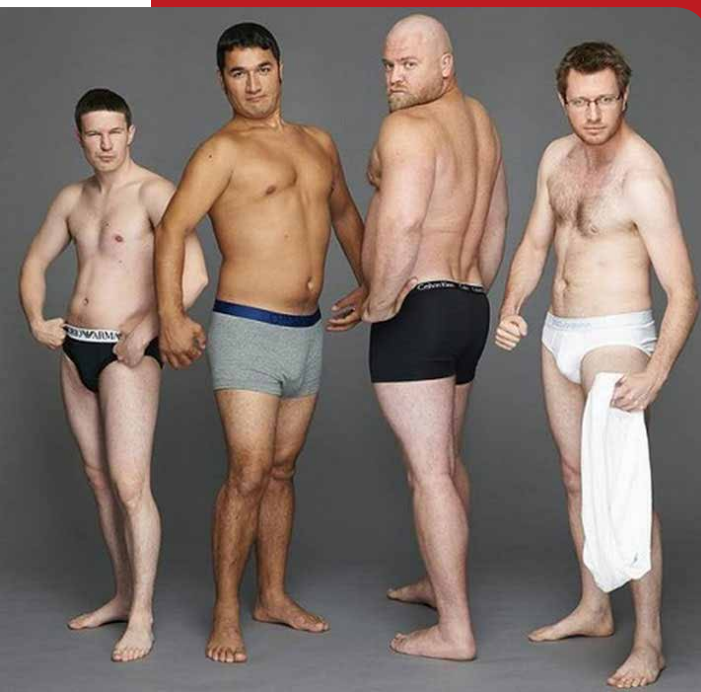
8=D 4% of men are bulimic.

8=D 3% of adolescent boys use performance-enhancing drugs.





In September 2013, The Sun (newspaper) asked four male readers to recreate the men's underwear ads, comparing them with the presumably retouched originals, to show how men are also inundated by almost impossible standards of professional models and sportsmen.



BDD is a very common disorder, affecting about 2.5% of the world population at different levels (in Brazil, in 2016, it was about 4 million people), but it has been increasing exponentially with the high body standards and the inherent exhibitionism of social networks that further blur the boundaries between the real/natural body and the ideal/utopian body. Regardless of gender or sexual orientation, this disorder usually begins to develop in pre-adolescence – strongly associated with bullying, social acceptance, and drastic hormonal/body changes – gaining strength in early adulthood. Some studies indicate a neurological origin for the disorder: the brain of BDD patients suffers from a mismatch of substances such as norepinephrine, dopamine and serotonin, especially in regions related to vision and emotion management. Such substances are associated with reward, anxiety, motivation and mood mechanisms. The indication for treatment is Cognitive Behavior Therapy, an approach that has had more effective results. The delusional variant responds better to antidepressant drugs rather than antipsychotics.

To praise or to say that the defect is nonexistent does not solve, since it is not a narcissistic disorder or a mere excess of vanity. It is an internal issue that must be resolved between the subject and its own concerns (even if they come from outside in the case of bullying). The Body Positive movement has been of great help.

Body positivity

Body Positivity is a social movement that advocates acceptance of the body, regardless of shape, size or appearance, indicating beauty as a social construct. By pointing to the unrealistic standards that interfere with self-esteem, the movement seeks to build trust and self-love from physical characteristics.

A women's Victorian dress reform movement in the nineteenth century is considered to have been the first step in changing women's tendency to change their bodies with corsets by a social standard that caused health problems. But only in 1967 there was a protest against bodily humiliation: a radio host in New York began a speech that obesity is not necessarily a sign of disease.

The movement remained linked to the acceptance of fat until 2012 when feminist movements became more structured and fought all beauty standards – including Barbie, who had other skin colors, hair colors and eye colors. Since then it has spread encouragement for self-acceptance and self-love by going beyond “feeling good”, because it understands that any humiliation related to all body types has long-term detrimental psychological effects. It's not settling for who you are and period or even forgetting your difficulties and negatives. It is to have a positive view of oneself as a prerogative to live in society, reframing the “dislike of self” to the naturalness of being. Thus, the best in each one is praised, considering the individual differences and particularities.

One of the most important moments of this acceptance is to recognize the reproduction of discriminatory discourse, for example, when an obese person reprimands another obese for not appreciate himself. The Body Positive movement believes that as one accepts the self the concept of individual beauty changes and a new consciousness manifests itself. Even brands and companies have had to change their positions, recognizing the power of influence they have on behavioral advertising and the positive impact they can have for a new generation. Today, the movement already includes not only racial but gender issues.

Four actions are key to initiating body positive:

1. Review people close to you as you need to beware of “toxic friendships” that only depreciate.
2. Review who you follow on social networks, as you may be nurturing discriminatory discourses and entering a world of dissatisfaction. Then, follow real people, real bodies, and see other ways of seeing the world.
3. Be generous to yourself and know that not every day will be positive, and on those days you will have the opportunity to reflect and grow rather than put yourself down.
4. And finally, the most difficult of challenges: don't compare! Understand the differences! You have your particularities, just like everyone else.



Dressmann – a men's clothing brand – has taken body positive as its motto: "Half of our population is often forgotten in the ongoing debate, as the media and the fashion industry predominantly show men who are strong, muscular and toned", said its Marketing Department at the time. For this reason, in 2015, they launched an ad with different male bodies either in age, race or shape.

One of the campaign's stars, Ben Whittaker, the first English plus size model (last right), said:

Many of my friends were smaller than me, but more toned, and that made me depressed. I thought "should I look like this?". But in fact, there is no perfect body. All bodies are unique in their own way.

Model James King (fourth from left to right) completed:

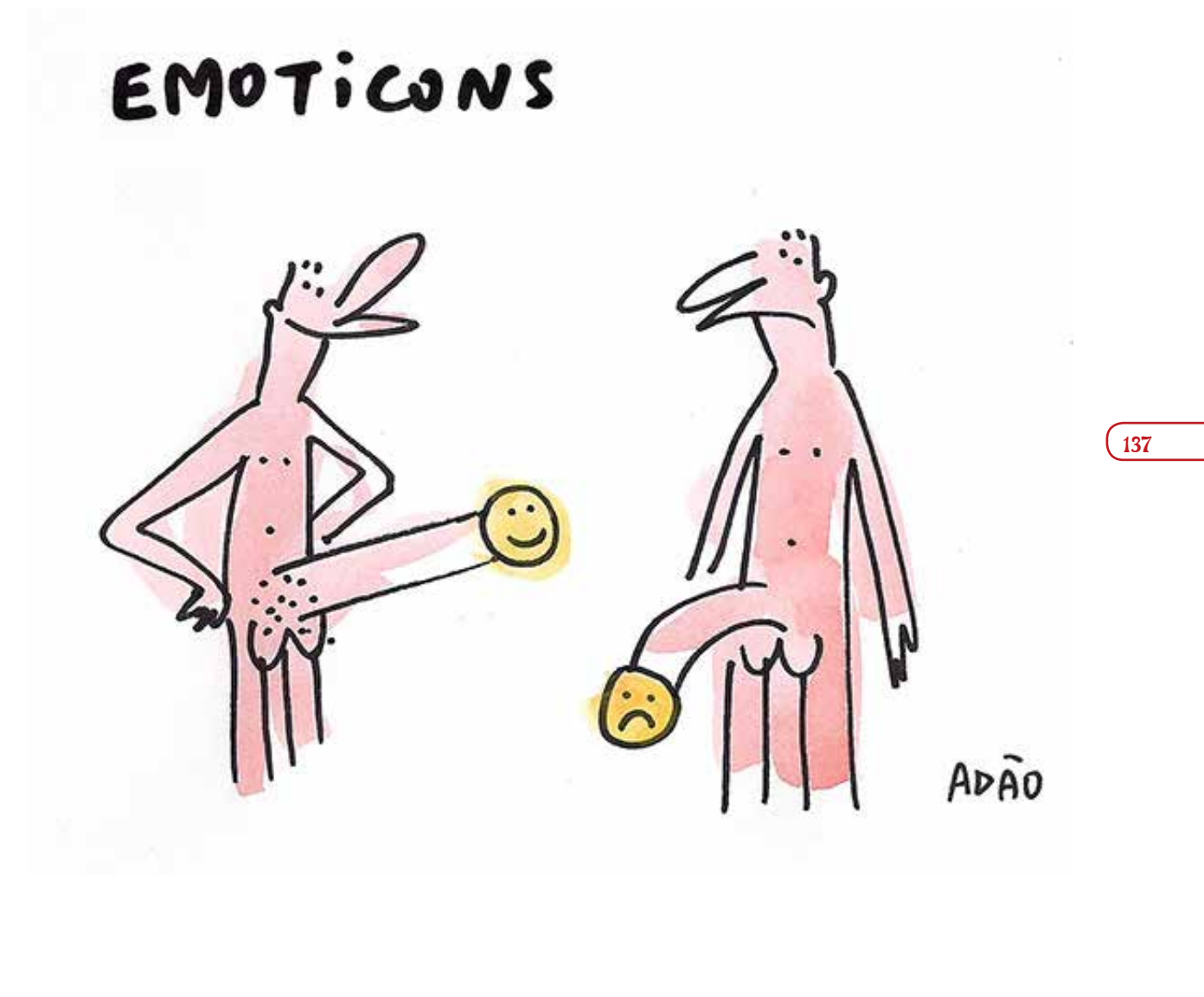
It's very easy to get stuck in a "I hate my body and no one else will like my body" cycle. I had to force myself to say to myself: "Stop hating your body

so much! See the parts you like about yourself and highlight those parts!". I'm not 100% yet, but things like this ad take me out of my comfort zone and change my mindset. While I believe social media can be bad for mental health, I have begun to follow more positive and inspiring people who have made me feel that I can be big and confident.

Trans model Kenny Ethan Jones (third from left to right) added:

Going to the gym was very important for me to overcome my insecurities. Body toning made me feel more masculine and gave me confidence. And when you feel that confidence, you radiate it to everyone else.

Not only to show diversity, the purpose of the ad is also to prove that everyone is totally normal regardless of appearance: "You don't always have to be strong physically or emotionally. We will no longer be seen as a brand for the perfect man only." **8=D**





Model: Chris Qtism. Photo: Chris Qtism.



Model: Alexei Dem. Photo: Evgeniy Kovrov.





Phalloscope [Juan],
by Manuel Berlín



Manuel Berlín considers himself a storyteller through his camera. From Catalan and Grenadine culture, he created kaleidoscopic images – clearly inspired by the Moorish arabesques of Alhambra – using photographs of nude men, preferably the phallus.

The photographs come from two possible sources: he either makes them himself with voluntary models or receives them with permission to use as part of his work. He says that the “phalloscopes” emerge from the continuous process of copy/paste until it reaches the limit of becoming a beautiful, interesting and unsettling image.

The choice of the male body was aesthetic, after trying exhaustively with pictures of women or buttocks (“The phallic shape whether erect or flaccid helps in the composition with the pubis and scrotum”). However, censorship is a constant delay in its production: its Tumblr and Instagram accounts have been deleted, and no gallery wants to present their works. He has found support in LGBT establishments, but the public is more concerned with comparing and knowing whose phallus are than seeing the art itself. That’s why he is thinking of making his own website to not only show off his phalloscopes but also have the freedom to tell the stories he wants. **8=D**





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