

FAAD

ART

2022 annual #1

MARCELO ALBUQUERQUE

BALBINO SASTRE

DOUGLAS CLEMENTE

RICHARD VYSE

IVOR SEXTON

AND MUCH MORE!



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cover: *Into pieces III*, collage by Marcelo Albuquerque.

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Editorial

I should talk here about the characters
in this annual issue. However, as I write
this editorial, I am still perplexed... I
see terrorist vandals trying to occupy
federal public institutions to prevent the
new democratically elected government. An
attempted coup with the connivance of people
from the former government, financed by
companies!

I don't know if you watch international news
and have followed the last four years in Brazil.
What I can say is that we are living in a Dark Age,
a medieval return with antiscience, fake news,
ignorance, hate... It was not by chance that Falo
Magazine emerged in 2018 from a clear national
project of destruction of culture. It was necessary
to resist somehow. Something had to be done here
in this (still colonial) country.

So, I've been in this fight for five years. A struggle
that, even when hope appears, seems to grow. It is
no longer swimming against the tide: it is swimming
against a tsunami. Through events, I feel like a grain
of sand in the immensity of ignorance.

Or a point of light. Sometimes a simple point of light
can become a beacon in the dark.

It's quite true that I'm not swimming alone anymore.
Falo took me to meet amazing people who are also
in this fight. TOGETHER we can light the way.

Therefore, read this issue in another way. Don't just
see the Arts, the creative processes, the bodies, the
penises. Look at each of these artists as someone
who struggles daily to change the fascist world
scene.

Lighten up.

Filipe Chagas, editor

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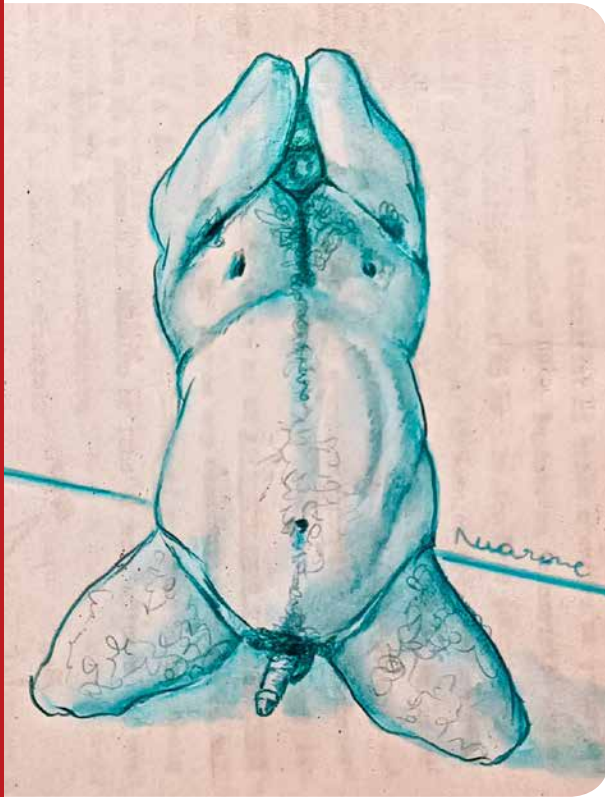
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Marcelo Albuquerque

by Filipe Chagas

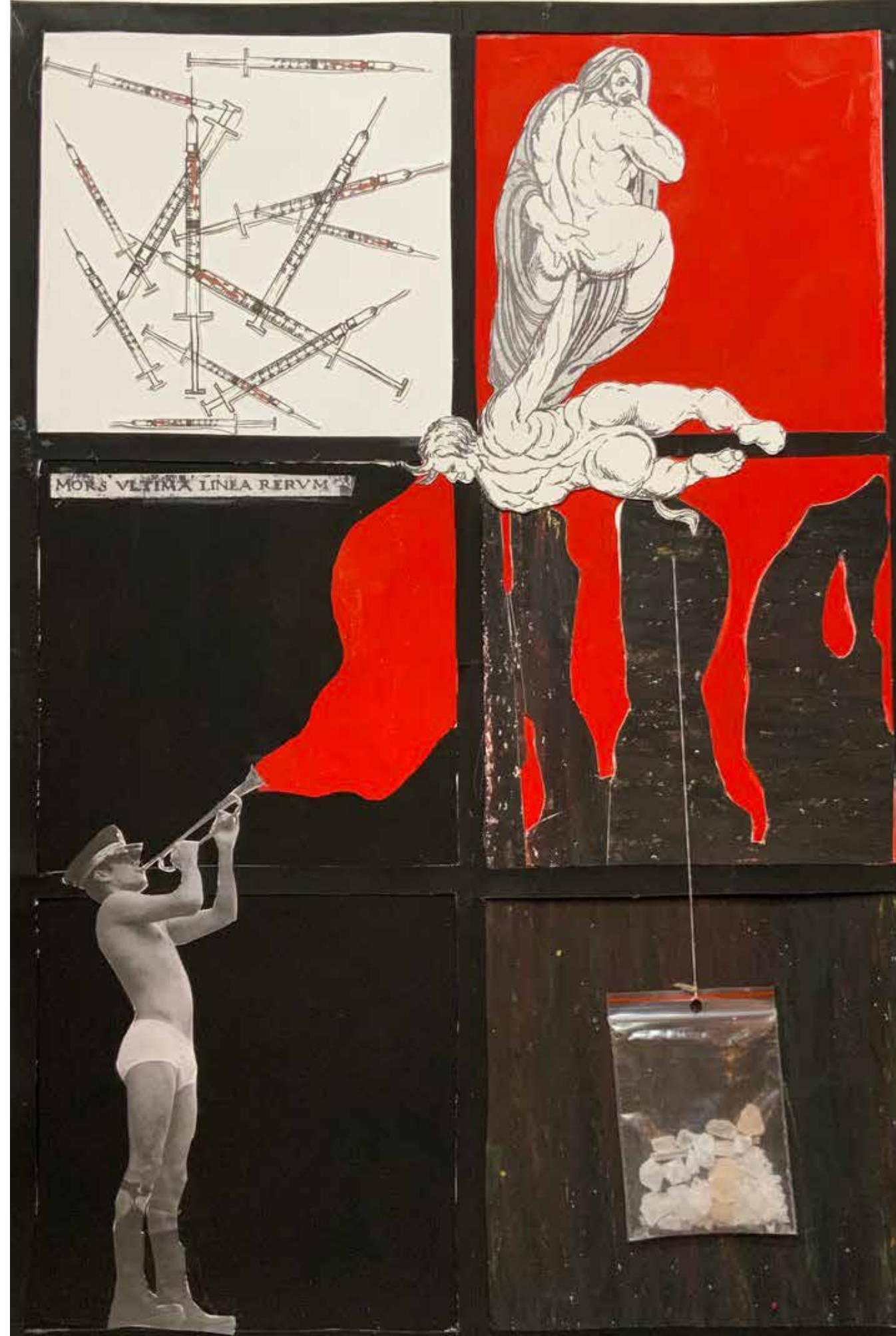
Marcelo Albuquerque's professional path is very eclectic, however, always within the artistic universe. He has a degree in Architecture and Urbanism from the Faculty of Fine Arts of São Paulo and in Multimedia Design from SENAC. He developed self-taught photographic works in his own studio for 10 years, where he immersed himself in multimedia, editorial, fashion and furniture projects. After an eight-year experience in London, he perfected and defined his preference for creations based on photographs, playing with digital collages.

Aqyagoravirtual I, ink and acrylics on paper, 2021.



I've already embarked on other areas, such as gastronomy and children's illustration... Today I see contemporary art as a support on which I can raise the questions I want. I almost feel as if the materials I put in my works are the only way to convey a discourse-feel. In this way, I also explore interdisciplinarity with the three-dimensional arts, since part of the materials I use in my work are objects that I transpose from my personal experiences to the context of art, which is where I seek to discuss and highlight the hardships and pleasures of micro existing spheres in society.

Marcelo uses packaging, syringes, depilation wax, scraps, cutouts of works, among other elements, to create a myriad of textures in his works. In these artifacts he finds the artifice to carry out his reflections and trigger them in the interlocutor, such as, for example, "Was this syringe used? If yes, who would have done it? In what context?". Its colors come from German Expressionism; his compositions come from Pierre et Gilles and the assemblages of Joseph Cornell; and the different treatments given to the human figure that Francis Bacon, Lucien Freud and Basquiat carried out in their works are also inspiration for the artist.



He seeks the unusual in everyday experiences, a fragment to be transformed into content, to be thought of as a photographic composition. His work is both digital and analogue, offering a double artistic result.

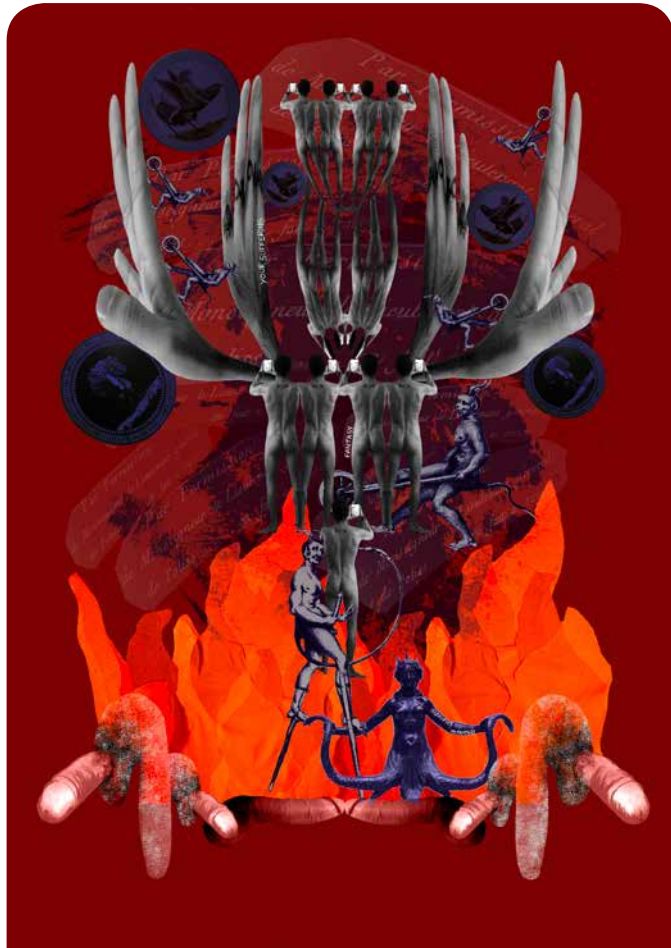
This is the discussion I want to raise. And talk about the bodies, the existences, that transit through these places.



On the side: Perversion.
Below: Fantasia and Paranoia.
Digital images, 2022.



Hysteria, digital image, 2022.





By having his sphere of coexistence as material, both the male figure and the themes of sex, enjoyment and drugs end up linked to his production. Fascinated by the phallus (“erect by shape and flaccid by malleability”), his first work using the male body directly began with his attempts to stamp the penises of the men he dated, which became the *Phallus* series. Regardless of the issues of intimacy with the models, his intention has always been to highlight the phallus so that it no longer has the privilege of anonymity and can be objectified as our media society does with women. Marcelo shouts “Yes to cock!”, approaching the work of Hudinilson Jr and Brent Ray Fraser.



Above: *Sharpened knife*, acrylic, cotton trim, adhesive tape, ball of yarn, photography, ink, lever back and gold on canvas, 2021.

On the side: *Lives, Voices, Figures*, acrylic, cotton trim, knitted fabric, sewing thread, adhesive tape, cartographic pencil and ball of yarn on paper, 2022.





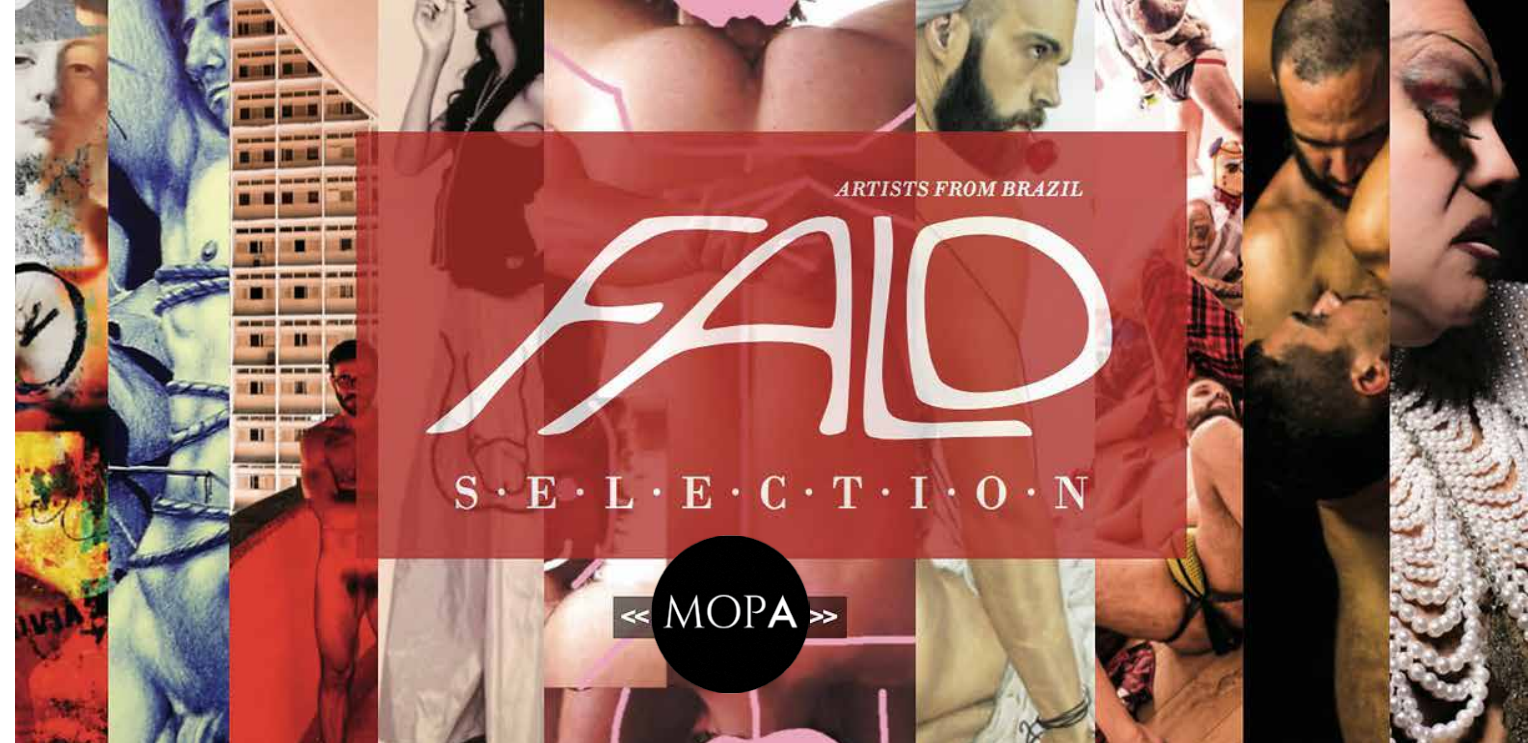
Aqyagoravirtual5, ink and acrylics on paper, 2022.

The artist understands that, as we witness the rise of neo-conservative discourses in society, there is also a need for a counterposition based on narratives that can express the dissident bodies of our time. However, he sees an imbalance in the possibilities for discussion, since, usually, his works are exhibited in restricted environments and, thus, a wider acceptance is restricted. So, he advises, "Have fun in the process!" **8=D**

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Marcelo at his exhibition.
(photo: Gabriel Thimoteo)



9 Brazilian artists | 100 pages | 21×14.8 cm | Soft Cover



Balbino Sastre

by Filipe Chagas



Waiting for some fluid..., acrylics on paper.

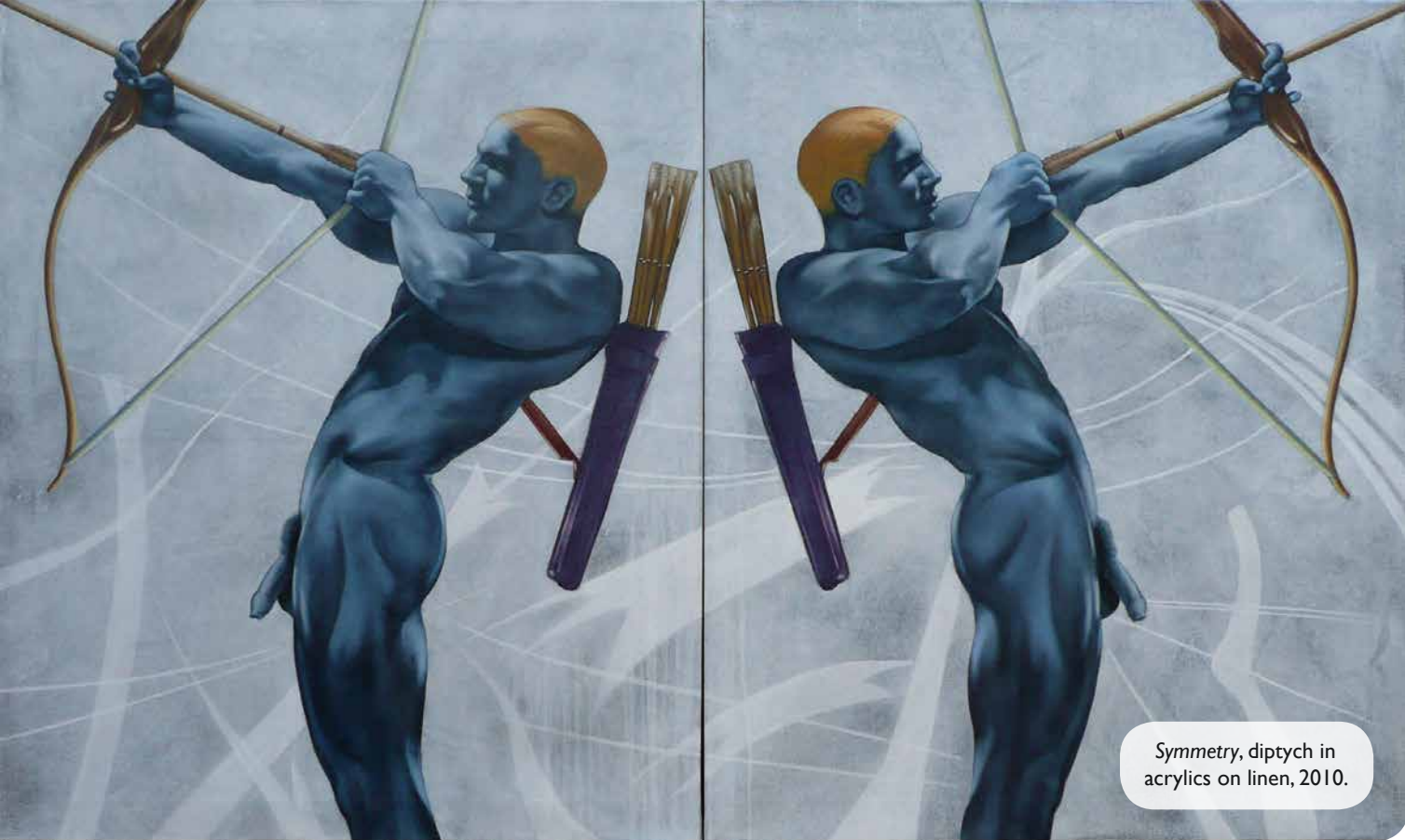
Organic. Symbiotic. Hybrid. These are some words that will surely cross the minds of those who come across the work of the Spaniard **Balbino Sastre Perez-Cejuela**. The artist himself indicates this path that leads him to a very particular quasi-abstraction:

My accumulated experiences tell me impressions about how nature and human beings interact. Nature creates its world and in my art I create mine. The purpose of my work is not just to guide you towards aesthetic beauty. I want my art to produce disturbance, discomfort, a little jolt in the viewer. The mission of art and artists is to try to structure the observer's gaze.

To this end, Sastre uses two main techniques: acrylic paint ("for its freedom, reliability, stability, versatility of supports and resistance to oxidation") and polished walnut wax ("it allows me to directly create interesting effects, smudging with my finger, scraping etc."). The colors and textures he achieves with them shape the bodies – mainly those with penises – from various points of view that his imagination takes him.

Spread between two stones,
acrylics on cardboard, 1999.





Symmetry, diptych in acrylics on linen, 2010.

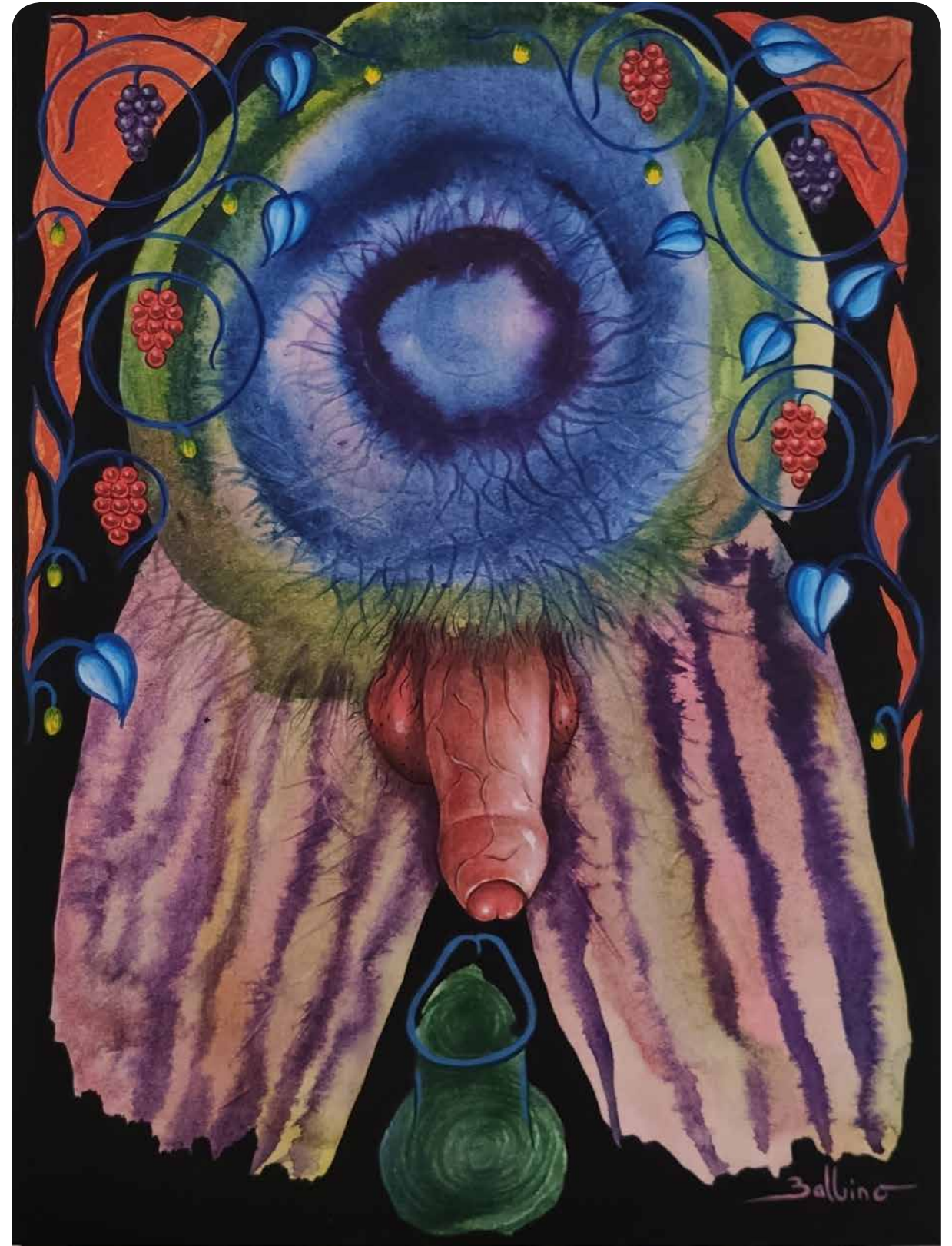
It was in nudity and in the pure and absolute exposure of male skin, where the artist found his language and particular style. His approach represents the male body through its sensations and feelings instead of the traditional characteristics of strength and power in search of submitting masculinity to a reinterpretation without losing its eroticism, individuality, imperfection or vulnerability.

I like all parts of the male body, but my work reflects more on the penis, testicles, anus, ass, thighs, torso, etc., as they are an impressive accumulation of textures, colors, shapes and ideas. Whether the penis is erect or relaxed, it is pure inspiration and creativity. It incites and provokes. It never leaves you indifferent.



Montoya's photographs inspire me, triptych in acrylics on cardboard, 1999.

Far from the classic ideal body, Sastre can turn a "spot" into a leg, a butt or a phallus and this interferes with his technique. For example, an erection takes the artist to a warmer color palette, more aggressive and forceful textures that create a more intense composition; while a flaccid penis makes the artist look for smoother textures and colors in sensual compositions.



As I wait for the Messiah, come, please, fall into my arms. He prepared you a perfect party! Come, you traitor, you'll never be better!; acrylics on paper, 2022.



Your presence
makes me spill,
acrylics on paper.



Showing gonads, finding
emptiness, acrylics on paper.

This reveals the mystery that Sastre believes happens when an artist finds himself in front of a blank canvas. As much as there is an idea, technical planning and references drawn from photographs, nature, other cultures (Japanese and Indian erotic art), other artists – such as Georgia O’Keeffe, Mark Rothko, David Hockney and Henri Matisse – and models, the moment of sketching becomes a controlled and, at the same time, spontaneous gestural act (“many of my gestural textures could be identified as action painting”). Layer by layer, the artist arrives at a final result.

On the side: *Supreme, divine and phosphoric milk, which smell as good as the almond tree, from which comes a beggar thirst, the thirst for you, boy who devours me*, acrylics on paper, 2021.

Below: *The train and His vigorous cock and his buttocks amuse the night and my hole and my ass under the lamp and at dawn his jubilant flesh revives my tired desire, never fed up, both in* acrylics on paper.



Georgia O’Keeffe and me, acrylics on paper.



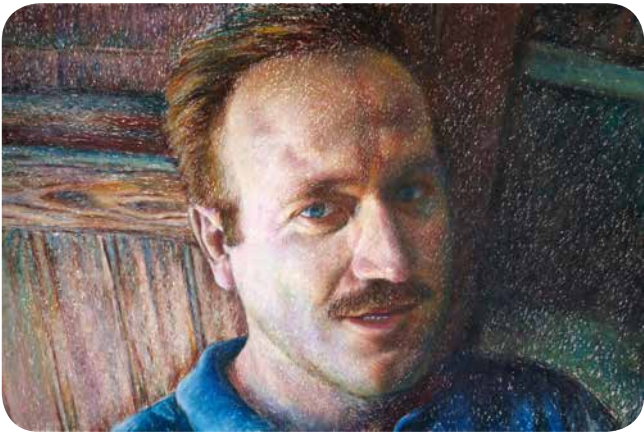
Nepenthes II,
acrylics on paper.



Dressed in green and with my pearl
necklace, I attract..., acrylics on paper.

Sastre has doubts whether anyone can recognize himself as an artist, but he knows that all of his artistic development took place from a ceramics workshop that his family took him to when he was twelve and made him aware of his abilities for the arts (he has a degree in Fine Arts in the specialty of drawing by the University of San Carlos and artistic expert in Ceramics by the Ceramics School of Manises, both in Valencia). He even uses himself as a model for his works.

In addition to his personal production, he belongs to the artistic duo Equip Quart, with Jesús Gómez. While filling his life with cultural activities (such as reading, cinema, museums and theatre) and playing sports, Sastre works to normalize what is aesthetic and beautiful in a naked male body. **8=D**



Self-portrait, polish wax with walnut.



Exaggeration is not only a literary figure, it is also..., acrylics on paper.



If I raise my legs, my four jewels are exposed, acrylics on paper.



A painting of a muscular man standing in water, holding a large phallus. The man is shirtless, with his right arm raised behind his head and his left hand holding the base of the phallus. He is wearing a red string around his waist. The background is a mix of green and blue, suggesting water and foliage. The style is realistic with visible brushstrokes.

Douglas Clemente

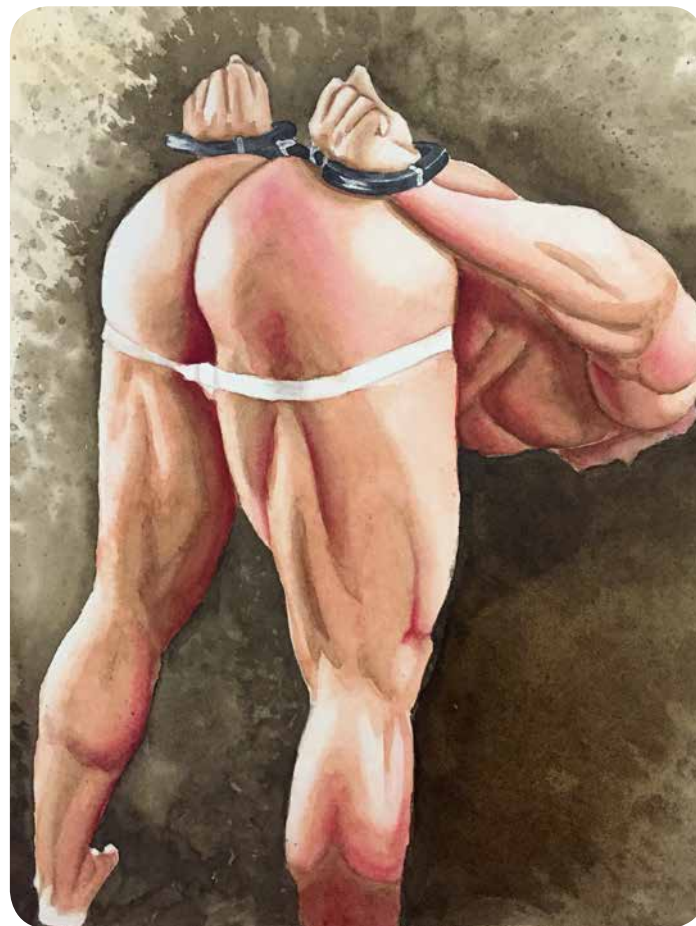
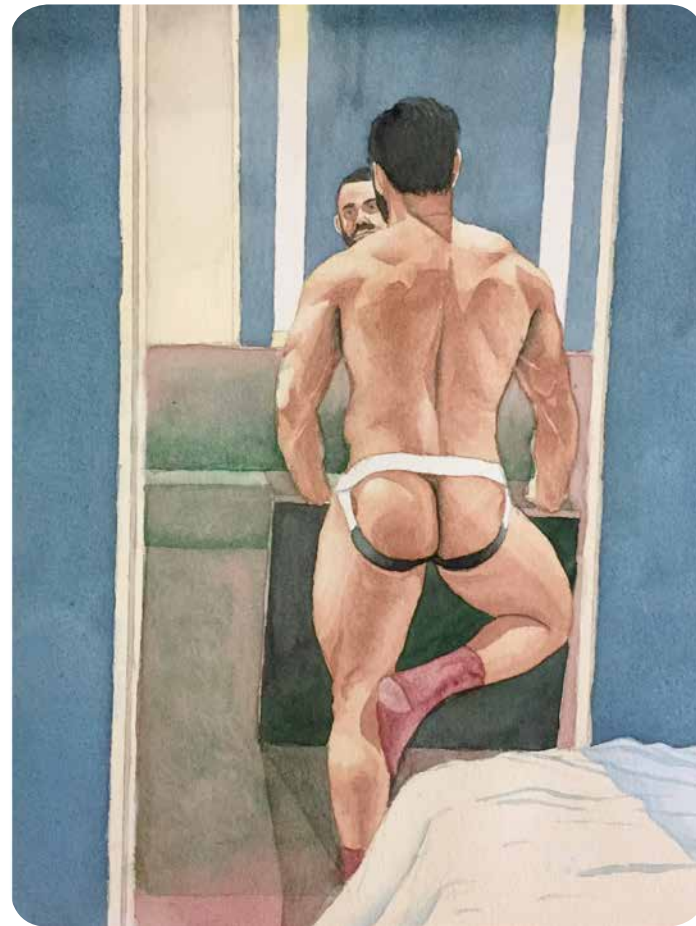
by Filipe Chagas

We are all guided by our desires. From what we want to eat to what we want to have, we navigate in search of temporary satisfaction: after satisfying a desire, we immediately want another. **Douglas Clemente** channeled one of his greatest desires into art:

I always knew I wanted to paint nudes, so I paint what attracts me: the male figure.

It is possible to see, therefore, that the nudity in his work is explicit, sexualized and objectified, as he believes that it is past time for Art to address the theme in this way. He even remembers that, as a gay man, it is fundamental to decentralize the artistic point of view of the heteronormative cis white man who dominates the History of Art. For these reasons, the penis is his focal point ("hard, soft, big, small, thick or thin, I paint everything!"), wanting to celebrate the differences.

He says that he cannot differentiate his life without art, as he has always been producing something. Inspired by Peter Paul Rubens, Brenden Sanborn, Gabriel Garbow and Japanese art, Douglas found in the difficult technique of watercolor ("I developed a more realistic and colorful way") the possibility of making practical effects on the skin and muscles of the bodies he represents in your art.

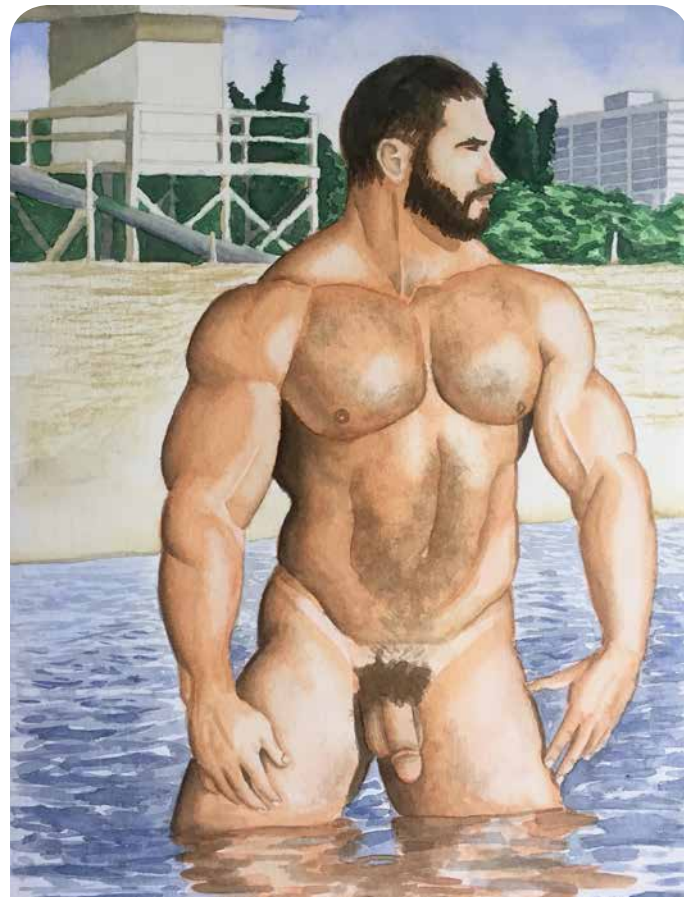


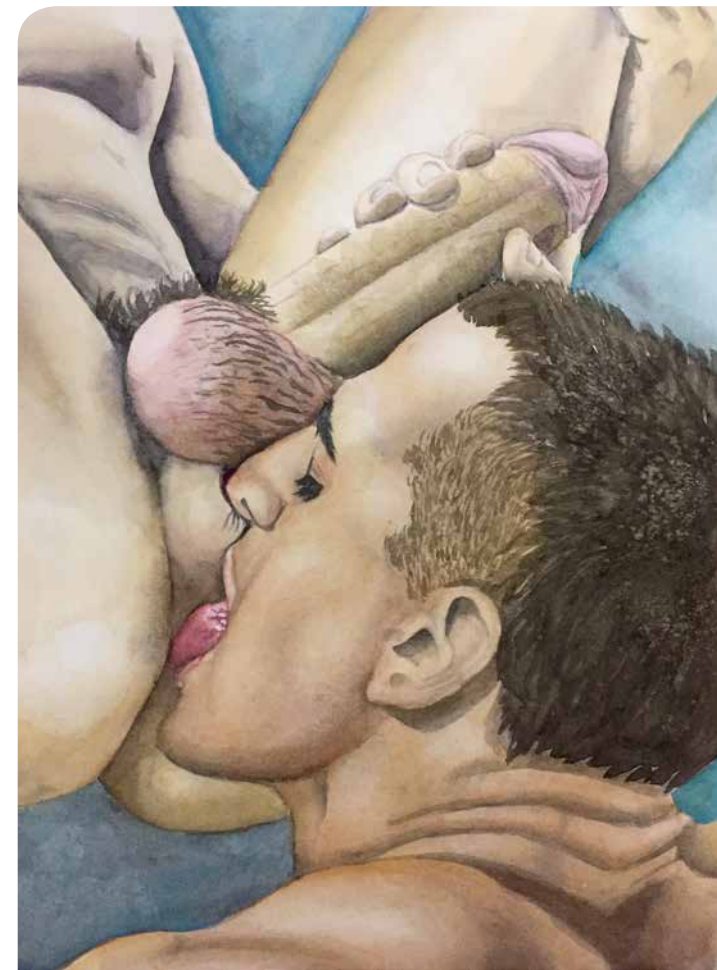
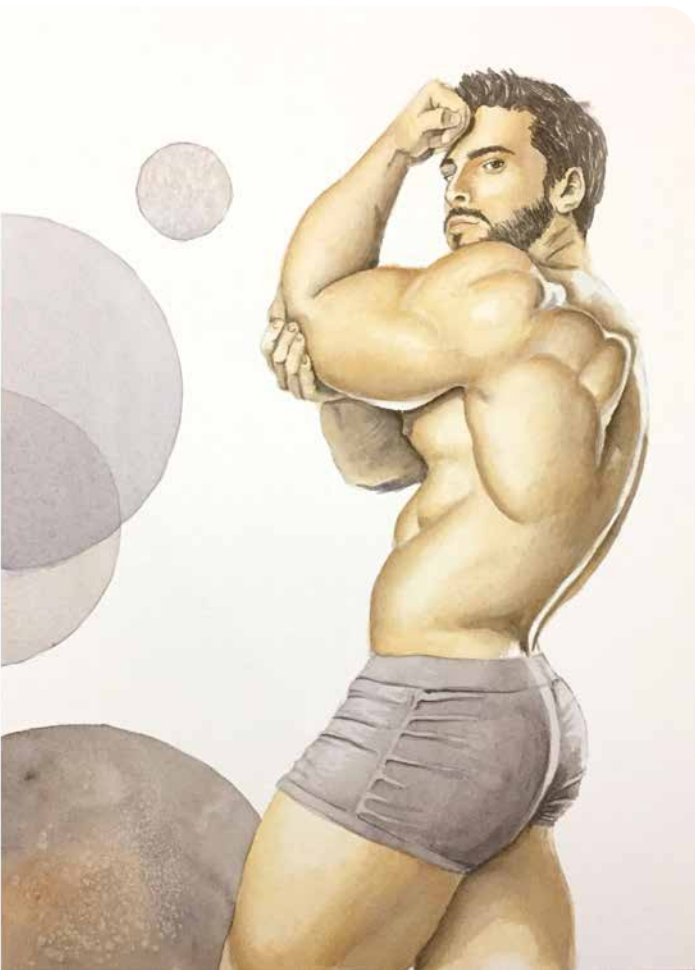
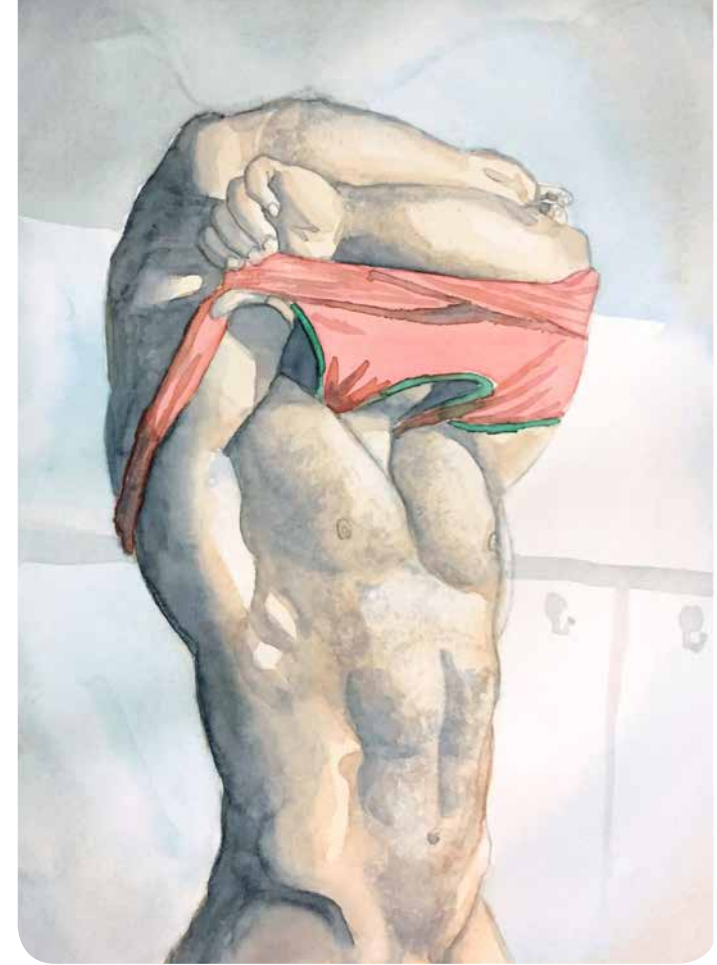
Watercolor is the ultimate
expression of my being as a
gay man: it's my libido in color.

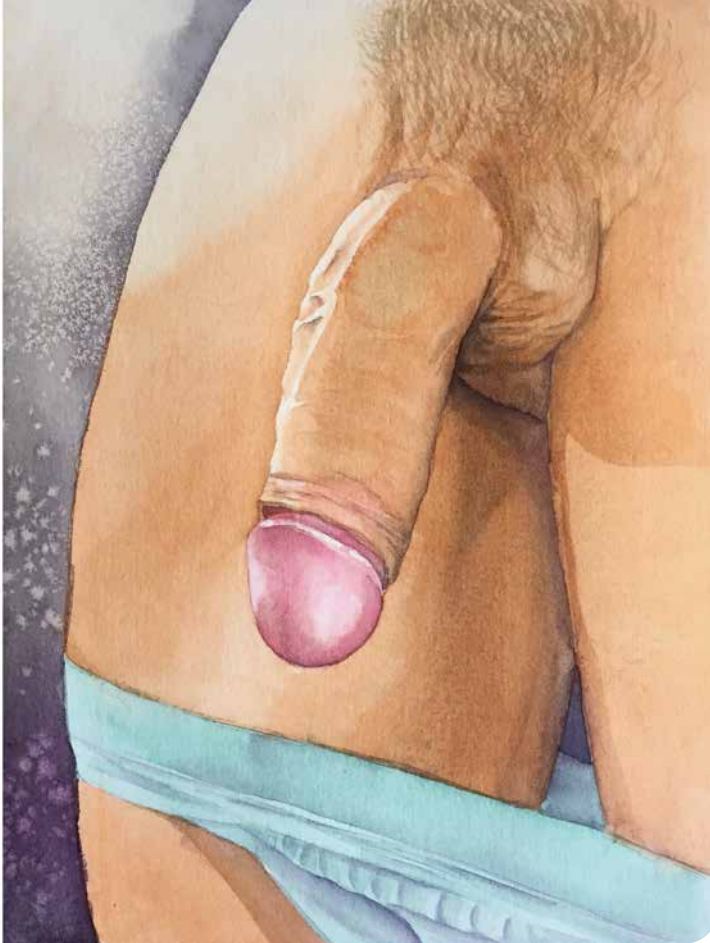




Douglas does not work with models – although he does not rule out the possibility. He says that, first, an image, a pose, a body has to call his attention, either because of an awakening of desire or because of a particular novelty that he hasn't experienced yet. When a reference "speaks louder and sticks in his head", he feels an uncontrollable need to "let it out", to "paint his libido".



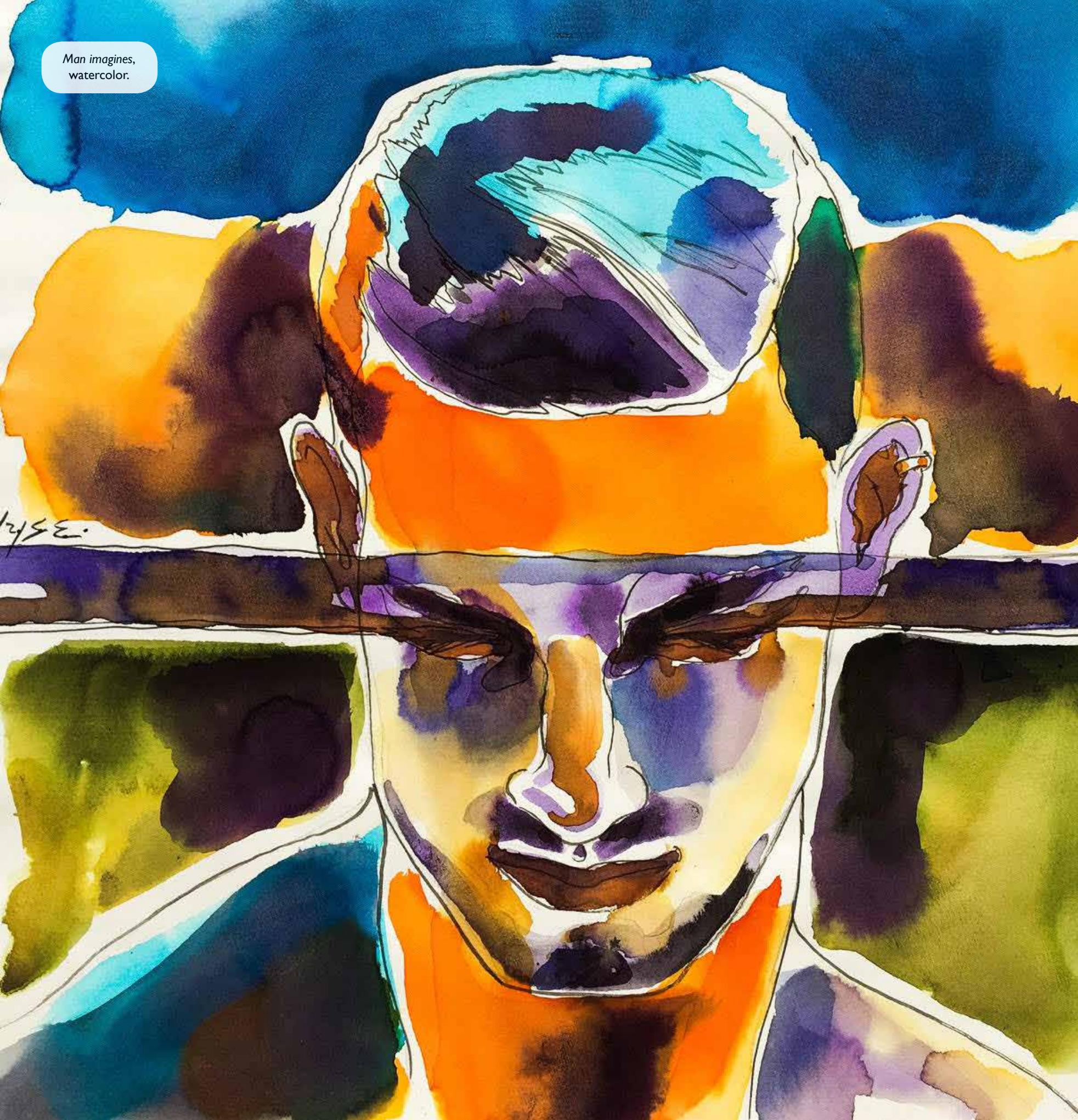




Graduated in Telecommunications Engineering, Douglas confirms the support of her husband in her artistic production ("he was the one who bought my first paints as a gift"), but recalls that the visibility of the frontal and sexualized male nude in the arts still suffers from taboos whether on the internet or in galleries. For this reason, he intends to continue improving his technique so that, in the future, he can make an exhibition and a book.

"Paint whatever turns you on!" is Douglas' advice to all artists. And this is also very clear in his body of work. **8=D**





Man imagines,
watercolor.

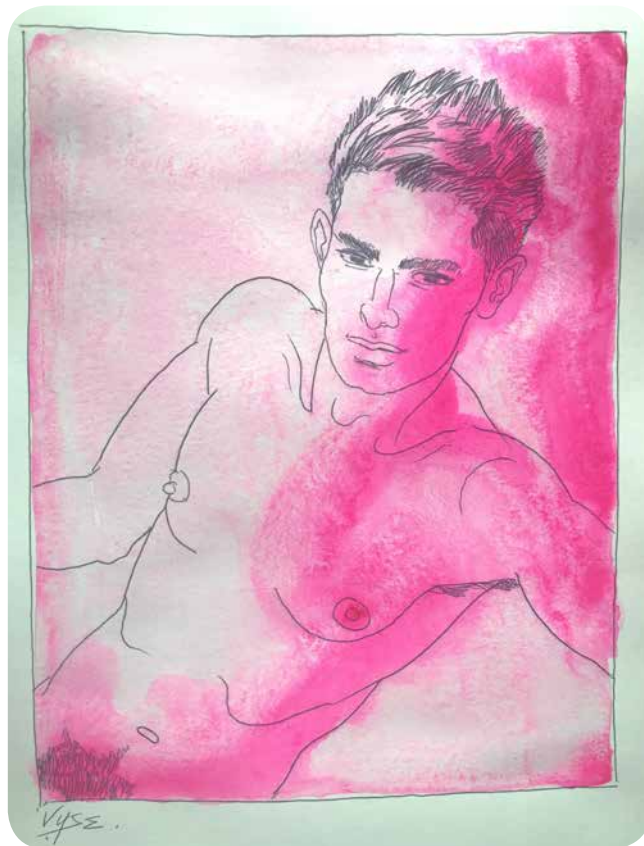
Richard Vyse

by Filipe Chagas

Better late than never. This popular saying fits the trajectory of **Richard Vyse** perfectly. He has seen himself as an artist since childhood and, after studying at the School of Visual Arts in New York, he became a professional fashion illustrator for many years. When he understood that he was being replaced by photography, he began producing abstract art and was internationally successful at a gallery in Manhattan. With the closing of the gallery, the artist realized that he had already spent a lot of time drawing women and shapes: at age 70, he found himself free to express his sexuality by celebrating “the modern man with a style edge” in art.

Vyse created the Man Art project to present images with spontaneous lines and brushstrokes, in analogous colors or in the dramatic monochrome of black, which capture a moment, a mood. His style can change depending on the technique: whether it's watercolor, ink, acrylic, graphite or a combination of these, what doesn't change is the representation of the male body.

I waited late in life to express my gay sensibility through my art. When inspired by a different look, pose or body, I create a composition... often cropping the figure for more impact... deciding which medium, colors or traces. I try to capture the sensuality of the nude male so that the viewer hopefully is aroused.



Handsome in pink, pen and acrylics.



Man moment, pen and acrylics.

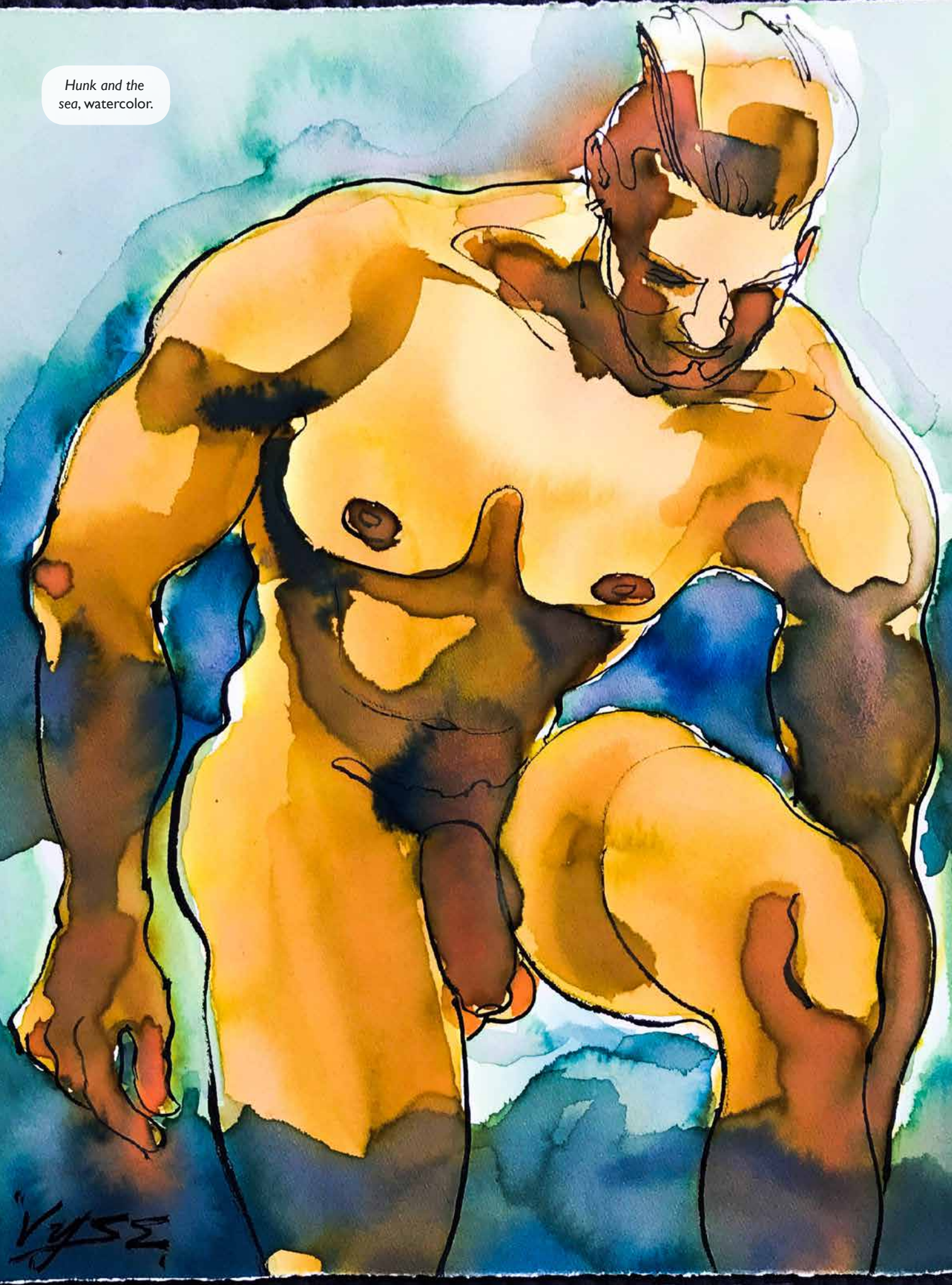
Stretch, pen.



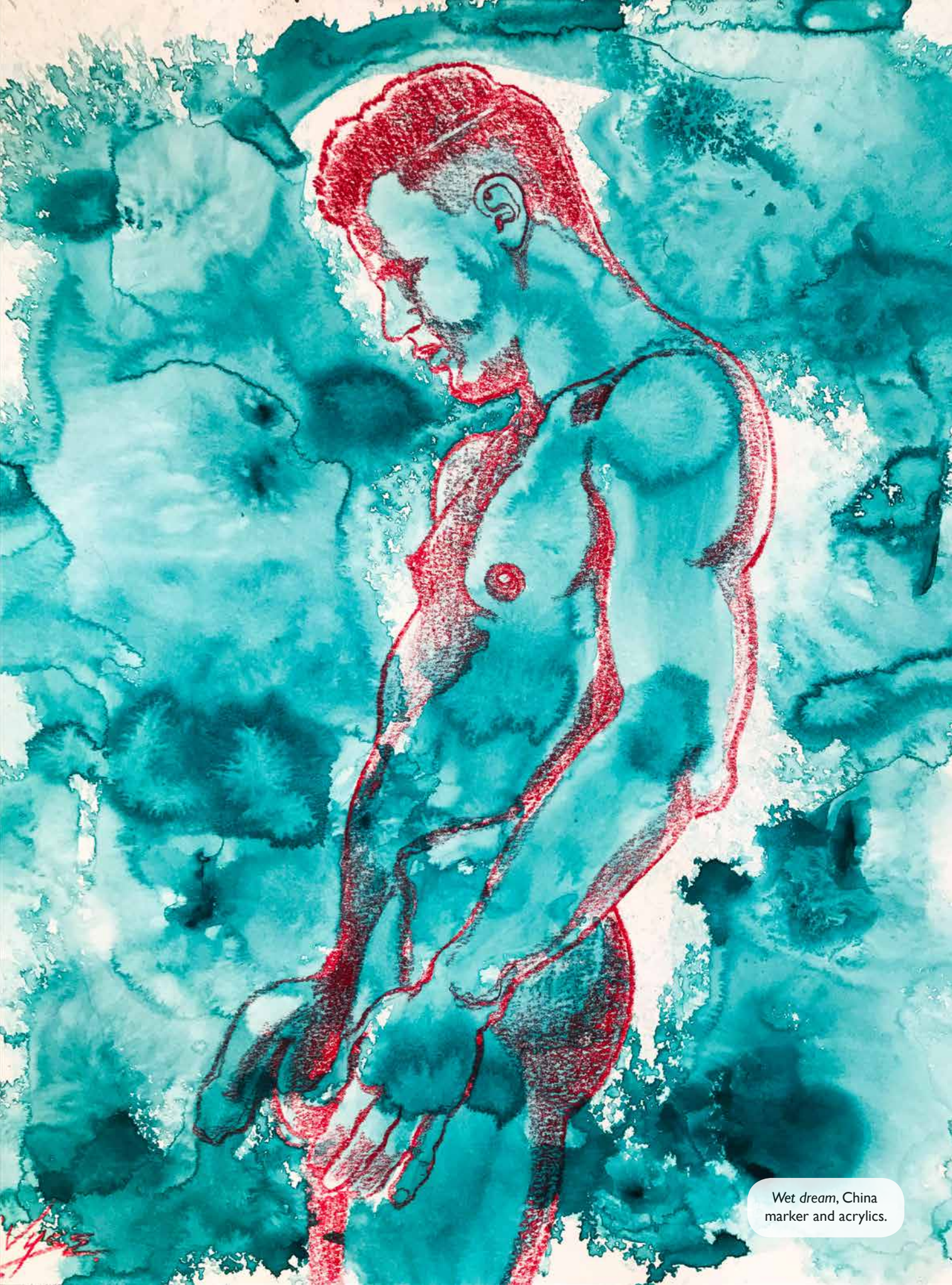
Man thoughts on line, pen.



Hunk and the sea, watercolor.



Vy52



Wet dream, China marker and acrylics.

Today, he no longer draws directly from the model, but uses either photographs he takes or those he receives from models with whom he collaborates. It is interesting to observe this transformation of the technique that, in the past, left his profession obsolete in a current production tool.

The artist emphasizes curves and positions that show the “complete package”. Aware of the public that buys and collects the theme, most of his artistic production has big and soft phalluses, as he recognizes the resistance in buying art with erections.

Although it has more general acceptance, he knows there is still a conservative society that “thinks it will corrupt the young”. But he states:

What I create is not real, it's lines and brushstrokes on paper. It's a fantasy.

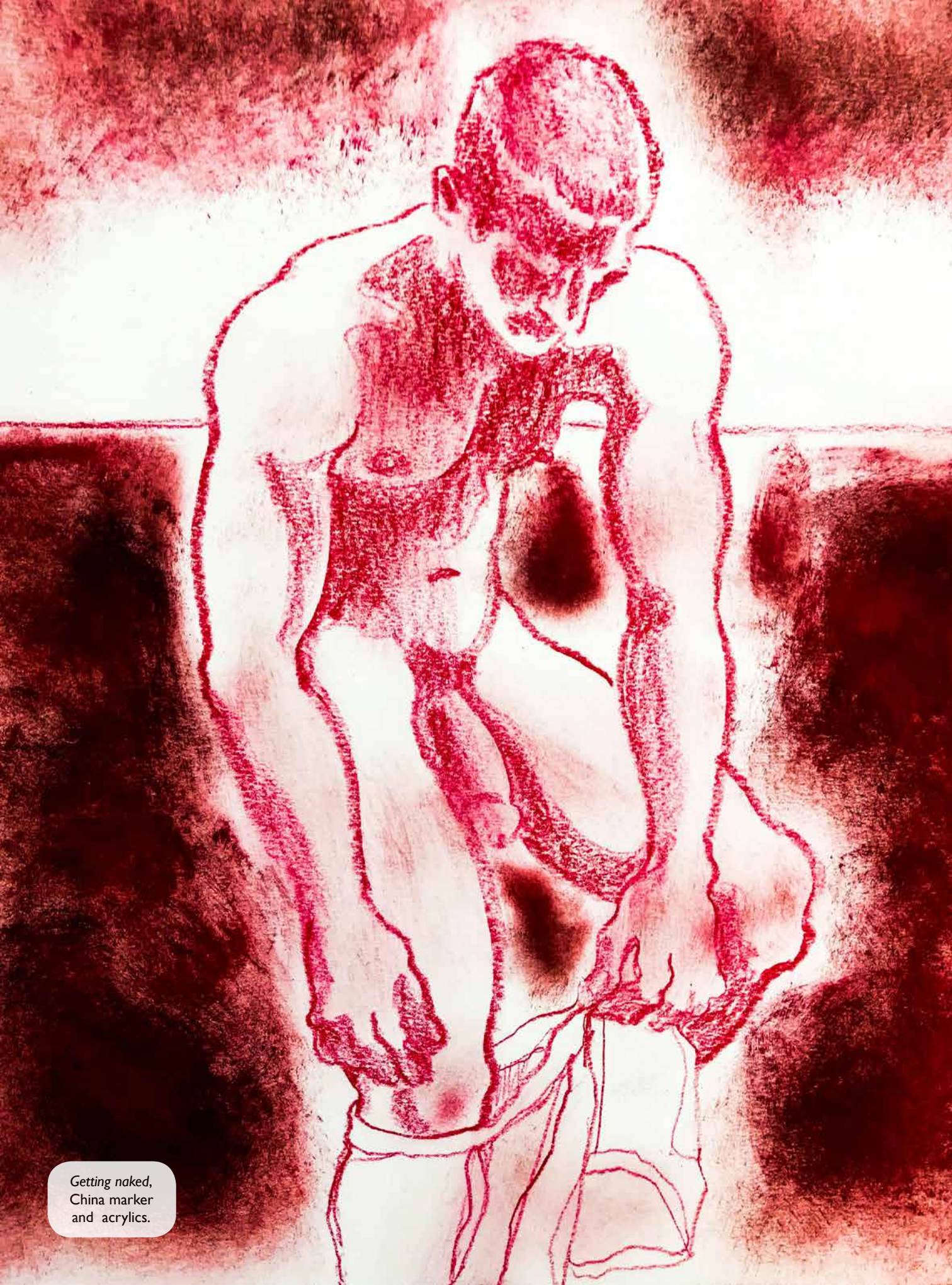


Man mood, acrylics.

Man curves on line, pen.



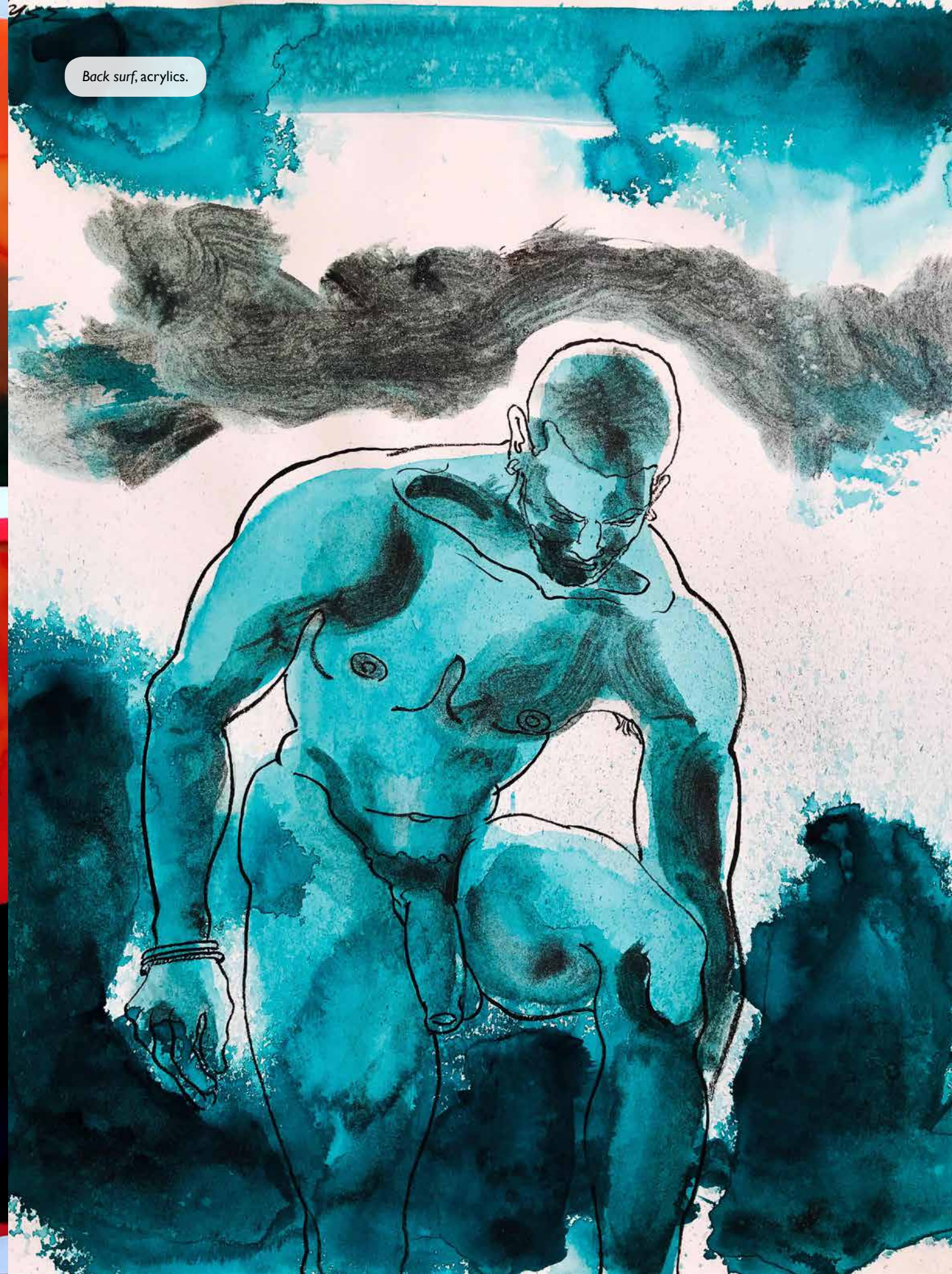
Man curves, pen and acrylics.



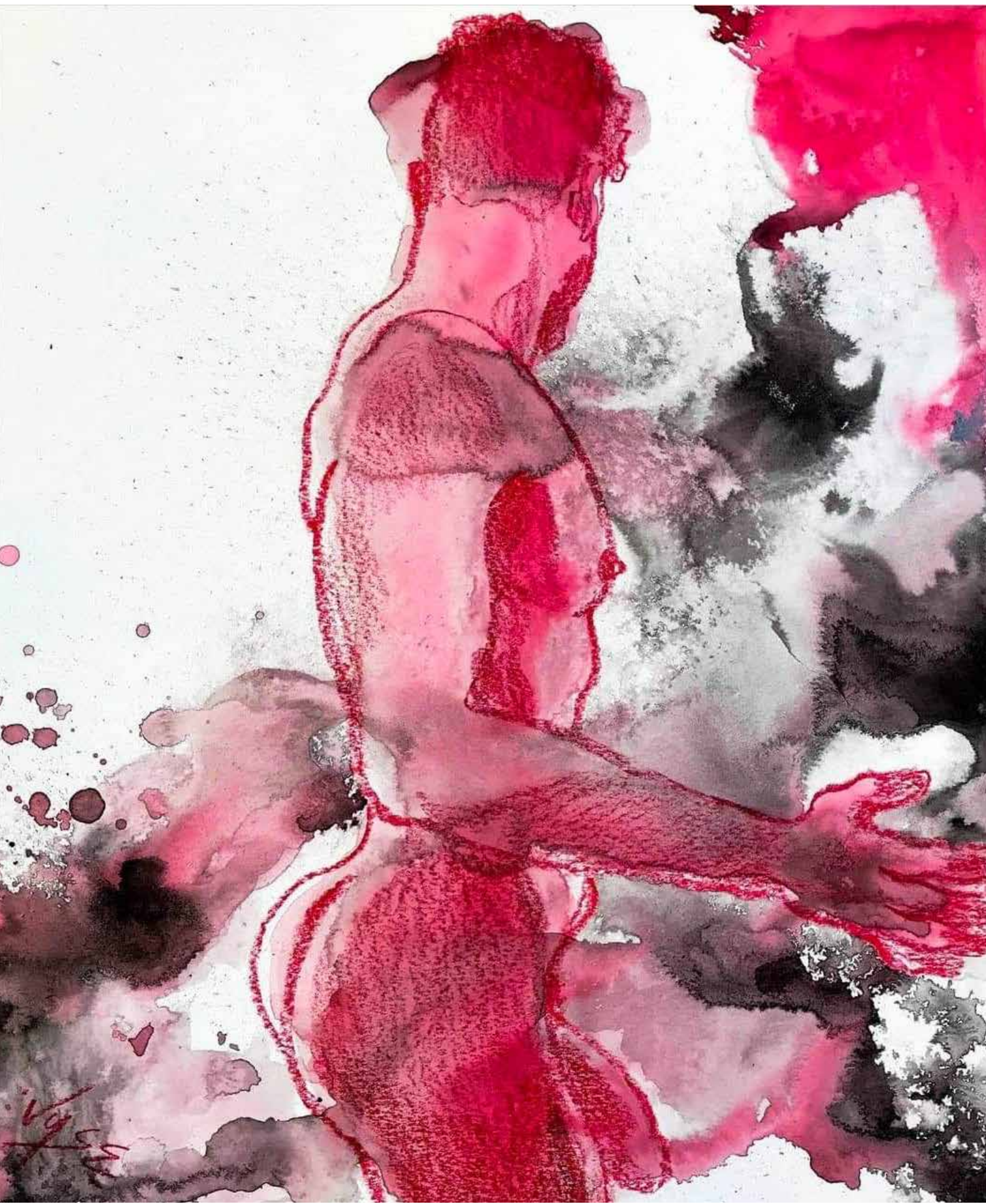
Getting naked, China marker and acrylics.



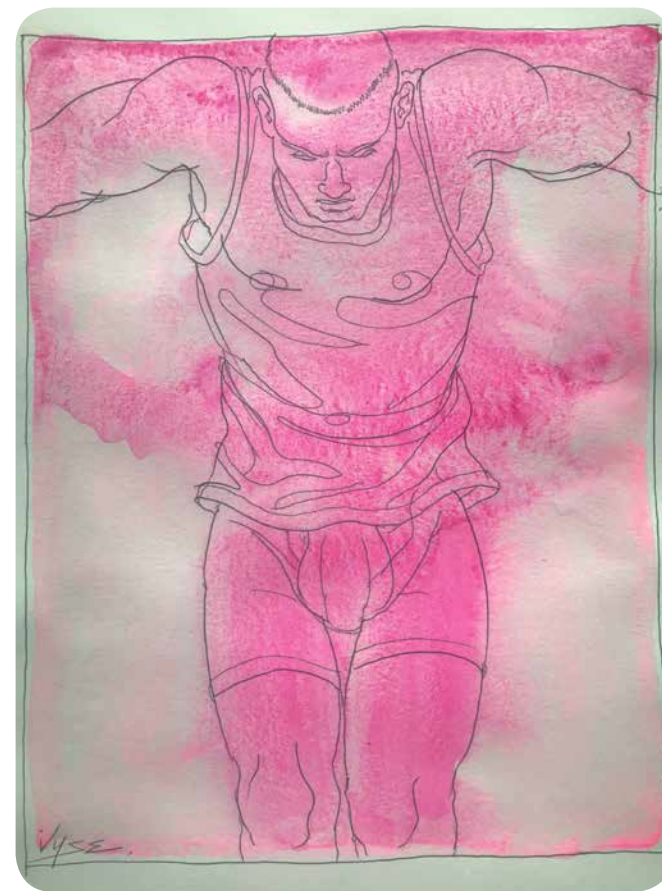
Heat wave, watercolor.



Back surf, acrylics.



Man surf, China marker and ink.

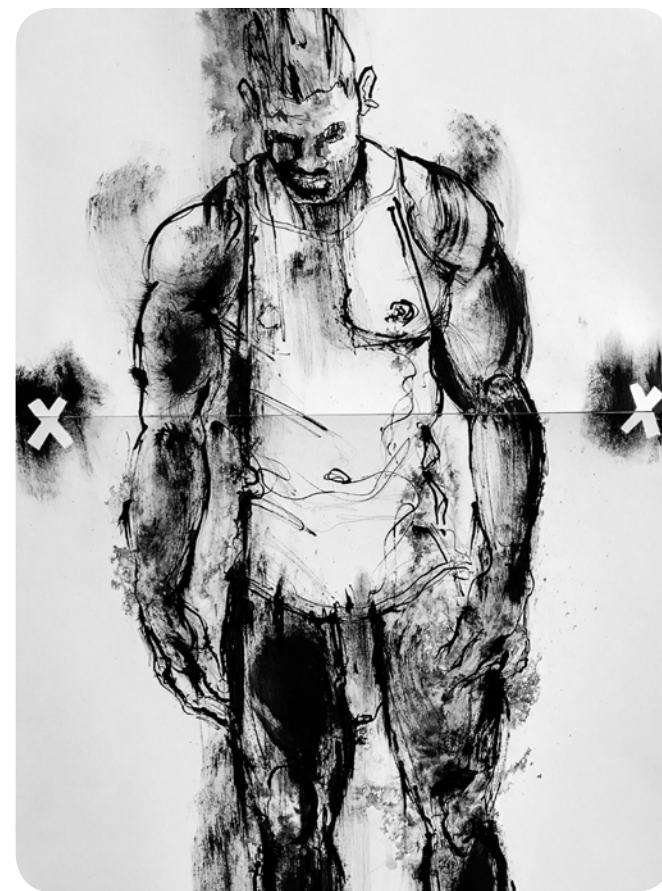


Pink athlete, pen and acrylics.

He believes he has more to say about the male nude and thus his quest for artistic growth continues regardless of age and time.

Time changes everything... me, the world, art, but I still have a passion for creating art every day.

And that's what he leaves as a message for those who want to pursue their dreams, that they don't give up, that they get inspired without copying, that they invest in their own creativity. **8=D**



Richard at his studio.



Hunk strokes, Chinese ink and brush.



Ivor Sexton

by Filipe Chagas

We are made of stories. Good and bad. It is these narratives that ignite the creative potency of **Ivor Sexton**.

I like to tell a tale. All my paintings have a narrative. I feel that every man has a tale to tell and deserves to be seen and heard.

This is revealed in the artist's own history. Sexton grew up in a working-class environment on a council estate in Portsmouth, England. "Art is for sissies", said his family members, even though painting or drawing was really what he loved to do. He was encouraged to embrace his passion by a family friend who was also his abuser ("but I loved him as much as I loved my art, so all was not too terrible"). Later he went to art college and got his degree in illustration.

In 1979, he moved to London and spent the next ten years producing illustrations for fashion and music magazines, books and advertising. After that period, he decided to paint full-time. In 2000 he began working on an Acute Psychiatric ward using art as therapy with the patients ("this had a big impact on my painting as I drew from my experiences on the ward").

He moved to southern Scotland in 2008 and began a "personal crusade to reintroduce the male nude form into mainstream art":

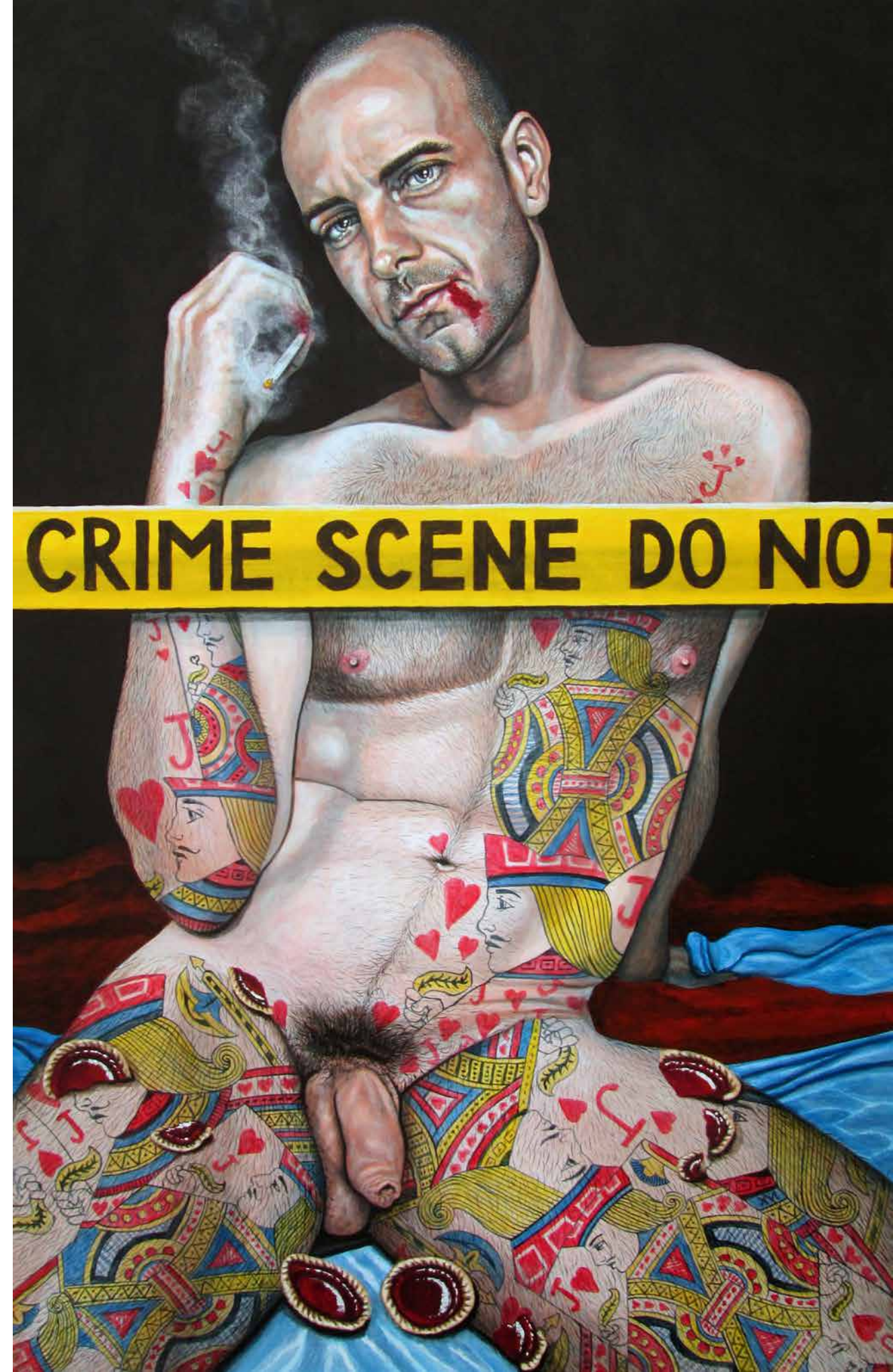
The masculine form is very important to me. It shaped my upbringing... It is what makes me who I am. For too many years now the male nude has been classed as secondary to the female nude. It seemed to be demonized by the establishment, as if there were only two main visuals of men... the "Fantasy Adonis" male and the "Shock Porn" nude. I wanted to paint real men of all ages.



Above: Boys don't play with dolls.
Below: Smile, it can't be that bad.



Knave of Hearts.



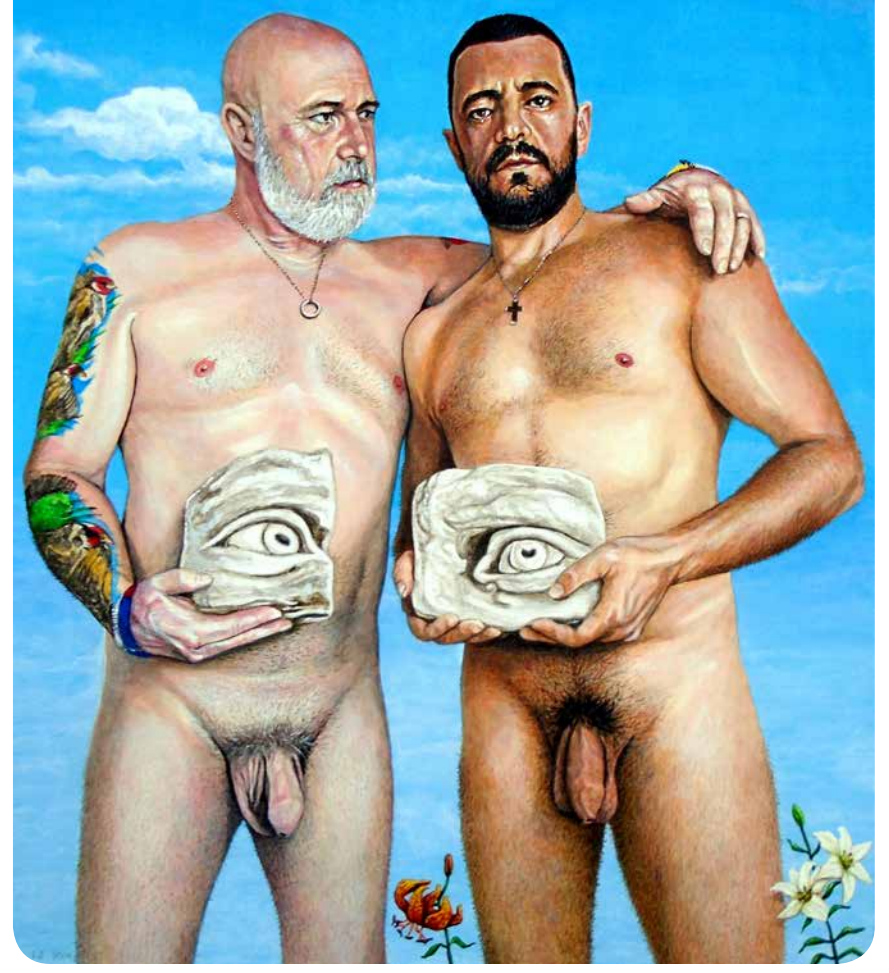


Actor's ghost.

The ventriloquist.



Through David's eyes.



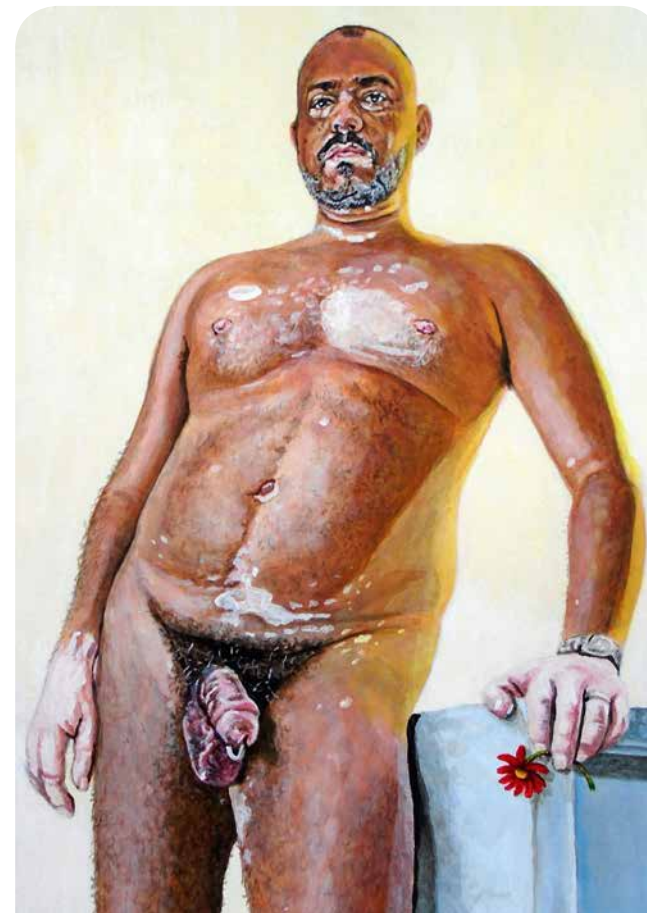


Above: *Watching you without me*, *Alone in the crowd* and *Solitude*.

Below, in the other page: *Red daisy* and *Castor and Pollux*.

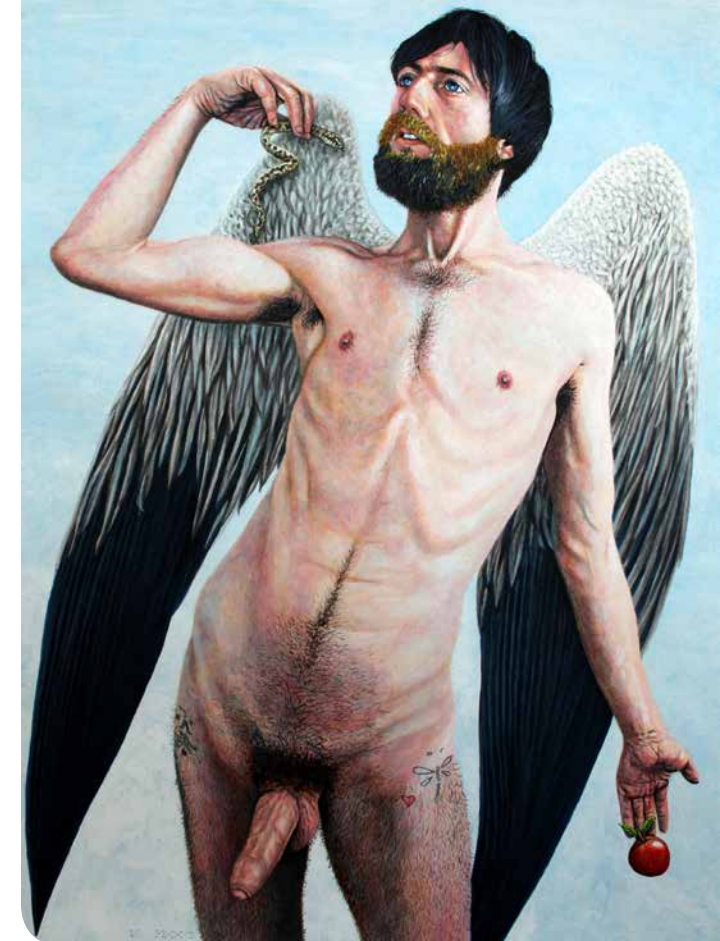
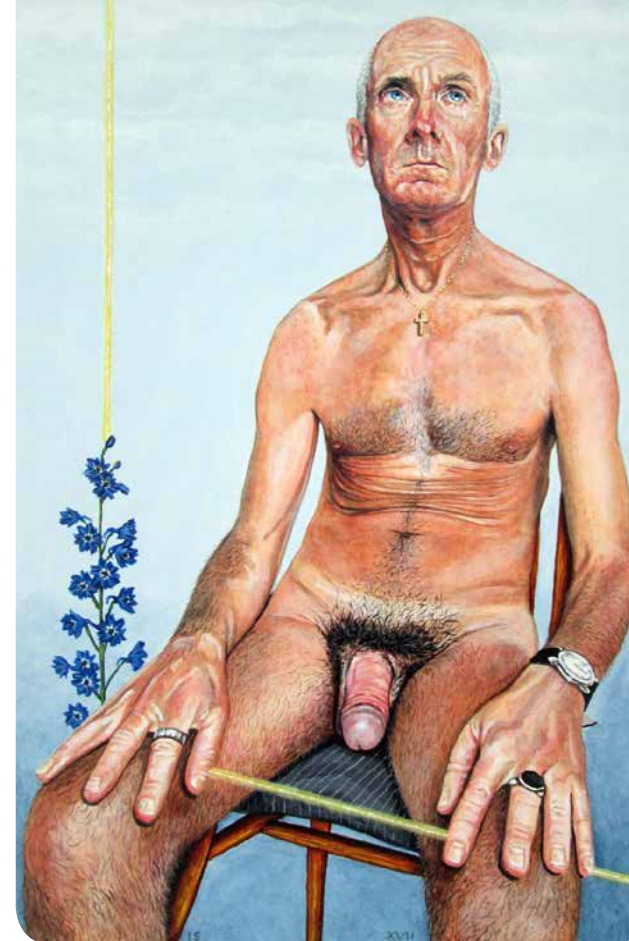
He recalls that the reception was divided: some saw the work as pornographic (“they were very vocal in telling me that I was corrupting the children and that I would burn in hell”), while others were cheering and supporting him. For this reason, it took years to recognize himself as an artist, believing that, in addition to the theme, his training in illustration would prevent him from being validated by the art establishment. It was only when he was contacted by the curator of a gallery of Contemporary Art in Switzerland and saw his work being exhibited there that he realized his place in Art.

Inspired by naturalism and the sacred art of Da Vinci’s Renaissance, as well as the expressive force of Lucien Freud and Francis Bacon and the cinematic look of Derek Jarman, Sexton builds his portraits like a jigsaw (“each bit is painted individually until I achieve the whole”) on MDF boards (“I like the flatness to ensure more detail”). However, he says that his creative process is quite organic, which can come from a simple idea, from a music, from a reading, having the models as a fundamental part:

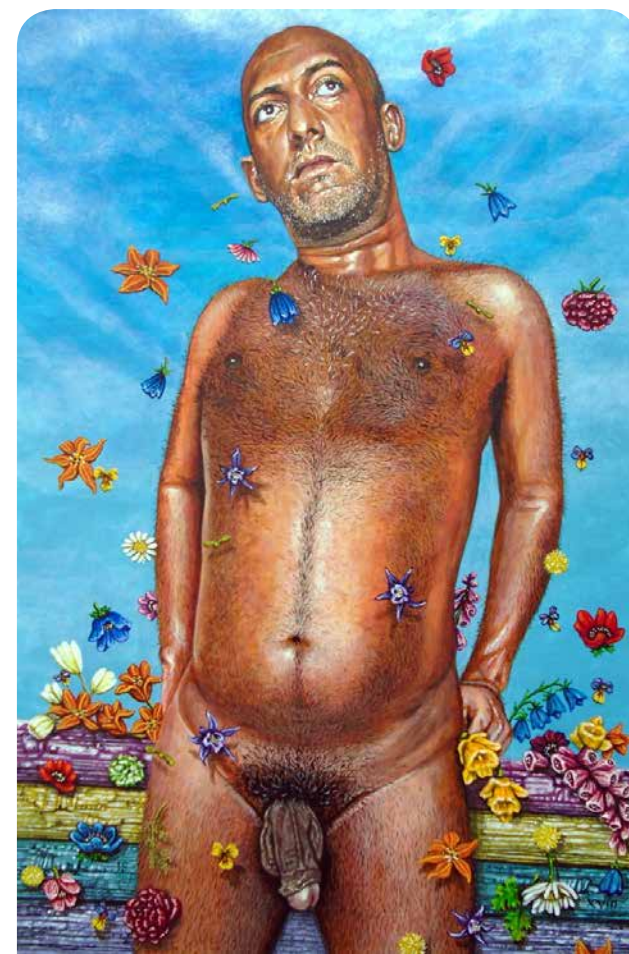
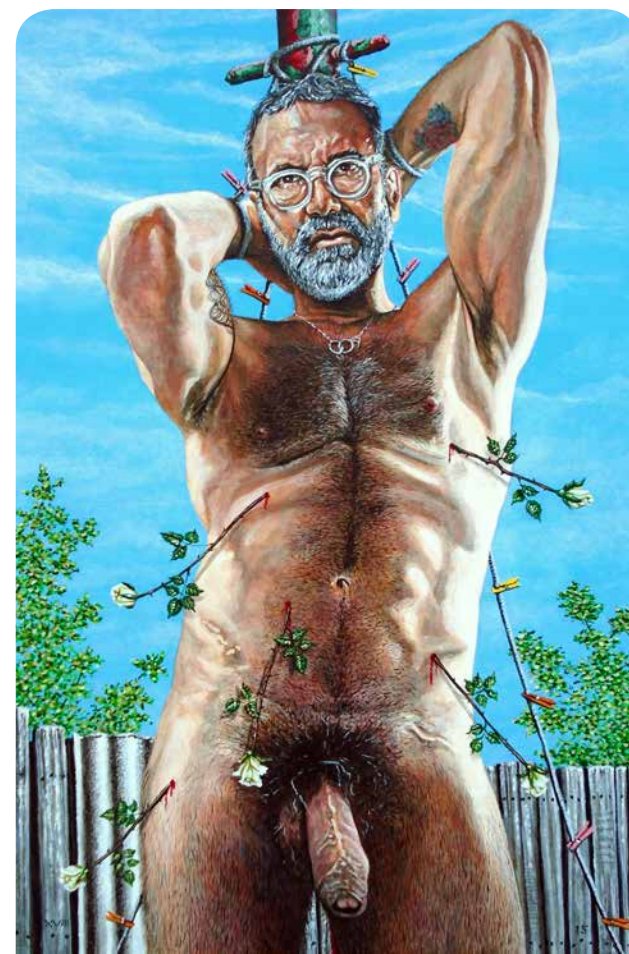
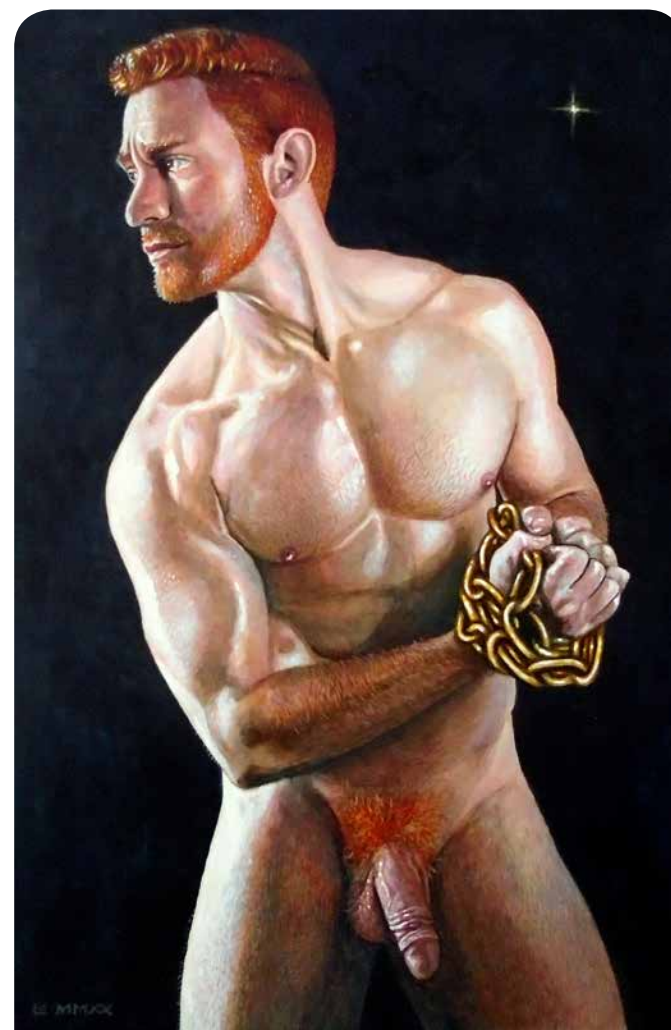
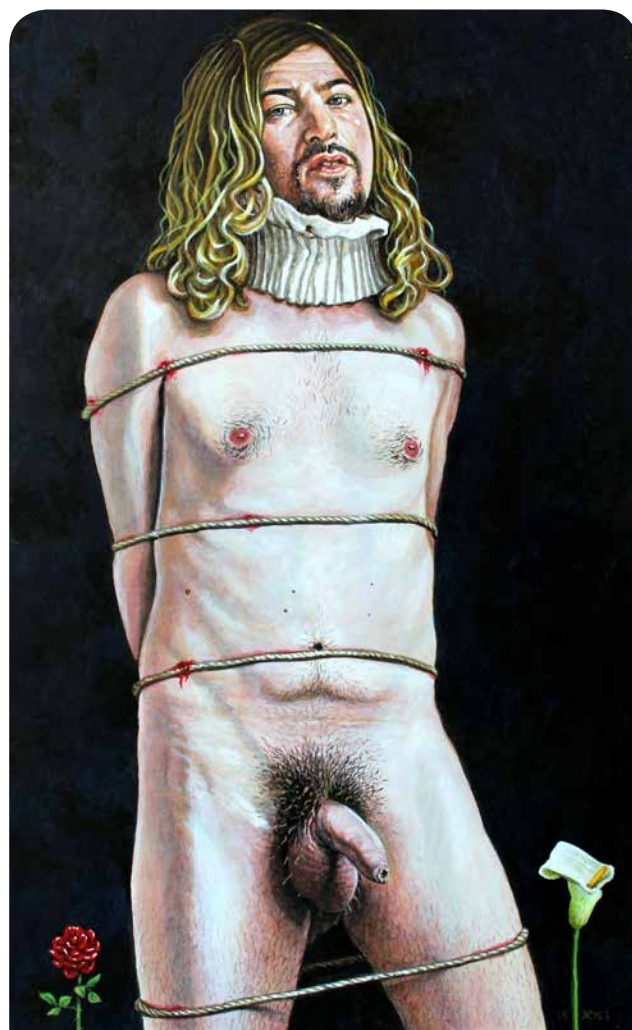


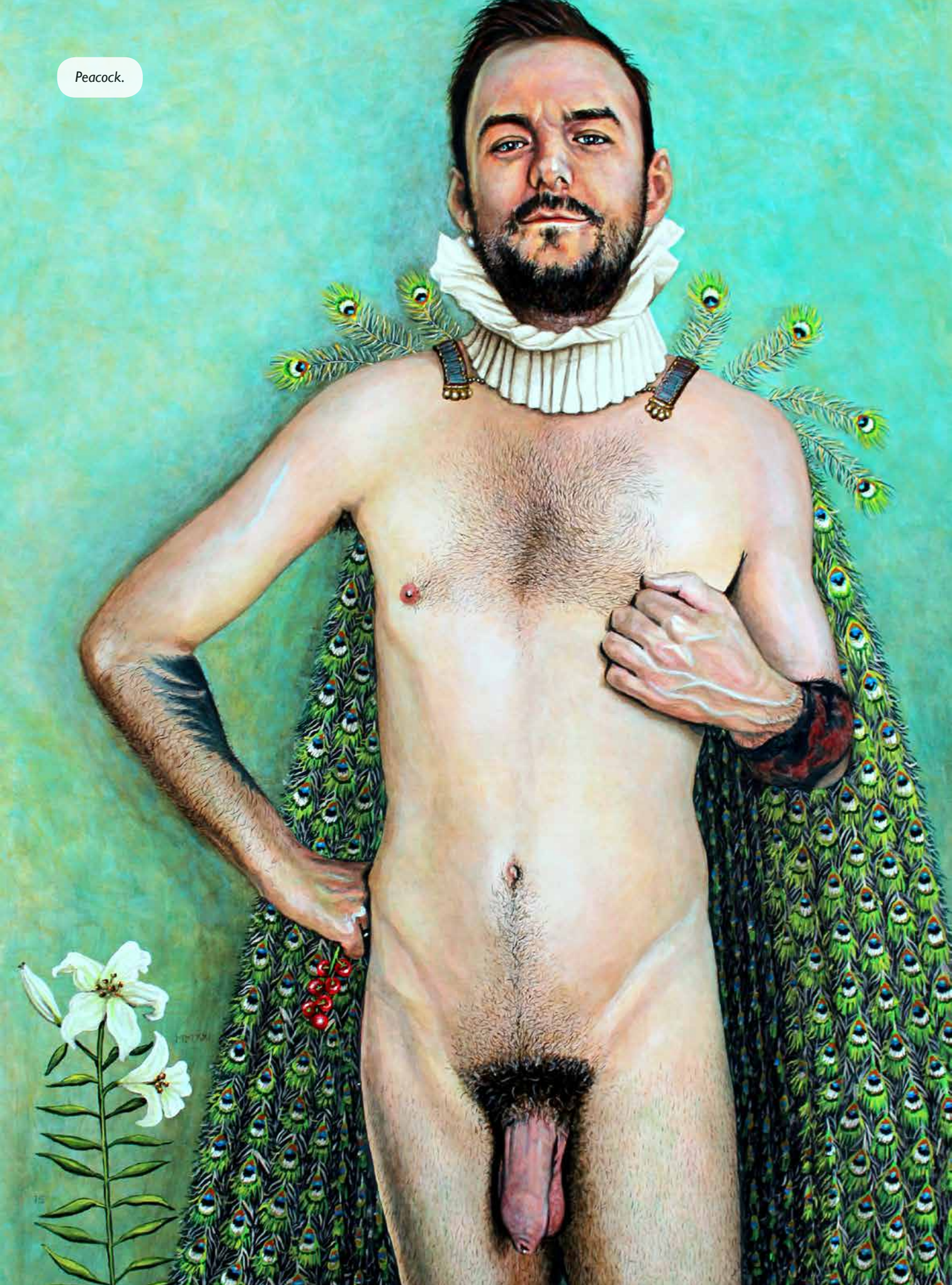
I either have an idea for a painting and then seek out a model who will fit the scenario or I see a model and something clicks in my head as to how I will paint them. With a model I get the correct pose and feeling for the painting that I need, but I like to build a relationship with him before I paint him to capture part of his essence in the painting even if I'm portraying a fictional character.

On the side: Inside I am screaming.
Below: Ecstasy of the martyr e St. Peter in chains.

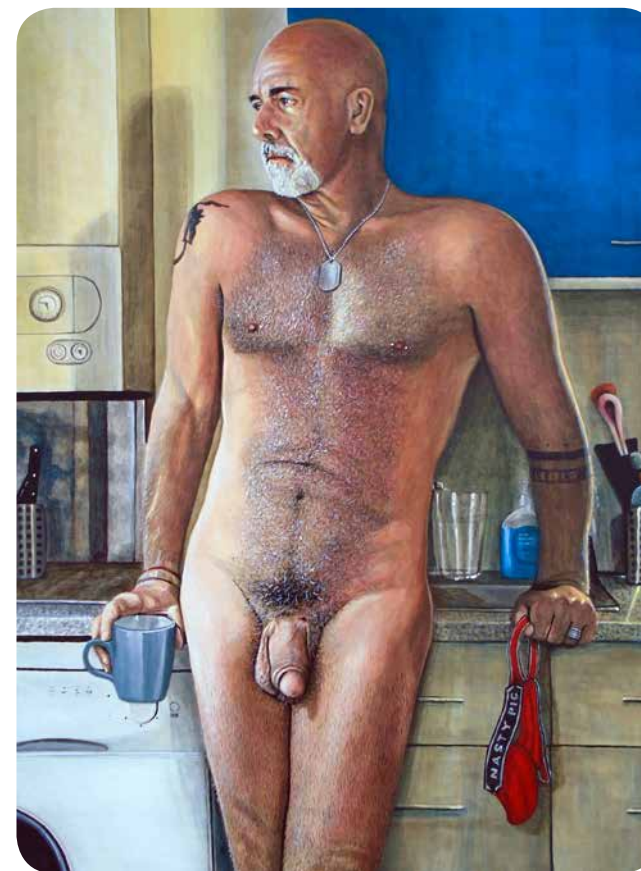


Above: And... god and Falling from grace.
Below: Martyr of the white roses and From the heavens the flowers fell.



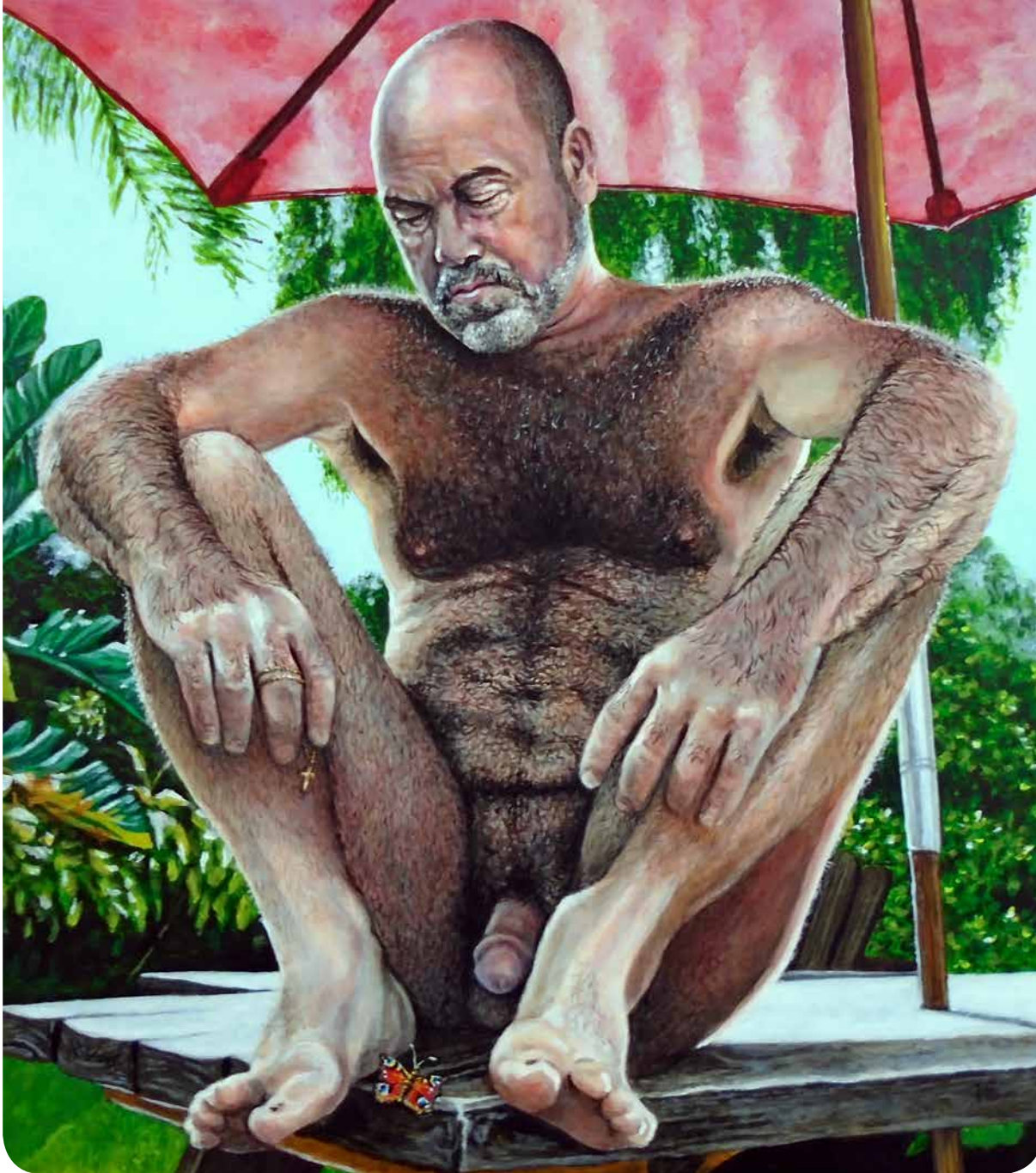


Sexton believes that the male form should be viewed by the Arts on an equal footing with the female form, so every physical aspect of the male should be important without being given special attention. For him, the penis must be shown as a unique part of the man, as part of who he is (“no two penises are the same, like a nose on a face”), and also as a form of sex education (“if the puritans insist on hiding it, how on earth are children supposed to differentiate between something that is natural and something that is sexual?”). The erection, on the other hand, brings complicated issues such as the difficulty of exhibition or sale by most galleries and the pornography stereotype that a painting receives (“I’m still trying to create a painting of a man with an erection that tells a story without being the first thing that comes to mind”).



Above: *Ralph and the red jock*.
On the side: *Red jock* (two images of a triptych).





Over the past couple of years he has seen a shift in the acceptance of the male nude in Art, managing to participate in successful exhibitions dedicated to the theme. he intends to continue painting “chipping away at those puritans”, as long as he feels inspired, happy and capable, because as he likes to say:

It's all about love really.

And it is. **8=D**



Fading (self-portrait).



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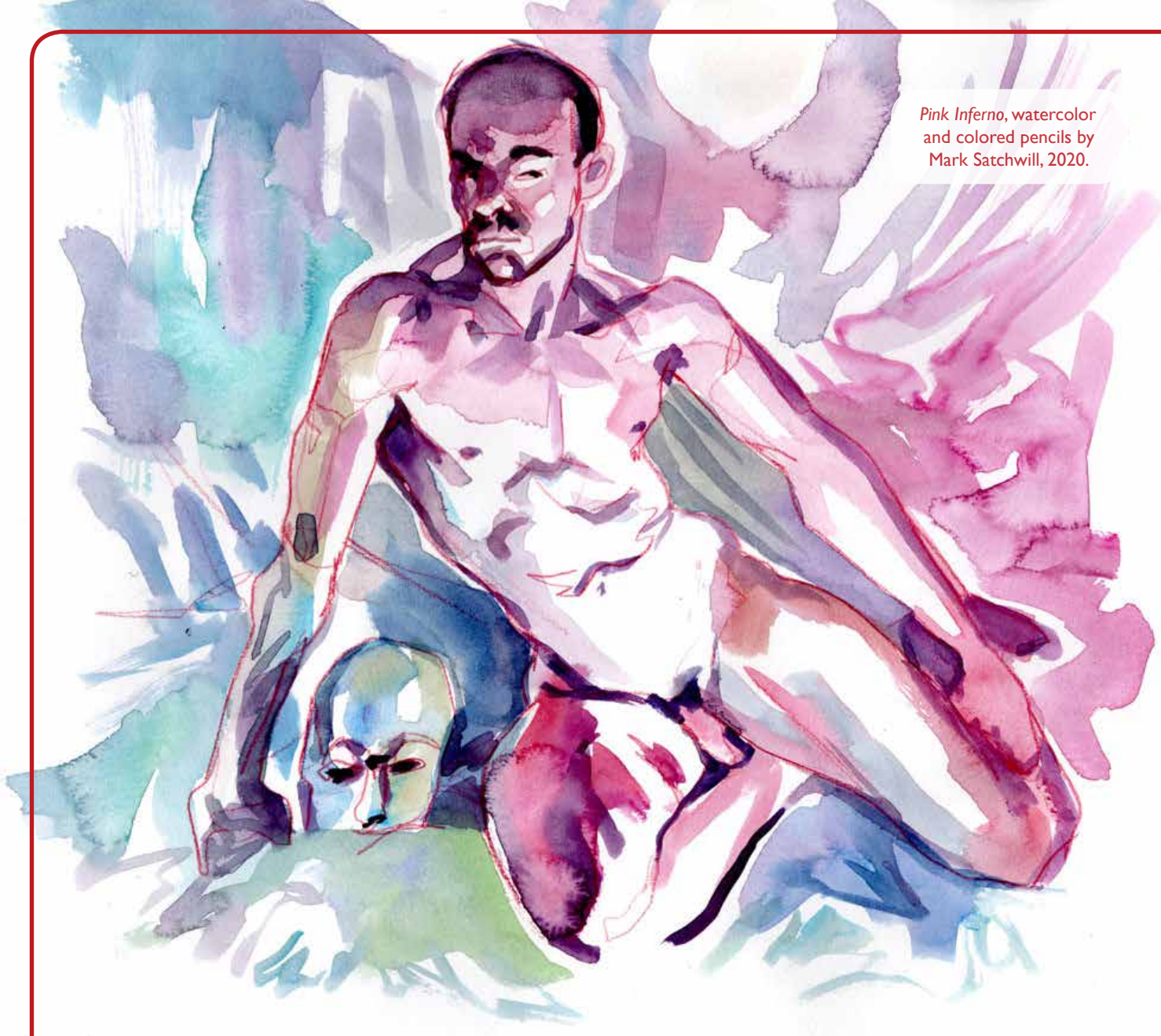


Phallogeria

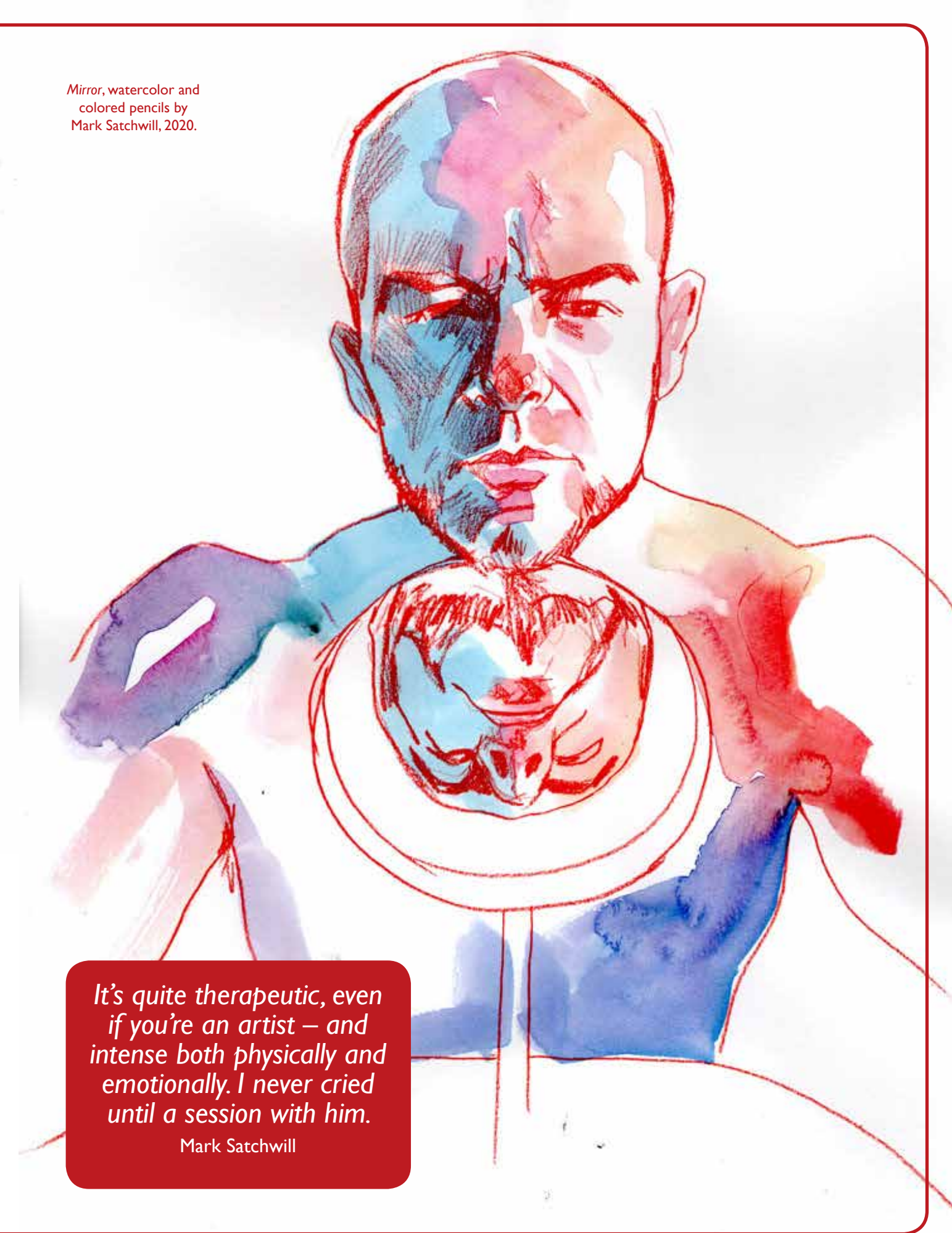
Juliano Hollivier

Angels and Demons, watercolor and colored pencils by Mark Satchwill, 2021.

Juliano is already from home and told everything in 2018 *Falo History* about the profession of live model. I mean, almost everything, because in this interview you'll find out a little more about what it's like not only to be the inspiration but to be the proposer of Art.



Pink Inferno, watercolor and colored pencils by Mark Satchwill, 2020.



Mirror, watercolor and colored pencils by Mark Satchwill, 2020.

[FALO] Tell us a little about yourself.

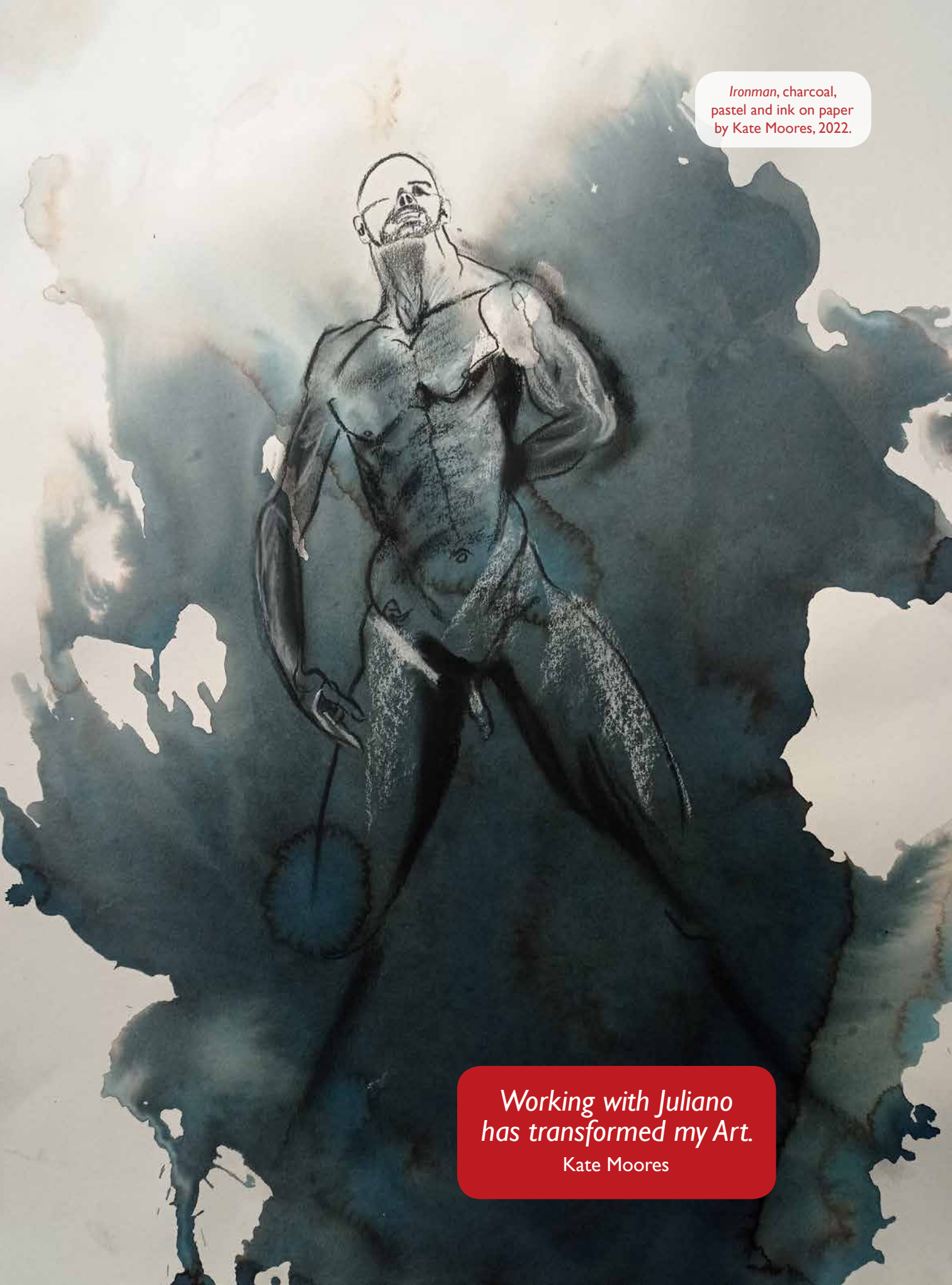
[J] I'm from the city of Avaré, in the interior of São Paulo, but I moved to the capital in 1994 to attend college. I have a degree in music and performing arts, with a postgraduate degree in somatic education. My work is dedicated to the performance of a live model where I teach classes in observation and drawing of the human figure. I love planting and caring for bonsai.

What led you to be an artistic nude model?

When I found out about the profession, I was enchanted by the scenic plasticity. I realized artistic aspects that I always wanted as an artist, both scenic and dramaturgical as well as poetic, musical and bodily. I saw the challenges I still had to face and the possibility of transforming a practice that, until then, I had seen to be little understood and underestimated, into a genre of art was what led me to be a living model.

It's quite therapeutic, even if you're an artist – and intense both physically and emotionally. I never cried until a session with him.

Mark Satchwill



Ironman, charcoal, pastel and ink on paper by Kate Moores, 2022.

**Working with Juliano
has transformed my Art.**

Kate Moores



Bluebird, acrylics and charcoal by Kate Moores, 2021.

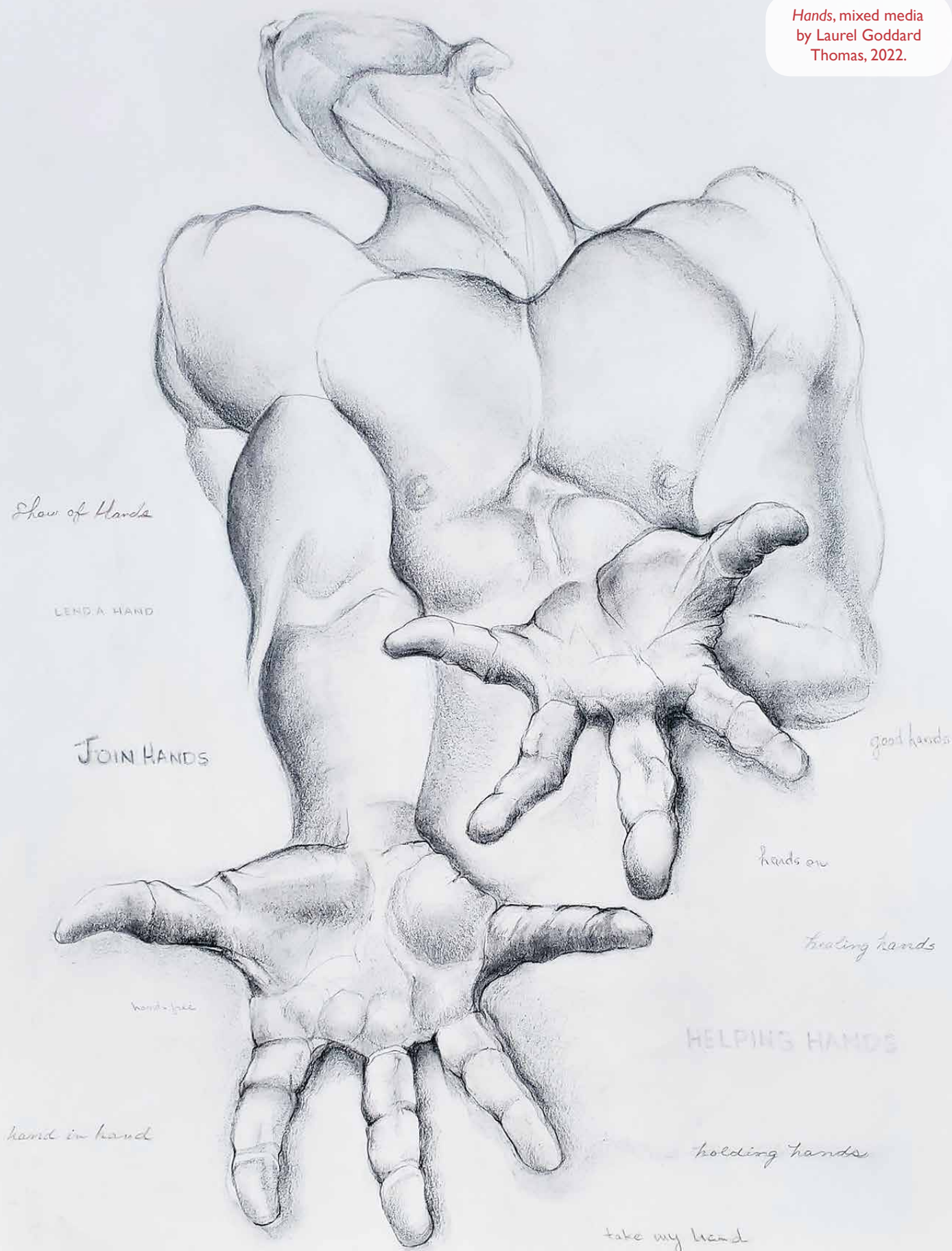
What is the importance of the nude model in Art and, more specifically, of the male nude?

It can be said that the nude model is the embryo of all Art, with or without his participation, because when the artist observes the nude model, its image and all its content will remain in the unconscious of this artist. The role model is not just someone scouted for the creative generation in terms of Art. Or even just someone who “inspires” the artist to create something. The true model is the one who, through his naked body, reveals the truths of and for the artist. It is the one that mirrors who this artist is and what he can or should do with his art. The nude is an Art that is made to generate other arts. Specifically about the male nude, as it is a stigmatized gender and full of prejudices, it is in the re-signification of this body that the true importance of the model for Art lives.

Do you remember your first job as an artistic nude model?

After months of researching the paused body, anatomical topics and others related to nudity, I made myself available for a live model job. I still remember everything: the poses, the sensations, the temperature and the smell of the place. I also remember the faces and gazes of those nearly 60 participants at the São Paulo Cultural Center that emanated for me a feeling of equality, respect and uniqueness. It was definitely a turning point in my life. That day I could envision everything I could be and yet, out of immaturity and fear, I hadn’t done it. That’s when I understood that nudity is contextual and liberating in equal measure. It frees us from the general misconceptions we have about ourselves. I remember when I finished work, I went to the bathroom and looked in the mirror and for the first time in my life I could really see who was reflected in it.

Hands, mixed media
by Laurel Goddard
Thomas, 2022.

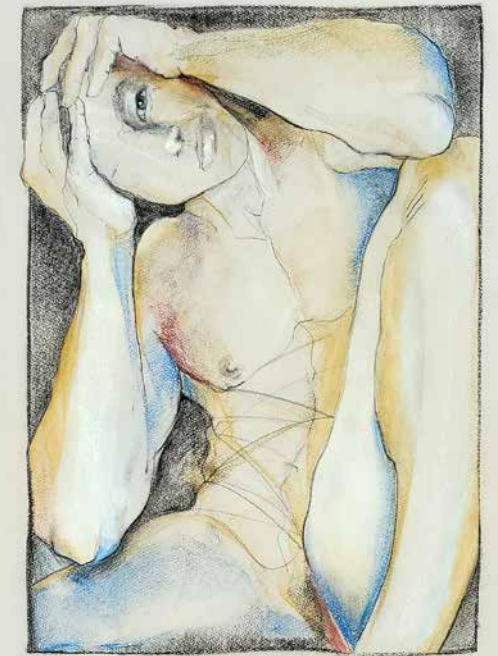


Do you see yourself as an artist too?

Yes, from the beginning. While the artist draws me on paper, I draw myself in space. His medium is charcoal, pencil, ink. Mine is the body.

How does a live model session work?

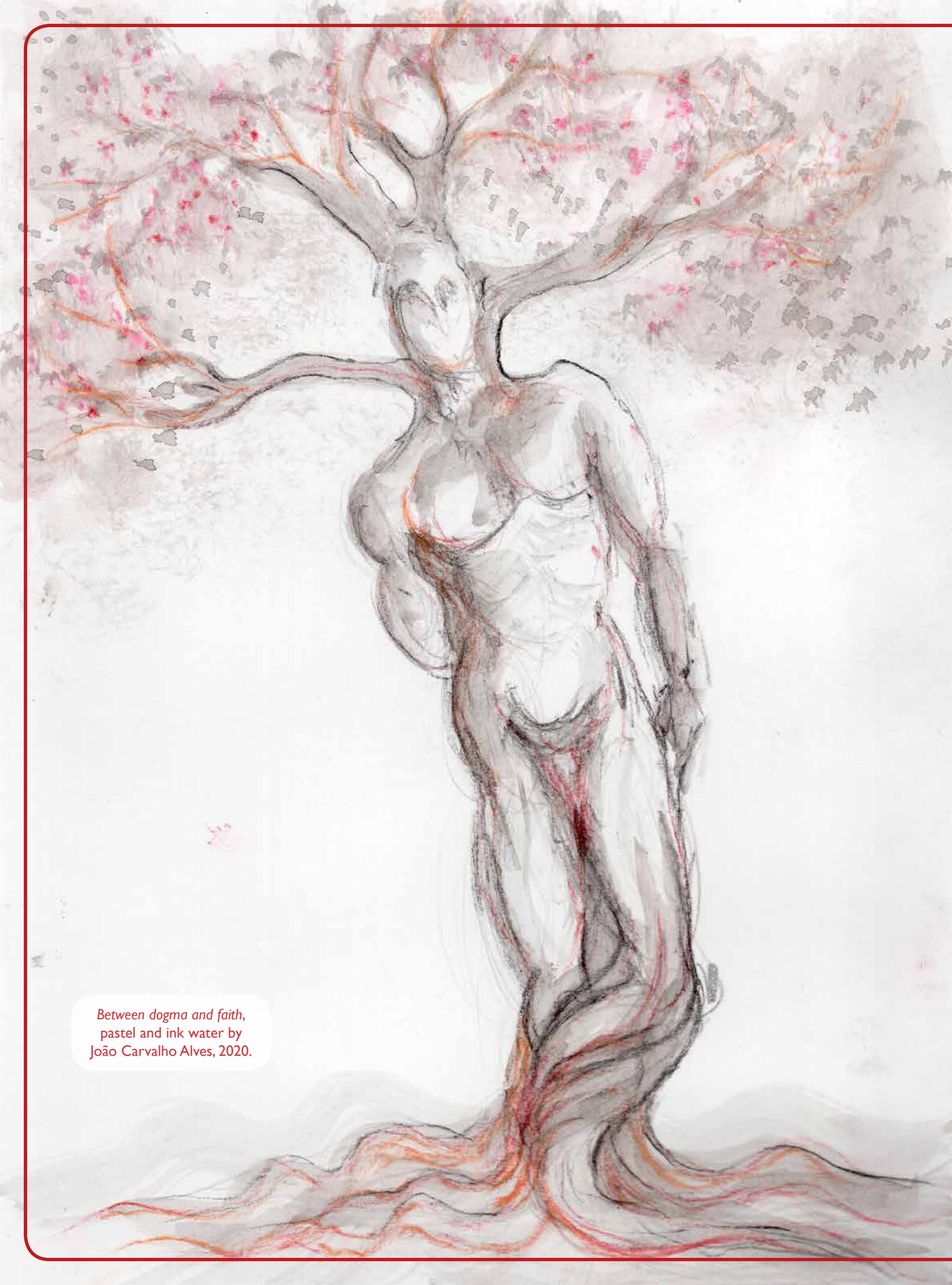
Usually the model is hired by one or more artists, a studio or art school for observation drawing classes. It is usually directed by the participating artists, who ask for already preconceived poses, unfortunately often disregarding the artistic condition that this model could, or should, propose. Hiring still depends a lot on indications made by people who have already worked with this or that model and who trust the way they work. This, of course, is still a consequence



Boxed in, mixed media by
Laurel Goddard Thomas, 2021.

Juliano#5, mixed media and collage by Laurel Goddard Thomas, 2021.





Between dogma and faith,
pastel and ink water by
João Carvalho Alves, 2020.

of the nudity taboo and contributing to its permanence. However, with the pandemic, a lot has changed. Everyone began to undress in front of the cell phone camera calling themselves “living models”. The good part of this “online globalization of nudity” is that we models were able to eliminate the barrier of distance, internationalize our work and have the opportunity to change concepts about it, including the old and unfair execution format. This gives us more freedom to orient and guide the sessions as we professional artists feel we should. It is quite rare, but in online sessions, the model can lead alone, create its audience and content and charge fairer prices for the work it does. On the other hand, the so-called Zoom World makes it increasingly difficult to be a professional live model. We really have to have something beyond our anatomy to be a body artist, to be a living model. Otherwise, it will always be a reproduction of patterns without artistic importance.

Do you see any change in acceptance of the male nude in Art?

Art is a reflection of what society lives. After 15 years working in person and almost 2 online, having weekly contact with artists and students from all over the world, unfortunately I don't think the naked male body has become more accepted. This is the result of taboo and our lack of information about the nude as a genre of art.

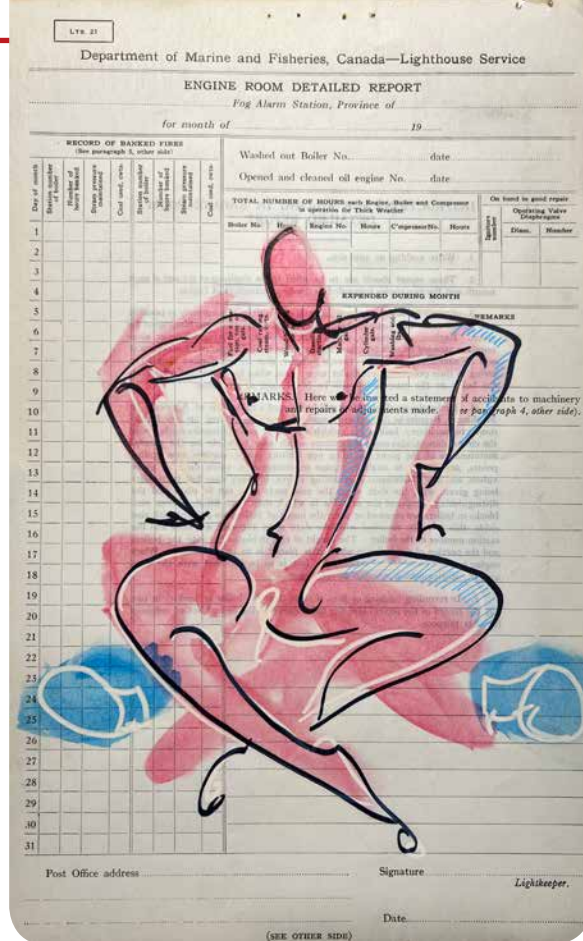
Would this still be an issue if we stopped aiming for and replicating certain standards of masculinity? Especially those who expose themselves naked? What I see – and just open Instagram to see it too – is a continual perpetuation of sometimes misconceptions about the male nude. The diversity of bodies and genders has been widely practiced on



Vanished, pastel by João Carvalho Alves, 2020.

Silent love, ink and ink water by João Carvalho Alves, 2021.





Detailed report, acrylics by Jenn Schmitt, 2022.



Red, watercolor and ink by Jenn Schmitt, 2021.



Gardener, watercolor and ink by Jenn Schmitt, 2021.



Fire, watercolor by Jenn Schmitt, 2022.



Standing gold, watercolor and ink by Jenn Schmitt, 2021.

social networks, however, I have not seen respect for it in people's attitudes.

I acknowledge the role of the model in this responsibility. And it is, first of all, up to us to change that. Like? I still believe that respect/acceptance of this nudity has to be earned, never imposed.

What advice would you give to someone who wants to be a nude artistic model?

Be yourself 100% of the time you are posing, because there is no lie that can be sustained after 5 minutes without clothes on in front of someone who draws you.

What are your plans for the future in this job?

Disseminate and teach the concept that I call "Naked Soul". Make people around the world know and value the professional work of the living model

and understand the meaning of the word "live" in this expression. Qualify, democratize and institutionalize the profession, for the artistic recognition and financial respect it deserves.

Thank you, Juliano!

Thank you so much again for the opportunity!

8=D

@ Juliano Hollivier

@ Mark Satchwill

@ Kate Moores

@ Laurel Goddard Thomas

@ João Carvalho Alves

@ Jenn Schmitt

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Paulo Pinheiro



Example. That's the word that comes to mind and that you will also have thought at the end of reading. There is no way not to rethink patterns, rooted structures and – mainly – our own behaviors.



Photo by Vitinhu de Lima.

[FALO] Hi Paulo! Tell me a little about you.

[P] I was born in Recife, Pernambuco. I've always lived here and haven't traveled that much to see the country or the world, but when I went in 2000 to the Rediscovery exhibition in São Paulo, the city stole my heart! Since then, every two years, I manage to visit the Biennial. I graduated in Fine Arts from Federal University of Pernambuco, but I've been working in the fashion industry for 15 years and, because of that, it's been a while since I've produced anything significant as a visual artist.

So, you don't see yourself as an artist?

I say I'm an artist, but I'm not an artist now. And that worries me, I feel a poignant desire to go back to producing.

What led you to be a model for Art?

Realizing the importance of representing an obese body in the arts – and encouraged by Falo Magazine –, I was willing to participate in any project that celebrated the diversity of bodies. I sought contact with some photographers and artists to agree terms for the photos. I interfere little in the direction of the photoshoots: I want each shoot to show more how I am seen through the photographer's eyes than how I want to expose myself as a model.

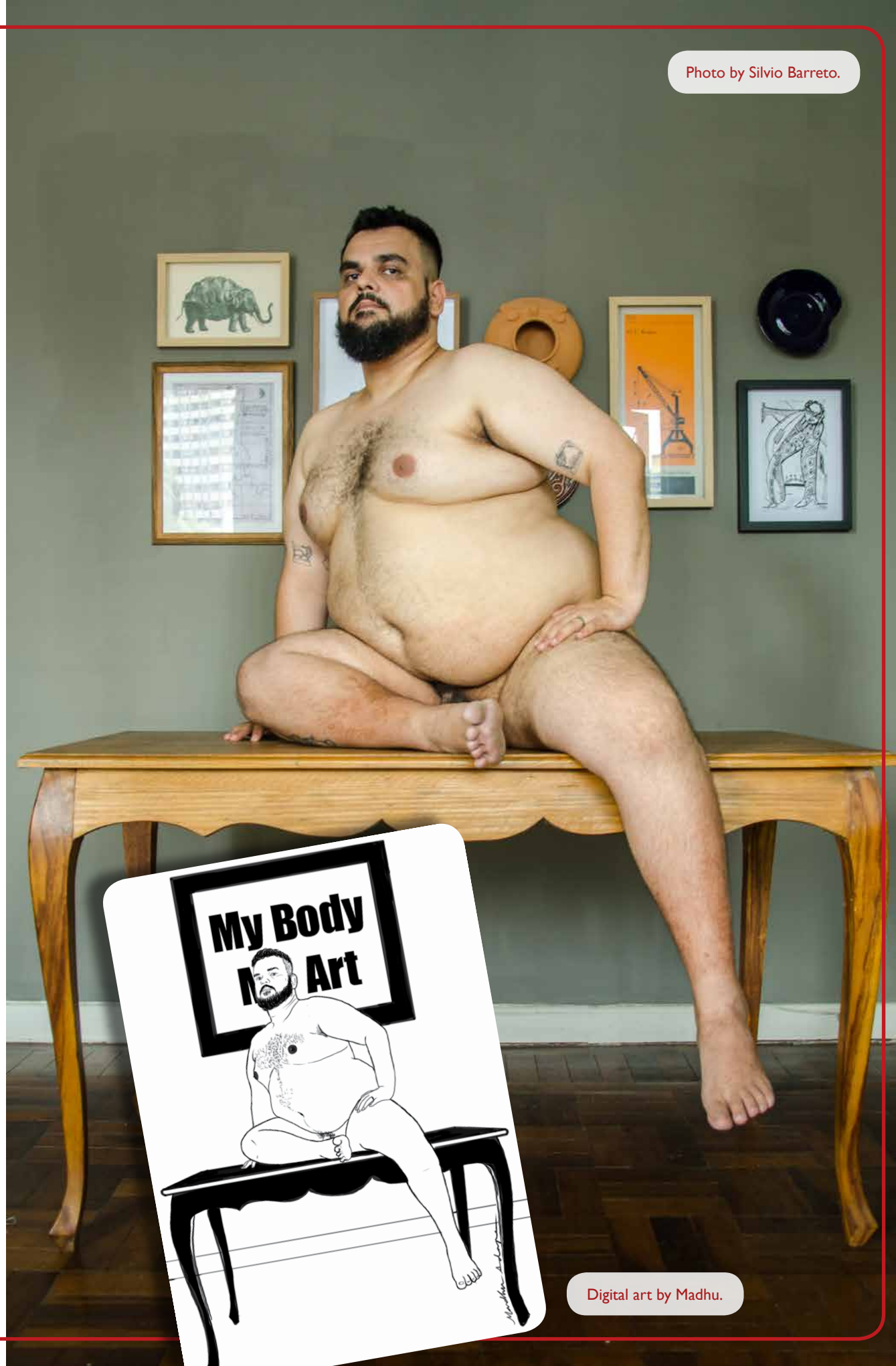


Photo by Silvio Barreto.



Digital art by Madhu.



Photo by Arthur Scovino and digital art by James Paxton.



Do you remember the first shoot?

I consider several “firsts”. There was the first shoot with my husband Alberon Lemos, historian; the first solo shoot (both with a photographer friend); the first mature professional couple shoot (with Ibsen, in Rio de Janeiro); the first professional solo with Barreto here in Recife; the first shoot with a great artist (Arthur Scovino)...

And what made you take nude photos?

During graduation, I developed an appreciation for the nude in the arts, especially the male nude. In 2017, as part of the self-acceptance process and inspired by the Free Body movement, I hired a friend to take pictures of us naked.

What is the importance of showing male frontal nudity?

As a child and overweight teenager, I grew up very uncomfortable with having to be naked. Jokes about the size and the fact that my foreskin does not expose the glans, growing up in a house where male figures (my father and my brother) were never naked in front of me and the lack of reference to naked male bodies whether in advertising, in magazines or books, even more diverse bodies led me to have a late sexual maturation. Ever since I had positive feedback on my photos, I saw the importance of being an example, of being a model, of breaking paradigms of standard bodies.

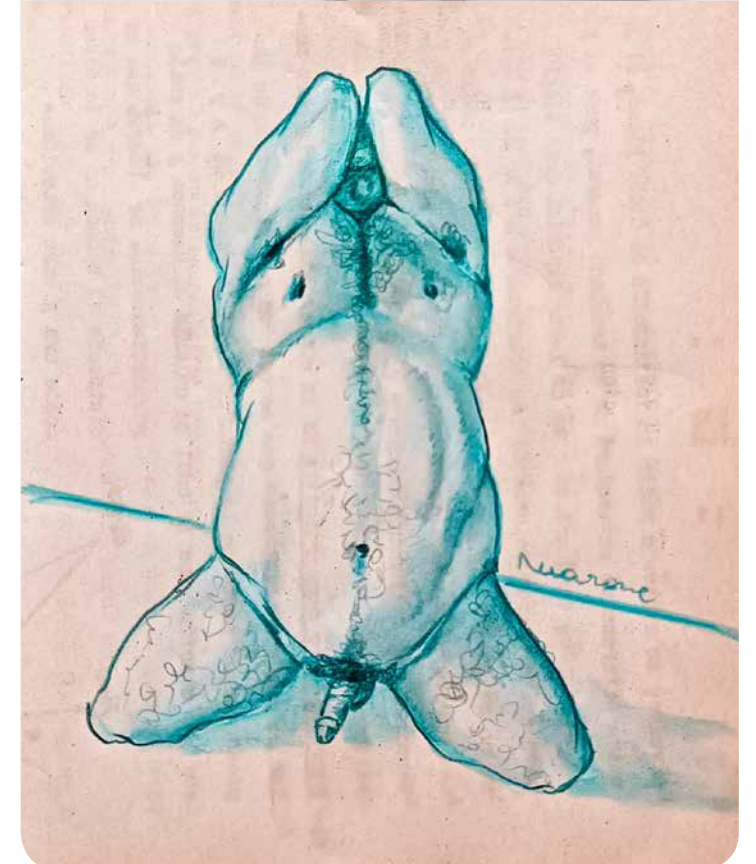


Photo by Vitinhu de Lima and watercolor by Rubén Marone.

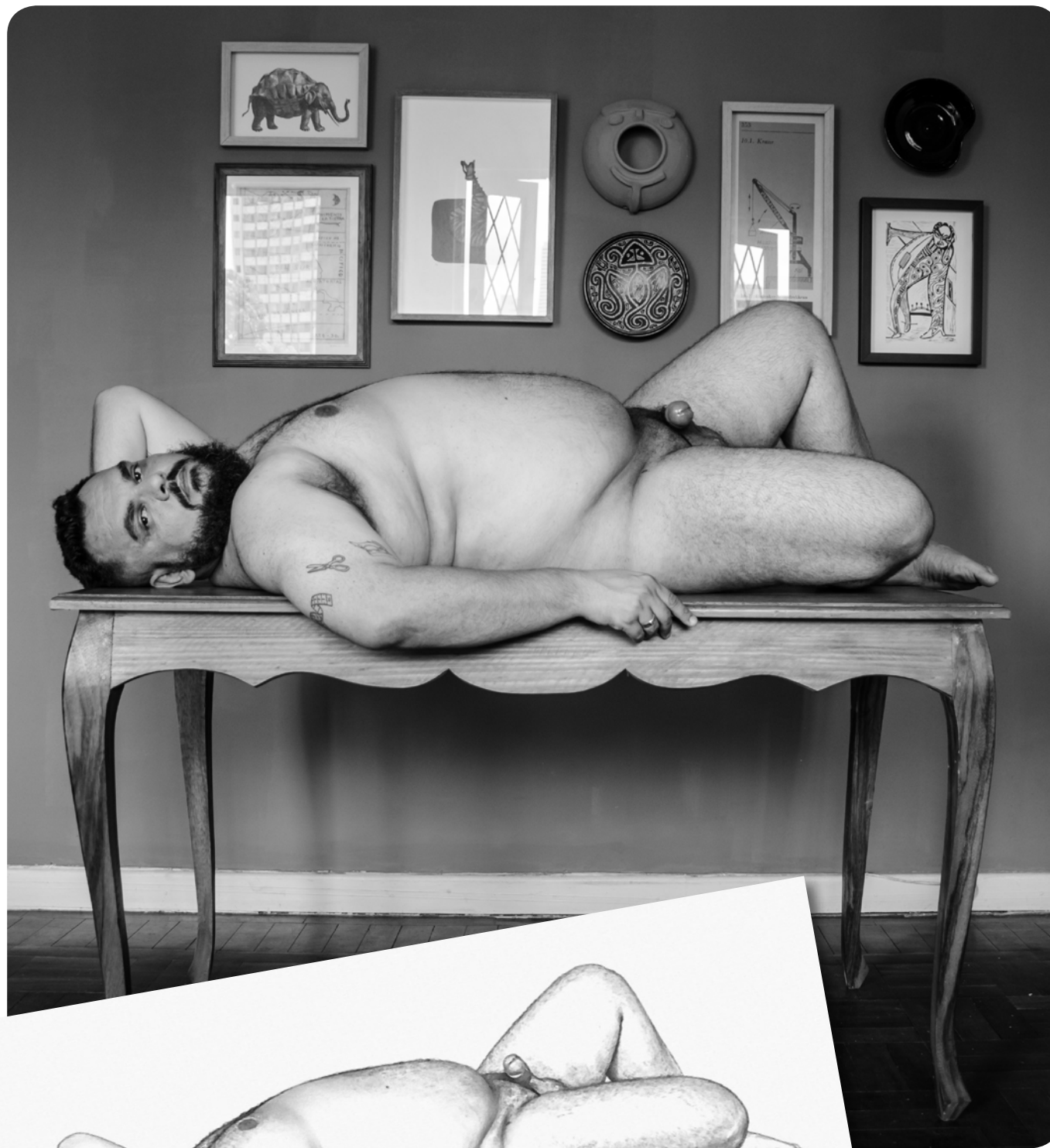


Photo by Silvio Barreto and digital art by Belenos.

Do you see any change in the acceptance of the nude male figure as an art object?

Within the academic world yes, but the general public not yet. At the very least, I have noticed a diversity of bodies in advertisements, and this somehow signals a future acceptance of more male nudity.

What about the fat body?

I still see the use of the fat body in the arts with the intention of shocking or provoking. Sometimes that feeling “will it ever be just for beauty?” hits. We left the 20th century, an era of (pre) concepts of what a beautiful and healthy body is. Many of these concepts are being revised and, sooner or later, these bodies will naturally be exposed.

It is true that it is usually the artist’s own body that appears as a record of his personal growth and in more underground circuits of the arts. I still miss seeing a fat body represented in traditional salons.

Do you have any advice for people looking to work in Art and Nudity?

As much as we think we have all the issues with our bodies resolved, each day we discover an element that we had not realized. So, don’t wait until you feel good to start working on the nude. Study, read, chat. the human body is beautiful and diverse, explore that.

Any plans for the future of this kind of work you’re doing?

I’m maturing developing photoshoots where I mix the languages I’ve always worked with as an artist and modeler. Something involving fabrics, lines and words. For now I have been photographing close friends and studying this photographer/ model/nudity/sexuality relationship more.

I think everyone is already curious! Congratulations and thank you!

I thank you for the space to talk about such important subjects!

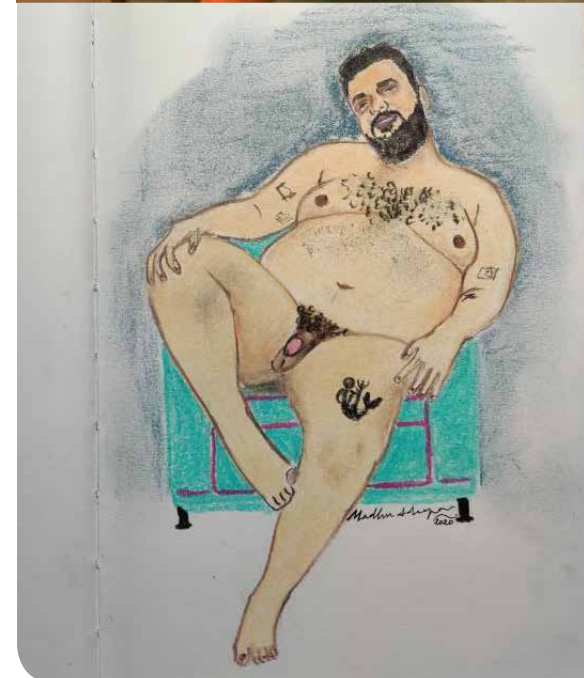




Photo by Alef Ghosn and drawing by Madhu.


 **Paulo Pinheiro**

 **Wilton Oliveira**

 **Vitinho de Lima**

 **Silvio Barreto**


 **Madhu**

 **Arthur Scovino**

 **James Paxton**

 **Alef Ghosn**

 **Rubén Marone**

 **Belenos**



Model: Anonymous. Photo: Dave Parker.



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