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cover: *Yellow Basquiat*, embroidery on denim by
Tolentino Ferraz, 2019.

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Editorial

I write this editorial on the day that the
attacks on Brazilian democracy complete
one year. A sense of shock lingers in the
air even as we live in slightly more hopeful
times.

The year 2023 was also a year of celebrations
due to Falo's 5th anniversary. There was a cover
exhibition in Rio de Janeiro and São Paulo, there
was a special magazine with all of Adão Iturrusgarai's
cartoons already published and there was a super
special edition about the ass!

So, this editorial is about resilience. It's about
spending four years under the aegis of discord,
prejudice, villainy, without giving up. It is to
perpetuate the dissemination of quality free content.
It is to seek Art beyond ignorant taboos. Therefore,
this edition brings many more artists who continue
to produce amid global environmental and socio-
political chaos.

Thank you for the years that were and prepare for
the years to come!

Filipe Chagas, editor



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Celebrating Falo's 5th anniversary



Single, signed and numbered limited edition!

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The first edition (March/2018)
was **PRINTED** with
some additions.

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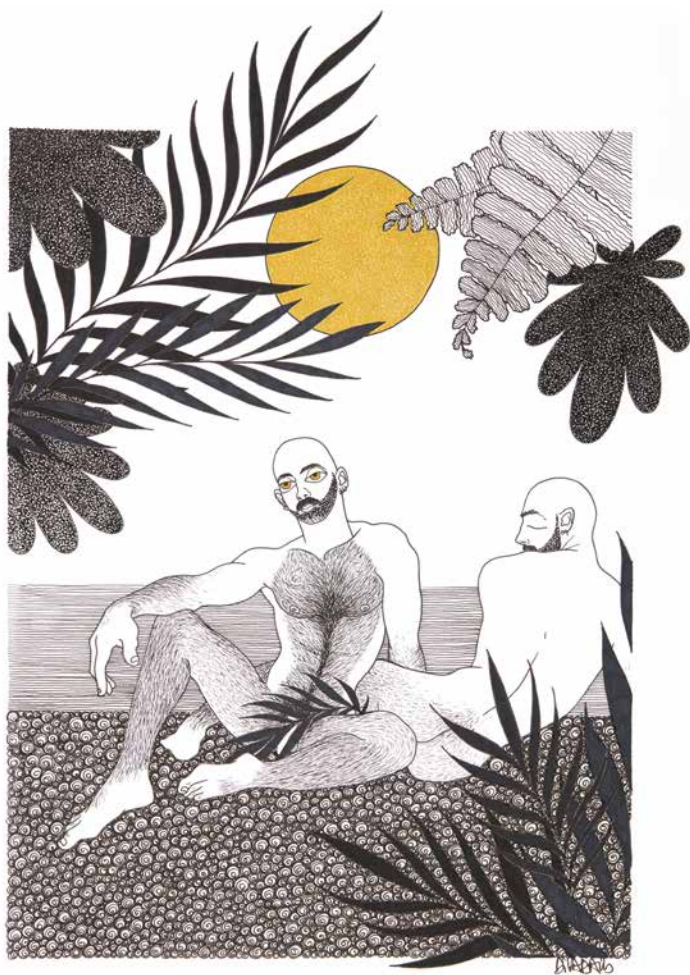
DivadaviD

by Filipe Chagas



An intimate diary about emotions, dreams, thoughts, struggles and opinions. This is the most accurate description that **DivadaviD** makes of his “ornamental art”. For this reason, the ideal is to let the artist himself, born in Avignon, south of France, introduce his art:

I create intimate journeys in a voyeurism where everything that is hidden can be revealed with tenderness and sincerity. My starting point is always embracing sadness and melancholy. The process is long enough to make the sadness move to another state of mind. I use the simplicity of pen on paper to quickly translate my thoughts to explore my universe of fantasies and dreams, dressing them with lines, graphics, infinite dots, spirals and some unreal touches of color. The night and the stars invade my images such as desire and emotions. The frame within the drawing freezes the dream and the lines coming out of the frame represent our wandering thoughts.



Having as favorite subjects his memories of a happy childhood in Provence, love affairs and the loneliness of men, anything can inspire David: a painting by Van Gogh, a landscape by Monet (“for the impressionists everything is sensation, vibration, feeling and emotion”), a design by Christian Lacroix, a song lyric, a reflection in the mirror, an event, a story read in the newspaper (“I see a scene and immediately know if I want it indoors or outdoors, in an imaginary landscape, a fantasy vacation area...”).

His introspective art also led him to take advantage of the self-portrait as a way of having greater control over the image, as well as getting rid of commitments and justifications:

Working with my own representation allows me to be 100% free. I just take pictures of the positions I want. I created a character that relates to me just by the lines and some details of the body, but the goal will always be to use this image as a universal icon to talk about everyone’s feelings and struggles.



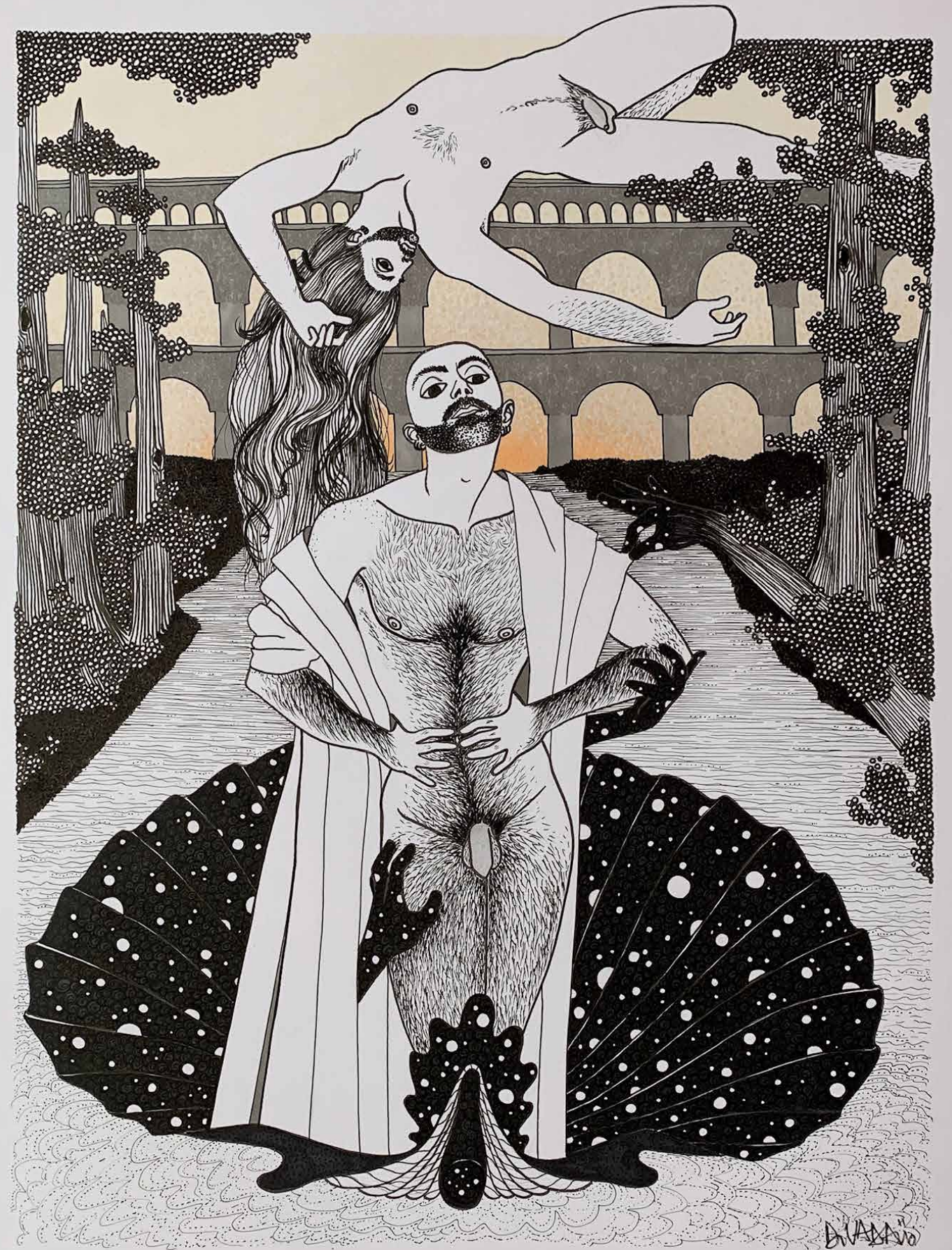
Bromance:Them and Bromance:Them & Him (2020).



Spending time together (2020).



Southern Boy: Avignon (2020).



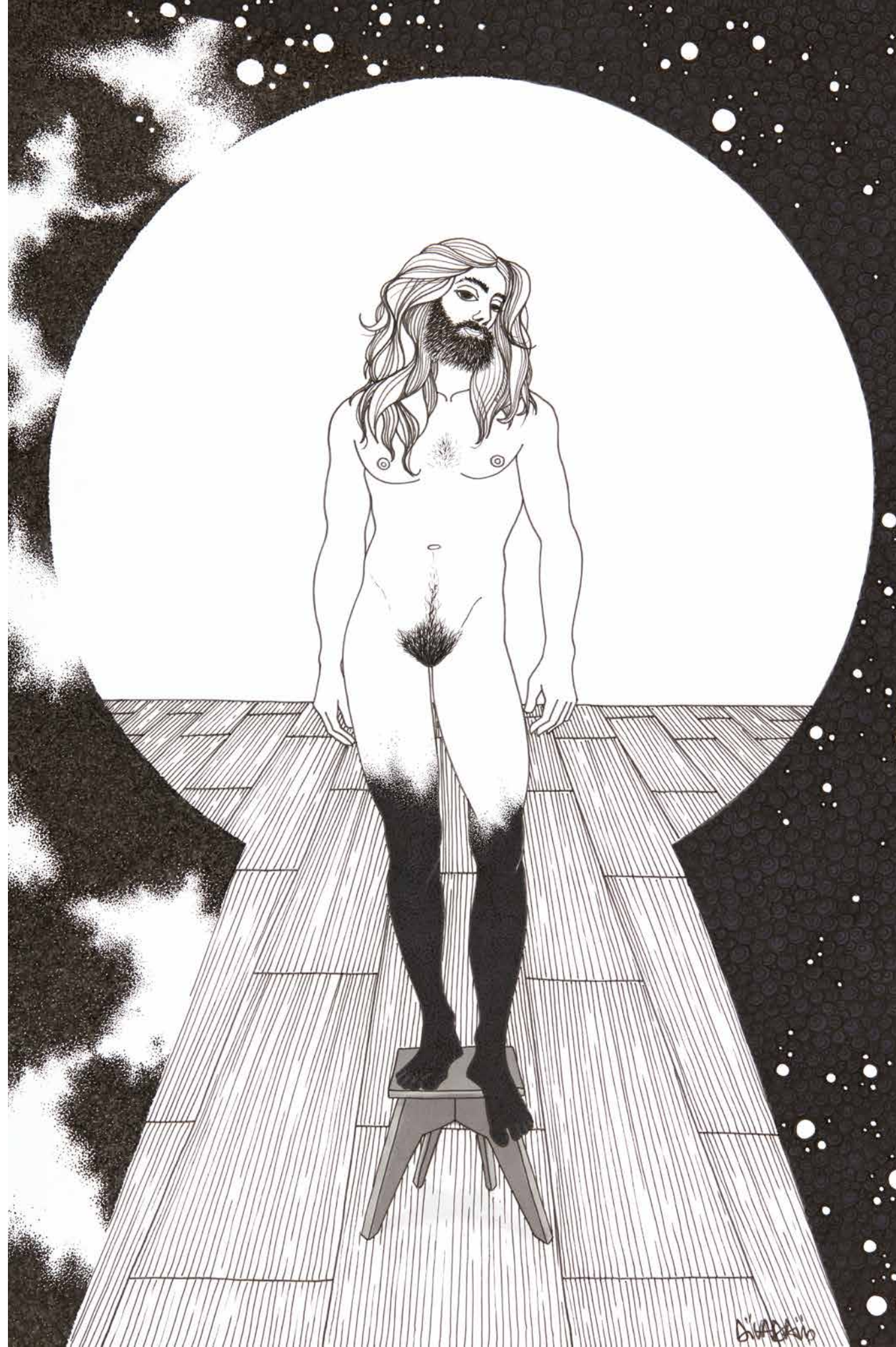
Southern Boy: Pont du Gard (2020).

It is from this inner world that David reaches us, as his journey is to talk about deep feelings with the representation of the male body as the main figure. But not just any body:

I fight for love, for the right to be different, for tolerance and for the beauty of all body types. Hair, moles, scars allow me to show the most intimate and unique part of a man, his fragility, his history, his DNA. We need an urgent change: the male figure must stop being an Object of Art to become a Subject of Art and then spectators will have new models of representation.



Sitting man (2022).



Out of the box: Goddess (2020).

Out of the box: Hairy (2020).



Out of the box: Hung or small (2020).



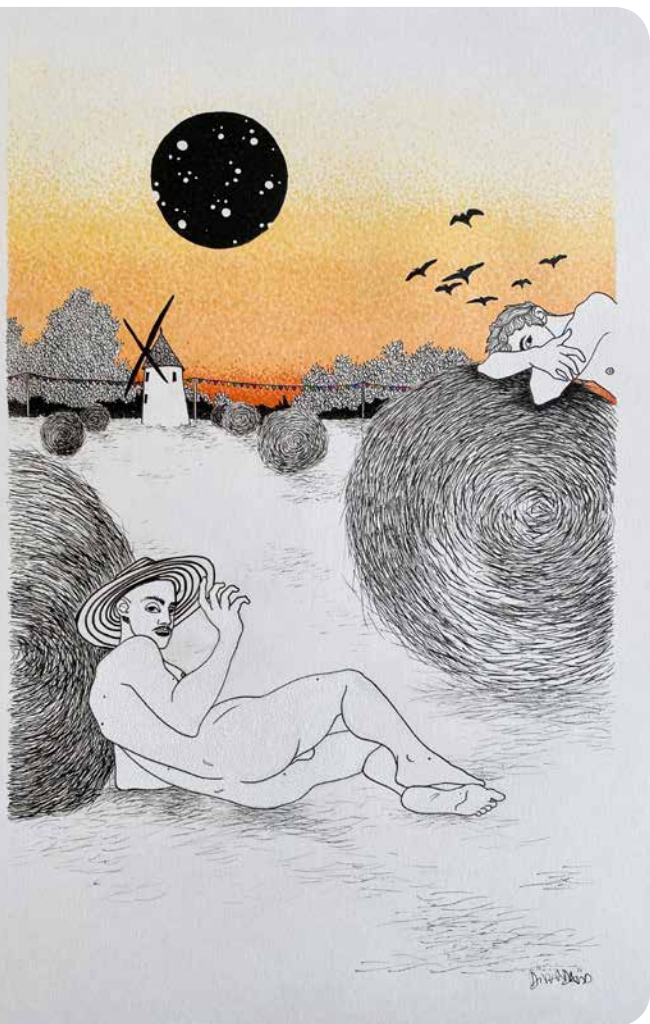
David has worked in the fashion industry for years and has no desire to sexualize the body as usual. At first, he believes that this was the focus that viewers gave to his work, however, he vehemently fights against it:

I know how bodies and personalities can be masked, dressed, hidden by clothes and makeup, poses and filters... I want to talk about truth, about deep emotion and that's why nudity is omnipresent in my art.

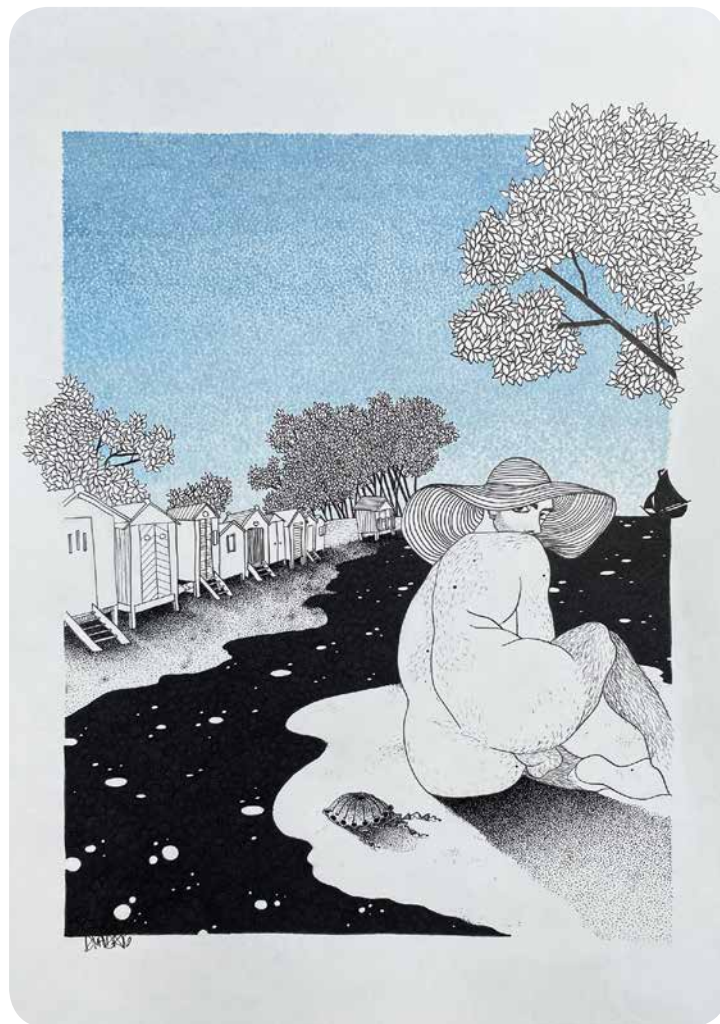
Aware of the distraction that frontal nudity carries – especially the erection and its relationship with pornography –, he does not attach so much importance to the representation of the penis, as he believes in other ways of illustrating desire or tension. He prefers to focus on the narrative he intends to create between the characters.

I choose to show the penis rather than hide it to give my drawings more authenticity and credence in meaning. I am showing man truly sincerely, without modesty or shame, as he is.

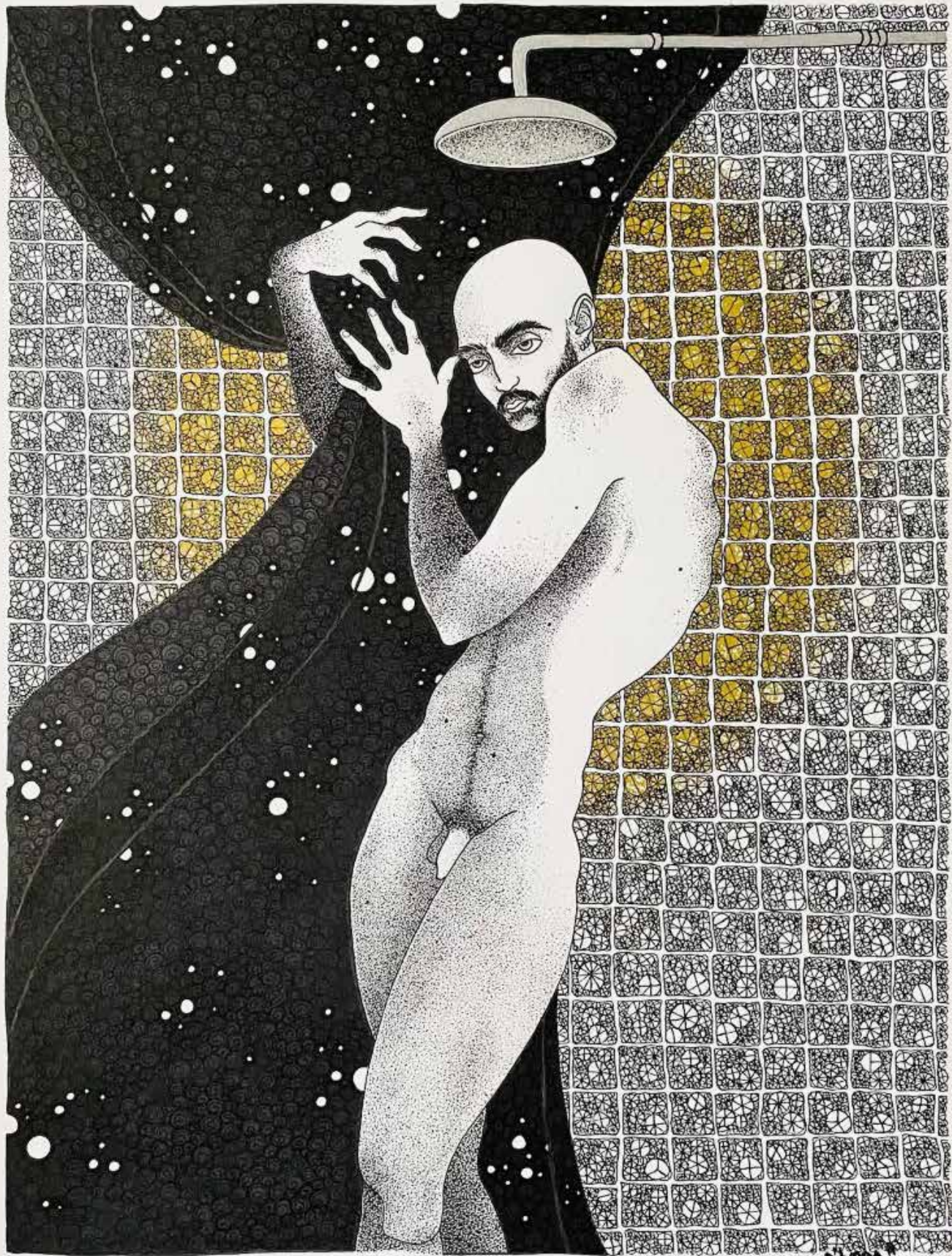
Vendée Boy: The rest (2022).



Vendée Boy: Ladies' Beach (2022).

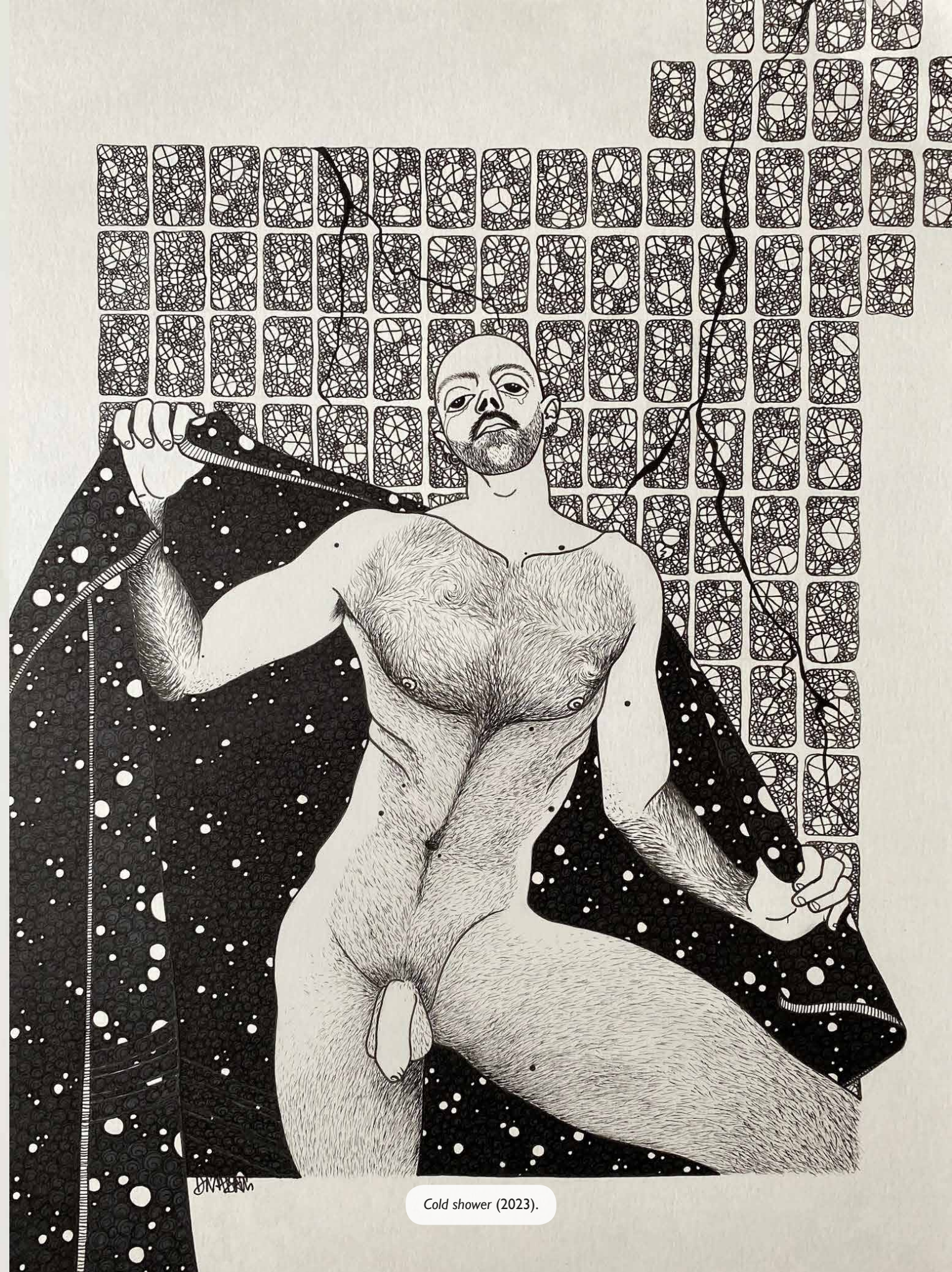


Need to feel the BLUE again (2021).



In the shower (2021).

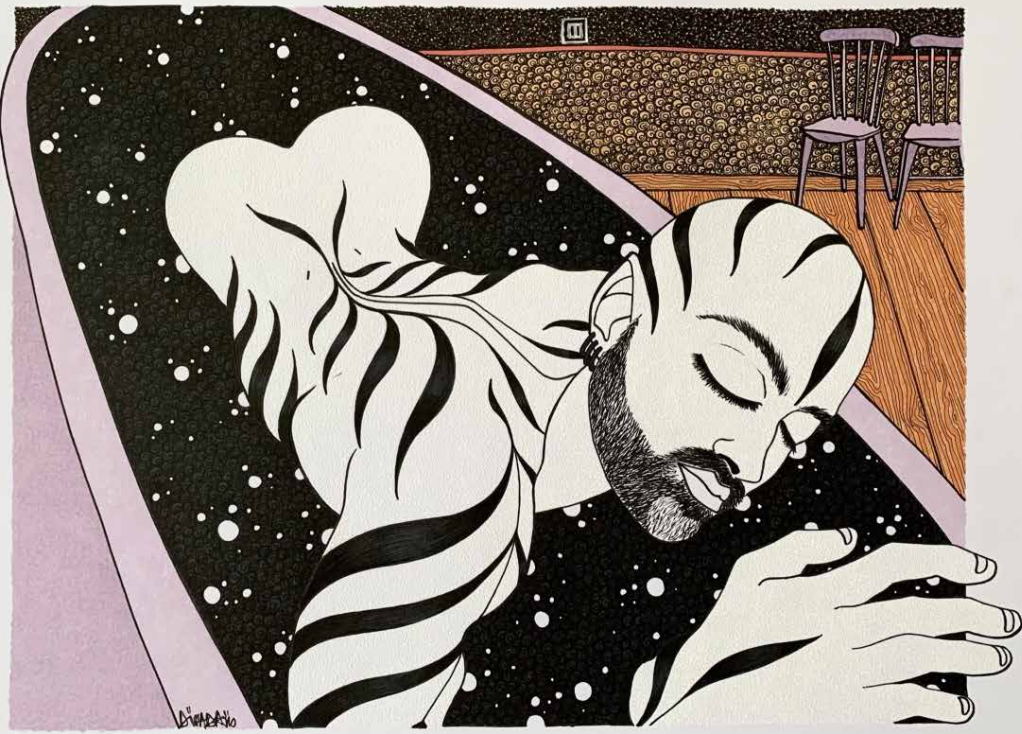
DIVANO



Cold shower (2023).

DIVANO

The bath (2021).

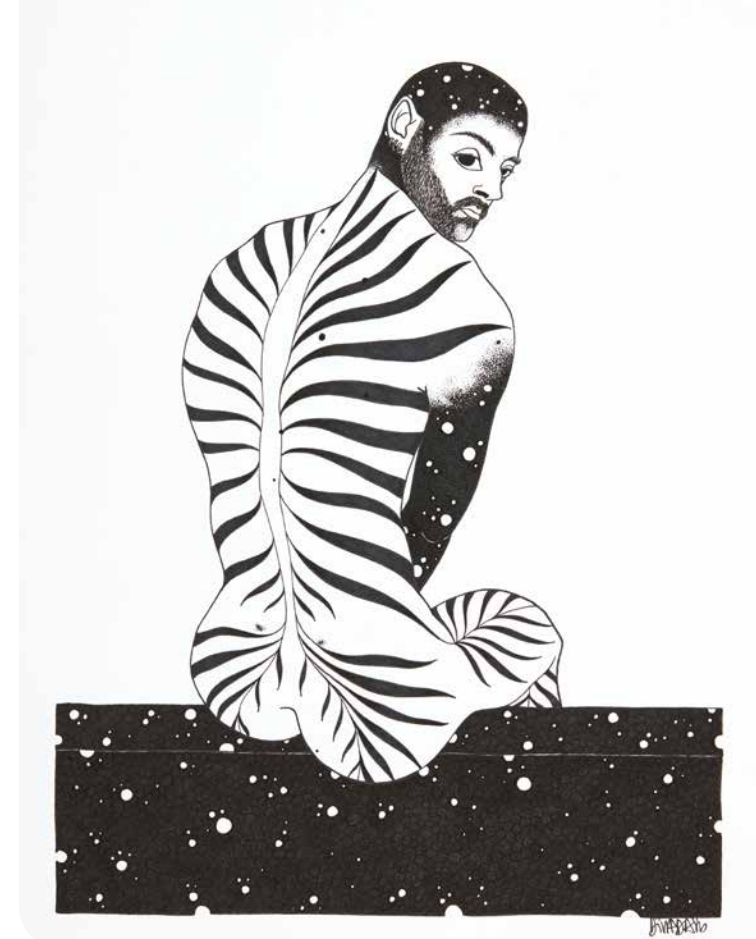


The bath (2021).

Raised as an only child surrounded by the beautiful nature of a Mediterranean area, David always had his drawings, music and dance (“I did tap dancing for 6 years”) as support. He did general art studies such as architecture, design, advertising and art history before focusing on fashion design. Incredible as it may seem, this intimate trajectory led David to not see himself as an artist and, therefore, to detach himself from his work at first, to the point of throwing almost everything in the trash:

For me, the process is more important than the result. I put my ideas on paper and want to move forward. I thought my work was too personal to interest people. So, before opening an Instagram account, I put my drawings through a document shredder. But I was wrong. Close friends encouraged me to use social media and I began to receive incredible support from the artist community and even gallery owners. I still don't consider myself an artist, but someone who needs to shout what's inside of them.

Today David has moved to the interior of Paris and works at an international fashion company that defends human rights, fights for diversity and tolerance, inclusion and happiness. He aligned his values in life with his art and continues to produce images of unique beauty that connect us as human beings. **8=D**



Above, *Sitting man* (2021) and, below, DivadaviD at his studio.





Art History points to the Cubism of Picasso and Braque as responsible for making collage a relevant artistic technique.

It was an important step towards understanding painting as something that could push the two-dimensional visual boundaries of trompe l'oeil. There was an understanding that the collage technique was an artistic language that reconnects, reconstructs and unites fragments, whether material or psychological. In the middle of the last century, for health reasons, Matisse had to use scissors to continue expressing himself artistically, for example. Cuban **Juan Boilero** switched from photography to cutouts when he realized he wanted to build his desire with his own hands. And his process is meticulous and sustainable, as he says:

Juan Boilero

by Filipe Chagas

Gentleman and Phillip Bull Balls.

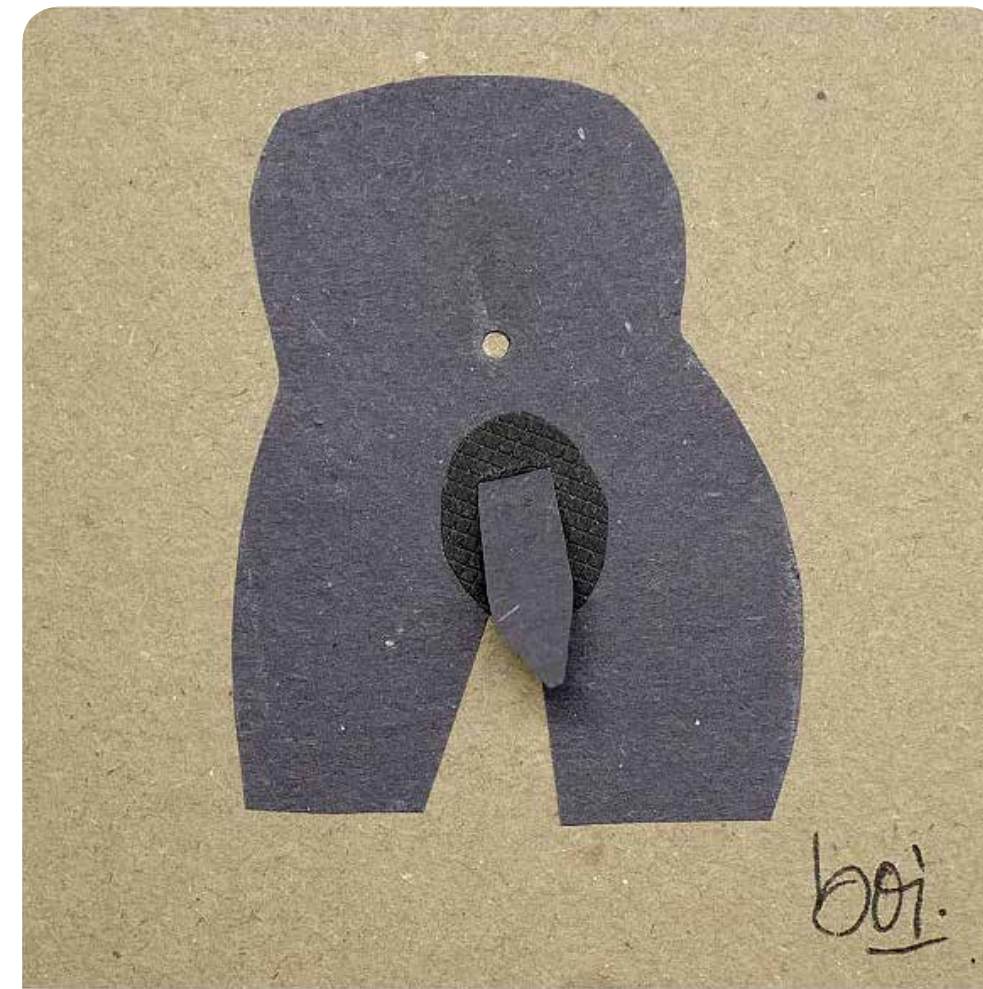
I make sketches on white paper with pencil and scissors, always the same old Solingen scissors I bought for two euros at a street market in Berlin. Then I scan the shapes and make a template. The paper I use to cut my figures is recycled paper by me. I wet the transport boxes and separate the sheets one by one. I love the texture and consistency.

In the summer of 2019, his first works appeared, concentrated on the lower torso (abdomen, penis, buttocks). Simple yet potent, collectors guard them like heirlooms. Later he made busts and faces, until he reached full figures.



Juan says that having chosen the male figure as an object of work is a revealing sign of sincerity and authenticity as an artist (“I work what I admire and desire.”). Even the penis is the focal point:

When cutting the penis, I take much more care than with the rest of the body. It is always an erotic experience, not just artistic pleasure. If the penis is not exciting, then you can throw the figure away.



It is worth noting that Juan seeks the male body harmony and not the genital close-up (“belly, pubic hair, thighs are what make someone worthy of being portrayed in my art”). There is also a preference for the “intermediate state between sleep and wakefulness”, where the penis is in the dynamics of swinging and growing.

Norwegian Cock and Mango Cock (2019).





Aim.



Vaccinator.

His inspiration comes from his own imagination and images from the internet. He rarely works with real models. He usually says that his art begins when he manages to convey a humorous message with his figures. It is with this touch of humor that he sees himself as an artist and believes in what he does, even being called a “scissor cartoonist”.

Mr. Bombastic.



Kinky Daddy.



The dribble.



Bruno Banani at the beach, 2023.



Big foot.



Living in Germany for over thirty years as a graphic designer in an advertising agency, Juan understands that social networks, despite censorship, have significantly contributed to the expansion and social acceptance of the erotic art market. Organizing and digitizing his work to preserve it are his modest plans for the future, as:

It's my hands, the scissors and the whims of the paper that determine the end result.

8=D



Colin J. Radcliffe

by Filipe Chagas

The art world requires a series of validations for someone to be considered an artist: technical and academic certification, career length, number of exhibitions, commercial status and so on. **Colin J. Radcliffe** reminds us that, while useful, these things are not really essential to making someone an artist. Just think of Van Gogh's short self-taught career, for example, and we agree with the idea of this sculptor from New York.



Radcliffe completes by saying that, if art must approach everyday life – a speech close to the Italian manifesto of Arte Povera –, all your experiences, whether sculpting or having a relationship, are art:

Living is Art. You can't make art about life if you don't live it. You can only regret what you don't do, so don't hesitate to do it.

In this way, his small figurative ceramic sculptures are autobiographical and discuss the nuances and dynamics of contemporary queer relationships, even when they are representations of objects such as popper bottles, condoms or even private messages on cell phones. Through clay and porcelain, he explores intimacy, love and sex in the context of a digital world with a playful, cartoonish language, but extremely mature and full of subtleties. He claims that he uses colors and humor to bridge people outside the LGBTQIA+ community and queer experiences, as he believes they significantly facilitate conversation about difficult, subversive or adult topics.



Hold me tight, glazed ceramic, 2022
(front, back, detail and reference photo).

Strawberry Kiwi, glazed ceramic, 2022.
Above, reference photo.



The artist emphasizes the potential of the raw material he uses in his work:

Dick pic, glazed ceramic, 2018.

Clay has memory. It remembers exactly how it was touched. By retaining the touch (and everything that comes with it) it becomes especially emotional and spiritual, and because of this, clay has a long history of use in pots that held important materials or in idols of deities. Every sculpture I make is handmade, so through touch I am able to imbue my work with my own memories, feelings and experiences. The hands that once held a lover or sent an intimate text message are the same hands that create a sculpture.

His creative process ends up being very organic, emotionally and socially driven. A conversation on an app, a casual encounter, a photo or video can serve as a reference.

40

The body appears with personal attributes that are identifiable as an individual or as a collective. The state of the penis offers a specific type of energy according to what Radcliffe wants: an erection gives dynamism, while flaccidity softens. It becomes more interesting to observe the freedom in Radcliffe's sculptures when he reveals his initial shyness in portraying sexual nudity.

There is a lot of power in making works of art that present and celebrate the male figure in today's world. It's a way to tell our stories, connect with people like us, educate others, and rewrite the queer narrative in Art History. For me, it has been a way to become sexually free, to fully love and accept my body, my identity and my sexuality. Making artwork of male frontal nudity was critical to my coming of age as a queer person.





José, glazed ceramic, 2021.



Achilles, glazed ceramic, 2022.



Cotton candy cuddle, glazed ceramic, 2023.



Fumeur, glazed ceramic, 2023.

Caught jerking, glazed ceramic, 2020.



A romantic aperitif in the park, glazed ceramic, 2022.





The kiss, glazed ceramic, 2023.



He knows that art has historically celebrated the female nude because it was made for heterosexual white cis men. Today he recognizes male nudity being significantly more accepted (“the biggest step towards normalizing something that for many is taboo”), however, he encounters resistance from the art market to works that explicitly represent sexual actions.

In general, this older, more conservative art establishment is afraid to test the market and alienate collectors by showing work that might be “too gay” to a wider audience. That’s a shame, it’s a mistake. The value of queer art has only increased over time, and older works are now highly coveted.

His work often receives positive feedback on social media, even among heterosexuals (“Negative feedback is often too incoherent to be offensive”). He is looking to finish his master’s degree in Paris, do an artistic residency in Brazil, produce larger sculptures and publish an artist’s book.

Passionate about life, Radcliffe sends the ultimate message:

Don’t be afraid or pressured by other people. There will always be someone who will love and celebrate what you do. More than anything, do what you love and it will be worth it.

8=D



Condoms (2022) and Uncut (Banana dick) (2021), all in glazed ceramic.

Rodrigo Kupfer

by Filipe Chagas

At the age of six, **Rodrigo Kupfer** won a drawing competition for a food company and ended up at Disney. We can say that everything changed from then on. As a teenager, he copied cartoon heroes (“I would love to have an original from those old hand-painted acetates”). Years later, he studied advertising and tourism management, but the fantasy had already hooked him.

In 2019, when asked if he was an artist, he realized that Art was just a hobby at that point in his life, as he earned money from other activities. However, it was when he created that he was sincerely satisfied. The pandemic came and, when he reevaluated everything he was doing (“no time to freak out!”), he finally woke up: he started painting, created a clothing brand with his own name, came to terms with his own chaos and embraced himself as an artist.

I broke the shell I had. Things I had never imagined came out of such uncomfortable places inside me... This is complex, but they sounded beautiful and I like looking at them. I know what's in there.



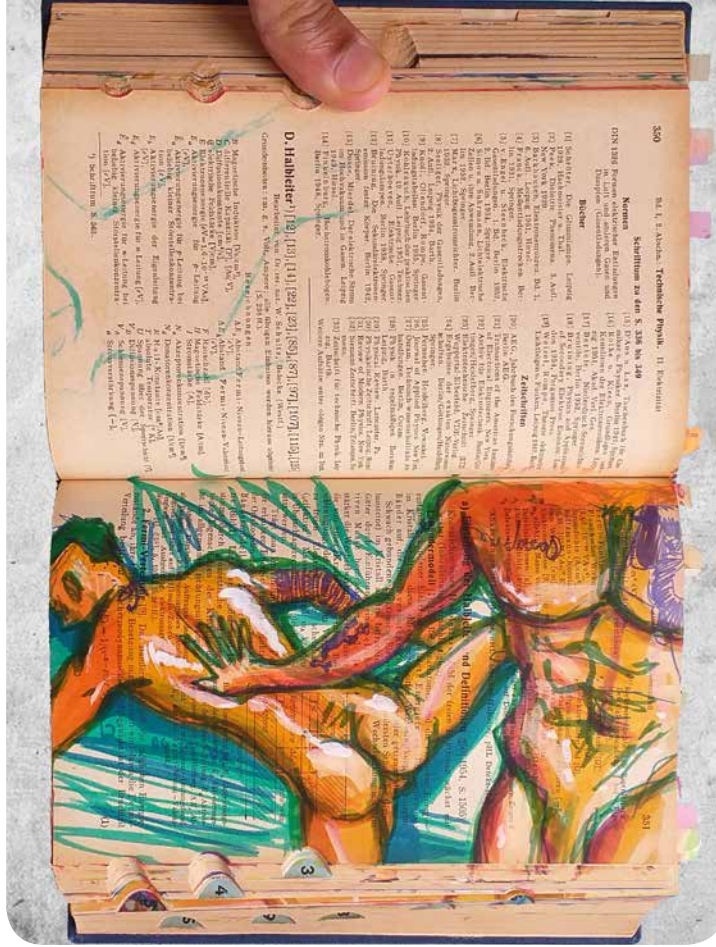
Bunihiro shirt.



Self, acrylics, pen and pastel on paper, 2019.



PK 20
00...



Pages from Kupfer Book, in progress.



Self-taught, born and raised in São Paulo, he experiences everything his creative desire needs: he absorbs the city scenes as a parameter; uses different materials, ranging from acrylic paint to collage; plays with analog and digital (“I’m more emotional when I work manually, and more objective when digital”); delves into fashion and photography. He says that sometimes he dreams of seducing people; other times, he just wants to talk to them telepathically.

Enchanted by human anatomy, Rodrigo is impressed by the countless pose possibilities that a body offers. The torso, arms, hands are fundamental for the artist to provide movement, dynamism and expressiveness. As a gay man, the heroes’ toned bodies have always been a reference (and are factually a construction of a social aesthetic standard). Nudity enters his work not exactly as a preference, but rather as a provocative artistic proposal. He understands that his work with the male image speaks a lot to people’s desire and repulsion – especially, his sensual illustrations of well-known characters from 1980s cartoons (Thundercats, He-Man, etc.) and anime and manga (Knights of the Zodiac, Naruto etc.).



Yaoi, art in fabric, 2020.

Come in and make yourselves comfortable. Deep down, everyone likes it.

I think: "What would that character's penis look like?" And when I show it, it shocks the audience. Some freak out with happiness, others with real hatred! My beautiful series of posters with characters hand-painted with acrylics and enamel is usually destroyed by those who are terrified of seeing the sexuality that is there. And I'm not talking about erections! Yes, there is too, but even the most subtle works by my "off-duty" heroes make people reflect, because it is undeniable that an attraction happened there. And I love it! Causing this nuisance makes me curious. Wanting people to like it is easy, it's common. But provoking gives a bigger impact.



Beside, Poster: Seiya, acrylics and enamel on paper, 2020.

Below, acrylics, spray and pen on wooden screen, 2022.



Glory Hole I and II, acrylics, spray and collage on panel, 2020.
Beside, Aiolia, Saga, Lion-o and Panthro shirts.





Rodrigo believes that social media (“and a crazy cult of the body!”) helped spread the image of the male body, allowing better acceptance by the general public and, thus, making it a more pop art object. However, he knows that there is still a long way to go and, therefore, he wants to continue practicing his art in different segments.

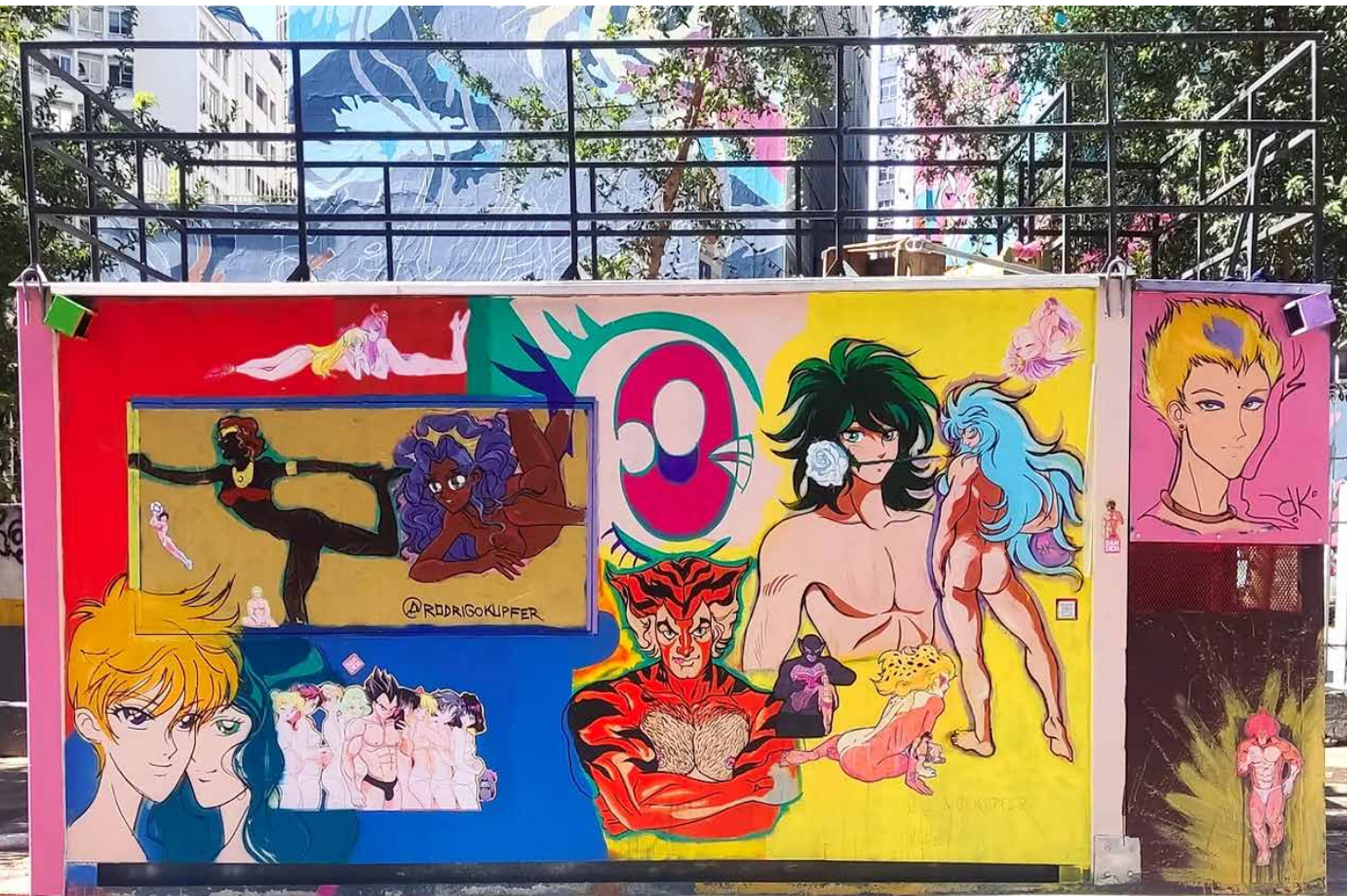
I want urban art! I want homoerotic posters in all capitals! I want a building gable! I want a beautiful exhibition! I want rare collectibles! I want to have people wearing my pieces and being happy with the proposal! I really see all the possibilities.

We want it all too! **8=D**



Rodrigo and the work *Temple*, painting on tapestry, 2023.

Queertainer, painting and posters on container, 2022.



Tolentino Ferraz

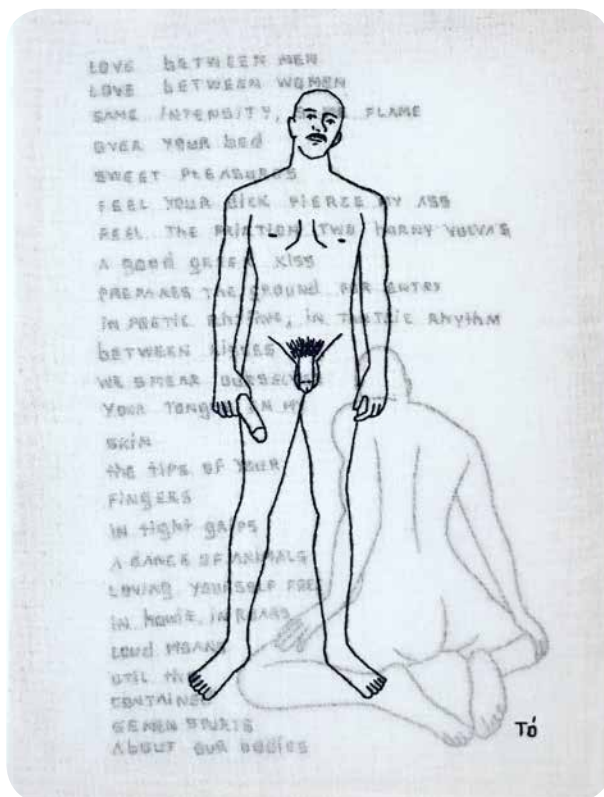
by Filipe Chagas

Even as a child, **Tolentino Ferraz**, from Minas Gerais, already knew he was an artist. A book, a film, a situation on the street, a piece of news, everything he saw enchanted him and intuitively transformed into drawing, painting, text, performance. He created a particular world of colors and fantasies, where the human body (especially the male one) appeared as the central object.

Men series, embroidery on denim, voile and foam, 2020.

In theater, he found space to experience experiences, discover creative powers and reflect on exchanges about the body and sexuality. With literature, he was able to understand who he is and who he can still be. But, it was embroidery – started in 2015 – as a daily and artistic gesture, that became the thread that stitches together all the memories and productions he has made over the last few years.

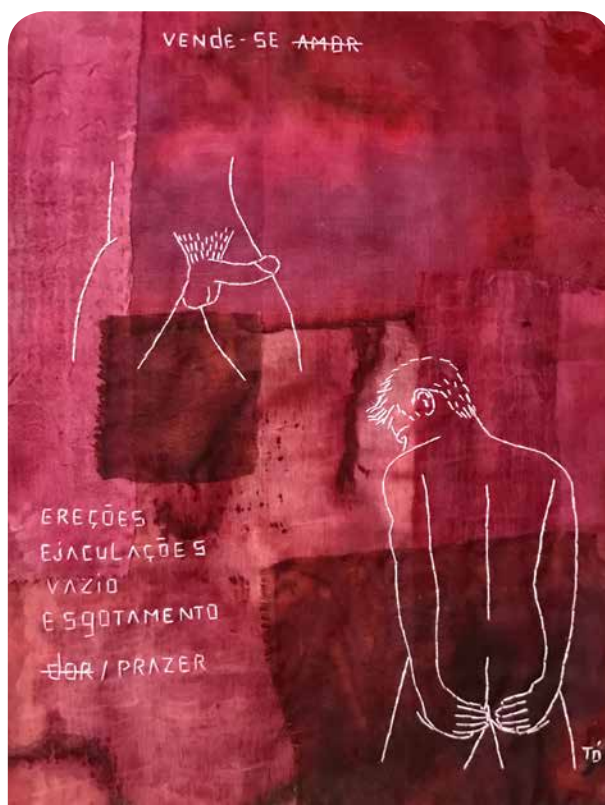
Same sex love, embroidery on cotton, 2023.



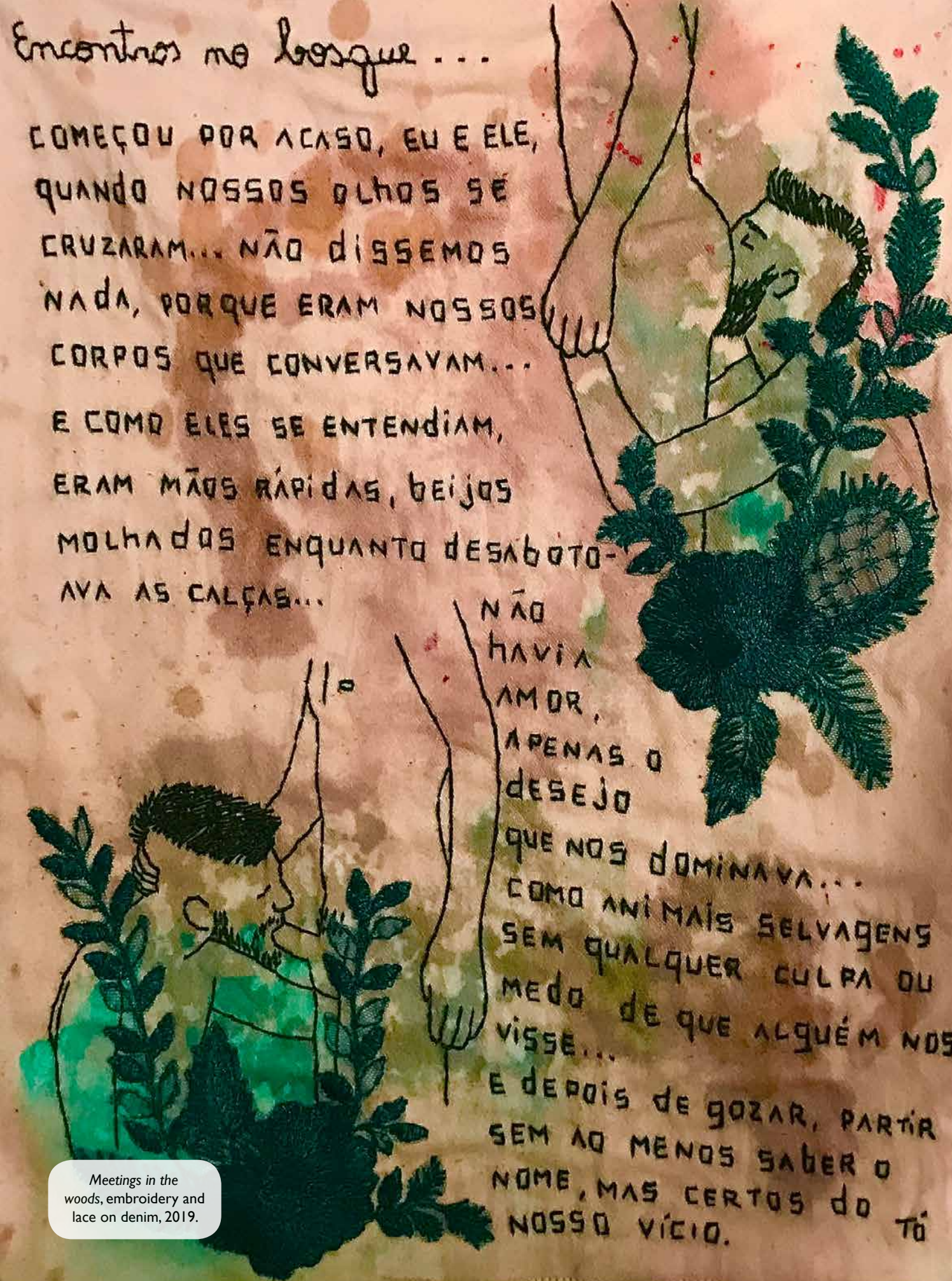
Clashes, embroidered on denim, 2020.



Sell desire, embroidered on denim, 2023.



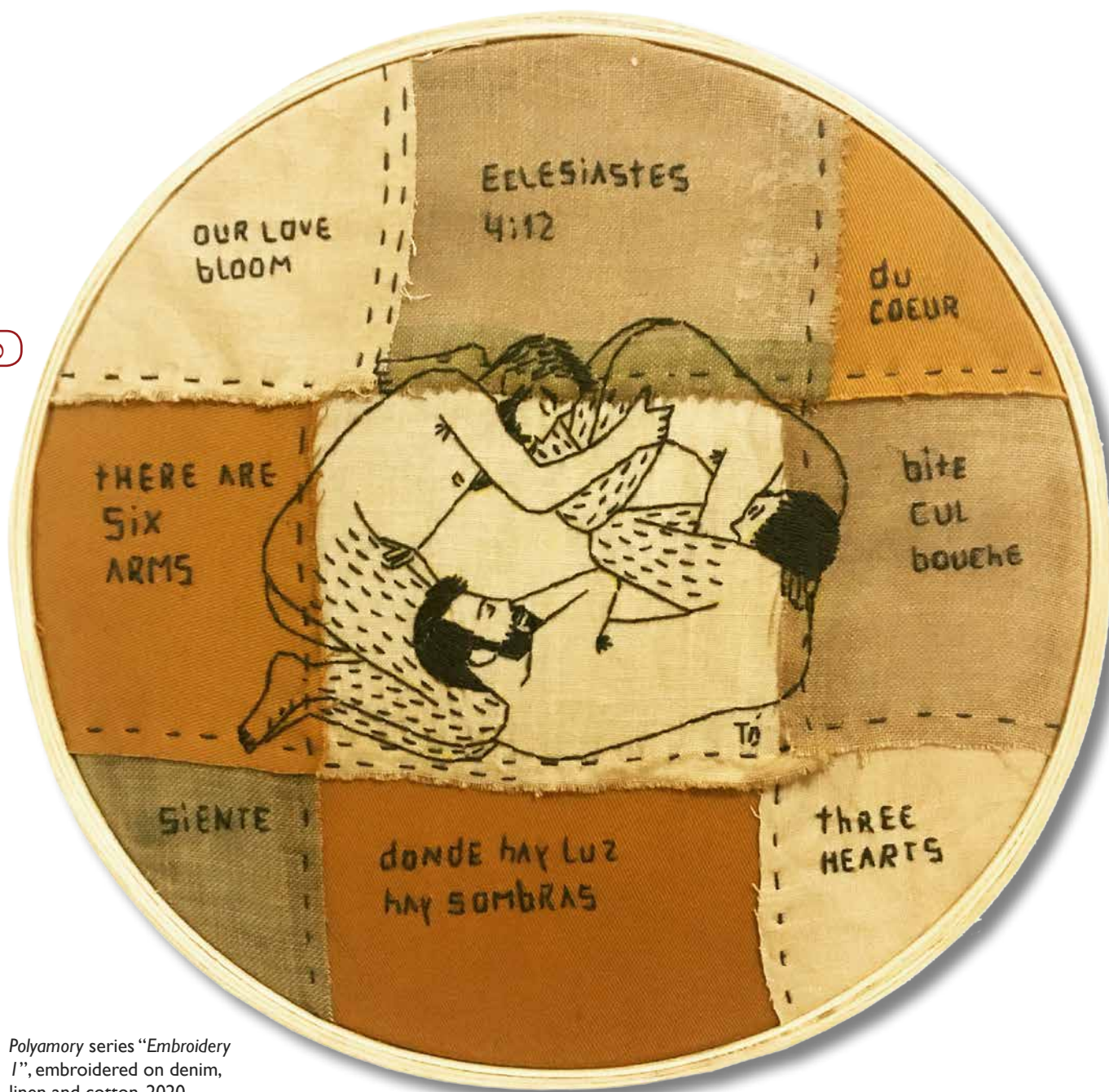
Classifieds, embroidery on voile, linen and denim, 2022.



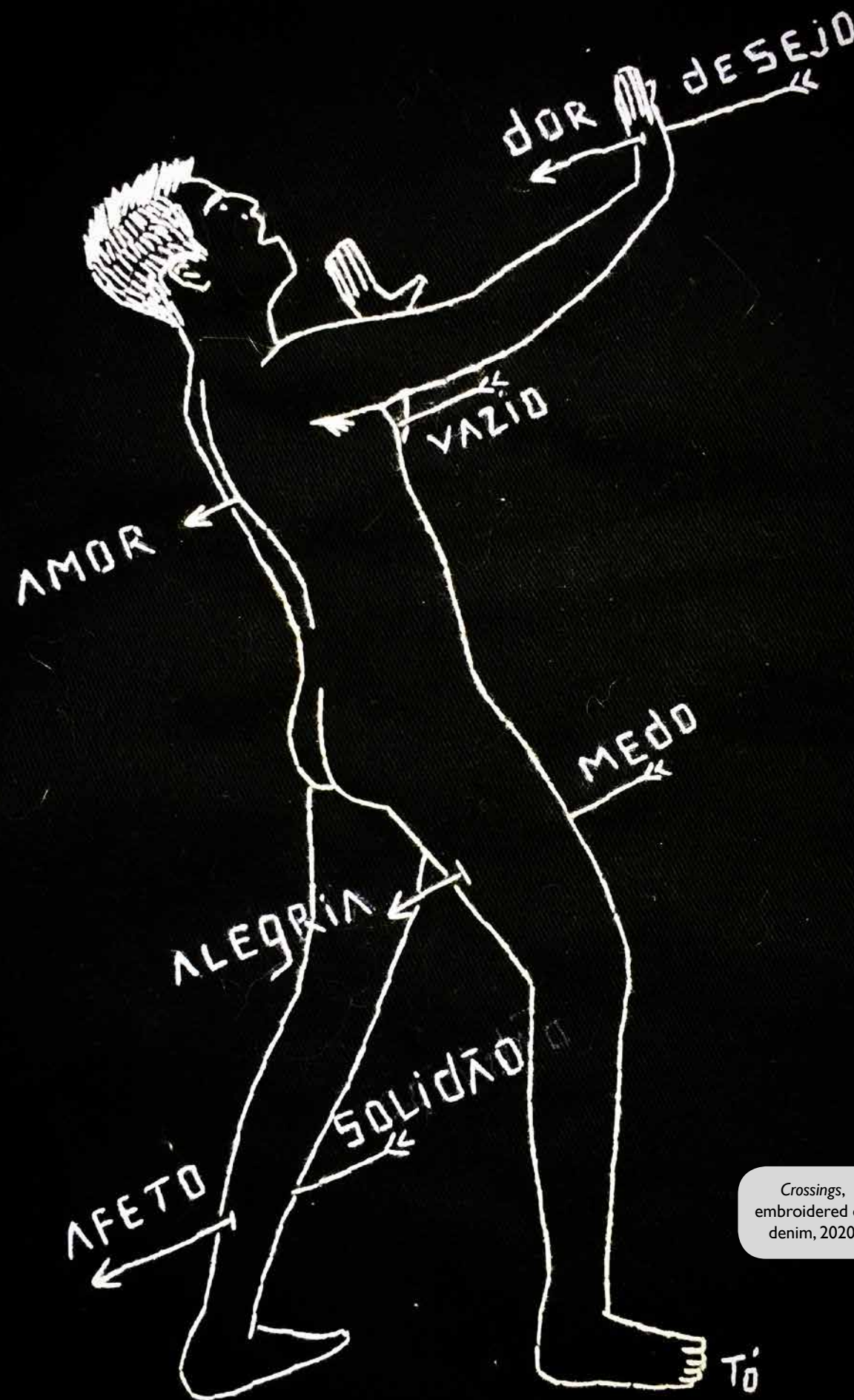
Meetings in the woods, embroidery and lace on denim, 2019.

Using Minas Gerais crafts, the embroiderers of Jequitinhonha and the art of Bispo do Rosário (1909-1989) as a reference, he began producing – almost daily during the pandemic period –, posting on social media and interacting with the public. He came into contact with artists who, like him, believe in the power of Art and Affection as an aesthetic stance towards life.

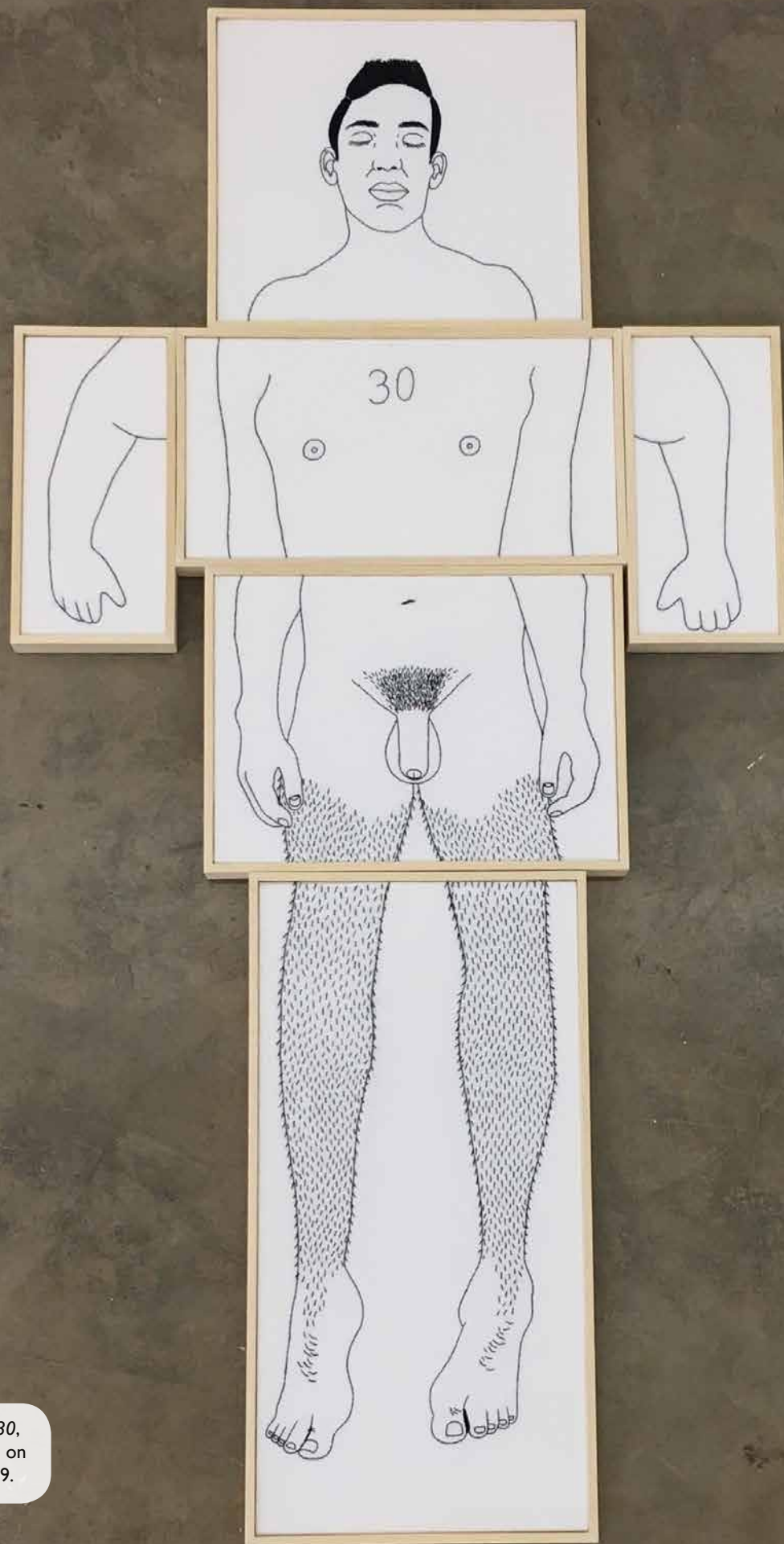
Affection in aesthetics guides all my artistic work.



Polyamory series "Embroidery I", embroidered on denim, linen and cotton, 2020.



Crossings, embroidered on denim, 2020.



Self-portrait 30,
embroidered on
canvas, 2019.



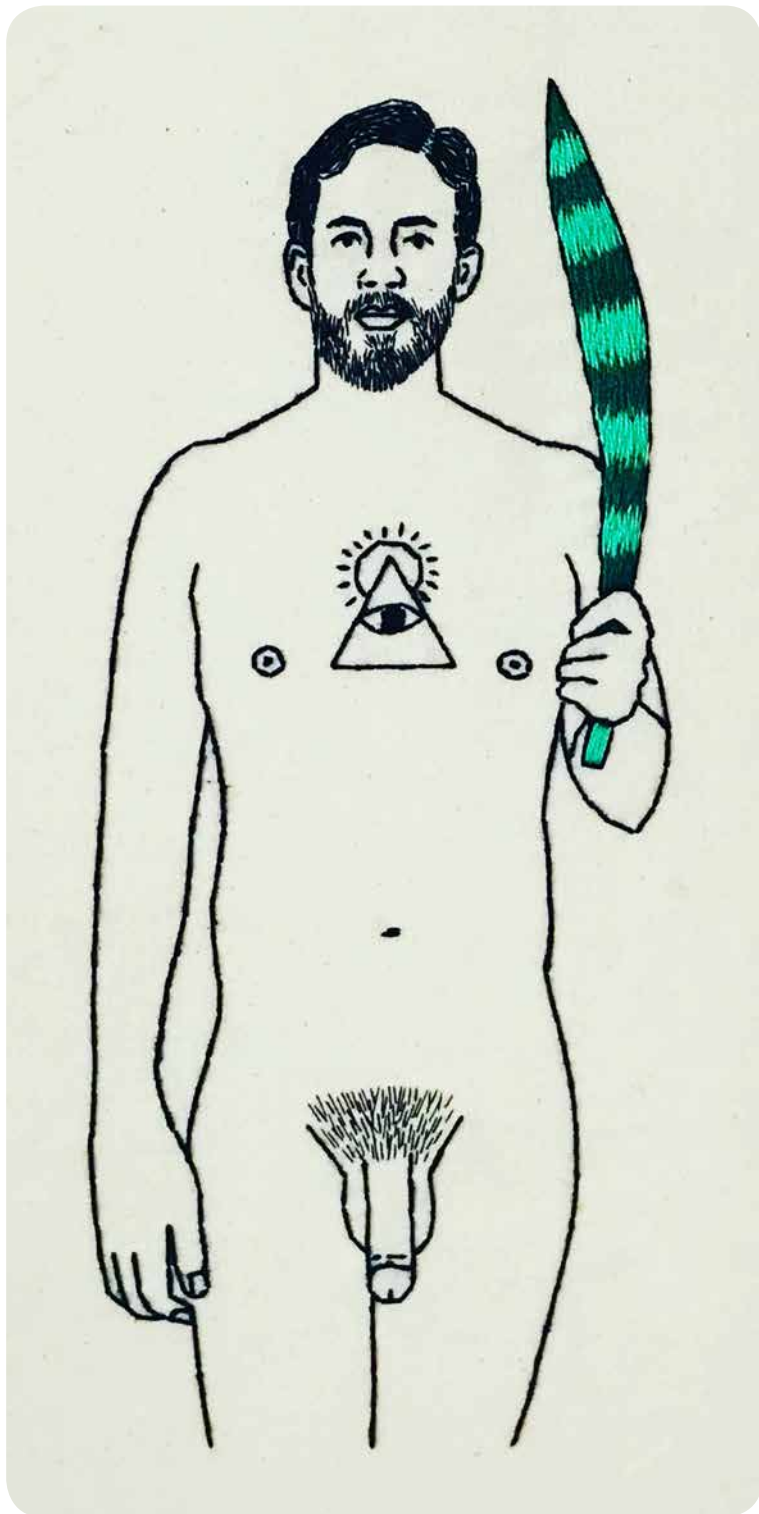
Blue mirror, embroidery
and lace on denim, 2023.

Tolentino says that being a cis gay man awakened him to gender identity and queer sexuality, where the individual goes through countless possibilities for exchanging affection, but it was the work of Leonilson (1957-1993) that led him to address the issue in his work.

I seek to bring to my work this affection that I identified in Leonilson, who transformed art into something personal, intimate, a heart in people's eyes.

His inspiration is always active, he doesn't censor ideas: he lets the impulse come and, to mentally organize his ideas, he plans their execution, the materials, colors and supports ("I usually embroider in fabric, but I venture into wood, paper, photography, coffee strainer, hats... I always want the new!). The first practical act is drawing. It is the sketches on paper that determine the development of the work.

The male figure is his sexual and creative drive ("in it I recognize myself"), therefore, sexuality is present in the majority of his production, where desire shows itself without fear, claiming its place and its strength. Whether in different bodies of models, friends, acquaintances and sexual partners or in his own image ("as I talk about myself, it is natural for me to appear"), Tolentino shows the entire body in a delicate, poetic and also forceful way.



A bird landed on my chest.



Made a love nest with me



Fragile masculinity

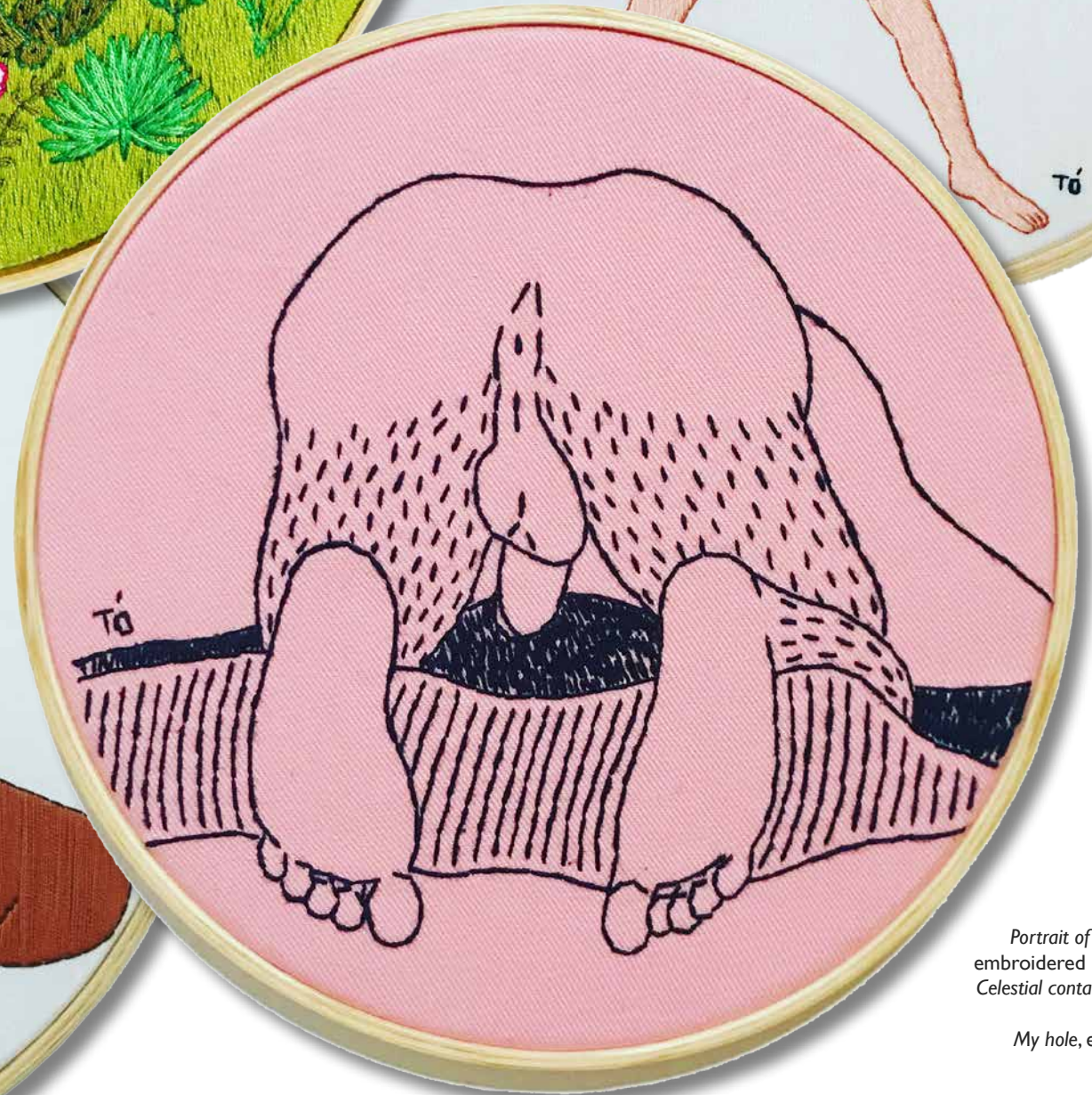
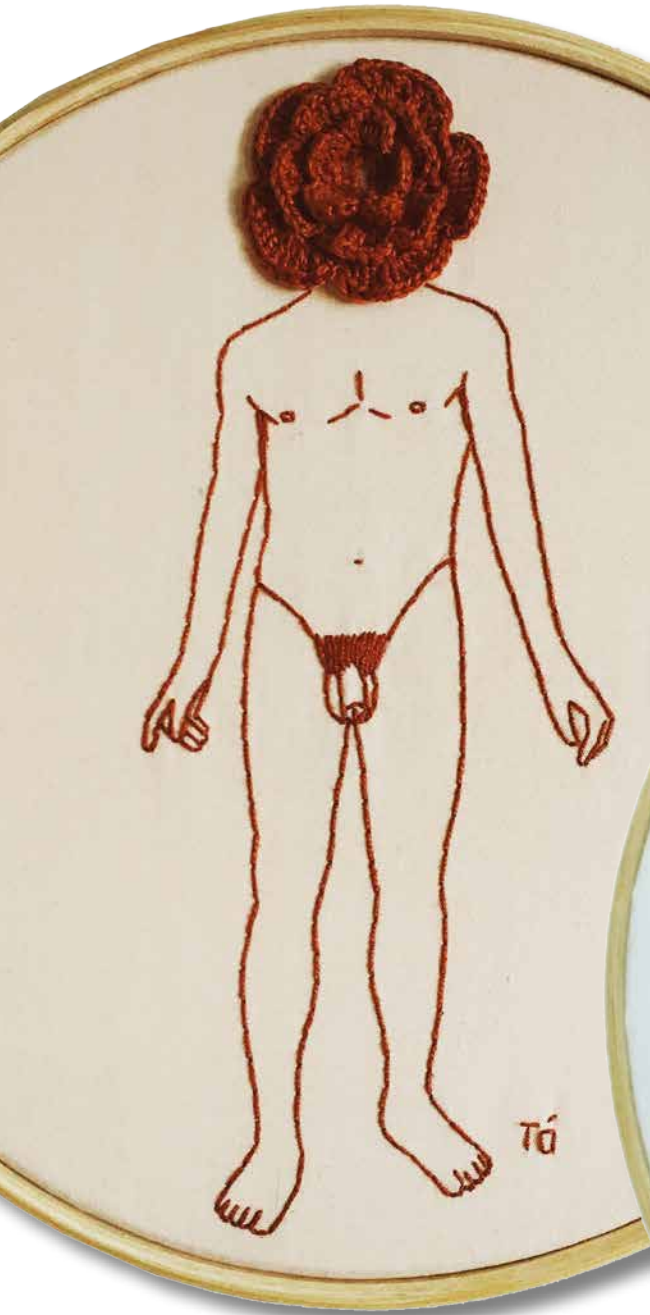


Men have feelings, too

Beside, *Self-portrait with a Saint George's sword*, embroidered on cotton, 2023.
Above, *Torso Trans Man* and *Torso Trans Woman*, embroidery on denim, voile and foam, 2023.

Underwear series, embroidery on lace and elastane, 2021. Model: Lucas Neves.

I don't stop myself from showing balls, ass, dick. It is part of human anatomy and has a great impact. But I never do it for free. There is always a metaphor, a concept. By exposing an erect dick, I mean many things. Not only desire, strength or virility, but also human affection in its most primitive state.



The blossoming of Adam, embroidery and crochet on denim, 2019.
 Boy in blue shorts, embroidered on denim, 2019.

Portrait of Marcos Benigno, embroidered on denim, 2019.
 Celestial contact, embroidered on linen, 2022.
 My hole, embroidered on denim, 2023.



Nakedness

the naked body
so fragile, so strong
lying in the grass
like a wild animal

and the sunlight
reveals its surface
the hair that surrounds
your intimacies

and when it moves
and when you dance
on the horizon line
draw a picture

the man's body
the vitruvian
open arms
free in space

the first man
which now recognizes
in your nakedness
the humanity

feel ashamed
covering up
of a lifetime
of freedom

Martyr of Love, embroidery, pins and needles on denim, voile and foam in a wooden box, 2023.

The artist knows that naked men are still taboo and still cause a lot of controversy. He recognizes the importance of the artist's role in naturalizing bodies in all their colors, shapes and ethnicities ("the body must be exalted") to overcome the current conservative wave. Therefore, in addition to his embroidery – which can be seen in exhibitions across Brazil – Tolentino ventured into cinema (the short "The Seagull", from 2021, available on YouTube, which adapts a play by Chekhov), released his first book (the poetic diary "Ovo-Enigma", by Editora Ases, which covers love/sexual issues, reflections on everyday life and spirituality), is writing a novel and shouts:

We must create freely so that people know and lose prejudice. Let's look for other artists who work in the same line of work to exchange experiences. We cannot be discouraged! United we are stronger!

Unity is strength. #together. **8=D**



Above: *Jumping with a timeline*, embroidery on denim, 2022.

Below: *Nationalism* (2021) and *Thug love* (2023), both embroidery on denim.

AFTER ALL
DOES SIZE MATTER?

NO!

AND I CAN PROVE IT!

Research on penile anatomy done with
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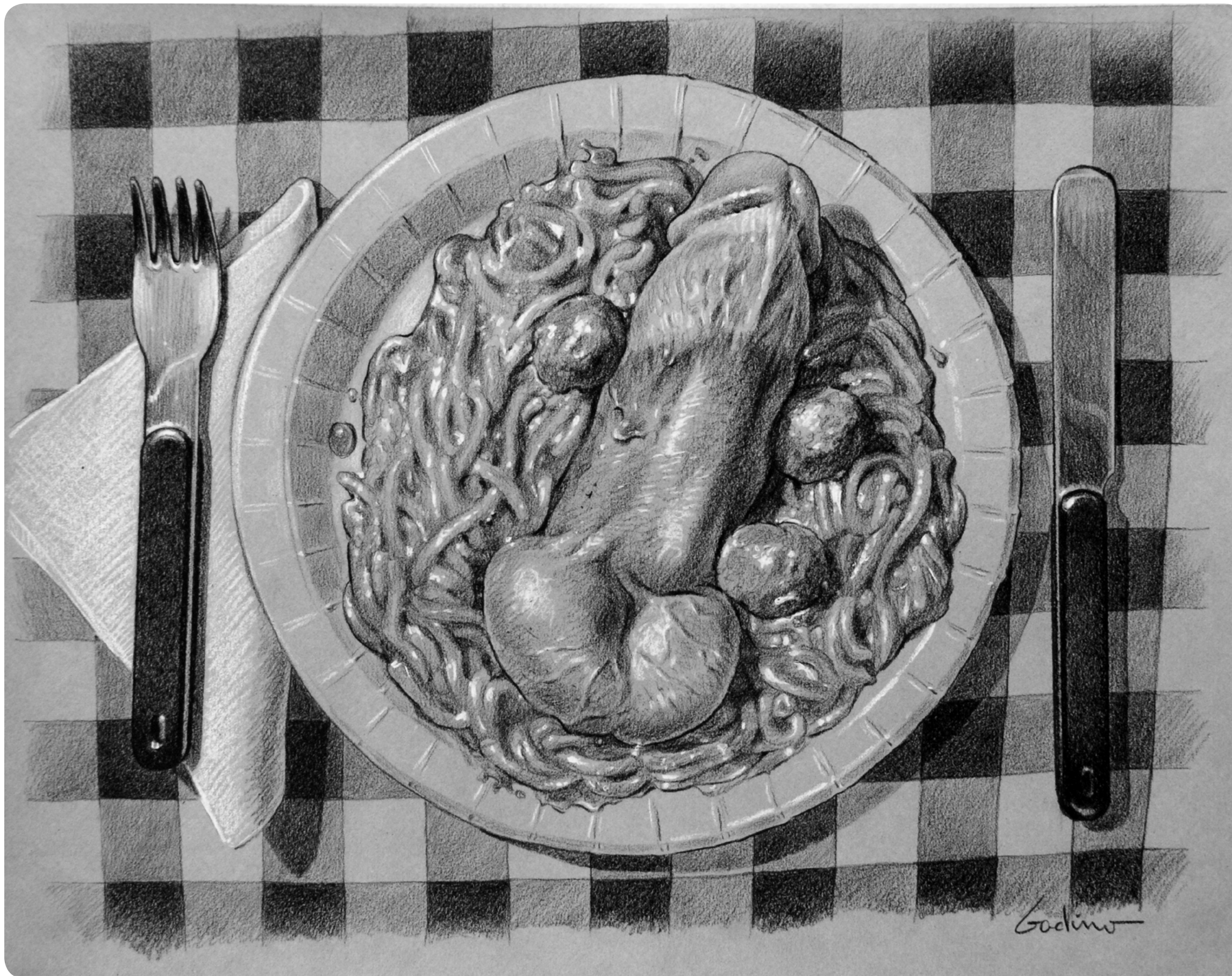


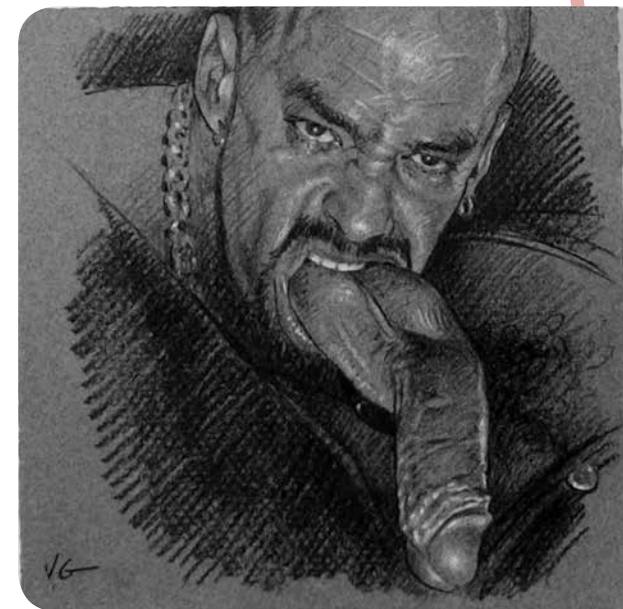
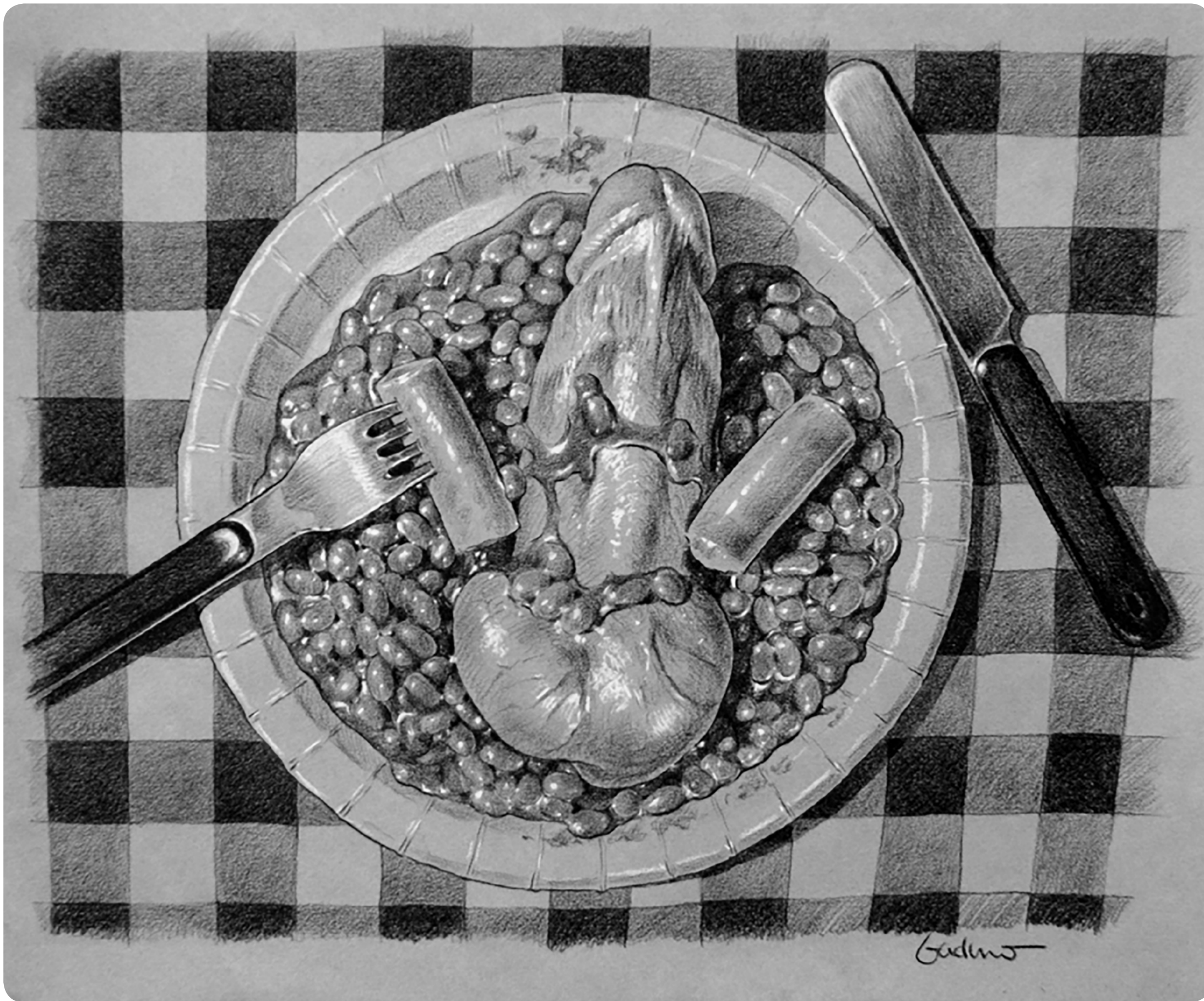
Phallus in Focus

Victor Gadino is an award-winning artist and illustrator with a Masters in Fine Arts from Pratt Institute. His dramatic figurative oil paintings and pencil drawings reimagine classic themes such as mythology, religion and sexuality and have appeared in promotion for top clients in the corporate, publishing and entertainment worlds. Here you can see the *Food and Feeding* series, where Gadino recalls that food and sex are a basic part of the foundation of our nature. Both have to do with pleasure, need, and desire. His illustrations directly combine the two to ask: is it repulsive, hot, or both at the same time?

What do you think?

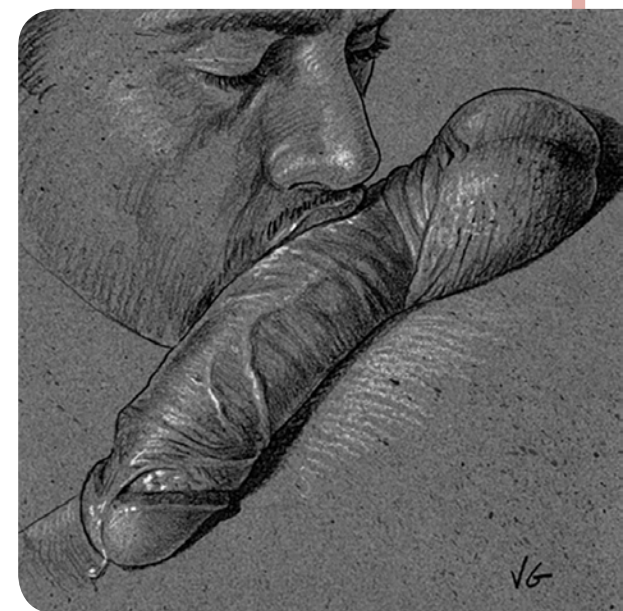
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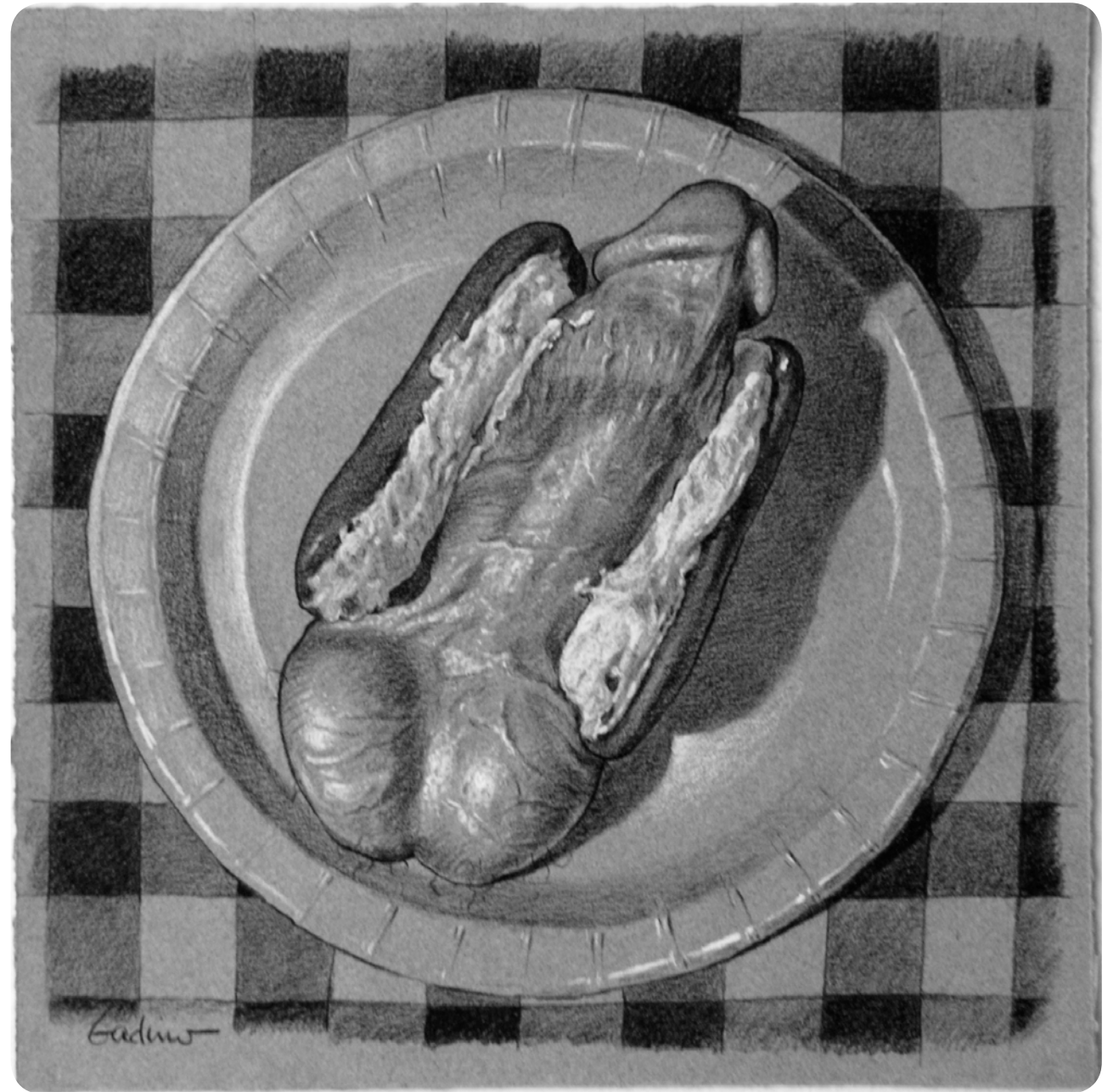
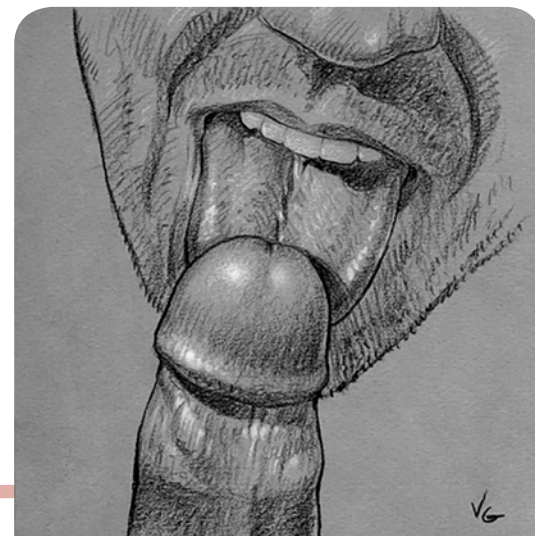
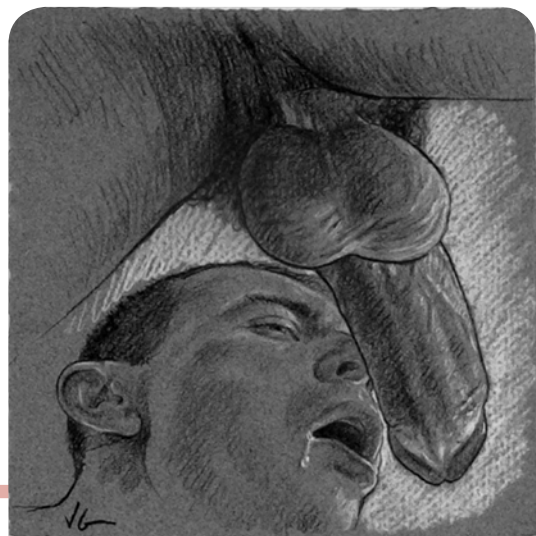
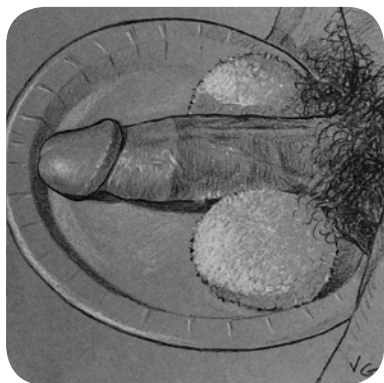




Above and below, *Feeding 1* and *2*.

Next page: *Devil Dog 1* and *2*; below on the sides, *Snow balls* and *Perfect hostess*; below in the center, *Feeding 3, 4* and *5*.





Phallus in Focus

Soon after moving to Toronto, at the beginning of 2019, designer **Thiago Muniz** felt the need for a creative challenge in something that was enjoyable. He decided to combine his admiration for male nude photography with his desire to dedicate himself to drawing. Her first digital illustrations were made from photos of her husband, friends or photos on the internet... the *Meninos que Vi* (MQV, or *Boys I Saw*) project was born, with yellow bodies and “blurred” eyes.

Social media made the project gain unexpected reach and also change its focus:

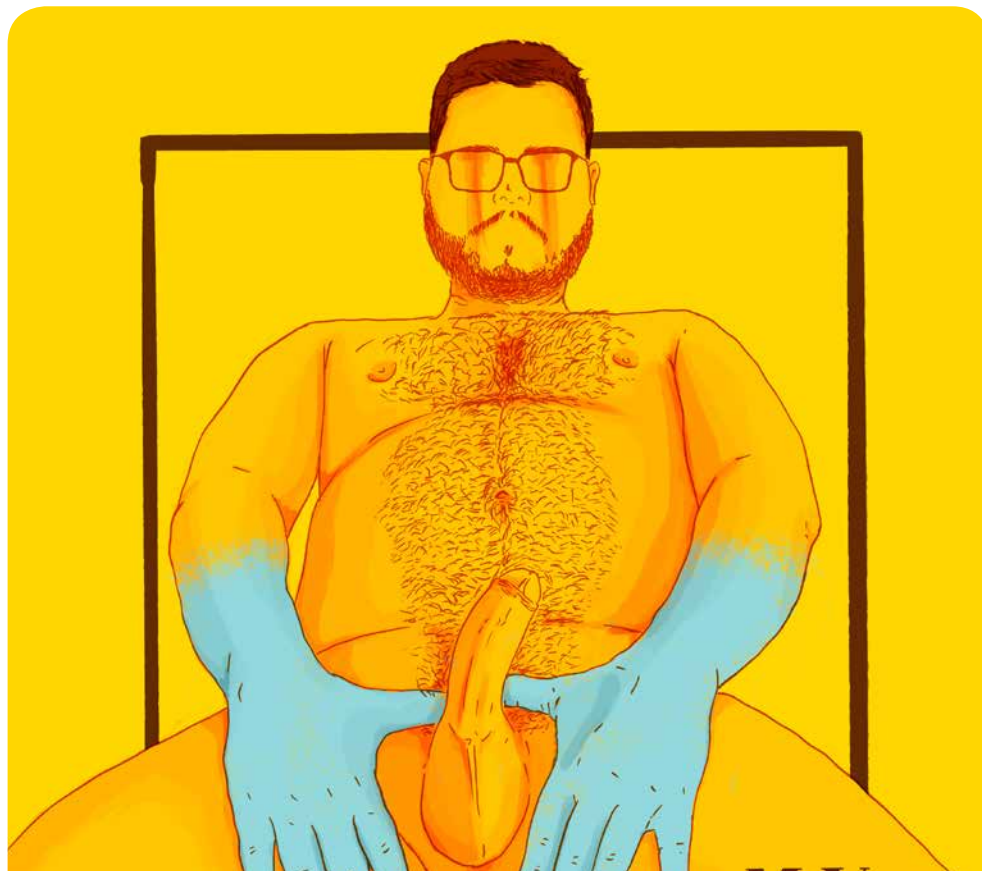
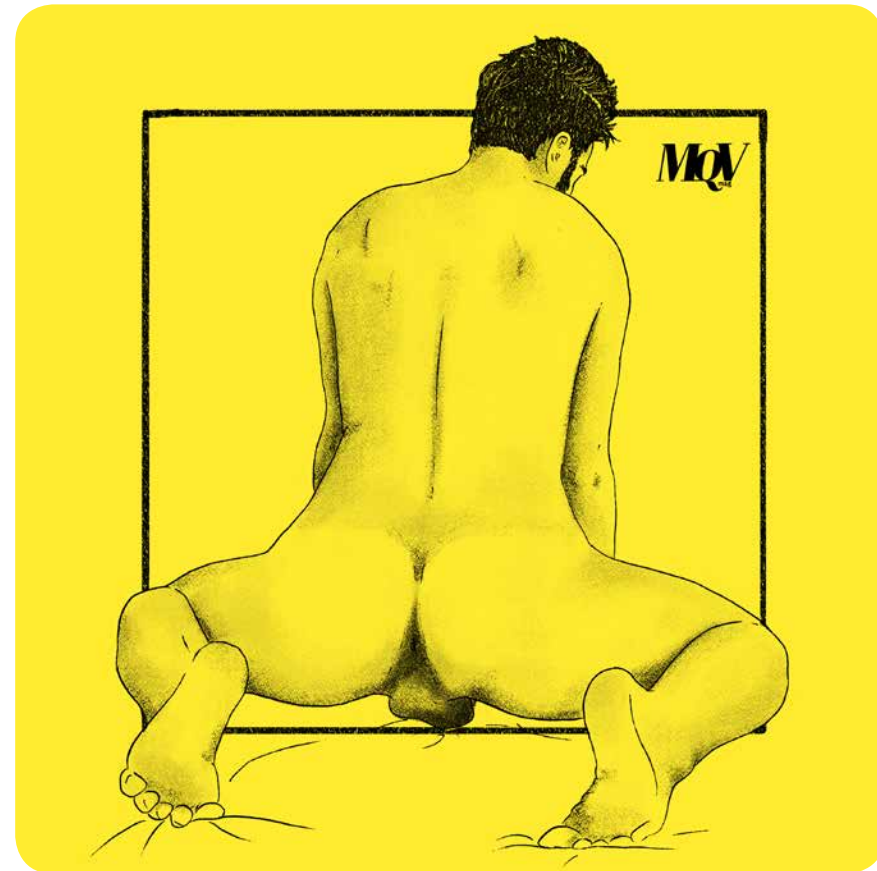
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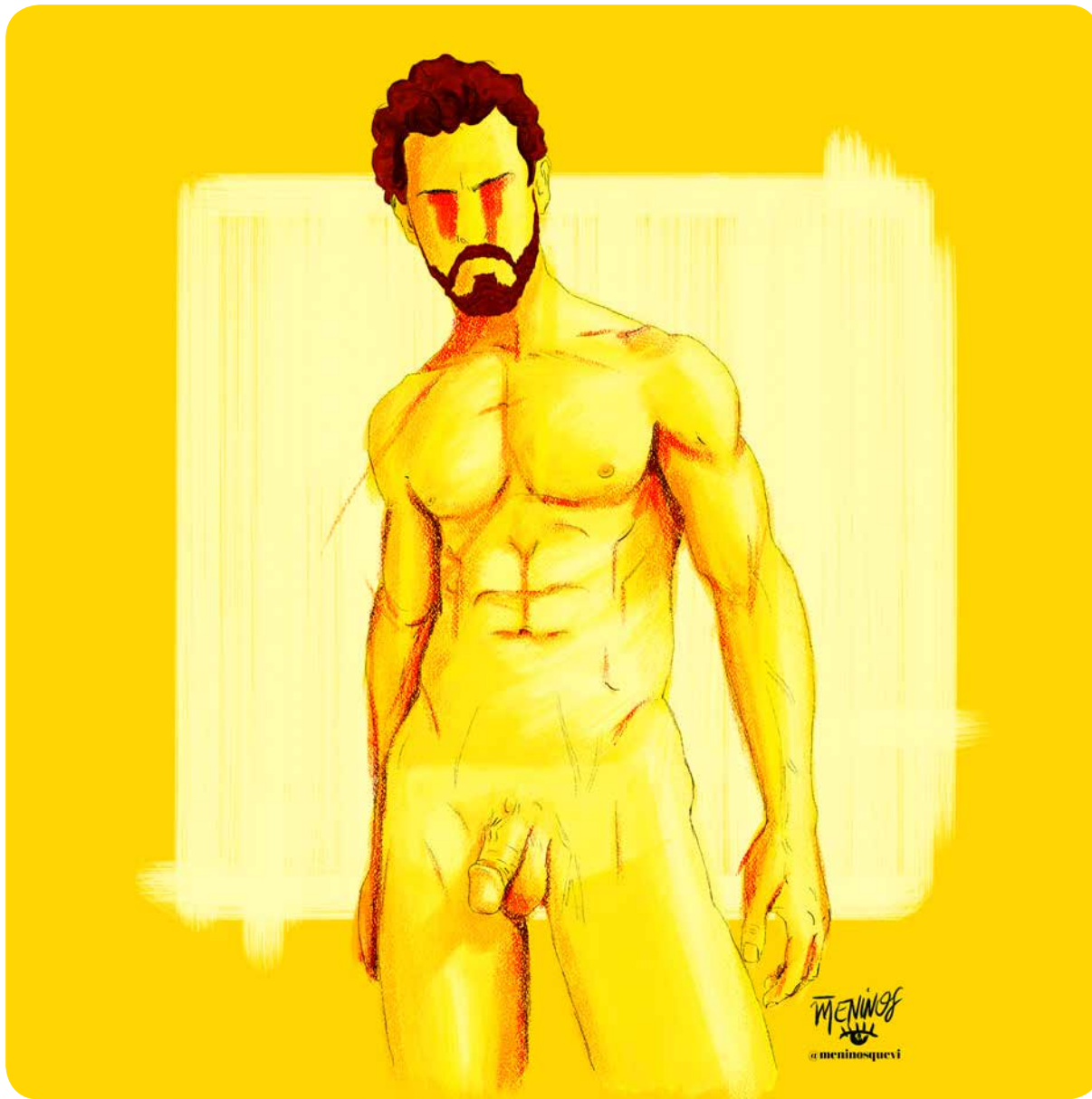
I started posting on Instagram and it got some attention. Several guys wanted to be portrayed by me. At this point, I saw the opportunity to reflect on the recording of male nudity that had been bothering me for some time: why were only white, muscular and, generally, endowed men being represented? Why did all the male nudity projects keep revolving around the same stereotype? I started to understand the project as a chance to represent diversity and, therefore, I drew fat men, trans men, black men, yellow men, and of course, muscular and endowed men... I even heard “joining MQV is a chance to see yourself through others”.



79







Audience identification was quick and powerful, however, the networks' censor algorithm took down the account for the first time. The second profile of the project had good organic growth, which led Thiago to a new development: after publishing one new illustration per day throughout the first 100 days of the pandemic, he decided to create *MQVmag*, a digital magazine whose basic principle was to publicize the work of LGBTQIAP+ artists that reflected male nudity. In the first edition, it managed to bring together national and international collaborators, moving between photography, illustration, collage and text.



The production of the “boys” continued and, consequently, the algorithm took down the profile once again. After four editions of the magazine, more than 300 “boys” and today in the fourth profile, Thiago decided to pause the project based on the same previous reflections:

Has MQV become another of the projects that reproduce only standard male nudity? While I was seduced by the likes and comments that the standards provide, I felt frustrated by the low engagement on posts that portrayed anyone who didn't meet the stereotype. I don't feel comfortable being just another member of this circle.

MQV profiles remain active with few images, being used to share other projects, as a way of continuing to give space to diversity and encourage the production of erotic art.

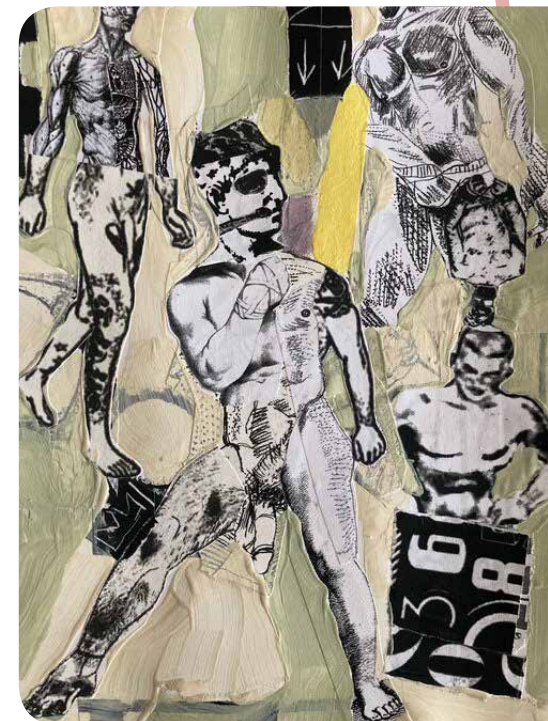
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Phallus in Focus

As an interdisciplinary queer artist, New Yorker **Carmine Santaniello** explores the male personality through collage, which is often the starting point of his creative process. To the traditional method of this artistic language – where the image is constructed from other images, colors and shapes – he incorporates his own photographs, graffiti, urban art and makes graphic interventions to feed his works with an expressionism that, many times, remains between the figurative and the abstract (and bears similarities with Basquiat's work). In the series of Articulated Paper Dolls, the artist leaves voyeuristic passivity and invites the spectator to interact. Thus, Carmine creates his own vocabulary, an environment of beauty, aggression, sensitivity and charged sexual desire.

8=D



On the side, *Alegría QC 22.*

Above, *Thirty six eight.*

Below, *Four eight four.*





Queer Collage 15.



Queer Collage 14.



Queer Beat QC 21.



Queer Collage 23.



On the side, *Alegría I (Botanical)*.

In this page, the paper dolls: *Couple I*, *Starman* and *Viking*.

Phalias and Phobias

by Filipe Chagas

90

Caged penis? This ancient tool for maintaining male chastity that made erection difficult and prevented masturbation is used in submission actions: the cage can only be removed by the “key holder”.

Paraphilia* (from the Greek *para*, “out of” and *philia*, “love”) is a pattern of sexual behavior in which, in general, the predominant source of pleasure is not found in the act itself, but in some other activity or object of sexual desire. Therefore, it is a diversion of sexual interest from conventional genital areas to objects, other parts of the body, a physiological function, specific locations, simulation fantasies or articles of clothing, becoming the preferred (or only) means of achieving sexual satisfaction.

They can be considered harmless and, according to some psychological theories, they are an integral and normal part of the psyche** – except when they are directed at a potentially dangerous object, harmful to the subject or others, causing harm to health or safety, becoming a perversion. But considerations regarding behavior considered paraphilic depend to a very high degree on the social conventions prevailing at a given time and place: for example, homosexuality, oral sex, anal sex and masturbation were once considered paraphilias and, to this day, there are places that consider them as psychological deviation or even a crime.

The number and taxonomy of paraphilia are under debate: one source lists up to 549 types of paraphilia, however, they are usually categorized, fundamentally, into **Voyeurism / Exhibitionism**, **BDSM** and **Fetishism**, with their possible subcategories.

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* Sexologist John Money popularized the term *paraphilia* as a non-pejorative designation for unusual sexual interests. J. Money described paraphilia as “a sexual embellishment or alternative to the official ideological norm.” The coining of the term was credited to Friedrich Salomon Krauss in 1903 and was used with some regularity by Wilhelm Stekel in the 1920s. Psychiatrist Glen Gabbard writes that despite the efforts of Stekel and Money, “the term paraphilia remains pejorative in most circumstances”. In 1981, an article published in the *American Journal of Psychiatry* described paraphilia as “recurrent and intense sexually arousing fantasies, sexual urges, or behaviors usually involving nonhuman objects, distress, or humiliation of oneself or one’s partner, children, and/or people not consented.”

** The causes of paraphilias are unclear. Some research points to a possible correlation of prenatal neurodevelopment with the action of estrogen. However, early life experiences that prematurely activate pleasure through sexual arousal are known to establish paraphilic stimuli.

VOYEURISM AND EXHIBITIONISM

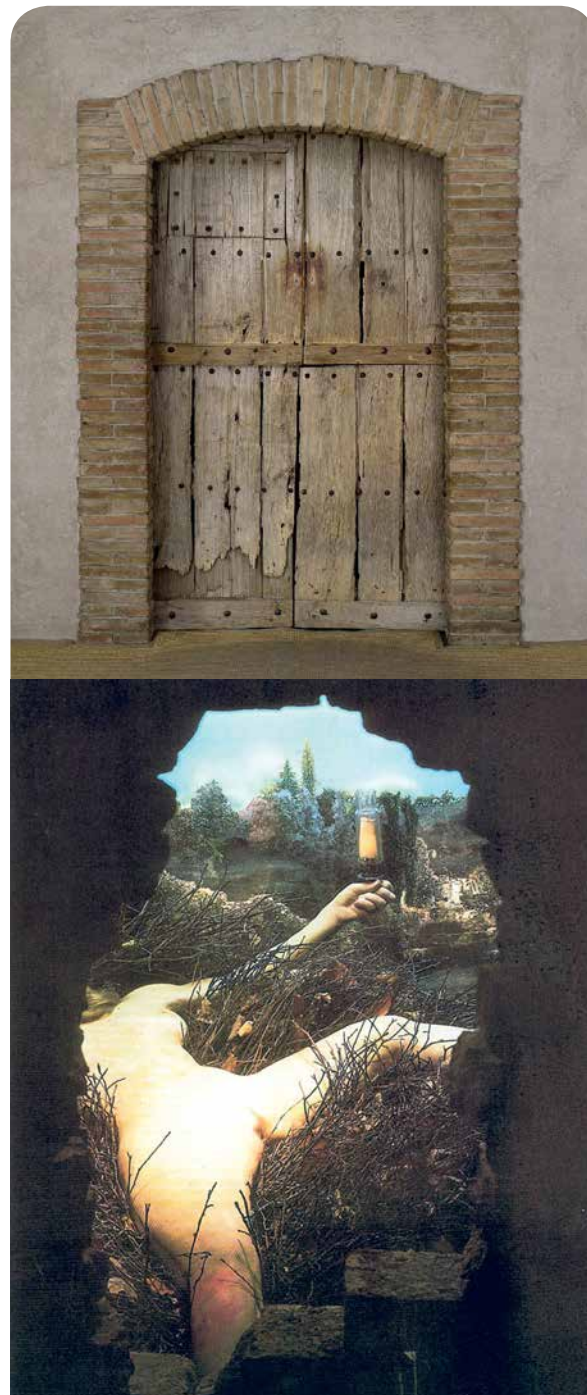
See and be seen. These are perhaps the greatest practices of the 21st century with social networks and the constant evolution of communication technologies – and they have a name: *autagonistophilia*, pleasure in being filmed or observed on a stage. They become sexual behavior when there is nudity or the sexual act itself involved, without the consent of the spectators, whether in private or public settings. The need to display the penis in public is called *peodeiktophilia*. In fact, having sex in a public place has a name: *agoraphilia*. It is an invasion of privacy and/or indecent exposure, therefore prohibited by law, but the idea of being caught – and even actually being caught – is exactly what brings the excitement.

Anyone who thinks that only single people are adept at the practices is mistaken. Even in the most stable relationships, regardless of gender, there are those who want to experience sex outside the home. The most chosen places are parks, public bathrooms, airplane bathrooms, cinemas, theaters, cars, elevators and fitting rooms; everyone got a lot of help with cell phones and cameras spread everywhere.

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Exhibitionism (1973) is a triptych in mixed media by Renate Bertlmann that functions as a manifesto against the pornographic objectification of women in Art and the male privilege of lust in patriarchal society. The monochromatic painted shapes in combination with the oval styrofoam objects are pairs of buttocks and testicles, which, in the absence of the penis, establishes the man as a purely reproductive being. In 1975, the work was selected for the first feminist exhibition in Vienna, however, it was removed by the gallery director as he considered it too controversial for public display.



Étant donnés: 1. *La chute d'eau*, 2. *Le gaz d'éclairage* (Given: 1. The waterfall, 2. The illuminating gas, 1946-1966) is Marcel Duchamp's last great work of art. This work is a painting of a nude woman lying on her back with her face hidden, legs open, holding a gas lamp in the air in one hand against a landscape backdrop, however, it is only visible through a pair of holes (one for each eye) on a wooden door. Brazilian sculptor Maria Martins, Duchamp's girlfriend at the beginning of production, served as the model for much of the female figure in the piece. It is on display at the Philadelphia Museum of Art.



Social exhibitionism, social voyeurism, oil on canvas by Michael Levchenko, 2014.

DOMINATION, SUBMISSION AND SADOMASOCHISM

Being in control or at someone's mercy is a very common attitude in everyday life and perhaps a personal characteristic that can be extrapolated to the sexual universe. Great leaders often like to let go of control in bed and submit to someone else's orders; as well as those who hold lesser positions assume domineering postures behind four walls. But this is not a rule, just as being "top" or "bottom" is not a rule either. It is a mistaken idea to think that every dominant is a "top" and every submissive is a "bottom": the game is who is in control and not in sexual positions. It's a power game.

Dominants or masters are those who are in command and determine actions. Submissives are, therefore, those who need to be ordered, whether consciously or forcefully. There are even "slaves", those who are available 24 hours a day for their "owners", with the exception of professional working hours.

Sadomasochism is a specific relationship of domination/submission where pleasure lies in physical and/or verbal pain: sadists are excited by the imposition of pain, while masochists are excited by suffering pain. There is a relationship of *misbehaviour*, where there is an act of disobedience for the purpose of "punishment", and a relationship of *humiliation*, where there is verbal and emotional aggression. *Dacryphilia* (pleasure in crying and/or seeing others cry), *odaxelagnia* (pleasure in biting and/or being bitten), *algolagnia* (pleasure in feeling pain in the erogenous zone, such as squeezing nipples or testicles) and *narratophilia* (pleasure in swearing and/or being insulted) are frequent in these relationships.



Bondage is a practice of sexual satisfaction through immobilization, through restraints, chains and/or handcuffs. It is, in fact, a domination/submission activity, not necessarily sadomasochistic, as there is not always pain involved and, in many cases, there is not even penetration.

Asphyxiophilia is also very common, the pleasure in being asphyxiated or strangling someone. However, this practice should be avoided in masturbatory acts: statistics in Germany prove that self-inflicted (or autoerotic) asphyxiation kills around 100 people a year! There are other activities that intentionally restrict oxygen to the brain for the purpose of sexual arousal called *breath play* or *breath control*. It is possible that asphyxiophilia is associated with *autassassinophilia*, when a person puts themselves in life-threatening situations to obtain pleasure*, or *erotophilia*, when a person becomes excited by the possibility of killing another (in this case, it is considered a psychopathy common in serial killers).

* A subcategory is *symphorophilia*, the excitement when watching tragedies and natural disasters or having sexual intercourse during such events.

It must be made clear that a domination/submission action is always carried out through a series of negotiations between the parties involved. Limits must be established in advance and, normally, a safe word is decided to cease activities. This word cannot be "no" or "stop", as these are usually involved in control games. So, it is common to use very strange words.

These practices receive the acronym BDSM, for **Bondage and Discipline** (B and D), **Domination and Submission** (D and S), **Sadism and Masochism** (S and M).

ROLEPLAYING

Sexual fantasies in the use of working uniforms, military uniforms, superhero clothes and more seem like just actions to spice up any relationship, however, it becomes a paraphilia when sexual excitement depends exclusively on a change in behavior linked to a change in personality. There is not always penetration in paraphilic scenarios, approaching a dominance/submission behavior that leads to masturbation. The best known cases are:

8=D Autonepiophilia or Infantilism (ageplayer): Act of staging an age change, especially to younger ages, wearing diapers, using a pacifier and behaving like a baby. It is necessary to differentiate it from pedophilia, as there are no minors involved: it is an adult game where one poses as a child and the other as a caregiver (nanny, dad or mom). Most cases are related to childhood trauma or lack of affection and attention.

8=D Crematistophilia: Act of staging a robbery, extortion or kidnapping. It is different from the Bonny and Clyde and Stockholm syndromes, because in these cases the attraction is in the criminal person himself (*hybristophilias*) and not in fiction. If it is the staging of a consensual rape, it is called *raptophilia*, but if it is the rape of an incapable, vulnerable person, a person sleeping or drugged, it is a crime of *biastophilia*.

8=D Forniphilia: Act of becoming a piece of furniture for the excitement of both those who remain static and those who “use” the piece.

8=D Plushphilia: Stuffed animals are the sexual object and, in this case, stuffed animal costumes are used for sex. *Auto-plushphilia* is the use of stuffed toys for masturbation.

8=D Primal: Person who acts according to their natural instincts and assumes animalistic attitudes, such as howling, biting, scratching in a more “raw” sex, whether top (*hunter*) or bottom (*hunting*). It is important not to confuse it with *zoophilia*, the sexual desire for animals, even more so because there is a paraphilia called *autozoophilia*, which is a sexual desire linked to the submission of being treated like an animal, like dogs or horses, for example. The position on all fours (doggy style) is not a paraphilia.

8=D Cheating or Cuckhold: The fetish for infidelity seems a trillism, the voyeuristic need to see the partner having sexual relations with a third person. In this case, the “betrayed” person is left out of the sexual act and is usually humiliated, leaving only the masturbatory act, also becoming a sadomasochistic practice.

FETISHISM

Fetishism is commonly linked to an object or part of the body that functions as a focus of pleasure. The concept has been expanded to anything that serves as a trigger of desire and thus indicates a sexual preference. However, to be a paraphilia, the fetish must become a recurring and priority behavior, that is, pleasure is only obtained in the relationship with the object of the fetish.

The most common – probably active in 2/3 of the world’s population – is *morphophilia*, the attraction to specific physical characteristics, such as red hair, a big nose, or even ethnic traits, such as skin color, eye shape, etc. However, what is increasingly affecting physical and mental health is *pictophilia*, known as *Pornography Addiction*, that is, sexual attraction to images.

Chronophilia (or *Age Fetishism*) is a term created for when an individual experiences sexual attraction towards individuals of specific age groups. *Pedophilia* – the well known (and criminal) – is subdivided into *nepiophilia* (under 5 years old), *hebephilia* (between 11 and 14 years old) and *ephebophilia* (15 to 19 years old), while *teleiophilia* is its opposite, meaning, the sexual attraction of a minor to an adult. Older people can also be the focus of desire: *mesophilia* is the attraction to adults between 45 and 60 years old (also known as daddy or mommy issue*) and *gerontophilia* to people over 70 years old. In all cases, the age difference between those involved is taken into account.

* *Anililagnia* is the term for the attraction of young men to older women.

Devotee is the term used for a person who is sexually attracted to people with disabilities. Among them there is *abasiophilia* (for people with impaired mobility) and *acrotomophilia* (for

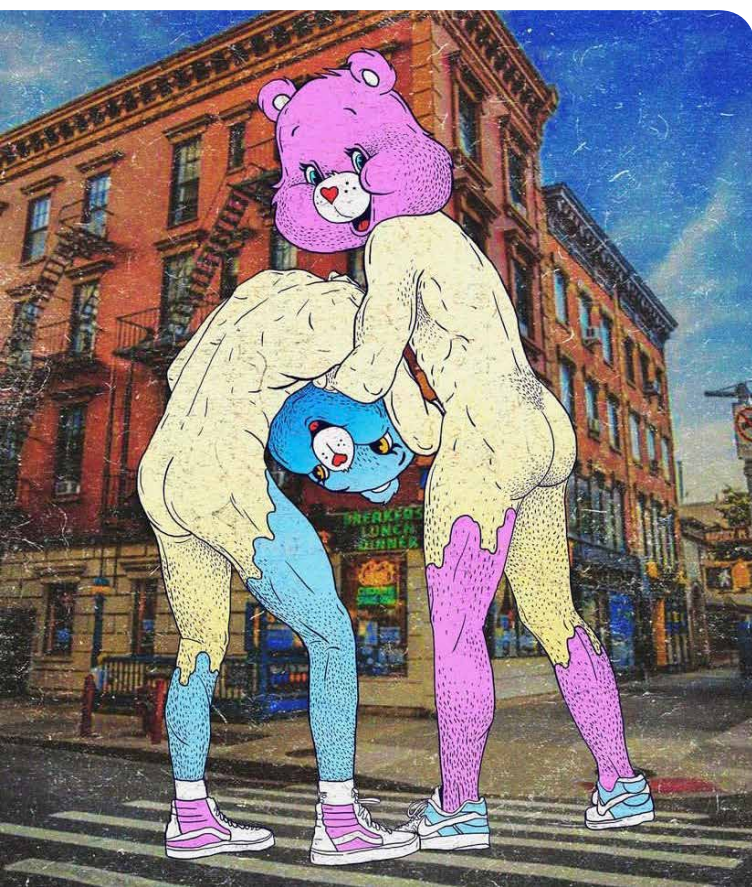


Photography by Robert Andy Coombs.

people with amputation). It is only necessary to remember that people with disabilities already have a series of interferences in their sexualities and emotional relationships, therefore, a minimum of responsibility is necessary.

Feederism involves the pleasure in feeding someone (feeder) so that the person gains weight or in being fed (feedee), in a reinterpretation of “oral pleasure”. Weight gain is the focus, therefore, it is different from attraction to fat people (*adipophilia*).

Macrophilia occurs in involvement with very tall people, being, in most cases, a male fantasy, where the man plays the “smaller” role and is dominated or devoured by a woman of greater height. Online communities refer to this subculture as *macro fetish* or *GTS fetish* (Giant Tiny Sex). In most cases, sexual intercourse does not occur, but acts of veneration and/or BDSM.



Teddy bear fight, painting by Deivid Hodecker, 2022.

Microphilia is the opposite and, even though it is not the same thing, it is commonly associated with devotees by people with dwarfism.

Listen: despite this amount of technical terms, the keyword here is **CONSENT**. Instead of judging or imposing standards, the idea is to broaden horizons and allow everyone to seek their pleasure in a consensual and safe way. Unconscious factors arising from a repressive education, situations of abuse and distorted self-image developed in childhood already imbue us with guilt, fear and difficulties in relating freely. More severe cases can even lead to the generation of phobias, such as:

8=D Phallophobia: Yes! Fear of the penis! It is more common in cis women who were raised to see men and their penises as aggressors or had very painful initiatory experiences. This can generate a panic attack that prevents being in the presence of a cis man. It can also happen in cis men, being directed towards erection (**medortophobia**), the fear of involuntary erection causing some embarrassment makes these men to wear very tight underwear with baggy pants, not wear swim trunks and not enter changing rooms. The classic fear of failing that every cis man has is called **medomalacuphobia**, but it is only a phobia when a man stops interacting due to the simple possibility of not being able to perform.

8=D Mysophobia: It is the pathological fear of dirt and contamination. In sex, this translates as a terror of bodily fluids, be it a simple kiss or sperm (**spermatophobia**). Some people end up demanding the use of clothes (or the act of frottage, dressed friction) and even run straight to the shower after sex, as an act of purification. Severe cases also develop **haphophobia**, fear of touch, of physical contact.

8=D Gymnophobia: Rejection of nudity, in general, from being naked in front of others, to seeing someone without clothes. This is due to the idealization of a non-existent perfect body, which causes a blockage in the moment of intimacy with the partner. Severe cases make even bathing difficult.

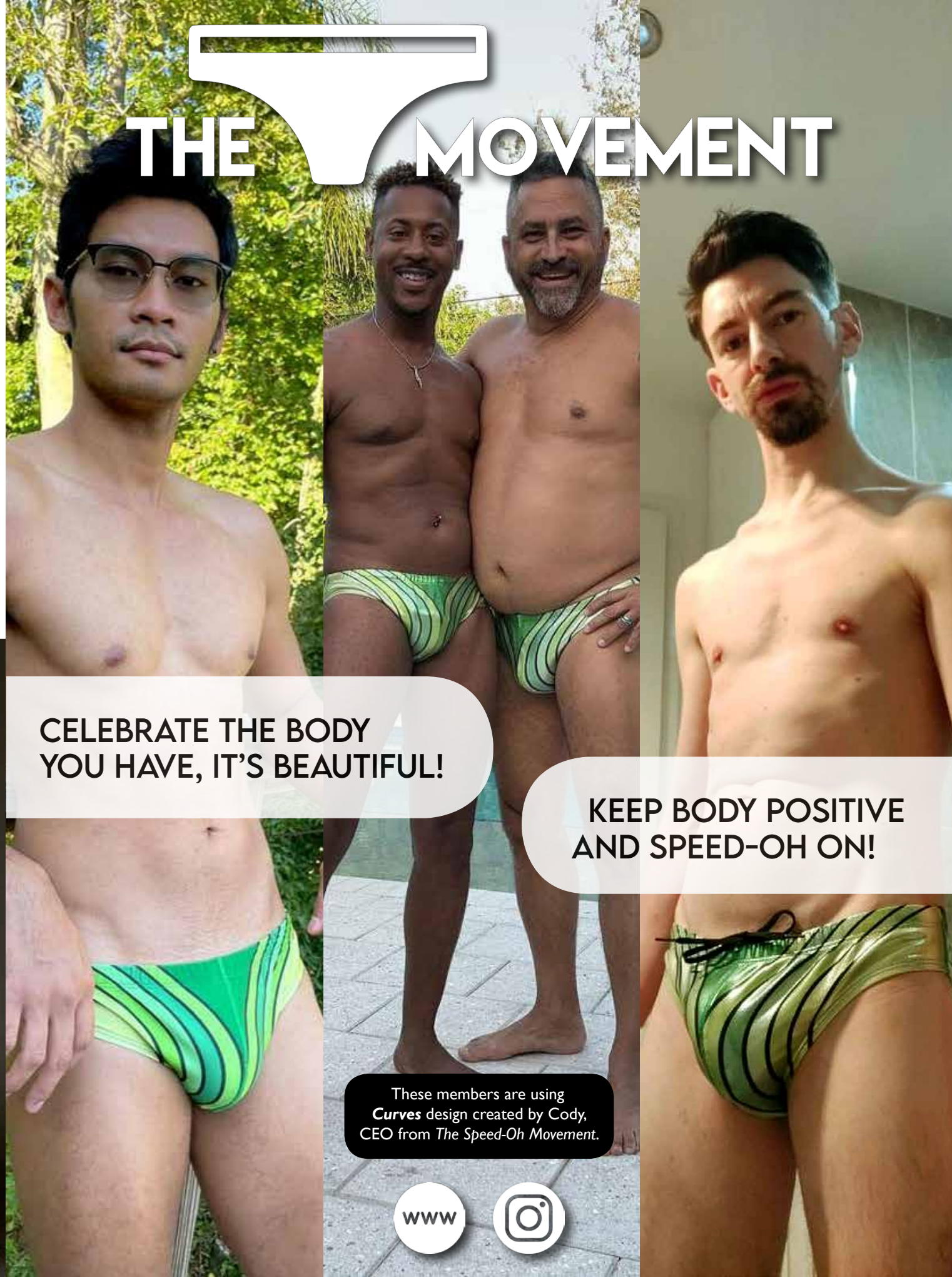
8=D Coitophobia: On a first level, it is the fear of talking about sex, possibly caused by a repressive education in which the topic was considered something bad, dirty or taboo. In extreme situations, there is a total block in the face of erotic situations, which prevents the person not only from talking about it but from accepting any intimate exchange, be it kissing or caressing and, of course, having sex.

So, whether you are **vanilla** or **kinky**, live your sex life freely, safely, consensually and without judging other people's desires. **8=D**



Photography by Andrew Graham.

THE MOVEMENT



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These members are using **Curves** design created by Cody, CEO from *The Speed-Oh Movement*.

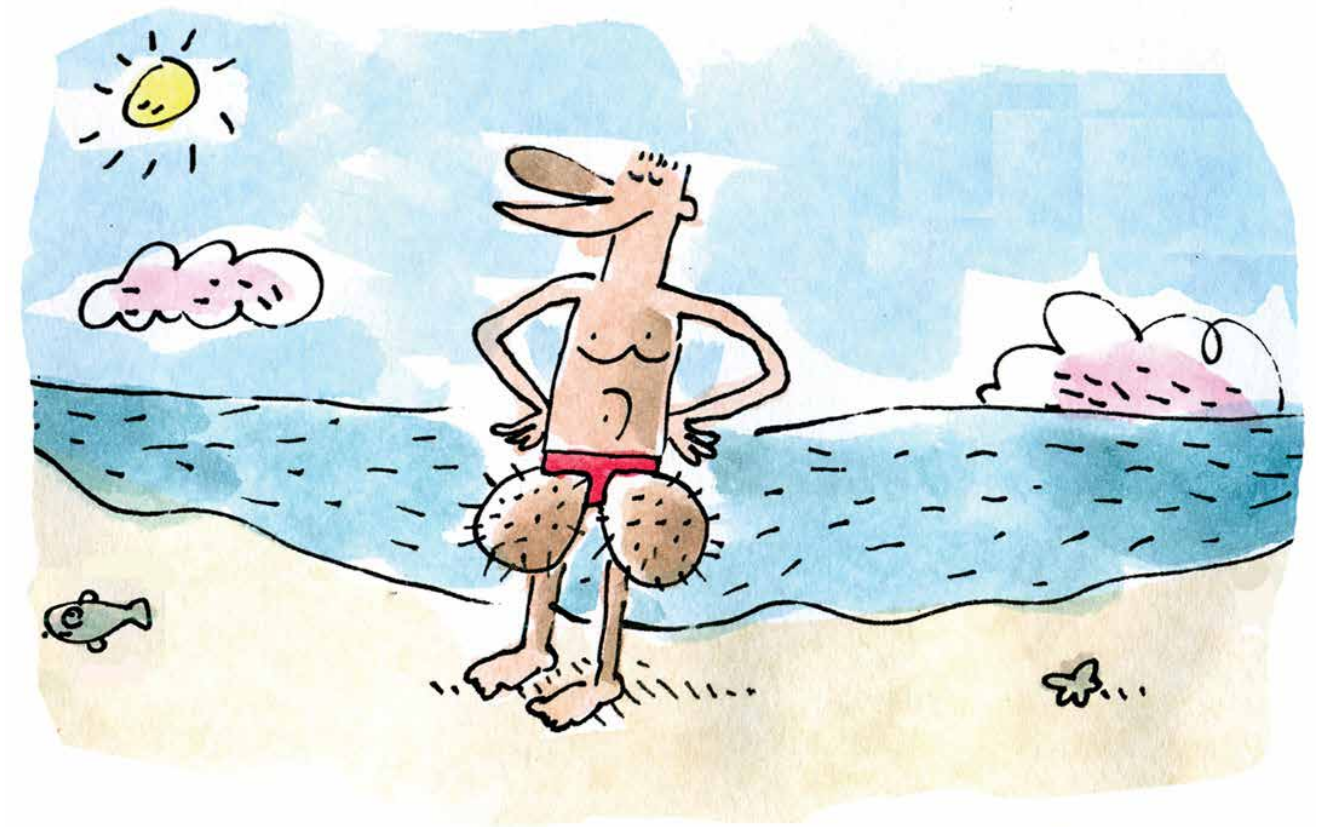
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Model: Miguel. Photo: self-portrait.

THE MALE TOPLESS



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