



FAAO

HISTORY

2021 annual #3

MÁRCIA X

KRISTIAN ZAHRTMANN

FRANCIS BACON

MAGNUS ENCKELL

HENRY SCOTT TUKE

AND MUCH MORE!

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

cover: one of the rosaries of the performance /
installation *Drawing with Rosaries* by Márcia X. This
image has been released into the public domain by the
artist's widow, 2000.

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Editorial

In the 18th century, Irish philosopher
Edmund Burke said that “a people who
do not know their history are doomed
to repeat it”. He further confirmed
that people will never be able to look
to posterity if they do not consider the
experience of their ancestors. His thinking
was in the name of knowledge, of the
elaboration of experiences for collective
evolution. Forgetting or ignoring a fact for
social, political or economic reasons was sure
to return to a mistake that could have been
avoided.

Two centuries later, the Brazilian poet Cazusa
sang: “I see the future repeating the past, I see a
museum of great novelties”. His verses seem to
reveal that humanity has not followed Burke’s
words and continues to forget its history amid
anti-science speeches, screams in favor of
extremist governments and medieval postures.

This edition is pure heresy! It starts on the cover
with the image of one of the rosaries in the form
of a penis made by Márcia X in the performance
Drawing with Rosaries and ends with questions
about the nudity of Jesus Christ! For that alone, it
lives up to its name: it is historic!

However, it does not only speak of the history
of Art, but also of the history of Man. It ranges
from cave painting to audiovisual experiments,
questioning intentions and points of view.

I urge you to read this issue against your
preconceived standards with actual facts. Give
space for knowledge and reflection.

Filipe Chagas, editor



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Márcia X

by Filipe Chagas (translation: Andy Heinsfeld)

1959-2005

Drawing with Rosaries, result of the performance / installation held at Casa de Petrópolis – Instituto de Cultura, for 6 hours in July 2000. The images in this article were taken from her website.

Márcia X was an important Brazilian visual artist, starting her career in 1980. Contrary to the tide of pictorial experimentalism that occurred in Brazil, his work can be divided into two great moments: the 1980s, centered on evoking his own attitude towards art; and the 1990s onwards, when she began to invest in the systematic demolition of the aesthetic, ethical, and political values of sexism and Catholic institution's most oppressive face.

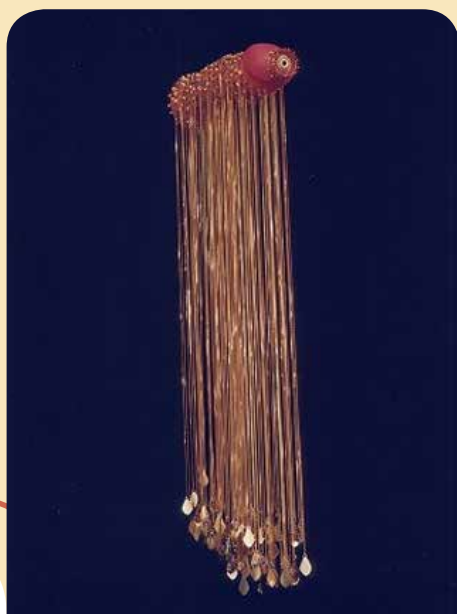
In 1985, together with poet and artist Alex Hamburger, she performed "Sex Manisse" at the Bienal do Livro. Dressed in two "Non-Clothes", a black cape over a transparent one with nothing underneath, the artist undressed until she was naked. At the time, the response from a homonymous stylist ("I dedicate myself to dressing and not undressing people") led the artist to adopt the x-particle in her artistic name.

She continued to carry out important performances and installations until she started the production of serial works that problematized eroticism through the symbolic aspect of industrialized objects. For the artist, the world was her studio:

Buying materials at Saara [popular shopping area in downtown Rio] to make sculptures, installations, and performances means appropriating symbolic aspects of these materials, combining objects, images, and ideas from this universe, associating my imagination with elements of social imaginary relating to sex, religion, childhood, death, and male and female. (Text Human Nature)

Fiu-fiu, *Fábrica Fallus* series, 1996.

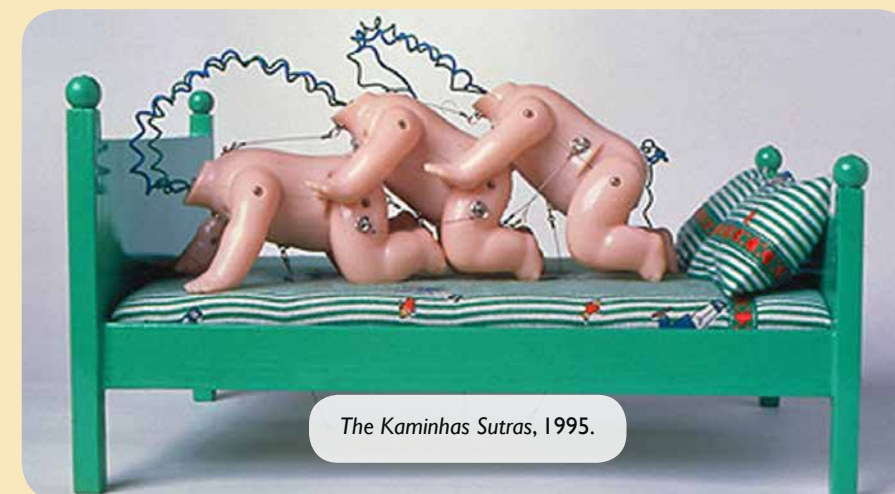
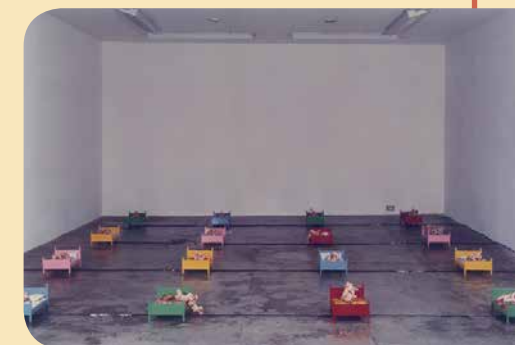
Father and Son, *Fábrica Fallus* series, 1997.



Eight untitled pieces from *Fábrica Fallus* series, 1994-2002.

In one of her most remarkable series, *Fábrica Fallus* (Fallus Factory) – which she developed from 1992 to 2004 – Márcia X used sex shop rubber dildos and ironically associated them with materials that refer to the feminine, childhood, and religion, such as pompoms, mirror, medals, lace etc. Anonymous and impersonal on store shelves, penises began to incorporate various "personas", transforming themselves into objects at once phallic and feminine, pornographic and childlike, sacred and profane. The pieces moved from vibrators that made them meet and move away on the floor, moving at random in a strange choreography. The series has participated in numerous exhibitions at MAM Rio, at MAM Bahia, at Parque Laje (RJ), at the National Museum of Fine Arts (RJ), among others.

In 1995, Márcia X performed one of the most important solo shows of her career, *Os Kaminhas Sutrinhas* (Little Kamasutras), at Espaço Cultural Sérgio Porto, in Rio de Janeiro. In the installation, thirty small colorful beds with sheets and pillows for children occupied the gallery floor. On top of them, pairs and trios of headless and naked dolls got fitted into each other by very thin steel cables. Originally designed for crawling, the bodies, devoid of male-female gender identification signs, moved arms and legs in a sexual mime, while the chiptune played *It's a Small World*, a classic Disneyland song. A pedal allowed the audience to trigger all the puppets at the same time. A cacophony of sounds intensified the violence of the mechanical movement, contrasting with the childish look.



The *Kaminhas Sutras*, 1995.

From 2000, Márcia X saw her work recognized by specialized critics. Countless invitations followed to perform at important events, such as Panorama das Artes (São Paulo and Rio) with the performance *Pancake*; Mercosul Biennial (Porto Alegre) with the *Thanksgiving* performance; and in the installation *Os 90* (Rio) with the *Animal Kingdom* installation. From 2000 to 2003, Márcia X performed *Drawing with Rosaries*. Dressed in a white nightgown, she employed 400 rosaries to draw penises on the floor. In 2004, she performed one of the most emblematic performances of her career: *Cadeira Careca / Le Chaise Chauve* (The Bald Chair). In partnership with Ricardo Ventura, they shaved a Le Corbusier cowhide chaise longue, on the stilts of the Gustavo Capanema Building, former headquarters to the Ministry of Culture, in downtown Rio de Janeiro.



Drawing with Rosaries, performance / installation held at Casa de Petrópolis – Instituto de Cultura, for 6 hours in July 2000.



Above: *Pancake*, performance / installation held in Orlândia, for 2 hours in May 2001. Photos:Wilton Montenegro. Below: *A Cadeira Careca / La Chaise Chauve [The Bald Chair]*, performance / installation held at Palácio Capanema, in Rio de Janeiro, in 2004. Photos:Adelmo Lapa.

What makes Márcia X' work remarkable in a certain way, in comparison to most artists of the Body Art, is the lack of mustiness or even anger which characterizes much of the production of this movement. It is unlikely that anyone may charge her with suffering of the 'penis envy', or with being a 'recalcitrant feminist', since her art is not accusatory, let alone divisive or defiant; her sculptures, for instance, made out of dildos, first of all have a more celebratory and an almost religious character. With equal doses of charm and tenacity, Márcia X created a rare niche for herself in the scenery of the plastic arts, which gives her a political voice linked to her artistic creation. – Sérgio Bessa in X-Rated (two or three things I know about her), Item-4, 1996.

With an independent career, being immune to criticism, cuts in participation in salons and exhibitions, and censorship, Márcia X was a unique artist who understood the performance-sex connection as bodily actions that experience some kind of cult. However, after her death, her work became a controversy that almost led to ostracism. In 2006, records of the performance *Drawing with Rosaries* were part of the collective tour “Erótica: Os Sentidos da Arte” (Erotic: The Senses of Art) at Centro Cultural Banco do Brasil. Arriving in Rio de Janeiro – ironically, the artist’s hometown –, politicians and religious people demanded the removal of the work for offending Catholicism. A public debate on freedom of expression was established and the Minister of Culture at the time condemned censorship (see note). Even so, the work was removed from the tour and the cultural institutions took almost 10 years to exhibit some of the artist’s work again (the ones with less erotic signs).

The artist Ricardo Ventura, Márcia X’s widower, gave up the copyright of one of the images in the series of frames, making it public domain. We can only imagine that, despite the censorship, Márcia X – who always struggled against what she called “enormous discredit in relation to performance” – would have been interested in the public debate and would have responded with transgressive and performative visual works with the same relevance that marked her journey. **8=D**



Ministry of Culture Statement

Brasília, April 25, 2006.

All censorship is unacceptable. The criteria for selection of work exhibited in an installation must be of an aesthetic nature, under the responsibility of curators or whoever is assigned to the work.

Thus, the Ministry of Culture is astounded by the censorship of Márcia X's work in the Erótica installation at Centro Cultural do Banco do Brasil (CCBB), in Rio de Janeiro.

We believe in the critical judgment of viewers and the general public. In the same way as we believe that any tutelage in the relationship between artwork and spectator is unacceptable.

According to the Brazilian Constitution, “the expression of intellectual, artistic, scientific, and communication activities is free, regardless of censorship or license”. Therefore, in our country, there can no longer be any kind of ban on works of art and other forms of expression.

We hope that the CCBB decision will be revised in the name of freedom guaranteed by law.

Gilberto Gil
Minister of State for Culture



Márcia by Márcia

I would like to start the project with information about the work I have been developing since the mid-80s, which includes different languages such as performances, installations, objects, and videos.

In the initial productions, there was intention of questioning, through humor and estrangement, the role of art and of the artist in society. *Tricyclage* and *Exposição de Ícones Gênero Humano* (Human Gender Icons Exhibition) are examples of works in which provocation is the main element. *Tricyclage* (1987), performed in collaboration with the poet Alex Hamburger, consisted of the invasion of the stage at Sala Cecília Meireles, in Rio de Janeiro. They were riding 2 tricycles during John Cage's piece "Winter Music", with John Cage himself present but without his permission, and renaming the piece *Música para 2 velocípedes e pianos* (Music for two tricycles and pianos). In *Exposição de Ícones de Gênero Humano* (Human Gender Icons Exhibition), all the elements that a professional plastic arts installation mobilizes were present: gallery, lighting, invitations, promotion, cocktail, signature book, but there were no works of art. Those who attended were photographed and filmed participating in the vernissage. The unedited filmed material was shown in the gallery the following day.

In the early 1990s, I made installations and performances whose main strategy was to transform pornographic objects into children's objects, and children's objects into pornographic objects, thus merging elements to which social conventions and moral codes usually assign antagonistic places. *Fábrica Fallus* (Fallus Factory) is the series of works in which I use plastic penises from sex shops, coupled with all sorts of feminine ornaments, children's and religious paraphernalia. Many of these pieces have movement and sound, interacting with the audience. *The Kaminhas Sutrinhãs* (Little Kamasutras) is an installation made up of 28 doll beds arranged on the gallery floor. On each of them, a pair or three of small dolls move. The dolls were originally designed to crawl; joined by very thin steel cables, they fit together and, through the movement of arms and

legs, create a repertoire of sexualized actions. Clothes and heads were removed, which makes them anonymous and indistinct as to gender, male/female. This work originated from *Lovely Babies*, a performance in which the same dolls are used in actions simulating the presence of a penis and breasts in my body, and suggesting a birth where the doll's head is torn off and then thrown to the public.

Drawing with Rosaries, Pancake, Thanksgiving, Ex-machina, Cair em Si (Get a Grip) are performances/installations, between 2000 and 2002, around obsessions that are culturally associated with women, such as beauty, food, routine, cleanliness, and religion. In the work *Drawing with Rosaries*, I use hundreds of Catholic rosaries to draw penises on the floor. The public follows the development of this process, which only ends when the floor is completely covered by the drawings. The complete installation takes on the appearance of a large abstract weave and remains in installation.

Standing inside an aluminum washbowl, I open huge cans of condensed milk (2.5 kg each) one by one using a pointer and a mallet. I pour more than 25 kg of condensed milk over my head and body and then, with the help of a sieve, I cover everything with another 7 kg of rainbow sprinkles. *Pancake* is made up of all used equipment and waste resulting from the action, lasting for 1 hour and remaining in installation.

The most recent works seem to reveal the transgressive potential of everyday elements, presenting images and habitual actions contaminated by the logic of miracles, old wives' tales, dreams, and nightmares. It is from this new production that I direct the project to be developed with the Luiz Aranha Scholarship. During the period of stay in Paris, I create a performance/installation to be presented there and in Brazil, which deals with various issues contained in daily life and linked to: identity; space, in the experience of foreigners in a globalized society; the public and the private; the original and the copy; the institution and the artist; and the body, as a discursive agent of power. **8=D**



Plastic surgery for you!



Dr. Alcemar Maia Souto

CRM 5246681-1

+55 21 97395 8000 alcemarmaiasouto@gmail.com

Prometheus, oil
on canvas, 1904.

Kristian Zahrtmann

1843-1917

by Filipe Chagas (translation: Andy Heinsfeld)



Peder Henrik Kristian Zahrtmann (1843-1917) was a Danish painter, especially known for his historical paintings. He was part of the important generation of painters in the late 19th century who broke away from the constraints of traditional academicism.



He was born in Rønne, on the island of Bornholm, son to chief doctor for the island, and the eldest child among seven boys and two girls. After graduating, he was sent to Sorø Academy, where he studied painting with landscape painter Johannes Georg Smith Harder (also known as Hans Harder) for three years and he was often a guest at the home of the Academy's Director, where he had the chance to socialize with teachers of the school and other celebrities, such as Hans Christian Andersen. In Copenhagen, 1863, he studied drawing, genre painting, and architecture. In October 1864, he enrolled at the Royal Danish Academy of Art to study under the country's great masters. He graduated from the Academy in 1868, and exhibited for the first time the following year.



On his 26th birthday, he received from his friends and painters, Otto Haslund and Pietro Købke Krohn, the autobiography of Leonora Christina Ulfeldt, tragic daughter of a 17th century Danish king. Zahrtmann had already become interested in the story of the noble maiden who fell from grace because of her husband's high treason and was imprisoned for 22 years in the Blue Tower (Blåtårn) in Copenhagen Castle, and spent her final years in the solitude of the Maribo Cloister. In her honor, the painter created a series of 18 large paintings over many years, which earned him awards and established his reputation.

Leonora Christina in Prison (1875) and *Leonora Christina in the Monastery of Maribo* (1882), both oil on canvas.

At the end of 1875, he traveled to Italy. Being fascinated by everyday life there, by the strong Italian sun, the vivid colors, and the exotic splendor of Roman Catholic Church rites, he ended up residing in the country for three years, where he produced a series of paintings. He returned to Italy many times and even found a home in the mountain town of Civita d'Antino, where he set up an annual artist colony and was named an honorary citizen in 1902.

From 1885 to 1908, Zahrtmann was on the faculty of *Kunstnernes Frie Studieskoler* (Free Schools for Artists), an institution that sought to be an alternative to the strict educational program of the Art Academy. In 1891, he established the "Free Exhibition" as an alternative

exhibition space to the official circuit – fundamental for allowing the artistic avant-gardes to assert themselves in Denmark – and, in 1893 he became the leader of its preparatory class, which under him turned into an independent department. Because of his prominence as a teacher, the school came to be referred to as the "Zahrtmann School".

Zahrtmann won several awards throughout his career: for example, the painting "Job and His Friends" won him the Gold Medallion of the Danish Academy in 1887 and he won a Bronze Medallion at the World Exhibition in Paris in 1900. However, in 1904, there was a change in the acceptance of Zahrtmann's productions. After



Job and his friends, oil on canvas, 1887.

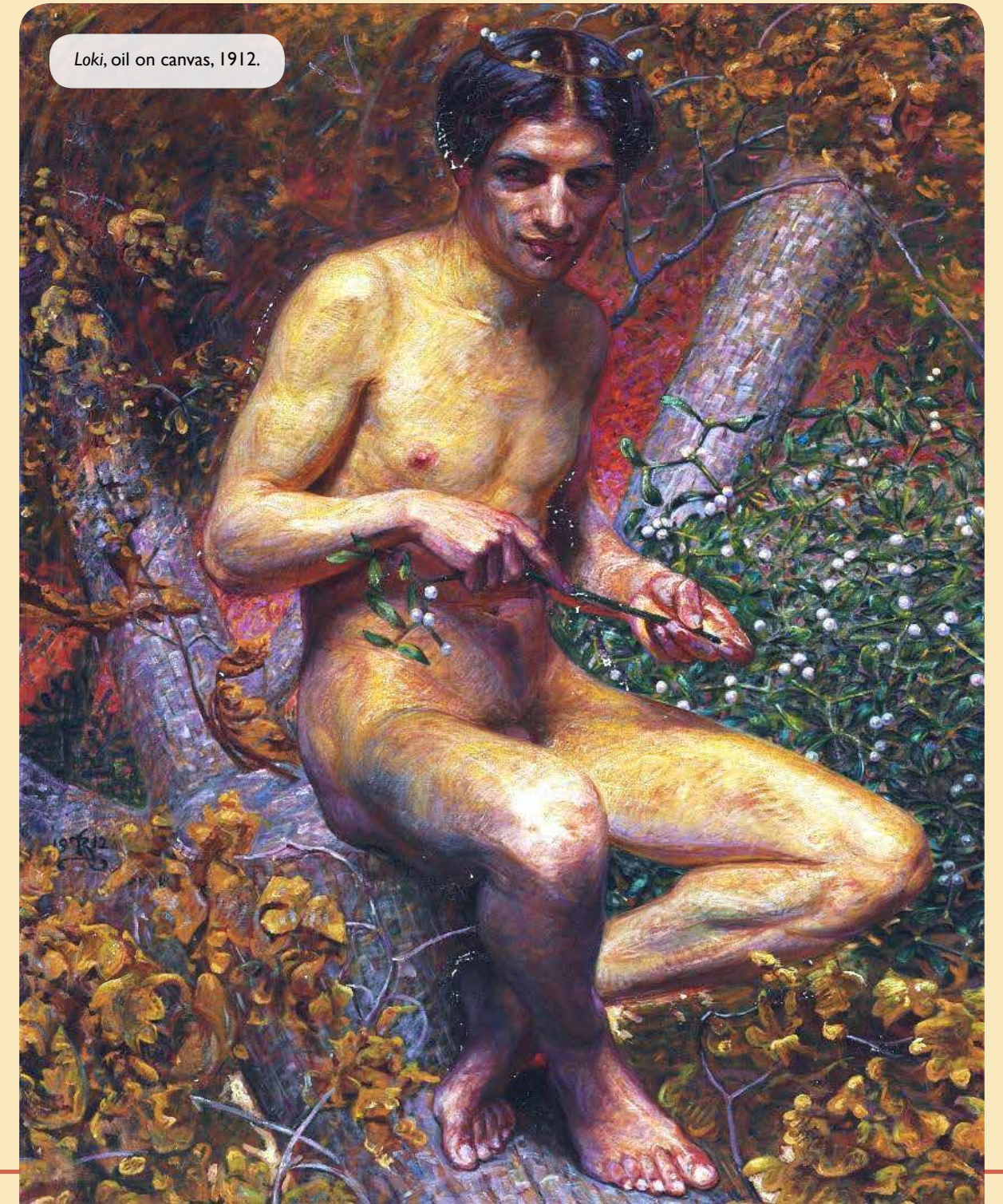
the exhibition of “Prometheus”, his works were scored as “scandalous violations of public decency” during the Great Scandinavian Sexual Morality Debate*, because of the male nudity displayed and the alleged queer content supported by rumors of his sexuality. “Prometheus” created such an impact that he decided to paint it in other works, either influencing and/or provoking, as in “Interior with a young reader”



* Public debate in Scandinavia in the 1880s, where sexuality and sexual morals were discussed in newspapers, magazines, books and theatrical plays. The main criticism was the sexual double standards of the time, where it was socially acceptable for men to have premarital sexual experience, while women were expected to be virgins, and the sanction of prostitution as a “necessary evil”. Some believed that men should remain virgins before marriage, while others believed that women should enjoy the same sexual freedom as men.

(1912) and “In the sacristy” (1913). Zahrtmann also made “Loki” (1912) and “Adam in Heaven” (1914), for many, an intentional statement of his homoerotic approach that alluded to the Romantic precepts through the artistic canons referring to mythological nudity. While his Loki exuded all the ambiguous sensuality essential to the character, his Adam seemed to be quite at

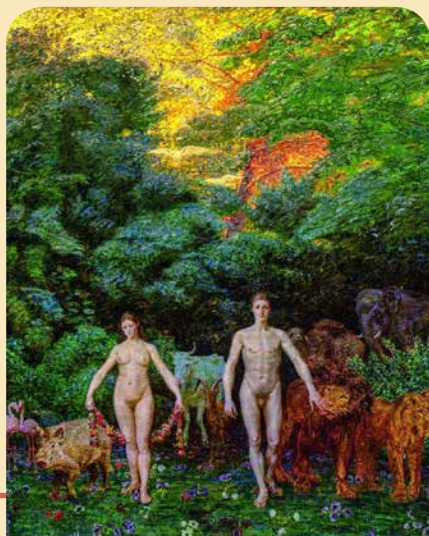
ease with the serpent and without Eve that he had painted in 1892. The painter also challenged gender roles by masculinizing the female body in “Fenja and Menja in Chains Grinding Gold for Frode Fredegod” (1906) and “Susanna at Her Bath” (1907), and affronted the church with “The naked Jesus Christ reveals himself for Saint Catherine” (1913).



Loki, oil on canvas, 1912.

Interior with a young reader (1912) e In the sacristy (1913), oils on canvas where the painting Prometheus appears in the background.

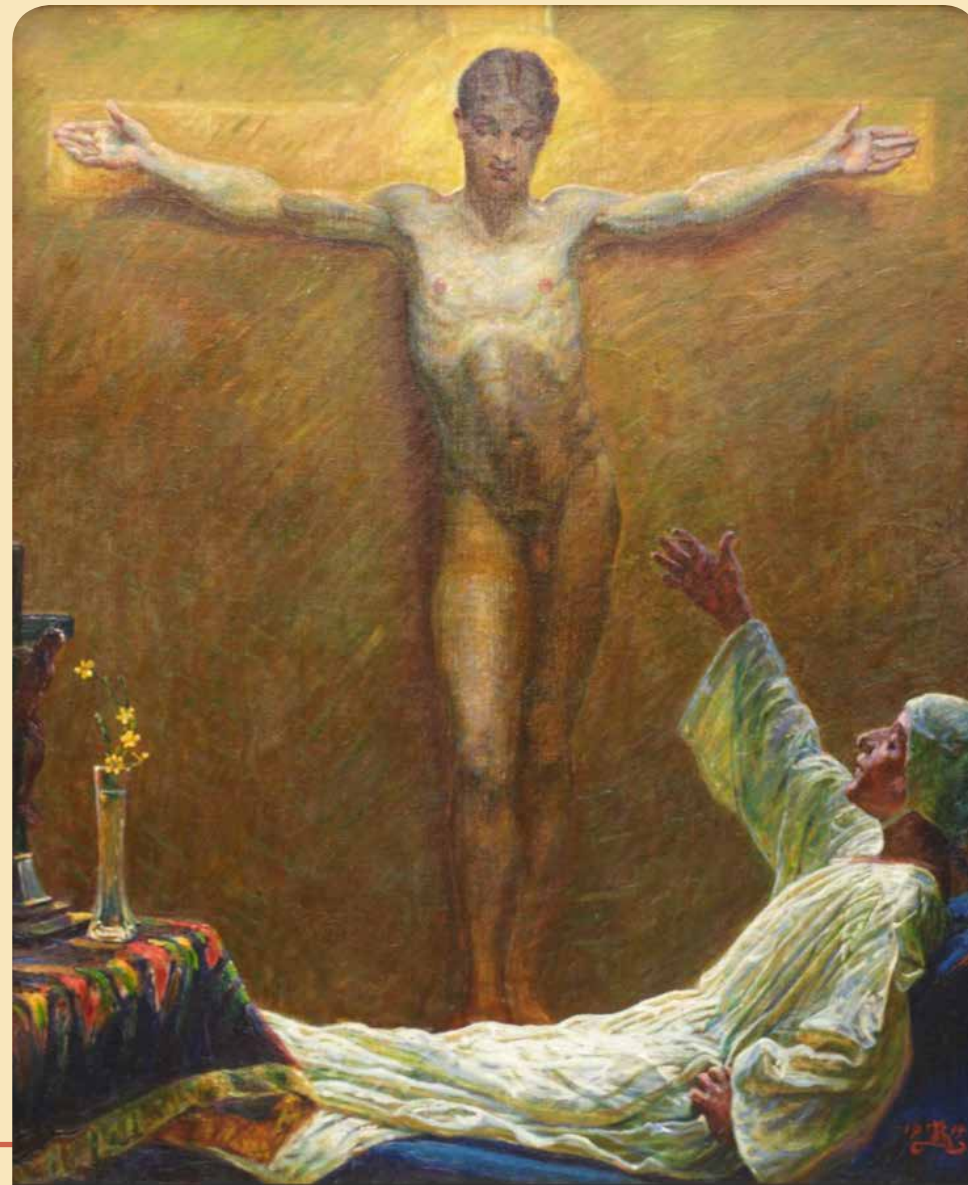
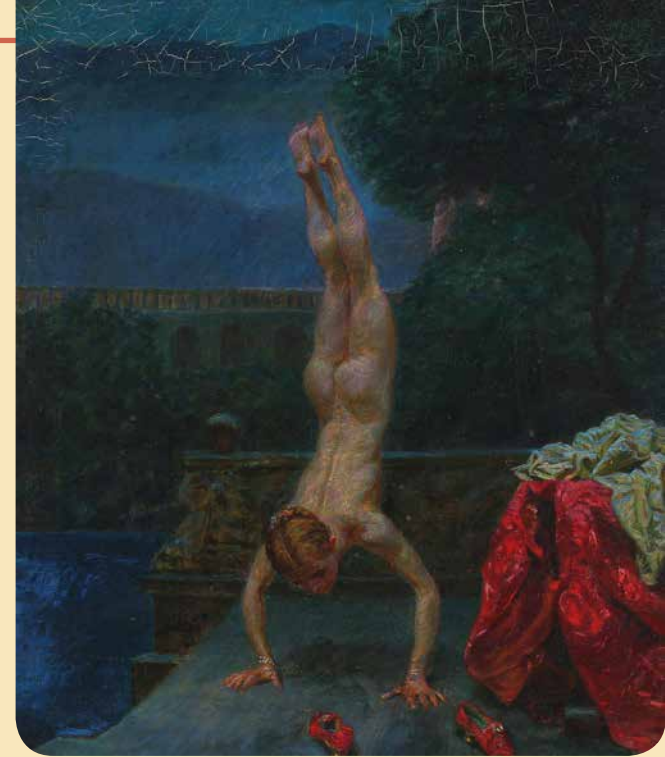
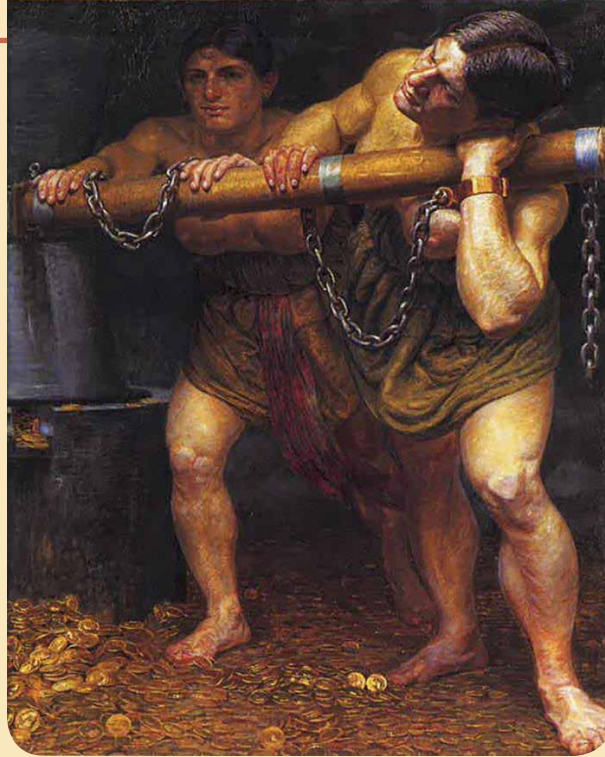




Above: *Adam in Paradise*, oil on canvas, 1914.

Beside: *Adam and Eve in Paradise*, oil on canvas, 1892.

Photo: Model preparing to pose as Adam in Zahrtamnn's studio (1914).



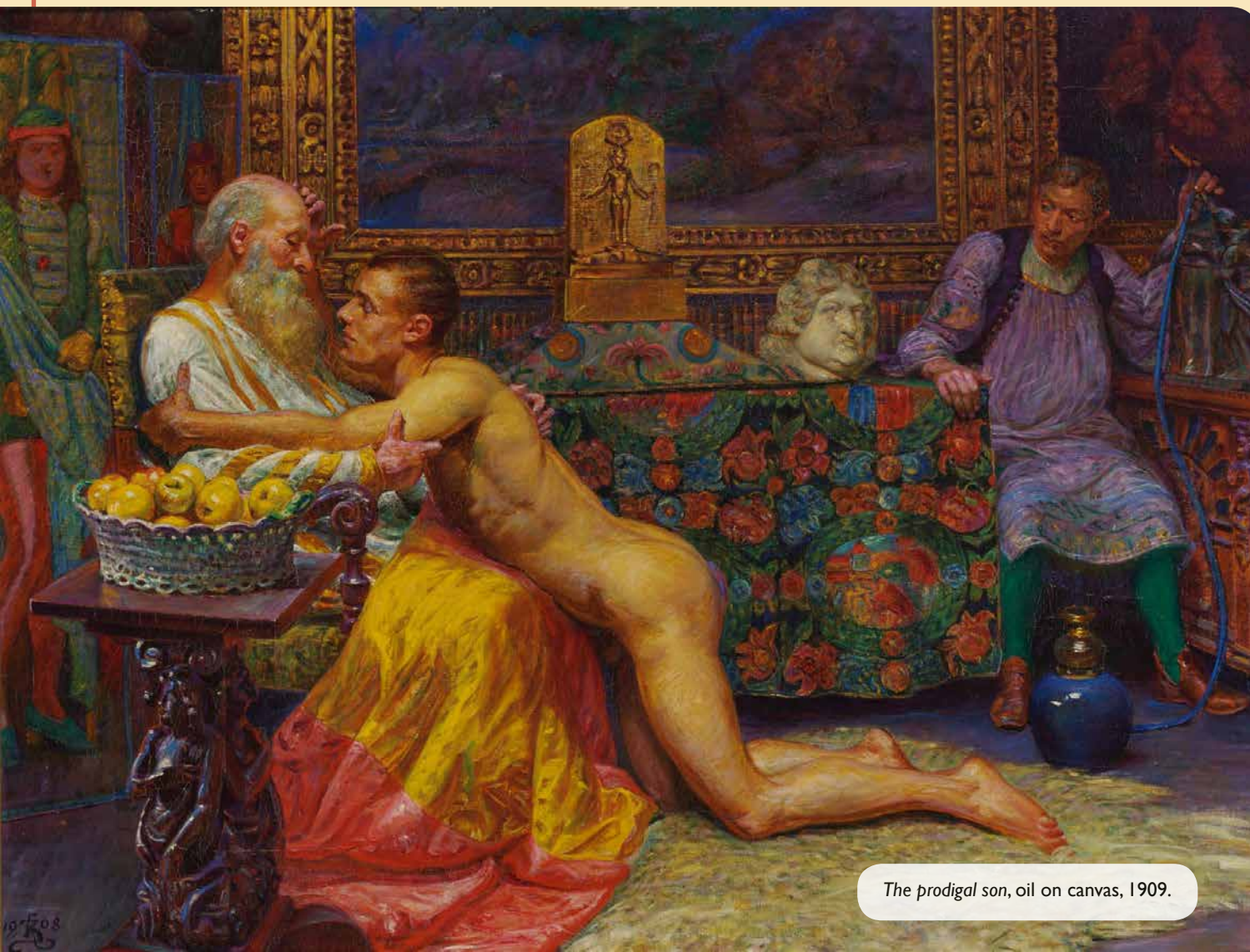
Above: *Fenja and Menja in chains grinding gold for Frode Fredegod* (1906) and *Susana in her bath* (1907), both oil on canvas.

Beside: *Naked Jesus reveals himself to Santa Catarina*, oil on canvas, 1913.

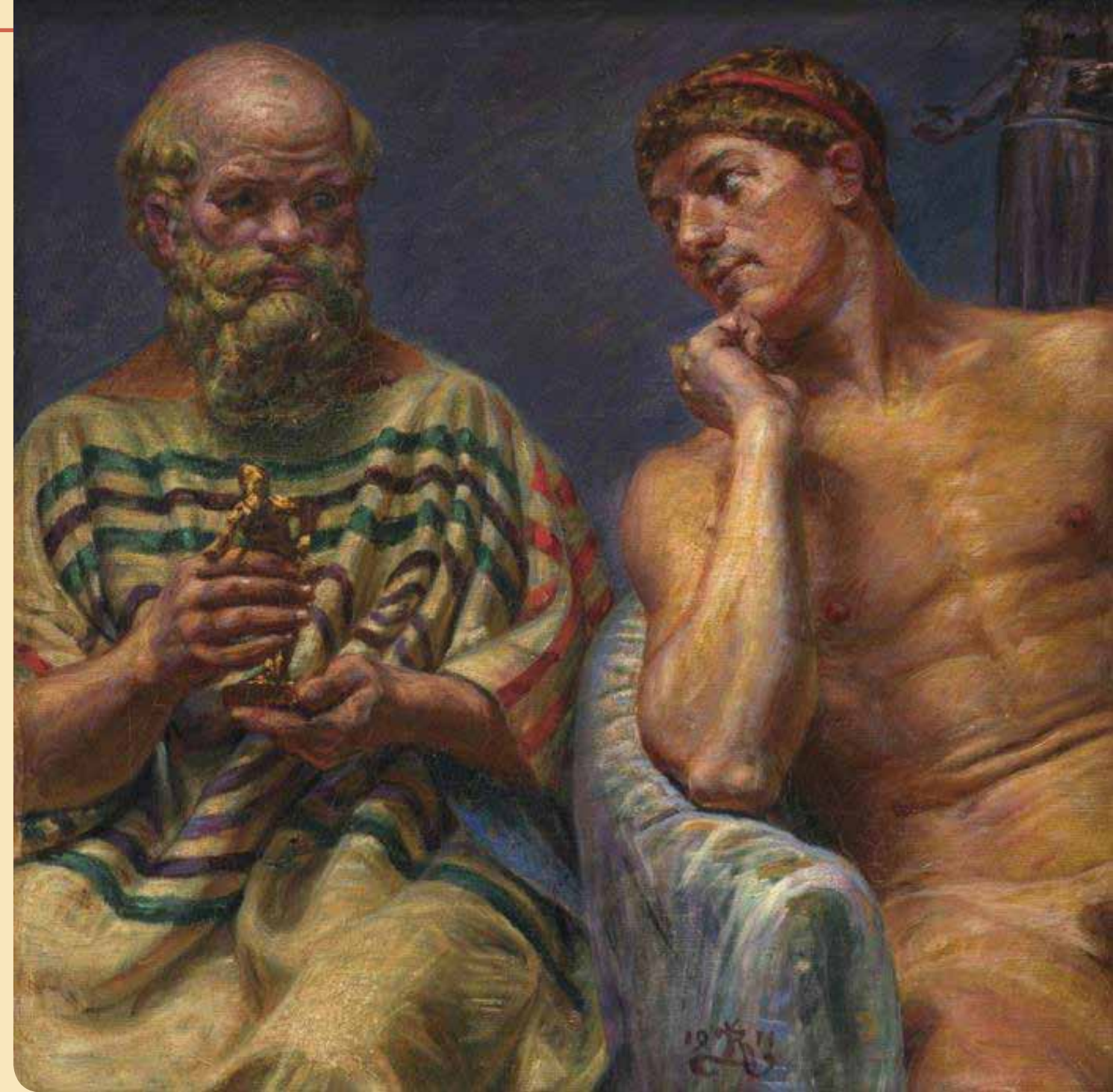
It was also during this period – close to the age of seventy and with his career already consolidated – that the painter began to produce numerous self-portraits. Some historians believe that both the representation of the male body and Zahrtmann's own image were a nod to his innermost desires. This is explicit in the work "The Prodigal Son", where the biblical parable acquires a homoerotic tone and Zahrtman places himself as the older man who receives a naked young man in his arms. Also, in the frequent representation of Socrates, a Greek philosopher who lived surrounded by young students when the relationship between two men had another connotation. His fascination with Princess Leonora Ulfeldt could even be a metaphor for it: because of a treasonous love, the maiden is isolated, and ends up alone, like Zahrtmann.



Self-portrait, oil on canvas, 1914.



The prodigal son, oil on canvas, 1909.



Socrates and Alcebiades, oil on canvas, 1911.

In June 1917, Zahrtmann died five days after being hospitalized with appendicitis. Due to years dedicated to teaching, Zahrtmann's legacy remained in the development of Danish art. However, it fell into worldwide ignorance

because of the two great European wars and conservative policies. Today, some art historians point to his bold use of color as an anticipation of Expressionism in Scandinavian lands. **8=D**

Sleeping figure, oil on canvas, 1959.



Francis Bacon

1909-1992

by Filipe Chagas (translation: Andy Heinsfeld)

Family ties have always been an object of study in psychoanalysis and would become a doctoral degree for the Anglo-Irish painter **Francis Bacon** (1909-1992). Collateral descendant and homonymous to the English philosopher and statesman who lived between the 16th and 17th centuries, the artist had a troubled childhood.

Francis Bacon was born in Dublin, Ireland, son of an Australian veteran of the Second Boer War in Africa, later a horse racing coach, and an independent English heiress to a steel business and a coal mine. Extremely allergic and asthmatic, he was practically raised by the family nurse, Jessie Lightfoot, and often needed to take morphine to alleviate his sufferings during crises. He became a shy and introspective child. As his family was constantly moving between Ireland and England, he developed a sense of indifference and detachment, which many believe to have followed the artist throughout his life and work.

After World War I, Bacon was sent to live with his maternal grandmother in Ireland for some time, where he acquired a taste for dressing well and effeminate mannerisms. This infuriated his father – sometimes leading to floggings – and ended up causing not only a distance between them, but also a behavior in opposition to masculinity that turned into an eternal search for the father figure. From 1924 to 1926, Bacon had his only formal painting experience at the Dean Close School in England. After returning to his family's home in Ireland, two episodes made his father throw him out at age 17: at a costume party, Bacon dressed up as a flapper girl but passed as a rebellious teenager; a short time later, his father saw him admiring himself in front of the mirror wearing his mother's lingerie.

Bacon spent the fall and winter of 1926 in London, living a simple life on the £3 a week help his mother sent him. As an addition to his savings, he worked as a domestic servant. Despite enjoying cooking, however, he quickly got bored. He was also fired from a job as a telephone assistant at a women's clothing store after sending an aggressive anonymous letter to the shop owner. On the streets of London, the boy developed a good gastronomic taste to take advantage of rich men. One of these men was Harcourt-Smith, former army soldier, a friend of his father's, and a racehorse breeder.



Portrait of Francis Bacon by John Deakin, c. 1960.

In the spring of 1927, Bacon was taken by Harcourt-Smith to a hotel in Berlin, where he watched Fritz Lang's *Metropolis* and the Russian film *Battleship Potemkin*. He was swept away by the expressionist cinematic aesthetic. A month later, Harcourt-Smith left him for a woman and Bacon decided to go to Paris with his savings. At a vernissage, he met pianist Yvonne Bocquentin, who offered him a home in northern France for three months so that he could study the local language.

At the Condé Museum, close to where he was staying, Bacon came across Nicolas Poussin's *The Massacre of the Innocents*. The painting, with its dramatic intensity ("probably the best human cry in painting"), became a direct influence on his production and piqued his artistic interest. He started going to Paris five or more times a week to visit exhibitions and go to the cinema. On one of these trips, he attended a large Picasso exhibition at Paul Rosenberg's gallery and his desire for pictorial expression emerged:

When I saw those figures I felt a kind of shock. Picasso is the reason that I paint. He is the father figure who gave me the desire to paint.

Back in London, on medical discharge due to his asthma, the artist established himself as a furniture and tapestry designer influenced by Bauhaus and Art Deco. Bacon began to develop his artwork under the guidance of his lover at the time, Australian painter, Roy De Maistre. He put into his works a transgressive force that mixed, then, Lang's expressionism, Poussin's baroque, Picasso's cubism, and his own family history. The result is paintings that, even today, disturb viewers with masochistic and homoerotic themes; with dismembered or disfigured bodies



Carpet and screen, 1929.

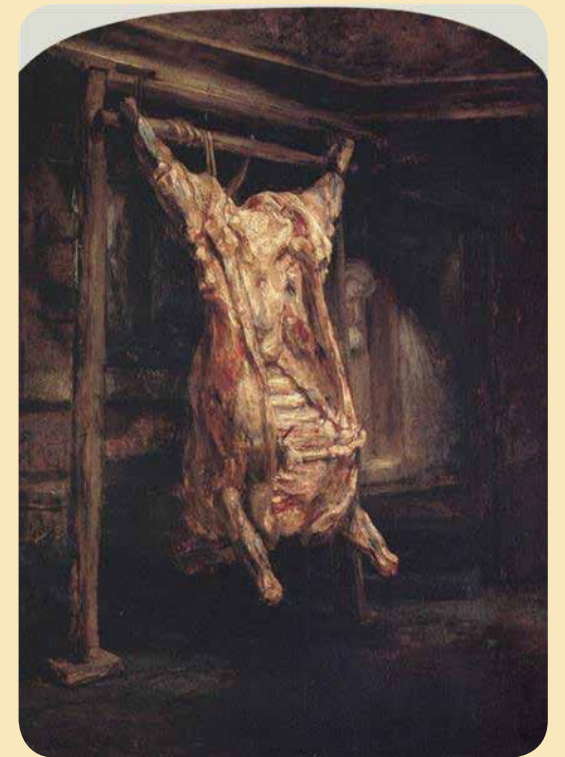


in almost forensic compositions; and natural fluids, such as blood, bile, urine, and sperm.

His self-taught production attracted interest: in 1933, one of his works (*Crucifixion*) was published in *Art Now* magazine, which compared biomorphic styles alongside a Picasso; and in 1937, he took part in a group exhibition in London entitled “Young British Painters”. However, when the show received negative reviews, he discarded all of the works he exhibited, particularly those that had also been rejected at the 1936 International Surrealist Exhibition.

As a matter of fact, my relationship with Surrealism is a little complicated. I think I have been influenced by what the movement represents in terms of revolt against the establishment, in politics, religion, and the arts, but my pictures haven't shown any direct influence.

Crucifixion, oil on canvas, 1933.



Ox carcass (1655), oil on cardboard by Rembrandt, possible influence on Bacon's work.



As Bacon and De Maistre began to drift apart, the young painter turned to petty crimes and prostitution, even working in a sauna called *The Bath Club*. At this establishment, Bacon met Eric Hall, a conservative councilor, married, father of two, and director of a department store. In 1941, both moved to a Victorian studio, where the painter created *Three Studies for Figures at the Base of a Crucifixion* (above, oil on canvas, 1944), an important English work of the 20th century, which showed its surrealist (both by Picasso and Luis Buñuel's *An Andalusian Dog*) and photographic influences (especially Eadweard Muybridge).

It is possible to see in most of his works that the painter introduced almost imperceptible thin lines, resembling a cube, a chamber, or a cage. The French philosopher Gilles Deleuze pointed out in 1981 that these “architectural structures” enhanced the subject’s dramatic expression and psychological condition by creating a composition that isolates and highlights both subject and action. He said that the confinement of bodies was a strategy to distance his triptychs from possible narrative constructions:

When there are several figures on the same screen, people start making up a story. And when the story is done, boredom sets in; the story speaks louder than the painting.

His first solo exhibition at the Lefevre Gallery, in London, came as a shock and was not well received. It was 1945 and the world was fed up with the horrors of war. Images of peace were wanted, and Bacon’s bloody tones elicited more disgust than admiration. However, he managed to draw attention to British artistic production

and conquered his space in Art by presenting the fundamental nature of post-war man in his basic needs and primitive emotions.

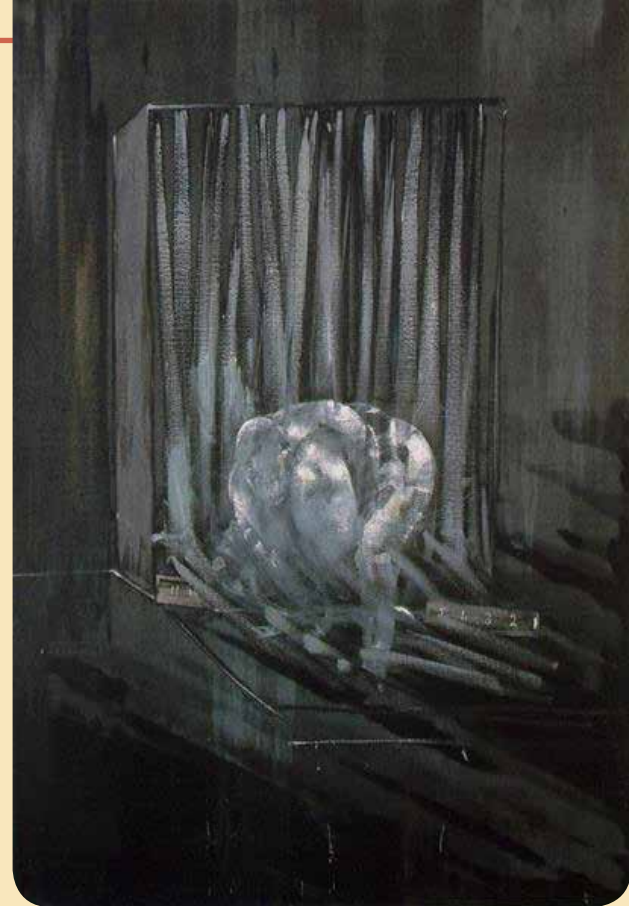
I’m always hoping to deform people into appearance, but I’ve never looked for horror. How could I compete with the horror that goes on every single day? Anything in art seems cruel because reality is cruel.



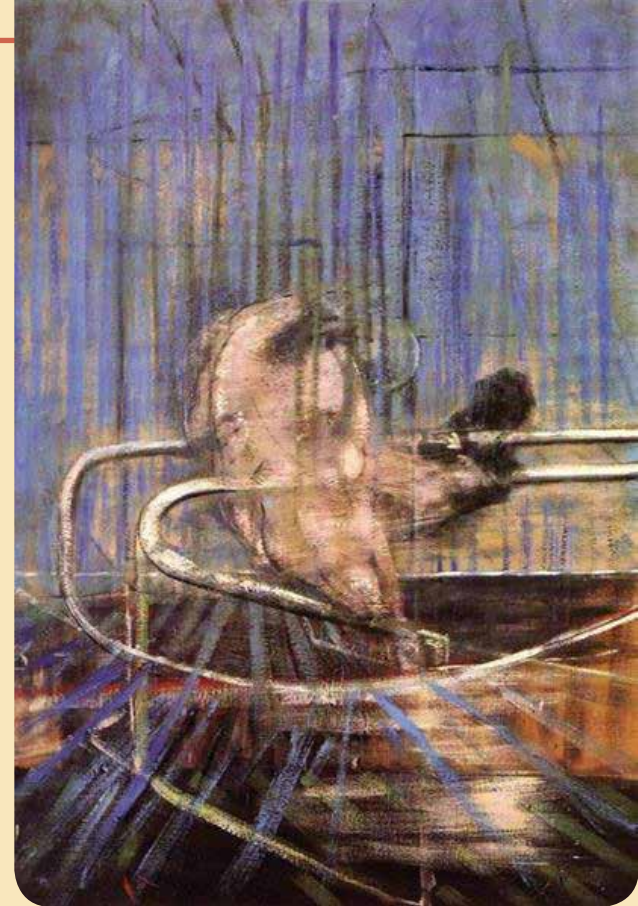
Study of the human body, oil on canvas, 1949.



Crouching nude, oil on canvas, 1951.

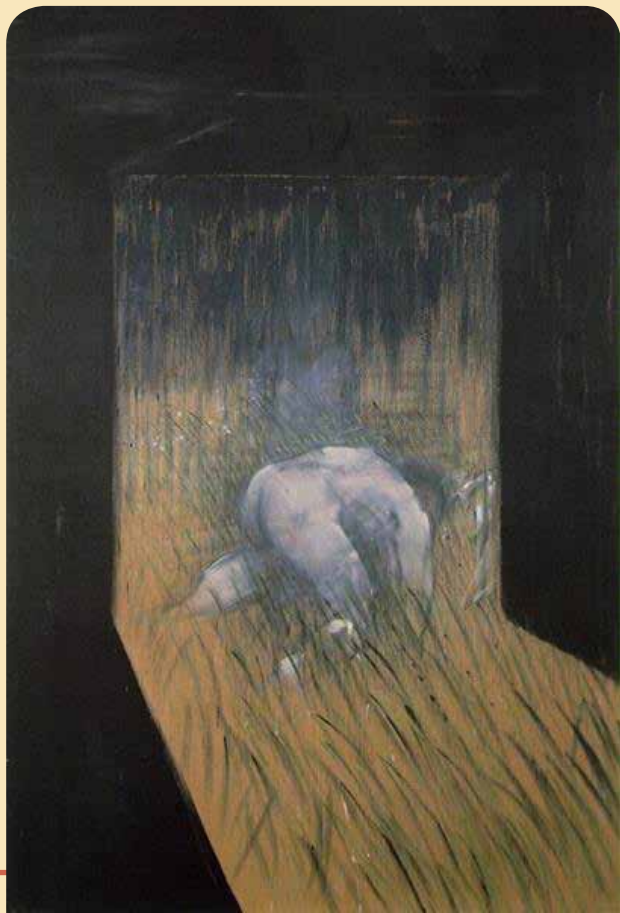


Study for nude, oil on canvas, 1951.

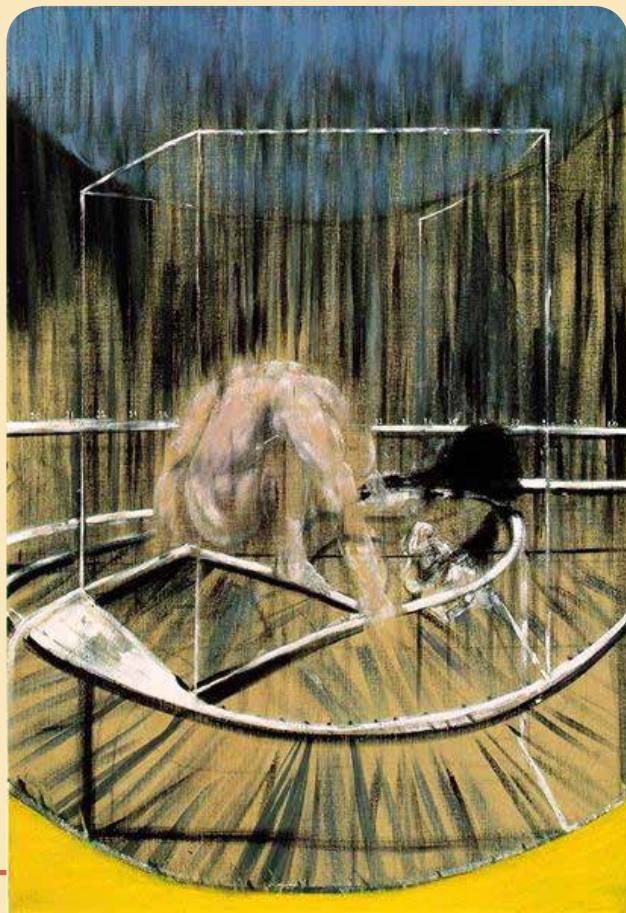


Nude crouching on rails, oil on canvas, 1952.

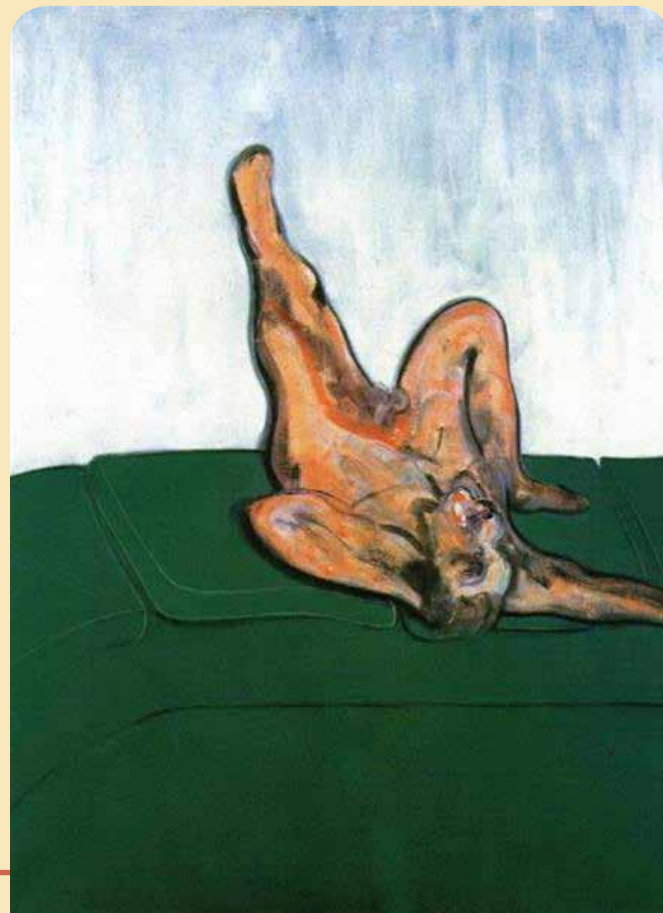
Man kneeling in the grass, oil on canvas, 1952.



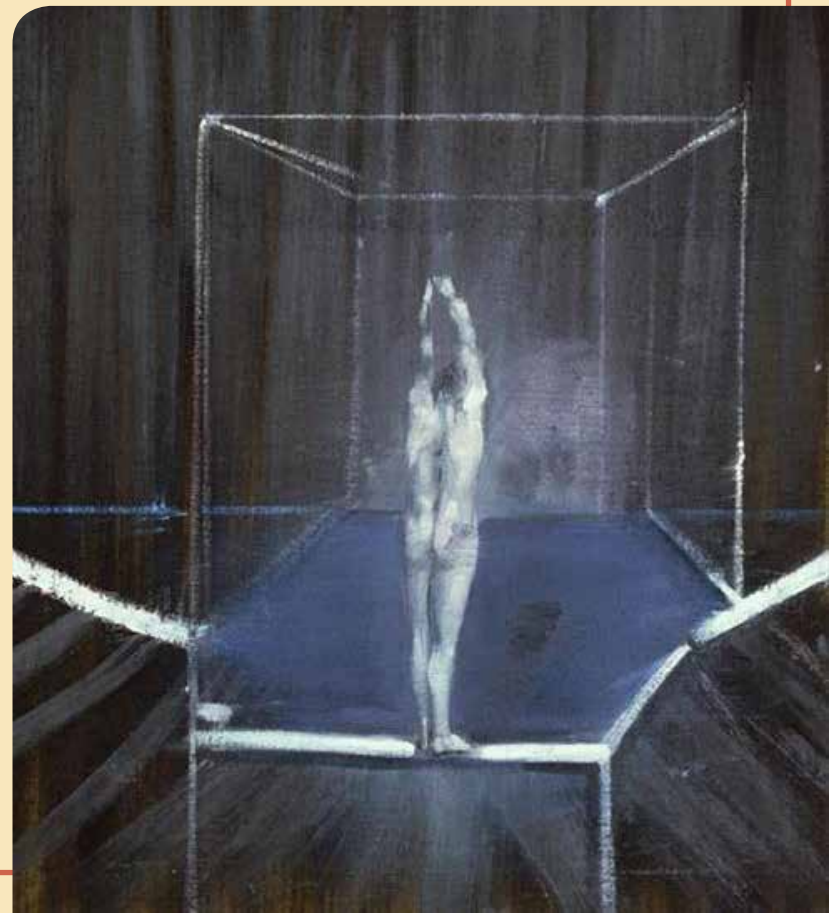
Study for crouching nude, oil on canvas, 1952.



Lying figure n°1, oil on canvas, 1959.

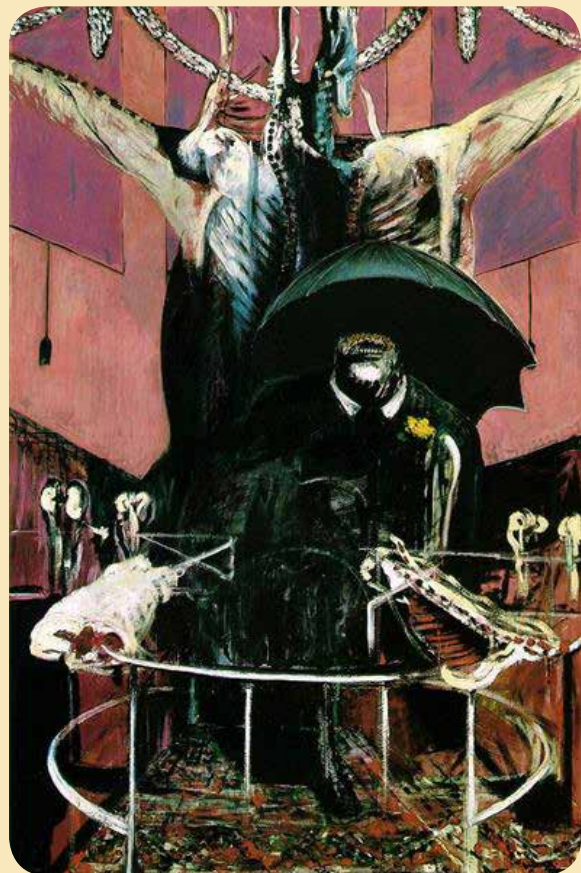


Study for nude, oil on canvas, 1953.

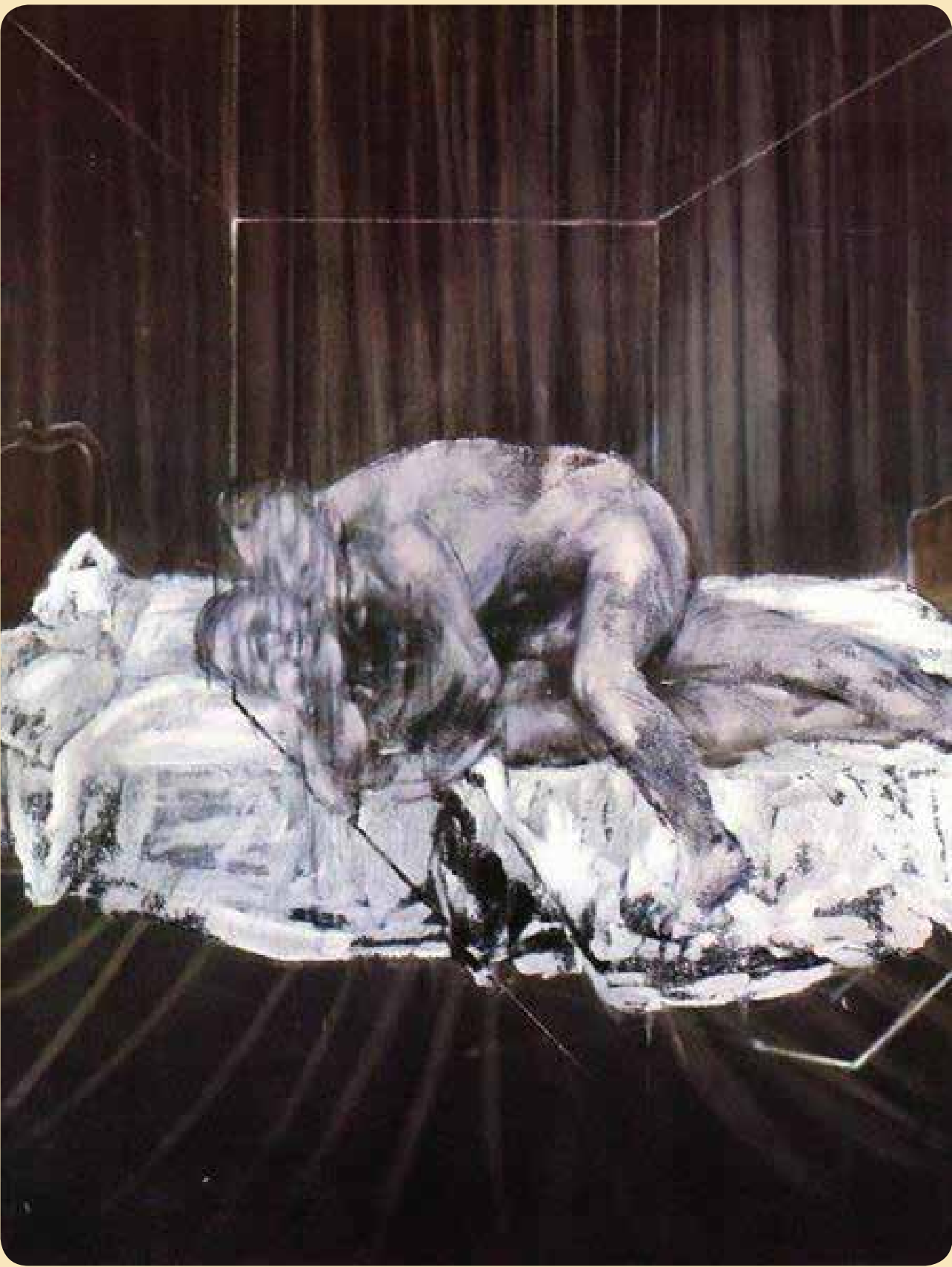


Apparently the relationship with Hall ended in an unfortunate way: the only reference to Hall is found in the painting *Figure in a Landscape*, where he is represented headless, only identified by the suit he wears. In 1946, he lived in Monaco for a few years and, having lost his money in gambling, he began to paint on the back of his canvases. Over time, it even became a characteristic for the painter.

His first commercial success came in 1948, with the sale of *Painting* to MoMA and *Head I* to a gallery. Around the 1950s, Bacon maintained a bohemian life surrounded by celebrities until he met former fighter pilot Peter Lacey. The abusive relationship between them seemed to materialize all the self-destruction that the painter put in his paintings at the time, with a sadistic tone and unrecognizable models. The couple constantly drank and quarreled all day. The painter was obsessed with his lover who, in turn, was dedicated to humiliating him, beating him, and tearing up his paintings. In an attempt to escape this cycle of violence (a clear search for the father figure), Bacon retreated to a hotel and had other relationships – anonymous and fleeting – depicted in the series *Man in Blue*, as if trying to capture on screen what he couldn't control in his private life. In 1954, he represented Great Britain at the Venice Biennale alongside Lucien Freud and others.



Painting, oil on canvas, 1946.

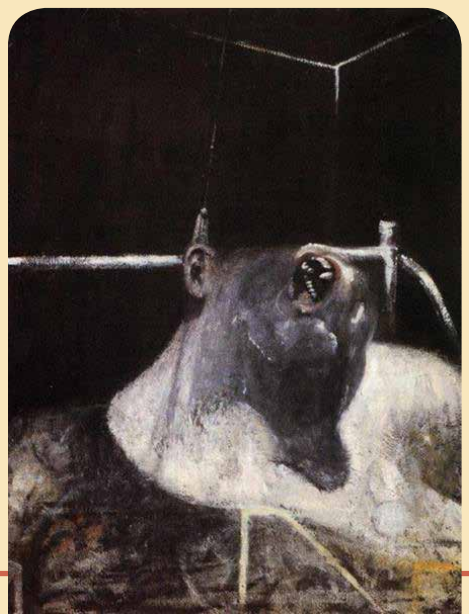


Two figures, oil on canvas, 1953.

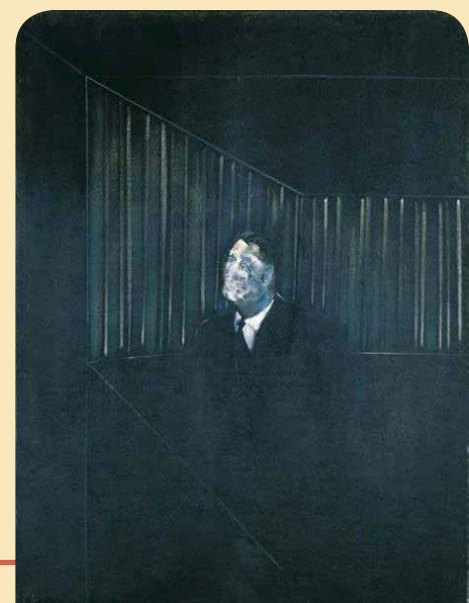
Figure in a landscape, oil on canvas, 1945.

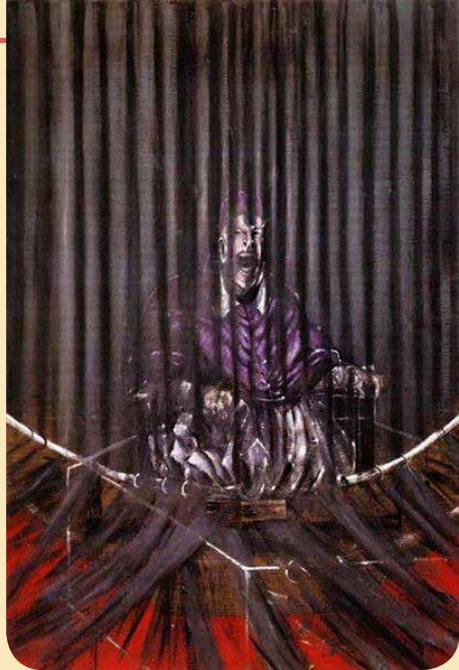


Head I, oil on canvas, 1948.



Man in Blue II, oil on canvas, 1954.





His view of the world included confronting the sex taboos imposed by religion through a visceral representation of the human being. His series known as “Screaming Popes” was a retelling of Velázquez’s *The Portrait of Innocent X*, using dark colors and rough brush strokes to distort the Pope’s face. However, Bacon called himself “a simple and direct painter” and emphasized his disagreement with some analyzes that were made of his work, especially the religious ones who spoke of his creations as a Nietzschean godless world.

He moved to London in 1961 and three years later his house was robbed by George Dyer, a drug addict model, who ended up fascinating the painter. In *Portrait of George Dyer in a mirror*, the rectangular surface reflects a face split in half, borderline unrecognizable, leaving no doubt of the troubled relationship they lived through. Dyer even accused Bacon of drug possession but overdosed in 1971, on the eve of his retrospective exhibition at the Grand Palais in Paris, which would acclaim Bacon’s work internationally. The painter also created the triptych *In memory of George Dyer* exploring the failure of the relationship in a new reflection that does not match the figure in front of the mirror.

In fact, the painter preferred to work over photographs or just from memory when portraying his friends, but never with their presence in his studio – “I don’t want to practise the injury that I do to them in my work before them. I would rather practise the injury in private by which I think I can record the facts of them more clearly”, he said. This explains why when Lucian Freud arrived at the studio to have his portrait painted, he found the canvas almost finished and discovered that Bacon used a photograph of Franz Kafka as a model. The triptych *Three studies of Lucian Freud* were auctioned for \$142.4 million, making it the most expensive work in the world in 2013.

Study after Velázquez (1950), Study after Velázquez II (1950) and Study after Velázquez’s The Portrait of Pope Innocent X (1953), all oil on canvas.

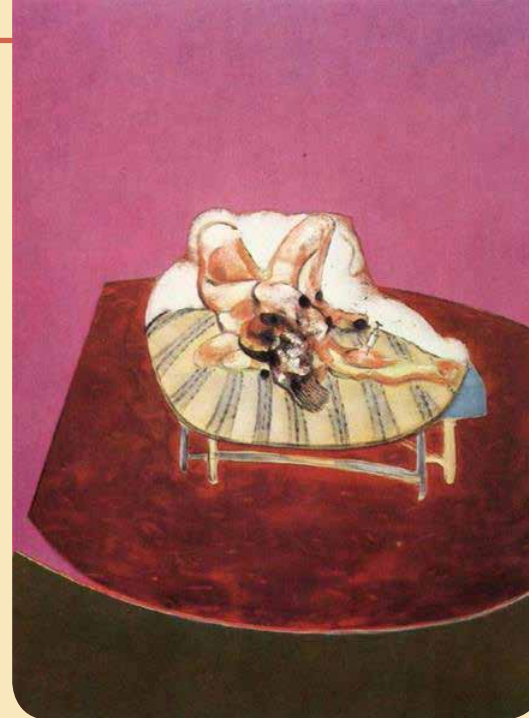
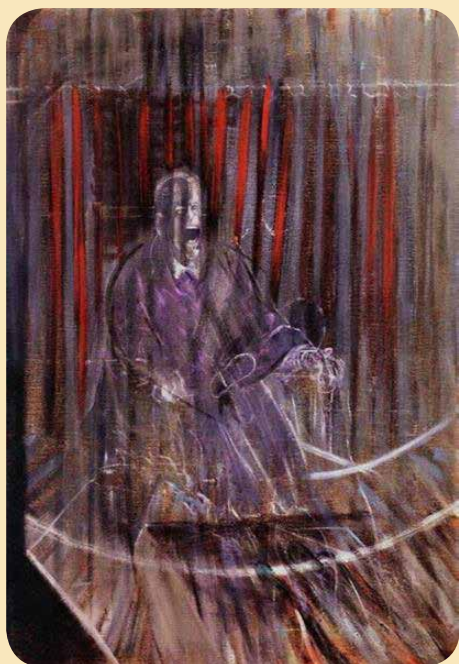
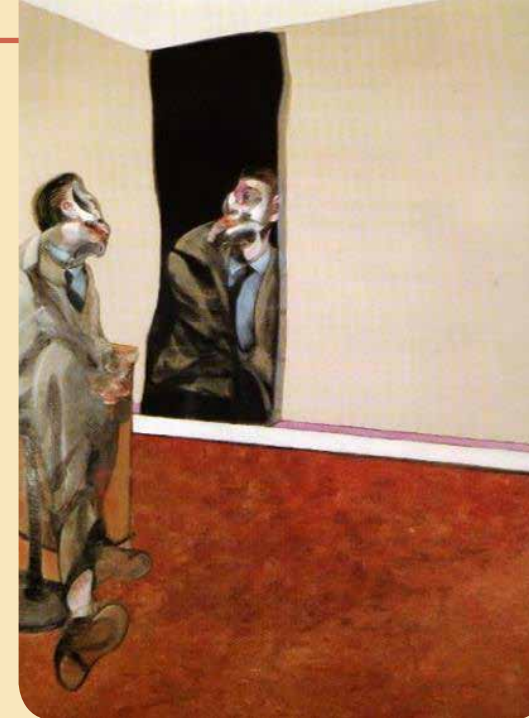


Figure lying with hypodermic needle, oil on canvas, 1963.



Portrait of George Dyer in the mirror, oil on canvas, 1967.



In memory of George Dyer, triptych in oil on canvas, 1971.

Three studies of Lucian Freud, oils on canvas, 1969.

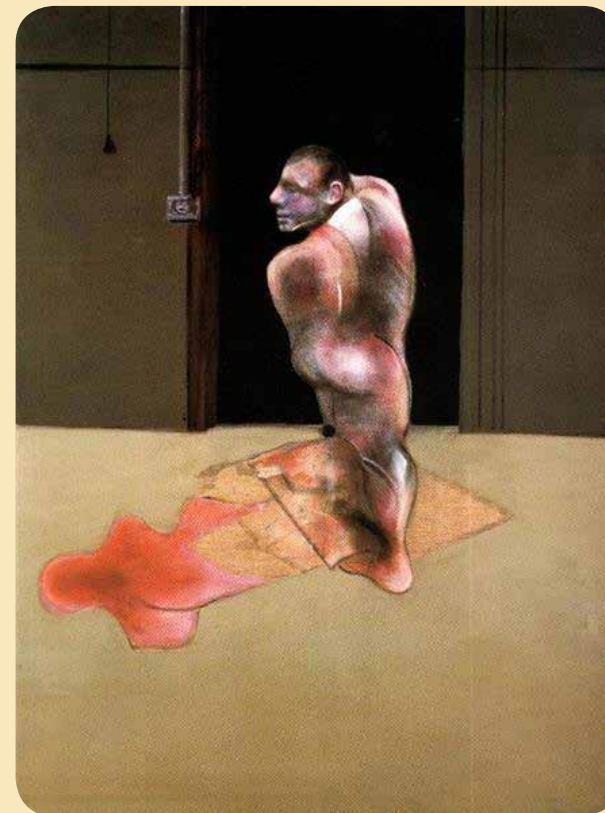




Study of the human body, oil on canvas, 1982.



Three studies of figures in bed, oil on canvas, 1972.



Study for John Edwards' portrait, oil on canvas, 1986.

In 1974, he met John Edwards, becoming a father figure to him, finally reversing roles in his romantic life. Edwards was dyslexic and illiterate, but – as recorded in the BBC documentary *Francis Bacon's Arena* – “he learned how to write his name very quickly, as soon as he got a checkbook”. Edwards became the heir to the Bacon estate, even though, by the 1980s, they were already living separate sex lives. Some drawings made between 1970 and 1990 were left to Cristiano Lovatelli-Ravarino, possibly Bacon's Italian lover.

In the late 1980s, the painter met a Spanish banker and moved to Madrid, home of Velázquez, the painter he revered. In April 1992, Bacon died of a heart attack aggravated by a respiratory crisis, the result of lifelong asthma.

*We are born and we die.
But in between we give
this purposeless existence
a meaning by our drives. I
think art is an obsession with
life and after all, as we are
human beings, our greatest
obsession is with ourselves.*

8=D





Magnus Enckell

1870-1925

by Filipe Chagas (translation: Andy Heinsfeld)

Boys at the Beach, oil on canvas, 1910.

Knut Magnus Enckell (1870-1925) is one of the leading artists of the Golden Age of Finnish Art. His work is strikingly difficult to categorize, not fitting perfectly into any aesthetic movement, however, with a wide influence from Symbolism and the first chromatic vanguards.

Enckell was born on 9 November in Hamina, a small coastal town in southeastern Finland. Son of Father Carl Wilhelm Enckell and Alexandra Appelberg, he was the youngest of six sons. While still at school, a teacher – landscape painter Johan Knutson – encouraged him to get in touch with the most prominent Finnish artist of the time, Albert Edelfelt, due to his early talents.

Enckell studied under Edelfelt until the age of 19, when the boy began his artistic studies in Helsinki, at the drawing school of the Finnish Art Society, but dropped out – he found the environment “incredibly miserable” – and continued his studies privately under Gunnar Berndtson, with whom he got to know the French style. In 1891, he went to Paris for the first time and became a student at the Académie Julian*. Attracted by the Symbolist movement and influenced by painter Pierre Puvis de Chavannes, Enckell became the first Finnish painter to break with academic naturalism.

During a stay in Great Britain, he began experimenting in an ascetic style with extremely bold results to Finnish standards. His use of color – especially black in contrast to other tones giving depth, volume and lighting – made his work revered upon his return to Finland.

“The symbolist works, as they are almost monochromatic, are so very excellently painted, dynamic, and enchanting. There are different nuances, but in a way, there are no colors besides the black and the canvas. He was the first one to bring Impressionism back to Finland.” – Marja Sakari, Director of Ateneum, the Finnish National Gallery, and a curator of a retrospective on the artist in 2020/2021.

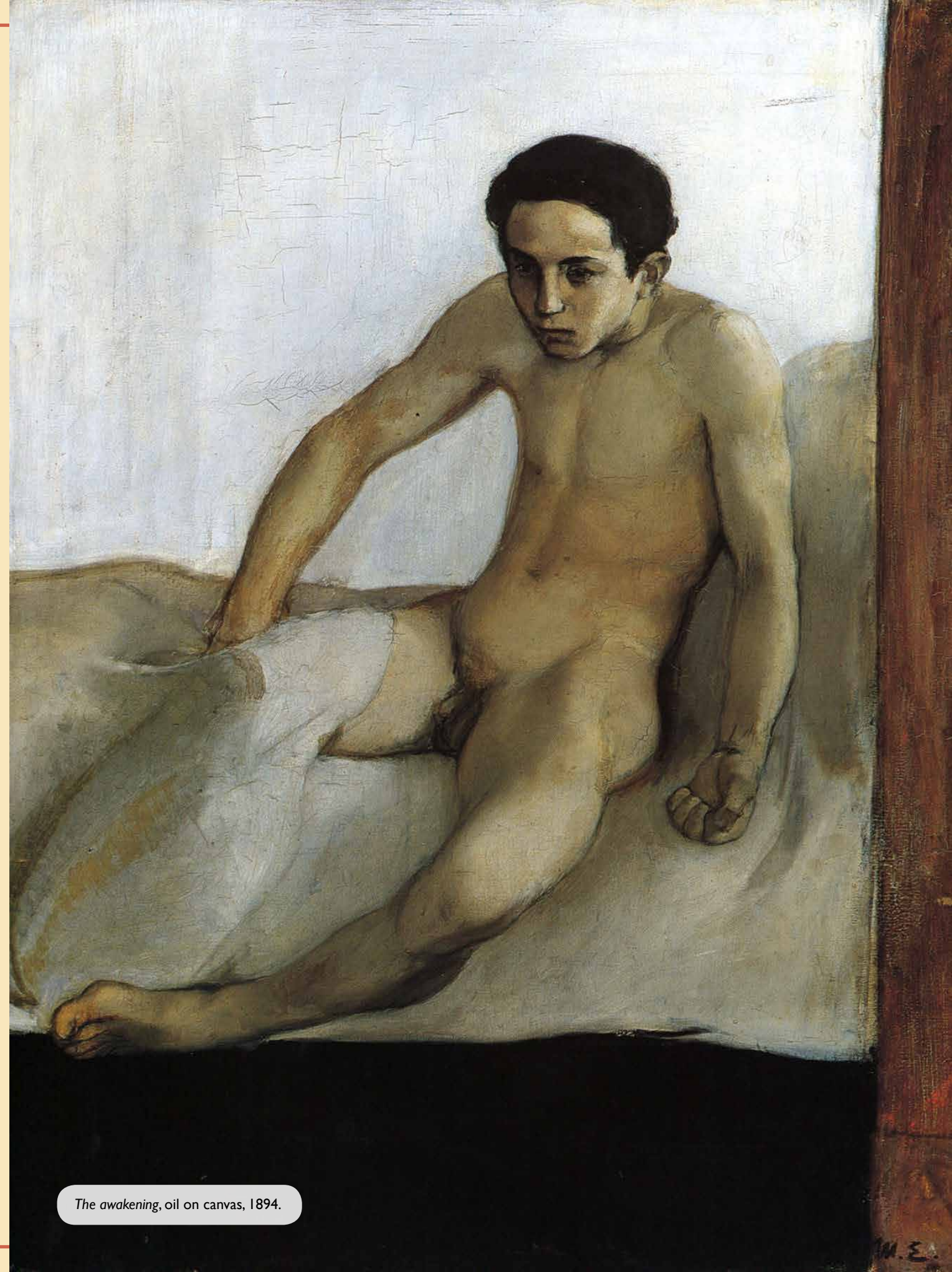


Portrait of Magnus Enckell, c. 1890.

* Private art school that prepared students for the exams at the famous School of Fine Arts in Paris. Académie Julian was known for the large number of artists who became famous alumni and also for accepting women, even if they could not have official academic education, and foreigners.



Naked boy, 1892.



The awakening, oil on canvas, 1894.

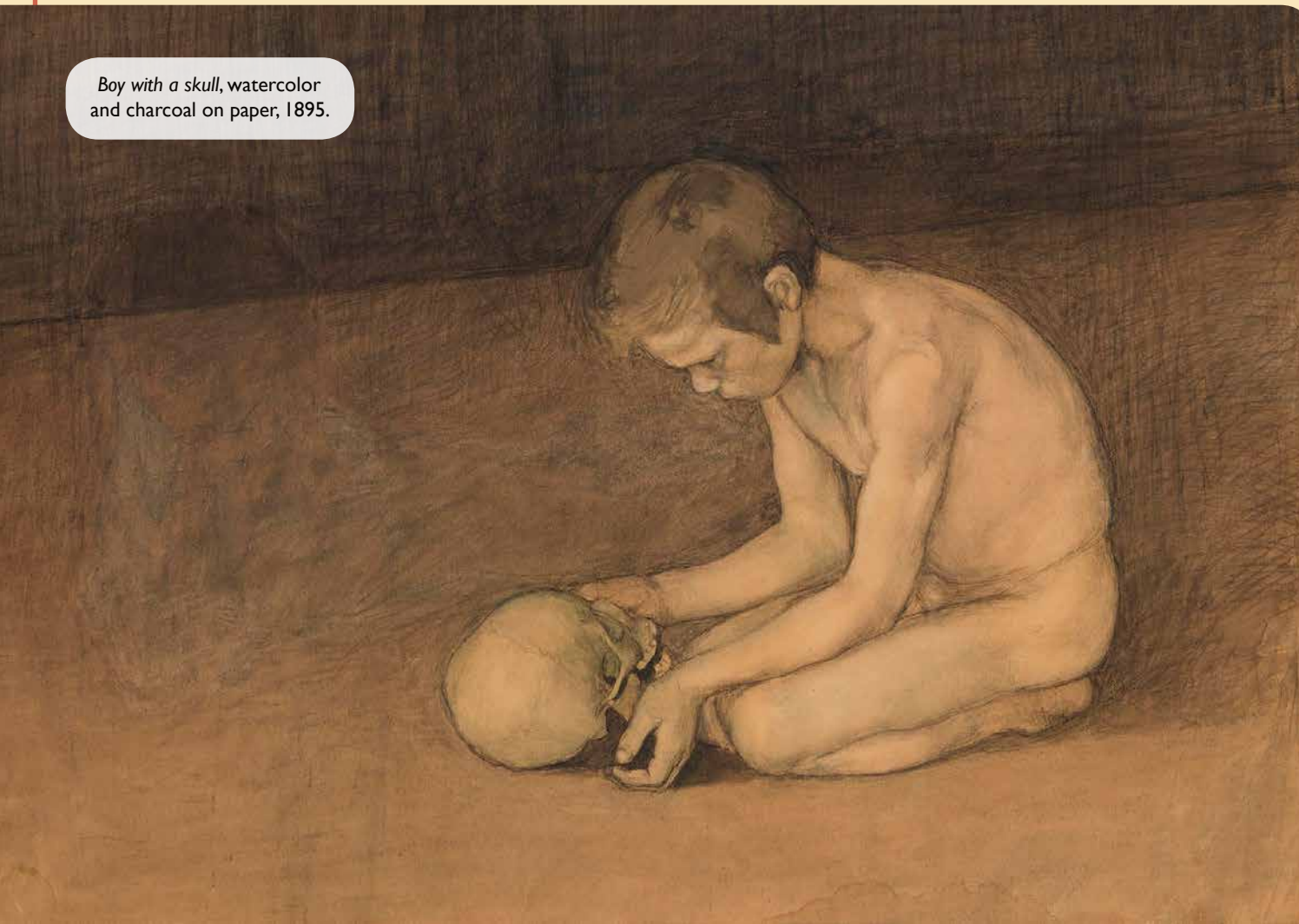
Through contact with the Swedish Symbolist painter Olof Sager-Nelson and the Swedish Post-Impressionist and Sufi Ivan Aguéli, he deepened his interest in the representation of spirituality. During his second stay in Paris in 1893, he painted “The Awakening”, in which he used a rigorous composition and transparent colors to suggest a spiritual atmosphere. Until 1895, his works were mainly the result of experiments with techniques not often used in finished works, such as charcoal and watercolor. In 1895, he won the Ducat prize awarded by the Finnish Art Society for “Boy with Skull”. However, Enckell destroyed several works produced in the 1890s.

Between 1894 and 1895 Enckell traveled through Italy, where his inner conflicts were reflected in his art. In 1898, he learned fresco and tempera techniques in Florence, by studying the work of Masaccio and Fra Angelico, and expanded his range of colors. He was enthusiastic about the Renaissance painting and mystical ideas of the French novelist Péladan, and eventually came to believe that everyone had at least two genders, with no separation between worldly and heavenly love. Thus, he adopted an androgynous standard of beauty in his works by showing a sensitive, fragile, and sensual man, who made both the men and women he painted have a very different perception: touching, curious, and able to be erotic without being malicious – something quite new for the time.



Melancholy, oil on canvas, 1895.

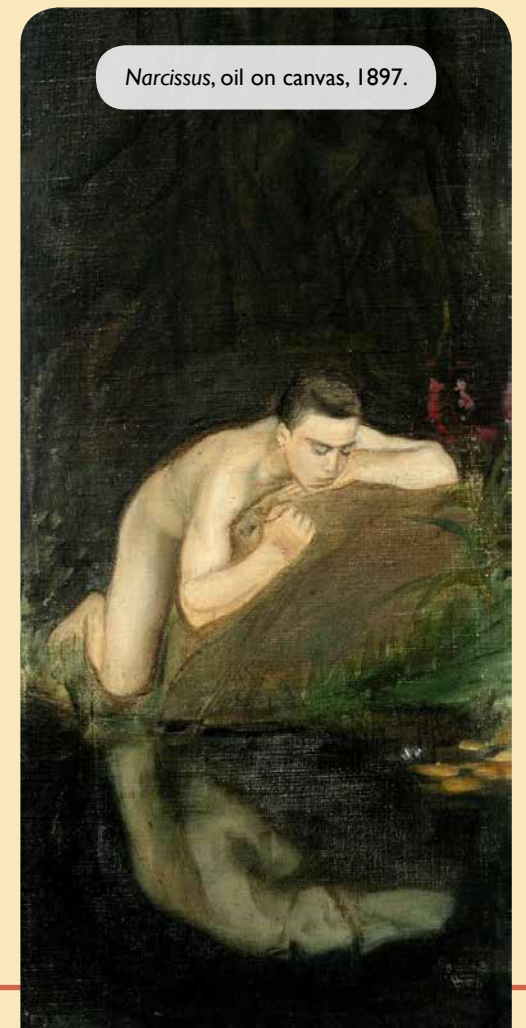
Boy with a skull, watercolor and charcoal on paper, 1895.



Since Enckell did not marry, rumors have led to believe that he was homosexual – or bisexual, as he had a brief relationship with Anne Emilia Holmlund, and Jorgen is suspected of being the artist's son. The portraits of men seemed to be filled with a certain sadness and melancholy, much as if they were sending a message from the artist to the world about the impossibility of living love and desire, as they were considered crimes. Even with no proof, some historians have read male nudity in his paintings as an erotic and sensual disguise among mythological or idyllic scenes in search of free love preached in classical antiquity.

In the early years of the 20th century, under the influence of Cézanne and Sérusier's Post-Impressionism and Odilon Redon and Maurice Denis' Symbolism, he developed a brighter and more colorful palette. At the Exposition Universelle of 1900 in Paris, the Finnish pavilion was a great success and with five works on display, the artist received a silver medal.

Narcissus, oil on canvas, 1897.

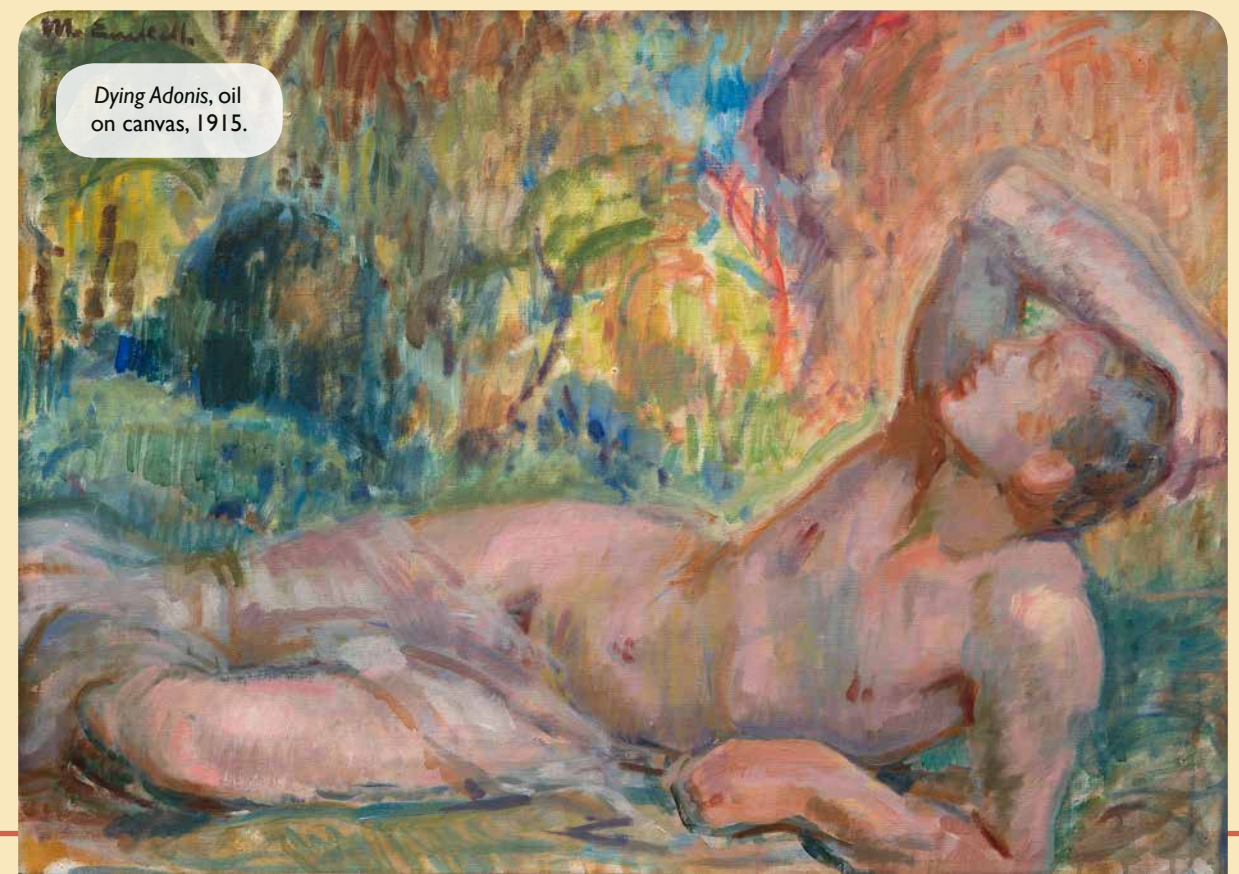


Resurrection, fresco, 1906.

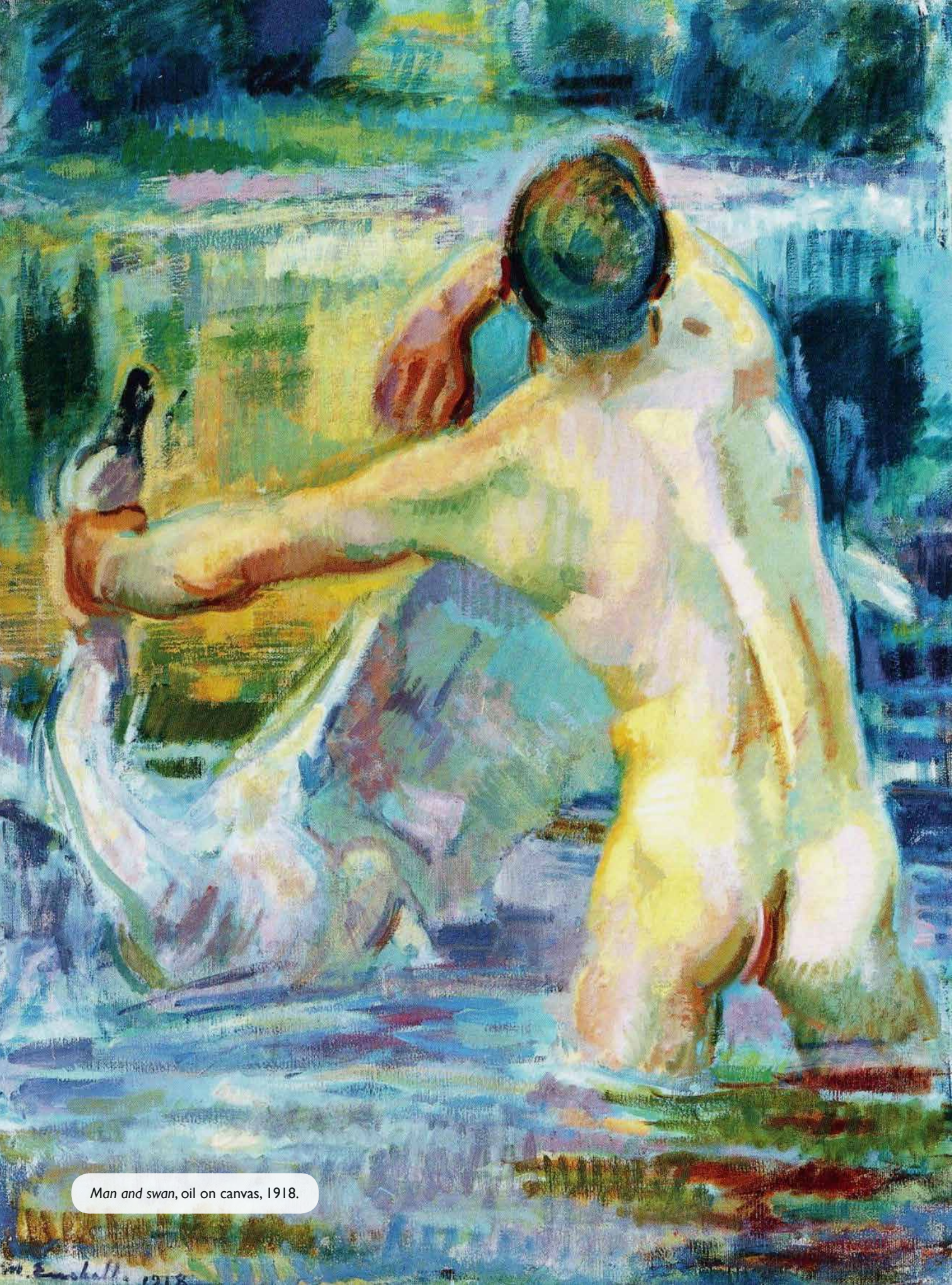


From 1901 onwards Enckell spent many summers on the island of Suursaari, where he painted his “Boys on the Beach” (1910) and began to reveal his interest in neo-impressionist landscapes. He also organised exhibitions of Finnish art in Berlin (1903) and Paris (1908), and of French and Belgian Impressionist art in Helsinki (1904). When Albert Edelfelt died in 1905, Enckell inherited his studio and succeeded him as Finland’s cultural ambassador. In 1907, Enckell commissioned the monumental altarpiece in Tampere Cathedral. Over 10m wide and 4m high, the softly colored fresco shows the resurrection of people of all genders and, right in the middle of the painting, two men walk hand in hand.

He often entertained friends and fellow artists in his summer home, and in 1912 (after the bad reception of the “sad and pale” Finnish works at the Salon d’Automne in 1908) Enckell founded the *Enckell Group* with six other artists Belgian neo-impressionist Willy Finch, post-impressionist Verner Thomé, impressionist Yrjö Ollila, painters Mikko Oinonen and Juho Rissanen, and longtime friend and artist, Ellen Thesleff (who left the following year, giving way to the Symbolist translator Finnish Per Ake Laurén). The goal was to bring the chromatic theories from Neo-Impressionism to Finnish painting, and produce annual exhibitions showing the new works. In the third exhibition, the group was renamed *Septem*, due to their seven members. The group also showcased young guest artists.



Dying Adonis, oil on canvas, 1915.

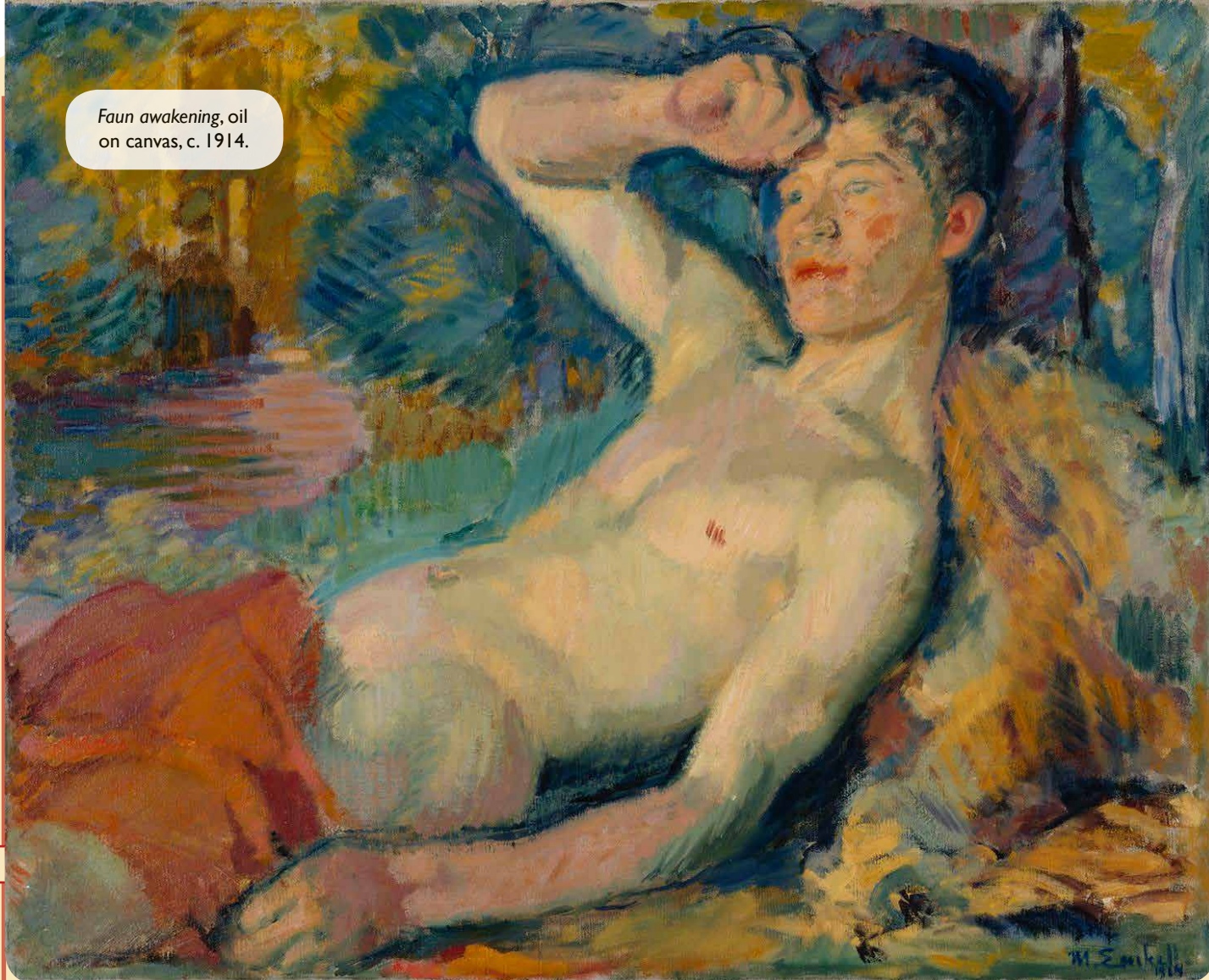


Man and swan, oil on canvas, 1918.



Nude portrait, oil on canvas, c. 1920.

Faun awakening, oil on canvas, c. 1914.



At the end of World War I, Finland entered a civil war for independence (from Soviet Russia between 1917-1918), which affected Enckell's work. Between 1915 and 1918, he chaired the important Finnish Artists' Association and had to deal with the insurgency of cubo-futurist group *November* (1916) and the insistence Finnish art had to be austere, showing the deep and dark feelings of its people. While *Septem* promoted expression through color, Finnish art returned to darker and more solemn colors, which eventually led Enckell to a certain artistic ostracism – he didn't even participate in *Septem's* eighth and final exhibition in 1920. However, he was still elected member of the Academy of Fine Arts of Finland in 1922.

Enckell died of pneumonia in Stockholm in 1925 and was buried in his hometown of Hamina, Finland. His funeral was a national event and *Septem* was officially dissolved three years later. **8=D**



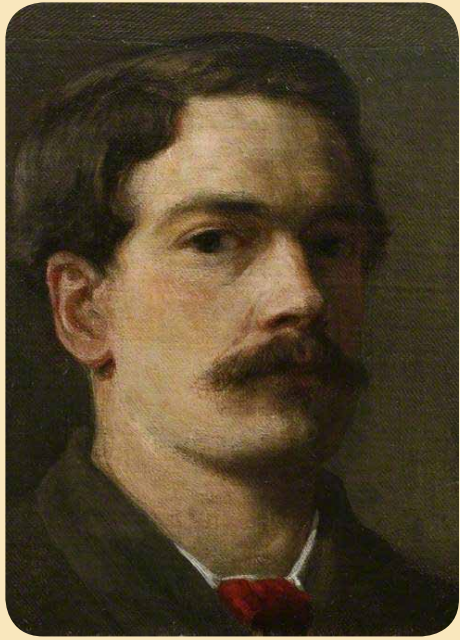
Henry Scott Tuke

1858-1929

by Filipe Chagas (translation: Andy Heinsfeld)



August blue, oil and
watercolor on canvas, 1894.



Self-portrait, oil on canvas, 1881.

Despite being a prolific artist with over 1300 works, **Henry Scott Tuke** (1858-1929) is probably best known for his paintings of nude boys and young men in marinas, excelling in the Impressionist style. There was a revival of his production in the 1970s, when it was rediscovered by the first generation of openly gay artists and art collectors.

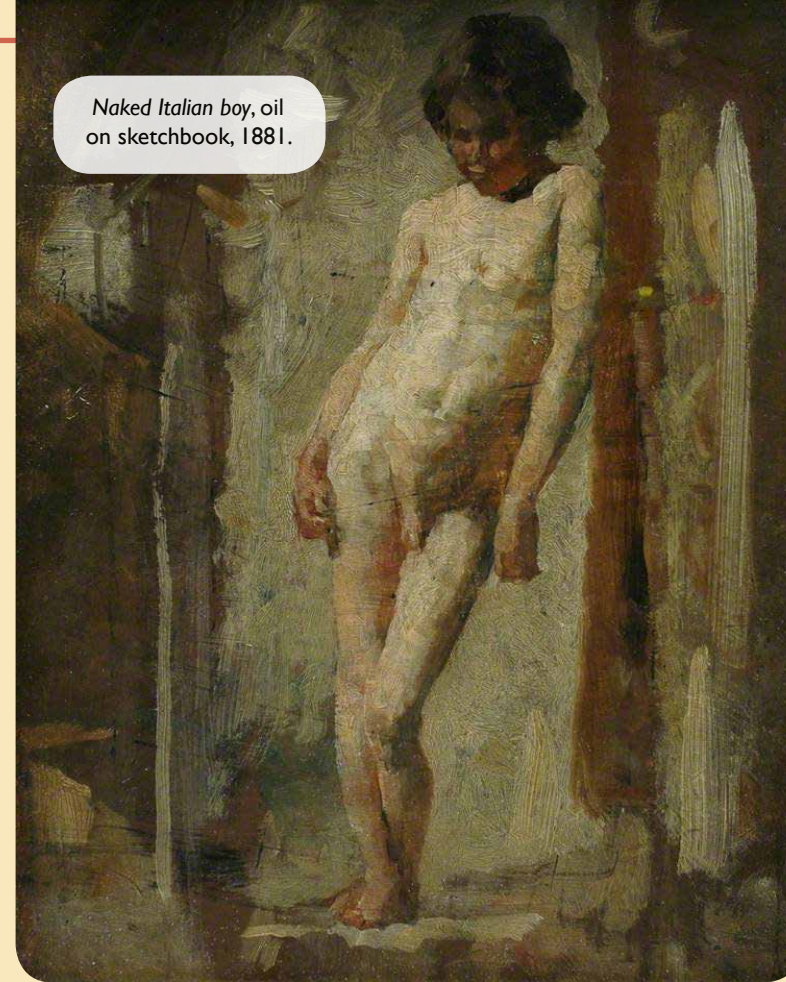
Henry was the second son of a prominent English Quaker Tuke family, who moved from York – his hometown – to Falmouth so that his father, a psychiatrist and activist, could establish an office and treat his tuberculosis. Along with his older brother William and younger sister Mary, he learned to read and write with a governess. Henry was encouraged to draw and paint from an early age, as he showed great talent. His sister described – in Henry's posthumous biography she wrote – that their childhood was very happy and the long summer days spent on the beach and nude sea bathing had a lasting effect on the young artist.

Study of a seated nude, oil on canvas, 1877.

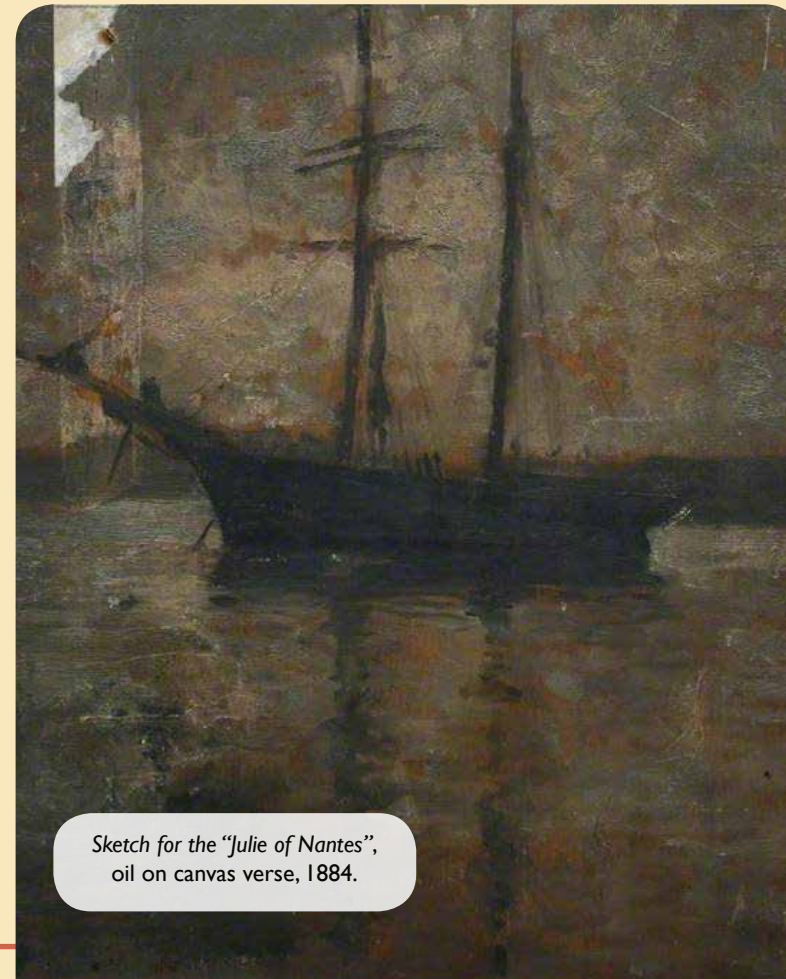


In 1874, at sixteen, Henry enrolled in the Slade School of Art, in London. Initially, his father paid the expenses, but in 1877 Henry won a scholarship that allowed him to continue his education. As soon as he graduated in 1880, he traveled to Florence and did his first oil studies of young nude males in mythological settings. The following year, he went to Paris, where he spent three years learning to paint *en plein air** and met John Singer Sargent.

* Impressionist outdoor painting technique to achieve the pure tones of light in nature.



Naked Italian boy, oil on sketchbook, 1881.

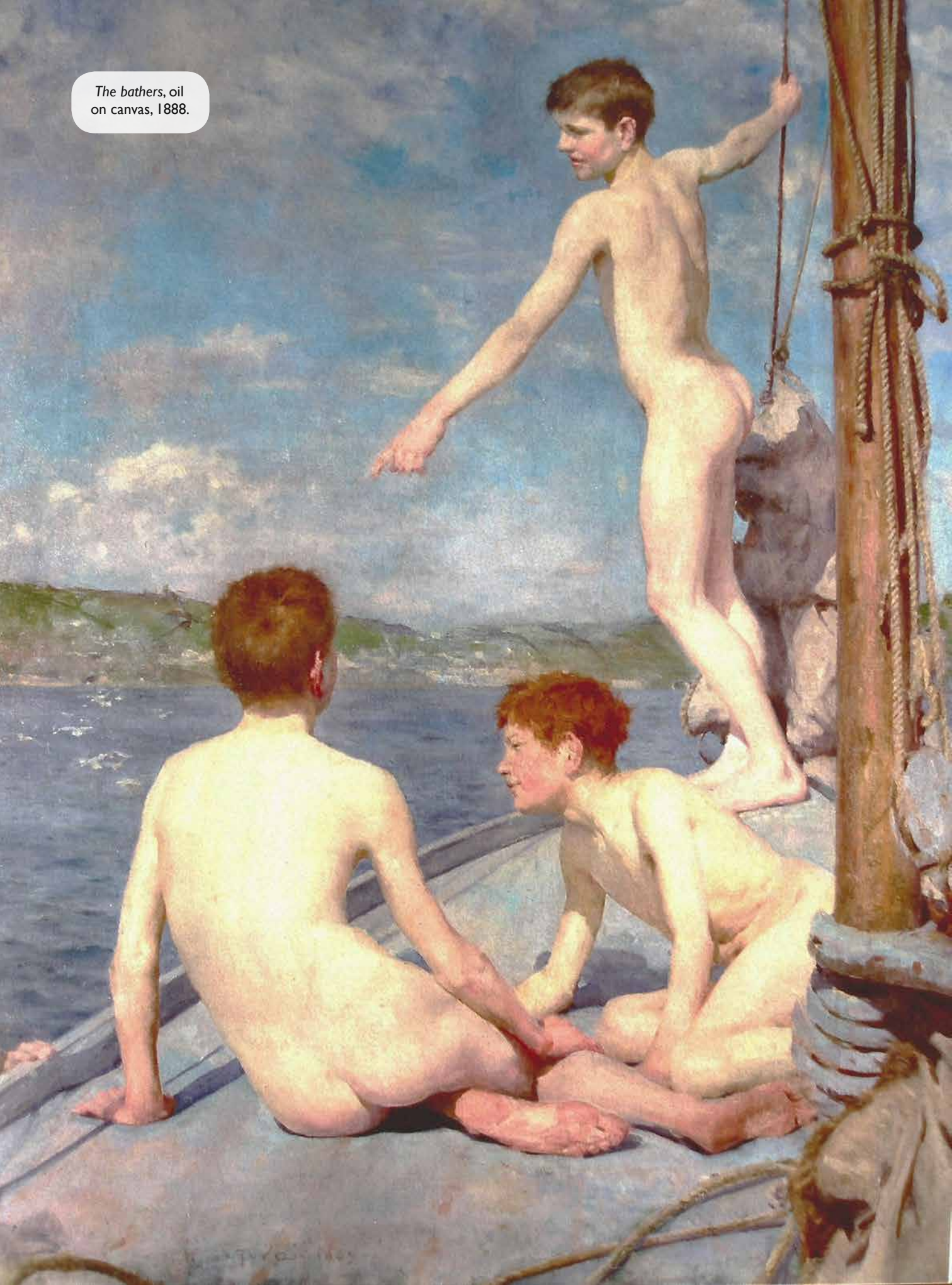


Sketch for the "Julie of Nantes", oil on canvas, 1884.

He then decided to move to Newlyn, Cornwall, in 1883, where some of his former friends had gathered to create the Newlyn School of Painters. Attracted by the local lighting, the cheap lifestyle, and the availability of models, the artists were fascinated by the daily life in the port and made it a main theme. There, Tuke completed his first painting of boys in boats as a theme (*Summertime*, 1884).

Having a more impressionistic style – with rough, visible brushstrokes – than his fellow academics, Tuke returned to Falmouth in 1885 and was able to live the way he wanted to. As the climate that was more agreeable for nude bathing in the sea, he bought a fishing boat (*Julie of Nantes*) and converted it into a floating studio and living quarters. His interest in maritime scenes with young men bathing, fishing, and sunbathing on sunny beaches resulted in works that exhibited warm colors with realistic effects of natural light reflected off the sea and skin. His early models were brought down from London, but he soon befriended some neighbors, servants' children, local fishermen, and swimmers who became his great friends.

The bathers, oil on canvas, 1888.



Gleaming waters, oil on canvas, 1910.

Tuke would often go to London as Falmouth was well served with a railway connection to the capital, which didn't keep him isolated from the art world. He met Oscar Wilde and John Addington Symonds, among other poets and writers who celebrated the young male love. Tuke's sexuality cannot be confirmed but he openly embraced the Uranian world*. In one poem (attributed to Tuke) called Youth, he laments the loss of the erotic freedom of ancient Greece in modern times.

The celebration of the ancient world gave Tuke (and others) the opportunity to explore, portray and legitimise homosexual desire without social repercussions or persecution. Though he briefly addressed the mythological theme, a classical influence remained in his works, especially in the representation of sculptural bodies.

* *Uranian* is a 19th century term that referred to a person who believed to have a female psyche confined in a male body. Uranians celebrated and championed homosexual desire, and resorted to an idealized version of ancient Greece. They wrote poetry in praise of "manly love", contemporizing the lost Hellenic tradition.



Ruby, gold and malachite, oil on canvas, 1902.



Cupid and sea nymphs, oil on canvas, 1899.



Green and grey, oil on canvas, s.d.

As much as his paintings pleased his friends and homoerotic art buyers, they didn't have explicitly sexual characteristics, like Wilhelm von Gloeden's photos*. Tuke makes no explicit suggestion of sexuality: the genitals, for example, are almost never shown. There is almost no physical contact between the boys, but many exchanges of looks that direct the visual flow and play with the hidden possibilities (or not) of the events. Most of the paintings show the characters in contemplation, that is, with their backs to the viewer in photographic frames. Clear voyeurism!

* See issue 13.

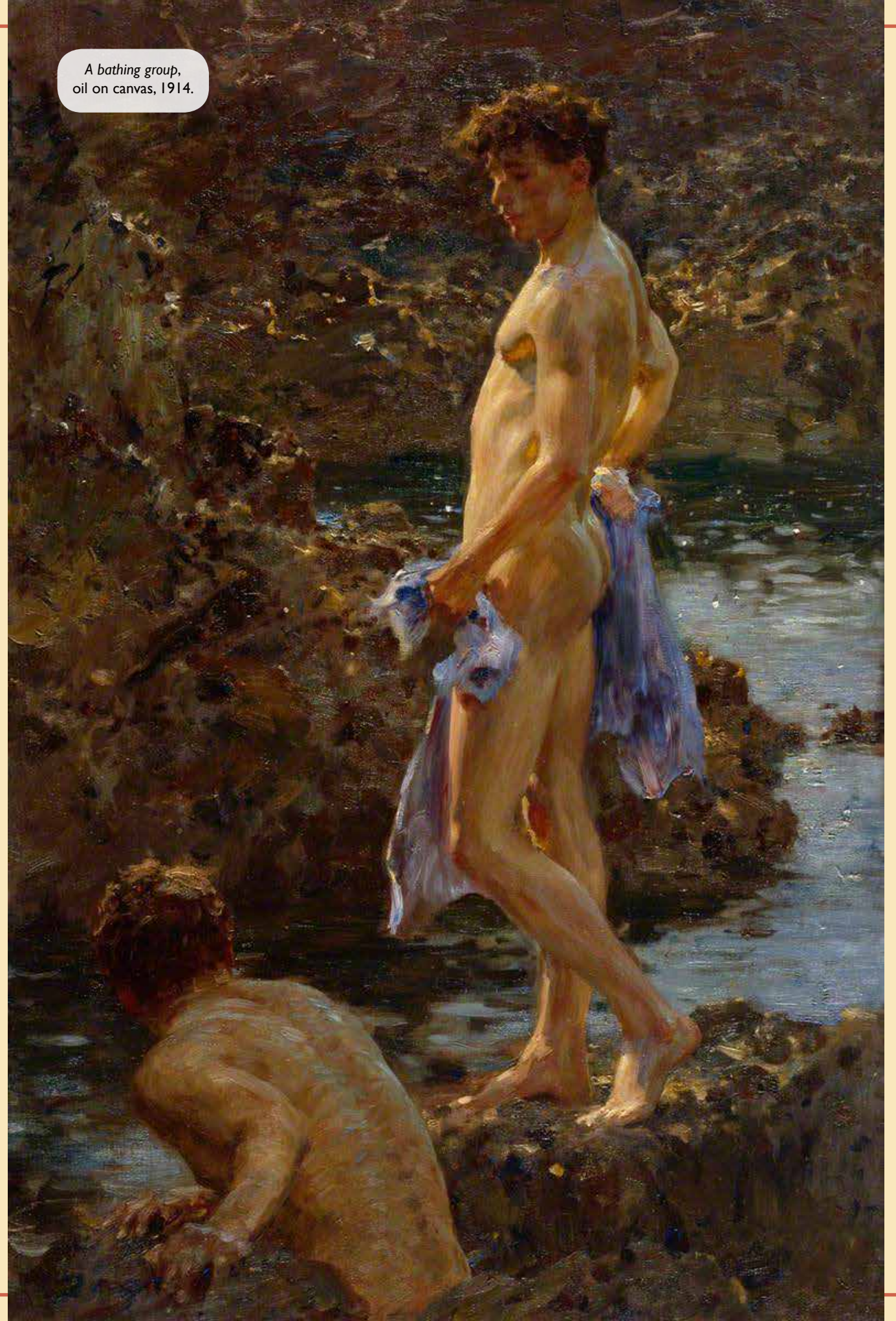


Above: *Nude on the rocks*, oil on canvas, 1917.

Below: *Lovers of the Sun (Midsummer Morning)*, 1922, and *Lovers of the Sun*, s.d., both in oil on canvas.



A bathing group,
oil on canvas, 1914.





The green waterways, oil on canvas, 1926.

Tuke's work is more sensual than sexual, which makes the viewer consider the desire and admiration look between men. His interest lay in the counterpoint between the corrupt masculinity of the city and the pure masculinity of rural life which showed up in the young, shapely bodies of his working-class models in private moments of pleasure away from work.

Tuke even painted some female nudes, but they weren't as successful. He also took several lucrative commissions – portraits of society figures, local authorities, members of his family circle, landscapes, and most importantly, paintings of sea and sailboats. (he used to be fascinated by the beauty of a fully equipped ship and he was able to draw them from memory since childhood). After exposing his work at the Royal Academy of Art, London, he became a recognized artist and full member of the Royal Academy in 1914.

Towards the end of his life, Tuke was aware that his work was out-fashioned and already being forgotten. This is known because the painter kept a detailed diary throughout his life (two volumes were published after his death).

In 1928, Tuke suffered a heart attack and began to have serious health problems, leading to his death in March 1929. In his will, he left generous amounts of money for some of the men who had been his role models during his youth. His works are now in several galleries and museums, including the Tate Gallery, which also has documents providing not only the locations of his paintings and relationships to his models, but also his artistic loyalties, for example his deep friendship with painter Thomas Cooper Gotch and his wife, both his colleagues at the Slade School of Art. **8=D**



Noonday heat, oil on canvas, 1903.
The bathers, watercolor, 1922.
The critics, oil on board, 1927.

Júlia Portella

artist's text edited by Filipe Chagas



CALM DOWN PEOPLE. IT'S JUST A DICK.

...Once upon a time there was a little girl who had a craze since childhood: drawing dicks. No, people... it wasn't a kink, it wasn't lack or excess, it wasn't a flag, it wasn't left or right, it wasn't black or white, it wasn't pink or blue, it wasn't a boy or a girl. It was just a little dick. Because she thought it was FUNNY. Just that.

In a world where everything was so definitive, it was a relief not to put a filter, to be able to disturb everything, to leave everything naked. And the dick, like this, dry, without logic, without body, without intention, without script, without gravity, loose in space, did that. So he didn't always have to be a threat or a frustration, a hero or a weapon of mass destruction...

No, it's not a fable inspired by a female version of the movie "Super Bad"! This little girl exists and it's me, Julia Portella. I've always found it curious the state of profound impermanence that a simple dick is capable of causing in people. Wherever he is, he takes everything away from the mainstay, from elegance, balances, agitates, revolts, amuses, offends, by the simple fact of existing.

When I was little, this served only as a comic and unconscious law for me, of destabilizing the natural course of things, making turns in the expected: a gift for a friend to have the grateful and disconcerting surprise of finding an unsuspecting dick while opening the book in the middle of a boring class. Guffaws! And addicted to this reaction, I started noticing others that – I still didn't understand why –, but they showed me that the dick was





not always welcome. Sometimes he caused disavowal, indignation, disgust. I added more nouns to the list of inexhaustible impacts as I lost sight of the innocence of the inquisitive little girl and understood that they came from a much bigger place: the all-powerful PHALLUS.

When fear, shame, oppression, and lust became part of the catalog, as an adult, I could recognize even more strength. Not having an armed nature - me, female - my own penis, erect, alarming, dangerous, I felt empowered to keep my dick in the pesky little girl's lens, in a non-sexualized state, hopping from desk to desk looking for those controversial reactions . But make no mistake! Neither with me nor with them! Never unnoticed and never unpunished! Obsession of mine! Our! National passion! Good or bad, talk about him: the dick is to blame! However, I detected a servile

villainy there. All negative impulses retracted and condemned, while all positive ones somehow released. It seemed serious, having a dick in charge of our lives.

So, I decided to go out with them, without the armor, wearing pierced pajamas. It was an almost anthropophagic experience to walk with my dicks, who, by now, had already left the filing cabinets and hit the streets in my t-shirts, bags, sneakers and speeches. I, a feminist(!?), saw the human being devoured by its own source of existence when removing the phallus from its central value precisely by being phallocentric. I deprived that hard cock of majesty to bring it hidden, shy and unprepared in a place of complete vulnerability, soft, unsuspecting, without destiny or pretension.

Controversial as every dick is, it became increasingly clear that this brought with





it a strange sense of comfort, closeness, empathy, friendliness... a manumission. From reactionary uncle of pavè to militant best friend, from bakery cashier to crush heterotop, from gay glitter to evangelical manicure, everyone was happy together in the impenitence of my little dicks. This release exempted the dick from being PHALLUS. And look: life went back to the scribble in the book to be just one more light laugh! Thus was born the COMFORT PINTOS!

COMFORT PINTOS is an invitation for everyone to be that little girl armed with her cock-drawer pen and a huge desire to dress only with the brute and open honesty of this old lady so resistant and unfashionable, the Freedom. Emancipating a few dicks to run around loose and naked seems to me more and more like a witty way to dress yourself up. My desire



as an artist is to color, amuse, unwind and exempt, and, with my army of dicks, take the unsuspecting by assault and steal more unarmed smiles than coerced hearts. Of course, for this I go through a very tenuous, controversial, fragile, serious path, but, like all art (and like all erections), it is a risk.

**BECAUSE SOMETIMES
A DICK IS JUST A DICK.
PERIOD.**

...With our little girl, the dicks spread, on the furniture in the living room, on the walls of the bedroom, of the neighborhood. The little girl grew up and the dicks renounced predicates and adjectives, painting the world in a simple desire to be just a dick, because she thought it was FREE. Just that. I SWEAR.



8=D



Archaic Torso of Apollo

by Filipe Chagas (translation: Andy Heinsfeld)

The poet **René Karl Wilhelm Johann Josef Maria Rilke** (1875-1926) had a troubled childhood. His father was a retired military man who separated from the family when he was eight years old. His mother was a dominant woman who made up for the loss of her first daughter (early deceased) by naming her second son René Maria and raising him dressed as a girl. This imposed female behavior created a constant antipathy towards his mother and the poet had no contact with her from 1915 until the end of his life (and she did not speak publicly about him either). Rilke, young and free from maternal influence, also had to face his father's desires to pursue a military career and "turn into a man". After five years, Rilke left on medical discharge (years later, it was discovered to be leukemia which killed him).

From all this emerged a potent rebellious personality that emancipated him from the dreams of others and made him a wanderer who studied literature, art history, and philosophy in Prague, Munich, and Berlin. In 1894, he wrote his first book of love poems. Three years later, he met Russian writer Lou-Andreas Salomé, who suggested changing the name to something "stronger, masculine and Germanic" and, thus, René became Rainer. The poet then traveled to Russia at the invitation of the writer and his verses took on a more spiritual content.

In 1900, the poet spent a season at an artists' colony near Bremen. There he met Clara Westhoff, Rodin's former student, with whom he had a whirlwind romance: they got married and had a daughter the following year; in 1902, they broke up but were still friends. Both went to work with Rodin in Paris. In France, Rilke got in touch with the artistic vanguards and began developing his artistic production from what he saw:

Sight is his most refined and penetrating sense, making him see not only the outer surface of things and their interior, but also an imaginary superinterior that attributes to them – plants, animals, and people – another life, another form, another essence. He goes beyond and incorporates himself into the perceived object and sees himself in the observed thing, acting on these various existential planes: growing-plant, walking-panther, speaking-source, burning-match. – poet Ivo Barroso's Analysis.

In this period before the First World War, Rilke wrote "Archaic Torso of Apollo", which many believe to be a sonnet for himself from his burned out relationship with Rodin. Although Rilke had his work widely translated, it was the great Brazilian poet Manuel Bandeira who went from being literal to being poetic in his 1948 translation (only published in 1956). As follows, the original poem, Bandeira's version in Portuguese and a translation in English by Stephen Mitchell (1995):



Archaischer Torso Apollos

*Wir konnten nicht sein unerhörtes Haupt,
darin die Augenäpfel reiften. Aber
sein Torso glüht noch wie ein Kandelaber,
in dem sein Schauen, nur zurückgeschraubt,*

*sich hilt and glänzt. Sonst könnte nicht der Bug
der Brust dich blenden, and im leisen Drehen
der Lenden könnte nicht ein Lächeln gehen
zu jener Mitte, die die Zeugung trug.*

*Sonst stünde dieser Stein entstellt and kurz
unter der Schultern durchsichtigem Sturz
and flimmerte nicht so wie Raubtierfelle;*

*und bräche nicht aus alien seinen Rändern
aus wie ein Stern: denn da ist keine Stelle,
die dich nicht sieht. Du musst dein Leben ändern.*

Torso Arcaico de Apolo

*Não sabemos como era a cabeça, que falta,
De pupilas amadurecidas, porém
O torso arde ainda como um candelabro e tem,
Só que meio apagada, a luz do olhar, que salta*

*E brilha. Se não fosse assim, a curva rara
Do peito não deslumbraria, nem achar
Caminho poderia um sorriso e baixar
Da anca suave ao centro onde o sexo se alteara.*

*Não fosse assim, seria essa estátua uma mera
Pedra, um desfigurado mármore, e nem já
Resplandecera mais como pele de fera.*

*Seus limites não transporia desmedida
Como uma estrela; pois ali ponto não há
Que não te mire. Força é mudares de vida.*

Archaic Torso of Apollo

*We cannot know his legendary head
with eyes like ripening fruit. And yet his torso
is still suffused with brilliance from inside,
like a lamp, in which his gaze, now turned to low,*

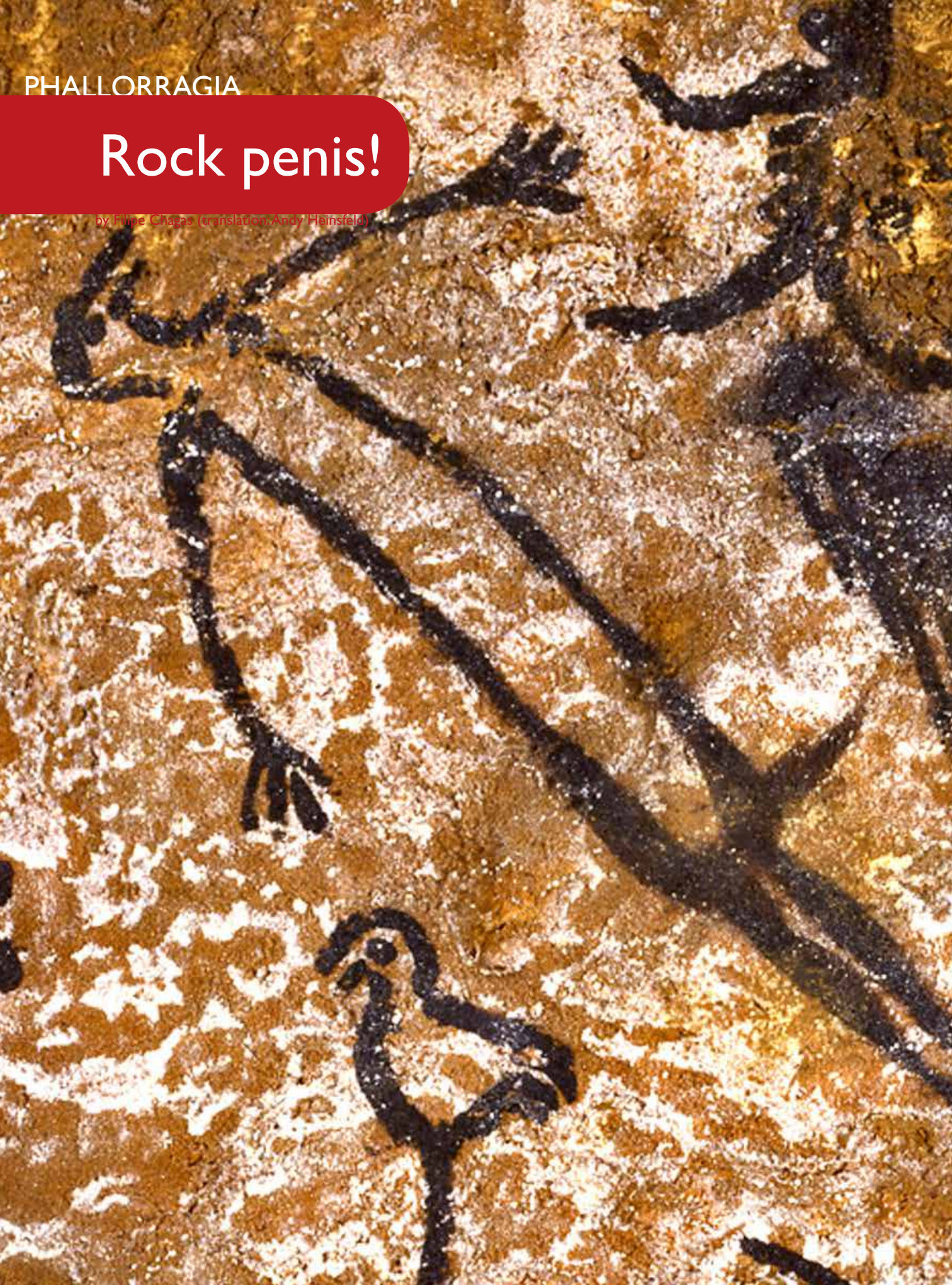
*gleams in all its power. Otherwise
the curved breast could not dazzle you so, nor could
a smile run through the placid hips and thighs
to that dark center where procreation flared.*

*Otherwise this stone would seem defaced
beneath the translucent cascade of the shoulders
and would not glisten like a wild beast's fur:*

*would not, from all the borders of itself,
burst like a star: for here there is no place
that does not see you. You must change your life.*

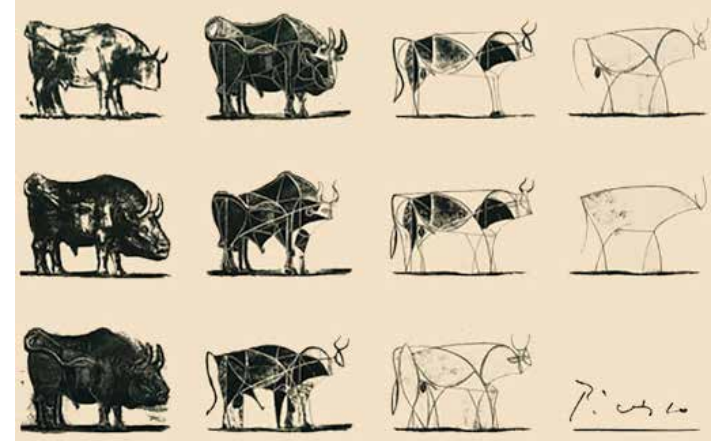
Rock penis!

by Filipe Chagas (translation: Andy Heinsfeld)



During the Upper Paleolithic period (around 40,000 BC), Neanderthals began to be replaced by a version of *Homo sapiens*. The art produced by these “modern” men especially drew attention at the Cave of Lascaux (France) and the Cave of Altamira (Spain) which contain some of the greatest examples of rock art*, dating between 17,000 and 15,000 BC.

Discovered in 1940 by four teenagers, the **Cave of Lascaux** extends for about 240 meters in galleries and contains about 2000 images: approximately 900 animals (among them the largest single image ever found in a prehistoric cave, the *Great Black Bull*); a rare example of a human figure; and the rest of mysterious geometric and abstract signs, which have yet to be deciphered.



* Both caves were once called the “Sistine Chapel of Prehistory” because of their realism, colors, and the likely use of primitive scaffolding. It is necessary to keep in mind the adverse conditions in which these arts were produced (bad lighting and temperature – with fingerless hands marked in clay and even missing thumbs), as well as the intellectual level required to manufacture the painting and engraving tools, select and prepare the pigments from local minerals, know the different types of support/surfaces, and create a symbolic image with effective meaning. Picasso visited Lascaux shortly after the visitation opened in 1948 and was so surprised by the quality of the rock art that he declared that man had learned nothing new since.



The Great Black Bull.



Right at the entrance – the **Hall of Bulls** – you can see the *Frieze of Black Horses*, the *Frieze of the Small Stags*, heads of about six bulls, a headless horse, a bear, and even a mysterious “unicorn”. Next, the **Axial Gallery** – considered the apogee of parietal rupestrian art – has all the classic prehistoric animals represented in a whirlpool of great works of art: the *Great Black Bull* (5 meters long), the *Three Chinese Horses*, the *Falling Cow*, the *Upside-Down Horse*, among many others. Another fully painted* **passageway** – with notable images, such as a procession of engraved horses, the horse with the turned-back foot, and the bearded horse – opens into two halls, the Apse and the Nave.

*The main technique used by Lascaux's artists was the spraying of pulverized colour pigments down a tube made of wood, bone or plant materials.



Above, a view of the Hall of the Bulls.
Beside, the *Upside-Down Horse*.



A view of the apse.

* Petroglyphs are images carved into the stones, that is, made with the use of a scraping tool and that appear either by the difference in color between the surface of the stone and its interior or by the relief created.

Scholars believe the **Apsé** is likely to have been the sacred heart of Lascaux due to the number of pictures (about 500 animals, mostly stags, and 600 signs), ceremonial artifacts, and footprints from possible initiates found in the semi-spherical cavern. In addition to the *Major Stag* (the largest petroglyph* at Lascaux) and the *Yellow Horse*, in this part of the cave there is a hole in the ground that leads to an adjacent cave, the deepest in the archaeological site, called the Great Fissure or the Well, where is one of the rarest rupestrian pictograms ever discovered: a narrative with a humanoid figure.

The scene shows a bison stabbed by a spear (guts sticking out) and a humanoid figure with a bird-like head and four fingers on each hand in an angle as if it were being attacked by the bison. A bird on a pole completes the scene. Also noteworthy is the representation of an erect penis in the humanoid figure, which ultimately determines its biological gender. This painting is called "Shaft of the Dead (or Wounded) Man" and this causes a double interpretation: "shaft" can either mean "staff" (which may refer to the bird on the pole and, perhaps, to some cult involving birds, which in some cultures were considered conductors of souls), or "spear" (referring to the fight with the bison), or even "penis". If it is the latter meaning, it is believed that the representation of the penis was the way to differentiate male from female in the species and not an erection.

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And it would also be the first record of a penis (erect or not) in human history!





The Crossed Bison.

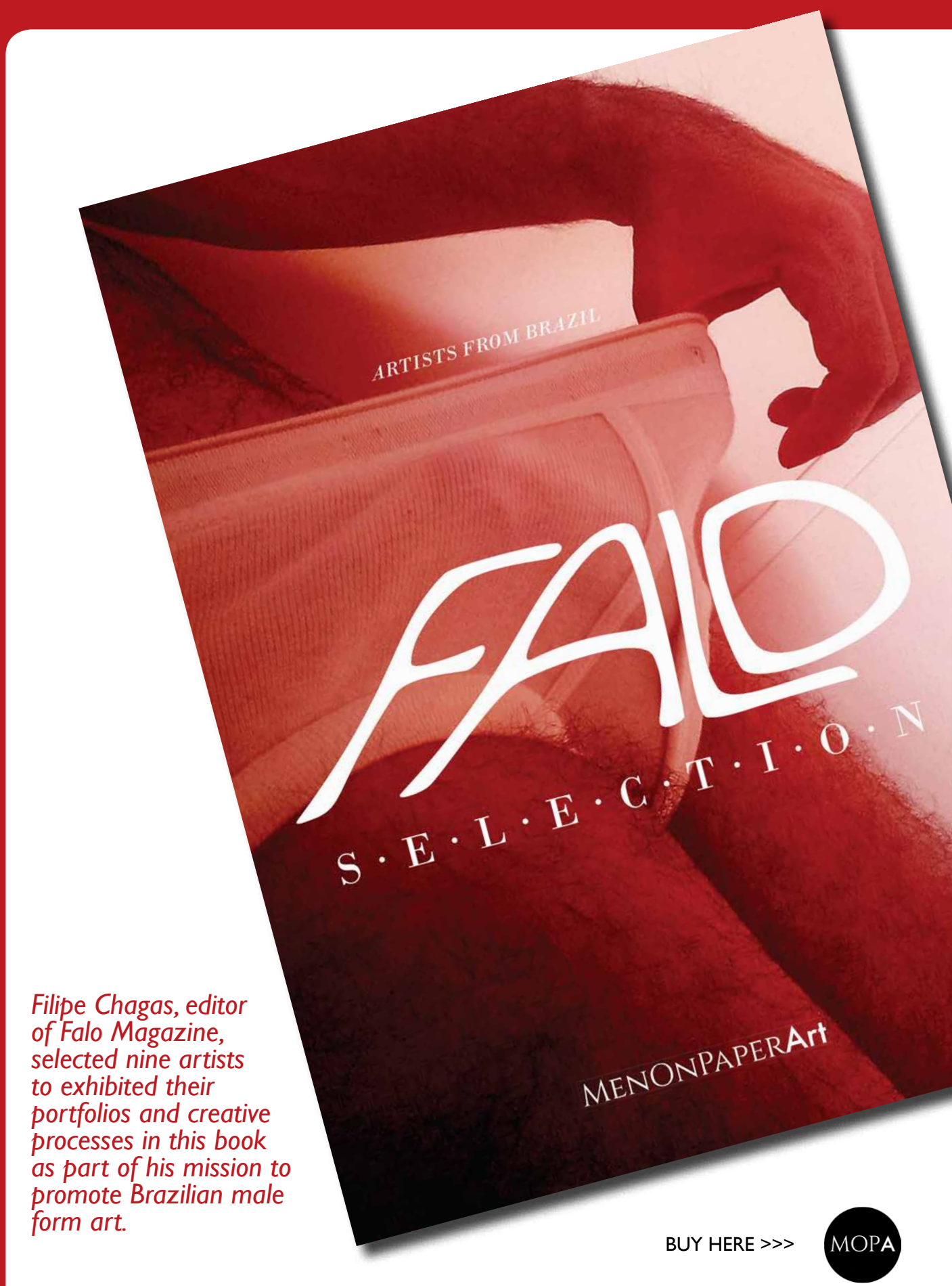
The **Nave** is the part of the cave with the most engravings due to the softness of the rock. There are: the *Panel of the Imprint* (unusual by the symbols and signs); the *Great Black Cow*; the *Crossed Bison* (extraordinary example of perspective, especially on the animals' legs*); and the *Frieze of the Swimming Stags*, depicted swimming in an imaginary stream. From the Nave it is possible to access the **Mondmilch Gallery** (Moonmilk) which has no decoration as it is made of milky-coloured stalagmite. This gallery leads to the **Chamber of Felines** which, due to its narrow dimensions and steep gradient, can only be visited on all fours, and perhaps for this reason, the main images are of felines, including the engraving of two lions mating.

*The animals were depicted with their heads shown in profile, but with their horns painted from the front, at first to imbue the figures with more visual power. The combined use of profile and frontal perspective is also a common feature of Mesopotamian art and Egyptian art.



Frieze of the Swimming Stags.

In 1963, Lascaux was closed due to environmental conservation issues (such as deterioration due to the carbon dioxide exhaled by the 1200 daily visitors) and, in 1979, Lascaux was added to the list of UNESCO World Heritage Sites to ensure its preservation. Today, the visit is made in a "replica cave" built in 1983 and only scientists are allowed to enter on some specific days of the year in real life. **8=D**



Filipe Chagas, editor of Falo Magazine, selected nine artists to exhibited their portfolios and creative processes in this book as part of his mission to promote Brazilian male form art.

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MOPA

Phallic museums

by Filipe Chagas (translation by Andy Farnsworth)



The man who collects phalluses!

In Ancient Greece, temples received many offerings of precious or exotic objects, which were displayed to the public on certain occasions for a small fee. The temple of the muses, entities in Greek mythology that inspire artistic or scientific creation, was called a museum (*mouseion*) and, thus, it is very clear where the idea of the institutions we know today came from. However, before being a “non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment”*, museums were only a cabinet or a room.

* Definition from International Council of Museums in 2001.

Called “cabinet of curiosities” or “room of wonders”, these spaces normally contained a multitude of strange rare objects acquired during the Great Navigations around the world in the Renaissance period*. There was no systematization or even a scientific concern (it was common to find dragon blood, unicorn horn, among others), being essentially private and inaccessible to the general population, however, they played an important role in the evolution of History and Natural Sciences.

* In Brazil, the first collection was created by Maurício de Nassau and installed in a similar way to the cabinets of curiosities at the Palácio de Friburgo, in Recife, around 1640.

Cabinet of curiosities, oil on canvas by Domenico Remps, 1690.



Throughout the 16th and 17th centuries, numerous societies and institutions (such as botanic gardens and science academies) were founded to bring together collections for the purpose of study and, of course, exhibition. In 1671, the first university museum was opened and, in 1683, in England, the first museum for educational purposes was created and organized by the University of Oxford. However, 18th century Enlightenment ideals favored the formation of systematic collections and the performance of cultural institutions with educational and public objectives, such as the British Museum (1759) and the Louvre (1793).

Museums have reached the contemporary world with their function being constantly questioned in the face of new technologies. Therefore, it is possible to find more poetic definitions for these institutions, such as the Brazilian Institute of Museums:

Museums are houses that guard and present dreams, feelings, thoughts and intuitions that is molded through images, colors, sounds and shapes. Museums are bridges, doors and windows that connect and disconnect different worlds, times, cultures and people. Museums are concepts and practices in metamorphosis.

There was also a division of the great museums: instead of large institutions with collections of everything, medium and small spaces emerged with specific themes, approaching subjects in a deeper and more specialized way. Sex, prostitution and even the phallus got one!

PHALLOLOGY: THE STUDY OF THE PHALLUS!

As incredible as it may seem, yes, the phallus has a specific area of study. Usually limited to the natural sciences, the phallus has been analyzed by the human sciences and the artistic fields.



In 1974, Icelandic historian Sigurður Hjartarson was being teased by his work friends over a childhood story when he was given a dried up bull penis (*pizzle*, image beside) to use as a whip. They began giving him whale penises and Hjartarson realized that it might be interesting to collect limbs of other species of mammals. In 1980, he already had 13 limbs (four from whales and nine from land mammals) and, in 1990, there were 34. In August 1997, in Reykjavík, capital of Iceland, the Phallogological Museum was founded, the first and only museum in the world with 62 phallic specimens.

Today, the museum has a collection of over two hundred penises (and parts of the penis) of almost all land and marine mammals that can be found in the country, plus some folkloric (elves and troll types) and from other countries. In addition to the biological section of the museum, there is a collection of around 350 artistic objects and practical utensils related to the theme. The largest penis at the museum is a sperm whale's, almost 1,70 meters long and weighing about 150 kilograms, and the smallest is a hamster's, only 2 millimeters long.



Yes, this is a penis equivalent to a 154 lb person measuring 5.5 ft, but the museum guarantees that this is just the tip: the entire penis can reach 16 ft and weigh something between 770 and 880 lb, but it's good to know that it's a whale's penis that weighs 50 tons.

In 2011, the museum added to its collection a human penis from a deceased 95-year-old donor, who donated the organ during his lifetime. Unfortunately, preserving his penis in formaldehyde didn't work out too well: the "specimen" shrank and became misshapen. In 2014, it was announced that Jonah Falcon – known for being the second largest penis in the world with his impressive 23 cm flaccid and 34 cm in erection, second to Cuban Yosbany Montalván's 45.5 cm – had agreed to donate his post-mortem penis, suggesting an exhibit alongside the whale to be called "Jonah and the Whale", in reference to the biblical tale.

Hjörtur Gísli Sigurðsson, museum curator and founder's son, says that "it's been a bit taboo, especially the human organ, but if you say 'penis', it attracts people". So, of course, the museum is seen in a jokey and fun way, but the space allowed serious studies in phallogology to take place in a scientific and organized way.

"The purpose of the museum is education and not eroticism".

Hjörtur Gísli Sigurðsson

Interestingly, more than 60% of visitors are heterosexual cis women, countering a preconceived idea that the gay public would be the focus. One thing's for sure: visitors seem happier going out than coming in, and they still stop by the gift shop to buy a phallic-shaped package of noodles or a hand-knitted penis sweater*.

Who wants to go?

* Despite the museum's success, certain methods of obtaining the collection are alerted and rejected by animal defenders. Part of the organs on display at the museum, for example, came from slaughterhouses (in the case of oxen and other rural animals) and whale fishermen. According to the owner, obtained before the practice was banned in Iceland in 1986. This history keeps animal rights defenders alert to situations of cruelty and commercialization that may permeate the museum's collection or even be encouraged from the exhibition. Other penises in the collection were donated by scientific institutions.



EROTIC POTTERY

The Museo Arqueológico Rafael Larco Herrera, better known as Museo Larco, in Lima, Peru, has endless pre-Columbian pieces* from the country. Among these pieces, the erotic ceramics stand out.

But the museum's history doesn't start there. In 1923, Rafael Larco Herrera donated his entire archaeological collection to the Prado Museum in Madrid, leaving only a single Mochica portrait vase* of incredible artistic quality for his son, Rafael Larco Hoyle. Fascinated by the piece and probably moved by "collector genetics", Hoyle began to buy ceramic collections and, on July 28, 1926, Peruvian independence day, he opened the doors of the museum in a hacienda in the north of the country.

After the opening of the museum, Hoyle, with a museological credibility that allowed him to obtain priceless works, continued to travel around the country acquiring ceramics. Between 1933 and 1941, he also invested in archaeological excavations and academic-scientific production, being considered one of the fathers of Peruvian archeology when he organized the first chronological ordering of local cultures. In the 1950s, he decided to take the museum to Lima, giving greater visibility to the collection and the acquired knowledge.

Between his studies and excavations, Hoyle was impressed by the number of sexual representations in local pre-Columbian pottery. In 1966, Hoyle wrote *Checán: Essay on Erotic Elements in Peruvian Art*, where he recorded that the

* Pre-Columbian is not "before Colombia": it is before the arrival of Columbus!

* The Moche or Mochica Culture flourished in northern Peru, near the Rio Moche, between the 2nd and 7th centuries. Although they did not constitute an imperial unit, the Mochicas were considered the greatest potters of Ancient Peru.



Phalluses everywhere, even on the ceiling: chandeliers made from bovine scrotum leather.



existing eroticism refers to desire, attraction, and the union of opposing but complementary forces, allowing the constant regeneration of life. That is, nudity and genitalia were not only an erotic representation: they had ritualistic and mythological relationships. In the book, Hoyle proposed a classification for erotic pottery:



Natural Eroticism: representations of sex as an offering, whether for the fertility of the land or the fertilization of women. Images with masturbation, anal and oral sex could be linked to a spiritual connection between the world of the living and the dead, since the objective is not fertilization, but the emission of semen, which would be offered to the land precisely where the dead live.

Religious Eroticism: representations of sex between gods as a force of the creation power, the generating moment of universal life, normally placing the Divine with male sexual attributes. Therefore, man is represented as an emitter, a fertilizer, projecting his virility and his power.

Moralistic Vessels: some representations of skeletons in sexual scenes, instead of being connected with the world of the dead, brought the conviction that lascivious behavior gradually consumed the human being.

Humorous Vessels: disproportionate representations of genitalia on ceramics, such as cups and bottles, would force a comic interaction.

Today, in addition to a fully digitized and visitable physical collection, the museum has a space dedicated to these pieces, aiming to be a “unique and interesting opportunity to get closer to sexuality, freed from our own myths and prejudices”. This sexuality, however, is heteronormative, pointing out the taboo of traditional binary sex, even if skulls and animals take part in the acts. Still, it’s worth knowing this collection.

Of the ceramics with phallic representations, the last two stand out: a trio of skulls where the middle one is being masturbated and a hermaphrodite touching her/himself.



Sculptural cup representing an inhabitant of the world of the dead (*Uku Pacha*) masturbating. The rim of the cup has holes so you can't drink from the top rim and, consequently, have to drink through the character's large penis.

NETHER REGIONS

Located in the center of Amsterdam, the *Venustempel* is the world's first and oldest sex museum, opened in 1985 in a 17th-century property. The motto "the most natural thing in the world can also be the most historic thing in the world", the initial collection was limited to a few 19th century erotic objects displayed in some windows. Nobody knew if it would work, but the return was so exciting that they decided to expand the collection with erotic images, paintings, objects, recordings, photos and even attractions (mannequins and set pieces).

This expansion called for renovation and, during one of the first renovations, two erotic objects were found among the foundations: a fragment of a Delft tile depicting a card player with an erection and a small ancient bronze figure of Hermes with a huge penis, later found out to have come from the Mediterranean by a Dutch trader hundreds of years earlier. Taking it as a sign, they invested in the purchase of two properties connected by staircases to the back of the museum, which formed a labyrinth of rooms and corridors with objects from different cultures and times, better known today as Sexmuseum.

And yeah... it really is a labyrinth! And the problem is exactly the excess, both artworks and people. It welcomes around 500,000 visitors every year, making it one of the busiest museums in the Dutch capital. The objects are displayed like old cabinets of curiosities, often cluttered and without any identification or explanation, as if the important thing was to show the quantity and not relevance. Set pieces can be fun and informative, but for the most part, they are borderline ridiculous. Sexual diversity is minimal, with a strong focus on heteronormativity (I remember seeing only one wall from a distance on the way up the stairs with homoerotic material).

A good curatorship could tone down the joke and make the place a lot more meaningful. Should I send an application?



By the way, the Erotic Museum, also in Amsterdam, follows the same line of curating informationless excesses, sex shop style. Because it is located in the famous *Red Light District*, with numerous brothels allowed to work 24 hours, it ends up attracting the public by proposing to tell the story of the "oldest profession in the world". Despite having erotic sketches made by John Lennon in the collection (and an erotic version of "Snow White and the Seven Dwarfs" animation), if you must choose, choose the Sexmuseum.

LGBT+ VISIBILITY

1969 was a pivotal year for LGBT+ history, especially the Stonewall Riots in New York, which established itself as the first major movement in favor of gay community rights. Also this year, Charles Leslie and Fritz Lohman held an exhibition of gay artists for the first time in their loft in SoHo. Throughout the 1970s, they continued to collect and exhibit gay artists, supporting local arts community.



Facade of the Leslie-Lohman Museum of Art.

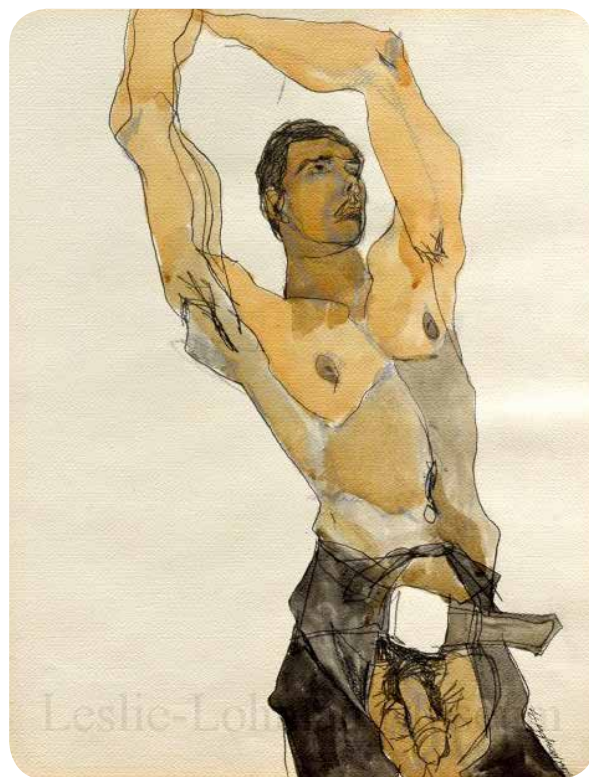


Silkscreen from the *Sex Parts* series by Andy Warhol, 1987.

During the AIDS pandemic in the 1980s, the collection continued to expand, rescuing the works of dying artists from their embarrassed and ignorant families who wanted to destroy them. This led to the Leslie-Lohman Gay Art Foundation in 1987, accredited as a museum in 2016 in recognition of its importance in the collection and preservation of LGBT+ history. Undoubtedly, it is the world's greatest reference and the only institution dedicated to the documentation of LGBT+ history.

With over 30,000 art objects, you can find works by Andy Warhol, David Hockney, Robert Mapplethorpe, George Platt Lynes, Tom of Finland, as well as contemporary artists such as Abel Azcona and Slava Mogutin. The museum hosts six major annual exhibitions, offers several public programs throughout the year, publishes an arts newsletter, and maintains a research library. All this and more places the museum as a beacon of knowledge and history.

Grab your passports! **8=D**



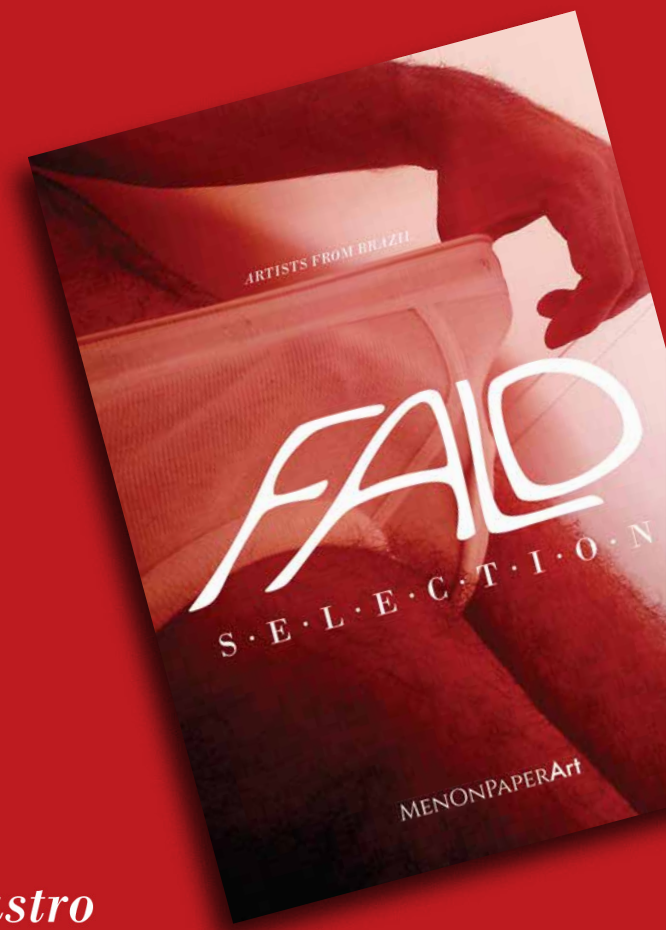
Watercolor by Richard Rosenfeld, 1977.



Silkscreen by Hans Kanter, 1987.

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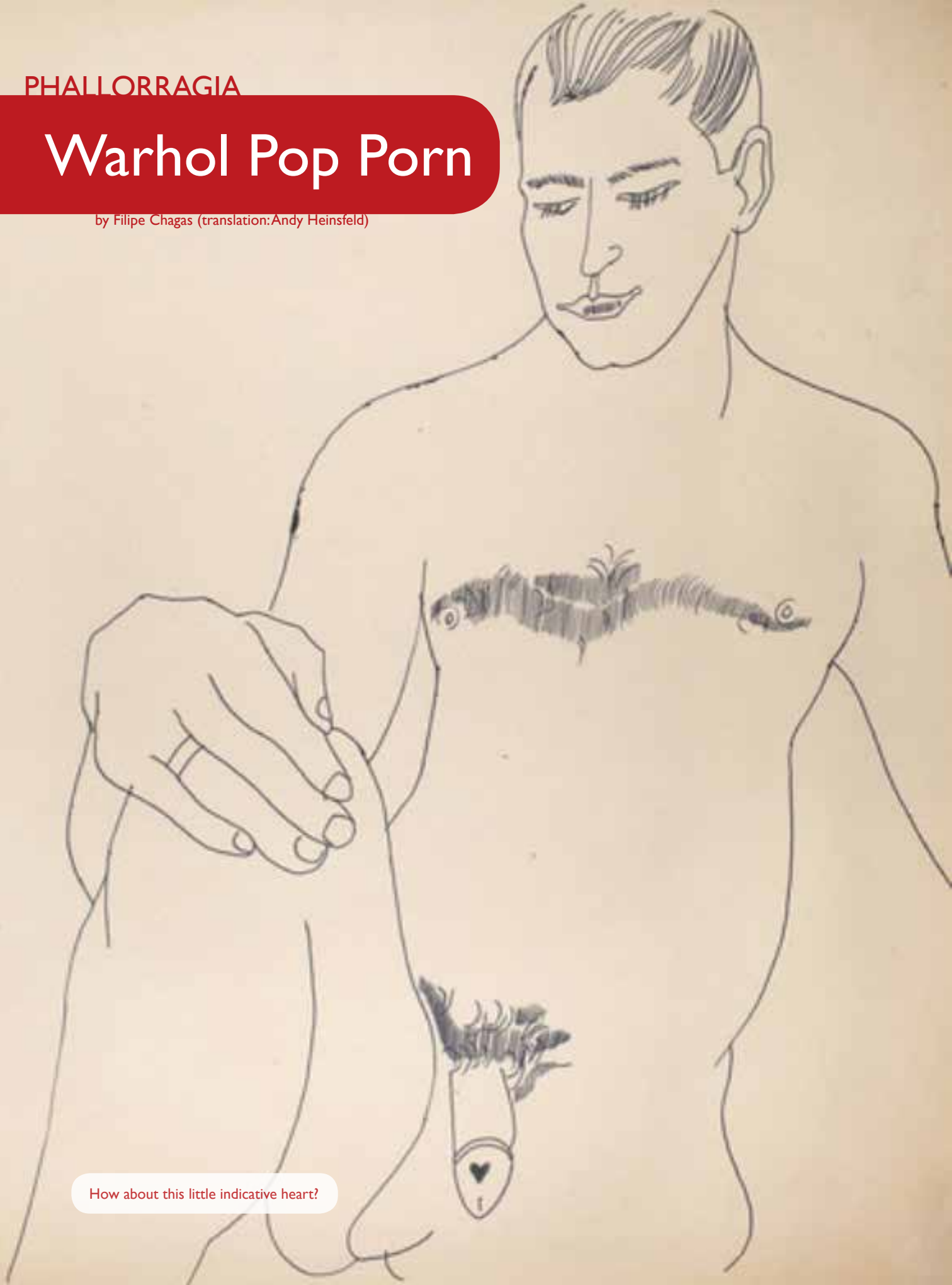


Leslie-Lohman Museum of Art



Warhol Pop Porn

by Filipe Chagas (translation: Andy Heinsfeld)



How about this little indicative heart?

Sixty years ago, when commenting on his works based on car accidents, **Andy Warhol** (1928-1987) professed:

In the future, everyone will be famous for 15 minutes.

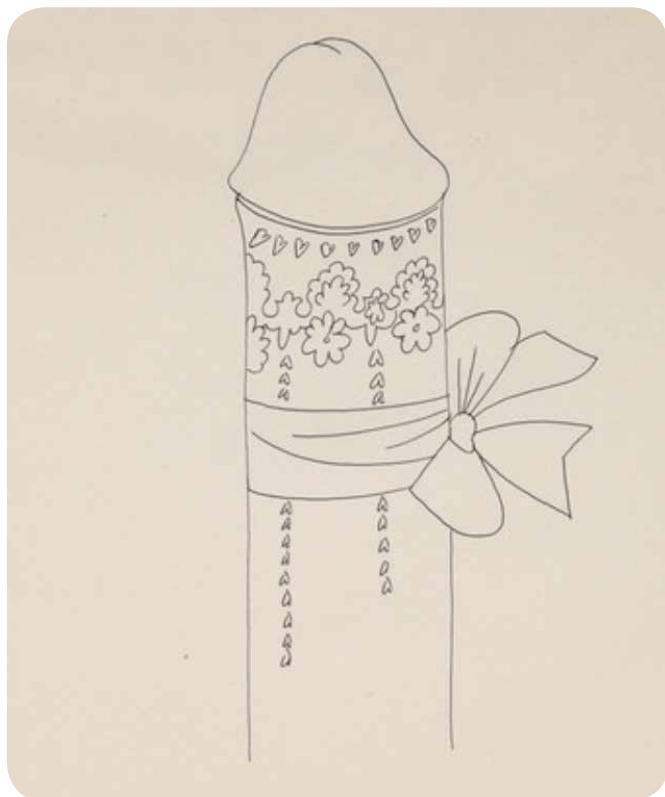
As current as possible, this phrase at least diverges from the artist's trajectory. Both in his heyday and today, his pop work – more specifically, the exhaustive representations of celebrities (mainly Marilyn Monroe) and consumer objects (Campbell's soup cans and Coke bottles) – is among the most recognized works in the world. However, Warhol went beyond paintings and experimented with photography and the audiovisual universe. It is among these experiments – and some drawings from the beginning of his career in the 1950s – that his most explicit works on the body and sexuality are found.



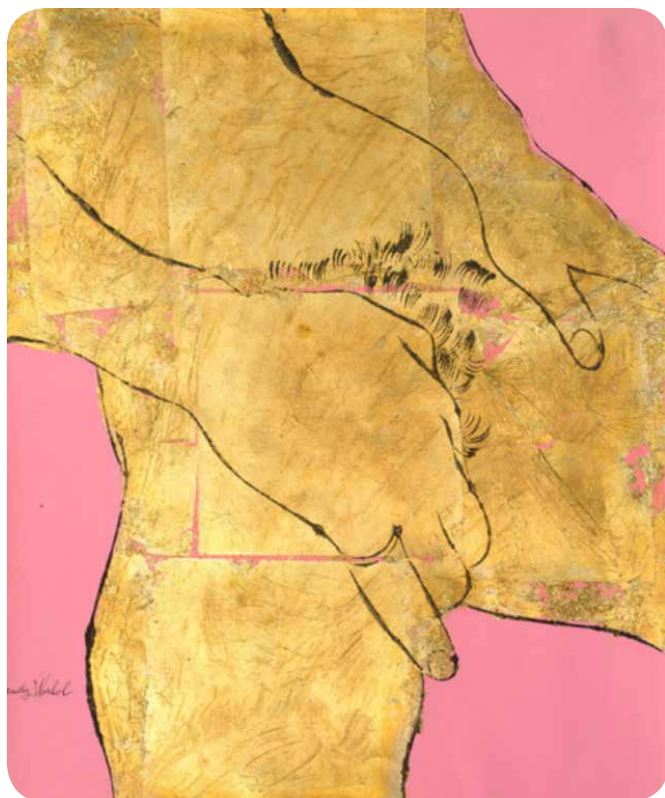
The famous soup can is part of a set of 32 paintings honoring the soup varieties offered by the Campbell company. In the same year, Marilyn Monroe died and Warhol produced numerous silkscreens with the face of the actress from an advertising photograph of the film *Niagara*.



Previous page: *Naked man sitting*, drawing with ballpoint pen on paper Manila, 1956.



Above: *Sitting nude man* and *Male Genital* (drawings with ballpoint pen on paper, c.1950).
Below: *Reclining nude man* (drawing with ballpoint pen on paper, c.1950) and *Male nude* (ink drawing with gold leaf on colored paper, 1957).



It is said that a man decided to brag about his huge penis to the artist. Immediately, Warhol grabbed... his Polaroid camera! The photographic results were kept in a box that Warhol called "Sex Parts". Years later, he noticed the box's promising title and revisited the photos of models from gay bathhouses and clubs. They were recruited by the artist's assistant, Victor Hugo (also photographed and boyfriend of the designer Halston), to parties at the *Factory*, Warhol's famous creation space. In this way, he was inspired to create a series of works from these Polaroid and 35 mm, which would be *Sex Parts* and *Torsos* – despite his friends calling the series *Cock*, *Pussy*, and *Ass*. The *Torsos* part of the series features bodies like sculpted busts in more classic and more acceptable framings. The *Sexual Parts*, on the other hand, are literal. Asked about the explicit content, Warhol would have answered:

*Just tell them it's art...
They're landscapes.*

Self-portrait, cabin photos, 1962.

Torsos, polaroids, 1977.





Sexual Parts, polaroids, 1977.

The artist believed that the more explicit images challenged the values attributed to cultural artifacts and blurred the lines between pornography and art. The interesting thing is that the photographic close-ups, repeated quickly and impersonally, end up creating an ironic and boring aesthetic distance. This Warholian multiplication of fascination and boredom seems to dominate current photography, especially body-themed ones.

The following year, Warhol intervened in some of his photos, resulting in the series *Sex Parts II*, a graphic work that approaches the visual language that the artist created in his most famous works. Ronnie Cutrone, a longtime assistant, says this series was ultimately Warhol's statement about his homosexuality, since, as a Catholic, the artist jokingly declared that being gay was a problem.*

*Warhol's sex life was a mystery. He had a lot to say about sex and love, but there was doubt as to whether he had been a virgin most of his life ("the best of sex is not doing it") or a believer in free love. In his sort-of-memoir *The Philosophy of Andy Warhol (From A to B and Back Again)*, he claims that fantasy and construction are more arousing than intercourse itself ("everything is sex, without the sex act actually taking place").



Sexual Parts II, silkscreens with acrylic on linen, 1977.

Warhol's early audiovisual works were intentionally experimental: a sleeping boyfriend, a painter eating a mushroom, and a fixed view of the Empire State Building at night – all lasting between 30 minutes to eight hours! Food, sleep, and sex were captured by the artist's lens in long, repetitive records to the point of banality. The black and white silent film *Couch* (1964) shows several couples kissing, hugging, and having consensual sex on a couch. The lewd scenes are normalized by reversing Hollywood's "casting couch" mentality. In *Blow Job* (1964), Warhol takes a more suggestive and unconventional approach: the camera focuses on a male face, and what is actually happening is out of framing.



Still from the movie *Blow Job*, 1964.

I made my earliest films using, for several hours, just one actor on the screen doing the same thing... People usually just go to the movies to see only the star, to eat him up, so here at last is a chance to look only at the star for as long as you like.

As his films began to incorporate narratives, they became controversial: *The Chelsea Girls* (1966) received harsh and angry reviews for its length and the way it was shown*, and *Lonesome Cowboys* (1968), a sort of tawdry queer Romeo and Juliet, was confiscated by Atlanta police in 1969.

The Chelsea Girls was the movie that made everyone sit up and notice what we were doing in films (and a lot of times that meant sit up, stand up, and walk out). Until then the general attitude toward what we did was that it was "artistic" or "camp" or "a put-on" or just plain "boring". But after The Chelsea Girls, words like "degenerate" and "disturbing" and "homosexual" and "druggy" and "nude" and "real" started being applied to us regularly



The Chelsea Girls movie poster, 1966.

*The twelve reels of the film were chosen and shown with two projectors so that two different reels could be seen side by side on screen at the same time. Today *The Chelsea Girls* is seen as a shining example of the artist's signature technique of assembling reels of unedited film in various ways, and it became one of Warhol's most ambitious and commercially successful films.

But it was *Fuck*, a 1968 film that was released again a year later as *Blue Movie* (in reference to a mistake which left a blue-tinged mark on the scenes), which saw Warhol truly penetrate mainstream political consciousness. Essentially a feature film depiction of uncensored, unscripted sex, *Blue Movie* became the first erotic film to be released widely in cinemas across America. Film scholars indicate that this audiovisual production by Warhol triggered the “Golden Age of Porn”, a period in which the public’s attitude shifted when they saw porn with artistic value. His trilogy with porn star Joe Dallesandro is considered his most queer work. *Flesh* (1968), *Trash* (1970), and *Heat* (1972) followed the adventures of a drug dealer who hooks up with countless men and women, injecting hard drugs, and ultimately failing sexually on multiple occasions. The explicit scenes caused an entire session of *Flesh* to go to jail in London!



Still from the movie *Fuck/Blue Movie*, 1968.

I'd always wanted to do a movie that was pure fucking, nothing else, the way Eat had been just eating and Sleep had been just sleeping. So in October '68 I shot a movie of Viva having sex with Louis Waldon. I called it just Fuck.

The Andy Warhol Museum

www

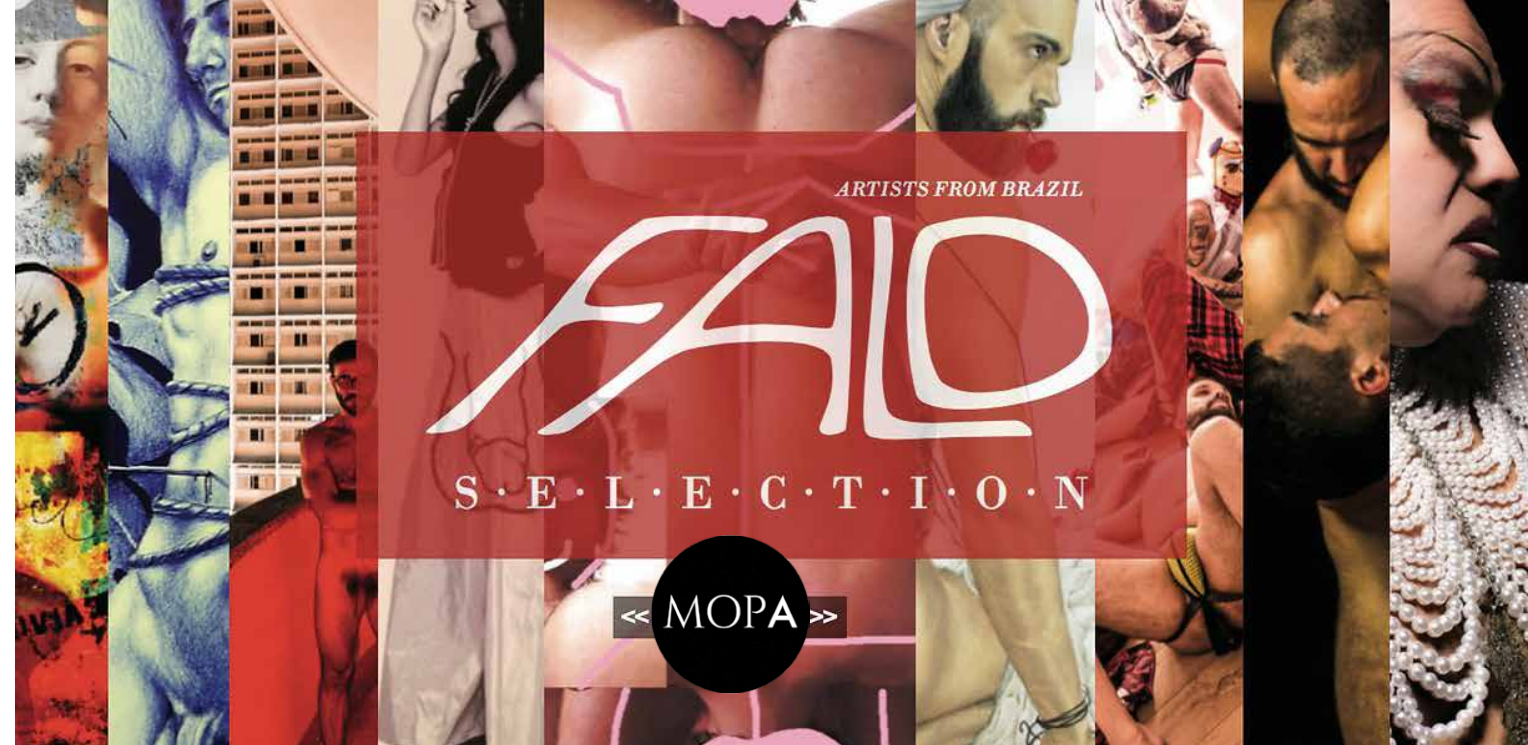
Equally important was the cast of Warhol’s films, mostly queer, trans, or drag queens, which attracted cultural attention. Trans actress Holly Woodlawn nearly earned an Oscar nomination for her role in *Trash*. She also starred in *Women in Revolt* (1972) alongside Jackie Curtis and Candy Darling. This unprecedented trans visibility is revolutionary even by today’s standards, in a context of a film industry still determined to cast cis actors in trans roles. Warhol and his stars are undeniable pioneers, showing that their audiovisual production was also responsible for opening space for queer intimacy in cinema.

Warhol’s photographic and audiovisual production changed conventional attitudes towards the reception of sex and coincided with the fight for queer liberation. For a man who seemed to play with the public’s perception of his own sex life (in the name of capitalist consumption), Warhol created a surprisingly positive legacy for sexuality that is as necessary now as it was then.

8=D



Self-portrait in drag, polaroid, 1981.



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Christian nudity

by Filipe Chagas (translation: Andy Frenkel)



Look closely.

Whenever there is a naked body exposed by Art, there is also an immediate negative reaction from the

Christian churches and their followers. Regardless of the reasons for nudity, religion and dogmas emerge as a justification for questioning and censoring. Wagner Schwartz, for example, suffered a virtual lynching by believers when he exposed his body in a private performance (2017). Or Rafael Dambros, who suffered numerous attacks by religious groups on his *Sanctified* exhibition, where he portrayed ordinary people as biblical figures. (2018).

But have they never questioned (or at least noticed) that the image of Christ is half-naked?

Or does the intention of the look alter perception?

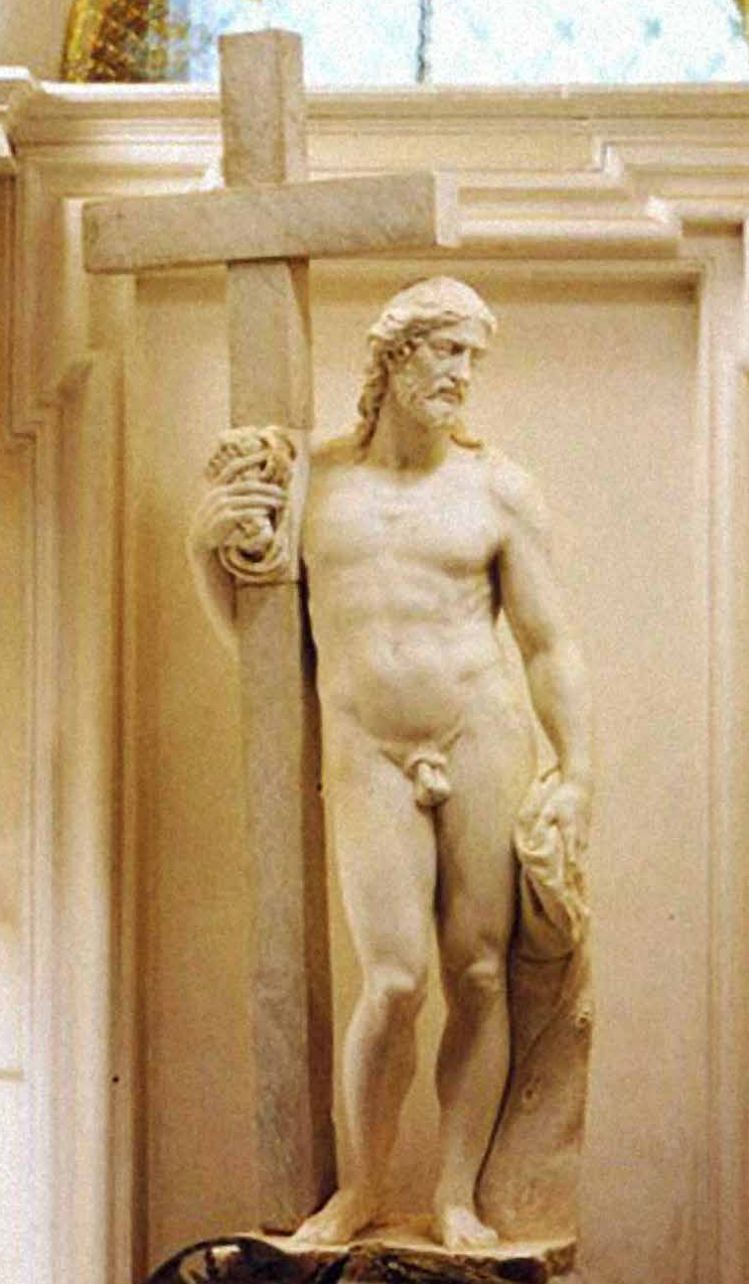
We think no one looks with desire at the image of Christ on the cross. However, this would mean that, by censoring Art, critics are leering at artistic nudity.

Is that the point then?

Look at the *San Damiano Cross* – it became known as the *Saint Francis of Assisi Cross*, because in front of it, in 1205, Francis* would have heard: “Go and repair my house, which is all falling down”. This medieval icon has a strong oriental aesthetic influence, seen mainly in the facial features, hair, schematization of lines, and lack of perspective. Now look closer at Christ’s belly. Do you see a geometric abdomen or a penis with the scrotum?



* Francis was also known for an act of nudity. Son of a merchant, he spent most of his youth enjoying his father’s financial situation. He was a braggart young man who didn’t like to study or work, loved expensive and fashionable clothes, drank without moderation and was fluent in profanity. He joined Assisi’s army in two battles, but ended up a prisoner. In prison, he reflected on his life and when he was released, he donated fabrics from his family’s company to the poor and sold some at low prices to get money for churches. In 1205, he heard the call of God at San Damiano Church. His father accused Francis of theft and locked him in the basement, from where he was saved by his mother. Still persecuted by his father, he sought help at the church. Deciding to follow the religious life, he took off all his clothes and handed them over to his father, renouncing his inheritance and evangelizing through a dramatic and impactful physical action (*ars concionandi*). The bishop took off his robe and covered Francis. In 1226, near his death, he asked his Franciscan brothers to lay him naked on the ground, as soon as they saw him in his final moment of agony, because that was how he wanted to find God: fully naked.



Both can also be called *Christ carrying the cross* or *Christ portacroce*.

The first version was also known as *Cristo della Minerva*, for being in the Church of Santa Maria sopra Minerva, in Rome.

What about Michelangelo's *The Risen Christ*? A frontal nudity in all its Renaissance glory! And behold: there is not just one, there are two! Both are a portrait of Christ butt naked, in contrapposto*, holding the cross and other objects of his martyrdom – the rod with which he was scourged, the rope with which he was bound, and the sponge from which he was made to drink vinegar – after the resurrection, bearing the same heroic dignity and classical physical structure presented in his *David*.

The statue, commissioned with free artistic conception, had the first version made by the Florentine sculptor in 1515, however, he abandoned the piece almost at the end when he found a defect in the marble near the face (the statue was finished by other artists in 1521). The second version was hurriedly made and finished by two of Michelangelo's students, but it impressed everyone. Sebastiano del Piombo, an important Venetian painter who was a reference for the Florentine sculptor, even said that the

* See David's issue.

statue's knees alone were worth more than all of Rome. See: knees! Nothing was said about nudity, even more so in a period where man's body and mind were valued. This also shows us that there is a difference in the works that are commissioned, made by authorial desire, or for a place of worship, which can change the representation of nudity.

However, in the following century, in the Baroque period, when the "castrations" of works of art* took place, nudity became offensive and they put a bronze cloak to cover Christ's genitals in the second version. They seem to have forgotten the words of Paul the apostle, when counseling a conflicted Corinthian congregation, he said that the genitals are an honorable part. You read it right: honorable!



Baroque angels "mutilated" in the Church and Convent of Saint Francis in Salvador, Bahia, especially those that are within reach of the eyes of the faithful. (Photo: Friar Roger Brunorio)

But in fact God has placed the parts in the body, every one of them, just as he wanted them to be.

If they were all one part, where would the body be?

As it is, there are many parts, but one body.

The eye cannot say to the hand, "I don't need you!" And the head cannot say to the feet, "I don't need you!"

On the contrary, those parts of the body that seem to be weaker are indispensable,

and the parts that we think are less honorable we treat with special honor. And the parts that are unpresentable are treated with special modesty,

while our presentable parts need no special treatment. But God has put the body together, giving greater honor to the parts that lacked it,

so that there should be no division in the body, but that its parts should have equal concern for each other.

If one part suffers, every part suffers with it; if one part is honored, every part rejoices with it.

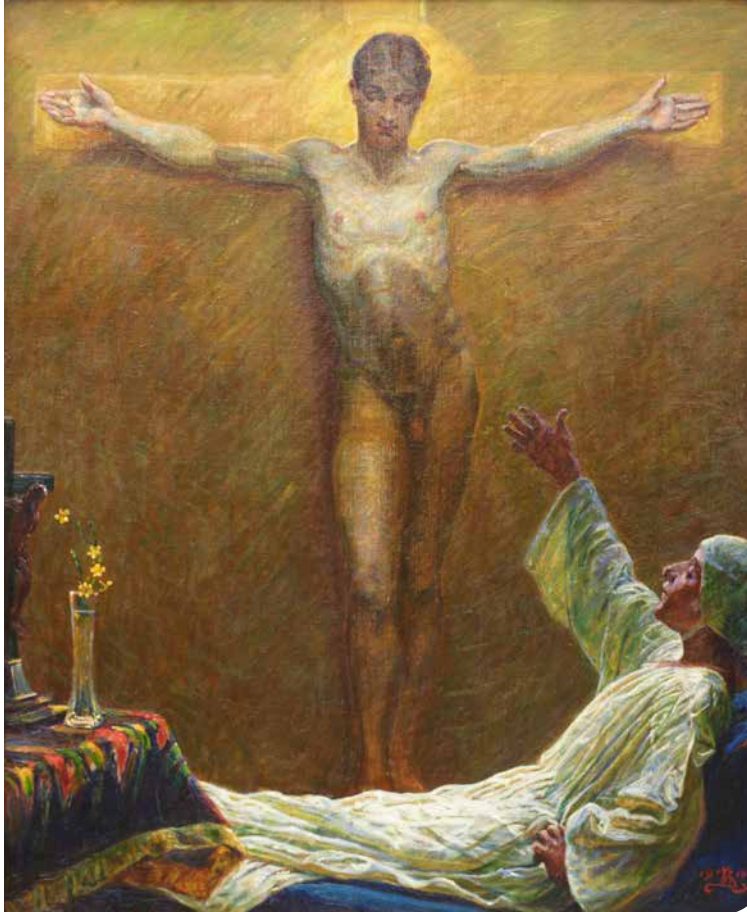
(1 Corinthians 12:18-26)

* See issue 6.

Alright, he didn't say "genitalia"! But which body parts would we consider to be the least honorable or unrepresentable, huh? No wonder, there is a controversy about Saint Catherine using the FORESKIN of Christ as a mystical wedding ring between them*.

The same censoring and castrating Baroque also used Art with intense drama in the name of a theatrical proselytism. In an age when a mere ankle was a turn-on, artwork depicting nude, shapely, sweaty male bodies with disheveled hair** and martyrs in the name of faith were perfect for creating sinful thoughts and – of course – guilt for craving which led to endless prayers and blind devotion.

Several Christian saints ended up being portrayed half-naked even though their martyrdom did not cause them to lose their garments. Saint Vincent of Saragossa, San Manuel, Saint Pantaleon, Saint Andrew, Saint Sebastian, and many others had their bodies exposed and their genitals covered either by a perizonium (short) or a *subligaculum* (sash). This semi-nudity also humanizes the figures, makes them real, and brings them closer to the figure of Christ. This was instrumental in building a religion that is based on the physical presence of the divine son on Earth. The same religion that condemned nudity from the first biblical moments, since in Genesis shame takes over Adam and Eve after the fruit:



* In the 14th century, Catherine of Siena devoted her life to the Church after a vision of Christ where he gave her a ring – visible only to her – and said "I, your Creator and Saviour, espouse you in the faith, that you will keep ever pure until you celebrate your eternal nuptials with me in Heaven". Some say it was a gold ring, others say bejeweled with diamonds, but because it is related to the chastity that Catherine followed as she was "inflamed by divine love", there is a more, let's say, fleshly theory of an orgasm that would have led to the revelation (*Saint Catherine of Siena*, oil on canvas by Kristian Zahrtmann, 1914).

** Hair and beards, yes, but body hair is very rare to be represented in religious figures. Not even on the arms, legs, or armpits. The likely reason for this comes from classical Greek-Roman references: hairless bodies to separate men from animals. Pubic hair indicated that he was no longer a child, just as a beard indicated the passage to adulthood. Christian hagiology, for instance, tells about Saint Onuphrius: a hermit who used his long hair and beard to cover his nudity and was mistaken for a savage in the first contact with his disciple, Paphnutius.



And **they were both naked**, the man and his wife, and **were not ashamed**. (Gênesis 2:25)

Then the eyes of both were opened, and they knew that they were naked. And they sewed fig leaves together and made coverings for themselves. (Gênesis 3:7)

And he said, "I heard the sound of You in the garden, and I was afraid, because I was naked, and I hid myself."

He said, "Who told you that you were naked? Have you eaten of the tree of which I commanded you not to eat?" (Gênesis 3:10-11)

The Lord God made a garment of skins for Adam and his wife, and clothed them. (Gênesis 3:21)



Adam and Eve, oil on canvas by David Teniers the Younger, c. 1665.

Do you realize that shame only arose after eating the forbidden fruit? And therefore, Adam and Eve lived free and naked in Paradise without any problem? Nudity is uncomfortable when it exposes failure, error, the search for (self)knowledge.

It is also worth remembering that biblical history tells that Christ was born naked and pure. In the image seen in nativity scenes, he is already covered to be presented to shepherds and kings.

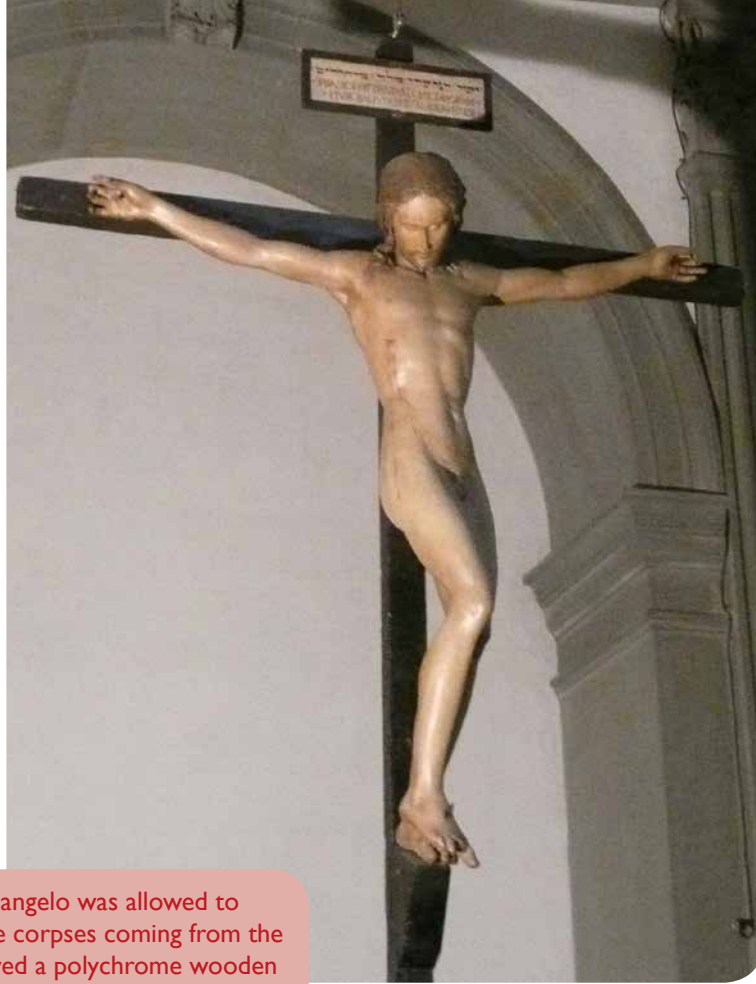
And she brought forth her firstborn son, and **wrapped him in swaddling clothes**, and laid him in a manger; because there was no room for them in the inn. (Lucas 2:7)



Adoration of the Shepherds, oil on canvas by Mattias Stom, c. 1650.

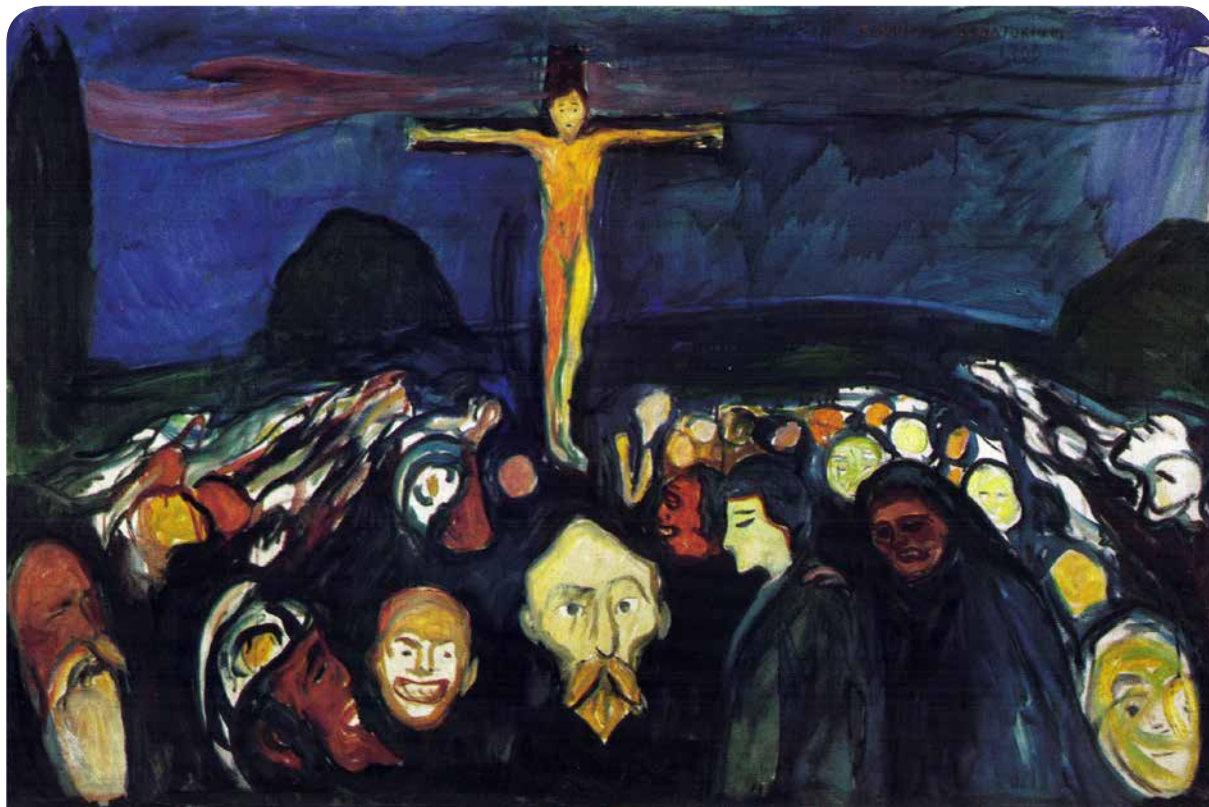
This same Christ died in suffering, with all his physical vulnerability exposed, and naked. That's right: naked. The Gospel of John (19:23) tells that the soldiers took off Christ's garments:

Then the soldiers, when they had crucified Jesus, took his garments and made four parts, to each soldier a part, and also the tunic. Now the tunic was without seam, woven from the top in one piece.

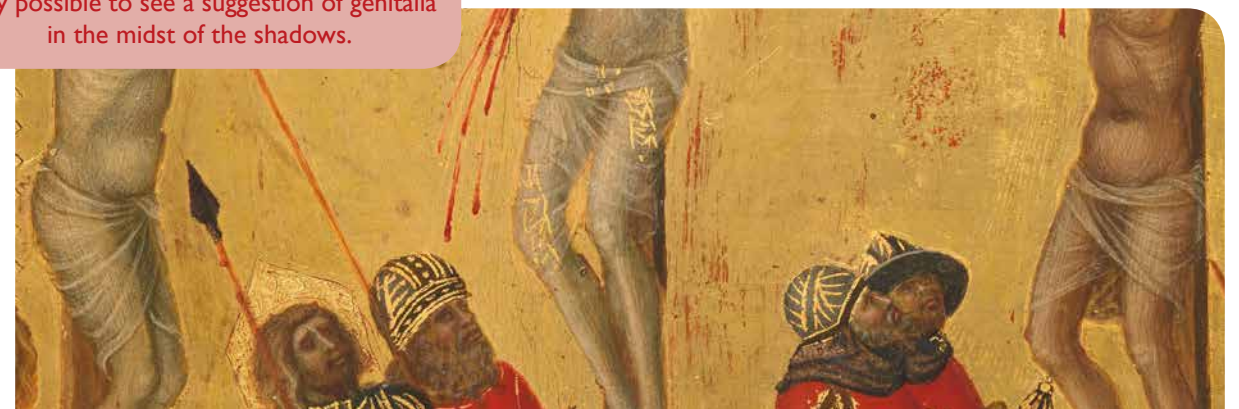


At the age of seventeen, Michelangelo was allowed to carry out anatomical studies on the corpses coming from the convent hospital. In return, he carved a polychrome wooden crucifix of Christ with a pre-teen body (1492). Today the crucifix is at the Basilica di Santo Spirito in Florence, Italy.

Golgotha, oil on canvas by Edvard Munch, 1900.



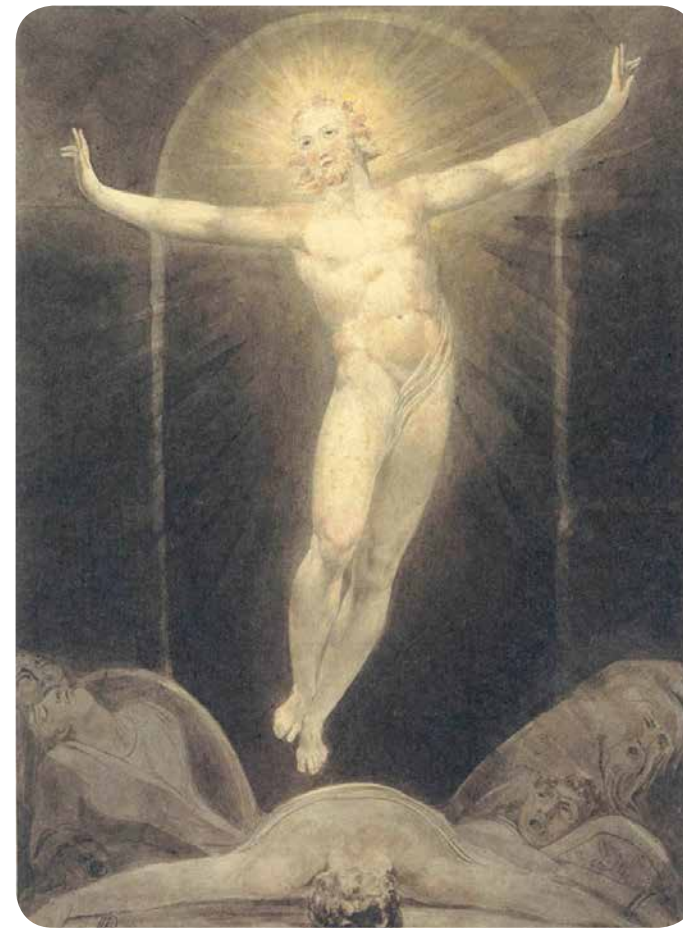
In Pietro Lorenzetti's *Crucifixion* (tempera and gold leaf on wood, c. 1340) the perizonia of Christ and the thieves, Dimas and Gestas, are transparent, however, it is only possible to see a suggestion of genitalia in the midst of the shadows.





The Lamentation over the Dead Christ (1478) is one of Andrea Mantegna's most remarkable paintings (tempera on canvas): the first and only to present Christ lying facing the viewer, creating a particular perspective, and innovative framing. The composition places the central focus on Christ's bulge, emphasizing the humanity and mortality of his body.

In John 19:40, we learn that Joseph of Arimathea and Nicodemus took the body of Christ from the cross and wrapped it in linens with spices, as the Jewish people used to do in preparation for the tomb. Nothing is said of clothing (much less of the famous Holy Shroud, the winding cloth that would have covered the inert body of Christ).



The Resurrection, watercolor by William Blake, 1805.



The Resurrection of Christ, oil on wood by Alonso López de Herrera, c. 1625.

Also, nothing is said about clothes on the resurrected Christ. He appears several times after the resurrection, and despite being mistaken for a gardener and a fisherman, there is no description of clothing in the Bible. By the way, why would he need clothes if souls have already detached themselves from body issues, right*? But, of course, the church couldn't imagine its main figure walking around buck naked.

Or could it?

Or should it?

After all, our nudity and our genitals make us human.

And divine. **8=D**

* Bernard Forthomme, French Franciscan philosopher and theologian, remembers that man was naked before and over time he covers himself with habits, clothes, actions, and goods: "Nudity means the simplicity that makes us the object of visit from God himself, even in the form of Christ, in the nudity of a child who was born and tortured to die on the cross. Nudity, poverty. Nudity in God's hands causes no shame. Those who are "naked" before God are the poor who do not need to hide when the Lord walks through heaven in the late afternoon.

I thank Friar Roger Brunorio for the open and generous exchange of ideas, concepts and books without judgment.

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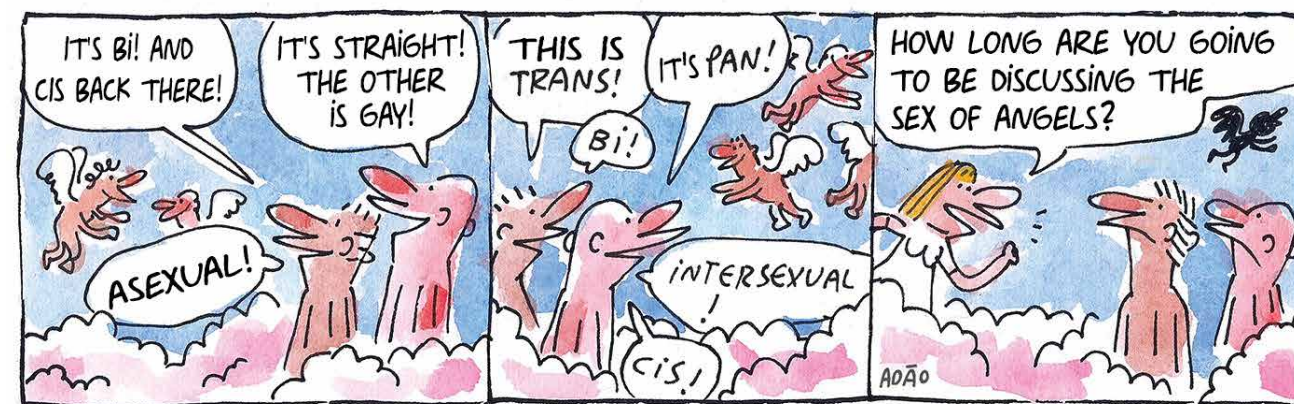
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