

# AAL

HISTORY

2023 annual #3



**SASCHA SCHNEIDER**

**GUSTAV VIGELAND**

**PETER HUJAR**

**PATRICK ANGUS**

**HANS VON MARÉES**

**AND MUCH MORE!**

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

cover: *I get weak*, oil and acrylics on canvas by Patrick  
Angus, 1991.

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

### Editor's note on nudity:

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

### Rights and Commitment:

This magazine is committed to artists retaining  
copyright of their own work. All rights are reserved  
and therefore no part of this magazine may be  
reproduced mechanically or digitally without the prior  
written permission of the artist.

We have been careful to ensure that the images used  
in this publication have been provided to us by the  
creators with copyright permission, or are copyright  
free or are being used under the "fair usage" protocol  
shared over the internet (images are low resolution,  
attributed to their creator, not for profit and used  
only to illustrate a relevant article or story).

If, however, you feel your image has been used by us  
unfairly and your copyright breached, please contact  
us at [falonart@gmail.com](mailto:falonart@gmail.com) and we will proceed in the  
best way possible.

### Submissions:

If you are interested in participating in the magazine  
either as an artist, model or journalist, please contact  
us via e-mail [falonart@gmail.com](mailto:falonart@gmail.com).



## Editorial

I think I could say that this annual was very  
in-depth, which proves that the year 2023  
was not only a year of celebrating the 5  
years of the project, but also a year of a  
lot of research and study.

I say this for two reasons: first, because of the  
names of the artists who are practically unknown  
to the vast majority, showing the hard work of  
this project in giving visibility to those who have  
already faced society to show and naturalize male  
nudity. Secondly, for the articles that penetrate  
the intricacies of the phallic universe, whether  
through the history of Art, psychoanalysis or the  
market.

In an increasingly polarized world – and difficult  
to understand and live in! –, Edmund Burke's  
phrase becomes even more true:

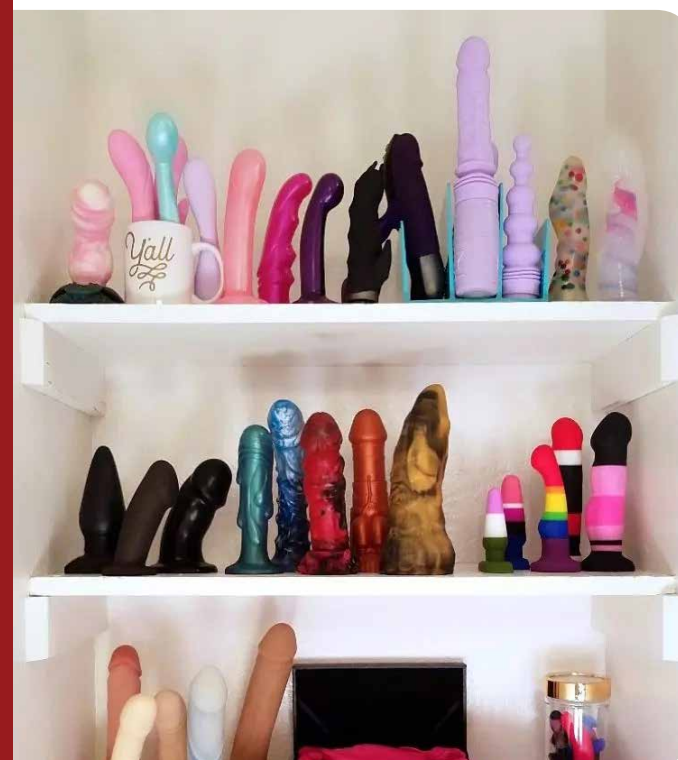
*People who do not  
know their history are  
condemned to repeat it.*

The essence of Faló is free knowledge, but not  
just what is in the media or trends. The discourse  
of ancestry that is so popular today in Brazil is  
also part of what this project is about. I believe  
that knowing the past is a key to liberation for  
the present and inspiration for the future.

I hope that your reading expands your ideas to  
the point where you need to review some pre-  
conceived and ingrained concepts.

Rebuild yourself.

Filipe Chagas, editor



# Summary

Sascha Schneider 6

Gustav Vigeland 26

Peter Hujar 46

Patrick Angus 62

Hans von Marées 80

PHALORRAGIA 92  
The first to speak about

PHALLORRAGIA 98  
Around the Freudian Phallus

PHALLORRAGIA 106  
The phallus in private collections

moNUment 118



Single, signed and numbered limited edition!

**LAST COPIES!**

## Celebrating Falo's 5th anniversary

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

Send an e-mail to [falonart@gmail.com](mailto:falonart@gmail.com)  
and know how to purchase it.





# Sascha Schneider

1870-1927

by Filipe Chagas



**R**udolph Karl Alexander Schneider, commonly known as **Sascha Schneider** (1870-1927), was a graphic artist, printmaker, painter and sculptor. Some scholars place him as one of the first openly homosexual\* artists in History, having used dreamlike sensuality and masculine physicality within symbolist poetics.

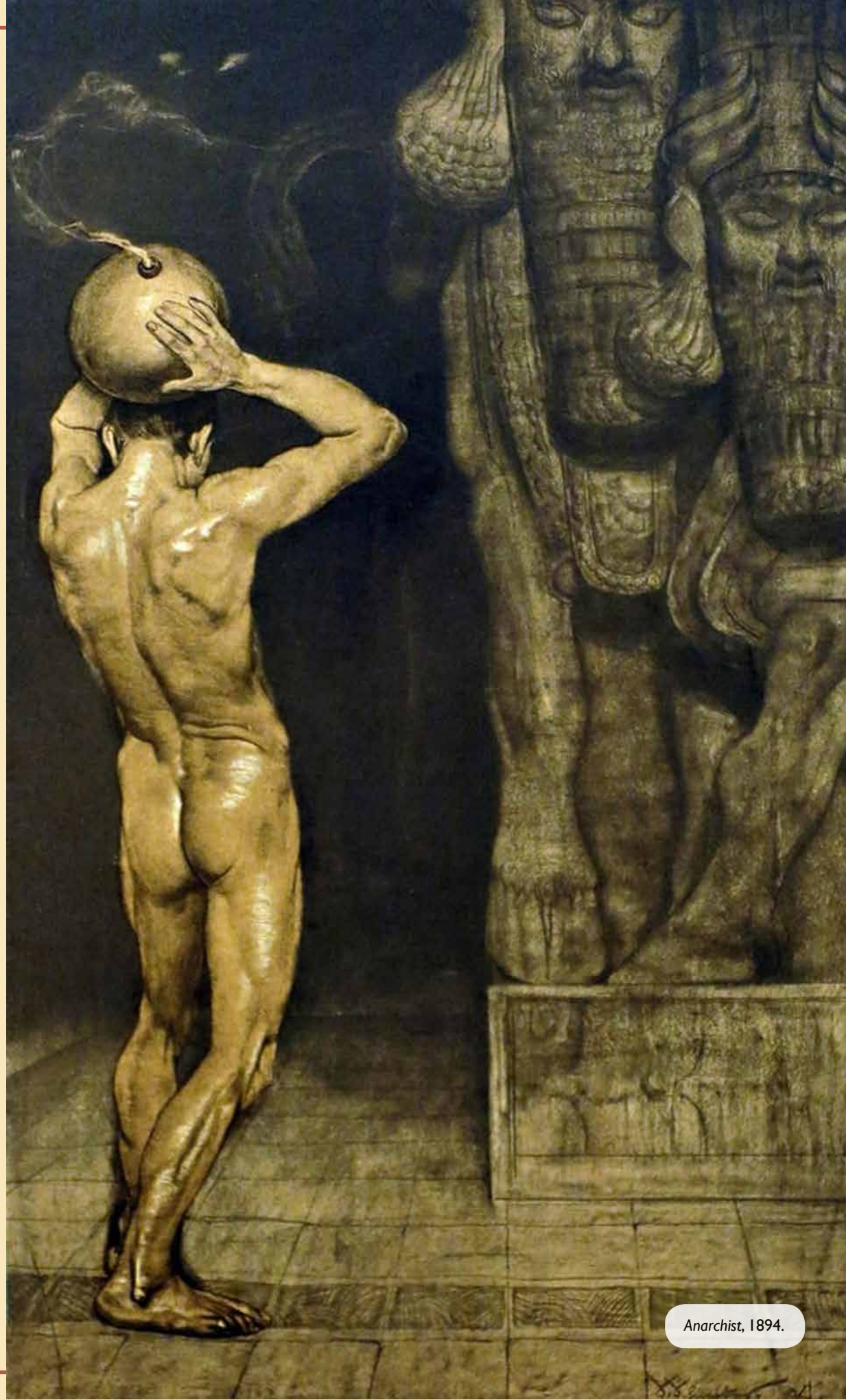
\* Schneider considered himself a "social outsider."

Schneider was born in Saint Petersburg, Russia, in 1870. During his childhood, his family moved to Zurich, but after his father's death, they moved to Blasewitz, a neighborhood in Dresden. Sascha's artistic talent was already evident during her school years. A teacher noticed the boy's great talent and paved his way to attend the Dresden Academy of Fine Arts after high school.

8



Self-portrait, pencil and charcoal, 1927.



Anarchist, 1894.

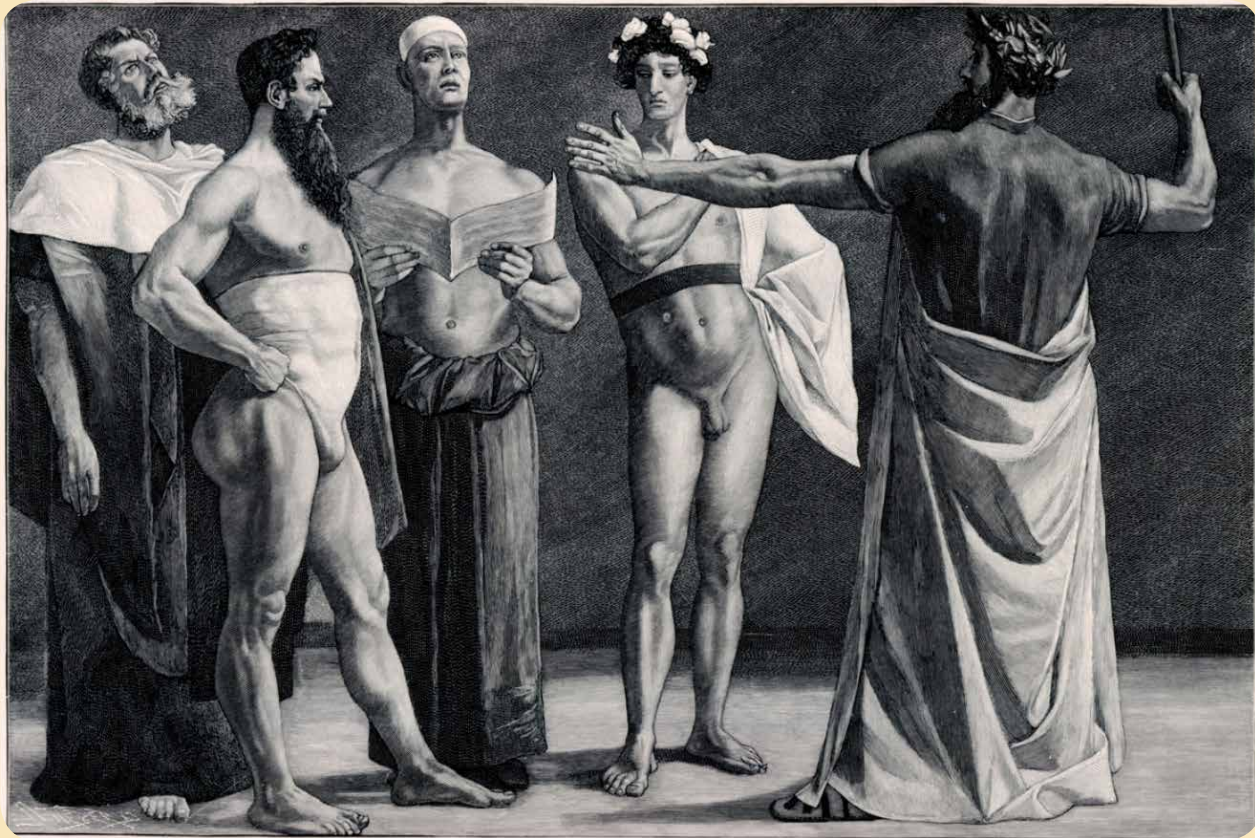
9



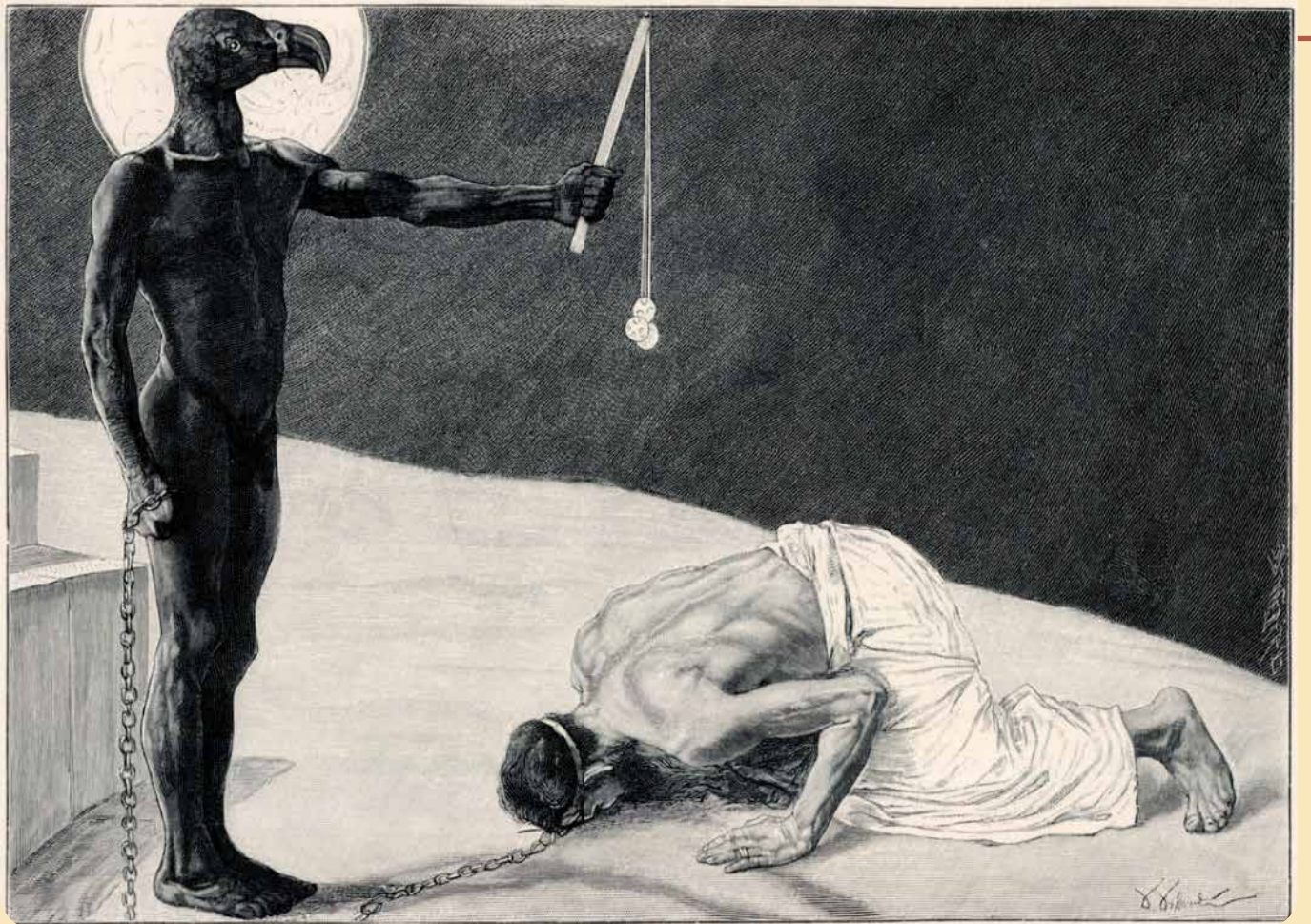
Nude on back, pencil, 1895.

The young and hopeful artist moved to a studio in 1889 and participated in his first exhibitions, including in Berlin, with allegorical, literary and biblical engravings. Painter and graphic artist Max Klinger became an important friend and supporter, helping Schneider establish his name on the German art scene.

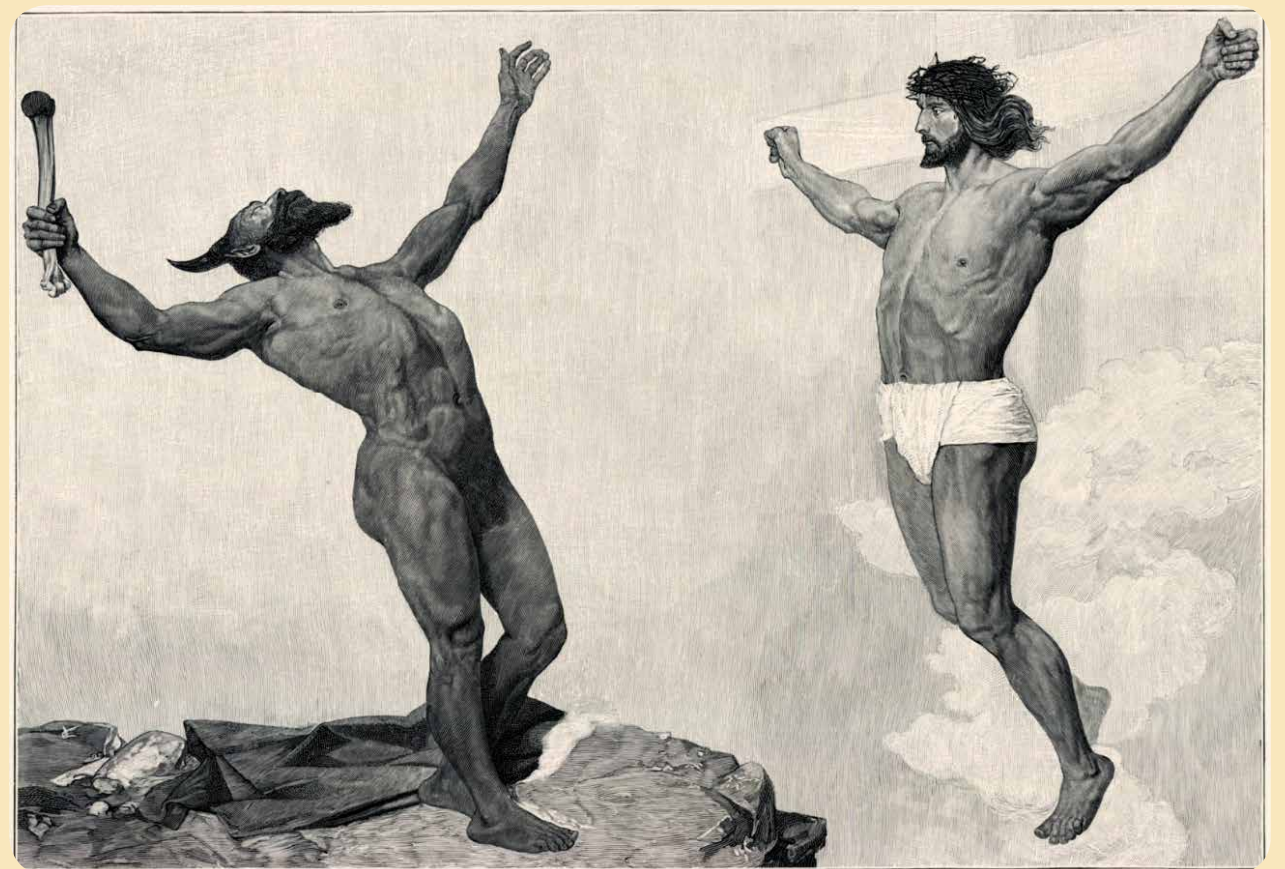




Above, *Male Choir* and, below, *The Geniuses of History*. Both woodcuts from 1895.

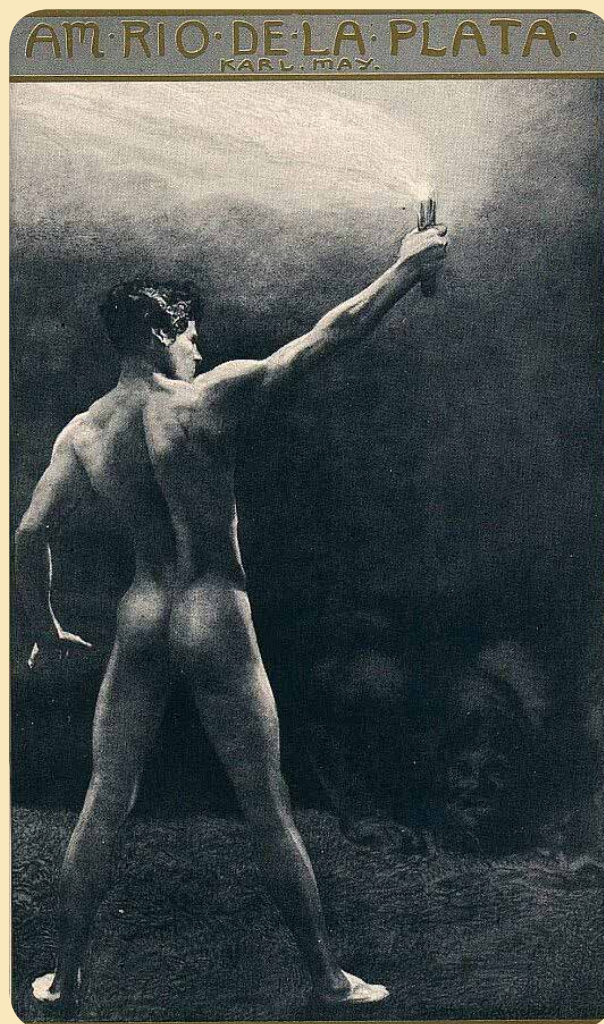
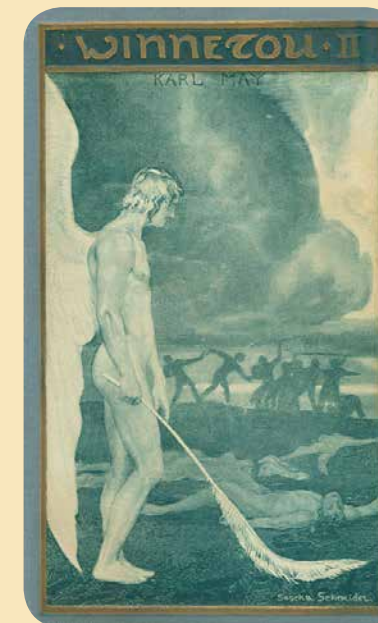
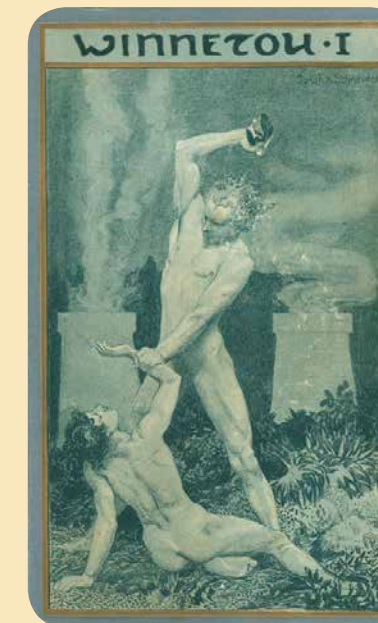


Above, *Mammon and his slave*, and below, *It is finished*. Both woodcuts from 1895.





In 1903, he met Karl May, one of the most famous German novelists of the time, who had been impressed by the artist's prints at an exhibition. May hired him to create book covers for her popular novels and travel stories, bringing Schneider's work to a wide audience. The unique creative partnership the two formed allowed Schneider to interpret May's novels as a complete work of art, and thus his output had hardly any bearing on the content of the stories. The books' publisher was unhappy with the ambivalent nature of the images and replaced them in later editions. Schneider also made a huge mural for the writer's residence. In fact, throughout his career, he designed several murals, such as in the Villa Florentine Colombaia, in the entrance hall of the State Theater in Weimar and in the Book Trading House (*Buchgewerbehäus*) in Leipzig.



On the previous page, cover of the book *Am Rio de la Plata* (1903).

In the center, cover for the novel *Winnetou* (1903).

Above, illustrations for other editions of the book: *Cain and Abel (Fratricide)* and *The Angel of God laments over the fields of combat*, both from 1904.

Below, photo of Karl May and Sascha Schneider in 1904.







Klinger appointed Schneider to be a professor at the Grand Ducal Saxon School of Art (*Großherzoglich-Sächsische Kunstschule*) in Weimar from 1904 onwards – a position refused by Gustav Klimt. During this period, the artist lived with the painter Hellmuth Jahn, who began to blackmail him\*, threatening to expose his homosexuality, punishable by the German criminal code. In 1908, Schneider felt forced into exile and, between a trip through the Caucasus with the painter Robert Spies and six months living in Leipzig, he fled to Italy – where homosexuality was not criminalized at the time. He lived in Florence until 1914 and only returned to Germany during the First World War.

\* Schneider even paid for a trip to Egypt with the intention of ending Jahn's blackmail. However, in 1909, Jahn decides to meet Schneider in Florence to ask for more money and pay his hotel bill. The painter Daniel Stepanoff, a friend of Schneider, had him arrested and Jahn had to leave Italy shortly afterwards.



On the previous page, *Hypnosis*, engraving from 1904. Above, scene from the film *The Lighthouse* (2019), inspired by Schneider's work.

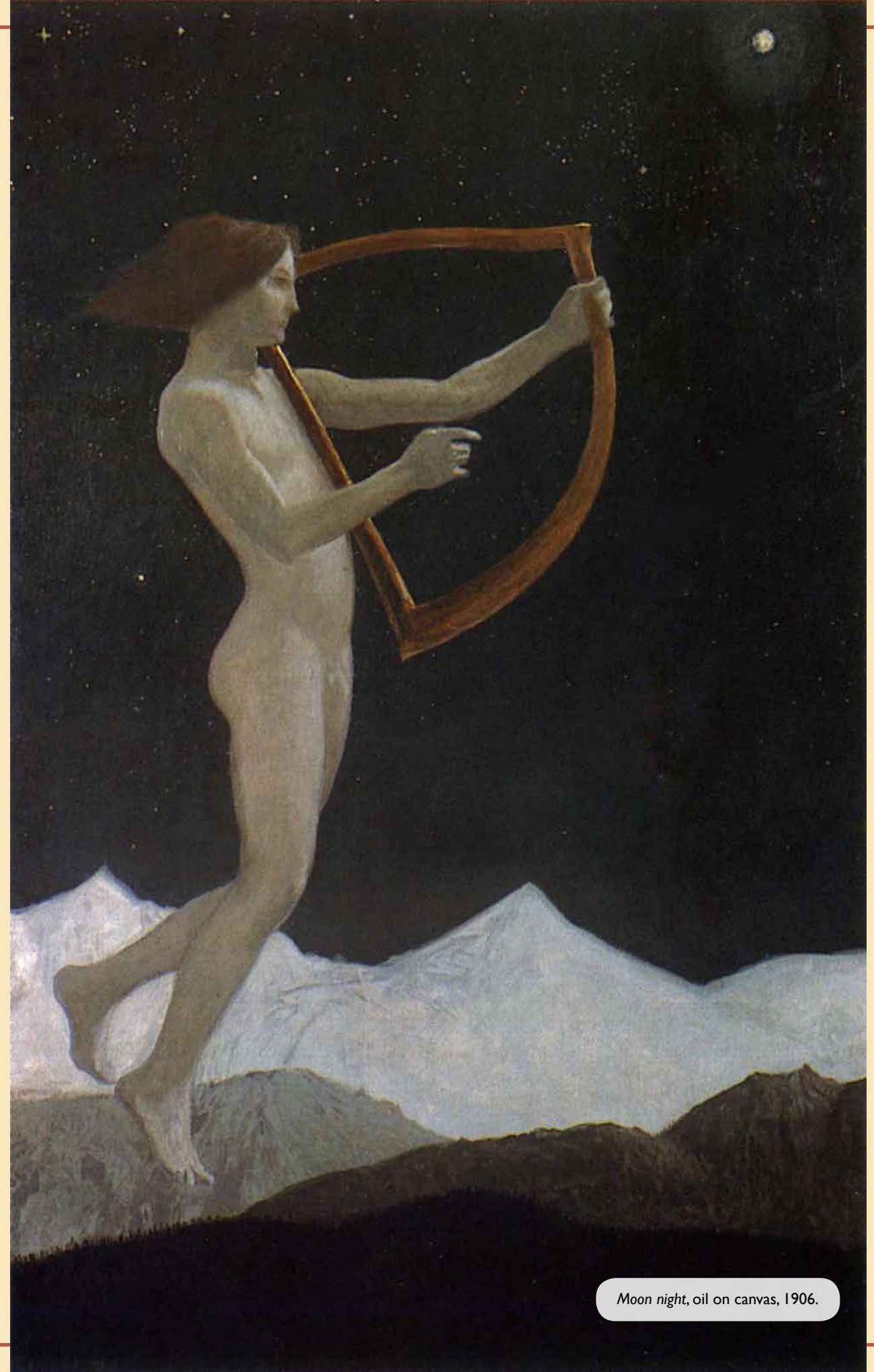
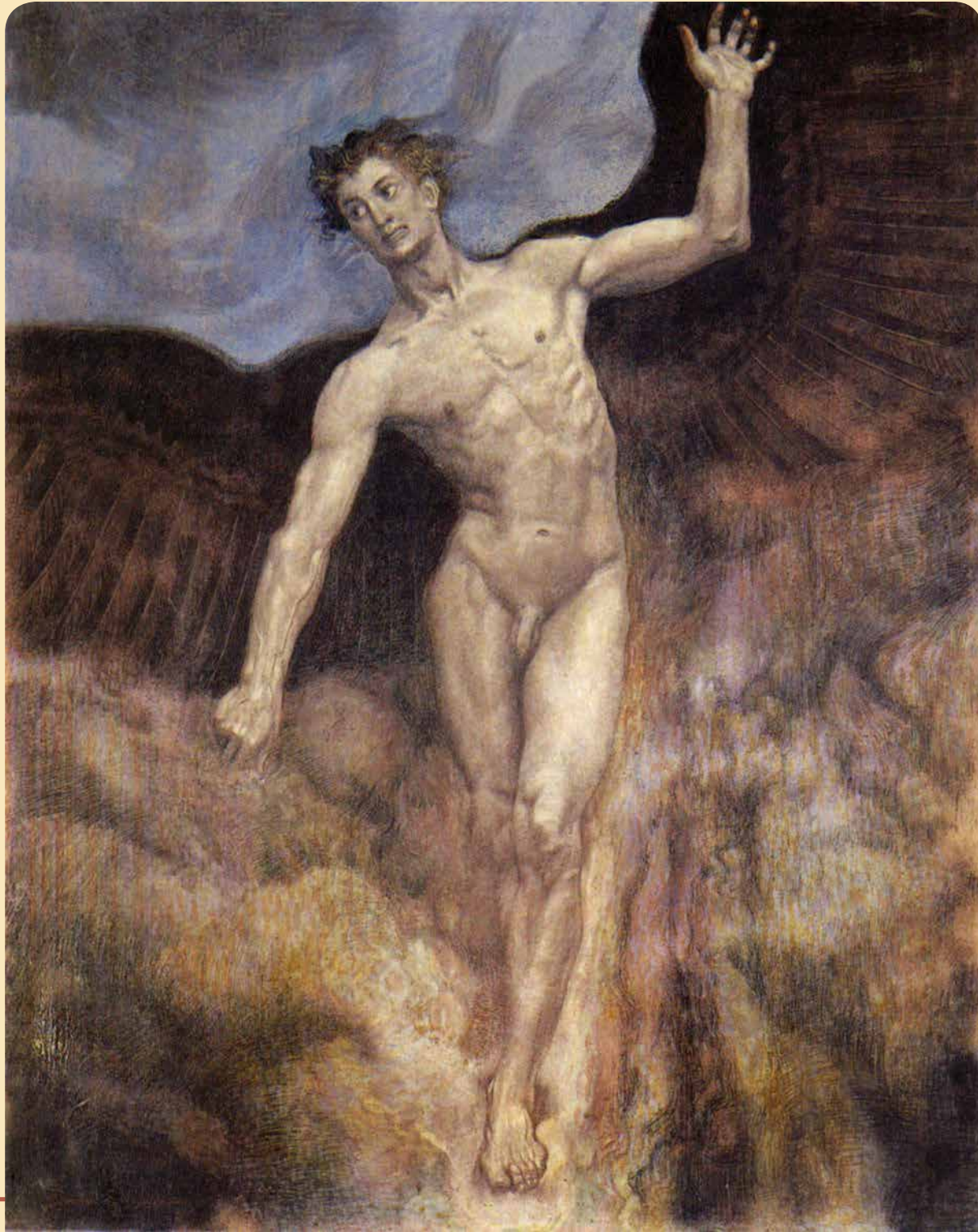


*Nude satyr*, study in pencil and charcoal, 1906.



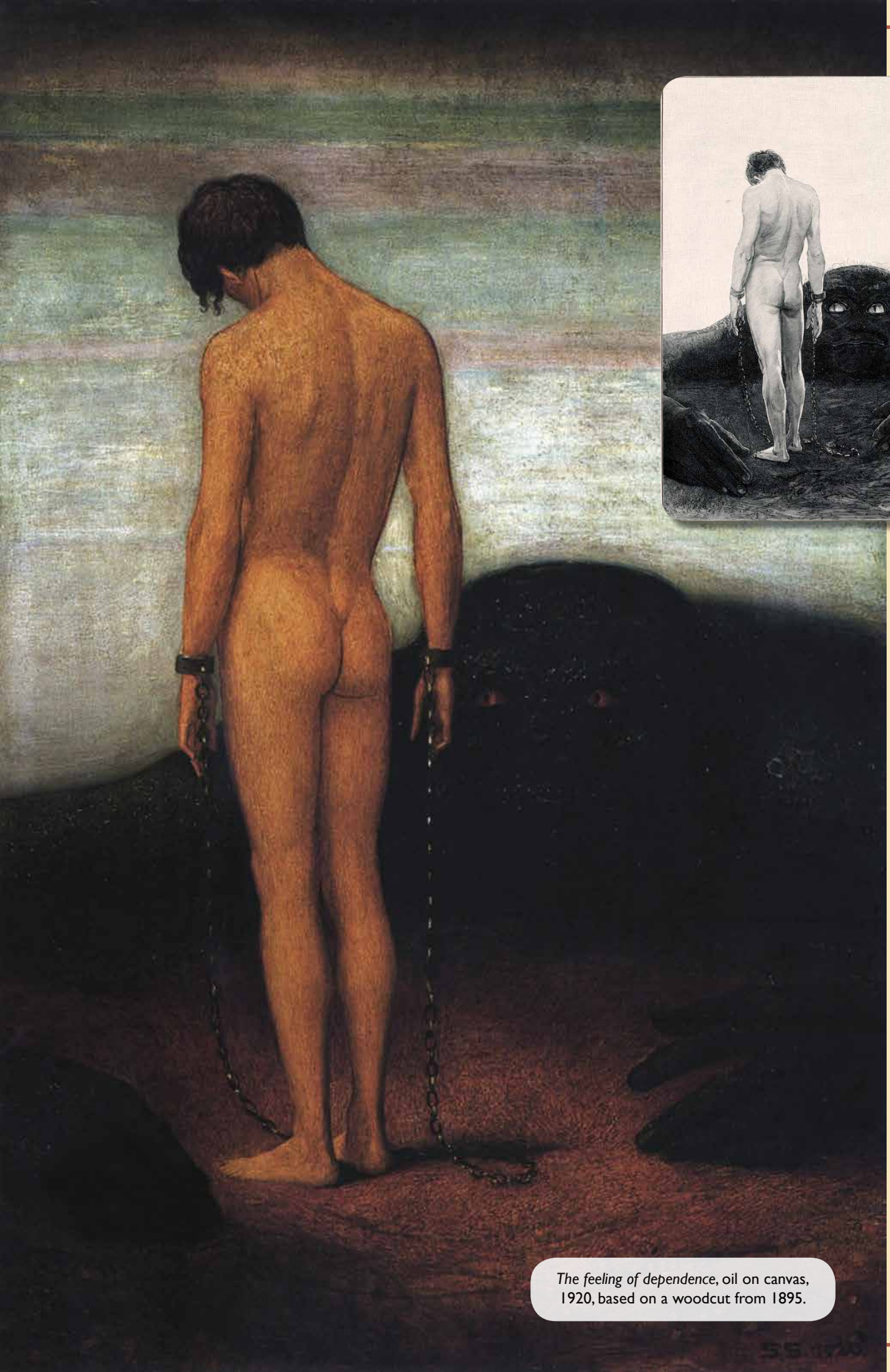
Taking Greco-Roman Antiquity as a reference, he had greater freedom to put his desires into his pictorial and sculptural creations, whether in representations of athletic male nudes or in more delicate figures, which embodied the symbolist spirit of the time. Sometimes provided with wings, the man's naked body – which, for him, was the archetype of beauty in itself – symbolized his hope for social liberation from oppression that ended up echoing other marginalized groups, such as political dissidents and avant-garde artists.

*Icarus*, oil on canvas, 1906.

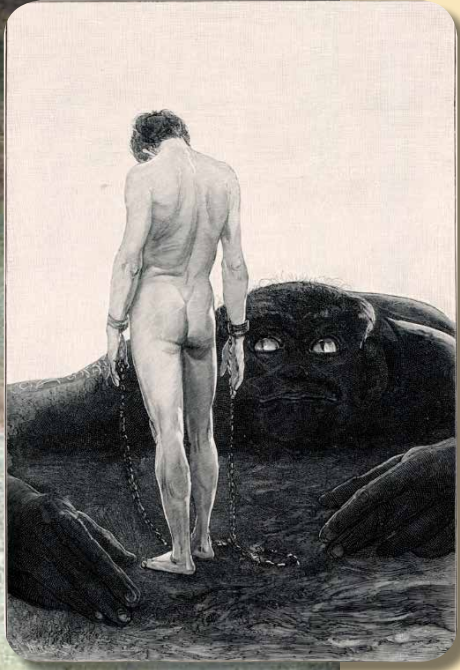


*Moon night*, oil on canvas, 1906.





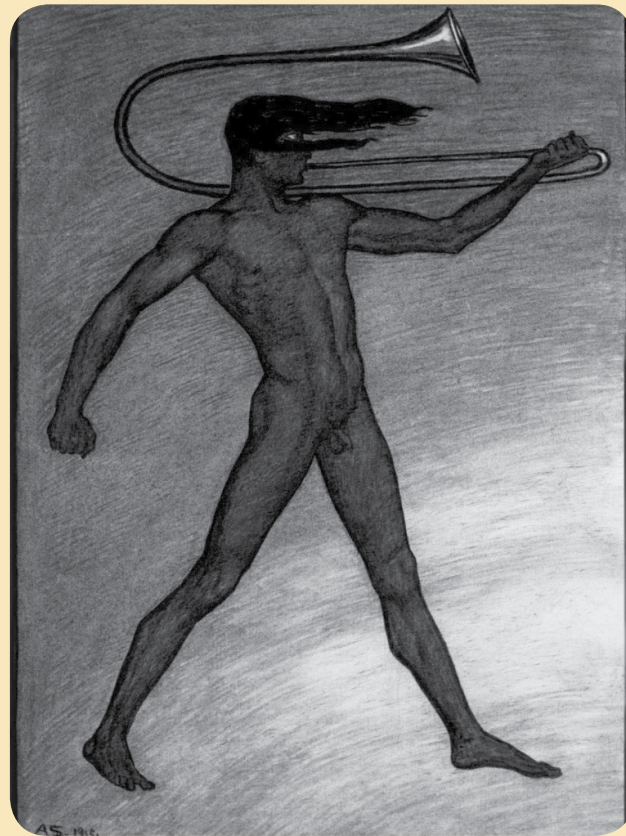
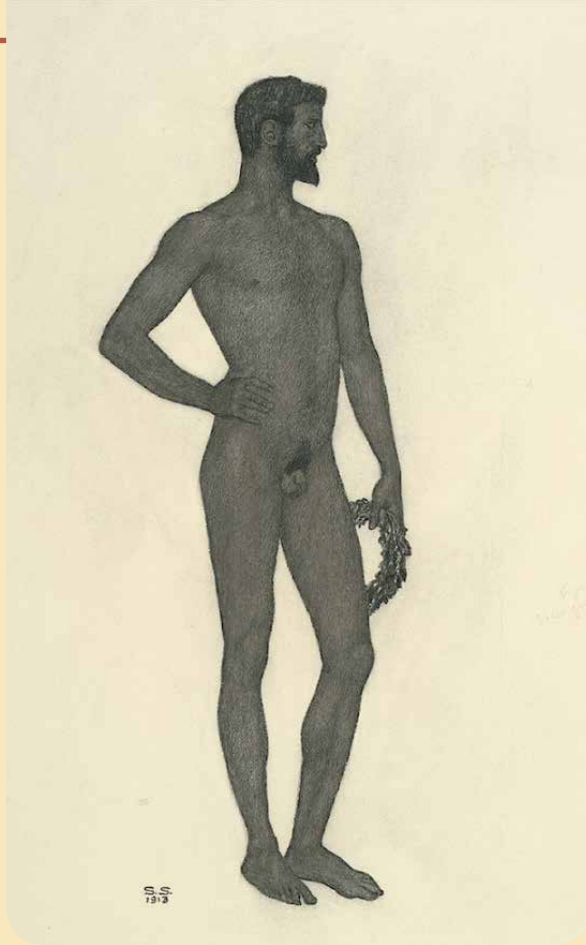
*The feeling of dependence*, oil on canvas, 1920, based on a woodcut from 1895.



*Judas*, oil on canvas, 1923, from a woodcut from 1896.





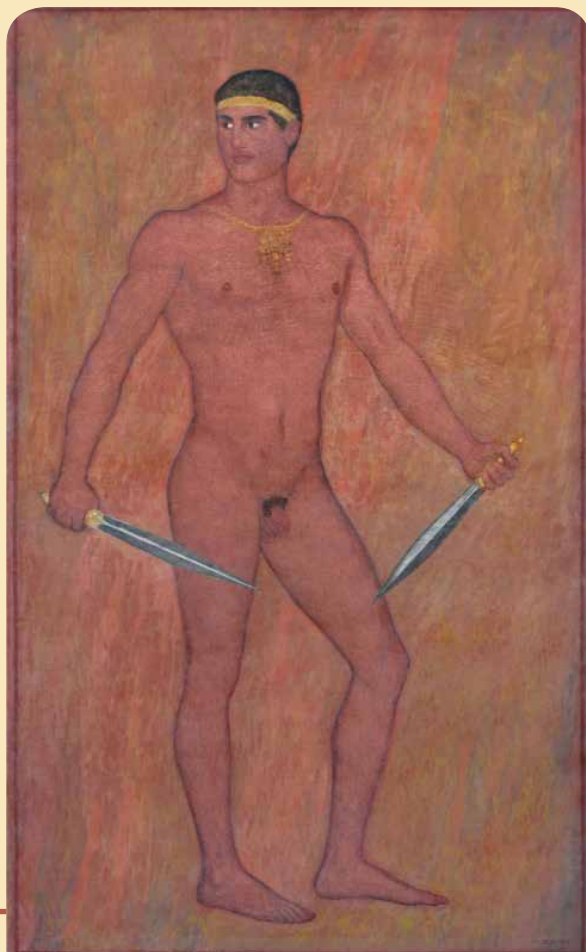


Nude study, graphite and white pencil, 1925.

As a sculptor, Schneider did not want to limit himself to clay and bronze. He wanted to shape the human body itself through strength training and bodybuilding. Then, in 1919, he convinced the owner of a Dresden department store to let him have the top floor to found the *Kraft-Kunst Institut* (literally, Institute of Force Art), which was basically a studio with sculptures and Schneider's paintings combined with a weight studio with exercise equipment and mirrors. The bodybuilders who attended became his role models. The creation of the institute corresponded to the emergence of a new approach to the human body and new interpretations of physical beauty. He even organized presentations of "ideal bodies" at the Dresden Albert Theatre, which included choreographies with titles such as "Ancient Wrestling" and "Exercises and Games of Ancient Physical Culture", showing how much he remained inspired by classical imagery.

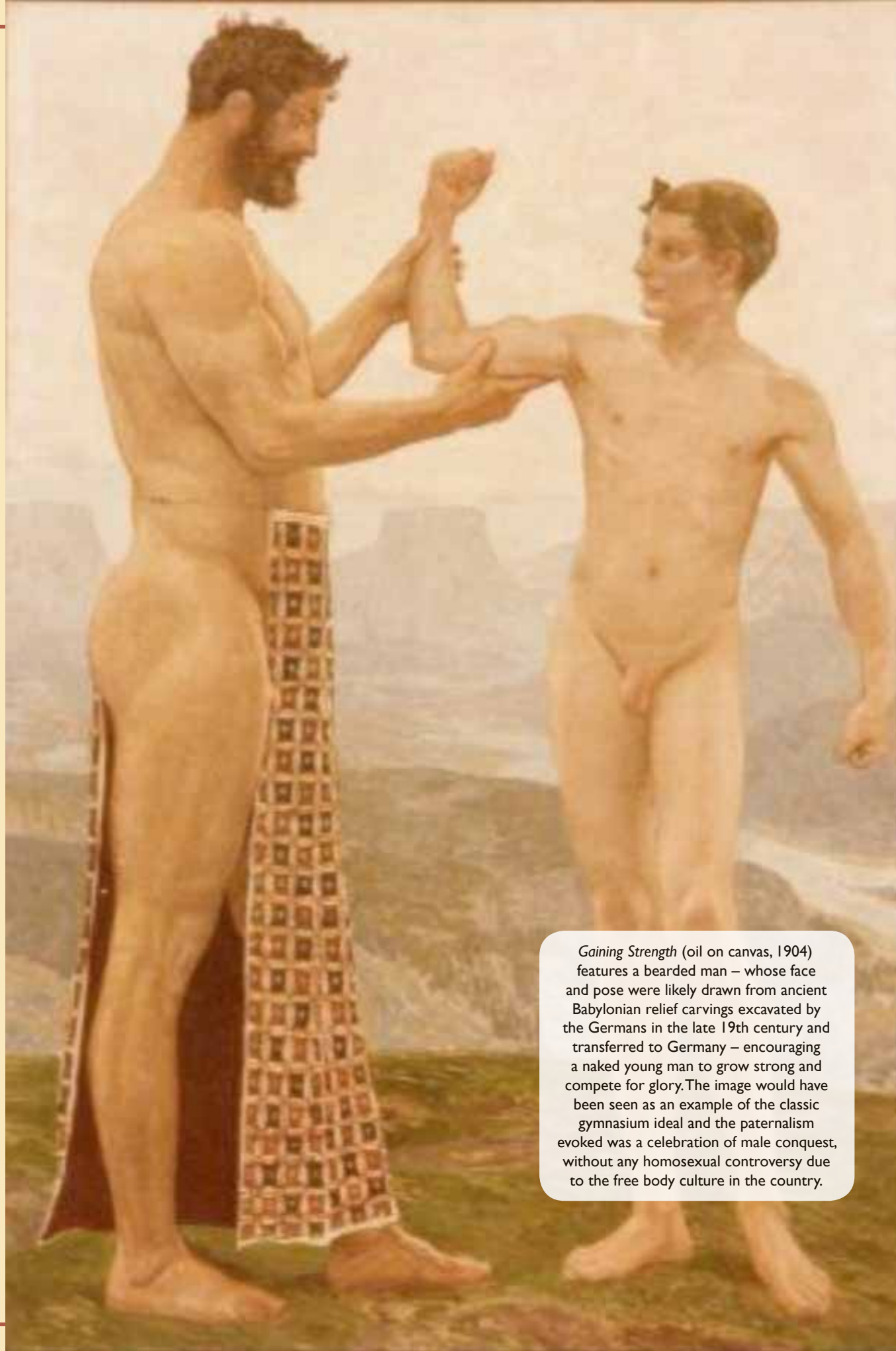
*Kraft-Kunst Institut* publicity postcard.

Above, *Winner* (graphite on parchment, 1913) and *Call of War* (charcoal, 1915). Below, *Warrior with two swords* (oil on canvas, 1915) and *Athlete in basic position* (chalk on covered paper, 1907).

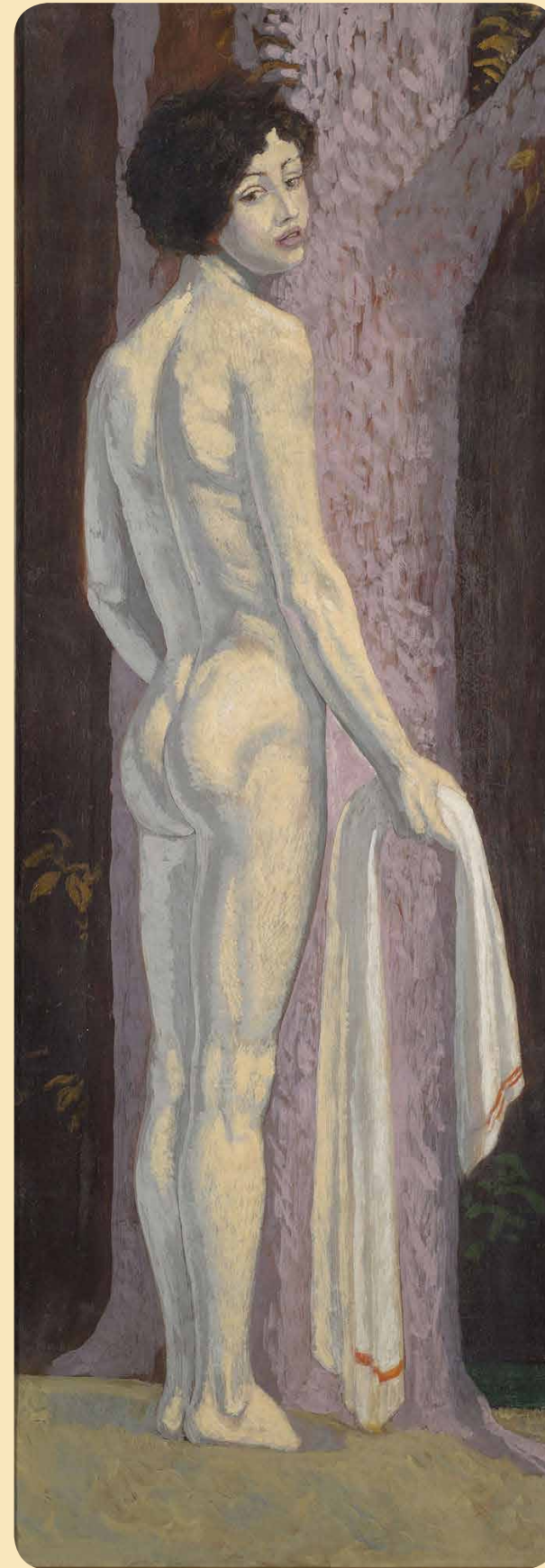


Teilansicht des Abungsraumes im Kraft-Kunst-Institut





*Gaining Strength* (oil on canvas, 1904) features a bearded man – whose face and pose were likely drawn from ancient Babylonian relief carvings excavated by the Germans in the late 19th century and transferred to Germany – encouraging a naked young man to grow strong and compete for glory. The image would have been seen as an example of the classic gymnasium ideal and the paternalism evoked was a celebration of male conquest, without any homosexual controversy due to the free body culture in the country.



*Nude on back with towel*, oil on canvas, 1920.



*Youth with blue cloak*, oil on canvas, 1921.



Schneider suffered a diabetic seizure during a ship trip near Swinemünde, in 1927, and died. He was buried in the Loschwitz cemetery in Germany. Although highly successful, he never received due recognition from the art establishment (one of his sculptures was rejected for “incitement to unnatural fornication”) because he was homosexual. Through the efforts of German collector Hans-Gerd Röder, who became fascinated by Schneider and began buying everything he could find from the artist, a tattered reputation in the history of modern art was restored. **8=D**



Beside, mosaic to decorate the site of Georg Clages' funeral urn. Below, bust of Schneider's tomb next to the sculpture he made for the tomb of painter Oskar Zwintscher, in 1916.



*Plastic  
surgery  
for you.*



*Dr. Alcemar Maia Souto*

CRM 5246681-1

+55 21 97395 8000

alcemarmaiasouto@gmail.com



# Gustav Vigeland

1869-1943

by Filipe Chagas





Norwegian sculptor **Gustav Vigeland** (1869-1943) was born Adolf Gustav Thorsen, the second of four brothers, into a religious family of artisans, on the outskirts of Mandal, in southern Norway. He explored his creative talent at an early age in his father's carpentry workshop. At one point, his father invested almost the entire family fortune in navigation, however, he ended up losing everything. He then decided to open a pub on the ground floor of his three-story house. Over the years, alcoholism caused his wife to abandon him, taking the children with her to her parents' farm in Vigeland\*.

Fascinated by the relationship between matter and spirit, young Gustav was sent at the age of 15 to a school in Oslo, where he worked as an apprentice to the carver Torsten K. Fladmoe (1831-1866). However, his father's sudden death from tuberculosis forced him to return to Mandal to help his family 18 months later.

Determined to become a professional sculptor, he tirelessly studied illustrated catalogs and anatomy books. He returned to Oslo in 1888 to pursue his dream and ended up catching the attention of the sculptor Brynjulf Bergslien (1830-1890), who took the boy's sketches to Lorentz Dietrichson, professor of Art History at the University of Oslo, who was equally impressed. The two contacted friends and acquaintances to provide Gustav with financial support. This gave him financial relief for a while, but it made the boy feel dependent on his benefactors. As the only sculptor in his class at the Royal School of Drawing, Vigeland was eventually protégé of the professor and sculptor Mathias Skeibrok (1851-1896) who, by taking positions on committees that provided funds to emerging artists, benefited the young sculptor.

After nine months receiving practical training in Bergslien's studio, Gustav took the surname "Vigeland" and debuted in the autumn of 1889 with the sculpture group *Hagar and Ishmael* (image besides) at the Annual Autumn Salon in Oslo.



Retrato do escultor em seu ateliê.

\*West of Mandal, Vigeland would derive from the Norse word for "Viking land".



In January 1891, he went on his first study trip with a state scholarship. In Copenhagen, he worked in the studio of sculptor Vilhelm Bissen (1836-1913) – where he created his first life-size sculptural group, *Cursed* (image below) – and became acquainted with the work of the great Danish sculptor Bertel Thorvaldsen. But it was in the French capital, in the first half of 1893, that he found his greatest reference when visiting Auguste Rodin's workshop. Impacted by the French sculptor's *Gates of Hell*, he returned to Norway to produce *Inferno*, a sculptural relief full of expressiveness and combined with a dissolved, almost sketched form.









Vigeland opened his first solo exhibition in October 1894 and Jean Thiis, a Norwegian art historian, restorer and a distinguished museum director, decreed:

*He is young. Let's pay attention to him and don't make his talent unfair. He ventured further than anyone before him.*

His second study trip took him to Florence and Berlin. In Italy he had access to ancient and Renaissance works of art and developed a greater appreciation for anatomical naturalism, without abandoning the emotional charge. In the German capital, he became close to the great name of Norwegian painting at that time, Edvard Munch, even sharing a room and a studio\*. One of the most prominent people in Berlin at the time was the Polish intellectual Stanislaw Przybyszewski, who was the first to publish an article about Vigeland's work in a European magazine, increasing the artist's visibility among young sculptors at the turn of the century.

Still in desperate lack of income, Vigeland accepted his first commission for the sculptural decoration of the Nidaros Cathedral in Trondheim. In total, he modeled 44 sculptures for the Cathedral in the period from 1898 to 1902.

In 1899, he organized his second (and last!) solo exhibition in Oslo, which received rave reviews and highlighted his position as one of Norway's leading sculptors. In the same year, his daughter Else was born, the result of his relationship with Laura Mathilde Andersen, one of the models for his work *Inferno*. In 1901, Gustav was born, however, Vigeland met 16-year-old Inga Syvertsen, who would become his girlfriend and assistant for 20 years.

After some time studying Gothic architecture in France and England, Vigeland was invited by the Norwegian Nobel Committee to participate in a closed competition for the Nobel Peace Prize medal. Inspired by Rodin's *Three Shadows*, the sculptor won the competition\* and was also awarded the Royal Norwegian Order of St. Olav, Knight First Class.

*I believe I gave the medal a looser and freer expression.*

\*The 18-carat gold medal was ready for the Nobel Peace Prize ceremony in December 1902 and continues with the same design. Vigeland also made a monumental bust of Alfred Nobel, commissioned by the same Committee in 1903.

\* Rumors say that, during an argument, Vigeland threw the bust he made of Munch at the painter and this strained their relationship.



Worker, plaster (1900).



Around 1902, he returned to Oslo and obtained an abandoned studio from the city to work in. His most productive period as a portraitist was in 1903, when he modeled 10 busts. In the following years he participated in the *Nordic Art Exhibition* at the Keizer Wilhelm Museum in Germany and the exhibition *Entwicklung des Impressionismus in Malerei u. Plastik*, in Vienna, as the only artist from Norway, showing his relevance in the cultural scene.

With Norway's independence in 1905, Vigeland received numerous commissions for statues and public busts to commemorate his compatriots. In 1906, he proposed a monumental fountain for Eidsvoll's Square in front of the Parliament, which ended up not being realized. The *Abel Monument* – considered the definitive landmark of his international renown – was inaugurated in Palace Park in 1908, in Oslo. The following year, he was presented at the Copenhagen Autumn Salon alongside Munch as “the two great contemporary artists”. After exhibiting at the Universal Exhibition in Brussels in 1910 and at the National Gallery in London, Vigeland stopped due to the First War.

After the First World War, his sculptures became more simplified, with fewer details and larger surfaces and volumes. This change coincided both with the change in raw material (from marble to granite) and with avant-garde artistic transformations, as he had expressed an interest in the forms of Matisse and Picasso.



The Abel Monument, a tribute to Norwegian mathematician Niels Henrik Abel.



The Beggars were displayed at the Brussels Universal Exhibition and received a lot of attention.





In 1921, the city of Oslo decided to demolish the house where Vigeland lived to build a library. After a long negotiation, Vigeland got a huge studio, where he could work and live with his family\* in exchange for donating ALL of his works to the city, including sculptures, drawings, engravings and models. The agreement also did not pay fees or salaries, but authorized participation in competitions or taking on private orders.

The new studio was located in the vicinity of Frogner Park, which he had chosen as the final location for his monumental fountain. Over the next twenty years, Vigeland dedicated himself to designing an open exhibition of his sculptures, which became the Vigeland Sculpture Arrangement (Vigelandsanlegget): 340 acres of parkland with 212 bronze and granite sculptures. Thinking about the park also contributed to formal changes, since outdoor sculptures require a more monumental\* formal language. The individual figure disappears in favor of sculptural groups: it is typical general human relationships that are portrayed.

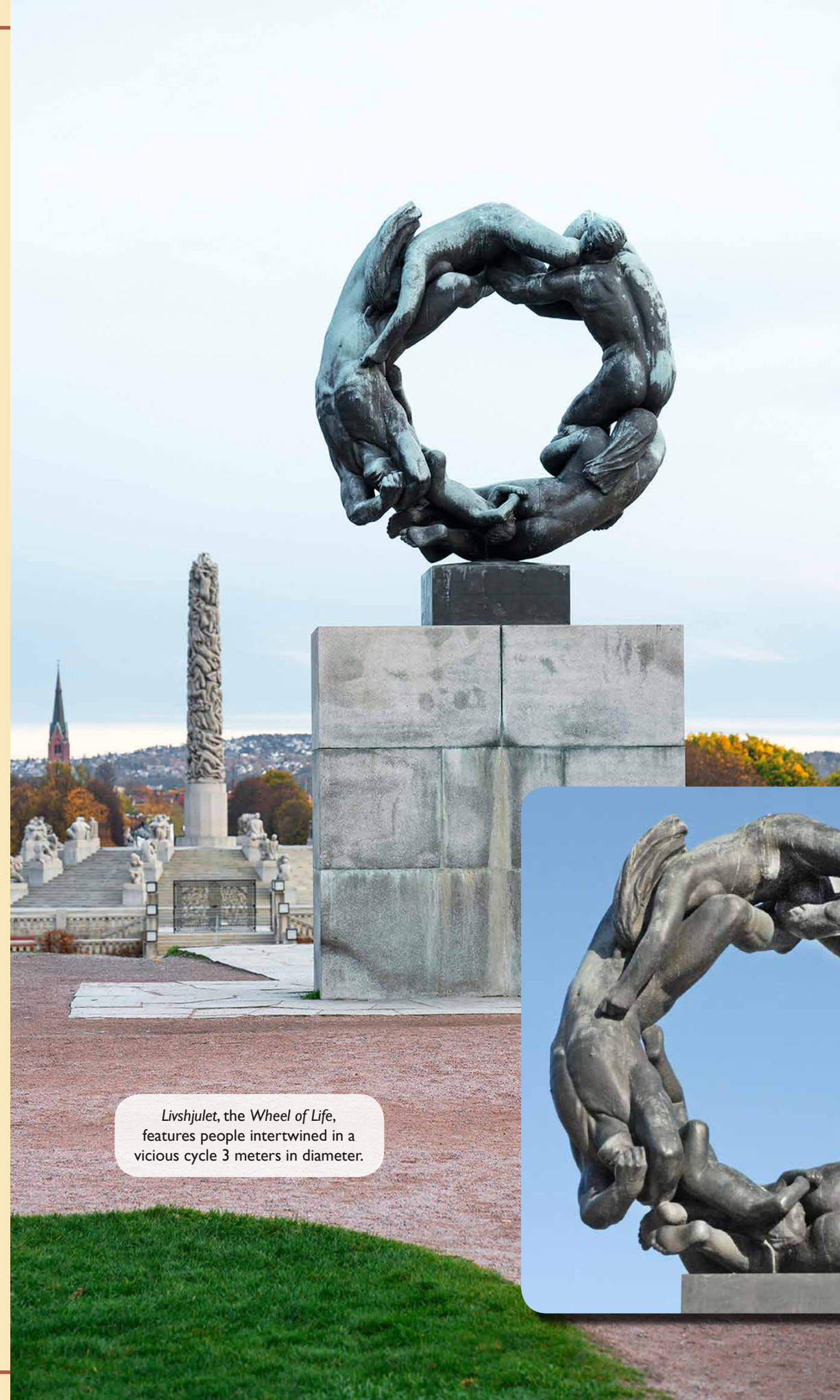
\* That year, Vigeland breaks up with Inga and, the following year, marries Ingrid Vilberg.

\*\* Some art critics considered Vigeland's sculptures expressions of Nazi-fascist aesthetics, and he was even compared to Arno Breker. However, Vigeland maintained a purely expressionist aesthetic without any political or nationalist intentions.

The monumental bronze fountain has a central group with six giants that support the large basin and a curtain of water spills around it. The giants, representing men at different ages, can be interpreted as the burden of life. The fountain is surrounded by 20 groups of trees in a romantic expression of man's relationship with nature. They are individually formed and tell the story of humanity from cradle to grave, beginning with a tree surrounding newborn babies and ending with an almost unrecognizable skeletal figure of the tree.







*Livshjulet, the Wheel of Life,* features people intertwined in a vicious cycle 3 meters in diameter.





The park's bridge has 58 bronze sculptures of men, women and children, all nude, in different poses. The themes shared are fun, lust, energy and vitalism.





*Monolitten* (Monolith) is Vigeland's greatest work, a 17 meter high column, built from a single block of solid granite, with 121 human figures (26 men, 31 women, 32 girls and 32 boys) that appear to climb one over the other towards the sky, as a metaphor for people's desire for the divine and the spiritual. In addition to making a life-size clay model (1924-1925), Vigeland needed the help of three sculptors working daily between 1929 and 1942 to complete the monument. Around the Monolith, there are 36 sculptural groups in granite.

*The column  
is my religion.*

Gustav Vigeland







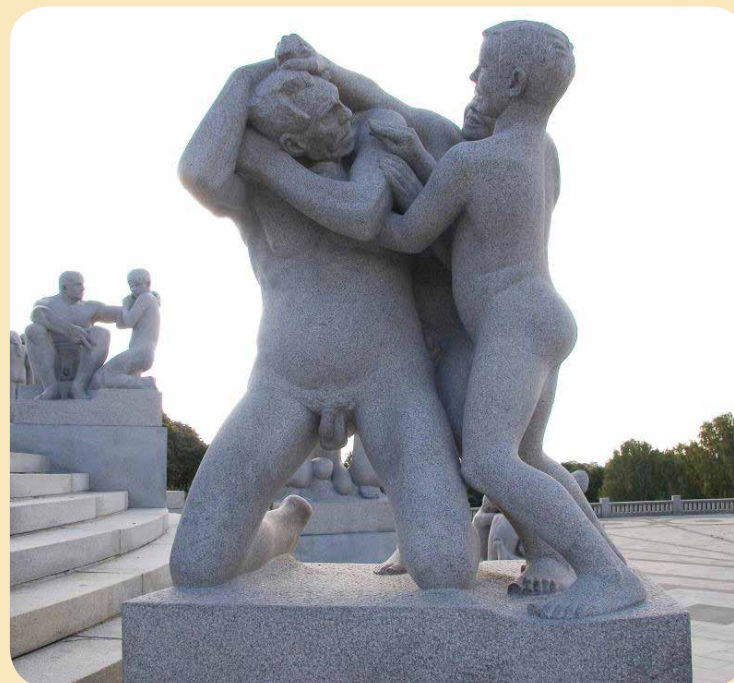
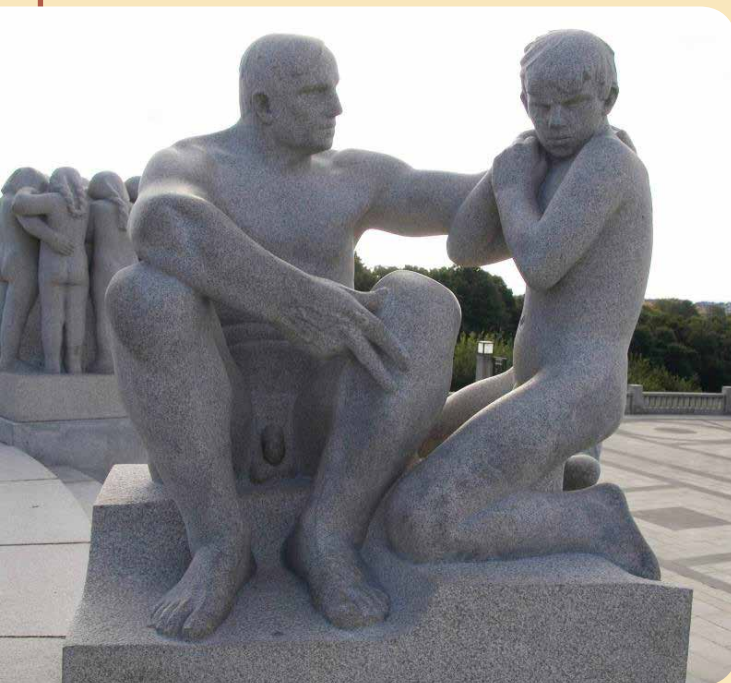
He lived and worked in his studio until his death in 1943 from a heart infection. Her ashes are still preserved in the building's bell tower. The entire building became the Vigeland Museum (*Vigelandsmuseet*) in 1947 and its third-floor apartment was preserved with works, plaster models, design pieces, more than 12,000 drawings, 400 woodcuts and patterns for tablecloths, pillows and carpets.



Vigeland was a complex person, withdrawn and shy in many ways, but also very strategic. He approached important people to portray them, and in doing so he took the liberty of asking for advice and assistance, such as composer Edvard Grieg, author Knut Hamsun and writer Henrik Ibsen. The artist rarely gave titles to his sculptures so as not to direct spectators' expectations.



Academically initiated into Norwegian naturalism, Vigeland in his early work struggled to achieve realistic proportions: the desire for anatomical analysis and natural representation was never a goal in itself. He sought the inner experience that led him to the French aesthetics of Neo-Romanticism, Symbolism and even Realism with representations of the life cycle and the internal struggles of the common individual. **8=D**



The park's most beloved sculpture is *Sinnataggen* (or "Heated Little Boy"), which shows a little boy stomping his foot on the ground in anger. It is also called "Mona Lisa of Vigeland". His hands and feet shine because everyone wants to touch him.







# Peter Hujar

1934-1987

by Filipe Chagas

Paul Thek masturbating (1967).



American photographer **Peter Hujar** (1934-1987) became known for his square portraits in black and white, half a century before social networks adopted the format. He was recognized posthumously as one of the leading American photographers of the late 20th century. However, in life he received only marginal public recognition.

Hujar was born in Trenton, New Jersey, to Rose Murphy, a waitress who was abandoned by her bootlegger husband during her pregnancy. Because he could not afford to live with his mother, he was raised by his grandparents on a farm – where they only spoke Ukrainian – until he started school. Uncles and cousins who also lived on the farm began to sexually abuse Hujar.

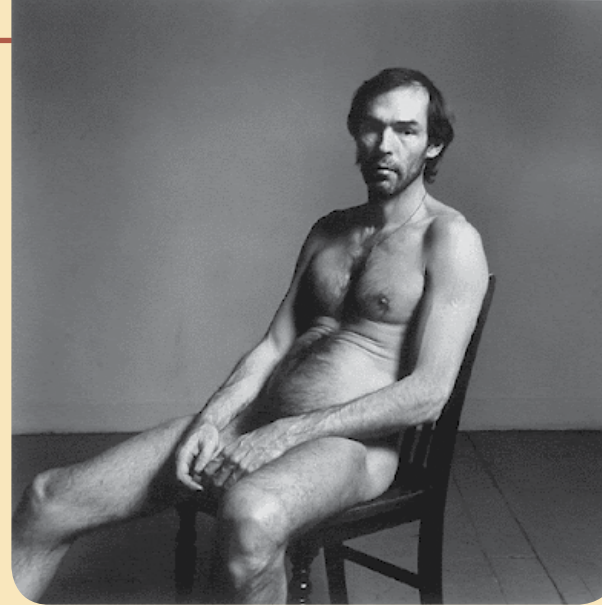
The young man remained there until his grandmother's death in 1946, when he moved to New York City to live with his mother and her second husband. He received his first camera at the age of thirteen, in 1947, when he began his interest in photography. However, the family was abusive, and in 1950, when he was 16, Hujar left home and began living independently.

In 1953 he entered the School of Industrial Art, but had to sleep on the sofa of an encouraging teacher, the lesbian poet Daisy Aldan (1918-2001) and, on her advice, became an apprentice in commercial photography. At the age of 23, he was already taking photographs that are now considered museum quality. In 1958, Hujar accompanied painter Joseph Raffael (1933-2021) on a Fulbright\* to Italy.

\*The U.S.-Italy Fulbright Commission is a binational nonprofit organization that promotes study, research, and teaching opportunities in Italy and the United States through competitive merit-based scholarships.



Paul Thek on Zebra (1965).



Self-portrait (1969).

In 1963, Hujar secured his own Fulbright and returned to Italy with artist Paul Thek (1933-1988). Back in the US the following year, he became chief assistant in the studio of commercial photographer Harold Krieger (1925-2015), where he met Andy Warhol (1928-1987) and participated in some of the artist's projects. Also in 1964, Hujar was introduced to writer Stephen Koch (1941-). The two began a friendship that would deepen with meetings held between the two over a decade, in which Hujar, among other things, related his life, and Koch listened with literary interests\*:

*The camera was Peter's instrument of intimacy. His lens gave him something he couldn't achieve otherwise and couldn't live without: a balance between closeness and distance.*

In his spare time, Hujar absorbed advice from some of the pioneering photographers of his time, such as Diane Arbus (1923-1971), Richard Avedon (1923-2004), and Lisette Model (1901-1983), whose intimate street portraits served as basal influence. In the late 1960s, he decided to leave his job in commercial photography and, at great financial sacrifice, began to primarily pursue his own artwork that reflected his surroundings. He moved to Manhattan to freelance for advertising and fashion magazines and it was in the contemporary, fringe New York scene of the 1970s and 1980s that Hujar established his professional career.

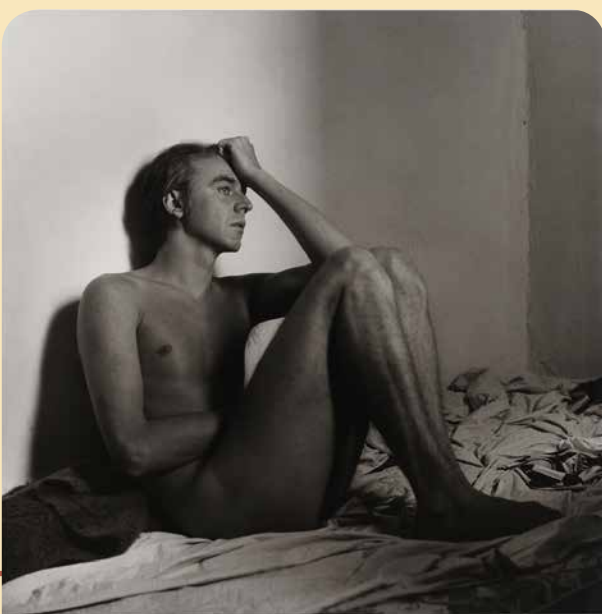
\* According to Koch, Hujar had at least 6,000 sexual partners, despite generally not discussing the topic and saying he never liked sex.



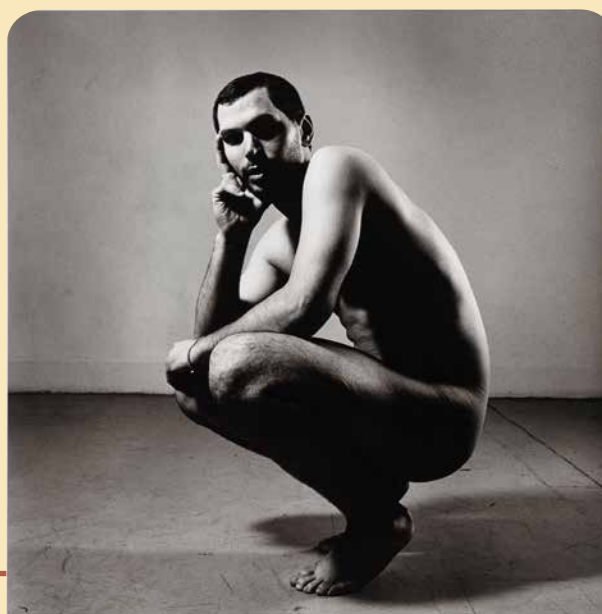
Nude from behind (1969).



Untitled (1969).



Rene Ricard (1978).



Randy Gilbert (1981).

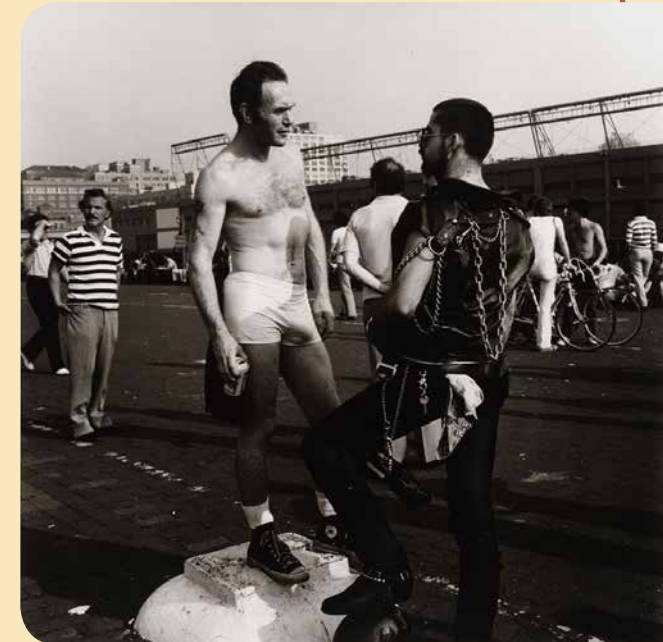




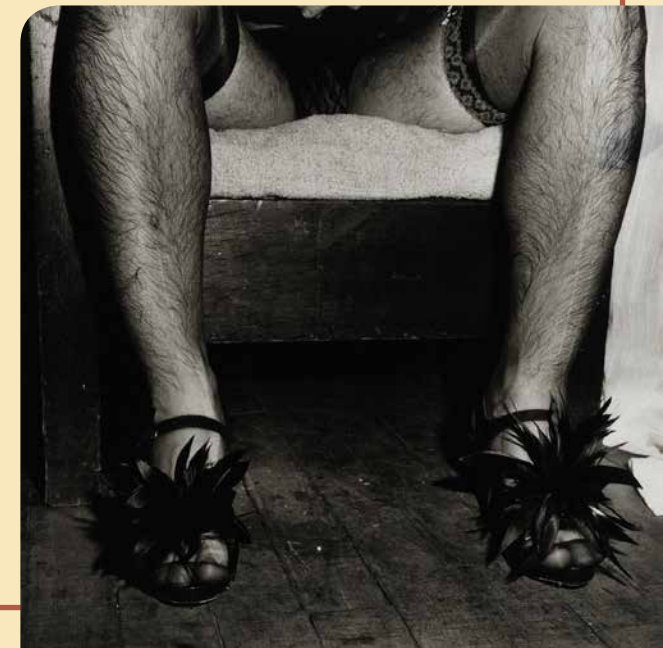
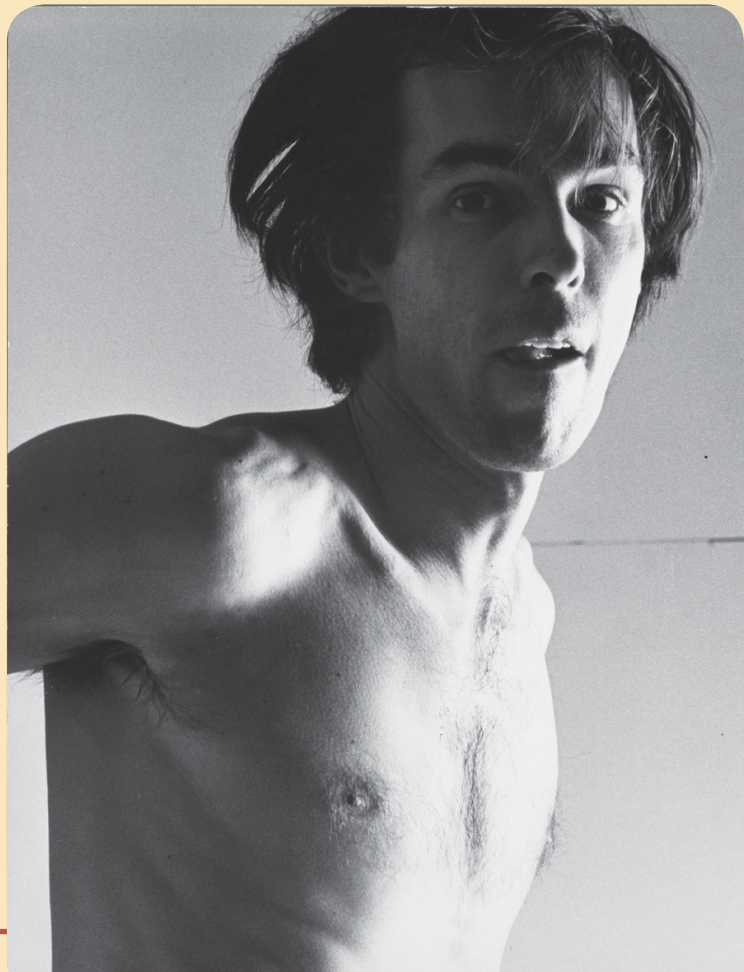
He had a wide range of subjects in his photography, including cityscapes, still lifes, animals, abandoned buildings, and ruins. Burdened by the pop aesthetics of Warhol (who was also photographed by him), Hujar photographed excessive glamour, fame, sex and public figures with a certain moral detachment. He focused on transsexuals, drag queens, SM bars and cruising places, causing many critics to consider his work as a record of the rise of LGBT+ movements at the time.



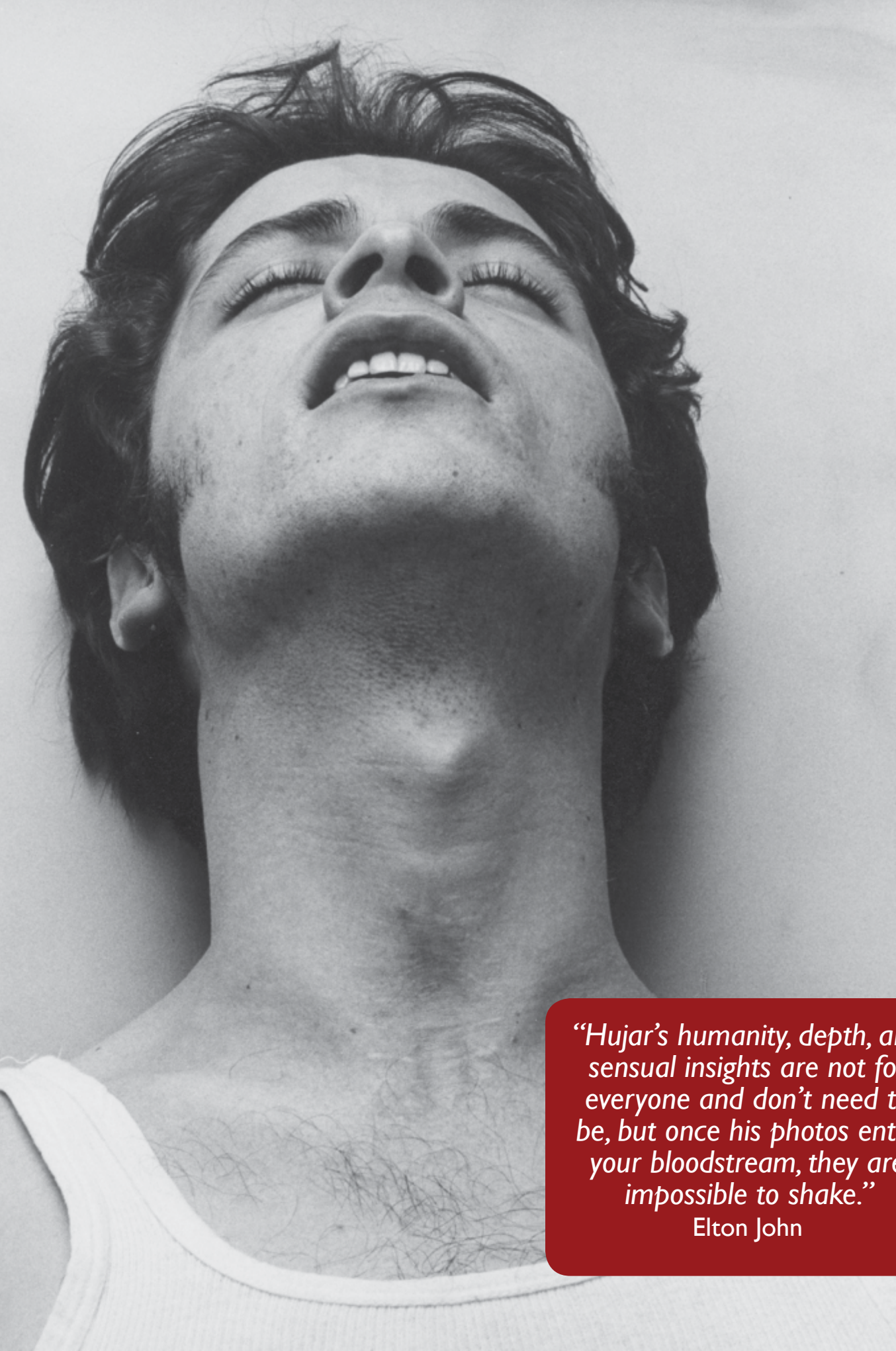
Below: *Two men in leather kissing* [Jay and Fernando] (1966). Besides: *Larry Ree* (1974), *Christopher Street Pier* (1976) and *Randy, High Heels, Halloween* (1980).



Nude self-portraits taken at Richard Avedon's masterclass (1966).



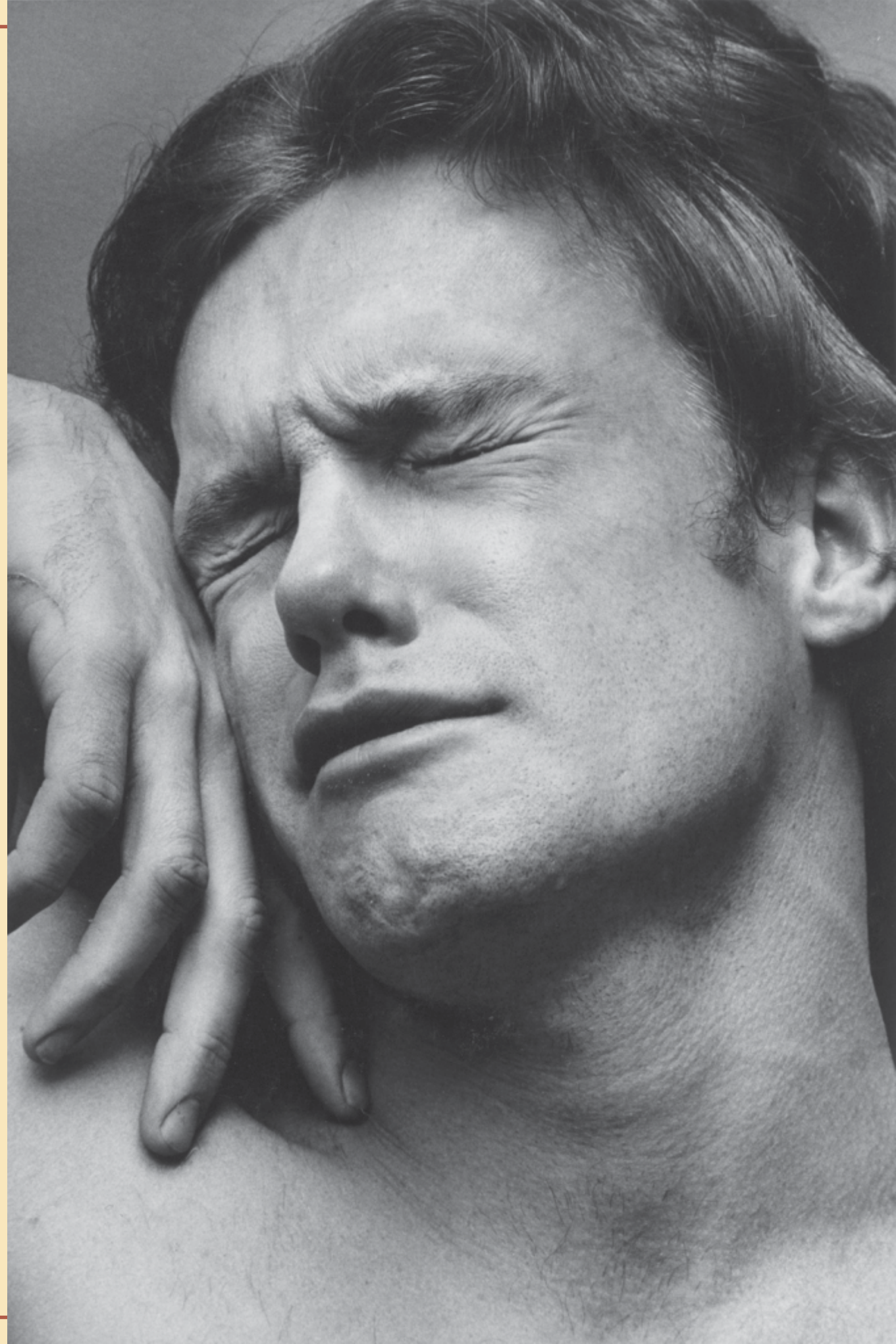




Orgasmic Man II (1969).

Orgasmic Man (1969).

*“Hujar’s humanity, depth, and sensual insights are not for everyone and don’t need to be, but once his photos enter your bloodstream, they are impossible to shake.”*  
Elton John







He was an influential artist-activist of the gay liberation movement: in 1969, with his lover, political activist Jim Fouratt (1941-), he witnessed the Stonewall riots and is responsible for the iconic photo for the Gay Liberation Front (GLF). He became a prominent figure in the bohemian art world of midtown Manhattan, portraying performer Divine (1945-1988), writers Susan Sontag (1933-2004), William Burroughs (1914-1977), Fran Lebowitz (1950 -) and Vince Aletti (1945-). He was both admired and hated for his completely uncompromising attitude towards work and life. It is said that he dismissed artists he did not respect and threatened to throw a chair at gallery owners.

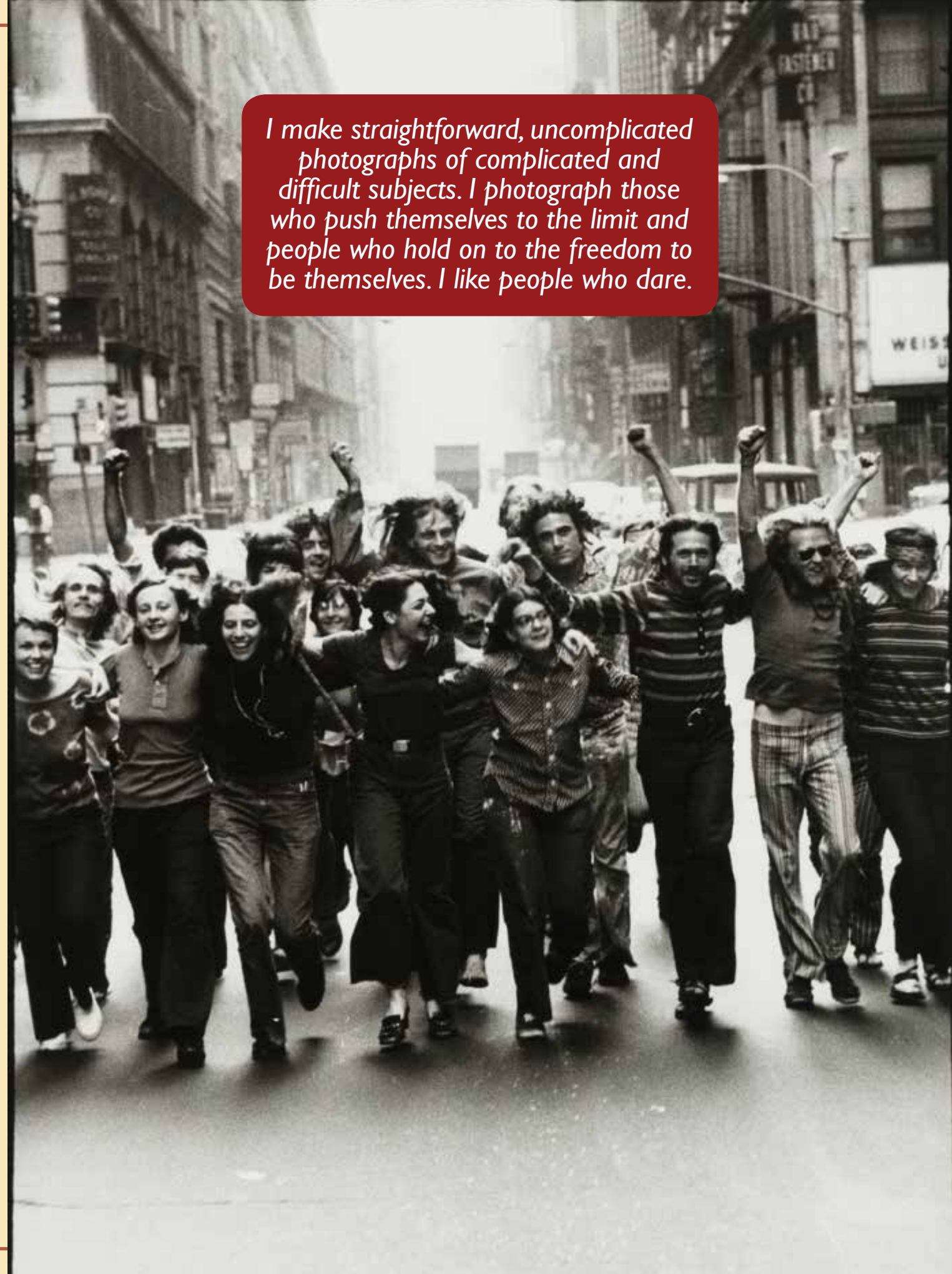
In 1973, he took one of his most popular photographs: *Candy Darling on her deathbed*, a transgender performer – Andy Warhol star – with lymphoma, striking a theatrical death pose in her hospital bed. Her first book, *Portraits in Life and Death*, with an introduction by Sontag, was published in 1976, with a selection of 40 photographs, 29 portraits and 11 catacomb photographs, taken during her Fulbright in Italy. Bringing together images of friends with skeletons was a choice that led to the book having a lukewarm reception. Furthermore, Hujar's "difficult" personality and her refusal to give in to the market made the publication her last during her lifetime. Over time, the book became a classic of American photography.

*My work leaves my life. I can only express myself through photography.*

*Nude urinating (1979), Cum (19-) e Candy Darling in her deathbed (1973).*



*I make straightforward, uncomplicated photographs of complicated and difficult subjects. I photograph those who push themselves to the limit and people who hold on to the freedom to be themselves. I like people who dare.*





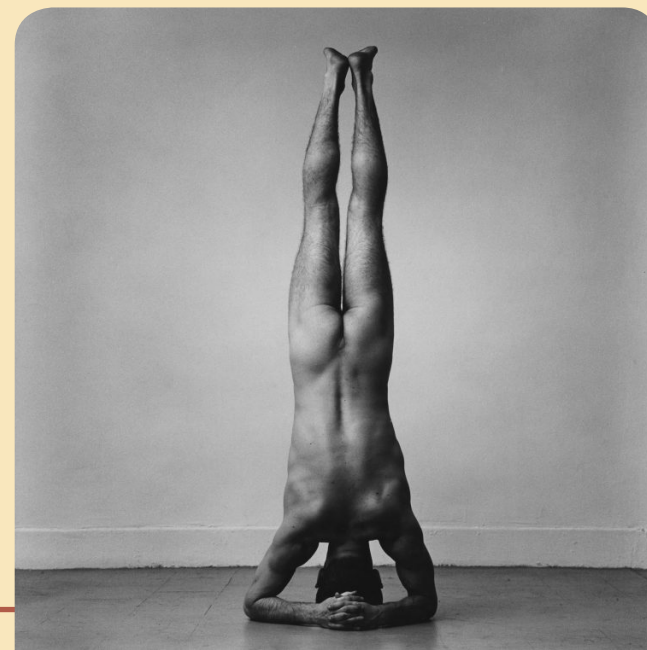
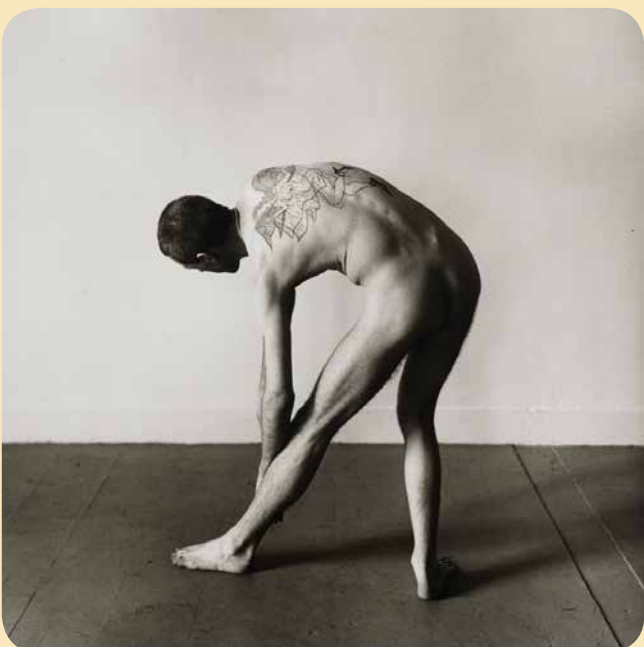
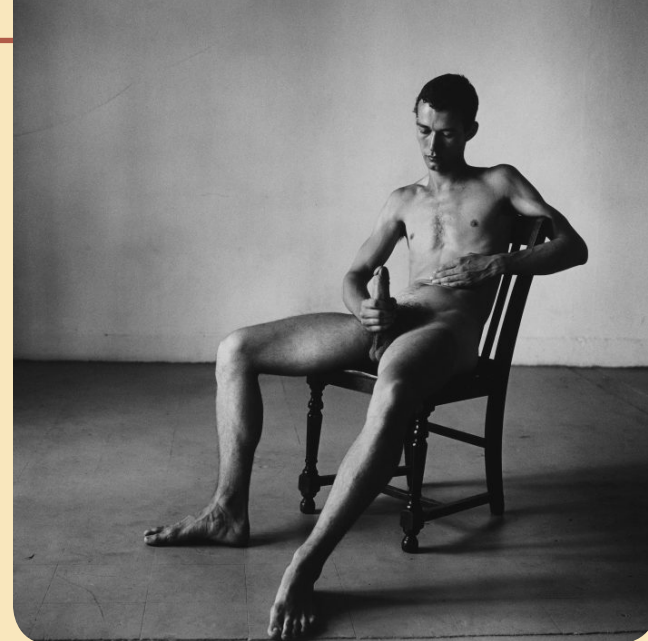
In the 1980s, they began to compare Hujar's work to that of Nan Goldin (1953-) and Robert Mapplethorpe (1946-1989). In relation to Goldin, Hujar was more subtle and sensorial. Goldin wrote:

*His photos are exotic, but not in a superficial, sensational way. Looking at his photos of naked men, even a naked baby, is the closest I've ever come to experiencing what it's like to inhabit male flesh. His animal photographs have that same rare empathy, they are like highly personal portraits.*

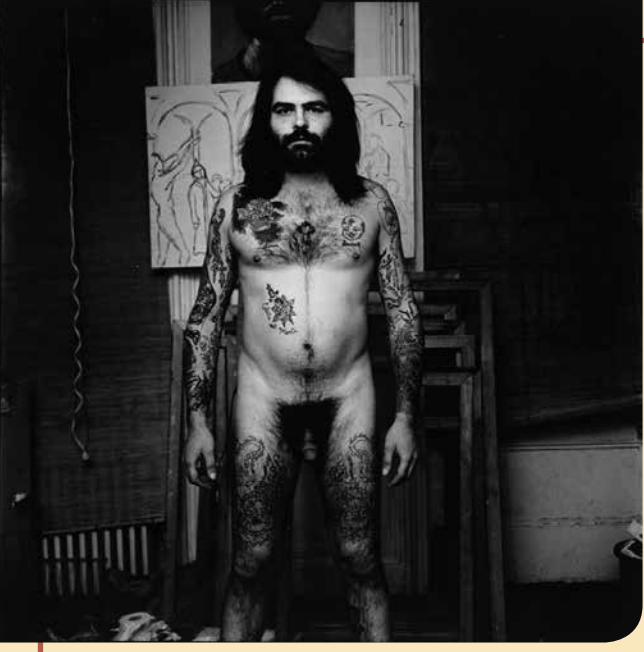
The relationship with Mapplethorpe was a little more complicated and multifaceted. Initially, Hujar was a mentor to Mapplethorpe, guiding him and offering advice on photographic technique and aesthetics. Over time, their relationship evolved into a healthy artistic competition and occasional collaboration, as both approached similar themes in different ways: while Mapplethorpe sought form in his photographic compositions, Hujar sought the human, intimacy, vulnerability. However, some close friends claim that Mapplethorpe actually copied Hujar's techniques to achieve the success that came in opposition to the ostracism of his uncompromising mentor. Hujar went so far as to say that he had an aversion to Mapplethorpe and thought his work was silly. A model once said:

*With Hujar you had to reveal intense, burning honesty directed at the lens. Without complaining. No posing. Without putting anything. Just who you are. You must strip all the nonsense down to the bone. That's what Peter wanted and that was his great talent and skill.*

*Bruce de Saint Croix [Standing, Seated, Masturbating] (1976), Ethyl [Nude I, II e III] (1978) e Gary Schneider [In contortion I and II and Doing headstand] (1979).*





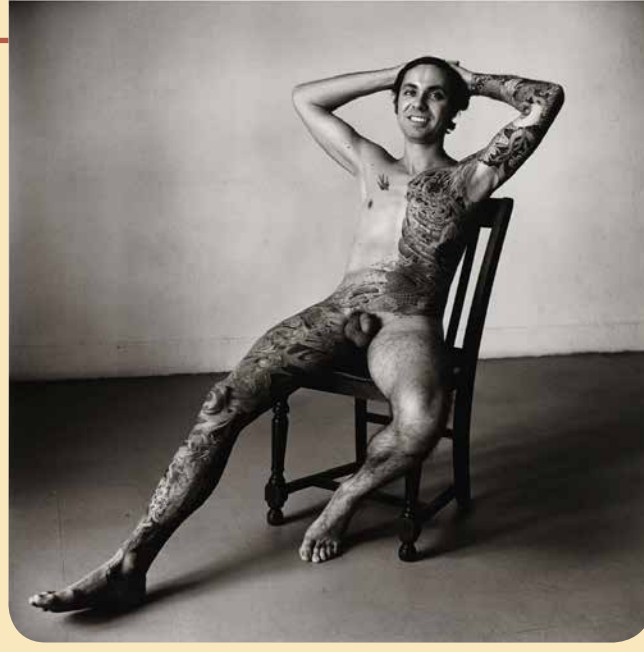


Ernie (1974).

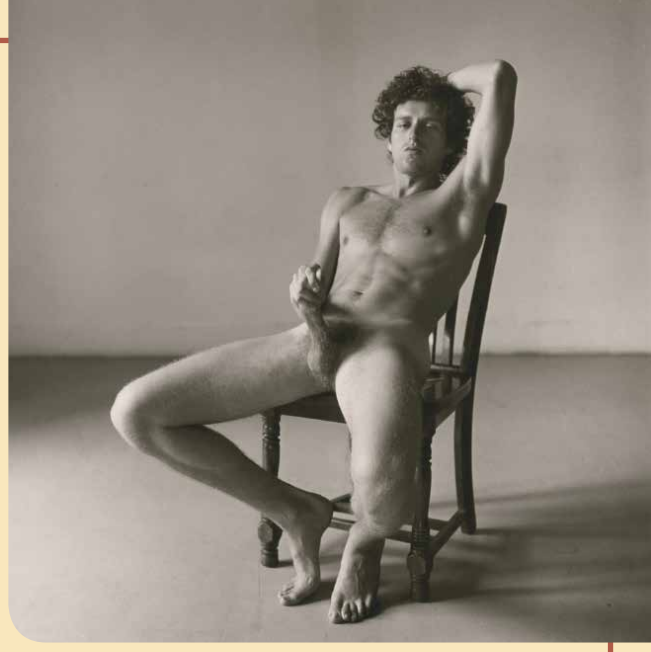


Carlos (1976).

Tattoo Charlie (1976).



Robert Levithan (1977).

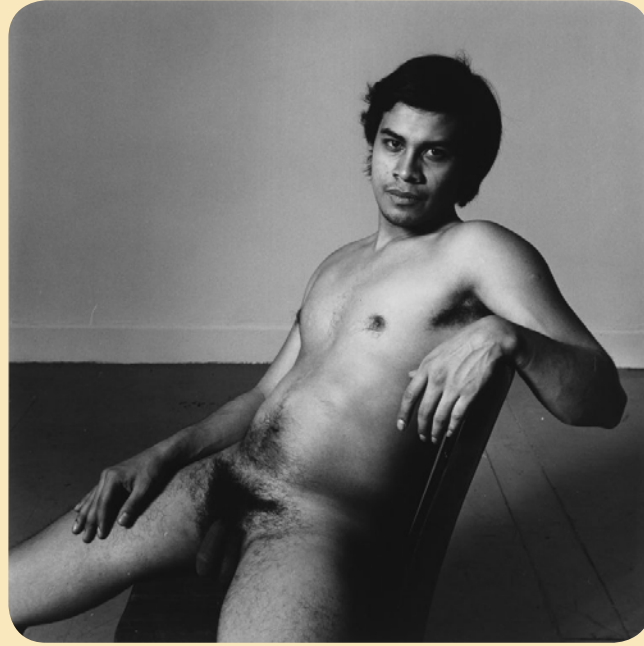


Seated nude (1978).

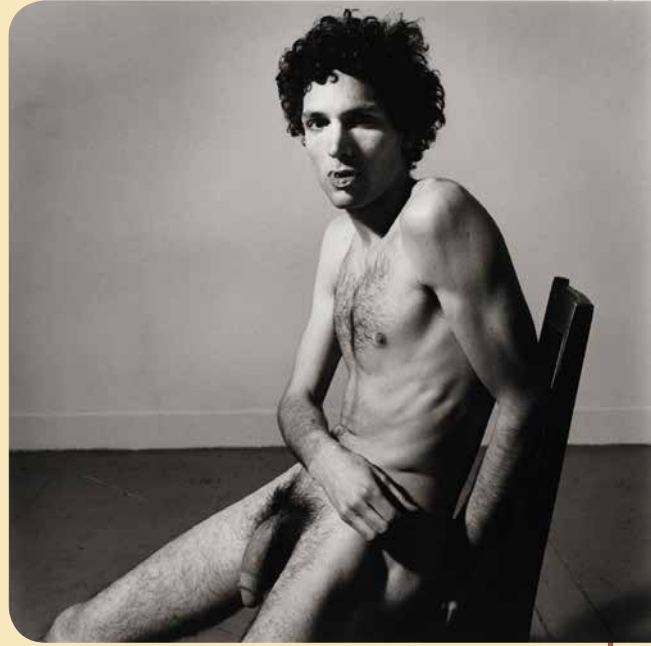


Draped male nude (1979).

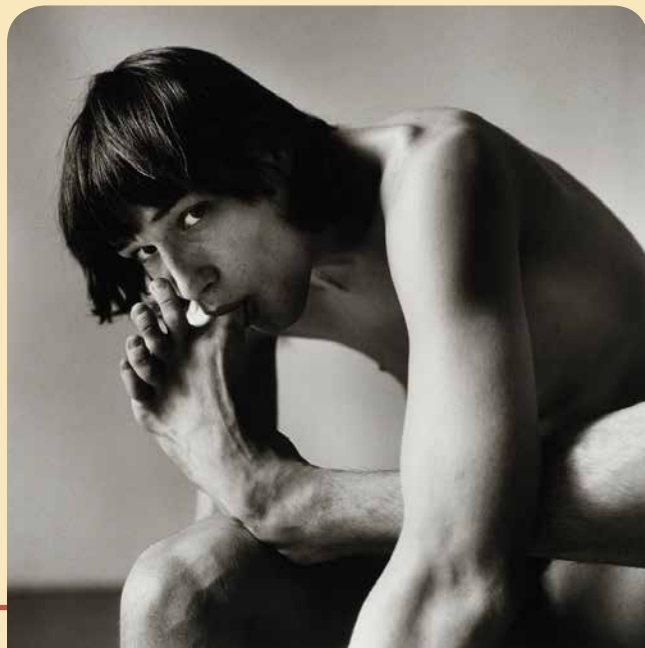
Manny (1979).



Nude blowing spit bubble (1979).

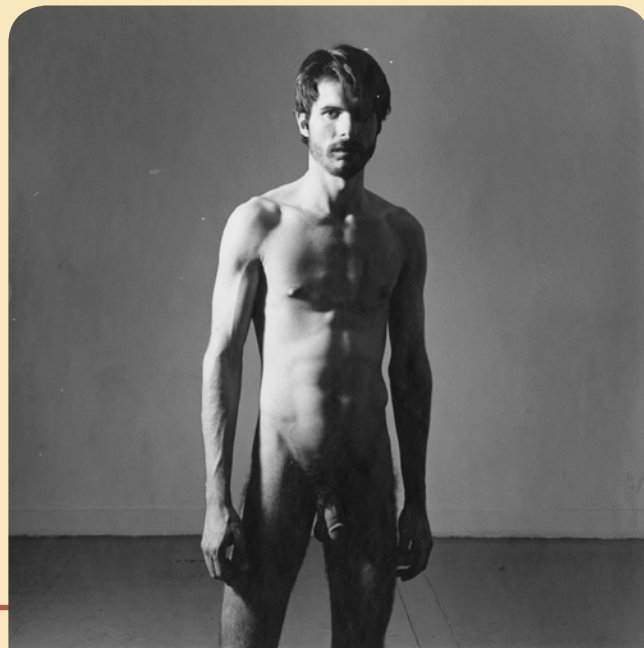


Nicolas Abdallah Moufarrege in Paris (1980).

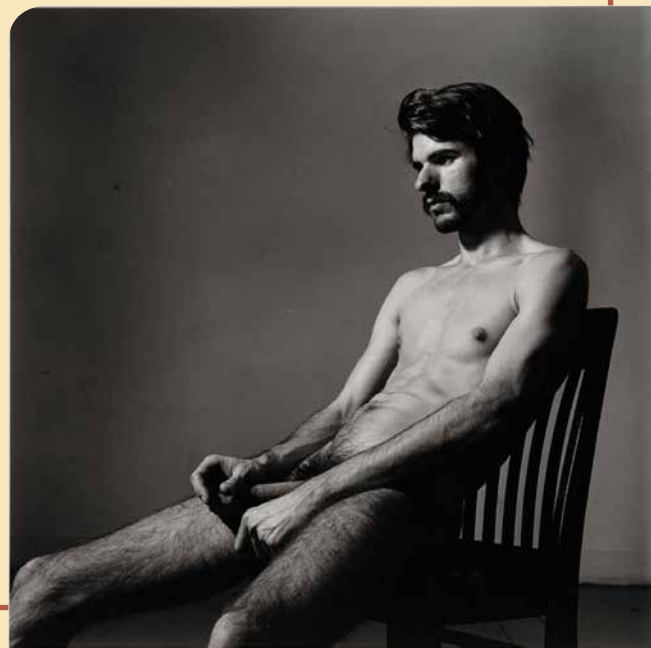


Daniel Schook sucking toe [Close-up] (1981).

Keith Cameron (1981).



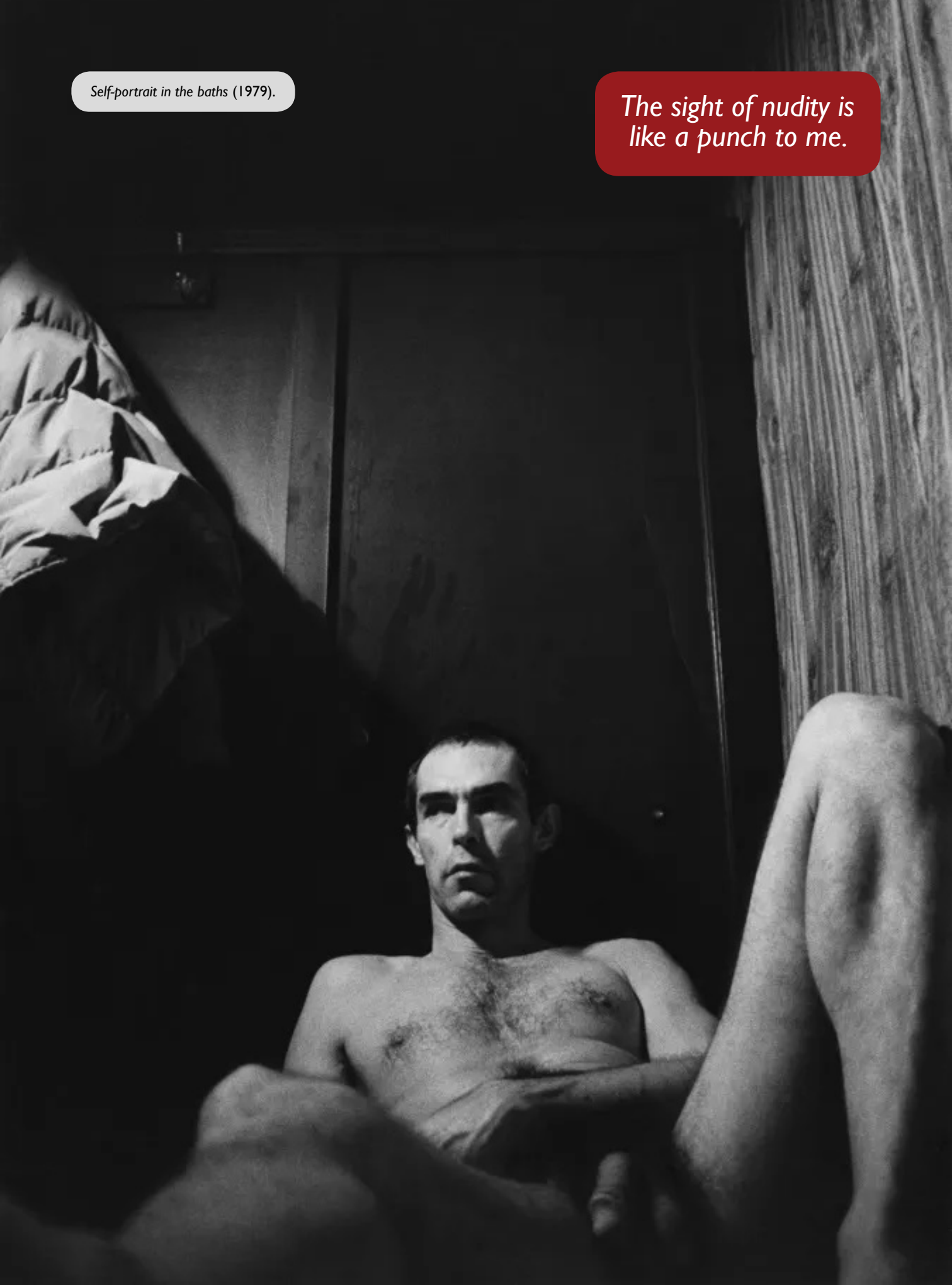
Keith Cameron seated nude (1981).





Self-portrait in the baths (1979).

*The sight of nudity is like a punch to me.*



In early 1981, Hujar met drug dealer David Wojnarowicz (1954-1992), who went on to become a writer, filmmaker and artist. Both queer artists shared a deep connection and a similar artistic vision, which some critics believe comes from their history of childhood abuse and the AIDS crisis. They were briefly lovers, then friends and, many say, soulmates. Wojnarowicz went so far as to say that Hujar “was like the father I never had, like the brother I never had.” In return, he inspired new energy in Hujar’s life and later work.

In January 1987, Hujar was diagnosed with AIDS. He died 10 months later, aged 53, from lung complications from the disease, leaving behind a complex and profound body of photographs. Despite not having achieved public success during his lifetime – in his last exhibition at the Gracie Mansion Gallery in 1986, Hujar sold only two of the 100 photographs priced at US\$600 each – his work is increasingly exhibited in art museums : His first retrospective took place in 1994 at the Stedelijk Museum in Amsterdam, and from 2005 to 2006, MoMA hosted a major exhibition of his work.

*I want to be discussed in hushed tones. When people talk about me, I want them to whisper: “Peter Hujar”.*

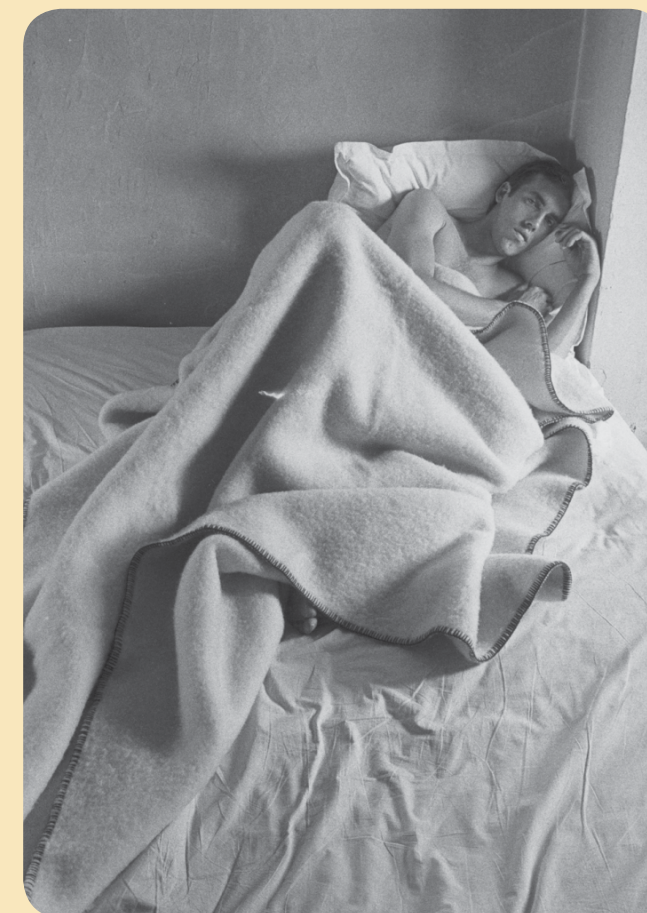
8=D



All images taken from *The Peter Hujar Archive*. Rights reserved.



Above, *David Wojnarowicz reclined II* (1981) and, below, *David Wojnarowicz in bed* (1983).





# Patrick Angus

by Filipe Chagas

1953-1992



*Hanky Panky*, acrylic on canvas, 1990, with a "porn version" of David Hockney's swimming pool.

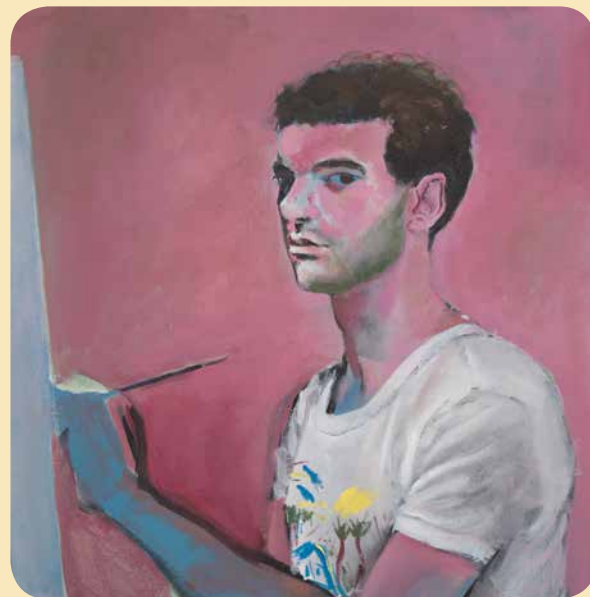


California realist artist **Patrick Morton Angus** (1953-1992) was a shy boy who wanted to be an artist, but without guidance, he didn't know how to start. Until a kind high school art teacher mentored him and allowed him to use his studio. However, he had something more: born into a religious and conservative family, Angus was afraid to address his sexual anguish.

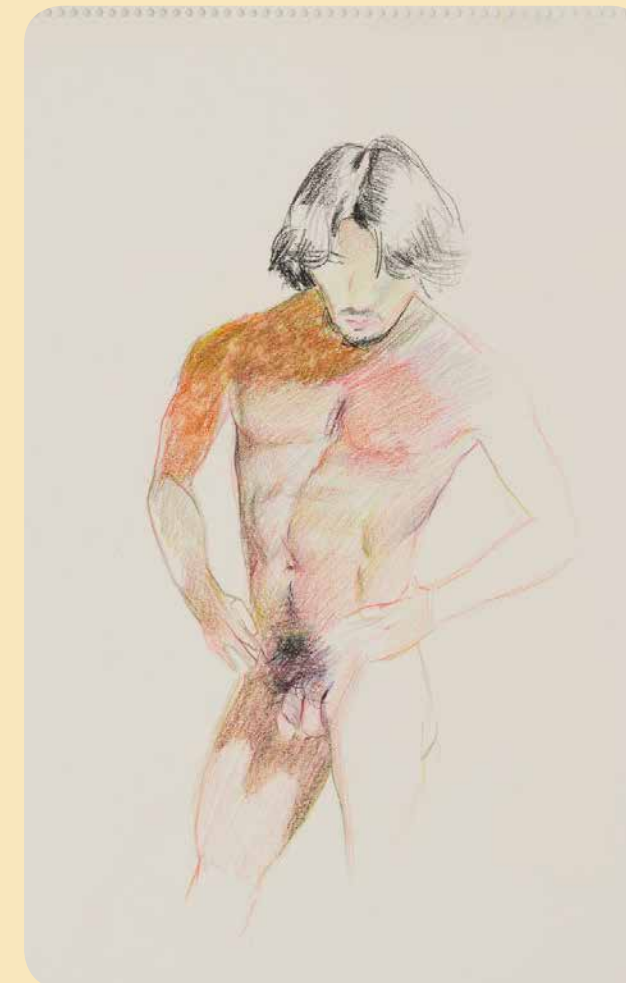
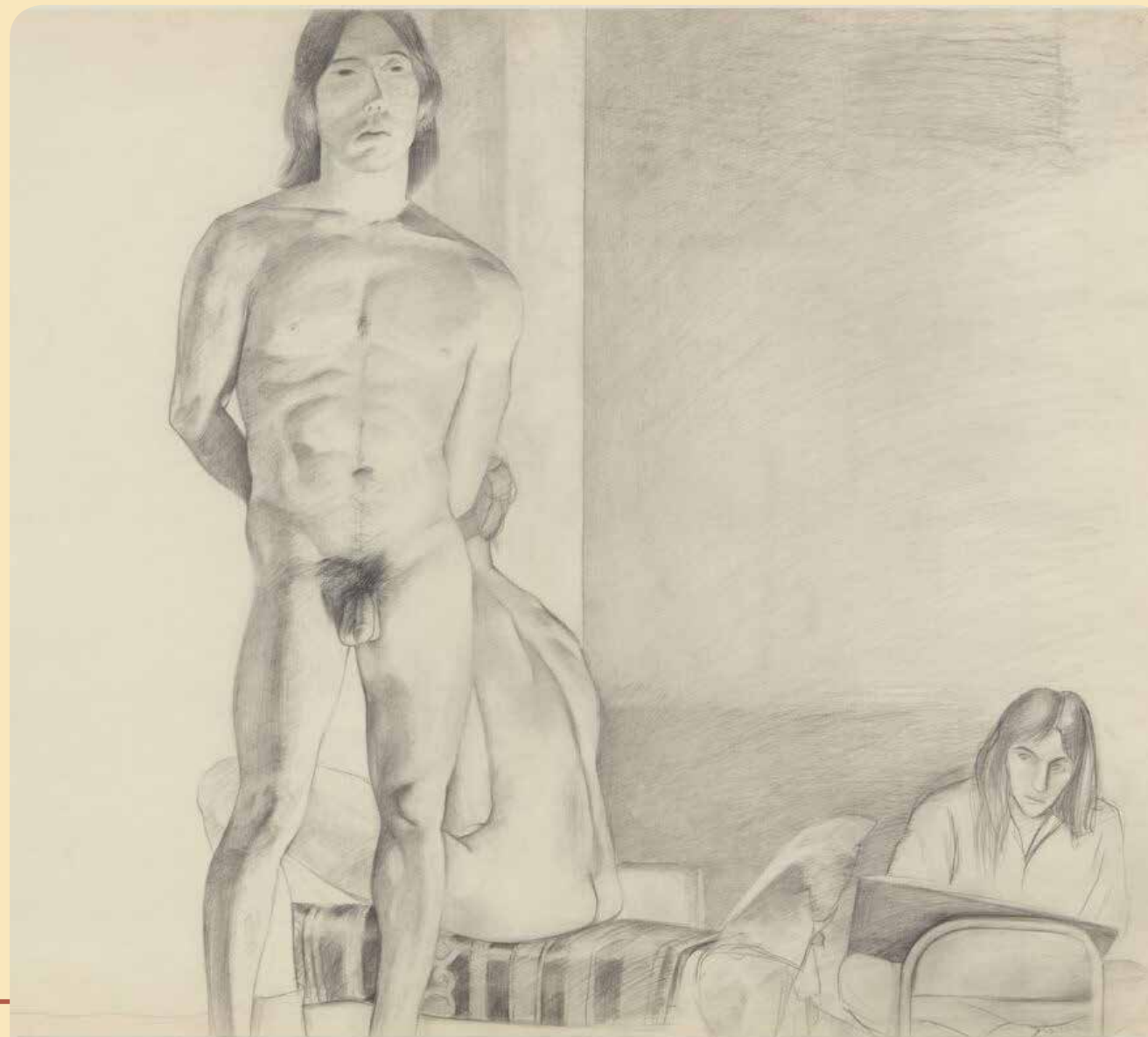
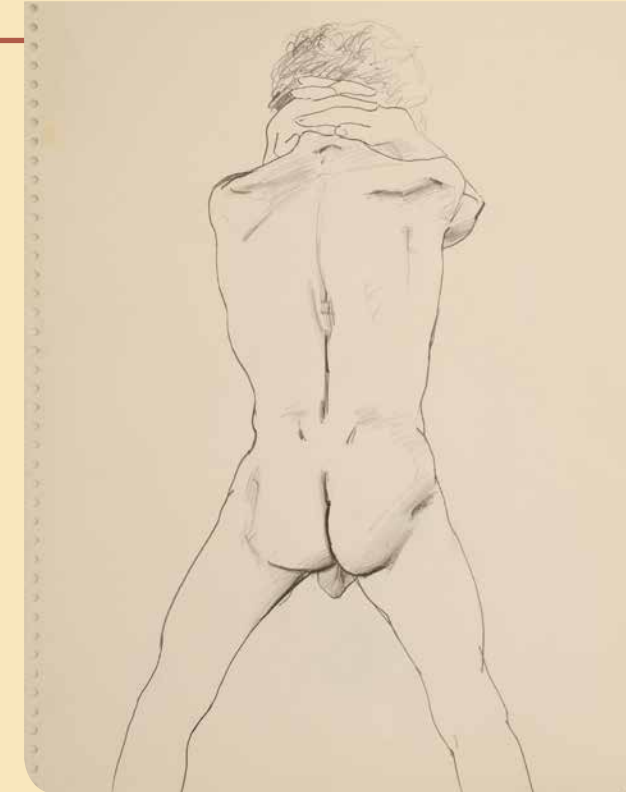
An excellent draftsman, he grew up at a time when figurative painting was a "curse" for the artistic elite who found themselves in minimalist and conceptual art. In 1974, a scholarship from the Santa Barbara Art Institute led him to meet other "realist" artists and thus strengthened his artistic vision, especially through the work of David Hockney (1937-), an artist who celebrated his sexual personality and "good gay life" in Los Angeles. The following year, then, Angus moved to Hollywood and discovered that the so-called "good gay life" was only for the rich and beautiful.

Angus was described as a polite, shy man of pleasant appearance, of medium height, very pale fair skin with dark, gentle eyes. Believing he was not sexually attractive, he felt desperately lonely and needy. He created still lifes, scenes, portraits of friends and painted the city with the same wit as Hockney, however, still avoiding openly gay themes.

*When the focus can be diverted from his low self-esteem, Patrick can be the most charming of conversational companions. No one I knew had such objective aesthetic judgment nor was so eager for the aesthetic insights of others... but when the subject returned to his work, again the cloud of self-loathing clouded and poisoned the conversation... He saw everything so clearly, except himself. – Robert Patrick*

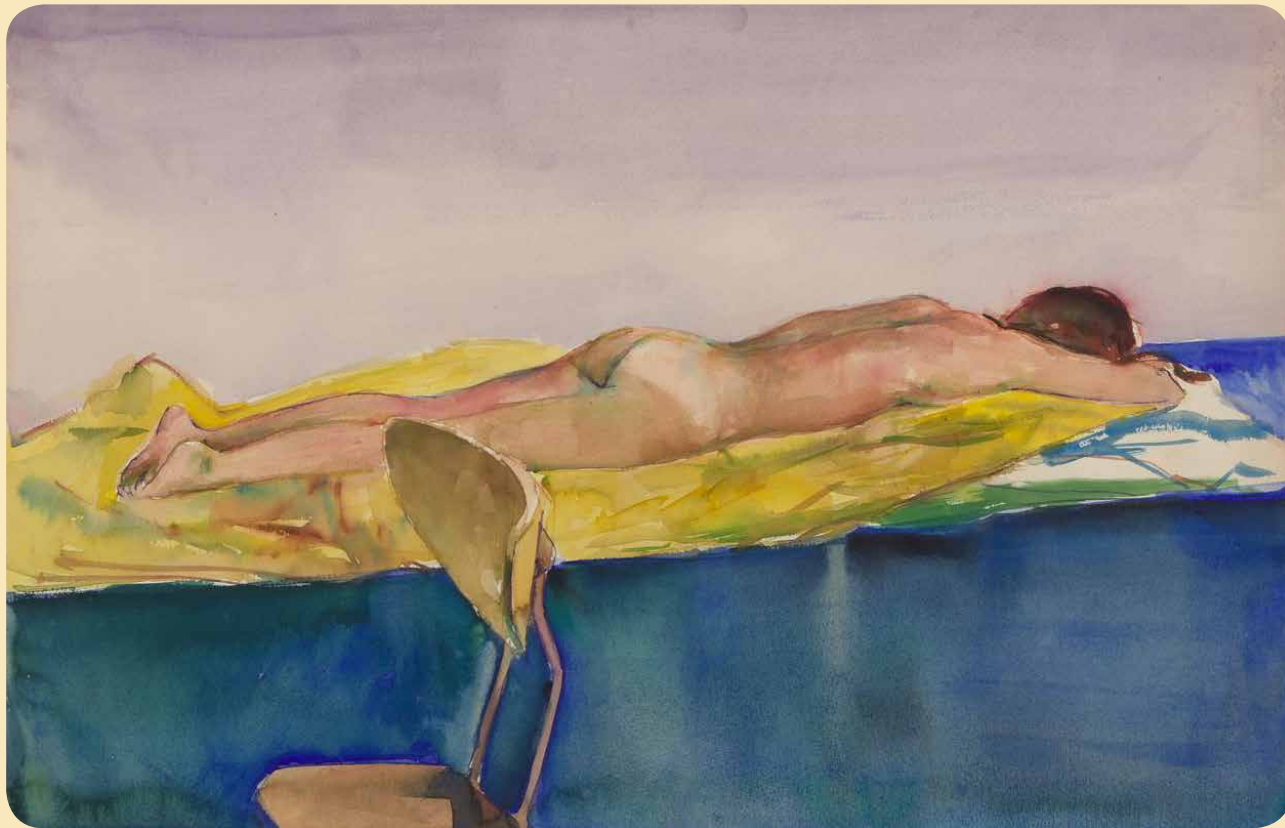


Self-portrait, acrylic on canvas, n.d.



Graphite and colored pencil drawings from the 1980s.





Untitled, watercolor on paper, c. 1980.



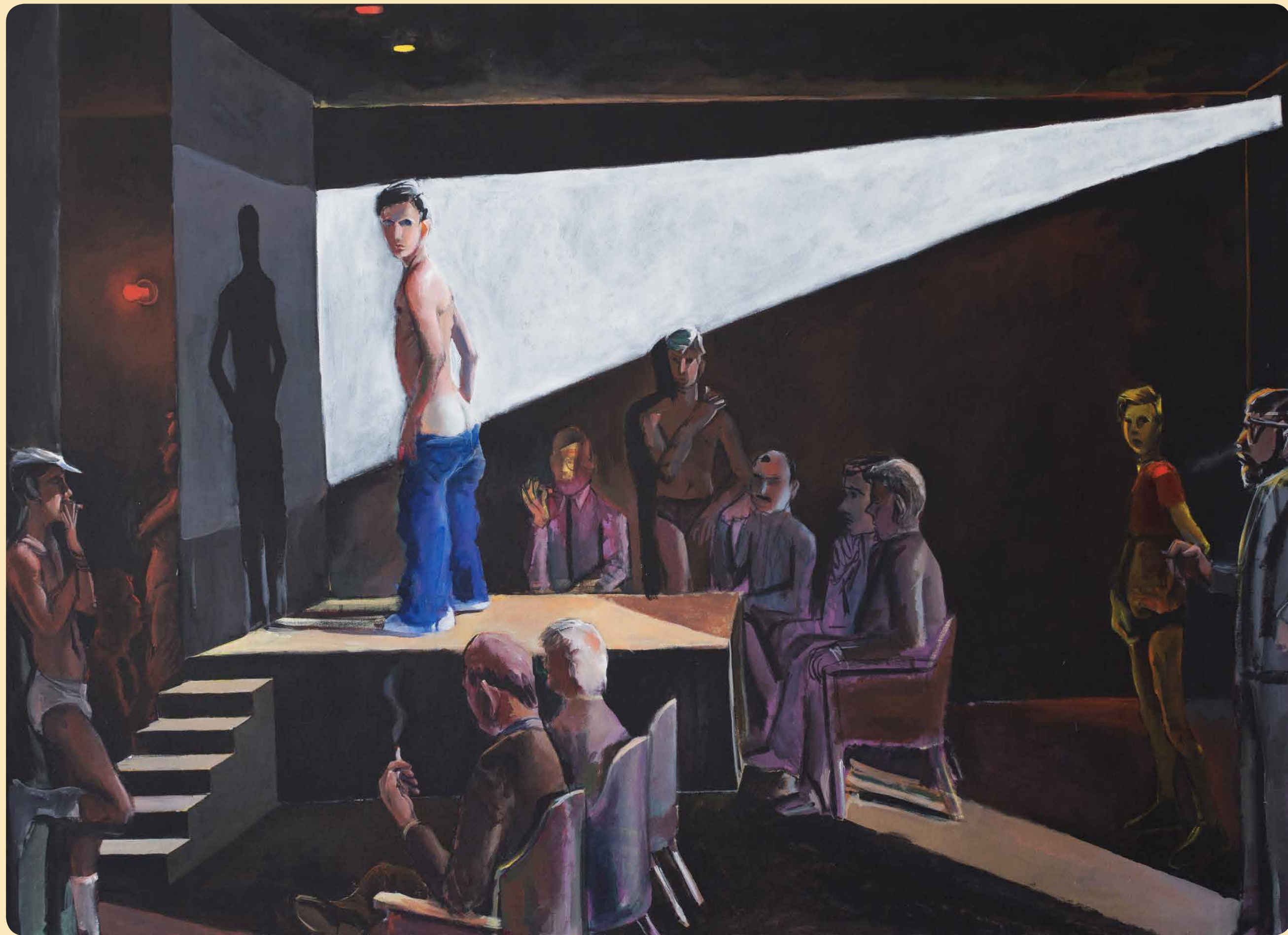
Untitled, watercolor on paper, 1982.

In 1980, he visited a Picasso retrospective at the Museum of Modern Art in New York and declared that “Picasso demonstrated that anything [including orgasm] can be portrayed. Picasso is the ultimate realist.” Working at the museum during the day, first as a guard and then in the gift shop, he often spent his evenings at the Gaiety Theatre, The Prince (two famous gay theaters in Times Square), and other gay venues, where he encountered the scenes and men who would be part of her personal obsession with erotic solitude. Three main paintings define his medium: *Boys Do Fall in Love* (1984), which depicts a striptease show; *Flame Steaks* (1985), which takes place in a busy bar; and *The Mysterious Baths* (1985), which depicts a gay sauna.



Self-portrait as Picasso, acrylics on canvas, 1980.





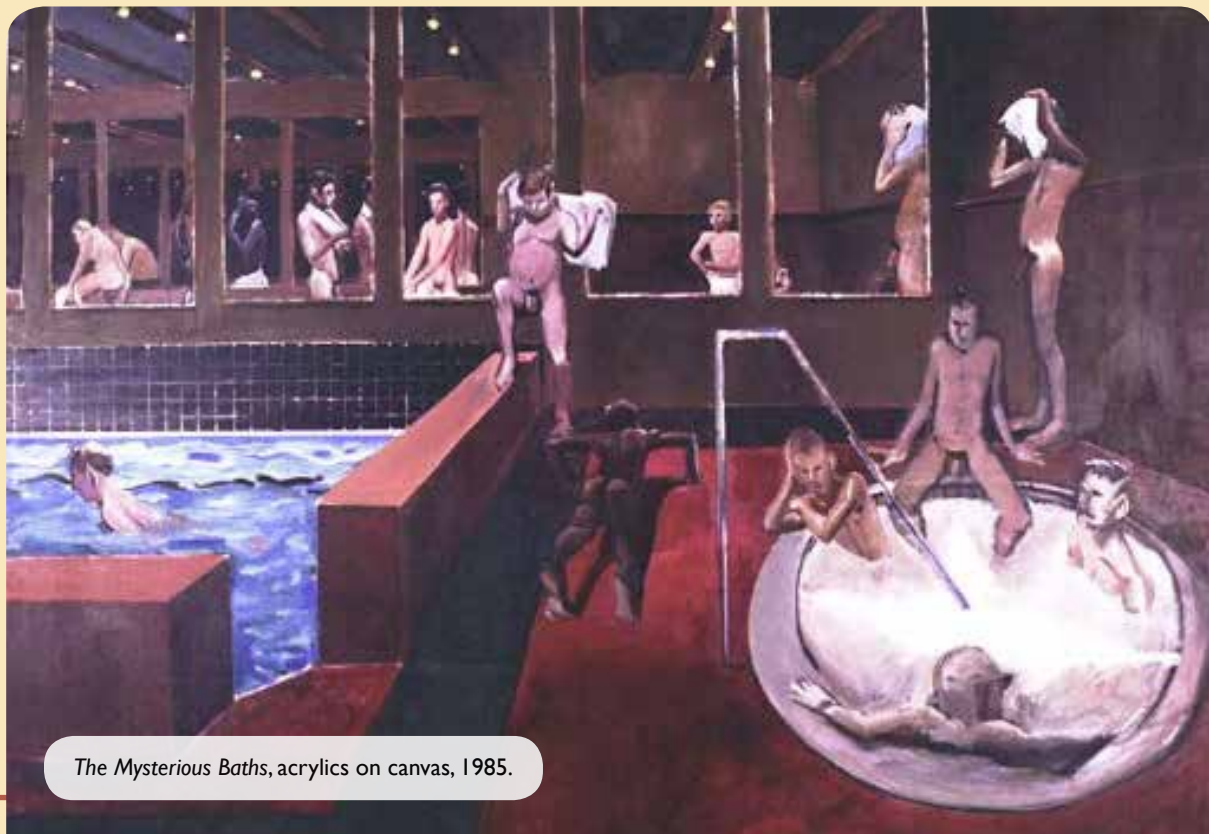




Flame Steaks, acrylics on canvas, 1985.

Based on these works, playwright Robert Patrick (1937-2023) described Angus as the “Toulouse-Lautrec of Times Square.” However, the commercial art market closed to him. The bourgeois gay elite disapproved of his depictions of politically incorrect “bad gay life,” full of turmoil and loneliness. All attempts to exhibit Angus’s work were rejected\*.

\* A scene from Jonathan Nossiter’s documentary *Resident Alien* shows Robert Patrick dragging a reluctant Angus to show his paintings to an East Village art dealer, who recoils in horror at the explicitly homosexual subject matter.



The Mysterious Baths, acrylics on canvas, 1985.

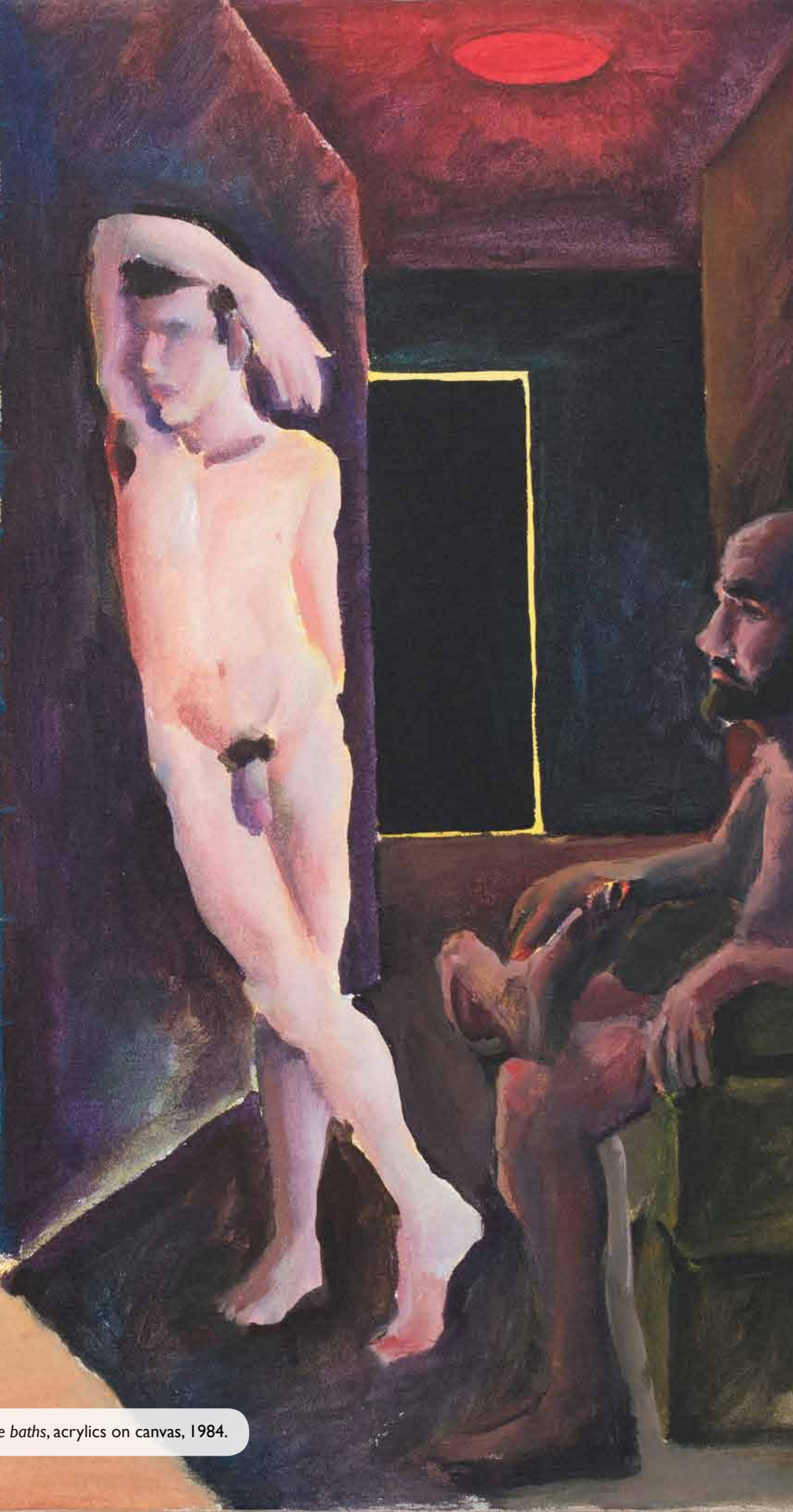


Red red wine: A Gaiety scene, crayon on paper, c. 1980 (detail).





A shower at the baths, acrylics on canvas, 1984.

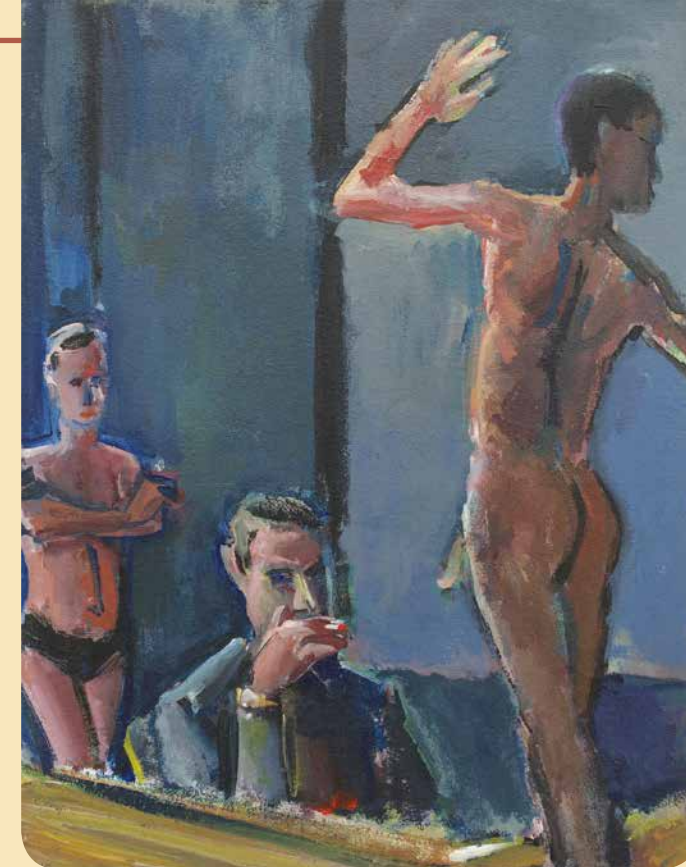




Desperate that his work would never be accepted, Angus resigned himself to obscurity and poverty. He found a room in a New York social hotel where he could paint, but refused to risk further humiliation by trying to exhibit his work. This reluctance led Robert Patrick to feature Angus's work in Christopher Street magazine, the most elite gay publication of the 1980s, placing his important contribution to the legacy of American social realism, embodied in the work of artists such as Thomas Eakins, Winslow Homer, Edward Hopper, Reginald Marsh and Paul Cadmus. As a result, Angus' work began to sell.



*My heart goes bang bang bang* (acrylics on canvas, n.d.), *Rainbow flag at pool table* (crayon on paper, 1987) and *Seated nude with quilt* (acrylics on canvas, 1989).



Above, *Nude by a fireplace* (1987) and *It's my prerogative* (1988); below, *Portrait of Robert Stuart* (1990). All in acrylics on canvas.



*More than twenty years after Stonewall, gay people still have few honest images of themselves, and most of them occur in our literature. Gay people want to see themselves in films, plays, television, paintings, but they rarely do so. Obviously, we must recant. These are my paintings.*

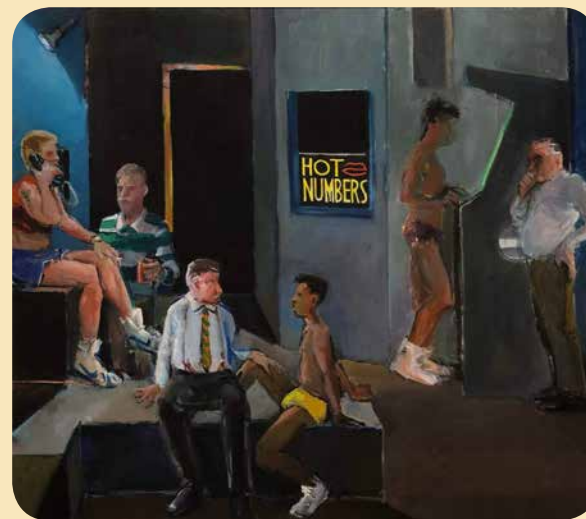




*The dreamer*, oil on canvas, 1988.



*Slave to the rhythm*, acrylics on canvas, 1986.



*Hot Numbers*, acrylics on canvas  
acquired by David Hockney, 1989.

In the early 1990s, Angus collapsed and was diagnosed with AIDS. Still poor and unable to pay for a doctor (he told his friends he was following doctor's orders), he did not fear death, but rather that his work would be thrown away. He was extremely surprised by the organization of three solo exhibitions (one at the University of California at Santa Barbara and the Leslie-Lohman and Ganymede galleries in New York City) and the sale of six paintings to David Hockney. At the age of 38, on his deathbed, when his friend Douglas Blair Turnbaugh showed the proofs of a book with his paintings (*Strip Show*), he whispered: "This is the happiest day of my life".





Two dancers in the changing room at the Gaiety's backstage, acrylics on canvas, 1991. Below, graphite drawing (198-).

His incisive gaze recorded with empathy, understanding and intelligence the longing and loneliness present in the marginal gay scene of the 1980s. With full command of his talent for urban narrative drama, Angus dedicated himself to documenting bars, bathrooms, burlesque, spaces where gay men gathered to have fun, without judgment or sentimentality – even if many preferred not to be seen – in “deliberately shameless” compositions, as the English writer Quentin Crisp (1908-1999) said. However, the artist argued that he did not paint sex, even when he showed sex: the emphasis was on intimacy, human exchange, the sharing of desire, pleasure, through looks, gestures or secrets. Although the market still neglects the portrayal of gay life and keeps his work unknown, Angus has elevated collective gay experiences to the status of art. **8=D**



[www](http://www) The artist's estate is with the *Thomas Fuchs Gallery*.

# THE MOVEMENT



**CELEBRATE THE BODY YOU HAVE, IT'S BEAUTIFUL!**

**KEEP BODY POSITIVE AND SPEED-OH ON!**

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

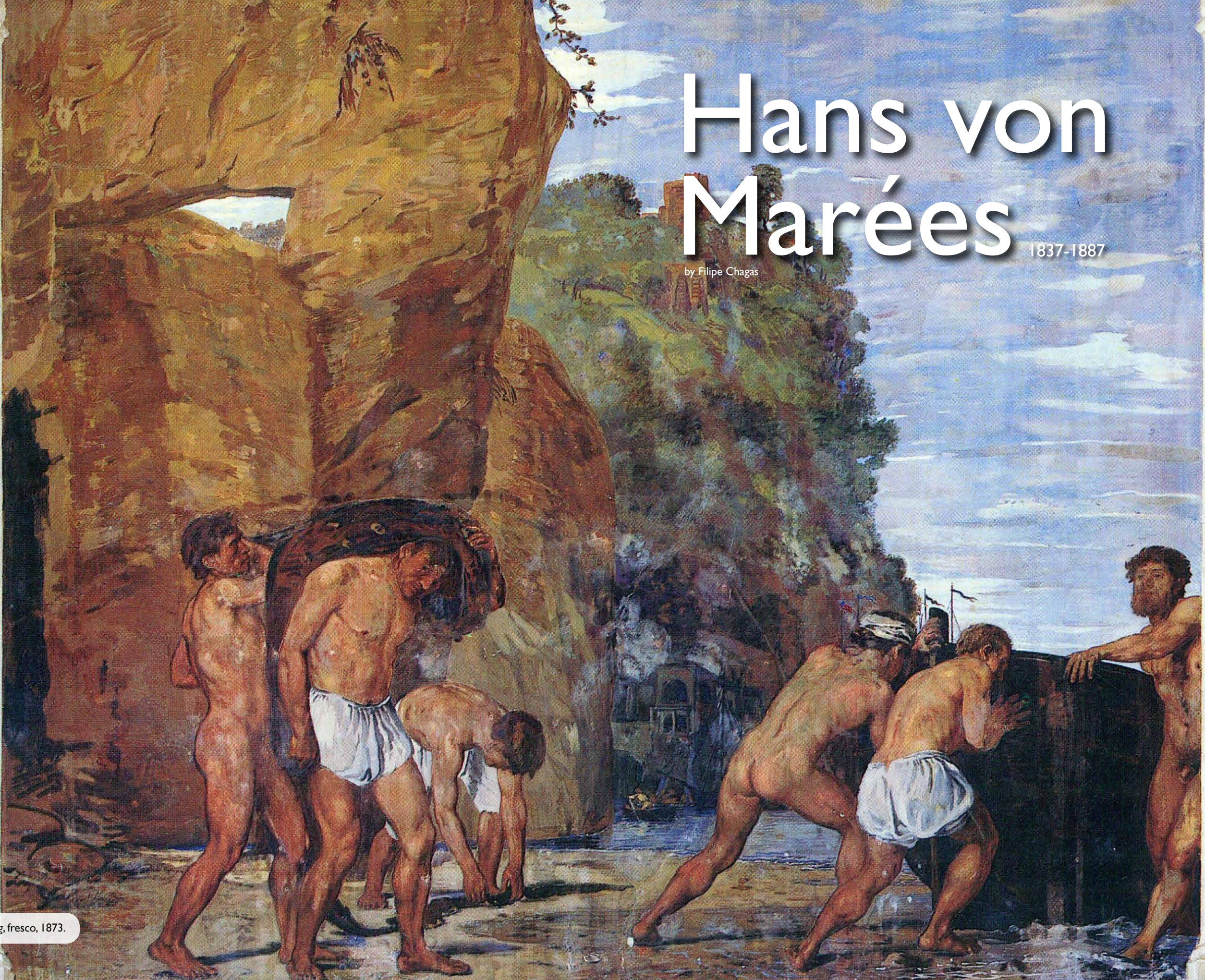




# Hans von Marées

1837-1887

by Filipe Chagas

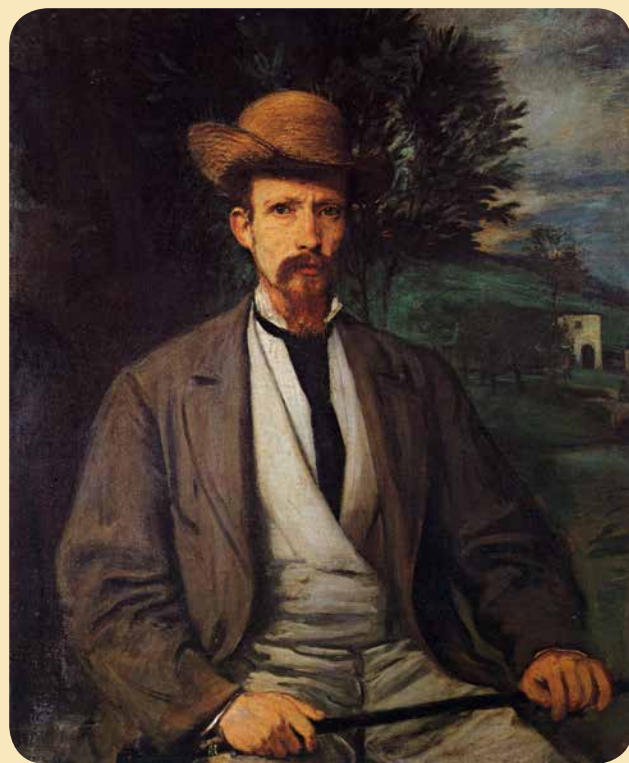


Fishermen leaving, fresco, 1873.



German painter **Johann “Hans” Reinhard von Marées** (1837-1887) was born on Christmas Eve to a banking family in Elberfeld, Germany. He entered the Berlin *Akademie* in 1853 and, the following year, joined the studio of painter and engraver Carl Steffek, specializing in equestrian and hunting scenes. In 1855, he served in the army for two years and, upon leaving, moved to Munich, where he met the portrait painter Franz von Lenbach, and began to focus his artistic production on this genre.

In 1864, Count Adolf von Schack sent Marées and Lenbach to Italy to copy the old masters. Contact with Venetian painting changed the way Marées understood color in pictorial production and mythological themes began to emerge. As the painter was already in an independent search for his own expressive language, the copies requested from him were not detailed reproductions and, therefore, the count terminated the contract in 1868.



Self-portrait with hat, oil on canvas, 1874.

In Italy, he became friends with the art theorist Konrad Fiedler (who would become his patron until the end of his life) and with the young sculptor and architect Adolf von Hildebrand, with whom he fell in love. In 1869 she visited France, Holland and Spain with Fiedler. In his first self-portraits, it is possible to identify the influence of Rembrandt.

He fought in the Franco-Prussian War (1870-71) and, when he returned to Berlin, he rented a studio to share with Hildebrand, who became his pupil and protégé. In 1873 he decorated the walls of the library of the newly built German Marine Zoological Institute (*Stazione Zoologica Anton Dohrn*) in Naples. The frescoes consist of five scenes representing figures in landscapes, set in a structure of trompe l’oeil friezes and pilasters designed by Hildebrand, where the painter – in his own words – “simply wanted to express the joys of maritime and beach life”. However, there is much debate about the homoerotic intention of the works.



Abduction of Ganymede, oil and tempera on wood, 1887.

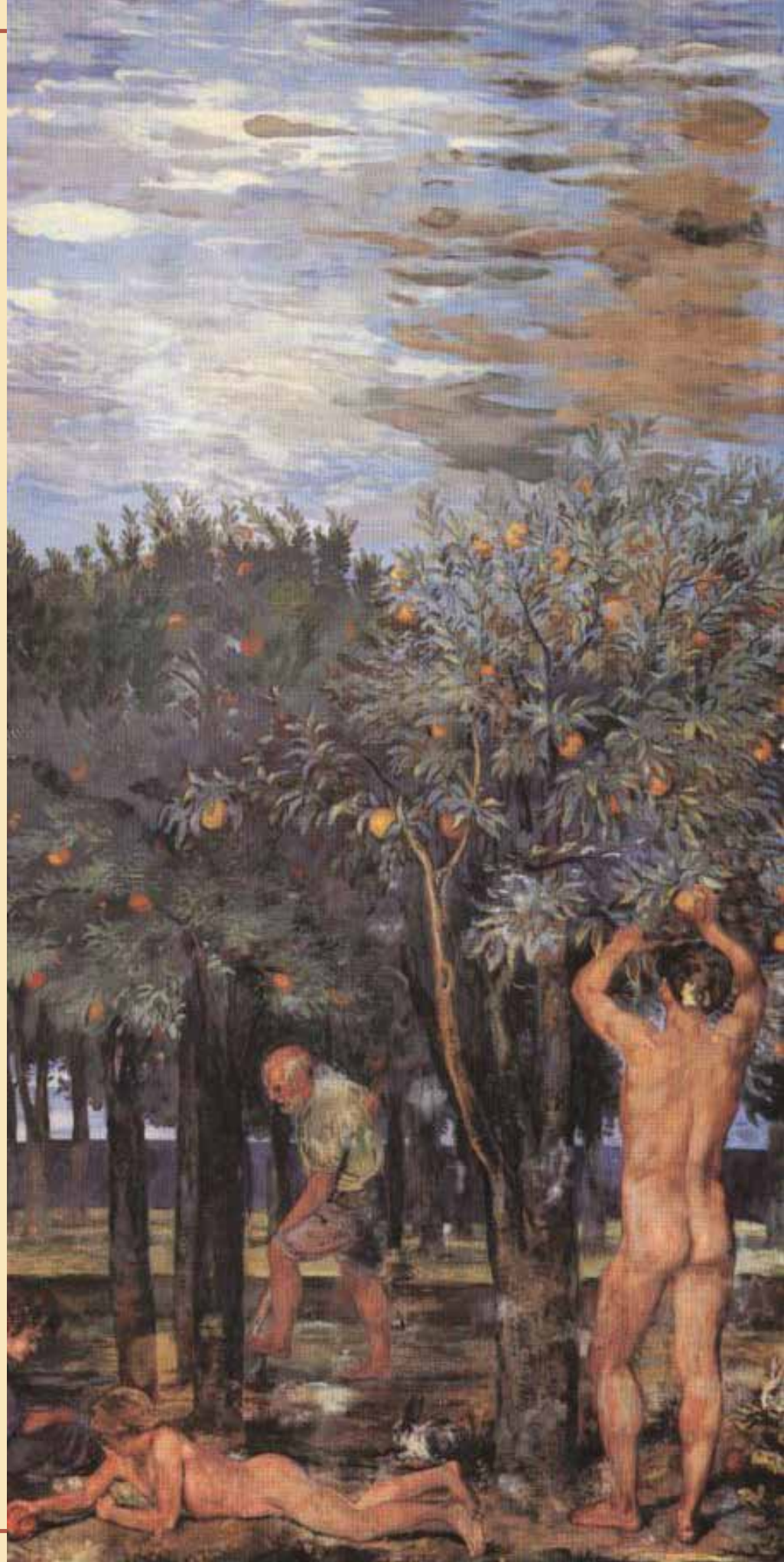
Two of the frescoes (*Fishermen Leaving* and *The Fishing Boat*) depict Neapolitan boatmen, one with six burly men – three of them naked, the others wearing only shorts – launching a boat, and, another, with five men energetically rowing a boat carrying a bored-looking woman who pays them no attention. Another fresco, *Orange Grove: Men*, features a naked young man picking an orange from a tree. In the *Pergola* fresco, Marées shows friends sitting at an outdoor table drinking wine, which represented him and Hildebrand, sitting side by side, with their heads together. Other male figures also appear in the frescoes, such as an elderly man (dressed) digging with a shovel, and two boys, one dressed and sitting and the other naked and lying on the ground. Marées would repeat the theme of naked young people in idyllic woods in several subsequent paintings, including *Three Young Men Under Orange Trees* (1875–1880), with the line that he was “trying to understand the human figure in space”.



Acima, O barco de pesca, e abaixo, *Pérgola*, afrescos de 1873.

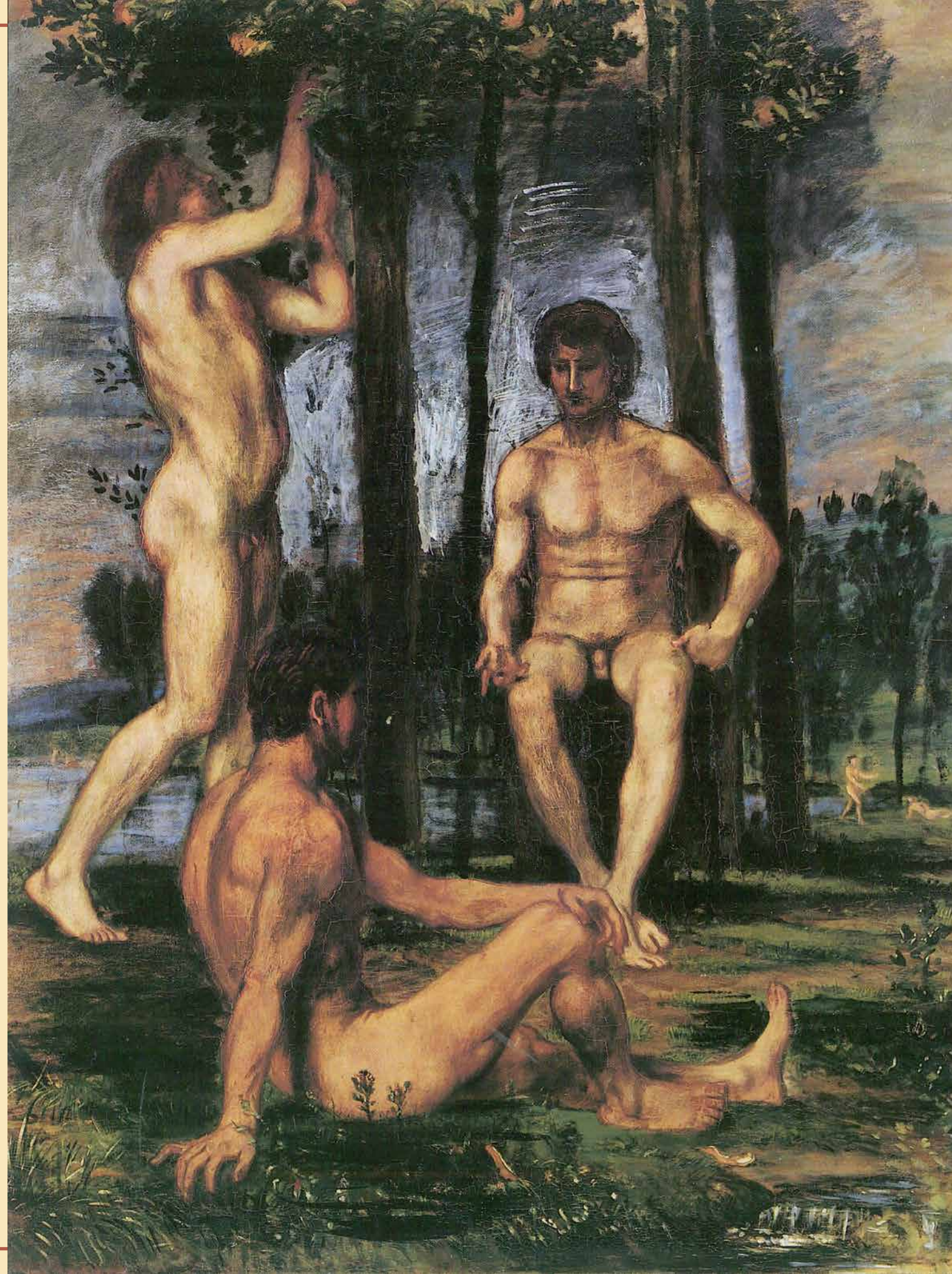






*Orange Grove: Men*,  
fresco, c. 1873.

Page beside: *Three young men under orange trees*, oil and tempera on wood, 1880.



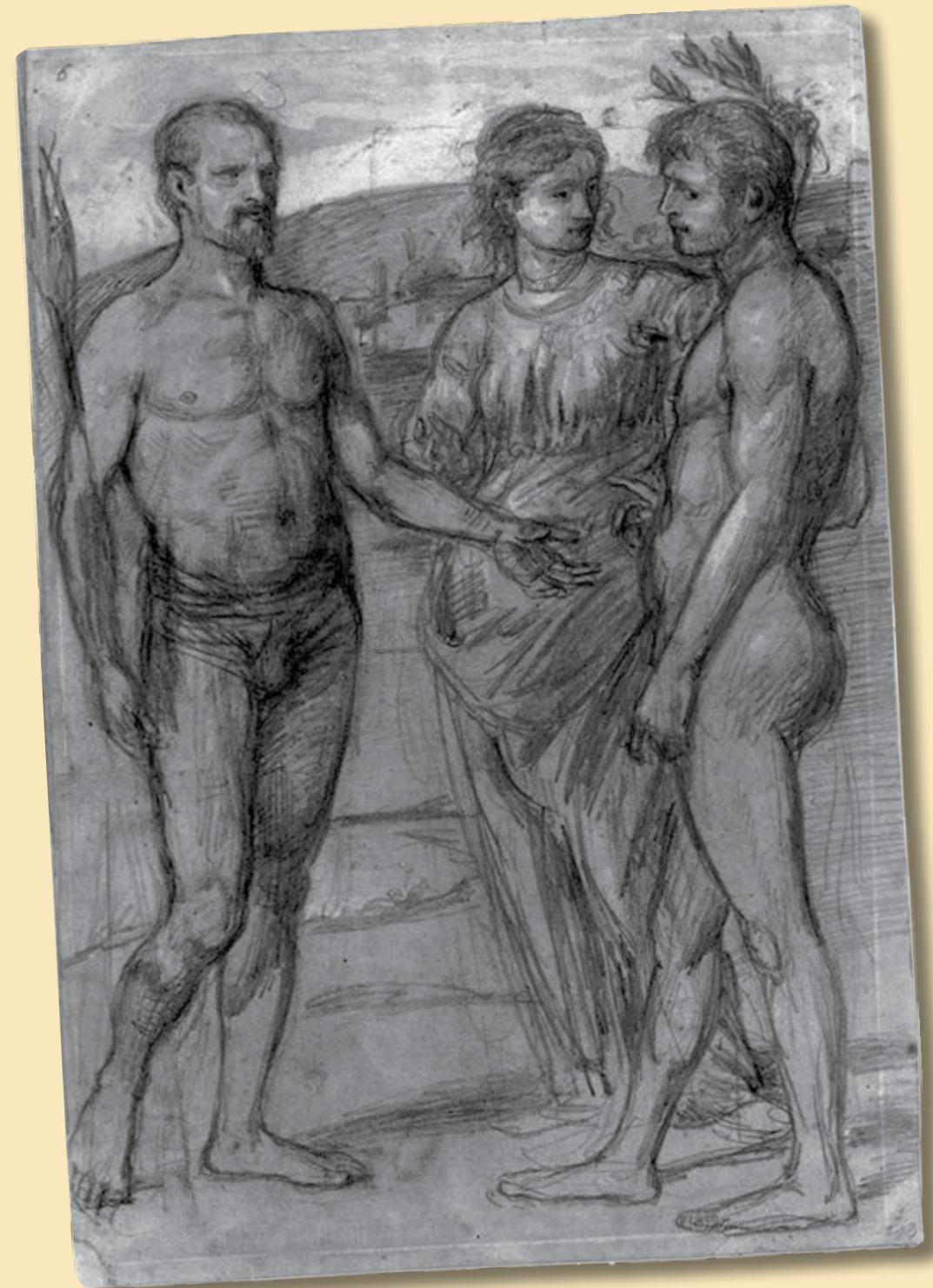


In 1874, he moved to Florence with Hildebrand and met the neoclassicist Anselm Feuerbach and the symbolist Arnold Böcklin, two important members of the group of idealist intellectual artists known as the “German Romans”. Marées increasingly turned to mythological themes and developed a complex and individual technique, using tempera with layers of oil to create a depth of color very different from the soft tones of his colleagues. The Austrian art historian Fritz Novotny wrote that in Marées’ art “a completely new role is assigned to color”, and that “after Ingres, he was the great classicist of the 19th century”.

*The Ages*, oil and tempera on wood, 1878.



Marées and Hildebrand’s romantic relationship ended when the sculptor returned to Germany to marry Irene Schäubelen, a member of the German expatriate community in Rome who sat for a portrait of the painter. Marées drew the end of this romance in *The Woman Between the Two Men* (1875, below). In it, the painter, dressed in a loincloth, is on the left, looking directly and with his arm extended towards a naked young Hildebrand who looks away, while the woman offers him a laurel wreath.



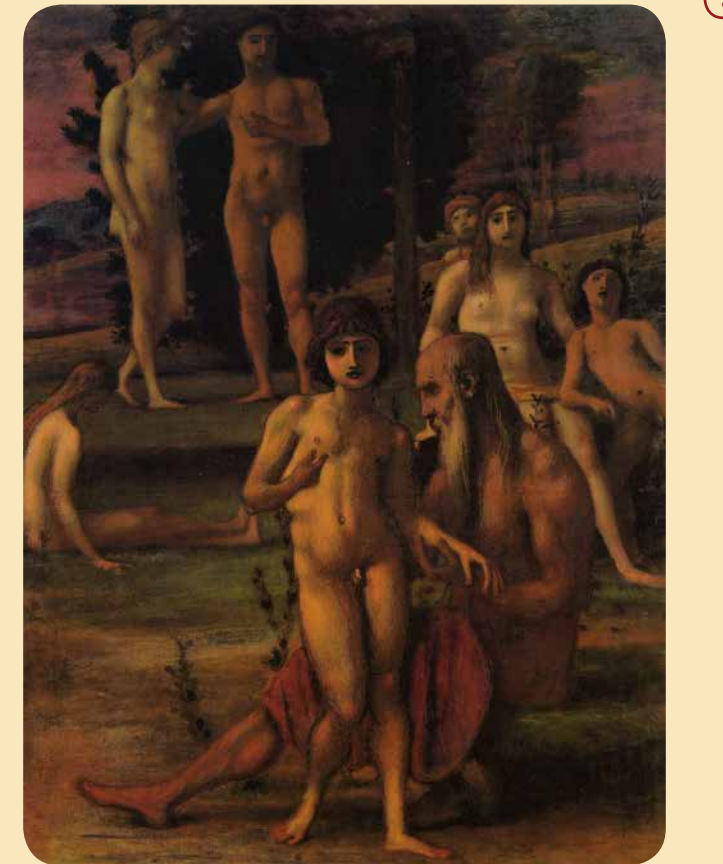
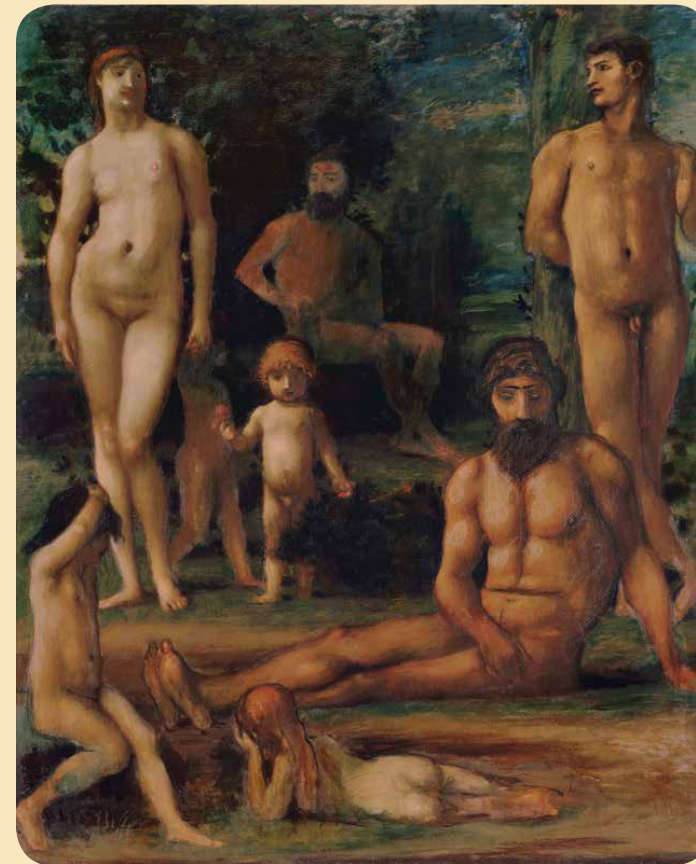


Still in Italy, Marées began teaching and worked with sculptors Artur Volkman, Peter Bruckmann and Louis Tuailon making sketches for their projects. He even made a nude sketch to sculpt, but did not complete the project.

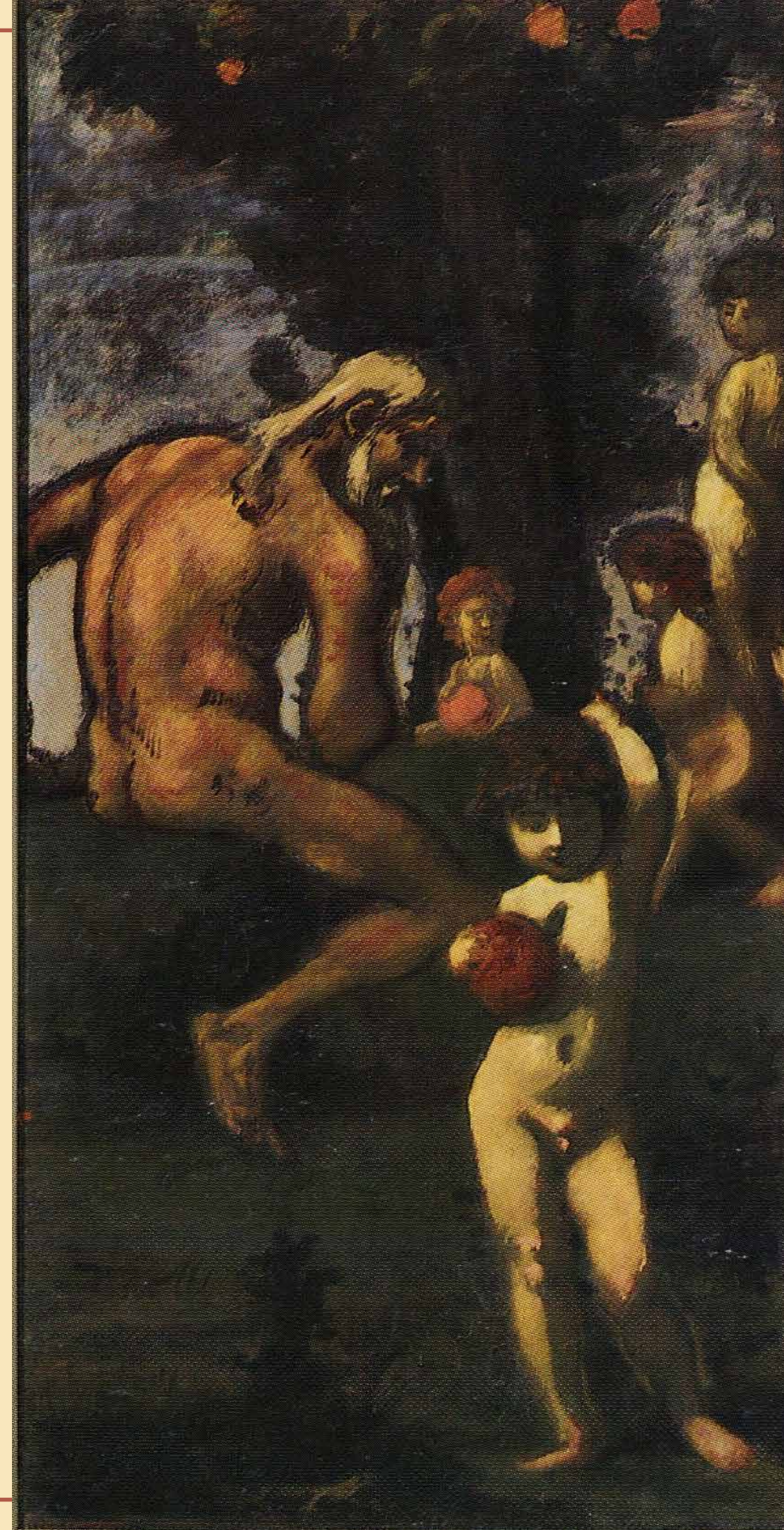
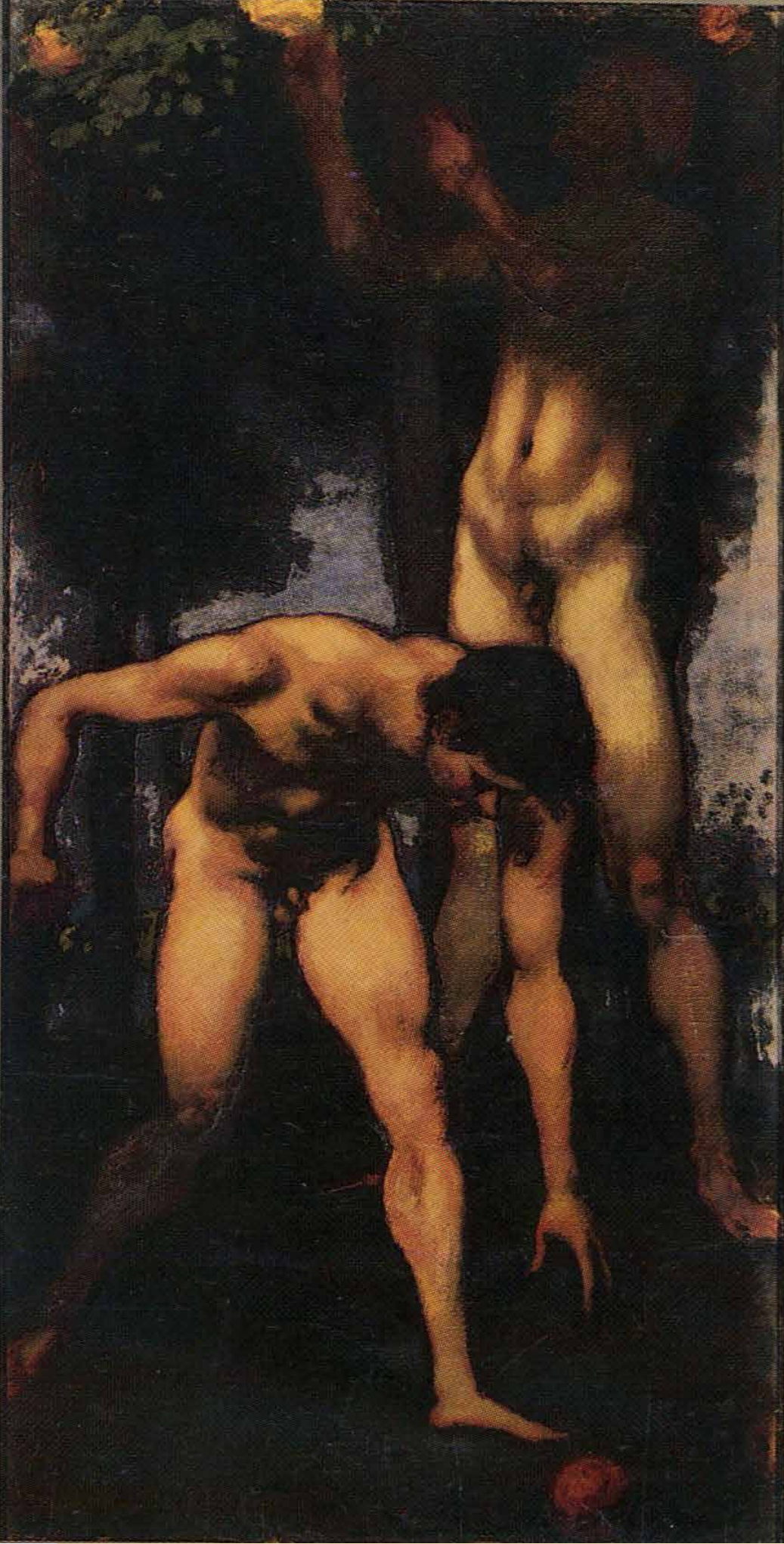
Nestor, study in red chalk on paper, 1882.



Above, *The Refreshment* (1880).  
Beside, *The horse trainer and the nymph*  
or *The kidnapping of Helena* (1883).  
Below, *Golden Age I* (1883) and *Golden Age II* (1885).  
All in oil and tempera on wood.



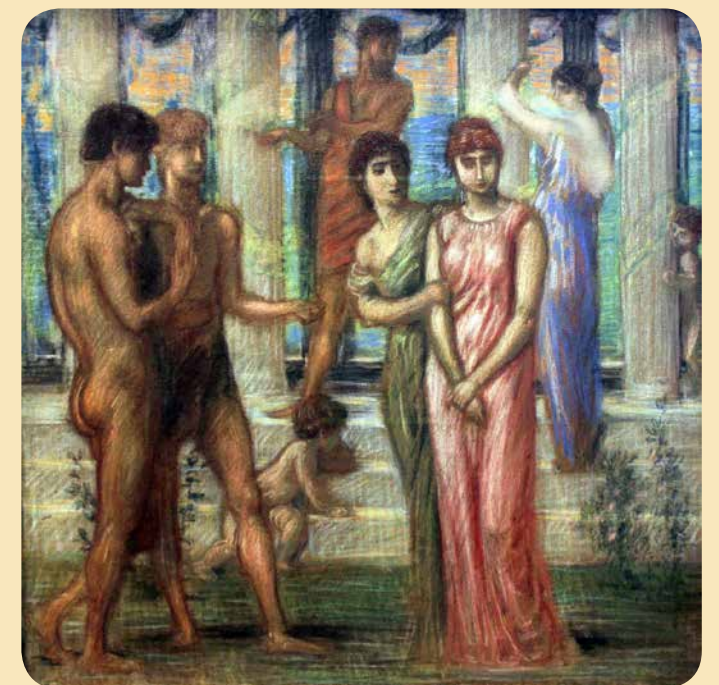




In the 1880s, Marées painted four monumental triptychs – *The Judgment of Paris*, *The Hesperides*, *Three Saints on Horseback* and *The Procession* – as well as some small mythological paintings and some portraits. Some scholars say that his two-dimensional, linear compositions anticipated both Impressionist technique and the form of the Art Nouveau movement.

Although ambitious, he spent the last years of his life in Rome insecure and disappointed at not being known. He died in 1887, aged 49. A few years later, Hildebrand designed a museum in Munich in memory of Marées and the exhibition he opened in 1891 introduced the public to the value of his art. **8=D**

Beside, the two lateral parts of the triptych *The Hesperides* (1887). Below, the central part of the triptych *The Procession* (1885).





# The first to speak about

by Filipe Chagas

*Laocoön and His Sons* is one of the most important sculptures in the history of Western art. It “speaks” for itself.

**B**y now, you should already know that this is a magazine about Art and Male Nudity. Perhaps you also know that this is the first and only Brazilian scientific journal to talk about these combined topics\*. But who was the first to write about it?

In the mid-5th century BC, the great sculptor Polycletus (c. 480-420 BC) wrote a treatise on the proportions of the human body, called the *Canon* (a word that simply means “rule”). In it, Polycletus establishes an “ideal realism” based on a mathematical system so that statues are truly beautiful within the concept of *kalokagathia* (the Beautiful, the Good and the Virtuous). His treatise was used by scholars for many centuries, such as, for example, the Roman architect Vitruvius (c. 80-15 BC), who wrote *De Architectura*, with proportions to be used in constructions that derived from human measurements created by Polycletus. It was this knowledge that led Leonardo da Vinci (1452-1519) to create the *Vitruvian Man* (c. 1490).

In 1755, the German scholar Johann Joachim Winckelmann (1717-1768) published in Rome the text “Reflections on the imitation of Greek works in painting and sculpture”, talking about the teaching of art in general, where he stated:

*“the way to become great, perhaps inimitable, is by imitating the ancients. [...] what is imitated, if treated with reason, can take on another nature, so to speak, and become its own”.*

In this manifesto, the author began to develop his parameters of “noble simplicity and great serenity” that would be published in 1764 to oppose the baroque aesthetic. In his masterpiece – *Geschichte der Kunst des Altertums* (“History of Art in Antiquity”) – Winckelmann examined and described in detail countless works of art from Greece and Rome, establishing the aesthetic principles and ideals of classical beauty they had (and still has) an impact on Western art. His observations and documentation played a fundamental role in understanding and preserving the cultural heritage of classical antiquity, having been the first to establish distinctions between the periods of Greek, Greco-Roman and Roman art. This made him one of the main theorists of neoclassical aesthetics, which emerged in the 18th century. He is also widely considered the Father of Archeology and Art History\*.

\* I confess that I don't know another one in the world, but I won't be frivolous and narcissistic in saying that Faló is the first and only one in the world!



\* Although not considered an archaeologist in the strict sense of the term, Winckelmann contributed to the emergence and advancement of archeology as a discipline. Here it is also worth mentioning Giorgio Vasari (1511-1574), considered one of the first art historians. Vasari relied on documenting the lives of artists as the basis of creative production; while Winckelmann systematized the understanding of art.



Winckelmann's treatise established a systematic and methodological approach to the study of ancient art, which is summarized as follows:

**8=D Study of original works:** emphasized the importance of direct observation of original works whenever possible. He advocated analyzing ancient sculptures and artifacts in their physical form in order to better understand their aesthetics and meaning, rather than relying solely on third-party accounts or works of dubious provenance (this is due to the counterfeit market that has developed period).

**8=D Emphasis on idealized beauty:** believed that Greco-Roman art had reached a higher level, where the goal is beauty achieved when the artist selects natural phenomena suited to his purpose and, combining them through the exercise of his imagination, creates a ideal type in which proportions are maintained to maintain harmony of overall lines.

**8=D Historical-cultural context:** he took into account the entire history of the works of art he analyzed, seeking to understand the cultural influences and moral values that shaped ancient art, relating them to his aesthetic analyses.

Even though he addressed other means of artistic expression in his treatise – mentioning Pompeian frescoes, painted ceramics and stone reliefs –, Winckelmann based his analyzes on sculpture – just as Polycletus had done – and dedicated an entire chapter to this language, where he extensively discussed the representation of the human body, both male and female, focusing on proportions, postures and facial expressions. One of the sculptures that stood out in his analyzes was *Antinous Admirandus* (today, *Hermes*), whose “perfect body nature itself would be far from creating”. The *Apollo of Belvedere* places before our eyes “the more than human proportions of a beautiful divinity, something that even our imagination cannot surpass”.



Above, *Antinous/Hermes*; next page, *Apollo*.





Another sculpture mentioned is *Laocöon and his sons*, which he considered one of the most important and expressive examples of ancient art. He admired the way the sculpture portrayed intense human emotions, such as anguish, suffering and the characters' expressions of pain. He also admired the dynamic and tension-filled composition of the sculptural ensemble. Winckelmann claimed that the work exemplified the dominance of the human form in Greco-Roman art and the ability to convey emotion and narrative through sculpture.

Winckelmann focused particularly on the idealized beauty and almost symmetrical perfection of male statues. He sought elegance in lines, moderation in anatomical details and the representation of muscles in a balanced and realistic way. He described the aesthetics of Greek masculinity as "noble and ideal",

characterized by harmonious proportions and athletic forms, arguing that it was more than an expression of beauty in itself: it was a reflection of divine order and the balance between physical excellence and moral virtue.

It should be noted that classical Greek art often focused on representing divine figures, athletes and heroes, that is, exemplary models of perfection. These representations privileged the ideals of youth and athletic vigor in sculpted muscular bodies. Therefore, the predominance of these bodies must be understood within the context of aesthetic idealization and cultural values of the time. Although this contrasts with the actual diversity of human bodies, it is important to recognize that art sought to express aspirational and symbolic ideals, rather than to represent reality in a literal way.

The author also claimed that, only through the representation of the naked body, it was possible to evoke aesthetic and emotional ideals, with male nudity capable of transmitting feelings of freedom and heroism, contrasting with female nudity, which he believed to be more sensual and seductive. Winckelmann believed that the observation made possible in Greek gymnasiums, combined with the favorable climatic conditions and habits of the time, would have led to an imitation that goes far beyond mere copying in academic exercises. From the numerous occasions of observing natural nudity, Greek artists would have begun to form general concepts of the authentic and integral beauty present in the proportions of the body, based on a model of spiritual truth linked no longer to the human, but to the divine.

As a gay man living at a time when homosexuality was largely repressed and stigmatized, it is reasonable to assume that Winckelmann's sexual orientation influenced his analysis and appreciation of art, including his views on the representation of the male body\*. He probably found a sense of personal and aesthetic identification in the representations of male beauty in Greco-Roman art. However, it is important to highlight that he was a respected scholar whose contributions to art history were based on extensive research, observation and analysis. It is crucial to avoid reducing your analysis of art solely to his sexual orientation, as this may minimize his importance as a historian.\*\*

Winckelmann is, therefore, the first scholar to approach Art through Male Nudity, going from anatomical proportions to metaphorical meanings and, from now on, **Falo's Patron. 8=D**



*Portrait of Johann Joachim Winckelmann, oil on canvas by Raphael Mengs, 1755.*

\* In the 18th century, there were cultural and social conventions that restricted the explicit representation of genitals in works of art. Nudity in art, both male and female, was often idealized and presented in a more abstract or suggestive way rather than detailed or explicit.

\*\* Unfortunately, there is a high probability that his death was due to homophobia, despite using the version of robbery, that is, robbery followed by homicide.



# Around the Freudian Phallus

by Filipe Chagas



The fascination with the fascinating phallus!

The image of a penis was quite familiar in the daily lives of ancient civilizations, whether Greek, Etruscan, Roman or Egyptian. It could be found on walls, jewelry, bells, masks and household utensils, symbolizing fertility and the ability to both bring good luck and ward off bad luck and the evil eye. The ancients saw the phallus as a powerful object, perpetuating the life of all species on the planet and neutralizing bad things. The cult of the phallus was common and, due to its connection with fertility, its association with sexuality was overvalued: without veneration of the phallic object, virility would be threatened.

Hence the notion of “phallus” by psychoanalyst Sigmund Freud (1856-1939) is configured, as an articulation of the penis as a representative of authority and desire. He even goes so far as to say that “what is present is not a primacy of the genitals, but a primacy of the phallus”. Freud maintains the difference between the presence and absence of the genital organ as an imaginary and symbolic psychic representation of power, constructed from the erect penis (“phallus”, in Greek, designates the penis in an erect state).

For the psychoanalyst, the idea of “castration” and “penis envy” arises in childhood from the anatomical difference between boys and girls, and transforms into social identification, limits, repressions and power relations. He establishes masculinity as a primeval reference in the phallic phase of psychosexual development and, therefore, femininity does not exist: the antithesis occurs between phallic (present) and castrated (absent) and the vagina is nothing more than an “inverted phallus” and the clitoris a “reduced penis”. In other words, the entire problem involving the development of sexuality is not determined by the biological, but it is necessary to take into account the body and the interpretation that is made of it. In view of this, there are always the psychic implications of having (which introduces the possibility of being able to lose) or not having a few extra centimeters of body (which suggests a possibility of additional pleasure).

#### EDITOR'S NOTE:

This article briefly goes through the complex Freudian concepts in order to give a general overview of the subject.

Special thanks to my psychoanalyst André Kummer and my friend and psychologist at *Falo*, Rígle Guimarães, for the conceptual review of this article.

The sign *HIC HABITAT FELICITAS* (“Happiness lives here”) was originally found on the oven of a baker in Pompeii to ward off evil spirits. In the 20th century, it was transferred to the “Cabinet of Obscene Objects” at the Naples Archaeological Museum.





It is also in this notion of “phallus” – described in *Three Essays on the Theory of Sexuality* (1905) – that Freud describes libido, the motivating force that drives human behavior from birth and is related to sexual drives. He stated that libido is a fluid energy that can be diverted to other objects or activities, in addition to sexual relations, such as, for example, creative or productive activities. Therefore, libido was not limited only to the physical expression of adult sexual pleasure, but also included emotional and psychological aspects related to the search for pleasure, satisfaction and interpersonal bonds.

Therefore, it is around the phallus – as the possibility of losing it or the desire to have it – that Freud organizes the question of human sexuality. For him, libido is directed to different areas of the body and phases of pleasure throughout life. They are: the Oral Phase, the Anal Phase, the Phallic Phase, the Latent Phase (or Latency Period) and the Genital Phase. It is important to note that these stages are not rigid, linear steps, but rather theoretical concepts that would help understand psychosexual dynamics over time.

## 1: ORAL PHASE

This is the first phase of psychosexual development, theorized by Freud, which occurs from birth to about one year of age. During this phase, the focus of gratification is on the mouth and eating processes. The child obtains pleasure through sucking, biting and oral manipulation, not just by satisfying hunger. In search of this pleasure, babies take practically everything they find into their mouths (until they discover the pacifier, the almost perfect simulacrum). Healthy development at this stage involves learning to balance initial dependence on the mother’s breast with increasing autonomy.

## 2: ANAL PHASE

The *Anal Phase* occurs from approximately 18 months to 3 years of age. At this stage, the child is learning to control their sphincters and deal with control issues and this can have a lasting impact on the child’s personality. He postulated two possible attitudes: “retentive anal fixation”, in which the child retains feces as a form of narcissistic control, and “expulsive anal fixation”, in which the child derives pleasure from releasing feces without control. According to Freud, the satisfaction obtained at this stage is related to libidinal gratification, that is, sexual psychic energy. The psychoanalyst argued that it was one of the first manifestations of childhood sexuality, although rudimentary and focused on bodily functions. He considered that the erogenous zone during this phase was the anus, and the pleasure experienced by the child during anal exploration was related to the stimulation of this area. It is common that some rigid or repressive attitudes towards the function of the sphincters during this phase can have broader psychological effects, such as the negative association with anal sexuality or the repression of anal sexual expressions, more specifically, the idea of the anus as something dirty.

## 3: PHALIC PHASE

The *Phallic Phase* is perhaps the most developed by Freud. It occurs around 3 to 6 years of age, when the child starts to explore their own body and take a particular interest in the genital region, being able to discover pleasurable sensations as a natural physiological response to the stimulus, without any erotic connotation.

It is at this stage that numerous questions about the genitals also arise, as the anatomical differences between the sexes are perceived. It therefore involves a question of bodily identification and the development of a gradual understanding of their own sexual identity, when they seek to incorporate characteristics and behaviors associated with the gender of one of the parents.

Although Freud’s theory does not provide explanations about the experience of being cisgender or transgender, this identification is part of a process of identity formation and the internalization of values and social norms. However, gender identity is a profound internal and private experience, and is also related to the way a person feels and expresses themselves in relation to their gender, and is not determined exclusively by sexual anatomy or the phase of psychosexual development.

It is during the phallic phase that the Oedipus and Electra Complexes occur, which involve feelings and fantasies (loving and hostile) in relation to the parents. The Oedipus Complex refers to a boy’s unconscious incestuous desire for his mother, creating a rivalry with his father. In the fight for attention and in the process of identification to become an object of desire, the boy would masturbate based on incestuous

fantasies, however, the threats of castration make him fear the loss of his organ. In Electra\*’s Complex, the confrontation with anatomical difference makes the girl identify castration in her mother and blame her for making her also castrated, thus lovingly turning to her father, the bearer of the phallus. Freud states that the feminine situation only comes to fruition if the desire to possess a penis is replaced by the desire to have a baby, a symbolic phallic substitute.

Rigid or repressive attitudes of parents (or caregivers) towards a child’s sexuality can lead to several negative psychological effects that will hinder the formation of sexual identity, such as feelings of shame and guilt over their natural sexual desires and curiosities, repression of expression sexual (the child will learn to suppress or deny their desires) and/or development of distorted beliefs about themselves and sexuality in general (such as sex being dirty, wrong or sinful).

It is important to note that sexual curiosity and exploration of the body can also extend to curiosity about the bodies of others, of peers, siblings or parents, for example. This can manifest as questions, observation, or even exploratory play. Therefore, a healthy approach at this stage becomes essential. This involves providing age-appropriate information, providing guidance on respect and consent within the boundaries of privacy, and providing a safe and supportive environment for exploring sexuality.

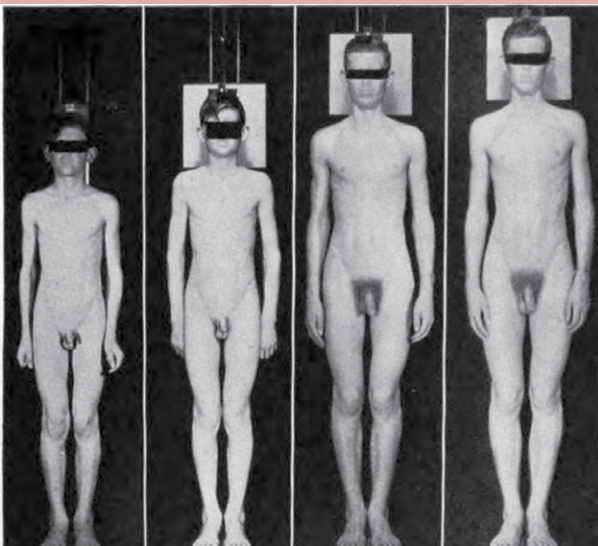
\* Freud indicates an “inverted Oedipus” for girls, since his theories about sexuality were always developed from men. It was the psychoanalyst Carl Jung (1875-1961) who referred to the Greek myth of Electra.





## 4: LATENT PHASE

The *Latent Phase* occurs approximately between the age of 6 and puberty. During this period – commonly associated with the school period – there is a decrease in manifest sexual interest, an emptying of complex family dynamics and libidinal energy is directed towards social, educational and friendship activities. It is a period of stabilization and development of social, cognitive and physical skills.



## 5: GENITAL PHASE

The last phase of psychosexual development, the *Genital Phase*, begins at puberty (around age 11) and extends into adulthood. With sexual maturation, the focus of libidinal energy returns to sexuality, however, instead of being narcissistic (focused on oneself), it passes to others outside the family nucleus. The childhood identity is left behind and the sexual drive leads to the search for pleasure through relationships with a partner of the same age or an adult.

## FINAL CONSIDERATIONS

Freud's psychoanalytic theory is just one of many perspectives for understanding sexual orientation and human development. Although he had a significant influence on the history of psychology, his ideas have been the subject of debate and criticism over time (mainly for being sexist, patriarchal, phallogocentric and excessively sexual, as he was a man from the late 19th century and early of the 20th century). Freud's own daughter, Anna, also a psychoanalyst, expanded the understanding of the phallic phase by highlighting the importance of the psychological defenses used by children to deal with conflicts, such as identification with the parent of the same sex. Furthermore, she explored the impact of traumatic experiences in childhood and their influence on developmental stages.

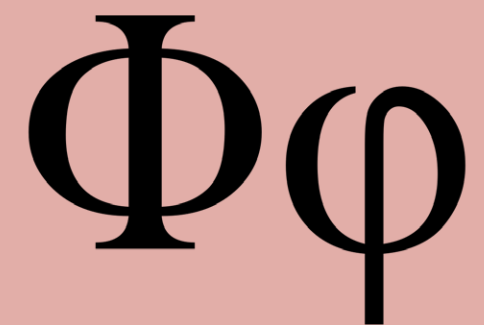
British psychoanalyst Melanie Klein (1895-1982) believed that the initial stages of psychosexual development occurred much earlier than Freud had proposed. For example, for her, the anal phase occurs in the first months of a child's life, and the phallic phase, in the first few years. Therefore, in a "Precocious Oedipus Complex", the child imagines that the penis, or the father, is part of the mother (combined parental fantasy), idealizing that she contains everything that is desirable. Therefore, the desire for genital union would be an attempt to recover the primitive relationship with the breast. In Kleinian theory, the father is an alternative subject internalized by the mother: the penis is a substitute for the mother's breast.

The German psychoanalyst and psychologist Erik Erikson (1902-1994) described the anal phase as a stage of "Autonomous Will vs. Shame and Doubt", where children develop control and autonomy skills. His phallic phase is described as the "Initiative vs. Guilt", where children confront their curiosity with questions of power. He also established the stage of "Identity Crisis vs. Identity Confusion", which occurs during adolescence, addressing issues of identity and sexual orientation.

French psychoanalyst Jacques Lacan (1901-1981) developed the idea of "phallus" as a primordial object of desire that begins in the imaginary and ends in the symbolic. In the text "The Significance of the Phallus" (1958), Lacan problematizes the phallic primacy in the sexual structuring of both men and women and emphatically argues that the subject's relationship with the phallus is established without considering the anatomical distinction between the sexes. However, like Freud, he demarcated that the phallus as a signifier has a constitutive function, as it introduces the subject into his existence and sexual position, and ends up defending phallic absence as an approach to femininity. To move away from the "Freudian quarrels of the phallus", as he said, he did not adopt the explicit use of the terms "Phallic Phase" and "Anal Phase" in his work, but introduced the notion of the "Search for Lost Objects" – the breast (attention and care), the anus (control and autonomy), the voice (communication, understanding and connection) and the gaze (recognition of the other) – and their relationship with the phenomenon of anguish, with the phallus being the primordial lack, incompleteness, the constant search for satisfaction.

Eugene Monick (1929-2007), in his book "Phallus: The sacred image of the masculine" (1987), contests the Freudian and Lacanian canons through a Jungian approach, where the phallus is indeed a penis, but loaded with symbolism and mythology. Although he is also a cis, white, straight, European man, Monick discards patriarchy in search of an archetype of masculinity.

*In Freudian doctrine, the phallus is not a fantasy, if that is to be understood as an imaginary effect. Nor is it, as such, an object (partial, internal, good, bad, etc.), insofar as this term tends to value the reality interested in a relationship. And even less so is the organ, penis or clitoris, that it symbolizes. – Lacan*



### CURIOSITY

Lacan used the 21st letter of the Greek alphabet, capital *fi* to represent the symbolic Phallus. The lowercase *fi* symbolizes castration – and, interestingly, Philosophy. It is pronounced as an aspirated *p /ph/* and became the letter *F* in modern Greek



It is also important to highlight that Freudian theory was developed at a time of growing feminism and that homosexuality was widely stigmatized. For Freud, homosexuality (or inversion) would occur in the Latent Phase, where the emptying of the Oedipus Complex would result in such a great disappointment with the father that the boy would turn his identification process towards the mother figure. The psychoanalyst described homosexuality as a sexual deviation, a paraphilia, without this being in any way pejorative. It was just a perverse form of sexuality, and by that he meant “pleasure different from the norm.” He didn’t even see a problem with anal sex: “It’s the disgust for the rear excretory organ that marks it as a degenerate perversion, but that would be the same with regard to the penis as the front excretory organ”, he reportedly said. In fact, the psychoanalyst went further and stated that humanity is bisexual and that there is no cure for what is not a disease.

104

*Homosexuality is not an advantage, obviously, but there is nothing about it to be ashamed of: it is neither a vice nor a debasement, nor can it be described as a disease. Several respectable individuals, in ancient and modern times, were homosexuals, and among them we find some of the greatest of our great men (Plato, Da Vinci, etc.). It is a great injustice to persecute homosexuality as a crime, as well as being cruel. – Freud*



Digital art by Gustavo Marcasse, 2021.

Contemporary understanding of sexual orientations recognizes that family dynamics (such as the Oedipus and Electra Complexes) are not preponderant factors. Modern psychoanalysis, based on queer theories, understands that gender identity and sexual orientation are multifaceted and complex, involving biological, psychological, social and cultural factors. Therefore, it is important to consider these broader perspectives when discussing psychosexual development.

The ideal ideal would be to approach sexuality through healthy sexual education, free from taboos and stigmas, to promote healthy development and a positive understanding of human sexuality at all stages of development. But we are still far from that. It is up to us to have individual knowledge so that we can be sexually positive. And that doesn’t mean having sex with anyone anywhere at any time. It doesn’t even mean you should have or enjoy sex. Being sex positive simply means that you should be open-minded, non-judgmental, about sex and, especially, other people’s sexual preferences. In other words, let us accept and encourage sexual diversity and freedom, the individual right to obtain pleasure with emotional responsibility and consent. This makes it easier to talk about the subject and learn more and better. **8=D**

105



PHALLORRAGIA

# The phallus in private collections

by Filipe Chagas



Keep your collection well organized and visible to everyone!

Photo from Super Smash Cache.

Anyone who studies Art History will know that *The Origin of the World*, by Gustave Coubert (that huge close-up of a naked genitalia), was commissioned by a Turkish diplomat to immortalize his lover. While alive, the diplomat kept the painting hidden. It was then acquired by the French psychoanalyst Jacques Lacan until – finally – it went on public exhibition at the D’Orsay Museum, in Paris.

Another famous story is Francisco de Goya’s *Majas*. At the very end of the 18th century, Goya painted *The Naked Maja* for a Spanish diplomat. Unable to display it, the diplomat then ordered *The Dressed Maja* to superimpose the nude version using a mechanism that would allow the underneath to be seen. In 1814, the Inquisition confiscated the works and kept them out of public view, in a private room with restricted access with other nudes considered obscene. Only in 1910, they went to the Prado Museum.

Both stories are female nudes. The male nude remained in the classical universe of Greco-Roman statues, as medieval art eliminated it for centuries. It was rescued by the Renaissance, but only from the mid-19th century onwards did the human body gain new representations and expressions. Ordering art became no longer the main form of negotiation for artists. The authorial productions gained more and more strength until speeches became as important or more important than the aesthetic/technical result.

Considering that the Art system includes this commercialization, nudity has always been a problem. **How to expose? How to sell? If it doesn’t sell, why do it? And who buys it? Who buys, stores or displays?** It is true that there are museums willing to exhibit this theme, but these questions remain to this day. For this reason, Falo decided to talk to **Eduardo Vasconcelos, Paulo Cibella** and **Giovanni Ravasi**, three collectors, curators and enthusiasts of Art that contains the male body in its glory, to try to understand how this “dynamic of having and displaying” occurs.



Goya's Majas.

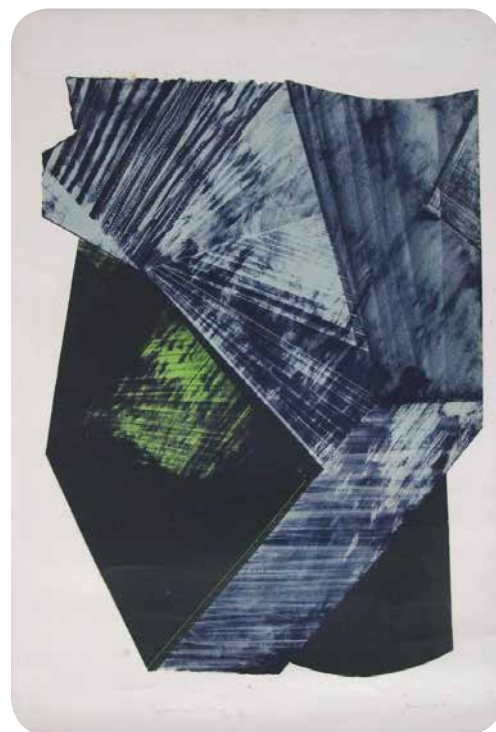


**[FALO]** How did your collecting process begin?

*[EDUARDO]* My interest in art dates back to childhood, through reading books about great painters. Over time, I started going to exhibitions and museums and doing different readings. The intention to acquire art came in 2011 with the first feeling of some financial stability. It is worth noting that initially I had no intention of starting an art collection. It emerged spontaneously from the first acquisition [Casa Coração, by Jorge Eiró, beside], leading to visits to ateliers and galleries, gradually increasing the bond of proximity. Interestingly, it was only in 2019, when researcher Nei Vargas was in Belém interviewing collectors to construct his thesis, that I understood myself as a collector.

*[PAULO]* My collecting process began with very affordable art from the world of graphic arts, acquired on a trip to New York. There were times when I bought many works out of personal taste and because I found them aesthetically beautiful, but over time I came to understand the value of unique and original works and focused on a specific theme. I confess that I am a consumer, so I learned to have an extremely rigid focus so as not to deviate from the proposal and direction of my current collection.

*[GIOVANNI]* I was born in Italy into a family full of works of art, both acquired from generation to generation and from artists in my own family. So, since I was little, I attended museums, exhibitions, fairs and grew up with the idea that art represents an essential part of life, brings pleasure (aesthetic, intellectual, etc.) and can be acquired. And I've been a collector for as long as I can remember... shells, stones, beer glasses... but I started to see myself as an art collector when I bought my first print by Maria Bonomi (beside) on the internet for a good price. I understood that buying works of art was not an impossible operation... and the rest is history! Today art, whether its consumption or my closest relationship with artists, represents one of the forces that drive my life, choices and daily pleasures.



**[F]** What type of artistic language attracts your gaze and desire?

*[E]* Different languages attract me for different reasons. I built my collection with a bias based on contemporary art produced by artists from Pará/Amazon.

*[P]* Graphic arts in general, paintings, drawings, illustrations, photographs, sculptures and objects with non-traditional materiality, such as works made with carpentry, for example. Pop Art attracts me due to its proposal, criticism, colors and language, but it only attracts me as a spectator, not being part of my current collection radar. My desire today is attracted to works that navigate between the sensual and the erotic. I like mystery and I don't care about explicit images, I really like the subjective.

*[G]* Several! And it keeps changing! I think this is normal. Consuming so much art and having such constant exposure to everything that happens in the art world, especially emerging artists, you end up being stimulated by new and different things.

But in general, the work, whatever the language, has to raise some questions, awaken questions and surprise me every time I look at it. Of course, there are also works that I simply find beautiful and that's it, without looking for deeper meanings.

**[F]** How does nudity influence your choice as a collector?

*[E]* It is one of the directions of my collection: works and artists that address nudity, sexuality and their relationships.

*[P]* Nudity is one of the aesthetic elements that are part of the erotic universe that I collect. Young twinks coming out of puberty and exuding hormones, as well as visceral and fetishistic nudity, are poetics that appeal to me.

*[G]* I really like works that talk about human representation and self-representation, whether figurative or conceptual. Nudity can come into this, as long as it brings some element of discussion, provocation, rupture or challenge.



**[F]** In the case of male nudity in Art, what are your thoughts on erection?

[E] Excitement. Repulsion. Discomfort. Fantasy. The erection usually causes different types of reactions in the public and also in those who purchase the works. The issue of erection, the size of the sexual organ and its representation are topics that I try to consider in my acquisitions. I cite as an example the work “Stagnation II (Weight)” by the artist Santo Inimigo do Mal from Goiás (beside). It is a concrete sculpture that represents a penis resting on a base that resembles a cracked brick to raise questions about the conceptual weight of the organ built on man. Even when this erection is not fully displayed or in its complete stage, it ends up generating discussions or curiosity, as occurred with the work “In your hands”, by photographer Walda Marques from Pará.

[P] I consider erection to be commonplace and unnecessary in art. I end up appealing to phallocentrism in my own artistic production, but it is not something I look for in the works of other artists that I want to collect.

[G] An erect phallus is beautiful, it can be playful and provocative, as well as easily go to a banal place that borders on traditional pornography. Nothing against it, it just doesn't interest me.



**[F]** What is your way of finding Art that features nudity (artist's social media, gallery website, visiting exhibitions, etc.)?

[E] I visit exhibitions and galleries and search the internet for the social networks of artists that interest me. If something comes on my radar, I get in touch, either with the artists themselves or with the gallery that represents them to find out about prices and availability.

[P] I also work in the same way and I also have *Falo Magazine* as a reference.

[G] I follow the same line and have also created many friendships within the world of art (like *Falo* itself) who point me to names that might interest me.

**[F]** Do you display works that contain nudity at home?

[E] Of course! I won't add it anymore for reasons of physical space!

[P] Of course!

[G] Always! Wherever I live!

**[F]** And what are visitors' reactions like?

[E] I have never had to remove or replace a work when receiving friends or even people who might come to provide services. There were situations where curiosity was clear – that look out of the corner of the eye –, but always without comments or questions. Interestingly, despite the buzz caused by the works, when talking to collector friends, many admitted that they could acquire a work that demonstrated an erection, for example, but would hardly be able to display it in their living room. And we're talking about openly gay men!

[P] Visitors always like it. I've never had a problem with this, even with family. I confess that outsourced employees are often surprised, and, when they are in pairs, they make comments to each other.

[G] Ah... I have several stories! Even though my husband tries to hide or cover the most “controversial” works, it's not possible to change the entire house. In general, nude images, including sexual content, arouse interest and curiosity and even break the conversation. Nudity, sex, fetishes are much less taboo than we imagine... obviously considering who we call into our home! People are getting used to it and they probably have stories to tell about the gay couple who collect scandalous works! (laughs!)

**[F]** But do you believe there is better acceptance of male nudity in Art?

[E] It is something that has been changing. However, there is still a certain disproportionality, especially in museums. Most of the nudes are female and made by male artists. Specific exhibitions, festivals and current discussions are reducing this disparity somewhat.

[P] I believe that male nudity is slowly gaining ground in art and among collectors. There is still a lot of fear of exhibiting this art, often being limited to more private spaces. Works with nudity need to stop being “cabinet works”. Curating more explicit works and placing them on the wall of an exhibition in a public space could be a first step.

[G] Definitely better, in general, in the LGBTQIA+ environment. There are several examples of queer artists, who also work with male nudity, who are gaining visibility in the art world, and more and more galleries are betting on these artists. I believe our community is powerful in the fine arts world today and this can help with acceptance and visibility, however, the risk of male nudity becoming trapped in the queer niche of queer collectors is real. I hope this really changes and I can secure my retirement... (laughs!)





[F] In addition to acquiring works, what other actions to promote nude arts do you carry out?

[E] In 2021, when my collection turned 10 years old, I set up my first exhibition. The following year, I held the exhibition “Desnudo” with public funds, in 2022, with approximately 120 works from my collection that ranged from nudity in its most classic sense, such as Venus and live model exercises, to that which indicates the sexual act, reaching political bodies and discussions about gender. In parallel, we had chats with researchers and artists, discussing nudity and sexuality, as well as mediated visits. We had an incredible reception, from people of the most diverse age groups – even when faced with works considered more daring. I also present artists who use nudity in their poetry to new collectors.

[P] There came a time when just collecting wasn't enough for me. I realized that there was a lot of work to be done to break down some barriers and spread erotic art more widely in Brazilian lands. I decided to take some projects off the ground during the pandemic, and as soon as I had the opportunity, I created a Homoerotic Art Salon in 2022 with the participation of six artists. It was an initiative that started small, but, in 2023, was expanded to 24 artists in different artistic languages, such as performance and audiovisual, in a much larger space that had great repercussions.

[G] Simply showing and hanging it in your own home helps to normalize this Art, however, I take advantage of the power of social networks to publicize and give visibility to artists who work with nudity, as well as introducing them to gallerists and curators who can open doors. I have already participated in several crowdfunding projects that sponsored events and exhibitions with this theme. And, of course, I couldn't help but collaborate with a certain art magazine. (laughs!)



Body #1, from the Atlas series by Emídio Contente (2014/2015) in the Eduardo Vasconcelos collection and in the Desnudo exhibition.



Works by Tales Frey, Alto Contraste, André Venzon and Marcos Rossetton in the collection of Giovanni Ravasi.



Homoerotic Art Salon, at Vórtice Cultural, 2022.



[F] What advice would you give to those who want to start an art collection, especially if it involves nudity?

[E] It is essential to know the artists, their speeches, techniques and creation processes. Conversations with galleries and other collectors make it possible to strengthen relationships, as well as seek out emerging and important artists in the construction of this collection.

[P] I advise you to buy affordable art that is original and unique. Don't put off buying something you really liked today until tomorrow.

*I've missed many opportunities and regret not buying. Set aside an annual budget for this and value the artists you like by purchasing periodically. I also recommend that you adopt attitudes that strengthen the system's institutions and, whenever you can, help to promote other projects, not just worrying about increasing your own collection.*

[G] Follow your instinct and buy what gives you pleasure and stimulates your intellect (not just your lower abdomen...). Meet and talk to the artists: art is conviviality.



Works by Marcos Rossetton, O Santo Inimigo do Mal, Caio Borges and Helder Amorim in the exhibition *Far Beyond the Parade*.



Visit mediated with curator Paulo Cibella at the *Vórtice Erotic Art Festival*, 2023.

## COLLECTING

Collecting is the practice that people have of storing, organizing, selecting, exchanging and displaying different items by category, depending on their personal interests. Around the world, millions of collectors organize the most diverse collections of objects, such as stamps (philately), books (bibliophilia), coins, banknotes and medals (numismatics), among others. Among the benefits that the activity can bring to collectors, especially younger ones, is the development of a sense of classification and organization, interaction and socialization with other collectors, negotiation power, as well as an increase in the cultural repertoire surrounding the collected object. History records a probable beginning of the practice in the mid-18th century, due to archaeological discoveries and the Industrial Revolution. In Brazil, "Collector's Day" is celebrated on November 18th.

After reading this, were you interested in having a work with male nudity in your home? Do you think you could put it in the living room for your grandmother to see? Would you at least go to an exhibition with an explicit erection? This is a fundamental reflection, because it directly interferes with the Art market. Financial and creative investment tends to be diverted to more palatable themes (commercial) and some more provocative themes (such as sex and politics) are neglected and censored.

Don't think this is a Brazilian issue. I bring here the story of Spaniard Ferran Sanchez Castillo, cover artist for issue 25. In August 2022, he told me about a friend with an exhibition space available in Brussels, Belgium, who turned down his work because he was "too gay". At the same time, a Belgian magazine asked him to submit artwork that "was mainstream and not too gay." A year later, a gay gallerist claimed that he would never be in a gallery because his work had no nude women and was "just homoerotic." All because he works with male nudity.

When curating the exhibitions "Beyond the Parade" (2022) and "Far Beyond the Parade" (2023), with authorization from the gallery, I made a point of saying to the artists: "take advantage of this opportunity to exhibit what you never could, put the dick out!" And even cis female artists sought this! I also reveal here that, at the beginning of *Falo Magazine*, artists did not send their works with frontal male nudes and, when I asked, they asked in disbelief "for real? Are you sure?".

The Art system is so censorious that it ends up injecting fear and rejection into the creative process, making the theme of nudity lose space, visibility and market. But you know what's funny? Post a photo on social media with a little extra skin or some innuendo and you'll see your reach skyrocket (before the algorithm blows you up)! Therefore, support actions are essential, whether creating an art festival, supporting an artist (a magazine!) or even visiting a studio, gallery or exhibition.

To close with a flourish: Ferran will exhibit in Brussels this year! **8=D**



AFTER ALL  
DOES SIZE MATTER?

NO!

AND I CAN PROVE IT!

Research on penile anatomy done with  
the participation of readers/followers, fully  
illustrated and bilingual.

PDF | 140 pages | \$

Get info via email [falanart@gmail.com](mailto:falanart@gmail.com)







I wanted to be manly, but I'm pure love, self-portrait by Rodrigo Pinheiro, 2023.





# BE MORE.

*Falo Magazine* has as its main principle the knowledge for free. It was always thought that way through online platforms, where the reach could be maximum and timeless.

The work is hard. A single person is the editor, the reporter, the researcher, the writer, the translator, the proofreader, the designer, the marketing advisor, the social media manager, the janitor etc etc ... without any financial gain. The advantage is that the cultural, social and personal gains are immeasurable. However, it is necessary that the magazine become self-sustainable and can invest in itself.

You are already our collaborator just because you access the magazine, the social networks and have made it this far. If you want to collaborate a little more to leave quality material as a cultural and social legacy, click the logo to donate!



***Thanks to you who believe in the magazine and the transformative power of Art!***

Alcemar Maia, Alexandre Teixeira, Orlando Amorim, Maria da Graça, Rafael Pentagna, Daniel Tamayo, Giovanni Ravasi, Marcelo Reider, Rafael Nogueira, Silvano Albertoni and anonymous benefactors.



**CLICK THE  
LOGO TO  
SHOP**







# FALD

ISSN 2675-018X  
[falonart@gmail.com](mailto:falonart@gmail.com)

