

AAO

PHOTO

2023 annual #2



EBERSON THEODORO

ANDRÉ MOREIRA

ROBERT SIEGELMAN

ALEJANDRO ZENHA

FÁBIO BELLINI

AND MUCH MORE!

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cover: photo by Eberson Theodoro.

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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.

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Editorial

Photography annuals always make me reflect on the diversity we are perpetuating in Art. Is it real or just a fallacy? Are divergent bodies gaining visibility or is the pattern being maintained?

I believe that Falo is strong in terms of diversity. As soon as you turn the pages of this edition, you will see fat men, thin men, smooth men, hairy men, old men, young men, black men, yellow men, endowed men, average men etc etc etc. As difficult as it is to find innovation in this artistic language, it is the photographers' gaze that brings freshness while at the same time speaking out in the face of censorship and stereotypes.

Therefore, I invite you to look twice at each image. Seek that artistic look that the photographer is offering you and go beyond mere recording. Then, delve into the model's courage in putting her body at the disposal of Art.

Confront yourself.

Challenge yourself.

Filipe Chagas, CEO



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some additions.

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Eberson Theodoro

by Filipe Chagas

Model: Darco.

In November 2022, I received a report through social networks about the *Foto de Homem* website that would be opening its folders to view all uncensored photoshoots. I was already familiar with photographer **Eberson Theodoro**'s website, but I had never had the opportunity to see all of his work. During a weekend, I was impressed not only with the diversity of bodies, but mainly with the amount of material: for three years now, Eberson has published a photoshoot per week! And that tells us a lot! Not only the exponential increase in supply and demand for images of the male body, but also the quality and confidence in the work of the photographer.



Since the beginning of his studies in photography, in 2007, this journalist from Santa Catarina, Brazil, has already focused on the representation of the male body, using a boyfriend as a model.

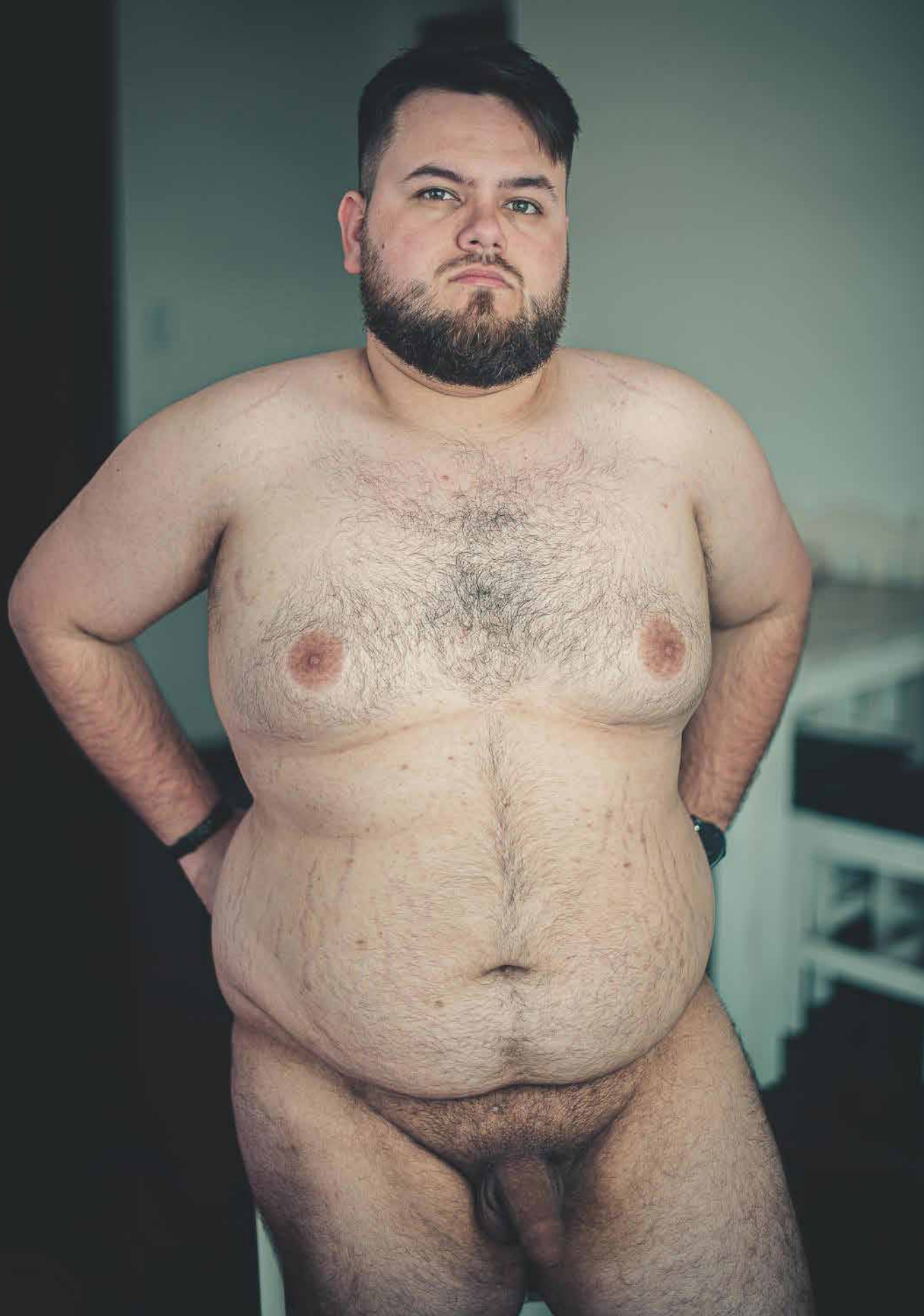
Today it is a much broader market, as we are finally knowing how to explore male beauty as much as female beauty. But photographing male nudity was quite unusual. The works were more concentrated in the Rio-São Paulo axis and in large Brazilian vehicles, such as G Magazine and Revista Junior. I remember the strangeness between some classmates on the course. The amount of "NO" I've heard to date is huge. However, I turned this difficulty into an impetus.

Models: Throuple.



Models: Anonymous.





This difficulty has always been more collective than individual, since Ebersson has been a naturist since he was 21 (“coincidentally at the same time I started photographing male nudity”). For this reason, he values making his models comfortable with greater attention to direction since, for the most part, those photographed are not professionals and are looking to see themselves in a different way.

I think about the desire of those who will see the photo. And I, as an artist and gay, can communicate with this desire based on my own feelings. I intend to show that there is beauty in all body types, including those that society wants to avoid by “educating” us to like only one type.



Above, Duany; below, Brayan.



Model: Diogo Amaral.



Model: Henrique.





For example, he says that there are those who just want to be portrayed with an erection because they are ashamed of the natural state of the penis, which brings a connection with a pornographic virility that was socially constructed to the detriment of the vulnerable intimacy of genital flaccidity. This is how he lives the eternal paradox between showing the body in its artistic totality and his passion for highlighting beautiful fragments.

Model: Givi.

I find it so curious this relationship that we men have with the different "moods" of our members.





In this aesthetic concern with giving an “artistic varnish” to his production (“from the model in a suit and tie to the one having an orgasm, masturbating in front of the camera”), he uses light, framing, composition and editing his constant tools to maintain the technical level.



Eberson says that his creative process is quite stubborn and intuitive and is based on the search for excellence in several of his inspirations, which can come from films (“Almodóvar is my favorite director”), old soap operas, music videos or even trips he took or want to take:

The day I set foot in the Mediterranean to take pictures, I will really feel that I have achieved my goals in this art of the male nude.

However, deep down he knows that being an artist is a process that never ends, as it is necessary to keep looking for new techniques and creative inspiration. Even more so with an endless list of men wanting to be in front of his lens. **8=D**



Above, Rogério and Carlos; below, Matheus and Giuliano.

Above, Nikolas; below, Daniel.



Eberson fotografando modelo em locação.

André Moreira

by Filipe Chagas

From paintings to busts, from allegory to naturalism, the portrait is a classic artistic genre in the History of Art that has been fully co-opted by Photography to the point where the terms have become synonymous. And that's where **André Moreira** started his passion.

Model: Igor Lúcius.

Ever since he was studying Multimedia Communication at PUC-SP, André photographed friends (and friends of friends) without charging anything – since he worked in cinema and TV, leaving photography as a hobby. However, constant praise awakened awareness of his own photographic sight, that which is individual and particular to each artist. From there he began to invest in his career as a photographer.

I think about colors, textures, I love natural light and the shadows it creates. I relate a lot to the traditional arts. Before each session, I imagine which of these elements would work and try to create a narrative, even if the clicks end up taking a different path.



Model: Alex Castro.



Model: Rafa Sá.





Inspired by Alair Gomes, Jeff Burton, Nan Goldin and David LaChapelle, the photographer found in the male nude a place where he manages to create images that cross people, henceforth an authorial discourse.



Model: *Atlas Xavier.*

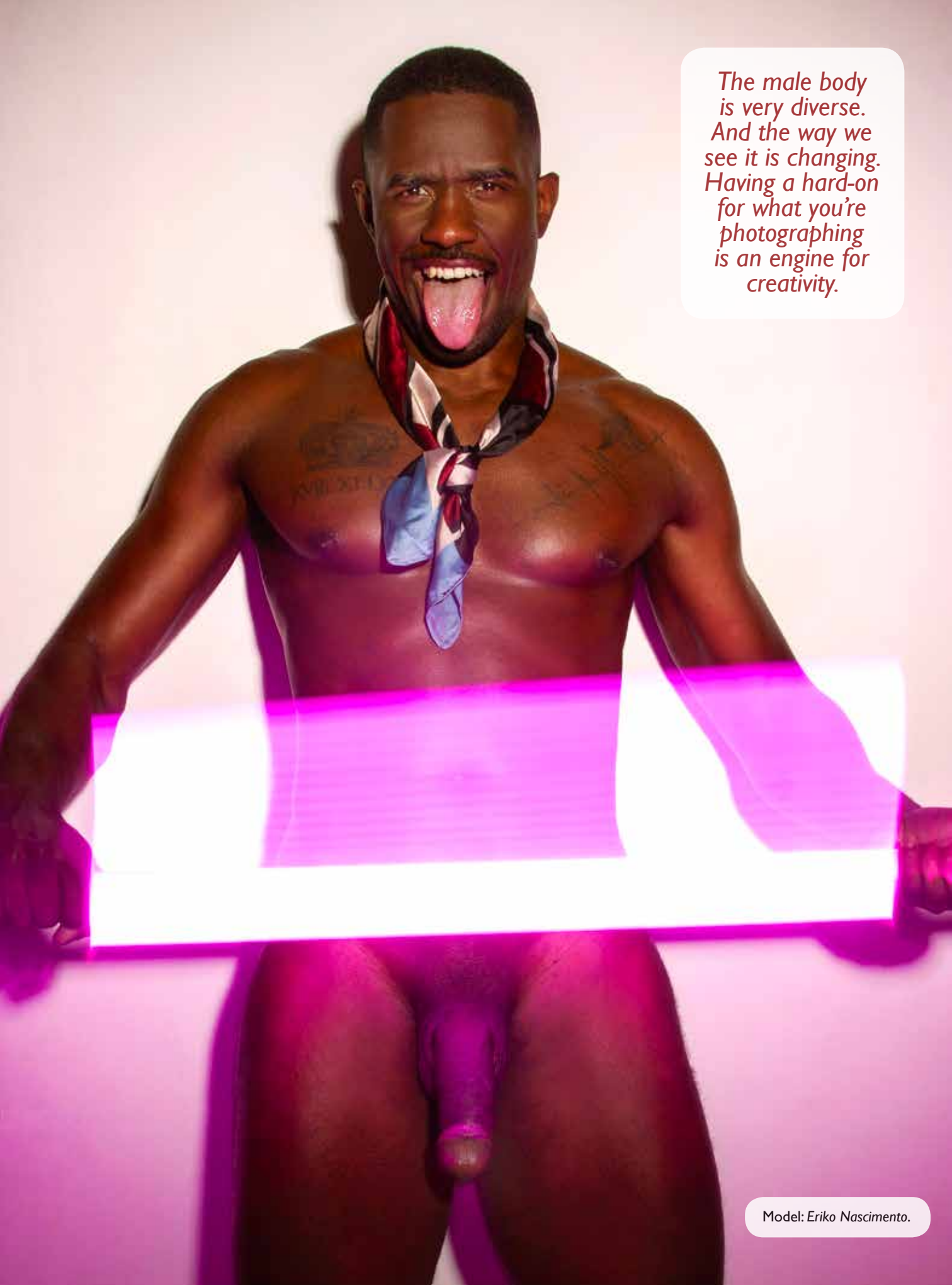


Models: *Arthur Geeth and Hugo Campos, and Lucas Motta.*



Models: *Francisco and Daniel Tonsig.*





The male body is very diverse. And the way we see it is changing. Having a hard-on for what you're photographing is an engine for creativity.

Model: Eriko Nascimento.

Model: Nico Briceño.



This does not mean having an involvement with the model. André states that the relationship with the models is professional and this is the foundation of creation. He still says that, most of the time, it's guys with no camera experience who need sharper direction ("I propose actions and we evolve from a movement, which I love!") and that, over time, left his richer and more natural work.

Naturalness, by the way, is André's main goal in his work:

Often what you look at in a person is not what we see on camera and this discovery is a delight. So what strikes me the most is the attitude. I am not referring to the macho attitude, but to looking at the image and realizing that there is strength there instead of a forced pose.

From this perspective, frontal nudity becomes natural in the comfort of the model and in the eyes of the spectator ("making poetic images of intimate parts is incredible!"), starting a process of formation and identification of an audience that is very important for those who work with this theme. The photographer recalls that the internet has seen an exponential growth in projects about the nude and male eroticism, proving the demand and opening up the possibility of new masculinities.

Model: Marcelo Cidral.



Model: Raul.



Model: Kyle Fox.





Model: Raul.



Model: Rafa Sá.

Attentive to new media possibilities and queer art, André has studied how to play with the image of the masculine through his photographic work to tension stereotypes. Finally, he advises:

Always look for your vision, your mark: no one will ever take that away from you.

That's about it. **8=D**



André at a studio.





With a career spanning decades, **Robert Siegelman** has stood out for approaching the male figure with a language that ranges from reverence to irreverence. This is evident in his delicately composed photography as opposed to his quick and free drawing strokes. This diverse approach is the result of his multiple inspirations, ranging from the erotic work of Picasso to the nudes portrayed by Ren Hang, from the Israeli Doron Langberg to the African-American Clifford Prince King.

Robert Siegelman

by Filipe Chagas

His creative process is also characterized by constant change and experimentation, alternating between being playful and serious, always open to new ideas and internal reflections. It is through daily and continuous practice that he understands himself as an artist.

I'm involved in my art on a daily basis, even outside the studio. I enjoy the recognition I get and the occasional sales, but my success is in my creations.

Siegelman recalls that the depiction of the male nude has been a staple of Art for centuries – including the worship of the nearly naked figure of Christ. However, he points out that the discussion about the male nude as something sexual, intimate and vulnerable is relatively new, and a queer perspective capable of looking at the nude as a metaphor and object of desire is extremely important, especially now that things are becoming increasingly retrograde.







Robert differs from mainstream artists who seek to reach the public based on the stereotypical image of the muscular young Apollo:

I'm not just looking for young models or with certain body types. I'm not trying to present an idea of the perfect body. I photograph and draw men of all ages and body types. This is very important to me. I recently photographed a ninety-year-old man with whom I've worked on and off since he was seventy-six! My work is all about body positivity and I'm not afraid to look at aging as part of that process.

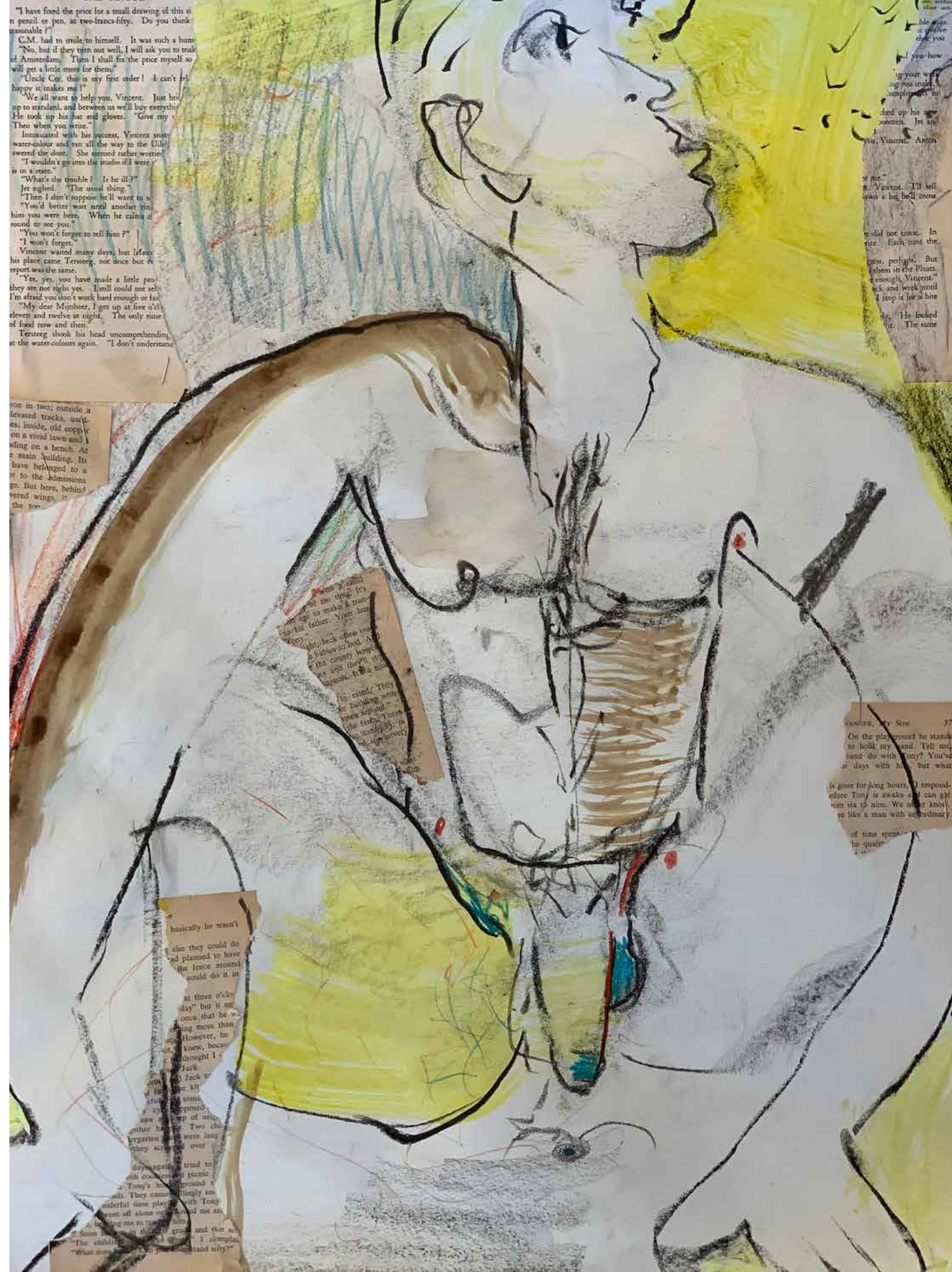




It is there that we find Siegelman's signature in his photographs: the presence of himself through the reflection in a mirror. By including himself in the image, he awakens us to the fact that the photographer is always present, even if he is not visible. Consequently, he takes the spectator into the composition, offering himself as a substitute. The mirror, then, becomes a fascinating and powerful tool: it exposes us, reveals who we are outside and inside.

The mirror also brings an intimate investigation. Siegelman admits that being in the picture is also a way of dealing with his own aging process and thus coming to terms with his body and his self-image.

When I'm in the photo, I see myself as I am and I'm not always satisfied with that body. It's not easy, it's an acceptance process. Most (not all) of the models I work with are younger than I am and I see myself in relation to their bodies. I also found that at all ages there is discomfort with physical appearance. So it's also about honesty, being part of the picture and not being outside of it.







In this way, the entire body is an object of work for the artist. Whether it's a portrait or a close-up from the waist down, the proposal is to bring honesty and frankness. Even in his drawings that, in a way, contrast and overlap with his photographic work, Siegelman seeks to capture the expressions that need to be explored and represented in a queer way, providing liberating experiences for many of those portrayed.

Incidentally, people's reaction to his work has been very positive, but of course, dealing with online censorship has been an ordeal. He believes that the growing acceptance and exposure of the LGBTQIA+ community brings more vulnerability, however, it is in the pride of what one does and in the truth of who one is that the strength to fight the conservative wave will rise.

The issues that Siegelman raises in his work are universal and go beyond the queer world. He points to the fragility that the male body carries. May his work continue to explore and highlight what needs to be discussed and transformed! **8=D**

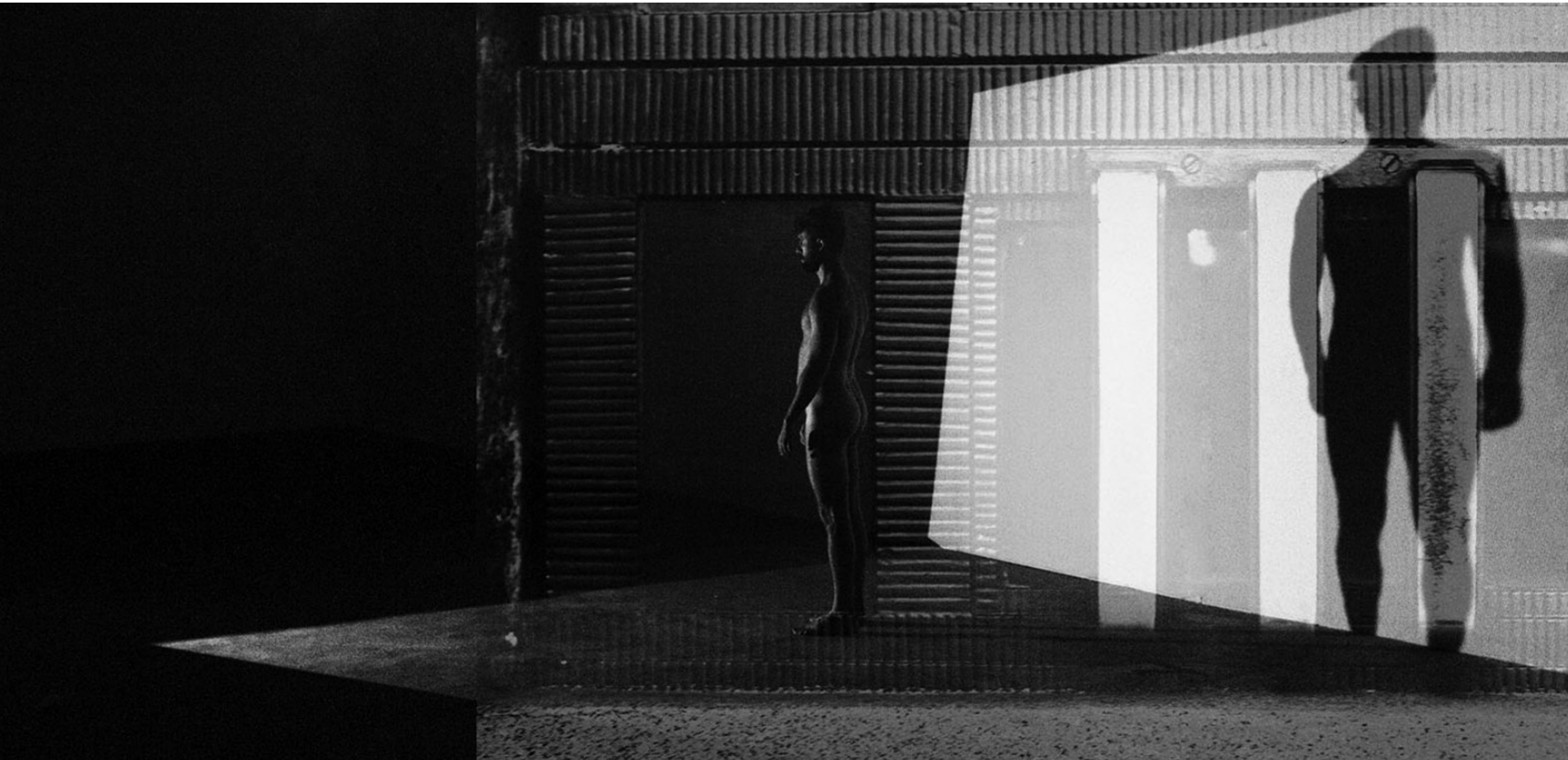
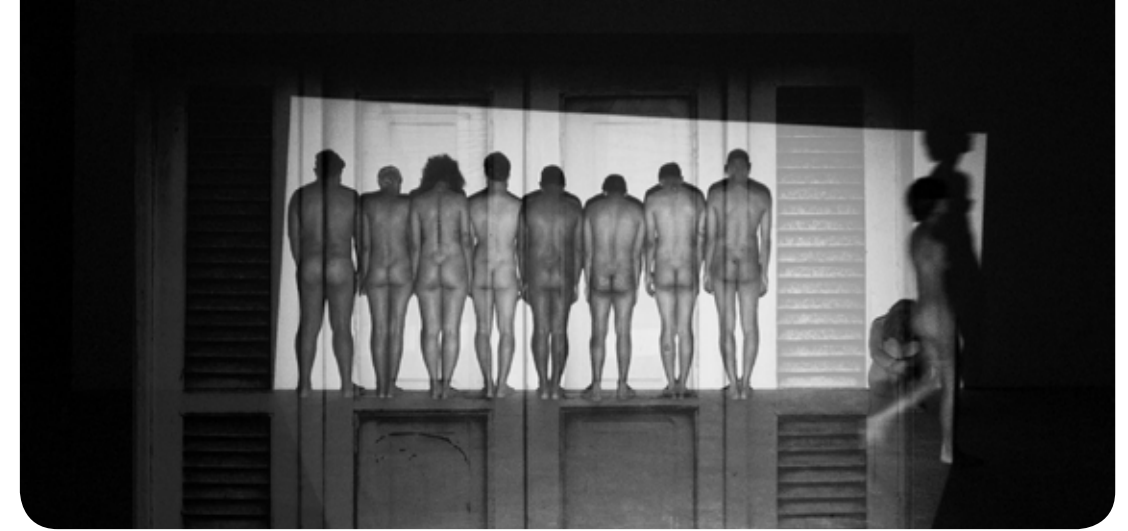
Alejandro Zenha

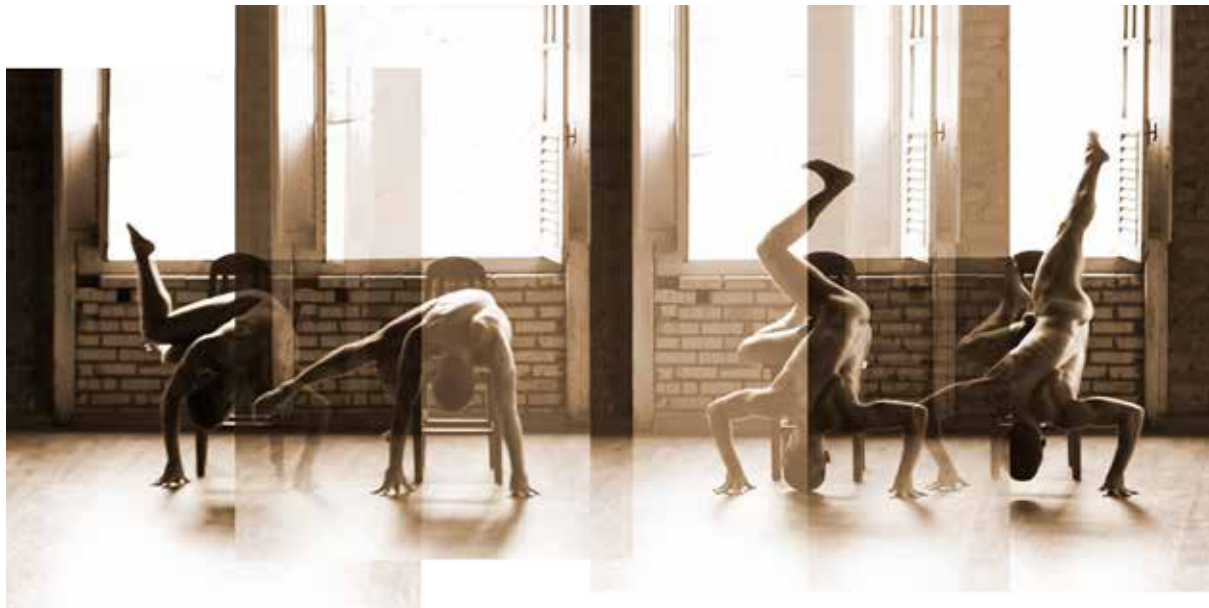
by Filipe Chagas

Architect **Alejandro Zenha** from Goiás started in the Arts through drawing and painting with geometric and abstract shapes, directly influenced by his academic training. However, these artistic languages did not correspond to the speed of his thinking and his ideas. The immediate result of digital photography – which until then was a hobby – proved to be the best vehicle for his expressions.

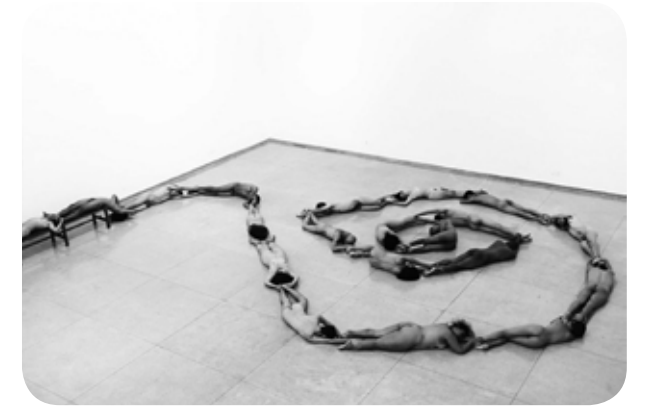
Influenced and enchanted by the work of Spencer Tunick, he soon experimented with the artistic nude. In the beginning, Architecture also influenced him, drawing dialogues between naked bodies and the buildings of Goiânia, flirting with minimalist aesthetics and the eroticism of a veiled sexuality in the background. When photographing volunteer dancers in collective photoshoots, he understood that the body could be “shaped” according to their aesthetic aspirations, allowing the composition of more complex images.

Photos from the *Geometry of Abandonment* series, 2017.

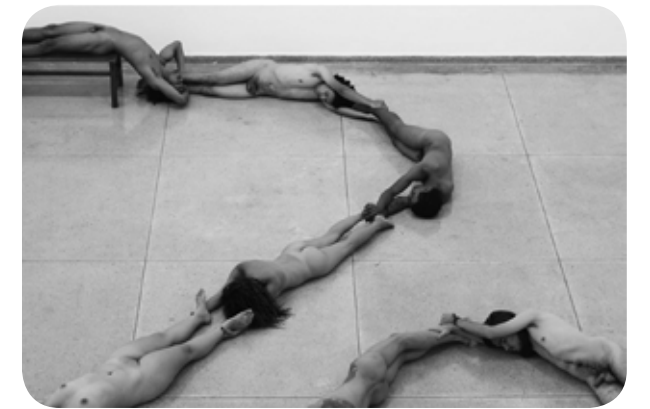


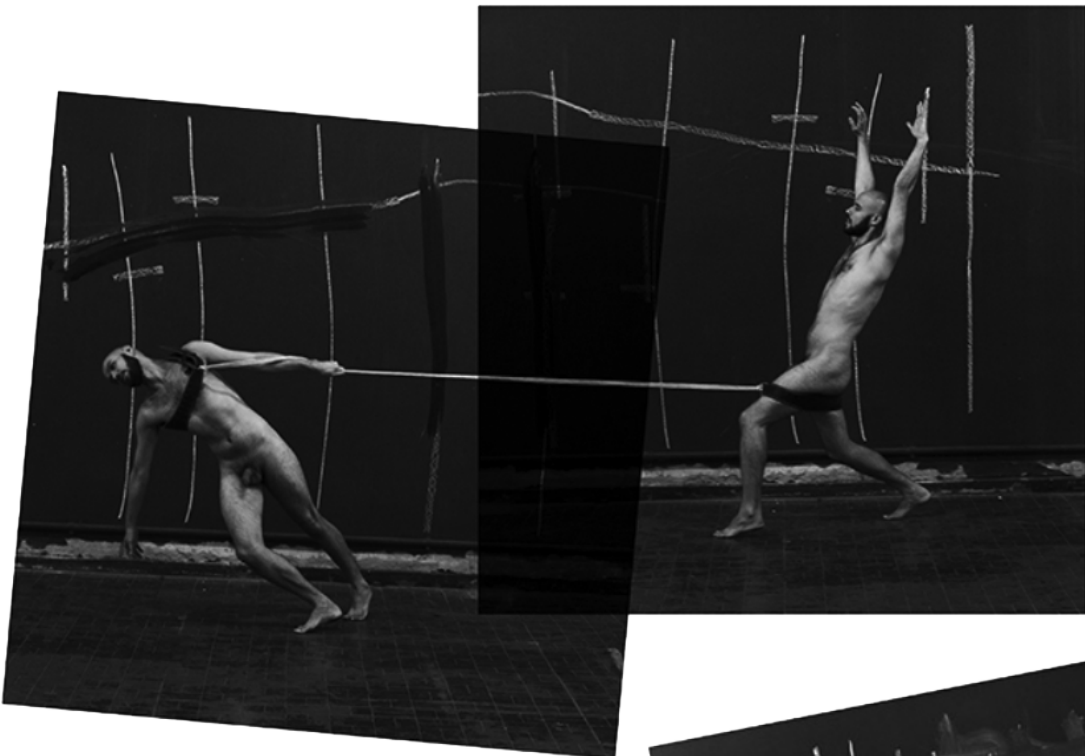
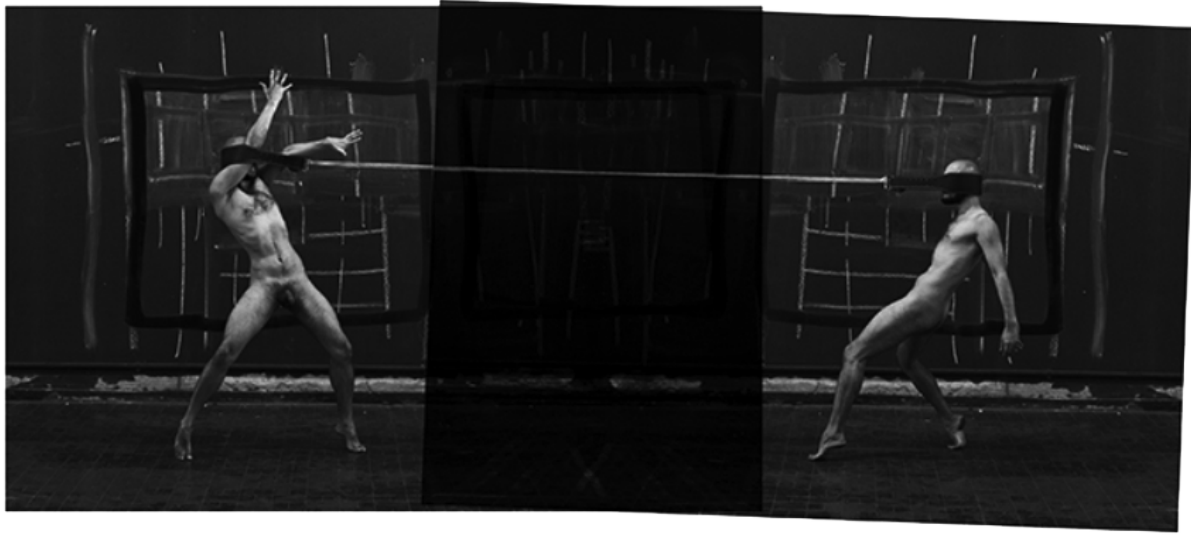


Photos from the *Waiting Room* series.



Photos from the *Corpo N(eu)tro* series, 2017.





Photos from the *Equidistant* series.



Photos from the *Horizontal* series.



However, with the pandemic, his work needed to be reformulated: the camera gave place to the cell phone, which delivered the freedom and agility so valued at that time. But not only that. In this intimate hiatus, he confronted the discomfort he felt with the difficulty some people had in disassociating a naked body from the sexual context with his enchantment with the fetishistic universe he frequented. On social media, he created an autobiographical aesthetic laboratory in which he can unpretentiously explore his references, combining photography with his BDSM side:

For some observers, neither the light, the composition, the aesthetics nor the technical balance, anything is capable of overcoming the "sex appeal" of the model's body. So, I used the libertinism of Hilda Hilst and Marquis de Sade, the commitment to the drama of Madonna and Joel-Peter Witkin, the protagonism of the light of Caravaggio and Florian Hetz, to dominate the clichés and, thus, escape from them. I started photographing my BDSM sessions and made this the main focus of my creation.





It was also during isolation, when it was impossible to create, that he recognized himself as an “art maker”. His desire to produce led to the understanding that the title “artist” (“it always sounded heavy to me, with a series of social commitments linked to the role”) is much more of an internal stance than dependent on the recognition given by other people.

Zenha explains that his creative process works in two ways: “inside out”, when some inspiration brings a deeper questioning or even a simple aesthetic experience; or from “outside in”, in which he is hired because of his fetishistic visual research.

Not only for pure identification (“recording naked men is a genuine extension of who I am”), male models are both the focus of his authorial work and the niche of his commercial work with adult content producers linked to paid entertainment platforms, like OnlyFans. Knowing that not everyone is willing to be tied up, blindfolded and gagged in a photo shoot, he already knows some models who have contributed to his research for years and who make themselves available for such experiences:



It is important to have what I call a “creative bond” with the models, in which both photographer and subject come together in search of the perfect shot. This link overlaps with any spectrum of social representation of any part of the body, including the penis.

As it could not be otherwise in a production that deals with sexuality, nudity is present and, according to the photographer, “it would not make sense to explore fetishes and eroticism, without showing the genitals”. In his authorial work, the purpose determines the composition and, therefore, the presence of the penis is similar to the other parts of the body. But, in commercial production, it is usually part of the proposal to portray pleasure, desire and enjoyment and, thus, the erection becomes the focus, whether simply to feed the gallery of “nudes to send to crush” or to market the images on adult content platforms.

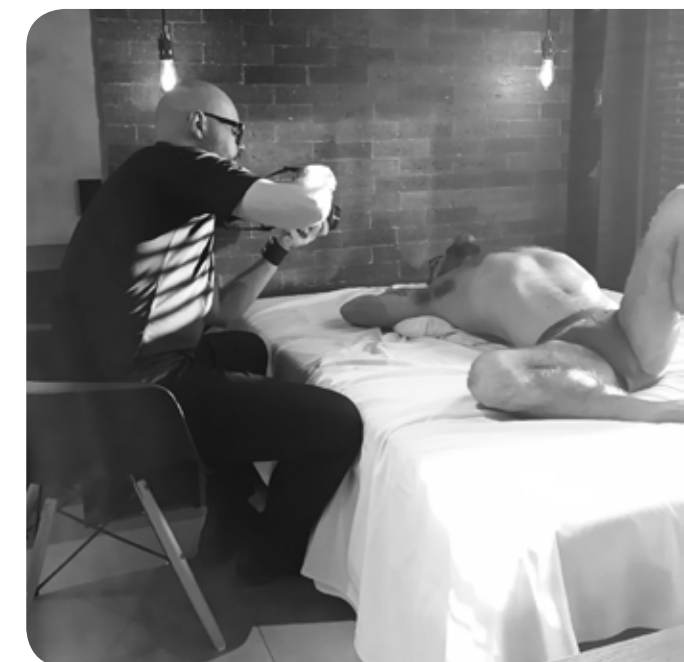








Photo from the *Leather* series, with Dom Barbudo, Dom Maori, Deh Leather, Túlio Costa and volunteers. Below, a behind-the-scenes photo of the group.



Alejandro Zenha in a photoshoot with Hélder Amorim.

The censorship faced by artists, curators, editors and LGBTQIA+ people involved (or not) in the fetish world keeps Zenha reticent about changes that could truly alter the status quo (“scenes of gratuitous violence do not suffer the censorship that a phallus suffers”). However, he intends to continue partnerships and collaborations with adult content producers to intensify fetish aesthetics in his aesthetic research. **8=D**



Fábio Bellini

by Filipe Chagas

It's interesting to think that people's reaction to photography that emerged at the end of the 19th century was one of fear and surprise, and today we live in the Audiovisual Information Age, where everyone communicates through images that can be copyrighted. This technological and social transformation of photographic language interfered with human behavior and it was no different with **Fábio Bellini**.

As he was always very interested in cinema and TV, he received an analog camera as a gift from his father when he was still a child. As a teenager, because he was embarrassed to be in front of the camera, he asked to take photos and ended up hearing: "Wow, that looks really good! You should be a photographer!" This was recorded in his mind. Around 2013, he began to have professional contact with photography at the University of Social Communication, and decided to dedicate himself to street photography, of everyday life.

He liked to feel "invisible" among people and record those scenes that sometimes went unnoticed among others.

Self-portrait with Hélder.



Years later, in a specialization course, Bellini saw the breadth of photography and realized that the artistic, emotional and conceptual side of a portrait was where he wanted to delve deeper to give vent to his expressiveness. During that same period, in a process of self-knowledge and self-acceptance, he posed nude for another photographer.

Until I had someone photograph me, I didn't have much idea what those posing for me might be feeling when I pointed the camera at them. Going through this experience made me understand what I wanted and didn't want my models to feel when posing for me. Looking at my body as it is, with all its perfect curves, folds and imperfections, is a constant exercise in self-acceptance.

Nudity stopped being vulnerability to being courage. It was a self-portrait made in 2015, based on the need to express his introspection and solitude during a depressive situation, which he saw the liberating potential of photography. Regardless of some conservative speeches about excessive personal exposure, Bellini decided to move forward with references such as Robert Mapplethorpe, Florian Hetz, Pixy Liao, Bob Wolfenson, Vivian Maier and other photographers, as well as music artists who compose narratives, such as Taylor Swift and Jão.

Self-portrait.



Kyle.



Frank.



In fact, music is always present in his photoshoots: in playlists chosen by the models to make the environment welcoming and for those portrayed to feel comfortable sharing their stories, the image tends to be created in its emotional entirety. This emotional charge is also responsible for defining location, lighting (“I generally opt for natural light”) and support (digital or analog).

What sustains my work are feelings. I always focus on what I or the other person is feeling and I try to construct images with respect. They are often people who have never posed nude before. Therefore, I talk a lot before and during the session to understand what you want from the shoot, whether it's overcoming grief, celebrating an important moment or just for the experience.



Kyle.

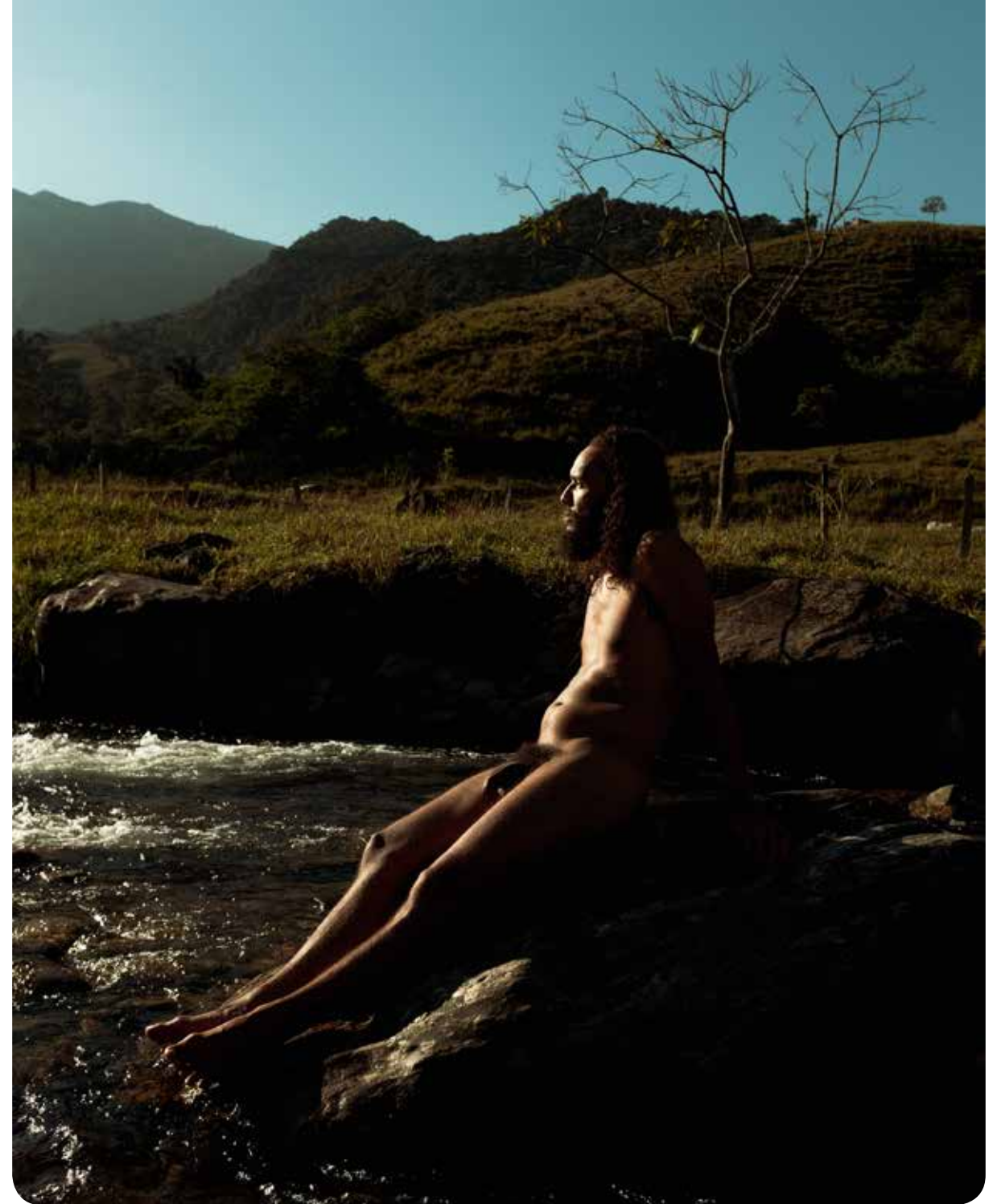
He knows that there is a curiosity that permeates nudity, especially the frontal male nude. Even though he treats it naturally without forced poses, he uses specific framing that both arouses interest and circumvents social media censorship. For the “more explicit” photos, he understands the influence of the medium through the decisions of a flaccid phallus to be less invasive and to be seen as artistic, rather than an erection that can lead to the exclusively pornographic side.

Technically, I prefer to photograph the phallus at rest, as an erection will require more concentration from the model to keep it rigid long enough for us to take photos.



Frank.

Andrei.



The same Fábio who was inspired by the Greco-Roman statues in school History books today cautiously observes the openness to male nudity, as he knows that there is a hypocritical conservatism that needs to be combatted. In his aforementioned constant process of self-acceptance, there is also the path to his affirmation as an artist. So, he uses Art as an escape valve from his bureaucratic work and maintains his photographic production as an investigation of nudity, self-portrait and himself. **8=D**

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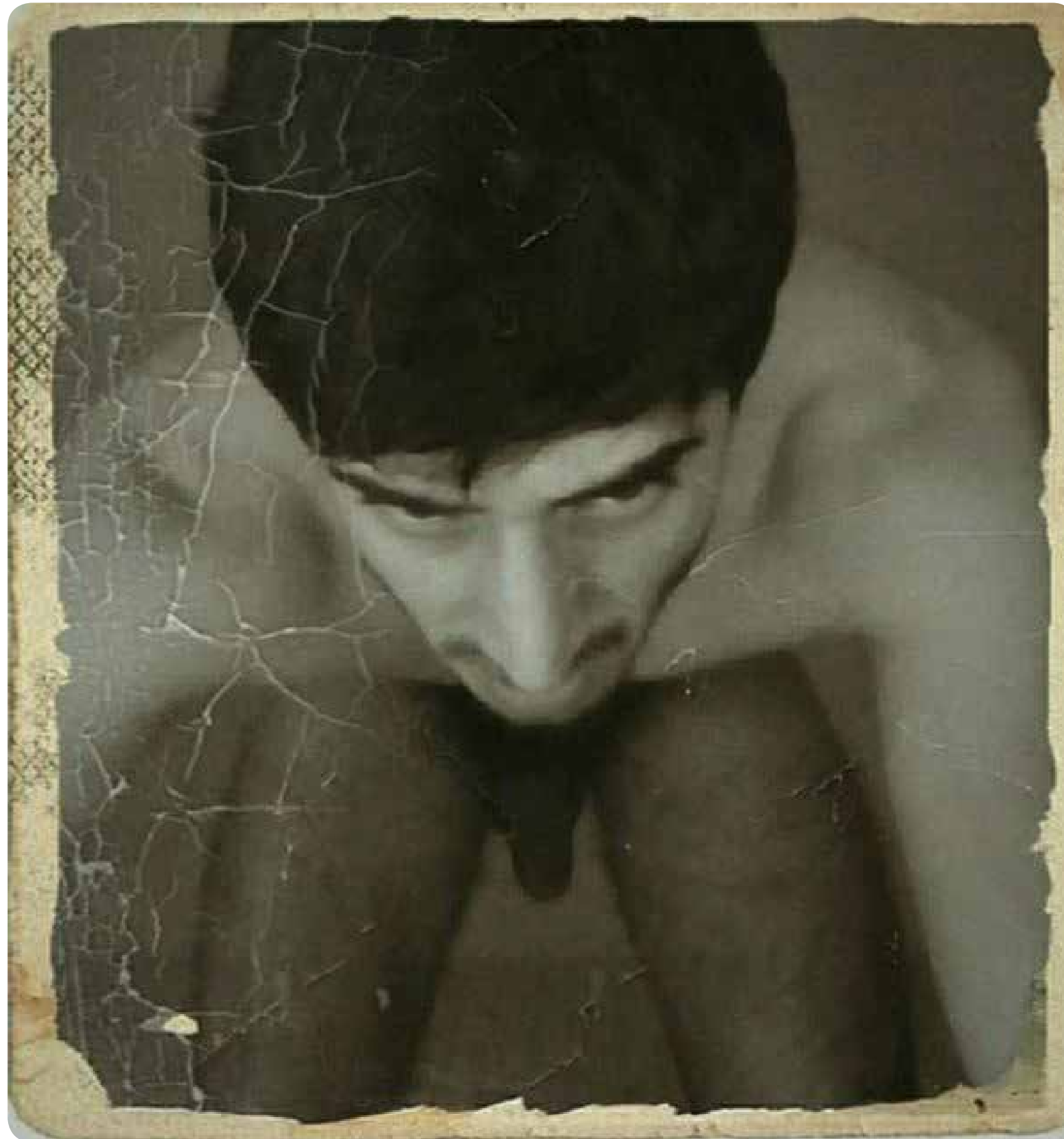


Phallus in Focus

Jerónimo de los Santos grew up in a context marked by Catholicism, sexual repression and homophobia. Therefore, the representation of the male nude was always denied him, as well as the existence of a homoerotic culture. The only male bodies he could see were the Greco-Roman statues, the naked torso of Christ and... that of his father, his male reference.

During the long days alone in the pandemic, he was extremely distressed by the terrible news. Sadness for his father's death left his look sloppy, wilder. Through the internet he sought out artists everywhere who could pull him out of the dark to rekindle a spark of his imagination. With the countless possibilities of visual effects on the cell phone, he began to photograph himself naked in cinematic collages to express himself as a sexual being. The vintage aesthetic connected with his reflections on his gypsy roots, his personal demons, his sexuality and that of his father. And, suddenly, his project entered a flow of redeeming and freeing his ancestors from conservatism, of making it possible to be who you want to be.

8=D



First photographic experience.

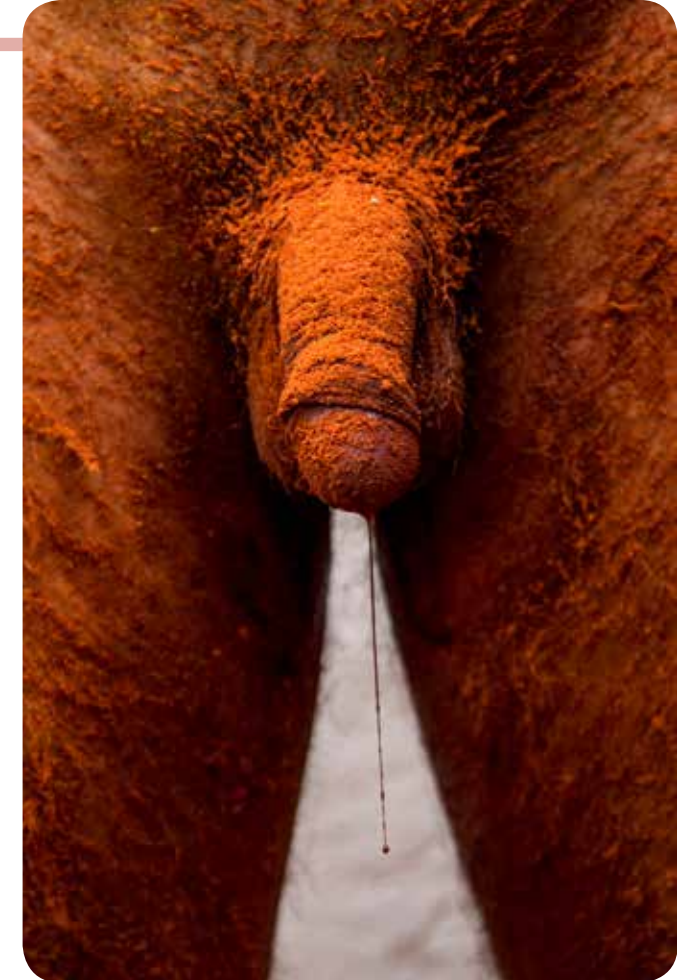




Phallus in Focus

Scents, colors, spices, sounds, poses, movements... It's impossible not to have your jaw dropped when you come across any image produced by Júlio Leão in the *Tempero da Carne* (Flesh Spice) project. It's even difficult to describe the project to those who haven't experienced it, but through the photographic results we have a slight idea of what this multisensory, performative and immersive experience is, made with different spices (saffron, paprika, curry, cinnamon, cloves, cumin, ginger, paprika, nutmeg, coriander, etc.) that enhance and/or camouflage the flavor of our raw meat and, thus, question who we are.

The idea for the project emerged in 2016, but the first multisensory photographic experience took place the following year. All photoshoots – there are now more than 100, whether individual, in pairs or collectives – follow an intimate script from start to finish. At the photo location, only the photographer, an assistant and the people who will participate in the photographic ritual. It starts with a conversation about the body, nudity and self-esteem that opens the way for inspiration and for those involved to get to know each other. After the instructions given and the spices poured, Júlio plays music that connects deeply with ancestries and essences and makes total nudity necessary and free.







The driving is extremely sensitive and Júlio's gaze is a powerhouse. The artist from São Paulo with northeastern roots uses Dance and Photography as connections between artistic languages that seek movement and poetry in details and sensations, and which also propose important reflections on how we deal with contemporary life. Even those who have the most difficulty dealing with their naked body in movement surrender and transform themselves into aesthetic images of undeniable beauty.

The project has come to an end in its present form and now its exhibition (as, for example, in posters spread across the city of São Paulo), audiovisual and, who knows, academic developments will emerge.

8=D



Inside (and outside) porn with Carlos Caballero

[FALO] Hello Carlos! I would like you to introduce yourself to our readers.

[Carlos Caballero] Hello everyone! I'm Carlos, I'm 51 years old and I was born in Santa Catarina, Brazil. I came to Barcelona when I was 22 years old. In fact, I fled here.

What do you mean?

These were dark, very complicated times in the early 1990s... Being openly gay, especially in a small town in the south of Brazil, at the beginning of AIDS... the gay community was in the focus of attention. Being gay was synonymous with being degenerate, promiscuous, carrying a damn disease that killed people... a lot! I started going to gay clubs when I was 18. Madonna was everything! But the only gay club wasn't in my city, so it was an odyssey, I went hidden! My life at that time was living in the shadows... In a super Catholic family... Honestly, I felt drowned. One day I heard the famous phrase at home "I'd rather have a drugged son than a gay son". This was one of so many that broke my soul. I don't consider myself a victim, but since childhood, hearing insults like "Faggot! Pussy!", it seemed like it wasn't going to get better. I lived lying about the way I am... to everyone and to myself too. I was going to start my final year of Economics at university, but I already worked in the port area and had some information about Barcelona and Valencia. I decided to try even though I spoke little Spanish. But Catalonia is a different state from the rest of Spain. And, when you arrive at the place, it's another reality. I arrived in Barcelona in 1994, without knowing that the previous year there was a huge crisis in Spain. I tried to work in everything, in shipping agencies...

Within your area?

Yes. It was a very complicated start. I started working at night, in clubs, because it was easier to get a job. After almost three years, I got my residence permit in Europe. And, after ten years, I got nationality, a European passport, and finally everything changed. I started working during the day with decoration, I made store windows. But I was always very "restless ass", trying to achieve other things and ended up finding porn. In fact... they were the ones who found me.





It was 2003, 2004... One day, a polite and kind American who spoke Portuguese and Spanish asked me through a dating site if I had ever done porn! [laughs] I laughed my ass off! I didn't even consume porn, I was so innocent! [laughs]. I knew nothing about the industry, nor actors, directors or producers! I asked how much he paid and he said it was 1,500 euros per scene! Wow! At that time I had to work as a window dresser for 6 days a week for 1 month and a half to earn that! [laughs] It's worth saying that, in the past, the scene started with a little story and ended with a cum. If another story started with another person or another group, it would be another scene and another 1,500 euros. Nowadays people want to be famous, but before they sought money regardless of fame. Fame was a consequence of his work. So, I didn't have much doubt: I wanted to earn more money to have a better life.

Could the scenes take 2 or 5 hours?

It could take even longer. It depends on the director, the producer and the story that will be told. The more details, the more hours of recording, even days, like conventional cinema. If it has a photo section, it adds up even more hours.

So, they said "Let's see you", but I thought "ah, they want to have sex with me" [laughs]. As I never had a problem being naked, I went to the test. They asked me to take off my clothes, turn my back and so on. In the end, they said "if you want, we'll record tomorrow". I didn't even sleep that night! [laughs] But actually, it was pretty easy. I always liked acting. When I did theater, I thought it was incredible to create a character, tell a story...

Let me interrupt you: why did you study Economics? You worked with decoration, like acting...

I was only 18 years old. I took the public exam in Architecture, but I couldn't get in. At the same time, I tried Economics at a private university at the suggestion of my boss at that time, because it was easier to get into. I was good at mathematics and physics, but there were a lot of books to read, very different from what you imagine.

But do you consider yourself an artist?

Artist is a big word and I have a lot of respect... but yes, inside of me I know that I am an artist and I don't want to fake modesty. Porn is visual art, an artistic expression, without a doubt, if done well, with a script and sensitivity. Every day I receive messages from fans grateful for my work, both photographic and directing.



You answered “inside porn”. And outside? Can you see yourself as an independent porn artist?

Yes. As I said, I really am a “restless ass”... I’m a photographer, I do different jobs, from directing music videos to floral art work. I even designed a church altar! Nobody believes! [laughs] Porn is very square in its format. I’ve been one of the directors at production company Kristen Bjorn for 4 years, and I’ve been a casting director for 10 years. When you are part of a production company that has been in the market for over 30 years, you have to give what the customer expects. The target is already made. You can’t do anything else... whoever pays, rules. Even trying to do something artistic, you have to remember: it’s not erotic, it’s porn.

What is erotica and what is porn? What is this industry’s protocol for defining these tones?

The erotic provokes an idea of what could happen. You can have two naked models with flaccid dicks just holding each other... you can imagine. In porn, you don’t have that possibility. You will see what will happen, it is graphic, it is explicit. How many films are there that only have the idea of what is happening? *Fatal Attraction*, for example... that scene where they’re fucking in the kitchen. That’s erotic because you don’t see the penetration, you just intuit it. It would be pornographic if the genitals were shown...



Not just the genitals. There are already a lot of films in Hollywood with naked men, but the erection...

Exactly. A boy with bulge showing in a tight swimsuit may be more desirable than a man coming out of the water naked with his giant dick hanging out. To be pornographic, the dick has to be hard, or masturbating... Then it becomes an 18-year-old film.

You started as an actor and went behind the camera. How was that decision?

I even worked in front of and behind the camera at the same time! [laughs] Over the years I discovered my passion for photography. I learned the artistic way of showing a kiss, a blowjob, a lick... A camera movement, the lights... and I thank Kristen for guiding me along this path. I would also like to thank Stronboli, who taught

me everything about the world of production, even running the flash cables! [laughs] Starting something new in a creative environment is super cool. I feel more comfortable behind the camera. It’s been many years!

It seemed incredible to me that before we filmed backwards. Imagine double penetration in a group of 6 people, with condoms, Viagra, different angles... The cumshots were the first recordings on the first day. The second day was for sucking and the third day for scenes from the story, such as horse riding on the beach or jet skiing. Sometimes the boys didn’t know how to ride a horse or fly a jet ski, so we had to hire someone to teach them.

There has to be someone with continuity, right? Someone has to know what the background was like or the editing staff will suffer!



The script holds that. Before we traveled, everything was already thought out because we can’t waste time.

So, as you already knew how to do everything, you were always called...

Sort of. Having worked in front of the camera gives me a lot more insight into what’s happening when I’m behind it. I can tell within seconds if something is wrong. When I film, I correct people’s posture, because a small change can make a difference. It’s not just any posture to see penetration well. If you’re fucking in your house, you can stay anyway, but on a movie set, the world has to see what you’re doing. If, as a director or cameraman, I don’t see it, no one will see it. I need to see. That’s my art direction role. I still teach natural posture classes, especially for new actors.

Sometimes the boys are just there for the money, and that’s fine, but there’s no chemistry between them. So, I talk to them. Even a good actor needs a director to keep the pace or direct the scene so that the thing ends well. And I consider myself professional. I don’t get a hard-on when I’m filming. I’m thinking about the light, the posture, the angle. There is no pleasure. It’s a business, we do it for money.

Then I ask you about the incredible behind-the-scenes videos that you usually publish on the networks, as they show both Carlos the artist and the human side of those involved in porn that most people forget. Are these videos those moments of conversation to get you going or is it a marketing decision in this new world of social media?



For marketing, what works is part of the fuck. I had been recording these behind-the-scenes videos for 15 years with a professional camera. Long before cell phones. The website already had an area for this. In front of the cameras, the actors are selling the most intimate part of themselves, the sighs, the breathing, the body expression, the sweat... Imagine you are not even thinking about kissing someone and suddenly you have their dick in your mouth, while you are hungry or have a toothache. You don't feel like fucking!

So, there is this human part that is behind the cameras, when there is no acting, it is much more natural. I already had an argument with a professional theater actor who said that a porn actor is not an actor. It's unfair. Many are actors, even without having had any training. But the camera doesn't lie, it captures every gesture of the face. You have to be a good actor to convey

the feeling of pleasure through the camera. You have to go beyond the camera and convince the viewer that you are enjoying it. There are actors who exaggerate... and I have to control it a little and say "less, less"...

There are several human factors behind a fuck, but people only see the fuck. They forget that they are two people with problems and doubts, but they are there acting for you. It's like that on TV or with athletes... who are there doing their best.

I have a question: is it true or myth that the size of the dick matters in pornography, since the bigger it is, the more distance you have from the other body and, therefore, more space for the camera to enter?

It matters!! [laughs] Just like the size of the butt! [laughs] A huge ass can swallow an average 7 inch dick and you won't see anything, you'll be limited to getting 4 or 5 real poses. A big dick

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and a normal ass is better to record because it gives you more alternative postures and lighting angles. You can even use a light just for penetration.

I laughed here with you talking about an "average 7 inch dick"... 7' is huge, Carlos!

Sorry to anyone who has a 7 inch dick, but in the porn world we consider it average. A large dick is between 8 and 9 inches. From 10 inches it is extra large. Believe me... I've seen a lot of dicks. [laughs]

But, after all, in porn, is there a minimum dick size?

This touches a little on the commercial part. A handsome guy, who has an attitude and a big dick will be much more commercial than a not-so-handsome guy, who has a not-so-good attitude or a small dick. This is the reality. The most famous porn stars have three characteristics: looks, attitude and size. There are also those that stand out without us knowing why. Even if they lack one of these characteristics, they succeed naturally, because people's tastes change a lot. When I started, everyone was shaved, without a beard. Then the beards started, today they are all hairy from head to toe!

And there are bears!

Yes, all kinds of bears! Big, small, older, young... there are bear hunters (chasers)... well, it's a world with many combinations. [laughs] There's always room for everyone as long as there's someone willing to pay to see that type of content. Of course there is porn made with actors with small dicks, but it is for a minority, in my opinion. There are even straight actors in the gay porn world. For example, at Belami, the majority are straight. It says "Action!" and they kiss, rim, fuck deliciously, but all just in front of the cameras.

As you said: they are actors.





Only when it's time to cum do they watch films with pussies to masturbate. Then they entered the scene again and we only recorded the cumshot. Let's not fool ourselves: there is a market behind this. The industry doesn't do it for pleasure.

I asked about the size, thinking about the history of porn. Could it be that throughout history people have been looking for bigger dicks to make camera work and video work easier... or is it an eternal desire for a big phallus?

It's not to make the camera easier. The desire to see a big dick is natural, it will always exist, but the church limited, limited, limited and the dick was being cut and becoming small...

Literally! The church even broke statues!

Or add a fig leaf! But the desire is always there.

Is the industry capable of changing the public's desires or is it always at the mercy of what the public wants?

A bit of each. The more porn the boys do, the more they learn to act and interact. And this can lead to perfection that will reach the public. I know a porn star today who started outside the target and learned to be. The producer can try, but the actor has to look for it. There are super sweet, pleasant boys and so on... but they don't work commercially. The public doesn't want to see them. The internet provides very strong statistics and we can know what the public is wanting.

For example, when I started, there were two main distributors in the United States that refused to distribute films that had bottoms tied to their arms, because, for them, porn must be consensual. Now it has changed a lot. OnlyFans kept this rule because PornHub had a big problem following sexual images of a drunk girl on the platform.

Even if the script was about fetishes, or BDSM, for example? Would the distributor refuse?

Yes. Today everything changed because DVDs are no longer sold. They are still produced because there are collectors, but the sale is direct. Look... 40% of each DVD was to pay the distributors, plus the pressing, the cover, etc. That doesn't exist anymore.

Returning to Carlos the artist... Have you ever thought about creating your own videos outside of industry protocol, with more art or more narrative?

I opened an OnlyFans (MyStallions) as a director to try out the platform, to produce material with a different vision to my work at the production company. But I have to say it's frustrating. I don't think the market is looking for this type of porn. Over the last five years, the way we consume porn has changed. People want fast food... food ready to take, unpack and eat. Everything is very quick, they go straight to what they want to see,

they skip the film to blowjob or penetration. I don't know about Brazil, but the crisis started when pirate websites started to digitally steal parts of the films. People stopped buying and then the decline of stories in porn began. It became difficult to recover the initial investment and they started filming only the sex scenes themselves. Instead of 2-hour films, there were now 30-minute scenes.

Those who like quality will look elsewhere. But today, younger people are losing interest even more... Look at TikTok, Instagram... In less than 20 seconds, they already decide to watch other content. If they can watch 40 seconds of a video, they are really interested! This speed of visualization wears out the artistic part, which takes time to do and is not given due value or noticed. That's why OnlyFans is getting bigger and bigger... Come and solve it. I understood





that there are “professional amateurs”, more concerned with the image than with the action. There are countless filters, take a photo and delete it...

How does this differ from the industry?

It's not better or worse. If you do something that someone pays for, that has a legal market, I have no problem with that. But the low quality of production is becoming more professional.

Do you have any advice for anyone looking to get started in the industry as an actor?

A lot of people think that porn is the fuck of a lifetime, that you'll be with the most beautiful men in the world... and suddenly you see that professional porn is hard work! Today there is a market for everyone, everyone can be desired, every body type can take a beautiful photo. But you have to find people who are willing to pay

to see you! You have to find the formula to be able to convey this desire to the people who want to see you. Once you achieve this desire, you can enter the market. Today it's so easy... Just open Twitter! Even TikTok allows dicks swinging in their pants!

And what would be your advice for anyone who wants to be a photographer, a cameraman, a director within the porn industry?

If you don't have a good master by your side, the best thing is to study photography at a good school. It has to have a base of light, angles, composition, theoretical and technical part. Take many, many photos, as practice leads to mastery. Do you know Mariano Vivanco?

Yes.

*Vanity Fair photographer who has worked with Lady Gaga, Rihanna and other celebrities.

I had the pleasure of meeting him in Ibiza and he said to me “I love your photos because you managed to recognize that it was a photo taken by you”. In other words, I have my own style. A photographer needs to create his own style. There's no point trying to copy someone else, because you won't have the same model, the same camera, the same light... It takes years of practice. Over time you create your style and people start to like it.

The porn industry still has a stigma. Art is trying to bring Post-Porn and give pornography another vision, but there is still a prejudice. How should a newcomer to the field approach this?

Is porn art? Perhaps yes. Is it an artistic way of seeing two people having sex? Maybe, why not? Almost no one really wants to dedicate themselves to porn precisely because of these stigmas that have been in society's mind for many years. Most photography students go into advertising, fashion, journalism... As if porn lowers your level, leaves you degraded.

Prejudice is in people's heads and we can't get into their heads, much less everyone accepts it. It would be very pretentious. But there is no worse judge than the person who sees you. When you see evil in two men kissing in public, the prejudice is in you and not in the people who are kissing. It's the eyes that judge. I work in porn because I like it and for the business, but I know there are people who don't like it. If I were prejudiced, I wouldn't do it.

Recently, there were mayoral elections in Spain and a former porn actor won for a

right-wing party. People didn't care about what he did in the past because he's not prejudiced. In another more conservative city, maybe he wouldn't have been elected, you know? An adult film actor is no different from anyone else. He just has a peculiar job. Just it.

Thank you very much for the interview, Carlos!

There are many years of career! [laughs] I don't usually give interviews, but you were always cordial with me on the networks. The past will always be a part of me, but I will never shine with the shine of the past. The present is very important, it is now. Thanks! It was a pleasure to meet you!

8=D



CUM ON!

by Filipe Chagas

WHAT IS CUM, AFTER ALL?

Let's start with the biological explanation, which is directly related to fertilization: cum, or better said, semen, is the organic fluid produced by the males of many animal species, which is expelled through the urethra at the time of ejaculation to transport sperm with some safety to the site of fertilization in the female. But we already know that this liquid is much more: it is a symbol of pleasure at its peak (and also its end)!

Considering etymological information, "semen" comes from the Greek sperma, which means "seed". It has the same origin as the term "sperm", however, they are not exactly the same thing. Sperm is the reproductive cell, the gamete, the seed itself. Therefore, the sperm is inside the semen in the form of spermatozoa. The use of the word "sperm" to represent semen is a figure of speech (metonymy: the whole for the part).



COMPOSITION

Semen is mainly made up of two liquids, approximately 75% seminal fluid (or seminal plasma) and 25% prostatic fluid.

Seminal fluid is produced by the seminal vesicle and contains a complex of organic and inorganic components* that neutralize the acidic environment of the vaginal canal and protect the DNA within the sperm. Therefore, the liquid provides a nutrient-rich and protected medium for sperm during their fertilization journeys.

Prostatic fluid brings sperm from the testicles following ejaculatory stimulation. It is composed of proteolytic enzymes, prostatic acid phosphatase, citrates, fibrinolysin, zinc, and prostate-specific antigen, better known as PSA, a very important biological marker for detecting cancer cells.

* Amino acids, bioactive enzymes, cadaverine and putrescine (enzymes for recycling unused sperm), cholesterol, phosphocholine (a lipid bioregulator), sialic acid (a genetic regulator), prostaglandin (antioxidant and main protector of gametes), flavins (vitamin complex B1, B5, B9 and B12), citric acid, vitamin C, fructose, spermine, spermidine and mineral salts of phosphorus, iron, selenium, sodium, potassium, magnesium and calcium, albumin, in addition to numerous other proteins.



ODOR AND TASTE

It is the **alkaline pH** of semen (in the range of 7.2 to 7.8) that gives the liquid its smell and flavor.

The odor ends up reminiscent of alkaline vegetable substances (such as cashew tree sap and chestnut flower) or sanitizers (such as sodium hypochlorite, or bleach, and chlorine). However, over time and the action of unused sperm recycling enzymes (cadaverine and putrescine), it can cause a bad smell of rot.

The flavor is generally astringent and slightly sweet due to the presence of **fructose**, the main food source for sperm, which depend exclusively on sugars from seminal plasma for energy. However, each individual has a distinct smell and taste, determined by eating, healthy, hygienic and sexual habits. For example, the consumption of condiments and seasonings, onions, garlic, turnips, alcohol and excessive frying and smoking make the taste more bitter or acidic. Consuming foods such as cinnamon and ginger, and fruits – especially those rich in vitamin C, such as pineapple – can make it even sweeter.

VOLUME

A single milliliter of semen contains 60 to 120 million sperm. The ejaculation of a healthy man varies between **1.5 and 4.5 ml**, considering a period of 2 to 3 days without ejaculation.

There are reports of 14 ml in the ejaculates of young men undergoing abstinence. From 2 ejaculations per day, less than 1 ml of semen is normally produced. If an adult rested for 24 hours presents volumes around 0.5 ml or less than 1 ml, it could be due to malnutrition or severe dehydration or even a pathological case.

Although **it is not possible to increase semen production**, it can decrease depending on testosterone levels, especially during andropause. The fewer male hormones*, the lower the sperm production, however, a man never stops producing them.

But look: the amount of semen produced does not in any way affect the duration or quality of sexual intercourse!

Quantity is not quality!

One and a half teaspoons is more than enough for fertilization, however, it is very little compared to the social construction created by the porn industry.

ASPECT

Due to spermine and spermidine, human semen is generally **viscous** (frothy when shaken), **whitish** and **opaline** (hence, also called milk). After 10 to 30 minutes outside the human body, the liquid mixture becomes extremely fluid. Interestingly, exposed to air at low latitudes, the most liquid part evaporates and it dries out, becoming more sticky.

It is worth mentioning that the proportions of the different components of semen can change from person to person, both for genetic reasons and individual habits and, therefore, color and consistency can vary. Periods of sexual abstinence can turn the sperm yellowish and increase its peculiar odor (cadaverine and putrescine in action). On the other hand, in case of frequent sexual intercourse, it can also acquire a lighter, more transparent color, as the body has not had time to produce all the components of semen*.

there is an unusual color change – especially if there is blood present (hematospermia) – you should consult a doctor to ensure there is no infection (leucospermia, which can turn the semen greenish), inflammation, damage to the male sexual tract or problems with the urethra, testicles, epididymis and prostate.

Some men have reported “gelatinous balls”, like sago, in their semen. This could be a benign process of accelerated coagulation of the albumin present in the liquid in contact with the air (lecithin corpuscles) or a warning of prostatic hyperplasia (accompanying pain during ejaculation) that needs to be investigated appropriately.

* The body needs around 72 hours and a temperature at least 5°C lower than body temperature to produce fertile semen. That's why men have cremasteric movements and the wrinkled skin of the scrotum, which keeps the testicles close to or away from the body.

* Speaking specifically about male fertility, the hormones involved in sperm production are testosterone, produced in the testicles and with the possibility of replacement under medical supervision, and luteinizing hormones (LH) and follicle-stimulating hormones (FSH), secreted by the pituitary gland.

PROS AND CONS

The benefits of semen have been studied in medicine for so long that it won the Nobel Prize for Medicine in 1908. Ten years earlier, Elie Metchnikoff discovered immunosuppressive properties by injecting his own semen and the semen of a pig into another pig. Healing effects were also discovered on already sanitized wounds, free from pathogenic agents.

The relationship between semen and skin is a frequent research topic in the cosmetic industry. It has been used to minimize cases of dry skin or moderate acne due to its antacid and stimulating effect, however prolonged contact for more than 20 minutes can cause a peeling effect (cadaverine and putrescine again). Furthermore, the antioxidants present in the liquid may be responsible for increasing collagen synthesis in the skin and, thus, acting on cell rejuvenation and, therefore, being anticarcinogenic and beneficial for the development of cellular memory.

And that is why the ingestion of semen – one of the biggest sexual fetishes, a symbol of surrender or submission – is also much talked about without, however, having scientific proof. Several alternative communities use the practice associated with exotic, vegetarian diets, claiming various medicinal effects, such as: reduction of gastritis and heartburn, improvement of poor digestion and gastric reflux, reduction of high blood pressure in pregnant women, improvement of anxiety and depression. “Semen therapy” should be practiced three times a day, on three separate days during the week (3x3), totaling 9 doses per week, which would obtain better results in the effects. To repeat: **no serious medical research has found these benefits and it is necessary to be very careful, since, as it is a nutritional medium, semen can carry bacteria and viruses, becoming a vector for sexually transmitted infections, such as HIV, hepatitis B and herpes.**

So, the answer to “**spit or swallow?**” It’s not just a matter of taste, but also of knowledge and trust between sexual partners. And for those worried about gaining weight, relax: one cum contains between 10 and 15 calories and is incapable of getting pregnant orally.

The alkalinity of semen can cause eye irritation... and I think many of you reading this already know that. Furthermore, there are recorded cases of semen allergy, although rare. It is more common in women and the main symptoms include redness, itching, burning and/or swelling in areas that have had contact with the fluid, which can also cause diarrhea and difficulty breathing.



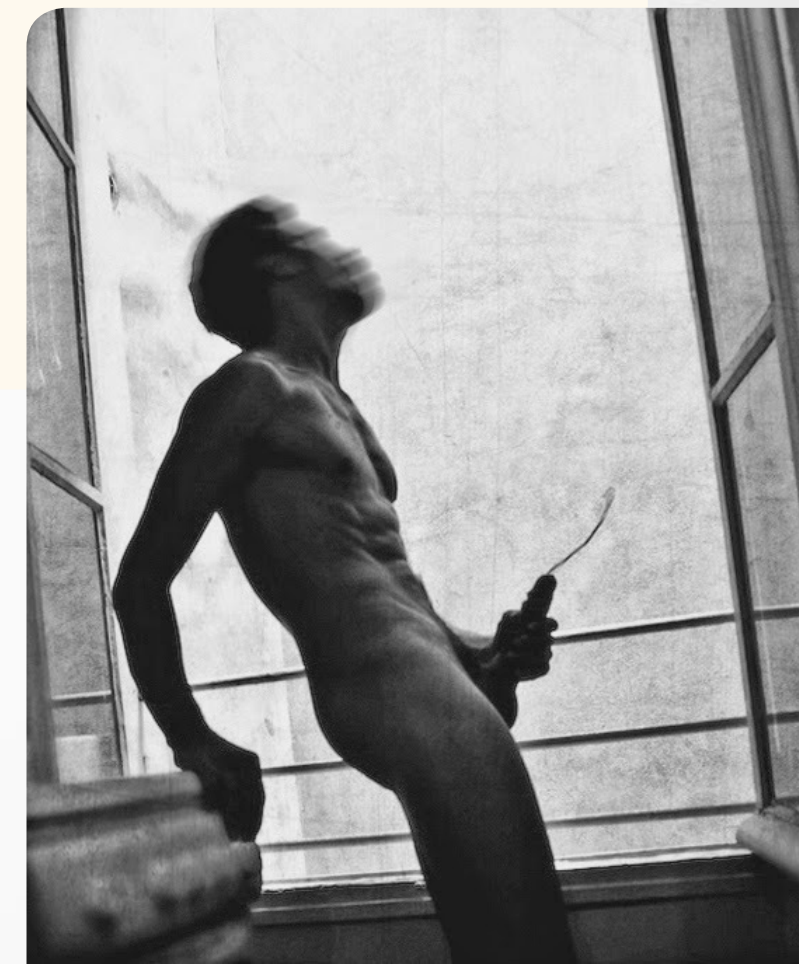
EJACULATION vs. ORGASM

Scientifically, we could define it like this: **ejaculation** is the release of semen out of the body through the urethra, while **orgasm** is a hormonal spike (prolactin, serotonin, dopamine, endorphin, etc.) that generates muscle spasms spaced for approximately 0.8 seconds and contractions of the prostate, seminal vesicles and pelvic muscles.

After orgasm, the so-called **Refractory Phase** begins, a period of drop in excitement – which is poetically called by the French *la petite mort*, the little death. The duration of this phase varies depending on several factors: action of hormones, age, health status, connection with a partner, etc. However, it is very monotonous to describe a moment like this that produces such intense physical and emotional reactions linked to pure pleasure.

The important thing is to understand that they are **two different things**, even though, most of the time, it is said that ejaculation is the physical manifestation of the male orgasm. Nocturnal emission – or wet dream –, for example, is an involuntary ejaculatory discharge that may or may not come with an orgasm. Even a strong effort to evacuate feces of considerable size and consistency can put pressure on the prostate and cause secretion to escape from the penis. Cases of **spermatorrhoea**, that is, the frequent and excessive involuntary discharge of semen, require medical monitoring.

It is known that it is possible to practice delaying ejaculation (such as *edging*) or even have a so-called “dry orgasm”, that is, “cumming without ejaculating”. Cases of multiple orgasms are more complex because they depend on a short or non-existent refractory phrase, but they are not impossible.





WHAT ABOUT PRECUM?

The so-called “precum” (meaning “before cum”) is a transparent and viscous **pre-ejaculatory fluid** created by the Cowper’s Glands (bulbourethral glands), best known for its potential to lubricate the penis during sexual intercourse. But it is also responsible for a cleaning process, as it sterilizes the urethra so that sperm is not contaminated.

Technically, this fluid is not part of semen. However, during ejaculation, the fluid

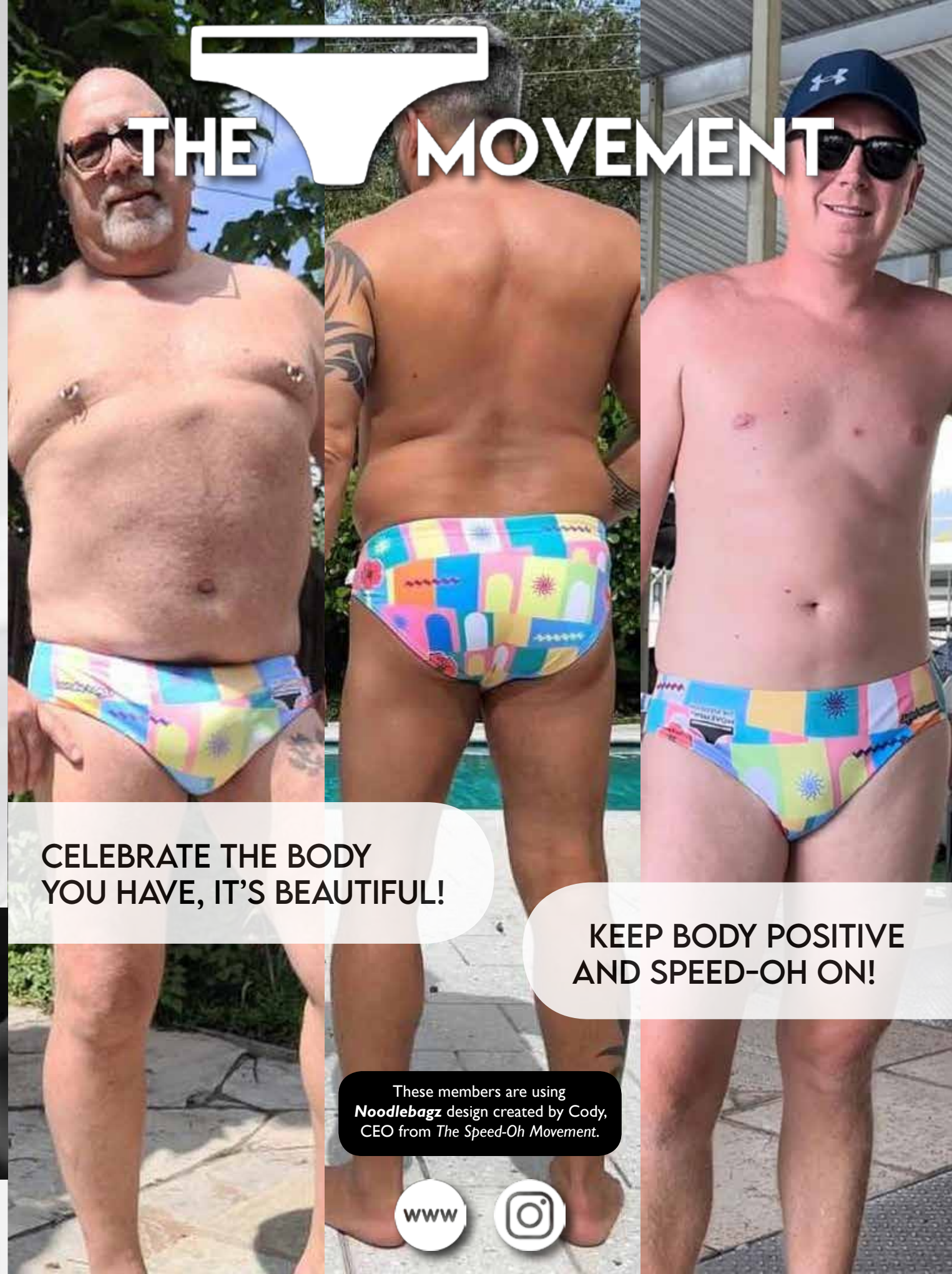
retained in the urethra mixes with the semen. Therefore, it is proven that there is a 40% chance of fertilization through this pre-ejaculatory fluid. As it also has a type of sugar (galactose) in its composition, it is possible that it keeps some sperm alive for some time. This is why the famous “coitus interruptus” (removing the penis from the vagina before ejaculation) is not effective in preventing pregnancy.

The amount of this fluid **varies from a few drops to 5 ml or more**, depending on excitement (and hydration). There are men who produce large volumes, which can cause socially embarrassing situations, such as a simple kiss leaving pants soaked. This is not a medical problem or a health threat, but it can be discussed with a urologist to understand the possibilities of controlling, avoiding or reducing it.

If knowing is liberating, this article has provided important information so that you can be happy in the pursuit of your pleasure. Let’s cum! **8=D ~ ~**



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