

AIO

2025

2025 annual #2



MARCELO MAGNANI

FLORIAN HETZ

RICARDO CAICEDO CARDONA

DUDA BREDÁ

GUILHERME SANTI

AND MUCH MORE!

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cover: Roberto Debortoli by Marcelo Magnani, 2025.

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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

While men fight for corrupt power in a clear attempt to present a superiority to mask their inferiority, an annual featuring only the photographers who were at Faló in 2025 makes me reflect. If anyone thinks that male nude photographers are perverts and their models are exhibitionists, they’re thinking too shallowly. A man’s naked body reveals so much vulnerability that, perhaps, it’s the real reason the penis is taboo.

And no, I’m not talking about size. This mistaken idea that vile men have small penises creates a judgment of value and character based on a body part. There are many men with enormous penises who are horrible people, of dubious character and extremely arrogant. I’m talking about the deconstruction of a patriarchy, the end of a structural machismo that prevents men from feeling, prevents them from being, prevents them from existing. The shackles tied since the beginning of civilizations and socio-economic relations have produced a humanity that is destructive to itself and the planet.

Look at each body throughout these pages differently. I know there will be desire, lust, and even prejudice, but go beyond that. Read the text and see the artist’s narrative. Think about the photo’s composition process and imagine the repercussions of its exposure for the model, for the photographer, for you, and for society.

Broaden your perspective here and in the world. Don’t let imposing and invasive attitudes become the paradigm of a flawed power, of a fake supremacy. It is in vulnerability that we become truly human.

Filipe Chagas, editor



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Marcelo Magnani

by Filipe Chagas

Models: Patrick Lupinacci
and Michel Monteiro.

An architectural and interior design photographer for major media outlets (such as French ELLE Decor, Casa Vogue, Casa e Jardim, among others), **Marcelo Magnani** found himself questioning his artistic work. After a group exhibition he participated in with photos of the Iemanjá festival in Bahia, he realized that this path didn't exactly represent what he was artistically seeking. He remembered his first contact with artistic nudes while still in photography school and decided to explore this avenue.

I was completely mesmerized by the experience with the nude. In my class, I was the first to photograph, as if in a trance.

Soon after, he began his research with nudes and produced the series *Luxurious Lunch Boxes*, applying images of bodies to aluminum lunch boxes in a reflection on the rapid consumption of desire. At that moment, Magnani recognized himself as an artist.

His creative process comes from the reflections and questions he experiences daily, from the simple observation of his surroundings to human interactions and social tensions. Passionate about art and culture, he also expands his repertoire by visiting exhibitions, attending theater, and participating in courses.



Model: Anonymous.



Model: Luca Rocha @ The Rhinos Club.



Model: Michel Monteiro.



Model: Thiago Faust.



Model: André Baliera.

Among his diverse references are Richard de Chazal's publication "Erotika" (2001), the sophisticated and provocative gaze of Robert Mapplethorpe, the cinematic aesthetics of Herb Ritts, the rawness of Terry Richardson, and the visual fluidity of Wolfgang Tillmans. Magnani seeks to bring his unique perspective to voyeurism, fetishism, and the relationship between body and identity.

Photography fascinates me. Looking through the viewfinder, choosing the framing, working with light – whether in the studio, where I have total control, or taking advantage of natural light – are aspects that I love in this art. When I revisit my photos, they often excite me more than during the actual shoot, awakening desires and excitement. This experience makes me, in a way, a voyeur of my own work.



Model: Anonymous.



Model: Miltexx @ The Rhinos Club.



The choice of the nude male body stems from a repressed desire that fueled his imagination and created a universe of curiosity and tension. Strength, vulnerability, lust, and taboo are some of the dualities he seeks to reveal through images that provoke, question, and seduce.

Magnani likes to portray the male body in its entirety and, for this, considers trust and empathy with his models essential. By exploring the architecture, curves, and expressiveness that emerge through contortionism, he values both the whole and the details, revealing new perspectives and the unique beauty of the body.

I believe it is essential to show the naturalness of the body, even knowing that some parts stimulate the imagination of the observer. Furthermore, I believe that the “normal” phallus awakens the idea of the body’s potential, creating a narrative of expectation and transformation. This contrast encourages the viewer to imagine the evolution of the form, which enriches the visual narrative of the work.

Model: Eduardo Pazini.



Model: Victor Nogueira.



Above, Victor Nogueira; and, below, Luca Rocha @ The Rhinos Club.





Model: Roberto Debortoli.



Model: Gus Pimentel.



Even with the intention of producing poetic and expressive images capable of enchanting and creating a connection with some people, the photographer recognizes the prejudices, resistance, and censorship that hinder the full acceptance of the male nude as an artistic object. For him, this only reinforces the need to continue exploring this universe, breaking down barriers and provoking new interpretations of the body and desire, as well as exploring other stories and formats that broaden the field of art and reflect the complexity of contemporary experience. **8=D**



The photographer.

Florian Hetz

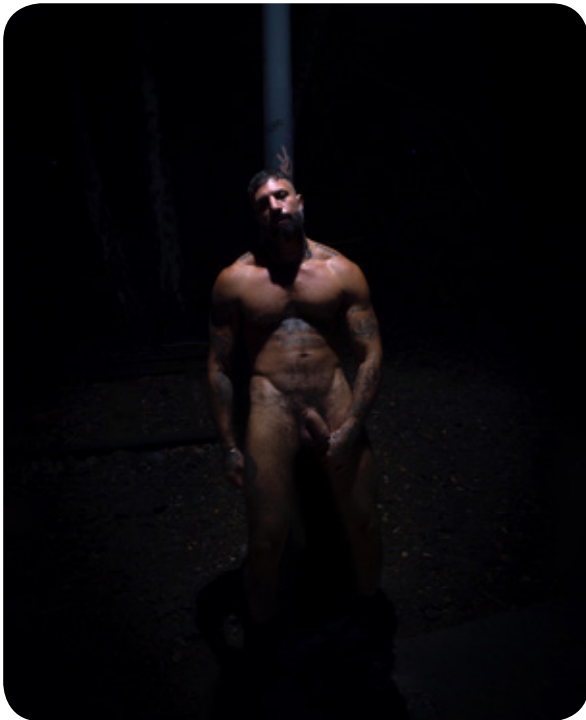
by Filipe Chagas



ur language and memory are established in our brains through images. Imagine, then, that something interferes with this dynamic and, suddenly, you find yourself having difficulty trusting what you remember. That's what happened to **Florian Hetz** in 2007 after suffering from acute encephalitis.

Because we are an extremely visual society, we have created countless technologies to facilitate and expand our capacity to access and record images. Hetz sought photography as a way to record and structure the days, which often blurred together during his recovery. From 2016 onwards, photography developed into a deliberate artistic method for dealing with the fragmented nature of memory.

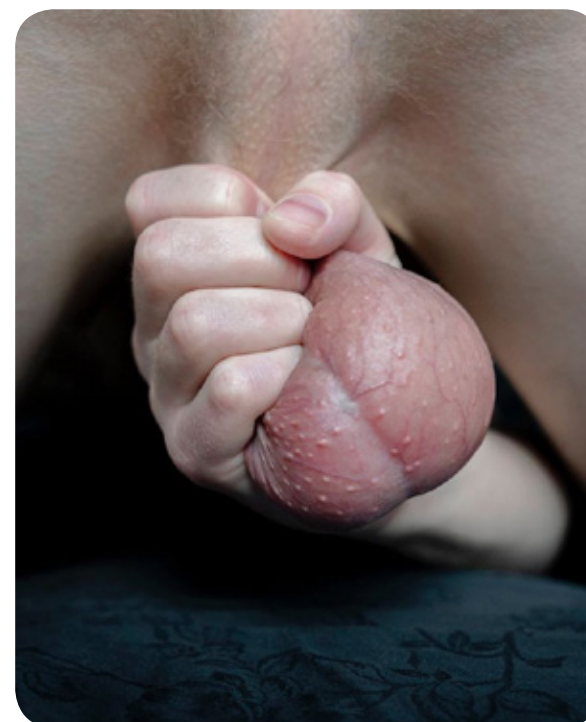
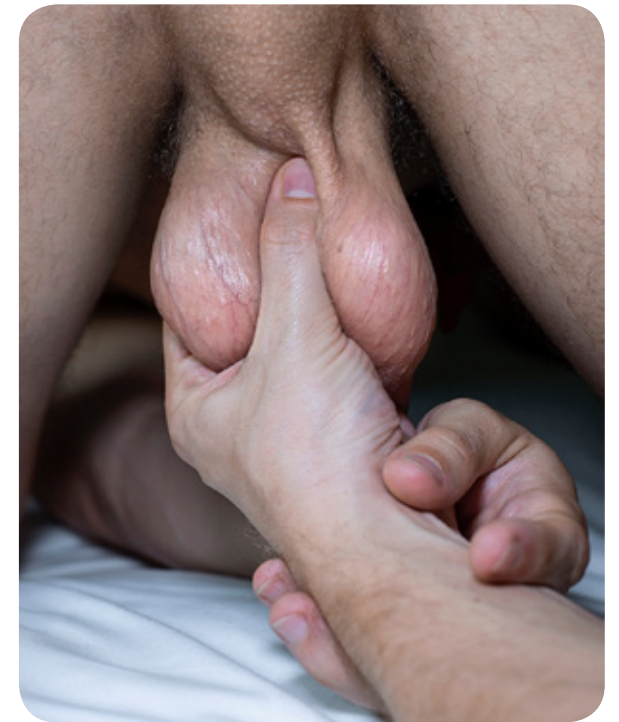
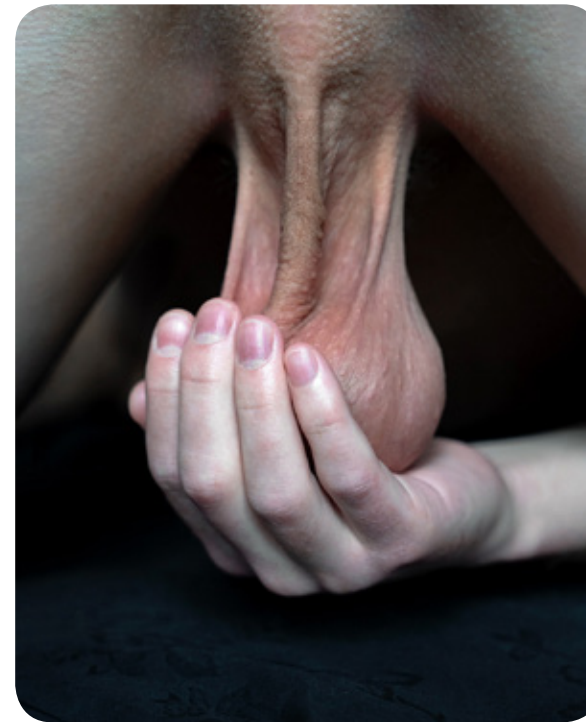
I became a photographer by coincidence, but I never wanted to be a photographer. What initially served to document life became a tool to reorganize it. I use the camera to amplify my way of looking at life.







This led Hetz to have a democratic understanding of art (“there’s enough space for different ways of approaching the same subject”) and to be more concerned with his own production (“I don’t look much left and right at what others do”) and with the present (“I’m not nostalgic”). He doesn’t bring preconceptions or ideas to his photoshoots, as he needs to experience the moment (“seeing rather than staging”). The images he creates play with the tension between what remains in memory and what is lost in precise, detailed, intimate, and sculptural compositions.





From the beginning, the male figure was an “available object” that served to question the canon of female objectification and male non-beauty. He opted for “ordinary men” instead of models “who spend much time in front of the cameras” because he is more interested in vulnerability than the perfect angle.

There’s something beautiful about men being confident with their faces, bodies, and genitals. I’m always a bit surprised when people tell me that they’ve never seen a body or skin like that. To me it’s so normal. And always has been.

Hetz believes that man as object in art will probably always be a niche, however, our way of dealing with nudity and sex has changed with the advent of social media and adult content platforms. The circulation of the private in a public way transforms nudity into a revealing and voyeuristic discourse with less social drama.





For the German photographer, the penis has the potential to bring something extra, whether to the composition or to the viewer.

Most of us men have a penis but the relationship sadly is not always easy. I wish dicks were more visible in the media. And not only the huge ones. We need to offer other ways of looking at it.







Knowing that it's very easy to fall into clichés when working with nude people, Hetz constantly changes his perspectives without fear of being misunderstood or having his autism diagnosis referenced. He has linked his desire to be an artist to his own validation and not to identity certifications given by the art system, and thus his work is internationally recognized for the emotional clarity of his visual language. **8=D**





Ricardo Caicedo Cardona

by Filipe Chagas

PITCHFOTOS

The texts I write for the magazine are created from the artists' answers to questions about their artistic and creative process. Over the years, there have been two instances where I felt the text should reflect the voice of the creators, not mine – issue 16 featured only female artists, and the special *TransFalo* edition featured only trans and non-binary artists. Here, I'm doing the same with **Ricardo Caicedo Cardona**, who, due to a laryngectomy, has speech difficulties. So, read about Ricardo's photographic work in his own words.

I am the third of four siblings in a mixed-race, middle-class, Catholic family from Cali, Colombia, where I currently live. At age 8, I joined the artistic activities at my school – a hostile and not very educational environment for me – and the Boy Scouts, where I had my first contact with politics, aesthetics, and the relationship with environmental and social diversity.

In the 1990s, after studying Social Communication, I developed a growing interest in media training from a popular education perspective. This marked the beginning of questioning the role of images in shaping imaginaries, which led to a more in-depth study of the semiotics of the image and the power of photography, not only as a document or social practice, but as a means to deconstruct naturalized aspects of culture. After studying Image Semiotics in Cuba in 2000, I began developing photography as a technique and the body as a subject of research.

I participated in the creation of the student newspaper *El Clavo* (The Nail) at the Pontifical Javeriana University of Cali. I feel I had a lot to do with the choice of this somewhat “phallic” name, which alludes to a particular way of exerting pressure for social transformation. This name, ultimately, alluded to a tool used to stab and/or build.

I worked at a Jesuit university, where I had enough ideological openness to reflect on the role of the body in the construction of aesthetic consciousness. I then began to propose nude photography exercises in the workshops I taught at the university. Far from being a crusade in favor of naturism, I understood that my project should have a critical reading of a society in crisis that reproduces a context of phallocentric warfare and racial, sexual, and gender violence.





This context motivated me to question my own body and my place in society. I began a silent exercise of self-homoeroticism to recognize my body as an instrument of critical provocation against society. Based on visual studies and thinkers from social and deconstructionist theories, I developed a decolonial proposal, a counter-archive of heteropatriarchal gazes through images that engage in the dispute over the politics and poetics of the gaze, highlighting the wounds of masculinity that generated processes of racialization, ableism, and fitness aesthetics.

I began to focus my work on the naked bodies of diverse men, making visible the physical, historical, and symbolic marks of male violence, and also exposing the bodily power for regeneration and resistance. By inverting the logic of objectification of the female body so as not to repeat the sexist patterns found in heterosexualizing environments, I remove the dominant roles that hegemonic masculinity exerts and return the sensuality and vulnerability that have been forbidden to men.





For my poetry, the entire body is a text that I need to decipher, beyond the penis as protagonist. Nudity has been linked to sex, and sex has been reduced to the genitals. Therefore, I accept the challenge of focusing on other erogenous zones capable of bringing about greater reflections on self-image and cultural prejudices regarding sexual and gender dissidence. Thus, I propose that the penis, in its versatility, be suggested or, if exposed, that it undergo aesthetic elaboration. For example, an erection, for me, is an emotion that should be respected and admired as a demonstration of male sensitivity. With this, it gains political awareness and ceases to be mere eroticism.





Although I work with digital photography – I have explored underwater photography and I really enjoy painting with light – I don't consider myself a conventional photographer: I am more of a visual communication theorist, an image activist, who creates discourses through photography, giving more importance to the social processes and personal transformation it can generate than to its technical aspects.

Therefore, I don't do extensive pre-production work, nor do I have conventional studio equipment. I adapt to the spaces proposed by those interested. They are the ones who assign a monetary value to the proposal and sign a free and informed consent form for the exercise.

I consider my sessions a conscious and sacred ritual. It's a unique encounter, where creative improvisation is a kind of homoerotic drift, a performance that can emerge from personal stories or painful processes. Many do it simply to get to know themselves, others to become known, or even to leave a mark in digital environments. Even without a voice – because of a laryngectomy that prevents me from speaking – the poses are a joint construction that respects the limits imposed by the models. Because of the nudity, I always keep in mind the fourth wall, which as a photographer I don't break, that is, I don't touch the model unless it's absolutely necessary.

I have never worked with professional models and rarely work with models whose bodies are shaped by the gym or plastic surgery. I seek to break with the hegemonic aesthetic, presenting more common bodies, those that circulate on the street, those without great aspirations in the gay male sexuality industry.

The resulting images are a trigger that transforms the way the models perceive themselves in



time and space. I have worked with hundreds of men from Colombia, Brazil, and Mexico. When one of the models falls ill or dies, I am reminded of the transcendental and spiritual nature of photography.

Nowadays, with the overproduction of images, it is increasingly difficult to identify the boundaries between an artistic photograph, whose focus is the penis, and pornography that seeks only money, likes, and interactions. For this reason, I still don't see nudity being more accepted as an object of art, but rather as a regular consumer product.

I continue to face the social panic triggered by questions about the male body, gender roles, and the place of men in an era of civilizational crisis and environmental degradation. But I want to mature my project so I can link it to increasingly evident cultural processes in my country. I want to be more emphatic about urgent social issues intersected by artificial intelligence and neoconservatism. I want to engage in dialogue with other photographers who are able to go beyond the mere aesthetic result of beautiful penises and connect them to the reality that demonstrates that the banal image of an erection can have valuable conceptual consequences for this moment in humanity.

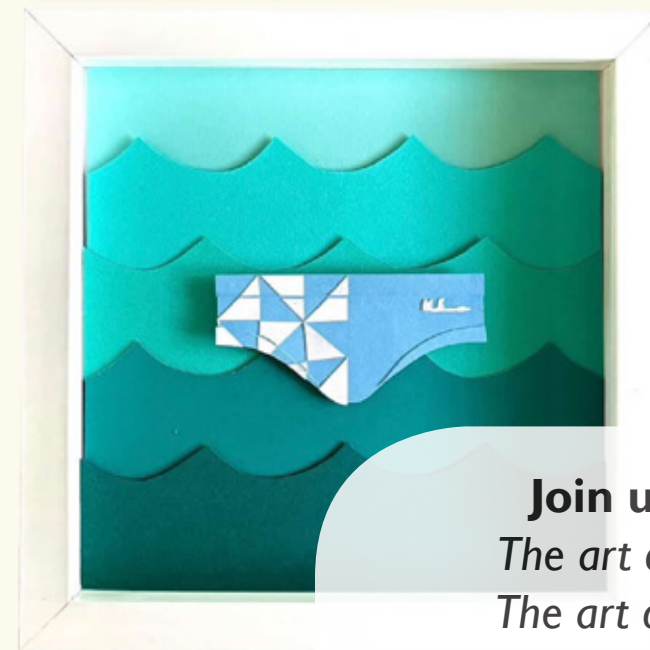
If you are one of these artists, don't turn the penis into a religion or a god indifferent to the increasingly complex social context. Give historical meaning to bodies that wage great battles. **8=D**

To clarify my condition: in 2017, I suffered from chronic dysphonia, which could be associated with reflux and chronic gastric ulcers that developed due to poor eating habits. In early 2018, after a laryngoscopy of the vocal cords, I was diagnosed with a malignant tumor on my left vocal cord. After a year of conservative radiotherapy treatment, I underwent another imaging exam which showed the dysphonia had returned, and a CT scan identified an invasive tumor affecting my entire throat. Radical surgery was necessary, involving the removal of the pharynx, larynx, and many lymph nodes in my neck.

Currently, I am a laryngectomized patient, which is why I live with a permanent tracheostomy, through which I breathe and activate the vocal valve to be able to speak without my vocal cords. Without a functional nose, my senses of taste and smell lose their potency. Raising my arms depends on muscular anchors in my neck; it's a simple operation, but difficult for me. I feel pain when I try to take off a shirt or lift my elbow to eat. Not being able to shout, whistle, blow my nose, spit, or snore is part of these changes, which I have gradually come to terms with. During sad moments in life or in movies, I no longer feel a lump in my throat because I literally don't have one. In other words, I need to express my emotions in other ways. As a friend taught me, much of my body still survives, especially my ability to think and feel. My gaze will certainly continue to have something to say to the world.



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Duda Breda

by Filipe Chagas

At the age of four, **Duda Breda** saw an *Illustrated Atlas of the Human Body*. The male body, depicted with its highest musculature and lowest fat content, transformed his desire: the desire to be and the desire to be desired by that body.

A.S. Phallus, photography from
Petites Oeuvres series, 2023.

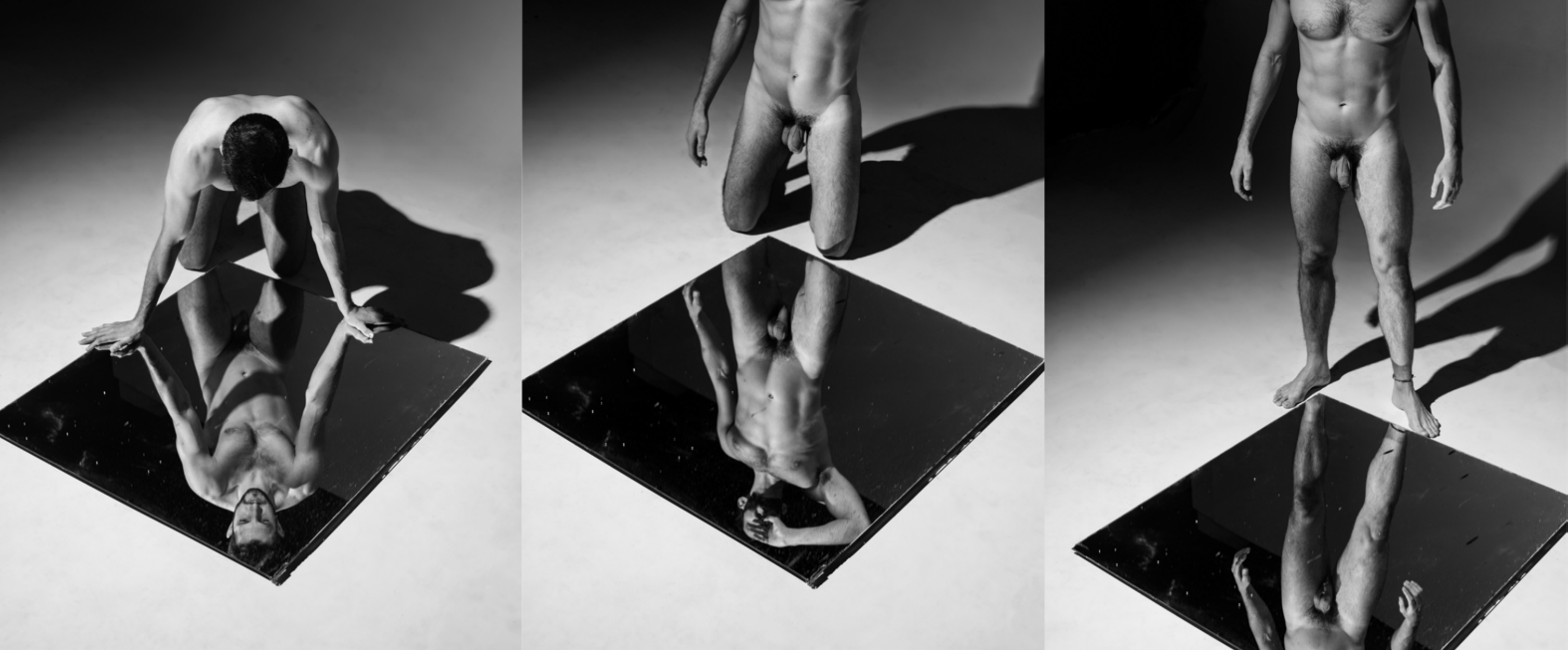


Years passed, and while studying International Relations, he took a six-month course with Brazilian photographer Claudia Jaguaribe on the artistic gaze and came to understand that the camera was an extension of himself, a means of navigating the world and materializing his feelings in images. From 2015 to 2017, he graduated from the Digital Video and Photography program at Miami Ad School in Miami, and was finally able to develop his perspective on the male body.

I try to preserve the gaze that captures the delicacy and difficulty of existence, whether in apparent bodily strength or in the serious rectitude of lines and forms, in an eternal search for self-knowledge. Along my path, I encountered the work of Robert Mapplethorpe, which still influences me. Today, my maturity and experiences have led my study of the male body to its unfolding in the neoliberal world, of virility in the queer community almost as a heteronormative performance.

G.R. Revolver, photography from Petites Oeuvres series, 2021.





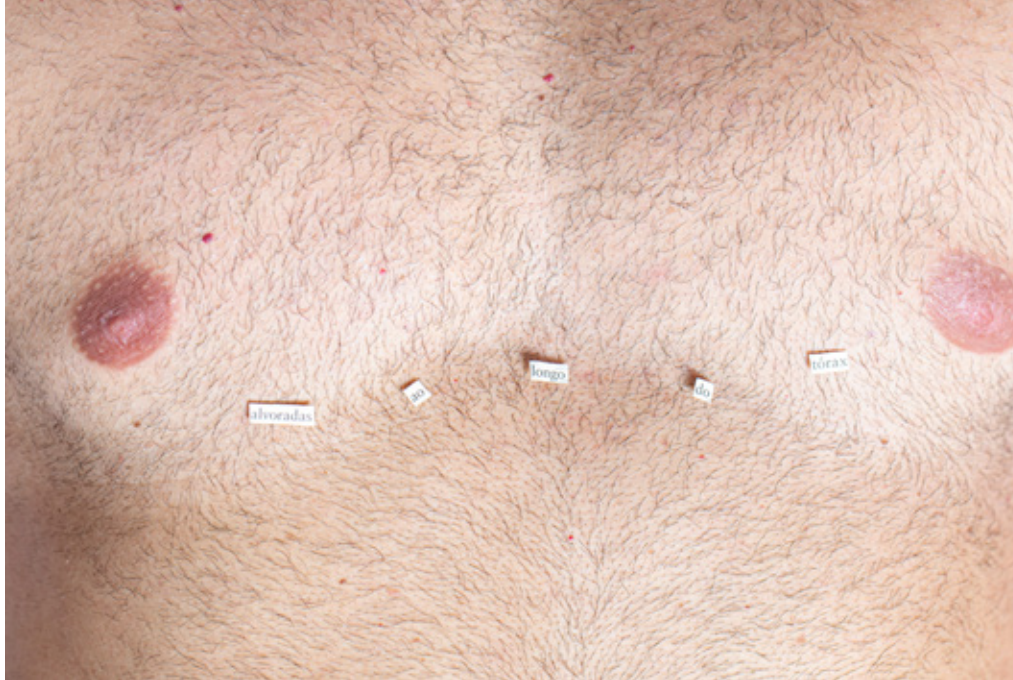
Narcissus, photographic triptych, 2021.

Breda reveals that his artistic research gained an ethnographic approach when he found himself immersed in it through the practice of bodybuilding, a modality that sustains the social and physical construction of the so-called “masculine” and “virile” man. Therefore, he says he doesn’t believe in the temporality of “being” an artist (“I am an artist when and while I produce”).

His first work on masculinity was a series of studio photographs called *Kalos Kagathos*, about the apex of what is beautiful, good, and virtuous. In it, the photographer portrayed models in melancholic poses, revisiting his own dilemmas: his feeling of vulnerability

upon coming out as gay, the marks of Christian guilt, and the performance of virility and muscular corporeality in the yearning to be desired.

The torso is the body part that is presented as a preferred subject of artistic expression, and the penis emerges as a mere object for the continuation of the performance of virility, whether subtle when flaccid or potent when erect. This leads his work to a critical tone of phallocentrism through the investigation of toxic masculinity and the use of machismo as a mechanism of oppression and suffering for men themselves.



On this page, photographs from the series *Recipe for Man* (2024):

Chest

"alvoradas ao longo do tórax" // "dawns along the chest"

Flanks

"escorram pausados rios em seus flancos" // "let slow rivers flow down their flanks"

Sex

"escureça a penugem até o sexo velado" // "let the down darken until the veiled sex"

On the following page, *Untitled*, collage diptych with magazine pages and words, 2024.

"Aqui" // "Here"
"imperava o pênis" // "the penis reigned supreme"

Breda has expanded from traditional photography to other artistic languages, such as collage and photo-performance, including with diverse materials, because he believes that art has the function of questioning the status quo.

Art in itself is an object of transformation, but the representation of minorities in a predominantly white-privileged artistic scene makes art more inclusive and with a greater chance of becoming universal and consequently transformative. I still see foundations and cultural institutes timidly and slowly prioritizing Black, marginalized, trans men and women, Indigenous, and Quilombola artists.

Body Politics series, 2025.



Androlatry series, 2024.

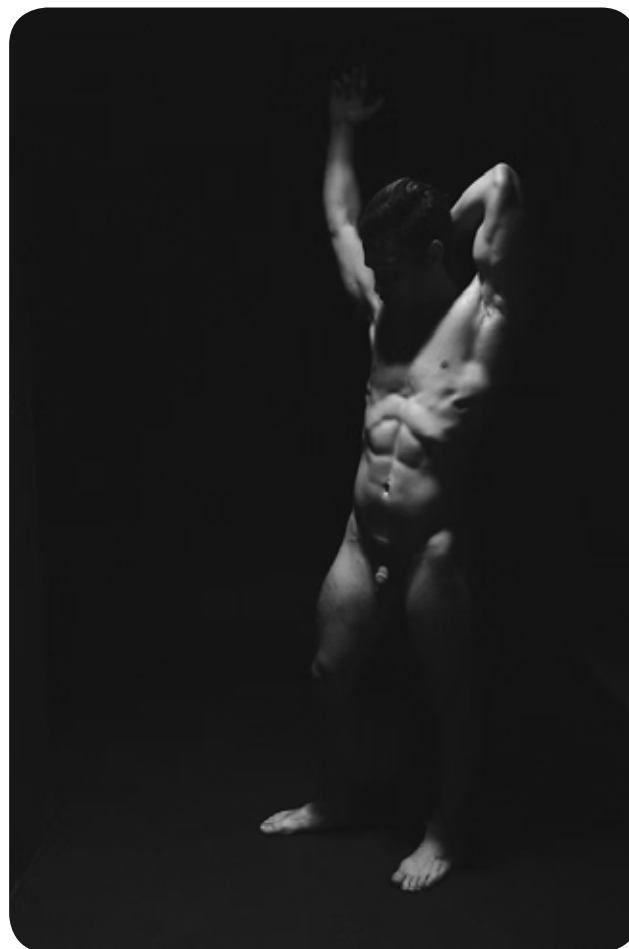
HOW TO BEGIN



Above, *How to begin*, box of syringes and book pages, 2024.

On the side, *Louis V.* (front), photography from *Petites Oeuvres* series, 2017.

Internationally acclaimed, the photographer maintains a constant state of research and production, advising artists to continue delving deeper into and challenging the current situation through the transgression of norms. **8=D**



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Guilherme Santi

by Filipe Chagas

Model: Rodrigo Cunha.

Graphic designer **Guilherme Santi**'s journey into photography began as a hobby, photographing landscapes with his cell phone, exploring light, shapes, and compositions. At fourteen, he took his first steps in portrait photography and, over time, moved towards corporate events and weddings.

On this journey, he met photographers and projects that delved into the world of authentic male sensual photography. However, he noticed something was missing that resonated with him: a diversity of bodies beyond the aesthetic standard, but also in the environment created for the photo shoot. Thus, the **Santi Project** was born.

I've always been shy about photographing nude or semi-nude people, but at the same time, I wanted to show that we are all beautiful just the way we are. Aesthetic standards don't matter – what really matters is feeling good about yourself. Since 2019, I have been transforming how people see themselves through male sensual photo shoots. My goal is to strengthen self-esteem and create a safe environment where each model can feel comfortable, confident, and valued. The Santi Project isn't just about photography; it's about looking at yourself with more affection and confidence.





Model: Mathheus Brum.



Model: Maurício Livio.

Therefore, Santi seeks to bring together models – with little or no experience – in the same space so they can get to know each other and, through the exchange of experiences, realize they share similar insecurities. In this atmosphere of connection without judgment, photography becomes a means of transformation, where those involved leave freer, more confident, and with a new way of seeing themselves.

The photographer himself attests that he sees “history, identity, and vulnerability” in the male form, and this leads him to the desire to break the limited view that the male body should be portrayed rigidly, always associated with strength, virility, with little sensuality or self-affection.

Many men have never seen themselves as sensual or attractive because they grew up without references that made them feel that way. When they allow themselves this perspective, there is a profound transformation: it's as if they rediscover themselves in front of the camera. Photographing the male figure is, for me, more than capturing beautiful images. It's about giving space for each person to recognize themselves and feel comfortable in their own skin.

In his creative process, Santi researches countless references – from music videos and films to album covers and photographers – and, finding mostly standard body types, he seeks to adapt them to his project of acceptance and empowerment. Even the lighting bends to the photographic experience he intends to create: natural light for softness and spontaneity, and light to explore contrasts, shadows, and highlight body details in a more dramatic and artistic way.

Models: Matheus Brum and Mauricio Livio.



Model: André Brito.



Model: André Brito.




From the first shoot, even with butterflies in his stomach and a certain inhibition, the photographer developed the project very naturally (“I’m just an ordinary person, showing my vision of who is in front of me, capturing the essence of each one without thinking of it as art”). However, when someone opens up to say that the shoot really changed their life or that another photographer confesses to being inspired by his results, Santi realizes that what he does is broaden the perspective of oneself and others.

In times of fundamentalist conservatism and virtual aesthetic imposition, the *Santi Project* becomes an oasis. **8=D**



EDITOR'S NOTE: You may be wondering why all the penises are hidden in a magazine that prides itself on the absence of censorship in male frontal nudity. The images previously selected by the photographer did not have genitals on display. When questioned by the editor, the photographer cited image rights as a difficulty in presenting complete nudity. It was then decided to continue the project in this edition due to the discourse of positivity and body acceptance.



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In March 2021, Russia invaded the sovereign territory of Ukraine. War broke out in the region and has now lasted for more than four years with no end in sight. In 2022, I contacted photographer **Igor Yermakov** to present his work on Faló and demonstrate that Ukrainian art survives adversity. Throughout this time, I followed both Igor's denunciations and his artistic creations. In the following pages, you will see the photo essay he created with models and soldiers who, winged, allude to death and the strength of resistance.

The old world has collapsed. The security system that served the world for 80 years has collapsed. The reason for this was Russia's unprovoked attack on my country, Ukraine. Now we are at war, fighting for our freedom and our lives. Not all of my models, whose photos I am happy to show you, are soldiers. One of them is fighting, was recently seriously wounded and is now recovering little by little. He will carry a few pieces of Russian shell shrapnel in his body for the rest of his life. The other served in the territorial defense formations during the most critical months of Kiev's defense. None of them fled the country at such a difficult time. We are all here in Ukraine. Fighting and working for our victory over the Russian barbarians. – Igor Yermakov

8=D





84



85



Phallus in Focus

In the series **Fragile Phallus**, **Edu Devens** constructed a visual investigation into masculinity, vulnerability, and power, exploring the boundaries between strength and fragility, visibility and censorship. Composed of 23 black and white photographs (here you see 13) of male bodies – diverse, marked, tattooed, sometimes aged or outside hegemonic standards – the series is traversed by direct material interventions: stamps and adhesive tapes with the inscription “Caution – Fragile” operate a semantic shift in the male body, historically linked to strength and invulnerability, equally subject to breakage, wear and tear, and the need for care. Even men with bodies marked by power and rigidity can carry aspects of emotional and social life that are difficult to deal with, using this pseudo-fortress to conceal internal fragilities and deny the need for care. The proposed fragility is also manifested in the medium, since the laser-printed images present themselves in a simple and ephemeral materiality, emphasizing the transitory and delicate nature of existence. The arrangement of the adhesive tapes acts as a critical and provocative gesture: sometimes censoring, sometimes highlighting sensitive areas, proposing a commentary on the social mechanisms that label, control, and render invisible male vulnerabilities. In this way, there is an irony in the way bodies are packaged, consumed, and normalized by society. **8=D**







Ecosexuality

by Filipe Chagas

Created by artists such as Annie Sprinkle and Beth Stephens in the early 2000s, the concept of “**ecosexuality**” proposes a new way of relating to the environment – not only as a resource to be protected, but as an erotic, affective, and sensory partner. The movement, born in the context of artistic performances and environmental activism, sought to broaden the ecological imagination by incorporating desire and pleasure as legitimate forms of caring for the Earth. Since then, ecosexuality has inspired artistic productions that question traditional norms of sexuality, body, and nature.

In **Antonio da Silva**’s filmography, the connection between human desire and the natural world goes beyond cruising in parks and nudist beaches. The Portuguese filmmaker, based in London, calls his approach “ecosexuality,” which connects sexuality with nature in a provocative and artistic way, exploring the relationship between human bodies and the environment in a sensory and affective manner. In some of his films, he seeks a profound integration of the human body with natural elements – such as water, earth, and plants – creating a visual space that challenges and questions traditional norms.

I’m interested in exploring different artistic genres, both in terms of technique and content, but I’ve always been fascinated by sex. I became increasingly frustrated with how moving images explored this and began to make it the subject of my films. I don’t consider myself a pornographer, but rather a filmmaker who uses personal and academic experience to choreograph short films about male sexuality. My work blurs the line between narrative cinema, pornography, and art film.

While Annie Sprinkle and Beth Stephens expand the ecosexual imaginary through symbolic marriages with nature and sensory rituals of affective connection with the planet, Antonio da Silva radicalizes this proposal by placing sex on screen in a direct, raw, and ritualistic way. In his films, eroticism is not just language: it is practice. Ejaculation, penetration, and pleasure become embodied metaphors for pollination and fertility, echoing ancient cosmologies in which the human body actively participated in the Earth’s cycles. Thus, his work shifts ecosexuality from the sensory to the visceral realm, opening new possibilities for thinking about desire as an ecological force. **8=D**



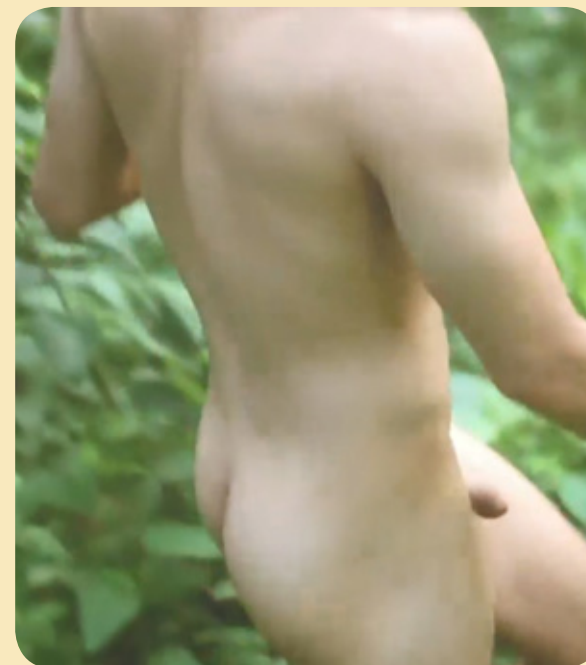
ECOSEXUAL (2015)

A poetic monologue about love and making love with nature. It presents the male body as an erotic, thinking, and sensitive object. Through touch, smell, taste, and sight, the protagonist loses himself in communicating with the natural world.



BRAZIL JUNGLE (2016)

It is a multi-textured anthropological documentary about a lost paradise in the Brazilian Amazon. Primitive animal instincts are portrayed in a territory free of taboos, where diverse men communicate through the universal language of cruising.



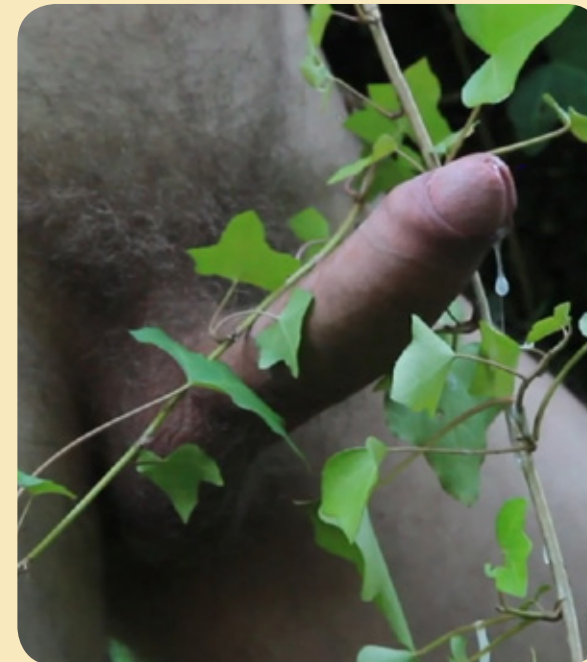
HERMIT (2020)

A poetic monologue about an Italian musician who decided to disconnect from city life to isolate himself and explore his affinity with nature. He becomes a shepherd, farmer, gardener, alchemist, and fertilizer applicator, demonstrating the effect that nature has on him.



WILD GARDEN (2022)

In an abandoned wild garden, water and plants give life to the statue of a naked man, who takes advantage of this haven of peace and abundance, filled with mystery and beauty, to explore his sexual desires.



PLANT MAGIC (2021)

A poetic and audiovisual experience with the elements of water, naked male bodies, and agaves, creating an idyllic world of bright light and sexual openness. The plants become an extension of the male bodies. Ritualized embraces and gestures of tenderness are exchanged between men, between plants, and between men and plants. The plants are inherently feminine and masculine; the affection they induce is what the urban man lacks, when nature is there for him, with him, all around him.



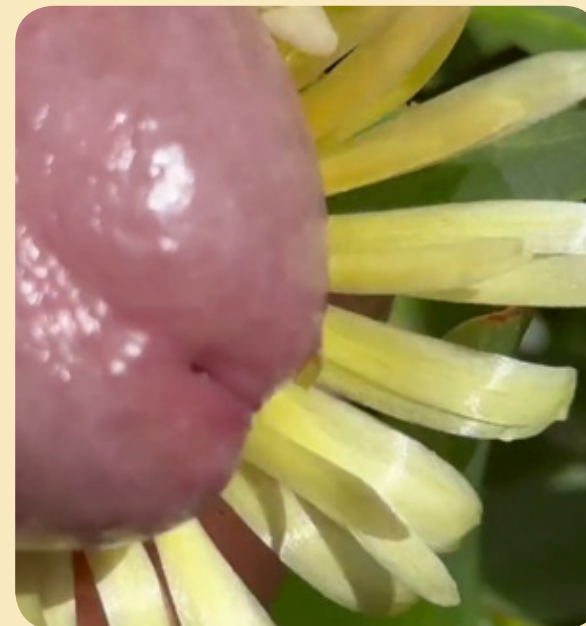
WATER FALLS IN LOVE (2023)

An audiovisual poem about the beauty of the male body in its primary habitat – the water from which we come – unfiltered, a connection with the self, with the other, and with the masculine collective as one. Bodies vibrate with each other and with nature, like a dance that brings together all the elements in a mystical experience.



PHALLUS FLOWERS (2024)

In a lush garden, phallic flowers bloom among the green leaves, seeking sunlight. Naked gardeners pollinate the phallic forms that perfume the garden. This film is inspired by photographer Robert Mapplethorpe and his exploration of the beauty and sensuality found in both penises and flowers.





Model: Anonymous. Photo: self-portrait.

MALE ESCORT...



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, Daniel Caye, Estevão Sena, Marcos Rossetton, Maria da Graça, Paulo Cibella, Paulo Mendes, Silvano Albertoni, Valfredo Portella, Christopher Norbury, Daniel Tamayo, Eduardo Filiciano, Fabio Ibiapina, Felipe Migueis, Marcos Resende and anonymous benefactors.



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