

FAO

ART

2019 annual #1



TRISTOR BLUE

**CARLOS BARAHONA
POSSOLO**

WILLIAM DONOVAN

VICTOR ARRUDA

BLAKE GILDAPHISH

AND MUCH MORE!

Handwritten signature

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cover: *Reclining male nude*, digital illustration, by E.
Hirano

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

Editor's note on nudity:

Please note that 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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Submissions:

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



Summary

Editorial

I know the wait is too long but I
also know that is worth it. 2019
was a hell of a year here in Brazil
with a monstrous government that
affected our culture and lifestyle. But
I decided to turn **Falo** into a *pièce de
resistance* and here we are!

Three important things happened then:

(a) I opened a Redbubble account to sell
Falo's products. As a totally free project
any money is welcome. Check it on
falo-magazine.redbubble.com.

(b) A new site/domain was made. Now
it's easier to find stuff there and read not
only the whole magazine but also the
article you choose.

Go to www.falomagazine.com.

(c) the last but the most important: **Falo**
is now an academic publication! That
means it can be reference for students
everywhere! You can see its official
number on the top of the expedient.

I have to mention one more important
thing, not for the magazine itself but for me.
In 2019 I decided to share with you part
of my journey against Body Dismorphic
Disorder. It was hard but good to take that
step. You can read here in this issue.

You will also see amazing artists! Not only
for their work, but for their incredible
personalities and importance to the Arts. I

thank the Universe to let me know a little
of them. Check the names! How awesome
is that!

It's important to say that I can't put here
every single page of **Falo**. You all know that I
am only one person doing 98% of everything
here. So you might check the "brazilian"
issues to see more. Oh... and if you think
that you already saw the works cause you
downloaded them, you are wrong! Here you
will see some new stuff! For example: the
cover was a totally new piece made by E.
Hirano specially for this issue; Thiago Prado
sent new pieces and two of them are still
unseen; and the *moNUment* session has a
repeated photo and a new one!

Another new thing: the endpapers. Ok...
but what are these? Endpapers are the
sheets that bind the hard cover to the book
pages. They are the first two and the last
two pages. They don't exist on magazines
but I decided to use them as a space to
do manifests. Now I decided to turn the
endpapers a fixed space for Art. The annuals
will have Manuel Berlín's mesmerizing
phalloscopes!

So you have a lot to enjoy! And don't forget:
in a couple of weeks you will have the
second annual, **Falo Photo**, and later the
third one, **Falo History**.

Thanks for waiting and thanks for being
here with me. Learn and have fun!

Filipe Chagas, editor

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Marcos Rossetton

by Filipe Chagas



Some will say that the differential of self-taught artist Marcos Rossetton may be the use of an aggressive language or a strong and even controversial theme with sweetness, poetry and elegance. His main aim is to investigate the human, social and media behavior through a provocative work that deconstructs objects and materials in antagonistic and subliminal messages. The acid humor that appears in his works tends to draw viewers away from the “non-inertia” inherent in today’s large social mass.



Intangible Active Applications series, sculptural and photographic objects (2018).

Above: Fear / Boldness. Below: Illusion / Dream.

Next page above: Agony / Peace.

Next page below: Humor / Panic.

I use metaphors and thematic and creative displacements to bring discomfort to the public. I believe art is a vehicle for moving people, thrilling, but also broadening critical analysis. I have a visceral temperament in what I do and I am a reflection of my time, so I hug, kiss or vomit everything in my artistic expressions and in my work!

As a way of resignifying the ghosts experienced in childhood as a result of his sexual orientation, the artist evokes a cathartic attribute of liberation in his production, exorcising fears and enhancing an awareness and respect for human diversity with appeal to social activism and LGBTQ+. By allowing the use of multiple artistic languages such as drawing, collage, photography,

sculpture and textile arts as embroidery, Rosseton moves between possibilities of instrumentalization and expression. One of the artistic investigations and research inclinations of the artist is in the work basis, bringing to the production the protagonism of differentiated materials - such as latex and textile oddments, like lines, pins and the fabric itself - to enhance the narrative field of the creative ideas.

Nowadays I use embroidery as an expression and a language. I understand it as a manifestation of strength in the poetry of this activity in such an aggressive and extremist as well as conservative moment and current context. Being a man embroidering, I think I at least deconstruct this idea mainly because they are more subversive embroidery! But my research is also in the basis, appropriating diverse and unconventional materials a la Duchamp!





Hate. Intangible Active Applications series (2018).

Within his creative process, Rossetton elaborates an organizational routine that belongs to his own construction trajectory as an individual and artist, since he already felt insecure because he had no academic education in the visual arts: he did theater and classical ballet in his teens; became a graduate in Fashion Image Creation, Advertising and Clothing technician, and teaches in the fields of creation and style. So his artistic view develops from various references, ranging from Ernesto Neto and Joana Vasconcelos to Robert Mapplethorpe and Keith Haring, as well as the surrealist, impressionist and expressionist movements. He is also inspired by the collages and Brazilianness of Beatriz Milhazes, as well as the textile arts of Alexandre Herberste and Renato Dib or the more botanical-organic by Susanna Bauer and Clarice Borian.



Marcos at his studio.

The human body - especially the male one - is important to Rossetton as recognition, identification and desire, from his experience with backstage in fashion, performing arts and dance.

I'm interested in all the tone, the silhouette, the human and male beauty in general. If I use the image of the male genitalia as a symbol for some work, it comes to challenge, to create relationships and critical thinking, to break paradigms, to deconstruct labels and dogmas that I don't believe in. As a global icon the phallus works to reach different audiences and people. I create artistic compositions where the conceptual representativeness of the miscegenation of the skin and human anatomy must have adherence in contemporary times.



Dandy style [TRANS]gression, embroidered photograph. [TRANS]jitority project (2017).

To remove and displace the hidden and intimate atmosphere in which male genitalia usually resides is - for the artist - to give freedom and naturalize something that should be accepted without fanfare: the expression of the human body. For example, when he developed the Penile Miscegenation series, he thought of hybridism and fusion between the concepts and elements of plant and human organic forms. He wanted to contrast the naturalness and banality of looking at plants with the sinful morality of dildos in a simple and poetic daily life, breaking the stigma of the phallic object and misinterpretations. By working with affective relationships, he concludes that even repulsion for one of his works with pins and needles in a phallic form is a valid return.



*Garden of Delights 1 and 2, sculptural object.
Penile Miscegenation series: Earth (2019).*



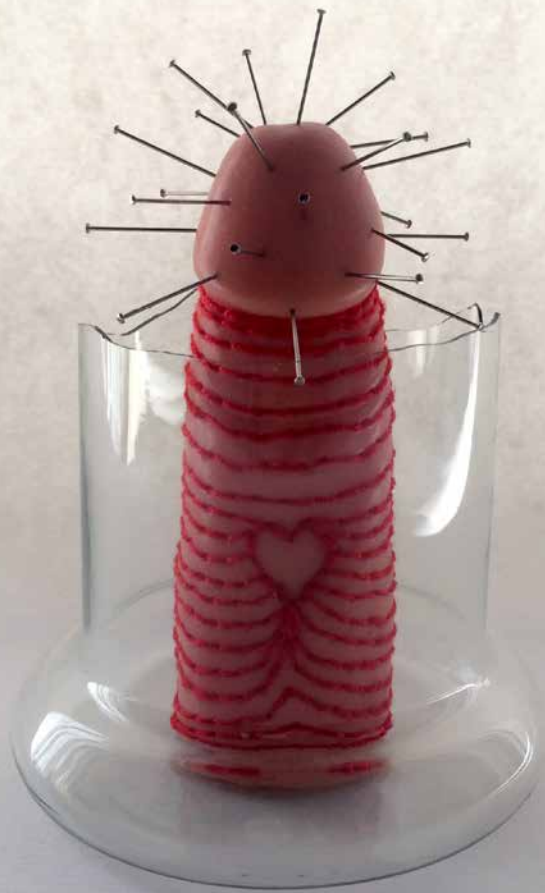
*Penile cactus, sculptural object.
Penile Miscegenation Series: Earth
(2017). Collection of the Museum
of Sexual Diversity in São Paulo.*



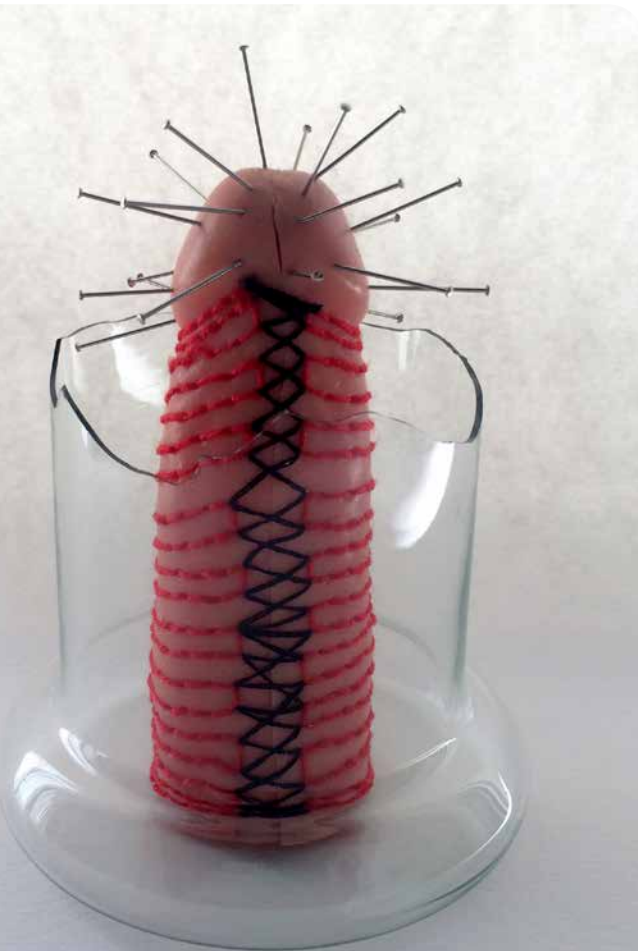
Shark bait, sculptural object. Penile
Miscegenation Series: Sea (2019).



Flower Power 2, sculptural object.
SubVersive Embroidery Series (2019).



He sees current conservatism as a matter of social context. On the other hand, he identifies in Arts the power to contest and to be a vehicle for the transformation of languages. He is currently developing a photoshoot with transsexual models to dialogue with new identities and to follow his own advice to look for her peers: "Unity is strength". **8=D**



Sacred phallus, sculptural object (front and back).
Subversive Embroidery Series (2019).



Plastic surgery for you!



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ISSN 2675-018X
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