

# FAO

PHOTO

2024 annual #2



**JOHN ORBIT**

**ALLIS BEZERRA**

**JOSÉ MARÇAL DE JESUS**

**FLACCID ZINE**

**AND MUCH MORE!**

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

### Editor's note on nudity:

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

### Rights and Commitment:

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

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

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

### Submissions:

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



## Editorial

I am writing this editorial shortly after receiving the news that Instagram has changed the format of its feed display after 15 years: from the classic square, we now have to deal with a rectangular format resulting from the demand for videos created by another platform. A social network designed for images and photographs has surrendered to another language. If photographers were once forced to rethink the format of their productions, now they are being called obsolete by the technological mainstream. All in the name of quantity instead of quality.

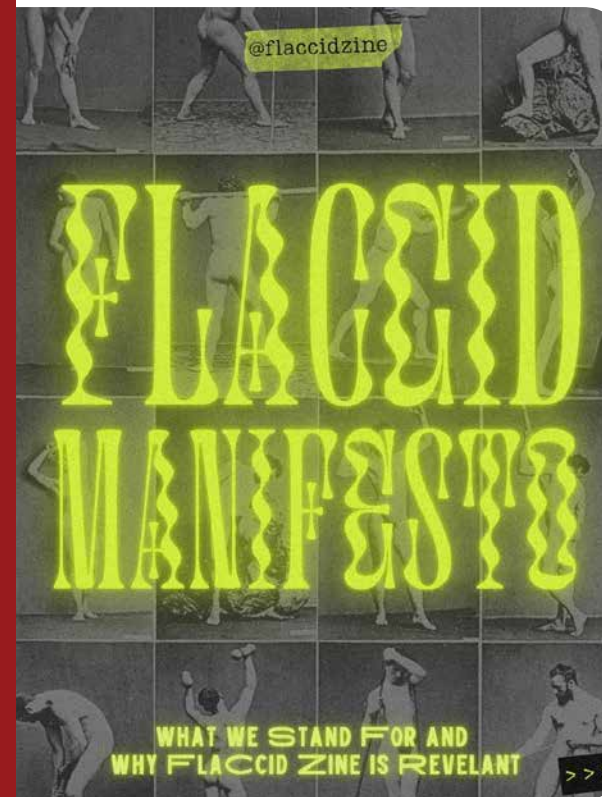
Falo goes against this tsunami: it is free in a capitalist world; it has long articles in a visual world that has abandoned texts with more than 140 characters and is experiencing an outbreak of ignorance and interpretative incapacity; it talks about Art in a world that devalues it every second; it talks about Nudity in a conservative neo-Pentecostal world that is constantly dogmatically retreating; and it is concerned with the content of what is being presented in a world that is validated by the number of followers. Yes, there is room (and need) for adaptation to the new times, but this imposition is curtailing individual experiences.

So, look at this annual issue beyond the beautiful images and the handsome men, because it is not only a compendium of the incredible photographic productions that were presented in the magazine over the last year: it is also a symbol of resistance.

Filipe Chagas, editor



Self-portrait of Allis Bezerra in action. (Source: Artits's collection)



## Summary

JOHN ORBIT

4

ALLIS BEZERRA

18

JOSÉ MARÇAL DE JESUS

36

PHALLUS IN FOCUS  
Felipe Fontoura

50

PHALLUS IN FOCUS  
David Sierra

56

PHALLUS IN FOCUS  
Alex Kotovsky

62

ESPECIAL  
Flaccid Manifesto

68

moNUment

80

# John Orbit

by Filipe Chagas

Calling for diversity is easy; making it happen is hard work, especially in a global society that values consumerist, heteronormative and ageist aesthetic standards. It is important to clarify that aesthetic pressure is not something that only affects women, but affects all of us, regardless of gender and sexual orientation. That is why **John Orbit's** photography project is urgent, fundamental and contemporary.

Orbit reveals that he has always consumed material that celebrates the male physique, but for a long time, he only saw muscular and hairless bodies in books and magazines. He then photographed an ex-lover and they both decided to send it to Playgirl magazine. When he was rejected, he decided to go his own way:

*I looked for the men I saw every day... who inspired me with their "flaws" and idiosyncratic male beauty. Those men would be my subjects.*

To do this, the photographer asks men with characteristics that society (and they themselves) have difficulty defining as beautiful if they would be interested in being portrayed. Given the affirmative answer, Orbit suggests a moment of reflection so that he and his model can find beauty together. This makes him see himself beyond being a photographer:

*When I ask a man to move in a certain way, I feel like a sculptor. I also feel like a reporter, revealing to my viewers that, where I am, something (and someone) beautiful is happening. But I could also define myself as an erotic historian. These men were here! They lived! They had a beauty that was part of what made them... them!*



Neil.



Doug.



However, he says that there are conflicts, especially when self-image issues lead models to see only their flaws, even when he shows their beauty. In fact, his preference for portraits of the face in its expressions and experiences, Orbit sees nudity as the height of male beauty:

*If there is anything more beautiful than a naked man, please tell me what it is and I will photograph that instead. Male frontal nudity is glorious. I often say (possibly erringly) that if it were not for gay men, there would be no one to appreciate the male form. So, I'm simply working with my perspective.*



Josh.



Chris.



Ralph.



Josh.



David.



David.



Todd.



Zach.



Brian.

Ben.





Mike.



Scott



Evan



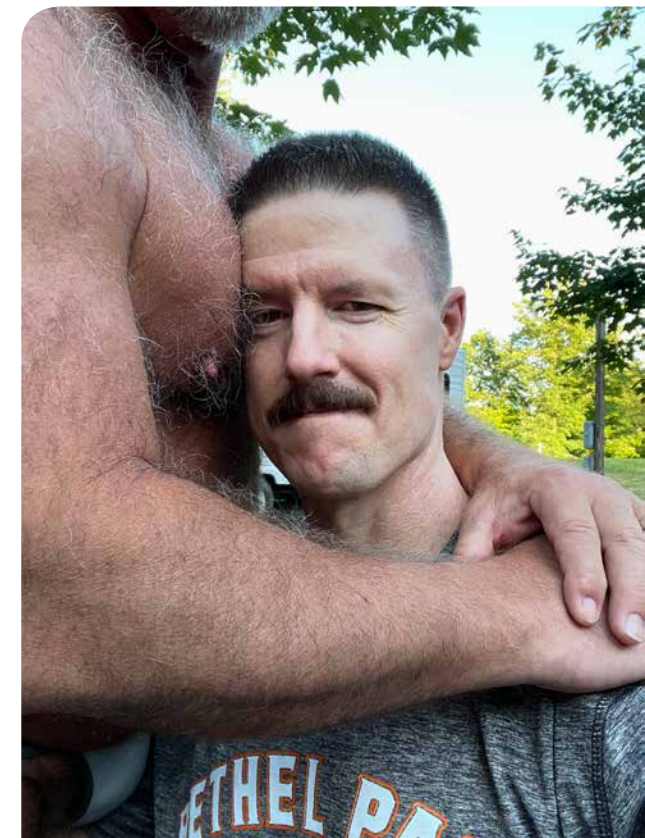
The photographer sees a better reception of male nudity in Art due to the power of social media, but he believes it is a niche Art, that is, for a few (“and what I do is probably a niche within a niche because I prefer to focus on men over 40 years of age”). And it is for this reason that, in addition to thanking all the models who share their beauty with him, he hopes that everyone will produce more and more artistic material that celebrates the male figure in its nudity.

*Don't let anybody shame you for your perspective! Show the world how beautiful men are.*

So be it! **8=D**



*John hugged by one of his models.*



# Allis Bezerra

by Filipe Chagas

**A**t the age of fifteen, **Allis Bezerra** received two gifts: a newspaper subscription and his first camera. And it was during the adolescence of this São Paulo native, who was passionate about art and the son of workers from the Northeast, that photography took hold of him. He would cut out reference images from newspapers and consume other types of printed material, such as magazines and books. The camera solved his frustration with drawing and led him to study photography; a course he often calls “self-taught, intuitive mosaic”:

*Bravo Magazine. Zum Magazine from Instituto Moreira Salles. Activities at Sesc. Working at Livraria Cultura, which gave me access to texts, artists and thinkers that I would not have had if it were not for that environment of books. Classes on the history of photography as a visiting student at University of São Paulo. Alair Gomes, Mapplethorpe, Warhol. I remember crying uncontrollably when I came across Giacometti's sculptures at the Pinacoteca in São Paulo in 2012. Maria Martins, Leonilson, Lygia Clark, Oiticica, Wolfgang Tillmans, Paulo Mendes da Rocha. There are many names that make up my personal cosmology. And in this composition I find my way.*

20

His “way” becomes free and adapts to the needs and vicissitudes of the shoots. Allis says he is not attached to technique, camera or photometric parameters, directed poses or detailed planning. Sometimes he doesn't even have a clear image of what he wants to achieve, so he prefers to play with the elements as they present themselves.

*Life is like that, you can't control everything. I work with the idea that it is always a sketch, in the sense that the work is taking shape. The photo happens, and I carve it as it happens. I play with the chance of the moment. Sometimes, it is only at the time of editing that I realize and put together the narrative of the shoot. Other times, it is only after three or four shoots that I find the story.*



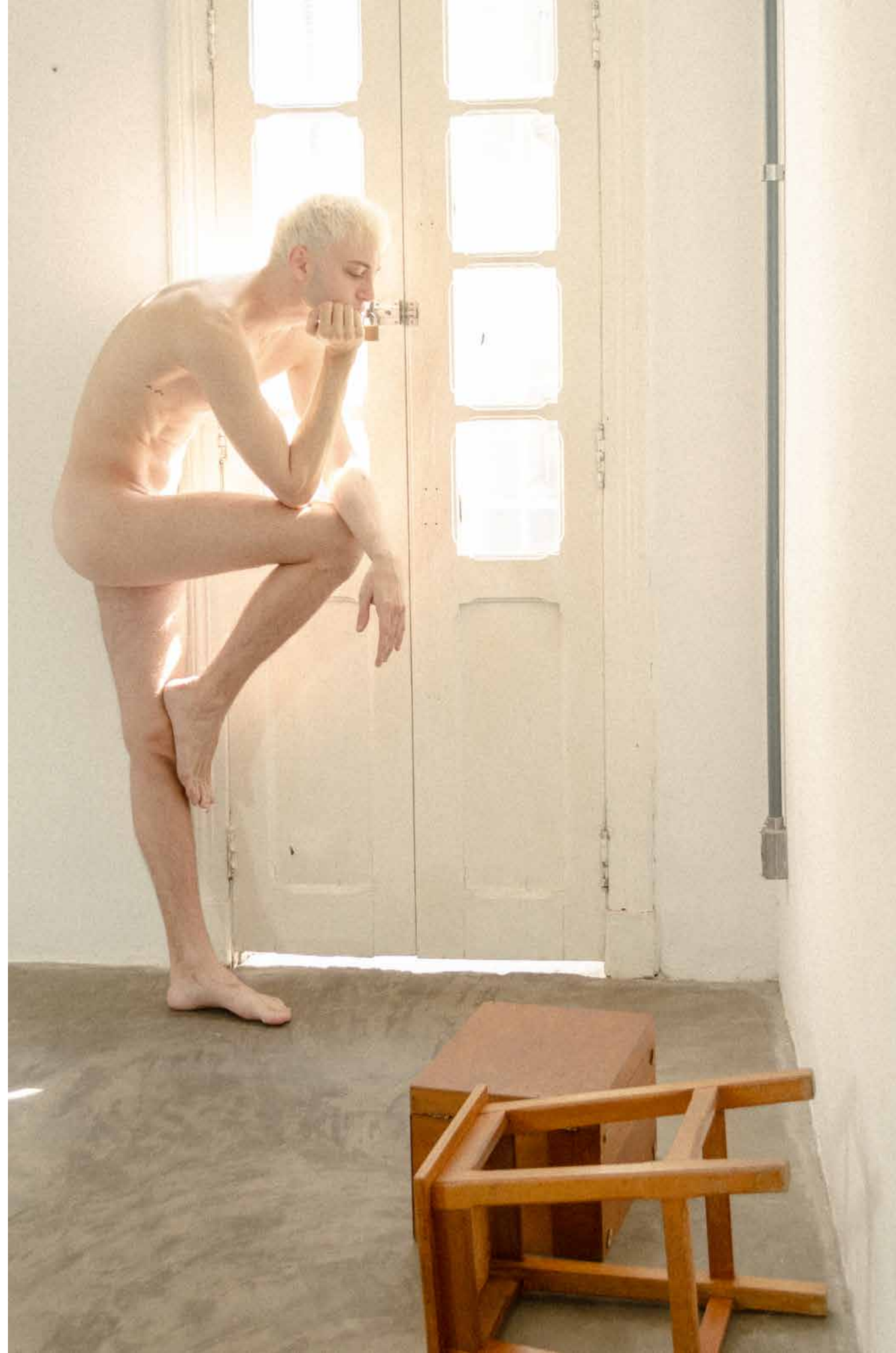
21





That's how the photographer understands his creative process in a collaborative way and has an ethical discourse for the "humans" he records. Yes, humans, because he believes that, even though it is only a semantic issue, the exchange and joint experimentation mean that the term "model" does not fit his production.

*I compare the process to a waltz: there is the courtship, the construction of enchantment, trust, intimacy that allows one to strip away both fears, obstacles, judgments, and prejudices, literally. And this applies to both the photographer and the human. There is a certain influence of the state of mind of photojournalism, that is, I feel the environment, the light, the architecture, the scene at that moment and I record it. Each of the humans requires a different level of concentration, I need to be attentive to the demands, obstacles, and openings of each one of them. The challenge is to dismantle them to capture them in the gaps. What remains in the photo are the fragments of this waltz that happened there in that ephemeral time-space. Capturing these nuances of sensations and feelings in some way is what moves me, perhaps more than the image of the naked body. I think a lot about freedom, about the symbolic and literal act of being naked. It is investigating what happens in the spirit, the stripping off of the ties that I try to frame. I like to think that at the time of the shoot, during those hours that we are there, I and the human, we can strip off our ties, anxieties and rejections. It is our time to experience our freedom to be in the world without judgment. Therefore, there is also a concern with the ethical limits of the photo, since it is not mine, it is ours! I have always been concerned with making the humans photographed comfortable and safe, not only at the moment of the click, but mainly with the destination of that image. The record is mine, but the printed image is theirs. You have to be careful about what you do with this image. I can't play with their trust. I seek a balance between self-censorship and honest and respectful exposure.*





ARTHE



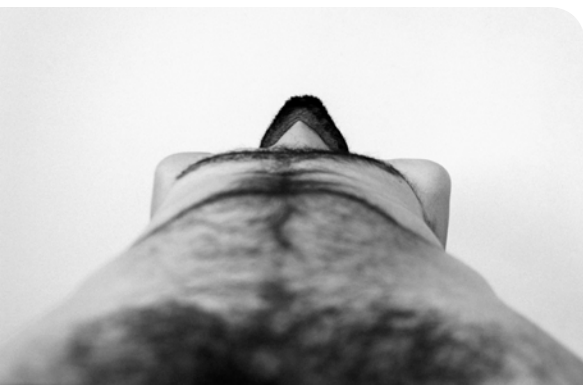
Allis's humans are men who go beyond a first impulse marked by genuine desire or a simple formal study of infinite scope. There is also an interest in investigating this body, its shape, its composition, its characteristics through affection, mirroring, familiarity and intimacy, and understanding it through Art. A process of self-investigation and self-acceptance then takes place. He recalls that his first photoshoot took place the week he finished his photography course. Even without having defined poetics yet, he already knew that it was his time to talk about masculinity. However, he had to face his self-rejection and internalized homophobia to gain the courage to admit his desire.

*When I photograph naked men, I am also undressing, revealing myself. I say what I think and feel about that body. This is immortalized in the image. It's a way of showing my sexuality through my work. And a response to homophobic violence. To affirm that there is nothing wrong, dirty, ugly or sinful in my sexuality. It is something, then, with two meanings: response and affirmation. A process of healing.*







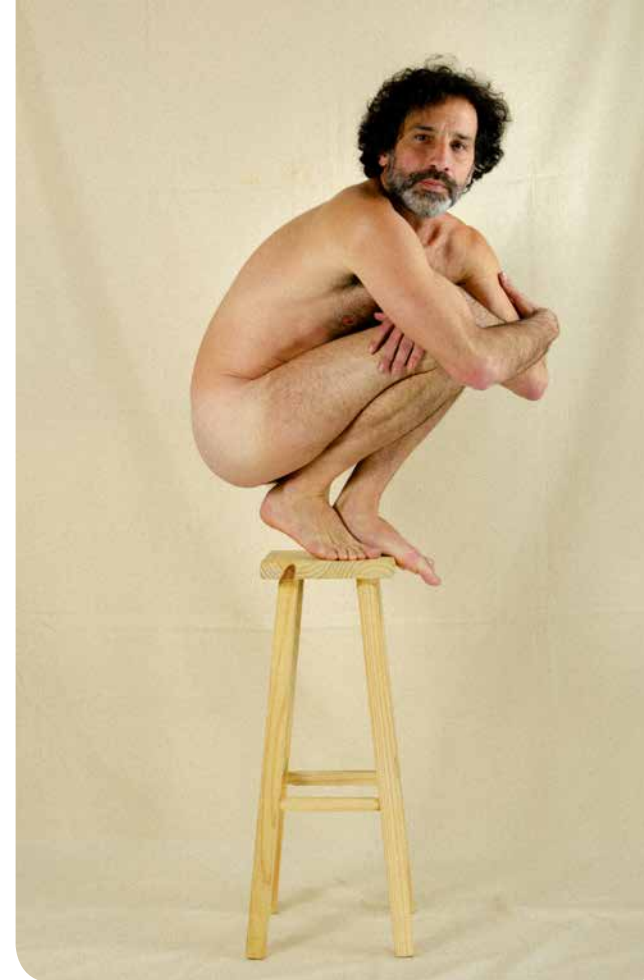


In retrospect, Allis notes that the bodies appeared fragmented at first (“the pubic hair, the white underwear, the armpits”), as if, in a hasty manner, he unconsciously captured only their erotic interest and sought to protect their identities (“a body that is already in pieces cannot be hurt”). He also identified many photos with the humans with their backs turned or with their faces hidden and understood them as a paradoxical manifestation of his own shame (“I was revealing myself at the same time that I denied myself and the boys’ identities”).

Over time, the perception of the body gained totality, integrity and expanded to other readings beyond the erotic. The fragmentation now is more about the intention to affirm than to hide (“and the pubic hair keeps showing because I love it”). The penis becomes an object of multiple understandings, especially with the possibility of using it as a tool for liberating the male body from patriarchy and machismo. He feels that he has moved towards the essence of portraiture, which records not only the physical aspect, but also the invisible emotional aspect.

*We live in a very confusing society, which is simultaneously phallicentric and repressive of the image of the penis, especially when associated with homosexual desire. It is necessary to naturalize naked bodies, and for these bodies to be free to be perceived in different ways, including erotically. It is necessary for artists to feel safe and free to work with this theme if that is what suits them. An exposed penis can also be a response to obscurantism, a gesture of freedom. In fact, the liberation of the male body can be healthy not only for men, but for society as a whole. There is a broad and important debate about the historical dimension of the female body, but I do not see the same thing happening about the male body, especially in the sense of freeing it from the poison of patriarchy and machismo.*





As the achievements demanded by movements fighting for the freedom of LGBTQIAPN+ people advance, the exposure of the male body continues along with it (“especially since the leading role of gay men in the creation and circulation of eroticized nudes”) and, consequently, the acceptance of the images he creates. Of course, the photographer sees the conservative setback that still generates distrust when he says he works with male nudity (“I hate the expression ‘artistic nude’ [laughs]), but he also notices the greater freedom that allows him to participate in exhibitions, make zines and increase the visibility of his work.

Allis sustains his generosity when advising those who intend to work with art and nudity:

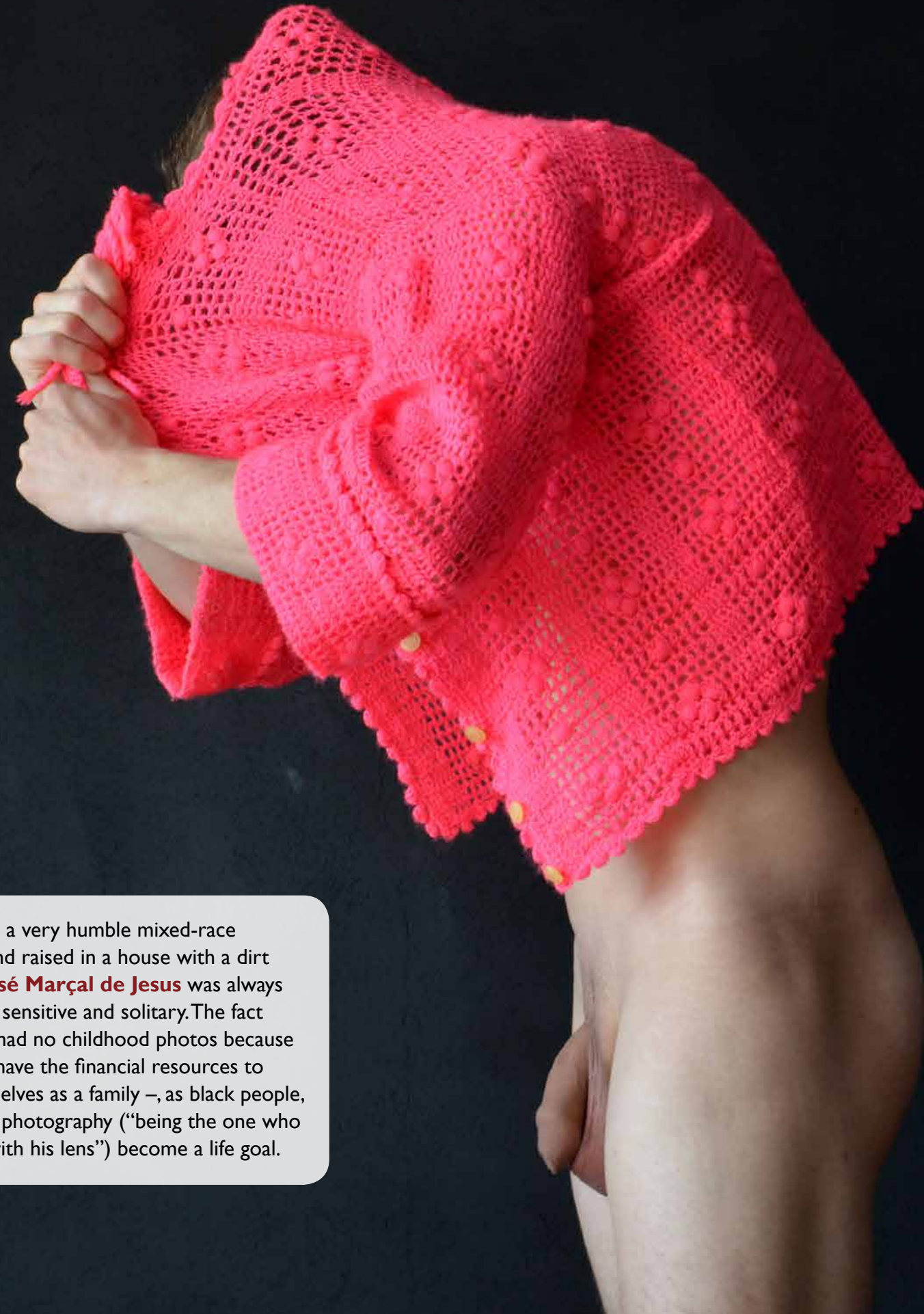
*Advice is a very strong word (laughs). I would venture a suggestion: you need to be attentive and strong, as Gal Costa sings. Attentive to feel the world, study and observe art and its stories, look beyond your theme, your research. And strong to face the obstacles of artistic creation that are even greater for those who intend to work with nudity, eroticism and related subjects. The arts system has vehemently incorporated the neoliberal narratives of being in the world. Everything is a dispute and a competition! There is a playful, sensitive, human dimension to artistic creation that is being lost. So, don't see your professional colleague as an enemy. It is always possible to grow together. And of course, don't be afraid to make mistakes! Live naked, without losing your tenderness!*

**8=D**



# José Marçal de Jesus

by Filipe Chagas



**B**orn into a very humble mixed-race family and raised in a house with a dirt floor, **José Marçal de Jesus** was always restless, sensitive and solitary. The fact that he had no childhood photos because his family did not have the financial resources to photograph themselves as a family –, as black people, as history – made photography (“being the one who captures people with his lens”) become a life goal.

Black and homosexual, the young man from Itabuna, Bahia, showed an interest in the arts from a very early age and, while still a teenager, decided to change the course of his own destiny: at the age of 17, Marçal moved to Rio de Janeiro to work as a photo lab technician and began his journey. He discovered Robert Mapplethorpe and Richard Avedon in photography, and Frida Kahlo and Francis Bacon in painting. In 2006, he arrived in Berlin, Germany – where he still lives today – and, in 2012, he completed his studies at the Neue Schule für Fotografie Berlin.

His work has developed from intimate portraits, in which the models become a metaphor for the photographer's inner world. Marçal says that his style is based on an "aesthetic of the spontaneous":

*What sets me apart is that I have an amateur eye, in the photo and in the technique. Do you know about stolen photos? Clicks that were not allowed to be taken? That's how I fit in. My photos are staged, but a staged one with a stolen, personal and surrealist aesthetic.*





Without a specific or systematic creative process, the photographer uses music and poetry as inspiration. His camera becomes a vehicle for dreaming and, at the same time, serves as a means to deal with the relationships between the lens and the world. His visual narratives seem to speak of an inner world, but they also point to states of being that are universal.

Between the erotic and the dreamlike, Marçal uses the body as a space to discuss sexuality, prejudices, freedom and aesthetic pleasure. Especially the male body and, of course, the phallus:

*Man is something that excites me, because of his fragility and his power. I like to direct the models, make them pose, make them express fragility by being naked. The phallus has to be softened, freed from its warlike symbolism. It becomes fragile when it is naked with the rest of the body.*







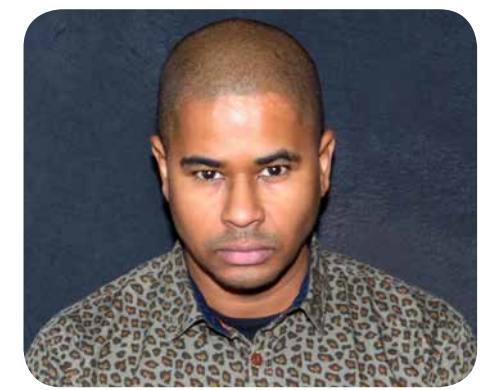
Even with the body in evidence, there is an interaction with objects, masks and fabrics that tension what is hidden and what is revealed. Sometimes, faces are obscured while genitals are shown, and vice versa. Nudity ends up representing the timelessness of the self and humanity, as well as becoming a vehicle for an aesthetic space that exudes elegance, acceptance and beauty.

Marçal even believes that there is greater worldwide acceptance of representations of naked bodies. However, curiously, the artist has never exhibited in Brazil (“I want to exhibit in my country”). When asked in an interview with Vogue magazine in 2021 about the reasons for this, he is very direct: “I was never invited”. This clearly reveals how the art system works in the country, which, even in a process of decolonization and revisionism of productions by black people, continues to make queer productions unviable and censor them.

*There is no art without freedom. For me, it is unimaginable to create based on an agenda other than my own. I make art to be free, and of course, to try to free the viewer as well. My work is free, I want it to have a life of its own. — for Vogue magazine, in 2021.*

“Do not fear the body, the phallus or the heart” is the message that Marçal leaves not only for those who intend to work with nudity in Art, but for all who intend to transform themselves and the world.

**8=D**



The photographer.





AFTER ALL  
DOES SIZE MATTER?

NO!

AND I CAN PROVE IT!

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

PDF | 140 pages | \$

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



# Phallus in Focus

Photography has always been part of the nomadic trajectory of advertising executive **Felipe Fontoura**. From analog to digital, he has been developing projects that reveal to the world personal issues that he wants to explore as a way of denouncing, protesting or simply breaking rules and values.

In the image of the male body, he finds beauty, desire and inspiration. His first serial work was in the early 90s, with the project "O" (male article in Portuguese), where men personified masculine words. In "Between bows and dresses", black dancers in female classical ballet costumes raised social, racial and artistic questions. "Man's face" portrays male physiognomies, while "Illumina" records black people. Nudity appears naturally ("I think it's wonderful, liberating") in several other authorial projects:

*It's necessary to be free from taboos. Of course, a hard dick is more impactful, but there are beautiful members at rest. There is beauty in hair, in a perky butt and in a saggy butt; it all depends on the emotion that the image is able to convey.*

8=D



Above, *The content* and *The chocolate*, from *O* series, 2011.  
Next page, photos from *Between bows and dresses* series, 2012.



*Eve&Adam Diptych.*



*Photos from Study human bodies series, 2017.*





Above, *The body jumps – atomic position 1 and 3*, from *Átomen* series, 2019.

Beside, photos from *Man in frames* series, 2019.

Below, the photographer.



# Phallus in Focus

Inspired by the diversity of nature and humanity, Colombian photographer **David Sierra** describes himself as a tree: "I have different arms and styles, I work with fashion, art, interiors, food, etc." But it is in masculine beauty that he seeks to discover himself.

*I feel that these are erotic dreamlike moments that make me reflect on who I am as a person and as an animal.*

The body presents itself to David as a vital force that communicates and seduces. He began photographing body details in search of the naturalness of observation and exploration. Whether it be the eyes, lips, pubic hair or the phallus, everything is part of the male world and receives the same attention. Thus, David finds himself, between dreams, feelings, images and bodies.

56

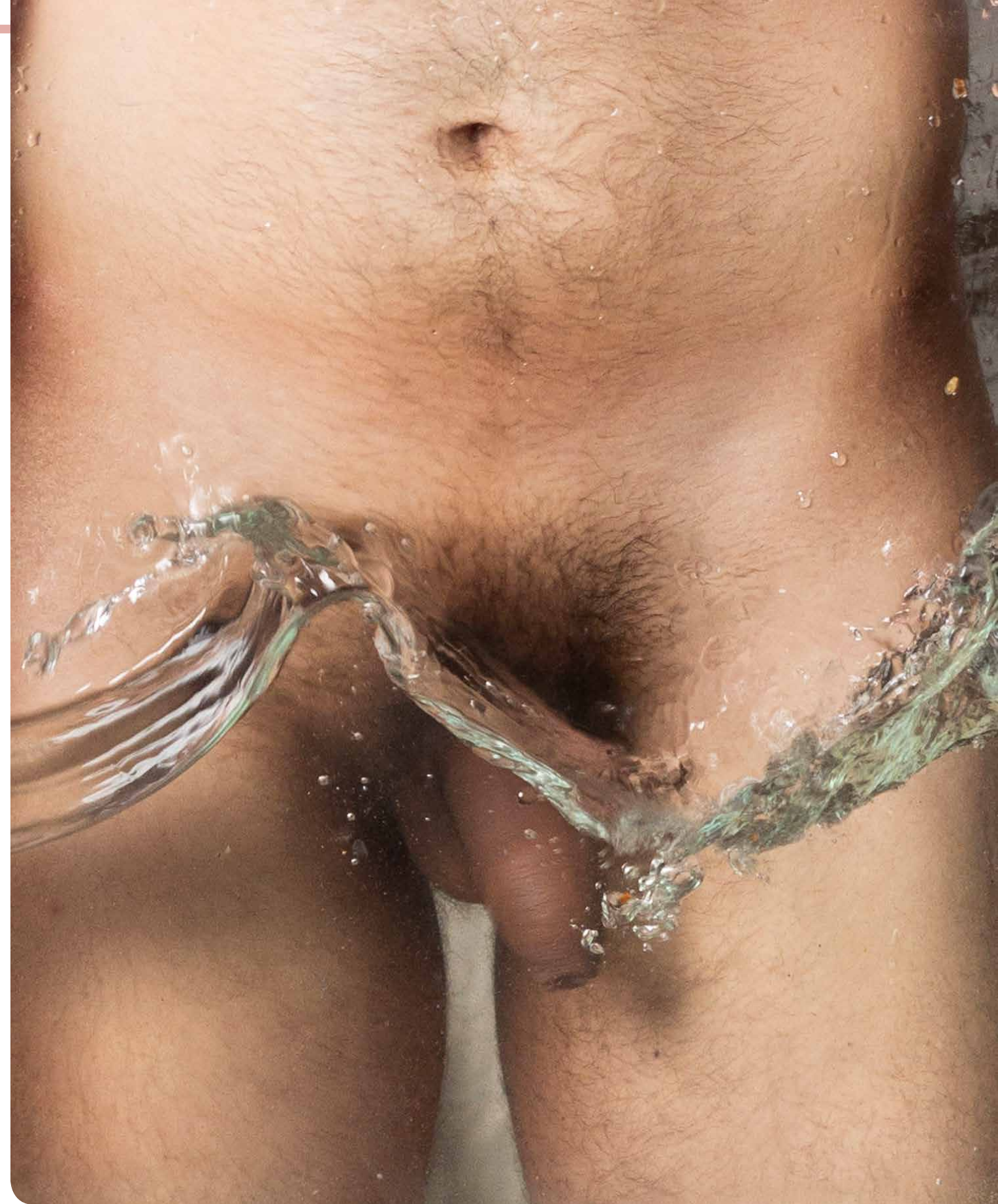
8=D



Self-portrait.







# Phallus in Focus

At first glance, the **Just Branch** project may seem like a joke or a mere wooden dildo, but Russian artist **Alex Kotovsky** addresses issues that are sensitive to contemporary times.

By fusing raw wood elements – such as bark, burls and branches – with traditional techniques of academic sculpture, Kotovsky aims to challenge societal taboos and demonstrate that the male genital is a natural and integral part of the human experience, deserving of unique appreciation rather than fear and apprehension. By highlighting its organic beauty, he wants to foster a deeper connection with formal aesthetics and, thus, promote a more open and accepting perspective to the subject.

*I mostly depict erect phalluses because of the details and because there's the nuance that an erect penis is often perceived as dangerous, strange and frightening. With my work, I try to prevent people from having this perception.*

Immediately after the Russian invasion of Ukraine, Kotovsky left the country and moved to Georgia, where he continues to work, painting dreams, sculpting phalluses and facing the wave of puritanism.

8=D









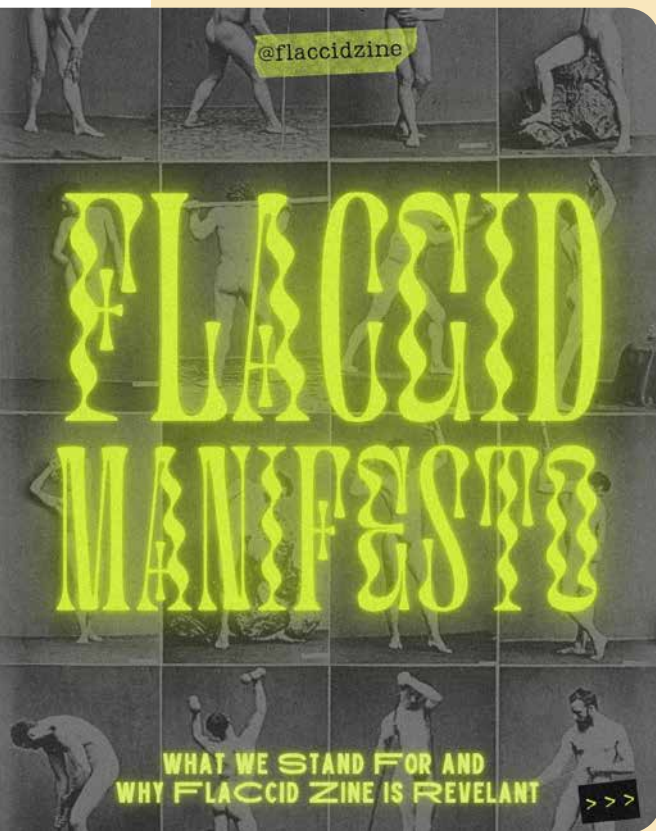
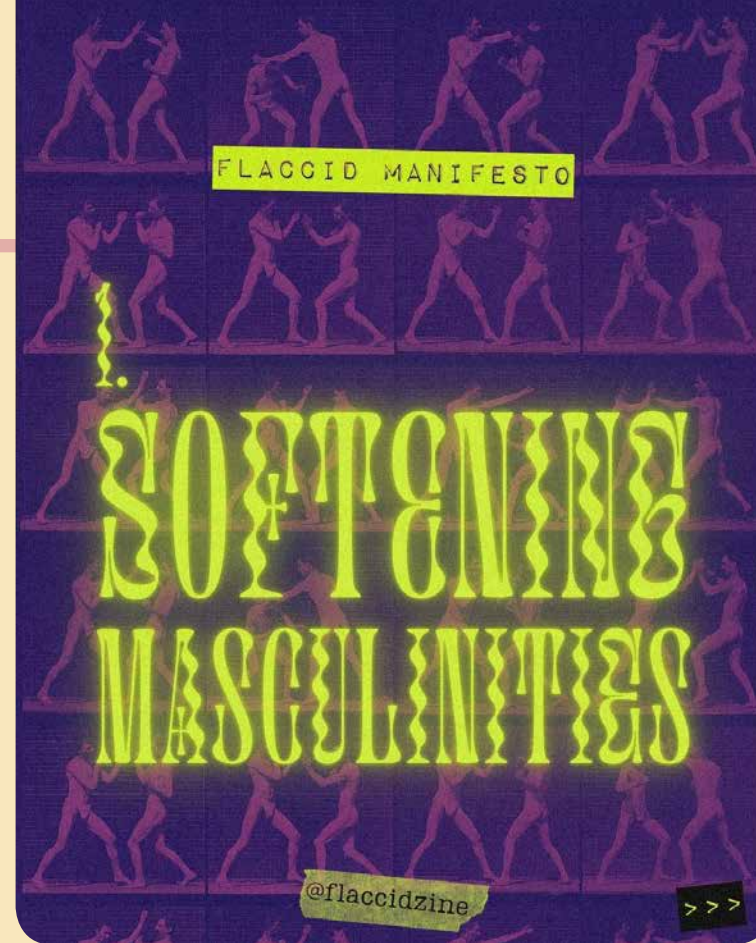
The artist.

# Flaccid Manifesto

by Rodrigo Turra

## PRESENTATION, by Filipe Chagas

I have been following the Flaccid project on social media for some time now, as I understand that it celebrates exactly the same thing as Falo: the naturalization of the penis in search of the dismantling of myths and a less burdensome life. In October 2024, I received a message from Rodrigo about a text he wrote mentioning Falo, without knowing that he was responsible for Paumolice. When I found out, I immediately said emphatically: WHY AREN'T WE DOING SOMETHING TOGETHER? And here we are with the publication of this manifesto that needs to be read by all those who have a dick and by all those who appreciate it. Long live sagness!



**F**laccid is an experimental project that addresses masculinities and the taboo of the soft dick. This project is a celebration and a love letter to the soft dick and all its facets. Don't get us wrong: we're not here to attack the hard dick; in fact, we love them too. But the reality is that the hard dick already gets a lot of love and attention, and we want to show our love and admiration for the (often misunderstood) soft dick, not excluding its hard counterpart, but beyond it.

Here is our manifesto so that you can understand what we stand for and why this project is relevant in the current cultural context. If you have anything to add, go to the website [flaccidzine.xyz](http://flaccidzine.xyz) and comment on the shared document. You can also answer the anonymous survey and follow the project profile on social media.

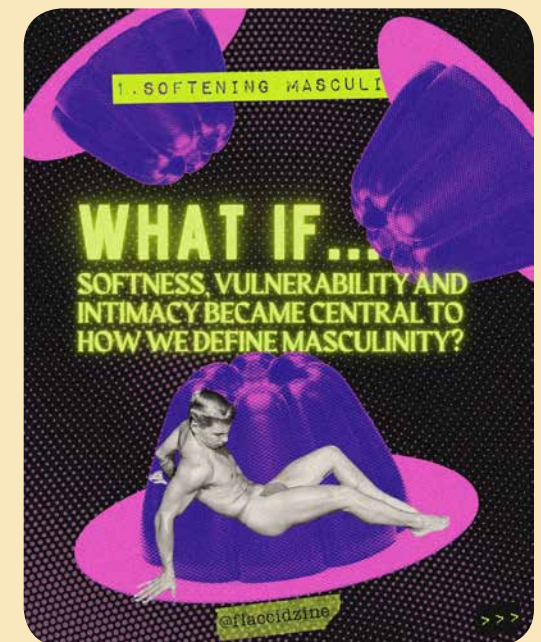
Thank you!

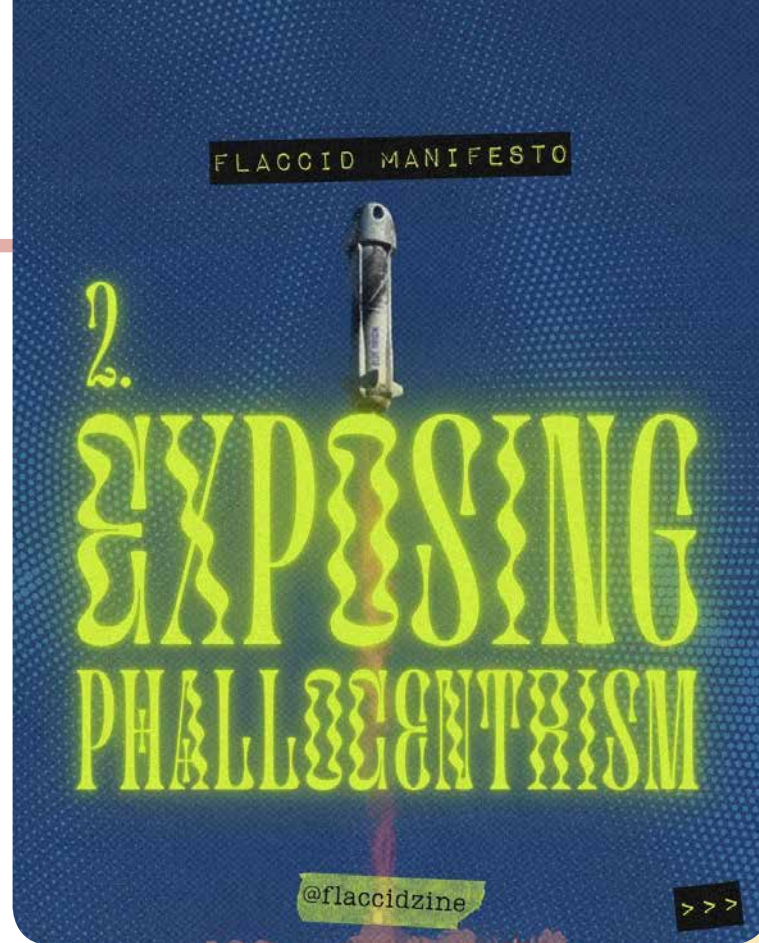
Rodrigo Turra

Under patriarchy, traditional masculine and masculinist ideologies have reduced masculinity to feelings of anti-femininity, anti-weakness, violence and virility. Some even connect masculinity to our “manhood’s” size, appearance and performance. This results in toxic and fragile masculinities. As we are witnessing, this line of thought is unsustainable and harmful to our mental health and to society. Masculinity is in a crisis.

**Flaccid** believes that new forms of masculinity can be about softness, flexibility, vulnerability, playfulness, and intimacy — all inspired by our own anatomies.

By fully embracing our flaccid state, we are also accepting and embodying the inherent tenderness of our beings while subverting the outdated, always-virile-horny-ready-to-perform imperative of masculinity.



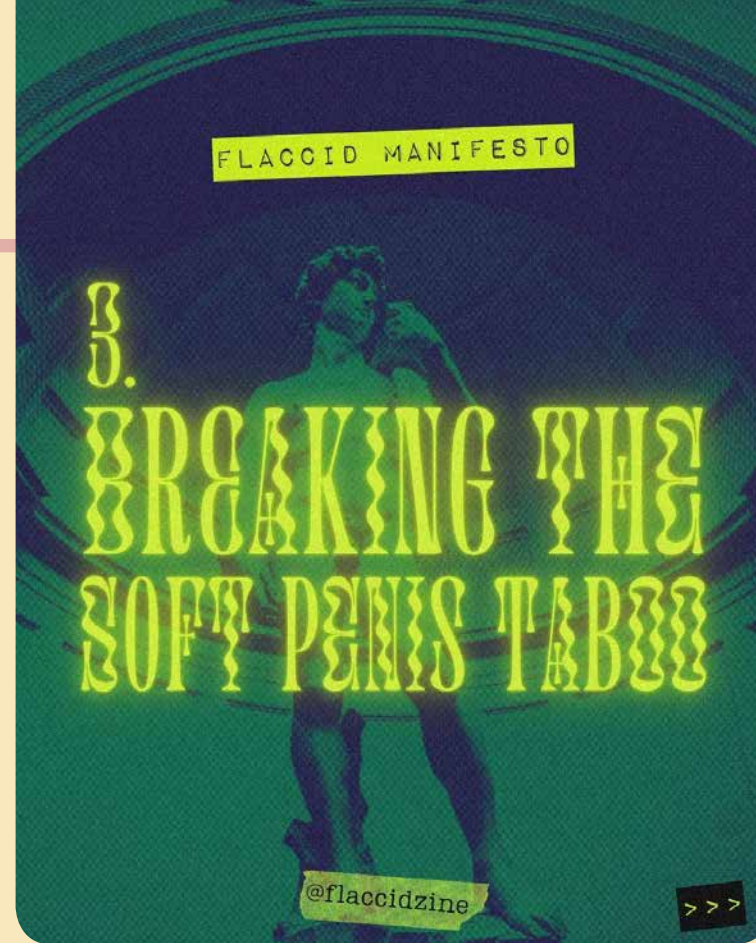
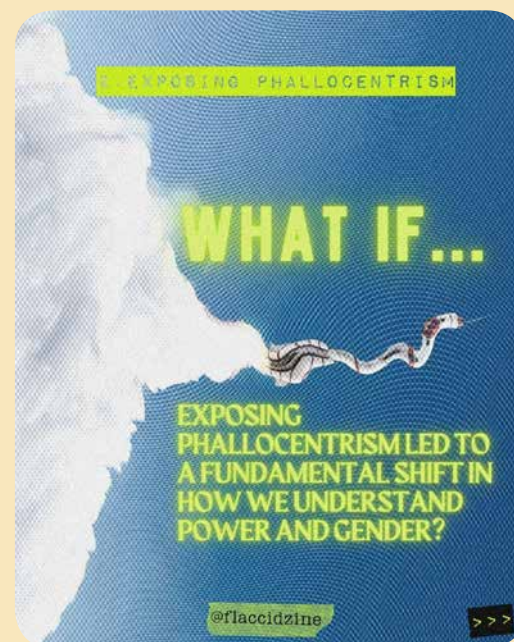


It might seem counterintuitive that a project so focused on soft penises would do this, but as lacanian philosopher and social theorist Alenka Zupančič puts it, when we talk about it, we are “exposing the phallus rather than allowing it to operate as a mystery.”

Simplifying it, when we expose the phallus (which is not always the penis, but also other perceived symbols of power), we are also able to question, reject or do not fully acknowledge the symbolic. It’s a myth of power.

By banalizing the phallus’ image and presence, its meaning becomes fragmented into more dimensions, demystifying its glory and taking it off the pedestal. Especially if we are talking about its flaccid version, which carries other meanings.

For these reasons, the **Flaccid Project** welcomes Feminist, Queer and Ancestral knowledges that challenge the hegemonic masculinity and strip away the modern Western symbolic power of the phallus.

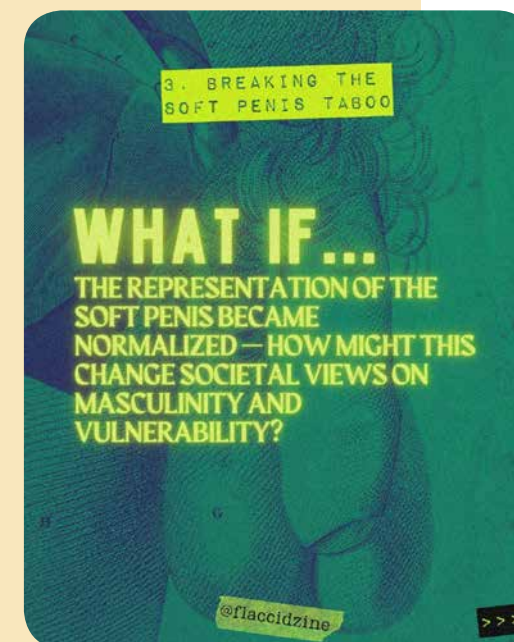


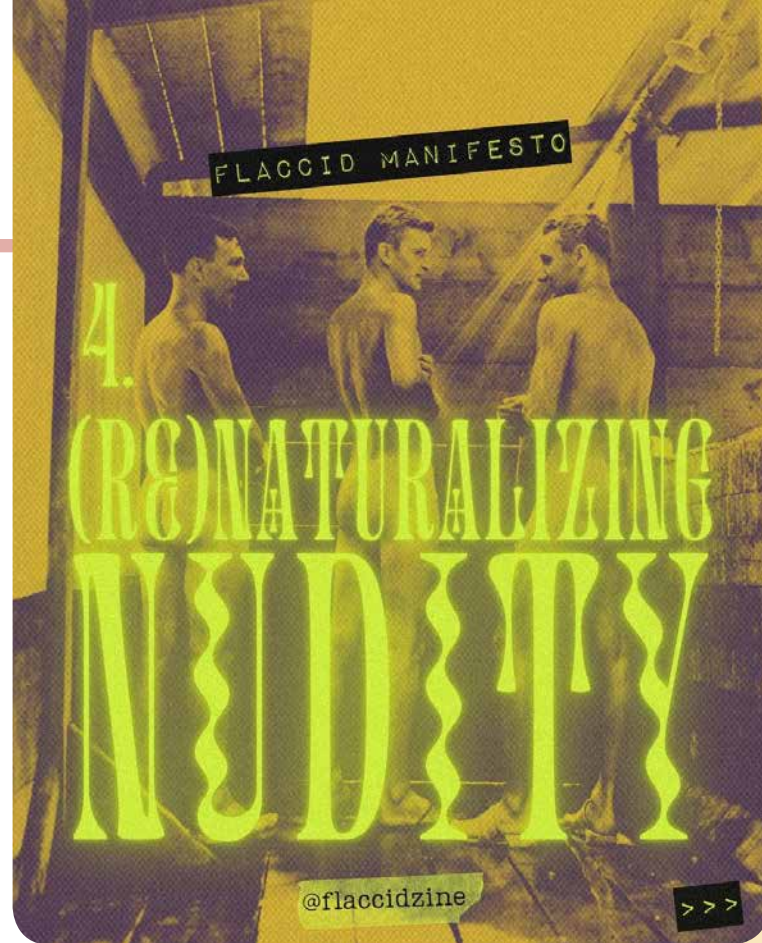
In a phallogentric society, the fact that there is such a taboo around the penis is not by chance but by design. If we compare it to female nudity, we see the persistent censorship of full-frontal male nakedness in films, series, social media, art and even in physical spaces, all of which operate at the service of patriarchy’s maintenance (as seen in the previous point).

The fact is, as penis censorship has infiltrated our online and IRL environments, many of us end up getting our references from pornography: always hard, large members that do not reflect the diversity of reality. No wonder men are more often insecure about their softies than their hard members. What about more softy representation? After all, that’s how it spends most of its time.

While this seems to be changing in recent years, it is many times, bogus. Even when we see full-frontal scenes on our screens, chances are, it’s a prosthetic penis; In the end, it reinforces existing stereotypes and taboos, blurring the lines between what’s real and fake.

**Flaccid** wants to reclaim cyber and physical spaces with the presence of the soft penis, through democratic, relatable and diverse portrayals. Perhaps we could normalize and reframe its representation in our imagery?



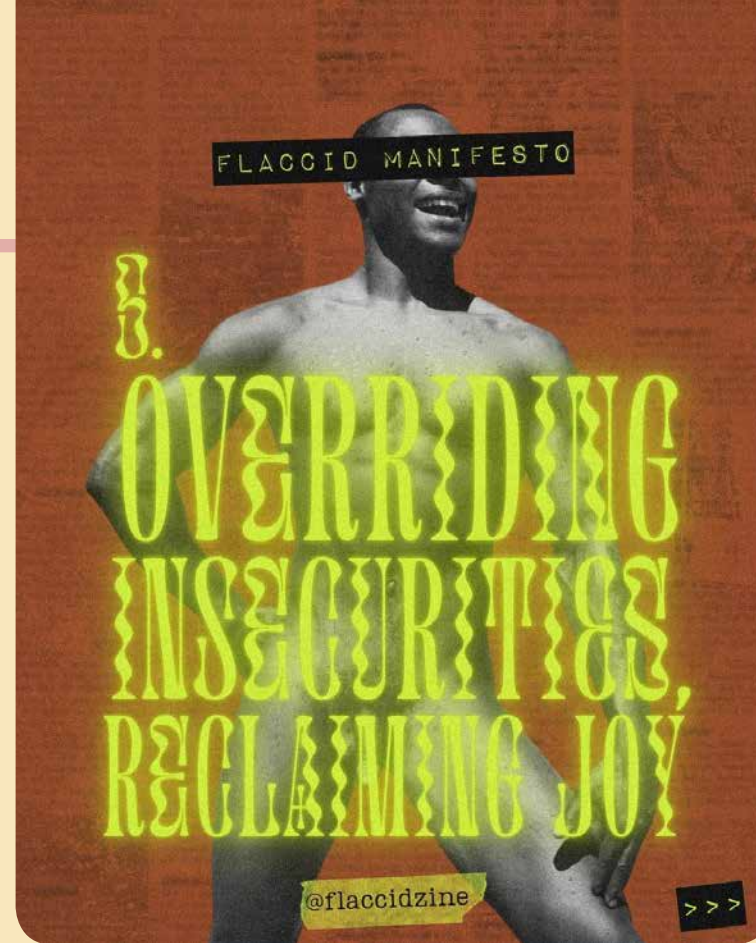
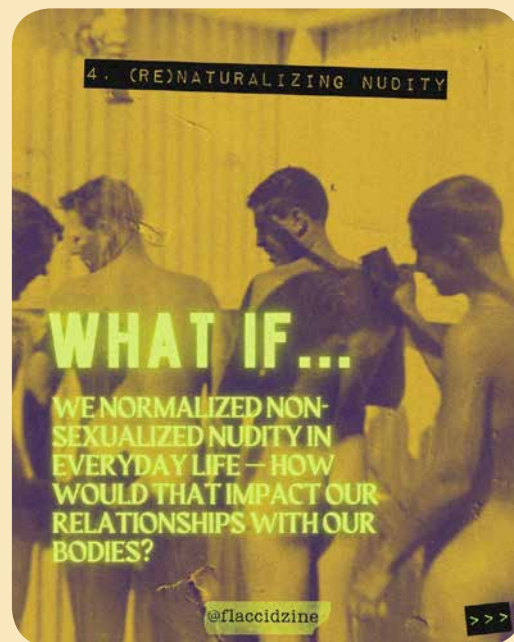


Society has taught us to feel shame about our naked bodies. In most western cultures, moralistic value systems connect nudity to savagery, insanity, shame and sin. This thought has been further pushed by the church and colonization processes. Today, with growing prudish and conservative attitudes, spaces that usually allow nudity are increasingly banning it or ceasing to exist: nude beaches, parks and spas and even saunas, communal showers and locker rooms.

When nudity is made taboo, it is consequently oversexualized, removing its mundane (and beneficial) aspects. This leaves us disconnected from our bodies, with low self-esteem and losing track of the diversity of real bodies.

We can talk and rationalize these topics all we want, but the most hands-on way to overcome this shame and insecurity is to exercise non-sexual nudity, on your own and with others.

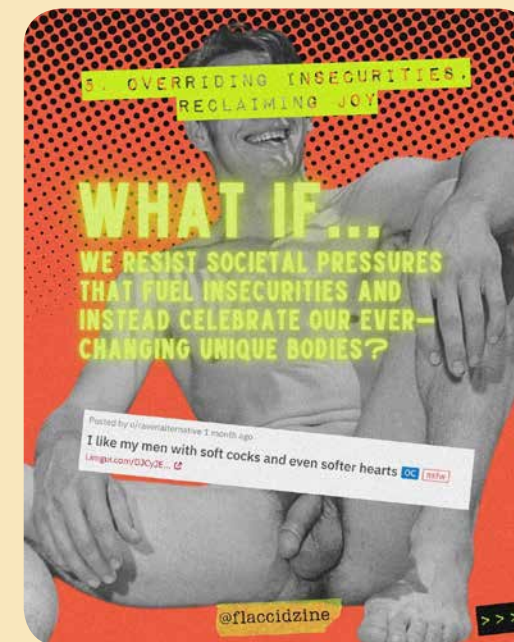
**Flaccid** wants to normalize nakedness and add a desexualized layer to it by practicing it more regularly. We want to encourage everyone to join nudist and naturist movements and spaces and experience how that affects our relationship with our bodies.

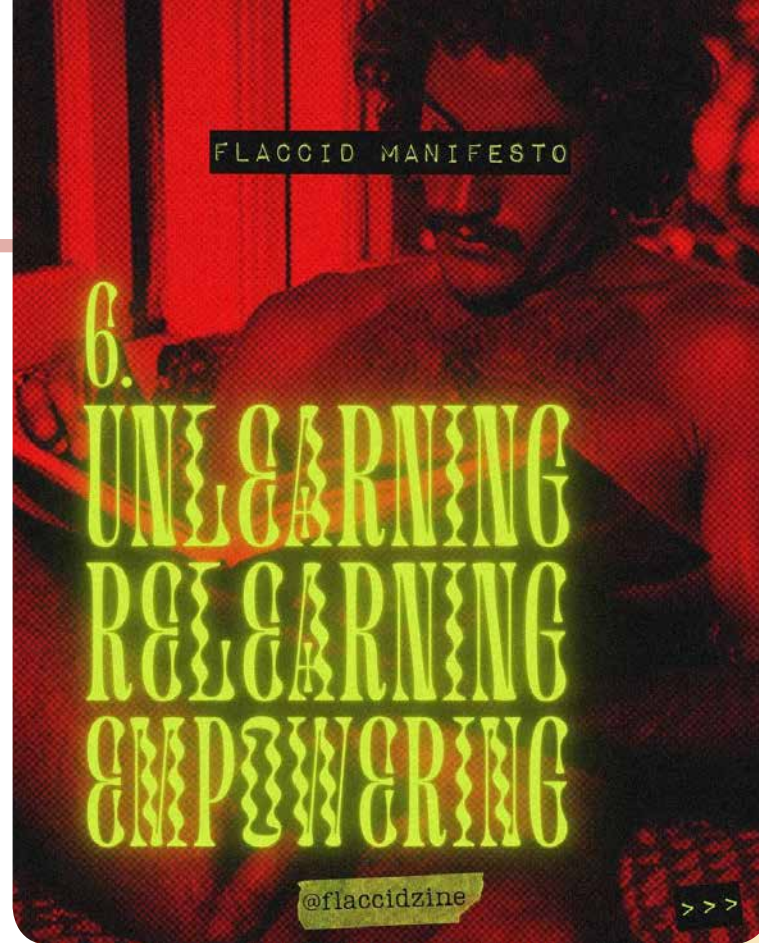


Flaccid dicks are a source of insecurity and shame for many people, more so than their erect version. This happens because of their size, appearance, meanings (vulnerability, intimacy) and even the stigma of impotence. Many guys feel this “flaccid anxiety” at any hint of anyone else seeing them soft.

Culturally, we see the glorification of bigger members and the shaming of smaller (and even average) members. It's impossible to separate this from the rise of prosthetic full-frontals on the screen, and the boom in penis-filler procedures IRL. Or even cockfishing, when guys lie about their size and send deceiving photos or someone else's photos.

**Flaccid** believes in the penis positivity movement, a spin-off of the body positivity movement, which promotes self-acceptance of your penis. As Caroline Caldwell put it very well, “In a society that profits from your self-doubt, liking yourself in a rebellious act.” It can be revolutionary to know yourself and be comfortable in your own skin.



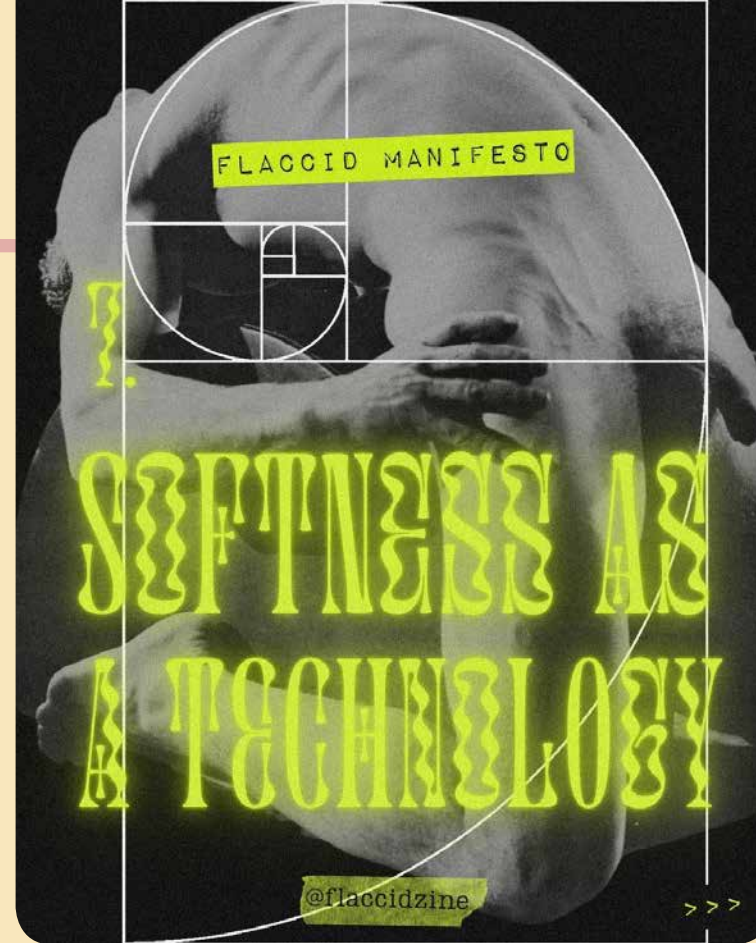
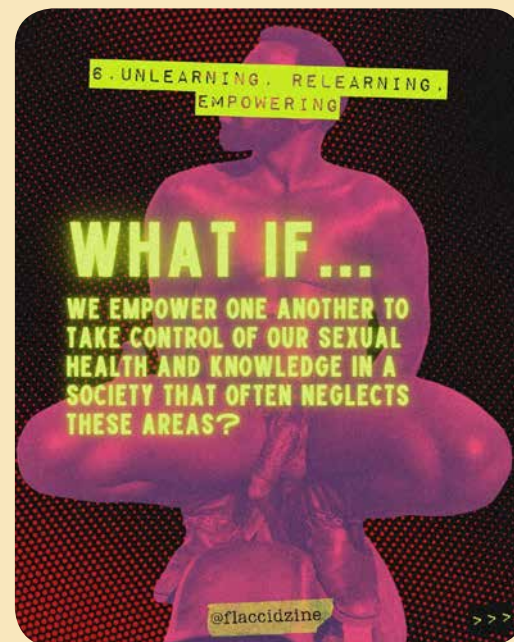


When we lack sex-ed in our education system and the topic is taboo in our communities, we find other ways of learning. The pornographic industry has filled this gap, overwhelmingly becoming the main source of sexual education for many people, increasingly early as we have access to the internet and our very personal devices.

What we see, in general, are large, always hard members and, more often than not, aggressive practices where consent is blurry. This leaves people insecure, wondering if their anatomy is normal while replicating and normalizing degrading non-consensual behaviors in their reality.

When we have campaigns for grown men to wash their private parts, we know we need to rethink some things. It's an individual and intimate problem that has overflowed to the collective.

**Flaccid** encourages curiosity and self-reflection. The project can serve as a starting point to relearn about our anatomies, that normality is quite diverse, and understand how to care for our bodies and health, empowering people with penises. It's never too late.

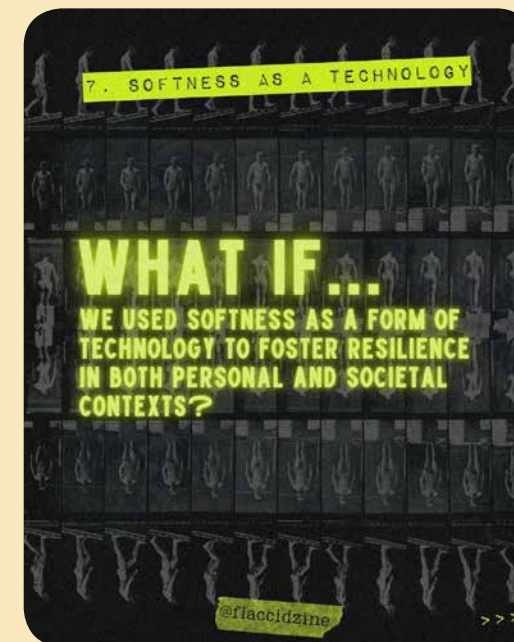


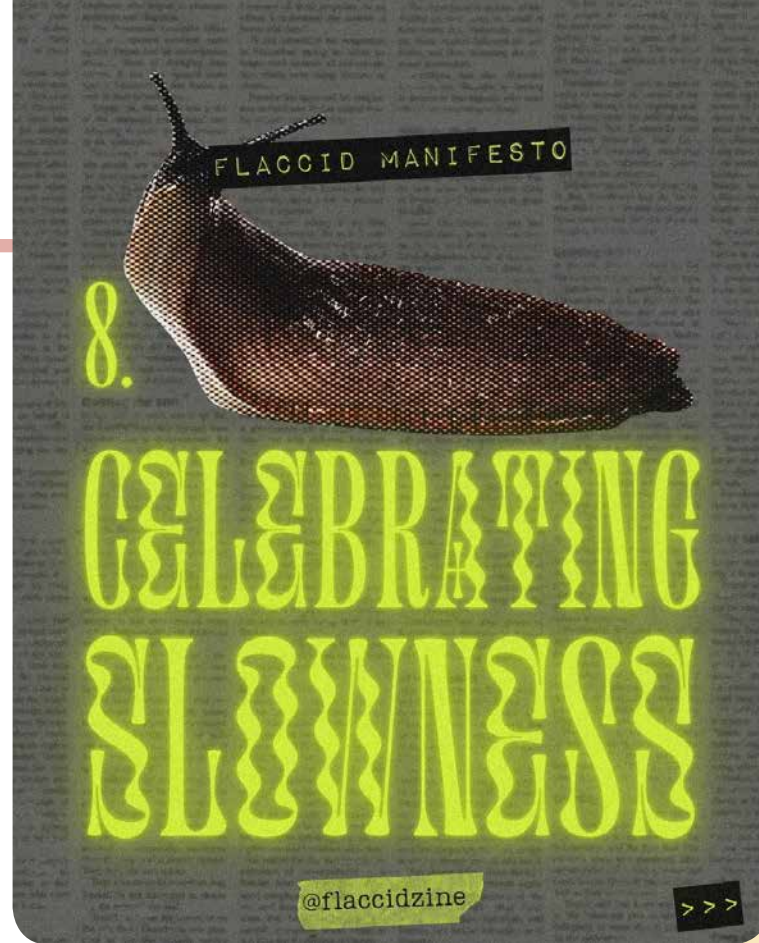
Life is already hard enough, and in the face of the harshness of reality, we invoke (another kind) of soft power.

If you think, anatomically, how the penis functions, it's a wonderful mechanism of energy and blood flow through chambers that allows it to be soft and hard and everything in between.

If "technology is the application of conceptual knowledge to achieve practical goals," we can use softness as a sort of biomimicry to solve problems. Just like music cannot exist without silence and empty spaces are essential in design, softness and tenderness are inherent to our existence and paramount to resisting our oppressive systems.

**Flaccid** intends to nourish radical tenderness in our lives, embodied and embedded in our organic hi-tech anatomies.

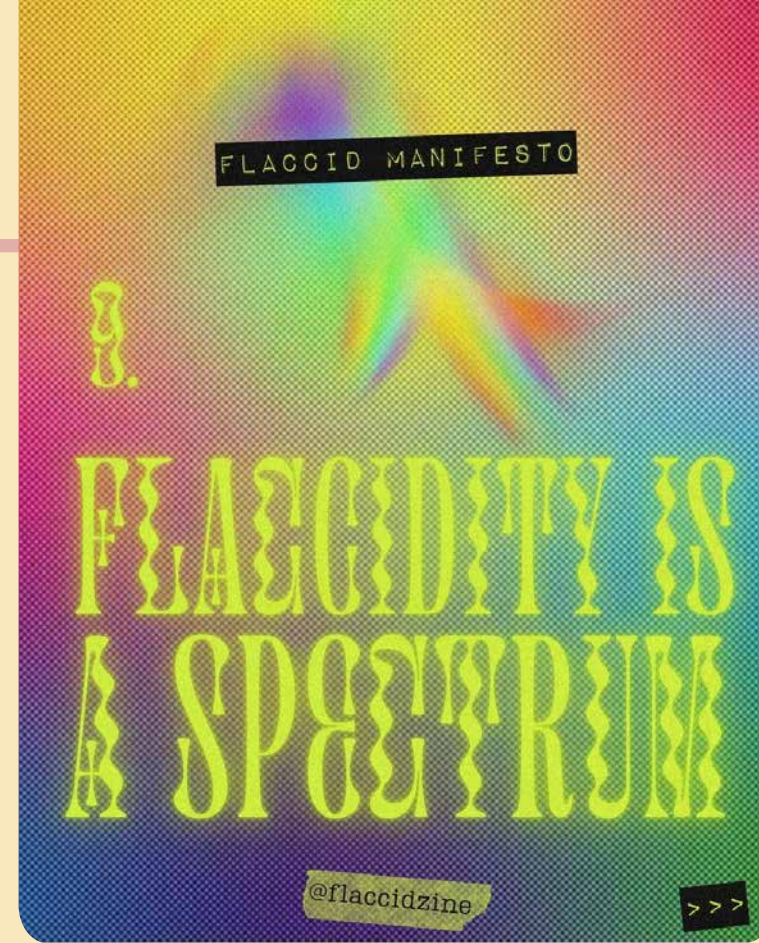
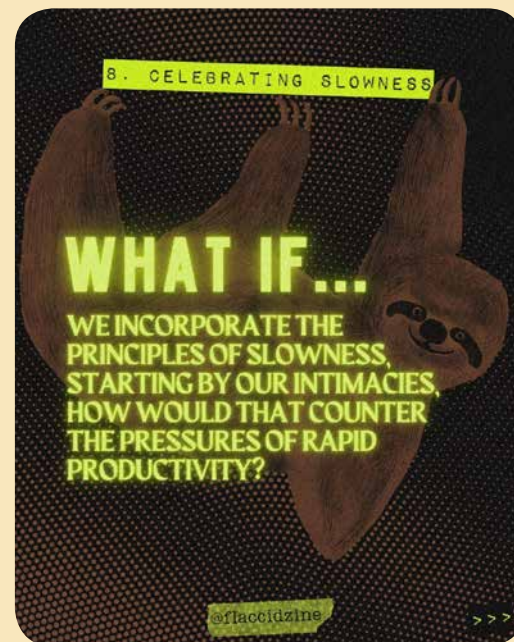




Our capitalist society is known for its fetish for rapid, unsustainable, infinite, productivist growth, and this overflows to our intimacies.

The de-growth movement advocates for a slower economic approach, during which the economic wealth produced does not increase or even decrease. Similarly, the slow movement advocates for a reduction in the pace of modern life, materialized in movements like slow-food, slow-fashion and slow-content, in response to the fast-food, fast-fashion and the algorithmic race in the creator economy.

**Flaccid** celebrates slowness, as a reminder that it's ok to take your time being flaccid, laid back and in tune with your body. Softer, better, slower, stronger.



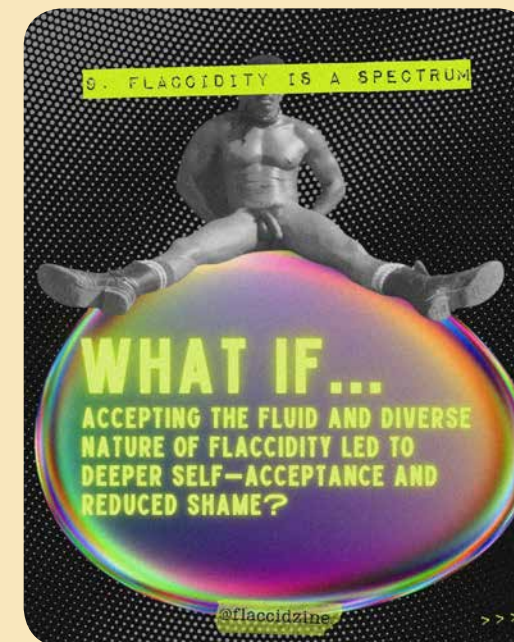
We are used to thinking of soft and hard as a binary, sometimes adding the “semi” intermediary. Flaccidity is, however, a spectrum, and it's not static.

From super small and shrivelled in the cold to a more vascularized dick on a hot summer's day, it changes with the weather, with your mood, with your tension state.

Furthermore, different bodies have different penises. Showers, growers and everything in between. From T-dicks and micro-penises to macro-penises, they are all valid with their singular and multiple attributes.

Our softies can also invoke a multitude of emotions and feelings: from shame to pride, from shyness to fun, from curiosity to self-confidence, from pleasure to vulnerability. And we can rewrite that as we get more intimate with our anatomies.

8=D





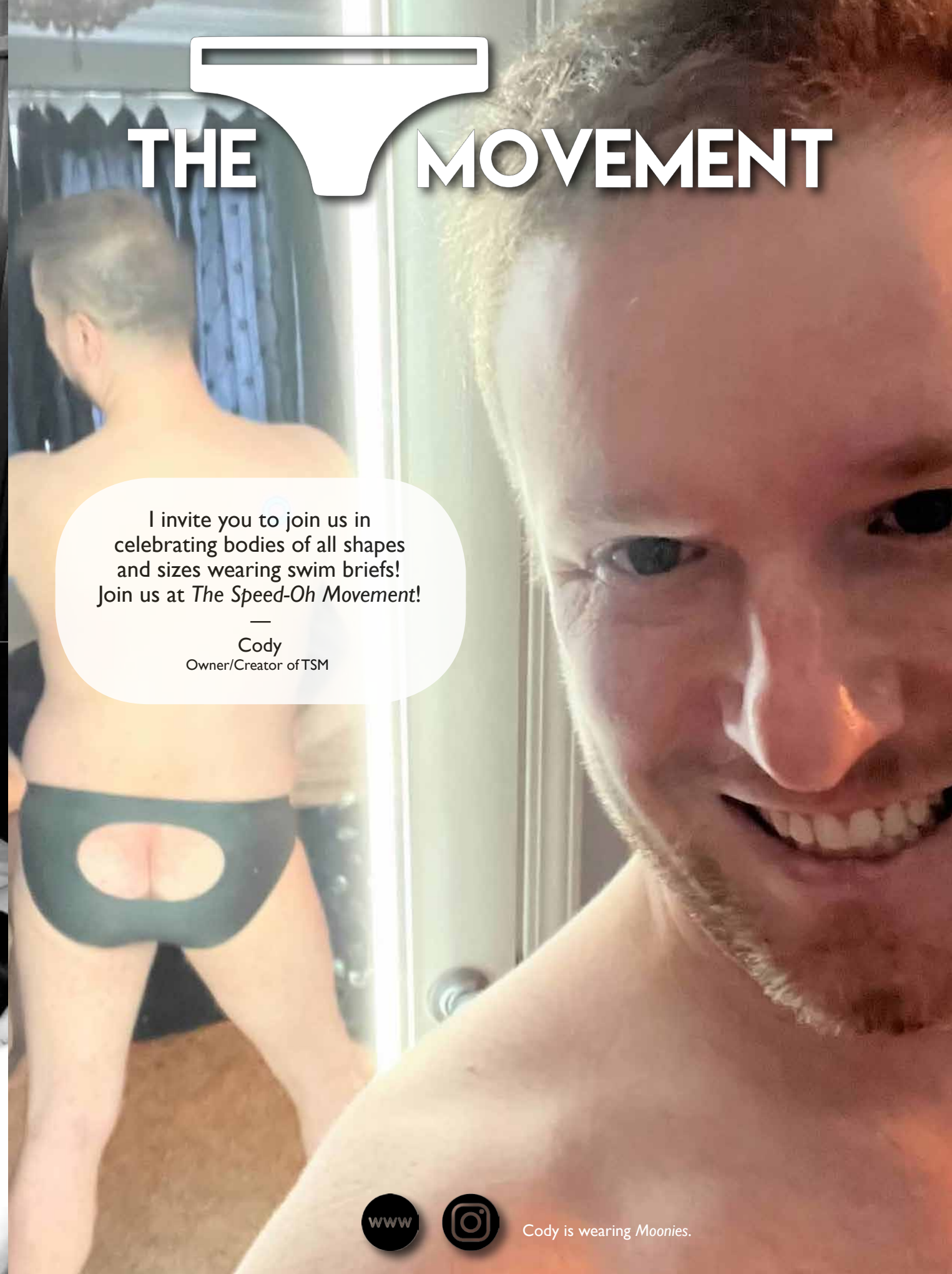
@poppa\_pola



# THE MOVEMENT

I invite you to join us in celebrating bodies of all shapes and sizes wearing swim briefs! Join us at *The Speed-Oh Movement!*

—  
Cody  
Owner/Creator of TSM



Cody is wearing Moonies.





Model: Rusty McMann. Photo: self-portrait.



# 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, Orlando Amorim, Marcos Rossetton, Maria da Graça, Silvano Albertoni, Christopher Norbury, Daniel Tamayo, Eduardo Filiciano, Giovanni Ravasi, Murilo Assis, Paulo Cibella and anonymous benefactors.**



**CLICK THE LOGO TO SHOP**





# FALD

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

