

Es Agua,
on guys, muscles and jumping between two continents



Es Agua

On guys, muscles and jumping between two continents

Daniel Iglesias González

CONTENT

Abstract 9

Illustrations 11

Introduction 15

First, it was a body 23
The school for naked exercise 26
The Gun Show 29
Pose VIII 31

Hunger from the other side of the pool 37

The other side 38
Oh lekker! 41

45 Maaltijd

46 A suited dish
50 To all my handsome friends
52 Man To Man

57 Toetje

The soep theory

65 Appendix

67 Glossary

75 Bibliography

FES AGUA

ABSTRACT

The aim of this research is to have a better understanding of masculinity. In order to do so, I first review the representation of the athlete hero from ancient Greece, to then revise its appropriation by Neo-classicism and the world of 20th and 21st Century fitness. These appropriations, produced mostly in Europe and the United States, have been a big influence as references in my practice, in which I resort to the male body as material for collages, drawings, videos, and texts. Then, by examining how masculinity is understood in Latin America, my region of origin, I explore the possibilities of finding a material from which masculinity is built. Using *Antropofagia*, the Brazilian avant-garde movement that proposed a metaphorical consumption of different cultures, and the queer/cuir theory of Inti Guerrero and Giuseppe Campuzano, I analyze (eat) two cases of study: Flávio de Carvalho's *New Look* and Dorian Electra's songs *Career boy* and *Man To Man*. Based on these analyses, my research proposes masculinity as a liquid, mutable, unlocated social construction that is, on itself, queer. The findings point to a more nuanced definition of masculinity that is as potentially exciting as challenging for my future artistic practice.

Keywords:

Masculinity

Male body representation

Queer/Cuir

Antropofagia

Artistic practice

ILLUSTRATIONS

Figure 1. *Drawing on t-shirt wear by muscle man*

Figure 2. Myron, 460-450 BC, *Discus-thrower*, digital photograph, The Guardian, accessed 7 of February 2020 <<https://www.theguardian.com/artanddesign/2015/mar/20/naked-ambition-why-the-greeks-first-stripped-nude>>

Figure 3. *Louis Uni dit Apollon*, 1878-1880, digital image of photograph, Power-fitness, accessed 7 of February 2020, <<https://power-fitness.ru/francuzskij-apollon-lui-uni.html>>

Figure 4. Edison Kinetoscope, 1894, *Sandow*, the modern Hercules, Screenshot from film, YouTube, accessed 7 of February 2020, <<https://www.youtube.com/watch?v=HWM2ixqua3Y>>

Figure 5. Miscellaneous Items in High Demand, PPOC, Library of Congress, 1984, *Eugen Sandow*, digital image of photograph, Wikimedia Commons, accessed 7 of

February 2020, <https://commons.wikimedia.org/wiki/File:Eugen_Sandow,_1867-1925_LCCN2002697563.jpg#filelinks>

Figure 6. American Mutoscope and Biograph Company, 1903, *Sandow*, Screenshot from film, Youtube, accessed 7 of February 2020, <<https://www.youtube.com/watch?v=3nERTjpsnH4>>

Figure 7. D. Bernard & Co, 1902, *A New Sandow Pose (VIII)*, Wikipedia, accessed 15 of January 2020, <[https://en.wikipedia.org/wiki/File:%22A_New_Sandow_Pose_\(VIII\)%22,_Eugen_Sandow_Wellcome_L0035270_-_restoration.jpg](https://en.wikipedia.org/wiki/File:%22A_New_Sandow_Pose_(VIII)%22,_Eugen_Sandow_Wellcome_L0035270_-_restoration.jpg)>

Figure 8. *Sandow Statute*, 1901, digital image of photograph, Natural History Museum, accessed 19 of January 2020, <<https://www.nhm.ac.uk/natureplus/blogs/behind-the-scenes/2014/08.1.html>>

Figure 9 . Cannon H. and Moore M. 2018, *CrossFit, The Redeemed and the Dominant: Fittest on Earth*, Screenshot, Distributed by Gravititas Ventures, United State of America.

Figure 10. *Jaime González's boxing portrait*, digital image of photograph, private collection.

Figure 11. *Jaime González doing calisthenics*, digital image of photograph, private collection.

Figure 12. *Jaime González doing calisthenics*, digital image of photograph, private collection.

Figure 13. *Torso Belvedere*, digital image, ABC cultura, accessed 18 of January 2020 <<https://www.abc.es/cultura/arte/20150109/abc-torso-belvedere-exposicion-british-201501082035.html>>

Figure 14. Man Ray. 1922, *Dada Group*, Gelatin, silver print collage, printed, Artsy, accessed 7 of February 2020, <<https://www.artsy.net/artwork/man-ray-dada-group>>

Figure 15. Dolard, C. 1856-1858, *Portrait d'Ingres à la fenêtre*, digital image, 24 X 18 cm, Musée d'Orsay, Paris, accessed 7 of February 2020, <https://www.musee-orsay.fr/fr/collections/oeuvres-commentees/photographie.html?no_cache=1&zoom=1&tx_damzoom_pi1%5Bshow-Uid%5D=120926>

Figure 16. *Flávio De Carvalho walking during the launch of his New Look*, 1956, digital image of photograph, Artishock, accessed 15 of January 2020, <<http://artishockrevista.com/2019/05/15/flavio-de-carvalho-un-artista-poliedrico-e-inclasificable/>>

Figure 17. *Flávio De Carvalho's New Look conference*, 1956, digital image of photograph, Artishock, accessed 15 of January 2020, <<http://artishockrevista.com/2019/05/15/flavio-de-carvalho-un-artista-poliedrico-e-inclasificable/>>

Figure 18. *Flavio de Carvalho posing next to a woman*, 1956, digital image of photograph, Artishock, accessed 15 of January 2020,

<<http://artishockrevista.com/2019/05/15/flavio-de-carvalho-un-artista-poliedrico-e-inclasificable/>>

Figure 19. Dorian Electra, 2018, *Career Boy*, video, accessed 10 of February 2020, <<https://www.youtube.com/watch?v=MDDukLyXY-M>>

Figure 20. Dorian Electra, 2018, *Career Boy*, video, accessed 10 of February 2020, <<https://www.youtube.com/watch?v=MDDukLyXY-M>>

Figure 21. Dorian Electra, 2018, *Man to Man*, video, accessed 10 of February 2020, <https://www.youtube.com/watch?v=u3K6_89Ee4U>

Figure 22. Dorian Electra, 2018, *Man to Man*, video, accessed 10 of February 2020, <https://www.youtube.com/watch?v=u3K6_89Ee4U>

Figure 23. Iglesias, D. (El Corruptor), 2014, *Untitled*, postcard, 15 X 10 cm, Bogotá.

Something about cycling in The Netherlands makes me very nostalgic about my former life in Bogota, Colombia. Maybe it is the action of commuting that, in the rapid contemporary rhythm of life, allows some kind of *dead time* that facilitates thinking. Or maybe it is just a way the brain works creating relations between activities. Either way, while pedaling my way to Rotterdam Centraal Station in the mornings, I usually find myself remembering my route cycling from home to the gym in Bogotá, with all the individual memories that the words *home*, *gym*, and *Bogota* entail. This routine of morning flashbacks has brought me to the conclusion that one of the things I miss the most are my cats, because in their absence I am reminded of how surrounded by humans my life has been since I started my studies in Den Haag.

I have three cats, and after years sharing the same space with them, I must admit I never got to understanding their choice of a place to sleep. I could provide them with the fanciest custom bed for cats, and they would ignore it for the most ordinary cardboard box. Or, knowing already that they are a bit “simple”, I would improvise the coziest nest with blankets strategically located under continuous sunlight, only to discover their answer was: “Ok, thanks, but I’d rather sleep on your keyboard”. What I am trying to say is that when I miss my cats, I miss the experience of sharing a space with a different type of intelligence. In what seemed to me as a random pattern of nap spots, my cats carried through a careful consideration and search for ideal sleeping conditions. Every time my cats rejected one of my suggestions they highlighted how human I am. Despite my rational thinking, observation and search for evidence, they proved that there are ways to approach the world that I would never experience or understand.

“Ok, thanks, but I’d rather...” can be described as the attitude behind this text. The aim of this research is to have a better understanding of what masculinity is; a simple

question that is rendered complex by the cluster of concepts, preconceptions, paradigms, and cultures that interact to give a definition of masculinity. Moreover, as a man, it is not possible for me to speak about the topic without positioning myself and my own subjectivity in relation to the concept of masculinity. Firstly, I am an artist who is not only interested in images and representation, but also in their meaning and possibilities as material. I am aware of how the modification of images offers the potential for new knowledge. Additionally, I am a gay man who enjoys consuming and producing images of men. Lastly, I am a Latino person who grew up influenced by homosexual and homoerotic imagery that was produced, for the most part, in Europe and the United States. The difference between the place of production and the place of consumption and appropriation of those images is a key factor in both my artistic practice and this text. Thus, the concept of masculinity that I have developed in this research must be considered as a scrambled mixture, an amalgamation of influences and habits running across several continents.

Today, I must thank the multimedia encyclopedia Encarta 2000 (Cohen, 2009) for acting as a detonator of what I call my *gay journey*. In a time where knowledge was starting to be translated from a material to a digital form, the multimedia encyclopedia produced by Microsoft in a CD-ROM format offered access to concepts and audiovisual information that was not present in my family's library. Internet was not that common at the time, and the search results for the term homosexual in the search browser Yahoo were mostly pornography websites. Encarta 2000, however, accompanied its "homosexual" tag with an article about Tom of Finland (Tom of Finland. & Hanson, 2009). Since then, the Finnish artist became a major influence not only in my work, but in my view of sexuality as well; due to his work, I never considered being gay as something shameful or disturbed, but rather as something joyful, physical and pleasurable.

This view would have not possibly flourished without the tolerance of my family and friends who, in a city of eight million people, allowed me to be as gay as I wanted.

Nevertheless, Tom of Finland remains an important reference in my personal history, because the subject of his drawings was men loving men, and men having sex with men. It is an honest statement: without Tom of Finland's influence during my teenage years, I would be an artist, but I would focus on abstract drawings, still life paintings or *happenings*; most likely something quite different to the work that I am making now.

My interest in Tom of Finland led me to Bob Mizer's *Physique Pictorial Magazine* (James W. Jones Collection of Gay and Lesbian Literature., 1997), a publication that was part of the *Beefcake* gender of periodicals. Between the 1930s and 1960s in the United States, and under the excuse of promoting the fitness culture and celebrating a healthy body, *Beefcakes* depicted half-naked, young muscular men. *Physique Pictorial* was part of Mizer's company *Athletic Model Guild* (AMG), which still produces diverse *Beefcake* content including films, photographs, and texts. It was Bob Mizer who first published, in his *Physique Pictorial* magazine, a series of drawings sent in an envelope solely signed "Tom", and thus gave their author the artistic name of "Tom of Finland".

Bob Mizer's body of work and range of influence are far too vast for the scope of this research. Nonetheless, they play an important role in my personal history, not only because of how beautiful I consider them, but also because Mizer was a gateway towards a whole universe of artists and material that would otherwise have been very difficult to find in my daily life in Bogota. Thanks to *Physique Pictorial* and other *Beefcake* publications, I became familiar with artists such as Etienne, Bruce of LA, Adam, James Bidgood, Colt or Jean Cocteau. Moreover, his work introduced me to the concept of gay publications and gay audiences, which allowed me to discover the last big influence of my adolescence: *Butt magazine*.

Butt was a gay publication edited between 2001 and 2011 in The Netherlands (Bennekom, Jonkers, Tillmans, & LaBruce, 2006) featuring the lifestyle of gay male homosexuals in Europe and the United States. If I was already unabashed

due to Tom of Finland, *Butt* just made me even more brazen. Always printed in a particular pink colored paper, the magazine had a very particular approach to images, showing a wide array of bodies by a wide range of photographers. However, it was their interviews that I remember the most. As silly as it may sound now, before *Butt*, I perceived gay men as beautiful bodies full of desire. It was not until after I got a copy of Taschen's *Butt Book*, I understood homosexuality and masculinity have multiple forms, opposite personalities, inner processes of the body, conflicts, and is full of sexiness.

I remember reading *Butt Book* in my teenage room, and picturing a world where gay guys were having fun exploring their sexuality. It was a world that differed from my daily life in Bogota, where gay guys were not particularly visible in the 2000s. Now that I am writing these words in my grown-up room in Rotterdam, not very far from where *Butt magazine* was conceived and printed, I find myself sighing over the parties that I am missing in my home city, where gay guys are wild and enjoy themselves more freely than in The Netherlands.

If I took you through a tour of my personal history –the foundations of my *gay journey*–, it was to point out that each of these three references has provided me with elements that are important in my practice. Tom of Finland pushed me to follow my desire and draw what I want. It is perfectly valid to make homoerotic drawings as art, and that is something important to say out loud. Bob Mizer supplied my mind with forms of male representation that, as I hope to prove within this research, have been continually repeated in art history and media, and which deserve a closer, more critical look. And finally, *Butt magazine* opened up a space for words, complexity, and overall, gall.

These three influences, though, were distinct universes located far from the world I inhabited. The bodies that I learned to love on *Beefcake* photographs were not at all similar to the bodies of the boys that I loved in my hometown. Their conversations never jumped into the topics and sexiness of a *Butt* interview, because my guys did not have the slightest

interest in those topics. Regarding my very explicit drawings, they were oddities of a very particular horny mind. With time, I learned to dwell between these two worlds, aware of the existence of both, but also of their remoteness. As I began to get older and my practice started to embrace the male body as a subject, these two worlds began to crash.

In 2014, influenced by *Butt magazine*, I decided to start my own project *El Corruptor*, with the goal of issuing a Colombian gay publication. Due to budget shortcomings, the magazine was never materialized, but the project became a platform from where I could reflect upon male representation and the images I had been exposed to. I realized I drew these images as a way to understand them, because drawing for me is a thinking process of appropriation and translation. An expanded definition of drawing and other terms used in this text can be found in the glossary that is part of this research. On the other hand, I appropriated those images and used them as material, resorting to techniques like collage, photomontage, posters, and prints that were easily reproduced, distributed and, since accessibility has been always a key factor of *El Corruptor*, cheap enough to be purchased.

However, I have to admit that my relation to the *Beefcake* boys of Bob Mizer has always been a hate/love one. I found the photographs beautiful and uncanny in equal proportions. A voice inside me has always asked for “my proposal”, a body or self that feels closer to me, to my mixed world. Still, I cannot stop looking at them as a reference, they retain power on me, which makes me wonder what are those images speaking of me, rather than speaking to me? What is my role in the reproduction of this type of white male representation? And, most importantly, how is my work communicating with my fellow maricas?

The crash was unavoidable. When I moved to The Netherlands to pursue a Master degree, I did so in search of the tools that would allow me to somehow resolve that inner conflict. Now, looking at *Butt Magazine* in The Netherlands, I cannot help but feeling that it is even more alien to me. My

practice here has expanded. I have started to explore writing, video, and animation in order to find a place, inside my current context, from where I could speak, to present “my proposal”, and in order to find a way to speak and present my proposal inside my current context, I had to look for theoretical tools. Then, in the process of looking for those tools, I had to remember my cats.

“Ok, thanks, but I’d rather...” was the phrase I said to Lacan when I closed his book on the edge of total boredom. “Ok, thanks, but I’d rather...”, I said again to a big portion of the Queer theory which, written mostly in Anglo-Saxon countries, studies a different context based on different concepts around nature, culture, and masculinity. “Ok, gracias, pero paso...”, I said, too, and with a sad tone, to the decolonized *Cuir* theory coming from Latin America, which in the process of applying queer theory into the Latino context, developed an academic, almost even privileged, language that cannot speak to me.

This research, thus, should be understood as a way to position myself amidst the multiple and divergent elements that have influenced my view of the world. It encompasses a selective use of different theoretical tools in order to come up with a definition of masculinity that I feel closer to my world. It is a trip jumping back and forth in history, eating suspicious berries, drinking from water pools, inviting people to have dinner with me to later analyze the leftovers.

Firstly, I am going to review the history and reproduction of one type of male body representation: The athletic greek hero. *First, it was a body* is my own short history and interpretation of a form that has influenced both my life and practice. We are going to see how is possible to link this prototype conceived in ancient Greece with the designing of the tailored male suit during the Neo-classicism era, to the flaunt of a muscle body or gun show, and CrossFit.

Secondly, I am going to jump back to my home continent to explore how the melting pot of cultures in Latin America, can help me in developing my definition of masculinity. In the process, I am going to meet again with the Brazilian avant-

garde movement of *Antropofagia*. The modernist movement founded by Oswald de Andrade, was organized upon the precepts expressed in its two manifestos: Manifesto Da Poesia Pau-Brasil (1924) and the Antropophagic Manifesto (1928). *Antropofagia*, can be understood as metaphorical digestion of multiple cultural influences, in order to shape a national identity. However, as I further explain in *Hunger from the other side of the pool*, this movement’s proposal is not free of controversy. Then, I have to position myself and talk directly with *Antropofagia*, before continuing my trip.

Thirdly, I am going to have a feast with *Antropofagia*. In *Maaltijd* I will eat images of men in. To digest them, I will use the ideas of the Colombian curator Inti Guerrero regarding Flávio de Carvalho’s *New Look*, as well as those of Peruvian philosopher Giuseppe Campuzano in relation to the figure of the Transvestite. Even though I could not find any source in which both of these authors had explicitly defined themselves as *Cuir*, the material used in this research was included in publications that gather queer/cuir texts. Moreover, as an appropriation of Queer theory applied to the Latin American context, I consider both authors navigate between Queer and *Cuir*. The reader included in this volume is my first attempt to compile scattered material from *Cuir* theory which access I have found limited, even for the Latin American public. Moreover, this chapter includes my reflections upon the non-binary singer Dorian Electra and their videos clips *Man To Man* and *Career Boy*.

Lastly, I will look at the leftovers to see what I can be made from them. The implication of this research in my practice, the things I have witnessed, the materials I have found, and the possibilities for a new body are going to be discussed in *Toetje*. Nonetheless, this research should not be understood as “my proposal”, as it is more like the beginning of it. From this journey, I have gained access to enough material to set a foundation which is going to help me dig into my world that, I can say in advance, bloom from a dish, bloom from an armpit.

Furthermore, my migration to Europe was very disappointing in terms of making things simpler or clearer.

My life is more complex now. My Dutch lovers still do not look like Bob Mizer models. I became aware of my chubby-chasing tendencies, and now I am more interested in a *Pancake* body, rather than a *Beefcake* one. My Moroccan lovers are not even interested in talking. Most of the people struggle to understand my accent. And, regarding my very explicit drawings, they are still oddities of a very horny mind.

So, what am I expecting? I reckon I know what it is, but first I need to say to Tom of Finland, Bob Mizer, Etienne, Jean Cocteau, Jean Genet, André Gide, Porfirio Barba Jacob, Adam, Luis Caballero, Colt, Guillaume Apollinaire, Edmund White, Wolfgang Tillmans, Walter Pfeiffer, Gert Jonkers, Jop van Bennekom, Seth Bogart, Audre Lorde, Débora Arango, Divine, John Waters, Rupaul, Fernando Molano Vargas, Eve Sedgwick, James Bidgood, Jacques Scandelari, Yuko Mishima, Juan Gabriel, Donna Haraway, Michel Foucault, Yann Gonzalez, Andrea Long Chu, Lorenzo Jaramillo, Giuseppe Campuzano, Las Kumbia Queers, Gengoroh Tagame, Jiraiya, Peter de Potter, Juan Gabriel, Inti Guerrero, Eugen Sandow, Louis Apollon, Village People, Babak Afrassiabi, Yael Davids, Thijs Witty, Janice McNab, Jasper Coppes and Delphine Bedel:

“Ok, thanks, but I’d rather sleep on your keyboard. Let me take a nap here and have feverous dreams, maybe about Mr. Pannenkoeken. I will later get up and get back on my track, doing my own things”.

First, it was a body

First, it was a body. A drawing of a body traced on a guy's chest. First, it was a vision conceived in the head of a guy while lying on another guy's chest. This world is a personal world of muscles and repetition, an interpretation of some patterns found on images of male bodies. Despite being subjective, it is still valid, because the only way to get into this vaporent world is throughout each one's subjectivity. My world lives inside a drop of sweat falling from a guy's armpit. It is produced with sustained effort, taking different forms on its way down, to finally dry on a rib or between hair. Every time a man raises an arm to flex his bicep, there is a peek of my world, always running, always dissipating.

It all started with a ravenous gaze looking for male bodies. For several years now, I have been collecting images of men, using sources like magazines, newspapers, books, Tumblr and Instagram. Initially, I used them as references for my drawings and illustration work, but soon I realized that I was collecting them just because I wanted to have them. I wanted to look at them again. I wanted to keep them with me because if I didn't save them, they would get lost down the infinite scroll. One image took me to the next one, introducing me to a new guy that I could find handsome or funny, to a new way of being, of seeing. Through the navigation of images my gaze changed, and so did my taste; until my personal archive slowly turned into a less homogenous group of images with different bodies, postures, races, cultures, objects, phrases and body representations.

Yet, from the act of constantly looking for images, even within the variety of a heterogeneous archive, I have realized that there are recurrent ways of representing the male body. I see them as patterns. Usually, in art and architecture, a pattern is understood as the visual repetition of the same form, the structure behind the order of a surface ("Pattern," n.d.) that can generate a visual effect. However, I would like to propose that patterns have a temporal dimension too. When an activity or form is repeated in time, it is possible to create connections between each iteration, forming a pattern. Akin images in different time periods reveal a structure that

supports the recurrence of the same form in time. Therefore, a pattern can be both a dimensional and temporal repetition.

Men in suits, men driving cars, men riding horses, men riding motorcycles, old guys sitting on park benches. The patterns are multiple and there is potential to make connections between several forms. However, there is an image that has consistently drawn my attention due to its high recurrence: men flexing their biceps. Let have a look at the drawing of a body trace on a guy's chest (**Figure 1**). This is a male representation on a male body. From the colors and fashion of the photograph, it is possible that the origin of the image is a gay magazine from the late 70s or early 80s. I found this photograph in a Tumblr blog, and the current form of it –with the face cut off from the image starting at the nose–, does not correspond to the way the body was usually depicted in its era. Muscles on muscles, a mustache framing a roguish smile, a white t-shirt that can barely contain the body inside it, tight blue jeans (Divine, 1984). This is the body of a *clon*, a type of body that became the ultimate ideal of masculinity for gay communities in New York and San Francisco during the decades of the 70s and 80s. They were called *clons*, because they all looked the same: they were a pattern, cut in the same form. Nevertheless, as an ideal, this a full body that needs a face and legs. The actual form of the photo matches a view influenced by social media and its standardized grid formats. Thus, we could infer the cutting is meant to draw the attention to the biceps.

A pair loosed, a pair flexed, both worked out. A relaxed body waiting for the moment when the watch dictates it's time for the next training. This is a body that has turned itself into the drawing printed on its t-shirt. They are both young men who have achieved growth through exercise, an idea which has a long trajectory in both Western Art and the overall concept of masculinity. To study the structure behind this form, I will take you on a trip jumping back and forth between times, because when appreciating a pattern it is difficult to know when or where it begins and ends. Nevertheless, the cut

photograph gives us the first clue: “Gym”; and it dates back to ancient Greece.

THE SCHOOL FOR NAKED EXERCISE

Gym is the modern contraction of the Greek word *Gymnasium*, which means “school for naked exercise”. These were spaces dedicated to the formation of athletes in ancient Greece. Although open to the public, gymnasiums were limited for gathering of men over 18 years old, housing their preparation for the public games while taking lessons about philosophy, literature, and music (“Gymnasium | sports | Britannica,” n.d.). Now, in 2020, it is common to see the Roman Marble reproduction of the Greek bronze *The Townley Discobolus* (Figure 2) at British Museum, as the celebration of geometry and proportion which in ancient Greek society took the form of the male as the essence of beauty (Potts, 1994). However, the Greek male nude does not have a singular meaning; it could have many purports depending on its context and subject. Following the distinction between naked and nude (Berger, 1972), the American Scholar in ancient Greek Jeffrey M. Hurwitt, proposes various types of male nude that function as “costumes”. According to Hurwitt, there is heroic nudity which uplifts the subject above the rest of men; athletic nudity that celebrates the figure of the athlete, and erotic nudity that represents sex. He also mentions, among several other types a pathetic nudity depicting the vulnerability of a defeated warrior, as well as the monstrosity nude of the beast, and the democratic nudity that represents the collectiveness of equal men in their best shape (Hurwitt, 2007).

These costumes could additionally be worn at the same time, resulting in that a single artwork can represent multiple types of nudes. In the case of *The Townley Discobolus*, I think he is wearing a democratic, athletic, and heroic nudity. The *Discobolus* is a representation of a man over 18 years old, whose physical form of harmony and proportion was a

projection of inner balance of knowledge. His formation in the public space turned him into a successful athlete, giving him a status that pushed him to the heroic level. This type of male representation, connecting athleticism, heroism and collectiveness, is fundamental to further understand my pattern. Additionally, as Hurwitt points out, the main purpose of the *Gymnasium* was the training of male subjects, in order to prepare them to defend the polis in case of war. What ancient Greek society wanted to see, was a wave of athletic males willing to sacrifice themselves in order to become heroes.

In her book *Sex and Suits*, pioneer art historian Anne Hollander explains how war and collectiveness have been two important elements in the development of the masculine garment. It was the invention of the medieval plate armor, between the 11th and 14th Centuries, that redesigned the form of the male body in order to protect the warrior. This first change was a point of departure for two paths of distinction between female and male clothing. It entailed a long impact on Western fashion history for, while women continued to wear long tunic-like dresses, men’s clothing got increasingly tighter, fitter, and closer to the body in order to enhance movement. With the aim of providing warriors with an articulated body, the medieval plate armor was a re-understanding of the male body that divided it into individually designed pieces to later bring them together again. For Hollander, the result was a deeper knowledge of male anatomy that, at the same time, gave men’s clothing more sexuality (Hollander, 1994).

The difference between masculine and feminine clothing was further consolidated during the Neo-classicism movement of the 18th and early 19th Centuries. This movement brought the design of the modern tailored man suit, a garment built based on the knowledge garnered through the development of the Medieval armor. Neo-classicism was a revival of antique Greek and Roman ideas and aesthetics, driven by the discovery of Pompeii and Herculaneum, and the reproduction of the murals found in their ruins. The celebration of knowledge and democracy found in the remains of ancient

Greek society, including the gymnasium, was in compliance with the ideas of a European society that at that time was starting to celebrate reason and equity (Hollander, 1994).

Therefore, according to Hollander, Neo-classicism did not draw from ancient Greek culture superficially, but took it as its main source. It interpreted the classic male nude as an expression of virtue, strength, honesty, rationality, and independence (Hollander, 1994). I do want to emphasize that Neo-classicism appropriated mostly the heroic athletic hero, overlooking other different types of nudity that could have been brought back from their referent of ancient Greece. The restoring of this particular type of nude, which from now on I will call the *fitted warrior*, is a key issue with further consequences for the development of the pattern that concerns us.

When Neo-classicist tailors decided to provide the illustrated modern man with an outfit, they resorted to the know-how of the medieval armor, but they established the *fitted warrior* as a model. As Hollander shows in *Sex and Suits*, Neo-classicism's tailored man suit is a rendering of previous male clothing based on the medieval plate armor, in order to translate the body of the *fitted warrior* and its high moral principles. For me, this translation was a full-on appropriation. If the ancient Greek athletic hero was wearing a nude dress, Neo-classicist tailors digested and reinterpreted such dress with the available tools of the time, turning it into a representation of their ideas and beliefs. The result of this process was a monochromatic, homogenous garment free of decoration. A uniform for men that enlisted them into a 'brotherhood' (Hollander, 1994, p97) contrasting with the diverse, colorful and overloaded female clothing. This, around 1815, was the birth of the *suited man*.

Democracy is a maneater. Ancient Greece supplied a trained and educated *fitted warrior* ready to protect society. The Middle Age, provide knowledge, movement, and sexuality; then Neo-classicism created, as the aftermath of a rational process, a modern uniform. Furthermore, I believe it was the appropriation of this last movement, the one responsible to

connect antique Greek with our time. Clad as *suited men*, the antique *fitted warriors* were ready, as an army of clones, to enter an era of mass production, mass consumption, industrial labor, image reproduction, and late on mass media, and social media.

THE GUN SHOW

In 2014, when I joined Instagram, I found the social media platform to be a new source of images and references, and I also followed, in a more personal way, guys that I liked. As a phone app, Instagram allows its users to share content at a very fast pace, so at the time it fed my fascination with being able to see what my *internet crushes* ate, which movies they watched, where did they go in their spare time, and the bare-chested selfies they took. Now, in 2020, after years following their evolution and the internal changes of the app, I can say that we are living in a time with an ongoing homogenization. Not only did my crushes start to look the same between them, but I also started to find clones of them. The process is so strong, that it is even difficult for me, after years following their profiles, to tell them apart. The same form is being reproduced. What is the reason behind the ongoing homogenization of my Instagram feed? Is it a sign of my personal taste, or an internal function within the app is suggesting only certain kinds of profiles? Is it possible, then, that the Neo-classical brotherhood of men is still present in the 21th Century, just now in the form of a muscular, bare-chested selfie?

Attempts to label the banal muscled guy who takes selfies for social media include the alienated *Ultracuerpo* (Vigilante podcast, 2019), the toxic *Musclehead* (Urban Dictionary, n.d.) and the gay *musculoca* (Diccionario Gay Español, n.d.; "musculoca - definición - español," n.d.) which are defined in the glossary included in this research. However, I would like to expand on the *musculoca* term. As a word that combines,

musculoso (muscle man) with *loca* (sissy), *musculoca* refers to a guy who, despite his brawny body, is still feminine. It is often used to refer to a man, even though it is a feminine word, which denotes a pejorative intention. What *musculoca* underscores is that femininity can be found in a masculine body, regardless of a muscular physique or strength. It shows us, then, that the way bodies are seen depends on the position from where you stand to look at them.

Ultracuerpo, *musclehead*, and *musculoca* are efforts to define a group of people, but they do so from separate perspectives. Although these concepts can have different connotations, one thing that connects them is that they refer to the emphasis put by individuals on their physical image and the way they present themselves in social media. Still, when pointing to the bare-chested selfie phenomenon, there is not a single word that can reunite all these different points of view. That is the reason why I would like to propose a Colombian word: I like to see them as *cuajados*.

In Spanish, the word *cuajada* means curd, a dish made from the coagulation of milk. In the Colombian slang *Parlache* (Castañeda N. & Henao S., 2015), a jargon used by prisoners and drug dealers that became popular in the 80s and 90s across the big cities of the country, *cuajo* means muscle. Therefore, *cuajado* would refer to a man with a particularly developed muscular anatomy. It is speaking of a condition of the mass of the body, a body that is curdled, in a semi-solid state, that can get harder or softer. Although it is a defined dish, *cuajada* does not have a single form. As coagulated milk with a light flavor, it is usually eaten with honey, caramel, bread, fruits, and nuts depending on the region (“La ruta de la cuajada, tradición 100% campesina | Radio Nacional de Colombia,” n.d.). Just as the *cuajado*, the amorphous and plain-flavored, but versatile *cuajada* can always look the same, but its flavor can vary depending on the use of regional ingredients, it has different outcomes.

My interest in bringing this term forward comes from my disbelief on the idea that men, even muscular ones, can be seen from a single point of view. Are all *cuajados* of the bare-

chested phenomenon a big brotherhood of men, all wearing the same uniform? Can sportsmen from the United States, wrestlers from Iran, Korean idols, porn actors, Russian orthodontists, Latin American men, overcome their different cultural backgrounds and views, to start flexing their biceps for the single purpose of the *gun show* (Urban Dictionary, n.d.), the display of their muscles?

In my opinion, the word *cuajado* allows a more nuanced understanding of muscular men taking selfies. It helps to jump from a *musculoca* perspective to a *musclehead* one, opening the door to the multiple meanings of their photographs. It is an attempt to resist the idea of a brotherhood of similar looking men. However, the *parlache* term does not provide any clue as to how and when in all the parts of our pattern, the honest, rational, independent and lean *fitted warrior*, further transformed into the *suited man*, ripped off his dress to join the mundane, muscular *cuajado* army of my Instagram. In order to understand if the brotherhood of men is real, I am going to jump back on history, to find a time, a name, and a pose name.

POSE VIII

It all apparently begun in the last decades of the 19th Century and the first two decades of the 20th Century, with a group of strong women and men who toured across Europe and the United States showing their physical capacities on circuses and strength events (Strongman: A Brief Introduction, 2014). It is possible to find photographs, dating from as early as between 1878 and 1880, of a young Louis Apollon (**Figure 3**), French sports icon, flexing his biceps for the camera. Attired with high shoes, tights, decorated shorts, a breast ornament and a pair of wristbands, Apollon is seen stepping on a pair of weights that he has surmounted, tightening his biceps as a gesture of significant triumph. It is an ideal image, a celebration of youth and strength, a model born to be a hero,

an equally practical and ornamental depiction of a beautiful modern Hercules dressed for his circus event.

The *gun show* has a factual historical show origin. The type of acts performed in these shows included, among others: chain breaking using the biceps, horse lifting, bars bending, pulling heavyweight with the teeth or keeping cars from moving. Besides, as part of the spectacle, some of the performers challenged their male audience to compete against them offering high amounts of money as a reward.

It was during one of these shows, featuring strongmen Charles Sampson and Cyclops in the Alhambra Theater in London, when a regular man dressed in an English tailored suit, stepped up the hall pallet and, with a single movement, ripped all his clothes to reveal a highly developed muscular body. This carefully prepared *striptease* gesture gave way to a humiliating night for the stars of the strength show, and marked the beginning of a life of fame for the anonymous man who, following that success, would be known by his artistic name: Eugen Sandow (Rogue Fitness, 2017).

Born Friederich Wilhem Müller, Eugen Sandow is commonly acclaimed as the father of modern bodybuilding (“EUGEN SANDOW - Father of Bodybuilding,” n.d.). Like many other strongmen of his time, Sandow started his career performing feats of strength in different venues. However, there were two elements that led him down a different path from their peers. Firstly, compared to Louis Apollon or other strong performers of the time, Sandow was not a big man. His height was 175 cm, which gave him a regular bloke look that allowed his audience to identify with him. Secondly, he moved from performing with his body to displaying his body; in other words, he started to pose.

In the 1894 Sandow films, recorded by the Edison Kinetoscope, we can see Eugen Sandow showing his guns in a series of “tableaux vivants” (Freeborn, 2014) or consecutive postures, the third one a flexed bicep (**Figure 4**). Looking at these films, it is impossible not to recognize him with his short briefs, mustache, and roman sandals as the father of all *cuajados*. The flexing arm appears again in a 1894 photograph

(**Figure 5**), a 1903 film (**Figure 6**), and an undated photograph that features him wearing a very herculean leopard thong, as he turns his back to the camera with the caption “a new Sandow pose (VIII)” (**Figure 7**). The image of Sandow flexing his biceps is so commonplace that it does not come off as a surprise that, when the director of the Natural History department of the British Museum decided to cast a sculpture from Sandow’s body, the posture chosen was that particular one with him flexing his arm (Freeborn, 2014) (**Figure 8**).

Yet Sandow’s physique was not the only cause of his stardom, nor the sole attribute that landed him a cast figure in the British Museum. Sandow combined the art of displaying himself as an ideal body with the fact that he was a regular man, his biggest feat consisted in transforming the representation of his body into a business enterprise. As the author of three books (Sandow, 2003) and founder of the weekly magazine *Sandow*, he provided his readers with routines, tips, and exercises, implying his readers could become as strong as he was. He sold the idea that, no matter how regular a guy is, through physical exercises, every man could become a modern Hercules, and under his Sandow brand, he produced and distributed everything men could need to achieve a muscular body: exercise machines, diets, training routines, cigars, and even a cocoa supplement (Rogue Fitness, 2017). For this reason, in my opinion, Eugen Sandow is not just the father of modern bodybuilding, but the forerunner of the modern concept of fitness and men publications.

Sandow’s endeavor was a breath of fresh air for the men of his time. Due to industrialization, the increasing migration of the population to the urban centers, and the consolidation of consumption society, masculinity was trapped in a crisis (Goldstein, 2016). Nineteenth Century men were looking for new ways to deal with the societal changes they were experiencing, and Sandow’s *striptease* reminded them that, despite the new roles in the city or the factory, underneath the tailored evening English suit, the *fitted warrior* was still there. It was possible to design a man’s body like any other

product (Goldstein ,2016). It was just a matter of finding the proper tools, developing a routine, and consistently training to achieve the personal success of fulfilling the Greek ideal.

I would also like to point out the crucial role that Sandow played in the establishment of the men's magazine. Looking back at my years growing up in Bogotá, I remember the Carulla supermarket as the sole resource for images of shirtless men, because they carried the *Men's Health magazine*. This type of fitness publications, and their inherent apparent license to present the male body, was fully exploited by photographer Bob Mizer in his magazine *Physique Pictoral* (James W. Jones Collection of Gay and Lesbian Literature., 1997). Mizer's AMG (James W. Jones Collection of Gay and Lesbian Literature., 1997) strategically published serials as well as offering the possibility of purchasing individual images, which led me to initially perceive him as the working basis for these type of publications. However, revisiting his images side by side with Sandow's history, we can perceive that they were both equally influenced by the classical world and its neoclassical interpretation: they feature vine leaves, columns, drapery, sandals and the mimicking of postures from ancient Greek sculpture. This leads me to believe that it is Sandow who acted as a bridge connecting Neo-classicism with the *beefcake*, and that Mizer, far from being an isolated phenomenon, was another link in the chain that brought to life, again, the *fitted warrior*.

Reproduction, reinvention, and redesign of a form. These are strategies that make up the methodology to sustain our pattern. Probably, the 21th Century *cuajados* will never be in the position of going to war to defend the polis as the *fitted warriors*. Maybe they do not work in a factory like the *suiting man* did, and perhaps the biggest effort in their lives is carrying the new washing machine up the stairs. Yet, that does not mean their bodies cannot be used. Thanks to Sandow's concept of fitness, their bodies can be seen as a space of individual success. As the four-time champion of the CrossFit Games Matt Fraser says in the documentary *The Redeem and the Dominant*: "Hard work pays off". Work is understood as a

persistent curl of individual training sessions in order to get "that great moment in front of people" (Cannon & Moore, 2018). Looking at Fraser showing his guns, we can evidence a change in the form. While Louis Apollon's photograph was the portrait of someone whose physical features elevated him to a heroic level, Fraser's picture depicts a body that, through a public/open process of working out, became a champion. It is possible, then, to think that success has *materialized* on his body.

If nudity is a type of dress, the *cuajado* wears one of nude individual success. By exposing the process of becoming a *fitted warrior*, Sandow opened up the possibility of conceiving men's body as a space for consumption, and as a product to be consumed. The mechanism is evident in the CrossFit Games in which, during four days, the public assists to a series of competitive strength trials that turn the training into a sport, in a kind of "backstage of the Olympics" as its own event (Cannon & Moore, 2018). We do not see the athletes, both women and men, throwing a disk or tumbling. Instead, we see them doing a series of push-ups and rope climbing. In the meantime, we hear about their diets, their routines, the protein shakes that were needed, all the suffering and commitment. The competitor who finishes the trials first, and gets the biggest number of points, is the fittest. We witness what Fraser is capable of doing, but we are also informed of all the days of hard training in his garage, and we can see the outcome: him becoming a champion. Thus, his body is the result and sign of his success. Perhaps not every man can achieve Fraser's toughness, but this shows that following a fitness program, it is possible to attain each one's own personal goals. Recycling the idea of success as personal triumph extends the pattern.

The infinite scroll of *cuajados* on my Instagram can be grasped as the supreme proof, the *probatio probatissima*, of the pursuance of Hollander's "brotherhood "of men. A guild of bodies willing to consume and to be consumed, all cut in the same form, an army of clones. It is no coincidence, that Bob Mizer's company was called Athletic Model Guild (AMG): Greek

sculptures flattened into purchasable photos or Sandow's postcards. It is not a surprise, either, that a shocked fan, upon seeing Mat Fraser on the CrossFit Games, stated: "Oh, my God! Mat Fraser is standing in front of me! (...) I can touch him!" (Cannon & Moore, 2018) (**Figure 9**) Indeed, he is not only a photo on a screen, nor only a Champion, but he has an actual body, he is material. However, it is then that the big brotherhood of men shows itself as a fantasy. Male nudity in ancient Greece had no single meaning, as neither Bob Mizer's young models did and, maybe to his own disappointment, Fraser is not only a successful athlete. Nonetheless, is out of Europe and The United States, where this homogenous idea is harder to sustain. *Al otro lado del charco*, on the other side of the pool, voices, views, and colors mix to prove that men, cannot be easily flattened.

Hunger from the other side of the pool

THE OTHER SIDE

In the introduction to the book *Changing Men and Masculinities in Latin America*, scholar Matthew C. Gutmann discusses the difficulties faced when studying masculinity in a region that, following the idea of a shared language and history, has been often united by the generalizing term machismo. Even though the definition of *machismo* or *macho* can notably change according to particular countries, it has been implicitly considered a particular form of sexism in Latin America. However, as Gutmann proves, the interest in studying men and masculinity in the region, driven by social and economic changes as feminism or the study of women's inequity, has led to multiple approaches with different definitions of the concept of masculinity (Gutmann, 2003). Therefore, it is more accurate to use the plural form and refer to *masculinities*.

Mara Viveros Vigoya, Colombian researcher on masculinity, states in the same book that "Masculinity is not an essential or static quality but a historical manifestation, a social construction and cultural creation" (Gutmann, 2003, p37). Through the review of themes within the studies of male identity, she highlights that the construction of masculinities in Latin America is a complex process of negotiation between race, class, regions, hegemonic views, other masculinities, the crucial participation of women, and influences from other parts of the world. I believe men cannot be simplified nor easily traced, neither in Latin America, Ancient Greece, nor wearing a suit in Europe or Africa, nor being *cuajados* from Asia or *chubbies* from Australia. Masculinities are as personal as collective, a breeding broth, a hot process. That is why I can only agree with Viveros when she asks for further studies and discourses that portray how hegemonic and subordinate forms of masculinity exist within the same culture. The scope of such studies should not disregard the tensions between them, and display "an interplay of alliances and contradictions which allow even more nuanced studies and a better

understanding of individual behavior" (Minello, 1996 cited in Gutmann, 2003)

In that case, as a Latino man, what does masculinity, or even *macho*, mean to me? This last term is particularly difficult for me. I recognize its existence, but at the same find it extremely vague. I only remember one of my grandparents using it, howling almost, with a deep voice: "maaaachooooo!" while moving a fist at chest height. It is a cartoonish memory. Three photographs of his youth are also very present in my memory: One from his days as an amateur boxer (**Figure 10**), and two others from the period of his military service, where he's pictured performing a sort of uniformed pole dance (**Figure 11, Figure 12**). Now, I would like to think that I have built my idea of masculinity in total opposition to his *macho*, a concept whose definition he never explicitly facilitated, but that I can somehow understand. I can, however, even if I am a bit devastated to admit it, notice some connections between his and my own idea of masculinity. My world has bubbled with his influence. I wanted to escape from him, but only turned him into a reference. Likewise, he would hate my world, but he would still need it. Both always cohabitating, ignoring, avoiding, but never canceling each other. Looking at his photographs I can understand why Fraser's fan was so surprised: How can a beautiful flat image materialize in that man? If I had to define what *macho* is, I would say my grandfather's name.

Seen from Latin America, the big brotherhood of men can only be understood as a fantasy, an ideal image that works as a reference but its unreachable. The infinite scroll of *cuajados*, then, can be a more nuanced world. If the construction of masculinity is a process of negotiation between subjectivity and the hegemonic discourse, how can we understand the *gun show*? Which part is subjective and which part is collective? As the theorist of communication Martin Barbero says:

"Not every form of consumption is an internalizing of alien class values. Consumption can be telling, in popular sectors of society, about their righteous causes

and aspirations for a fair life. Not every form of social advancement is social climbing; it can be a form of protest and an expression of some elemental rights. From there stems the necessity for a non-productivist, culturalist conception of consumption (...) that allows us to have an understanding of the different modes of cultural appropriation” (translation is mine) (Martín-Barbero, 1991, p 231).

Still, we must be careful. If we only conceive masculinity as a universe of nuanced subjective appropriations, we run the risk of commodifying it, turning it into a customizable product that men and women can tailor according to their needs. This approach sounds good on paper (Istha, 2015), but is far from the truth. The hassle with masculinity is that, in everyday life, masculinity has elements that you cannot simply change, and with which you must learn to deal. Gender is not a concept floating in a zero-gravity environment. It is a concept that has a direct effect on people, playing inside a context with multiple outcomes, reactions, and forms within that context.

Maybe when looking at two guys showing their *guns*, the proper question is not what the difference is between them, disregarding the lacks or extras while ignoring the overall picture, but what can a pose tell us about masculinity as a whole concept? What can it tell us about the muscular, the skinny, the fat, the lazy, the athletic, the trans, the poor, the privileged, the dark, the old, the European, the American, and other nuances within the masculine universe. How have these particular subjects sucked down the hegemonic ideas of masculinity, and dealt with them? What is the potential of masculinities as both collective and subjective constructions? In order to get an answer, I will ask for help from a friend. She comes from Brazil and is an expert on appropriation and eating men.

OH LEKKER!

When we need to understand a complex text, we highlight its obscure passages, we cut and separate sentences, we re-read it multiple times, chewing it. When we need to digest a concept, we hit it from different angles, trying to extract its meaning, using external tools to break it down. Whenever we need to taste the Greek flavors of a torso (Figure 13) we examine it from various angles, we enquire about its history, its materiality, everything needed in order to make a lekker soep, to make it part of our own body, something we can feed from. The mindset that has helped us understand the figures of the *fitted warrior*, the *suited man*, and the *cuajado* is influenced by this hunger for understanding. However, if we want to have a better insight into the masculinities present in our pattern, we require a more aggressive approach.

This gut methodology, swallowing the world with the aim of finding new meanings is, nonetheless, not new. The *Anthropophagic Manifesto*, written by Oswald de Andrade in 1928, is one of the foundations of the Brazilian *Antropofagia* movement (de Andrade, 2015). It is one of the better-known pieces produced by Andrade and the modernist movement, which has had a deep-running influence on Brazilian art. For me, the manifesto is a call for awareness in the consumption of the multiple influences that can be found in a region like South America. It uses the figure of the cannibal as a metaphor to find a balance between cultures and times, “eating” from Europe, indigenous and black cultures, and the United States. However, a closer look at the context and history of the manifesto can underscore how complex, or even privileged, is the concept of swallowing from multiple cultures.

In his book *Canibalia*, professor of Latin America literature Carlos A. Jáuregui extensively revises the figure of the cannibal and its relation with Latin America. Jáuregui shows us how *Antropofagia* was another adoption of a character that has been present in the European imaginary of America since the conquering of the continent. Andrade’s movement was,

then, an attempt to build a national identity while still taking part in the international blossoming of the European avant-garde. Born from the coffee bonanza of Sao Paulo's region at the time, the *Antropofagic manifesto* –and its exhibition platform *Semana de Arte Moderna*– was the sign of a desire from the rich and educated high class of the city to be on par with Europe and the United States, consuming the same goods, speaking on the same level and having, just like the big metropolis, an avant-garde art scene. *Antropofagia* ate from Brazilian popular cultures, European art, and *Gringo* goods, in order to digest everything and then present the result of that process as “made in Brazil” for the international art world, to function as a Brazilian national identity (Jáuregui, 2008).

During my bachelor years in Colombia, I got the *Antropofagia* export. Since then, she has been my friend, my theoretical framework that helped me understand the foreign influences presented in my youth, and its interactions with the context I was living in. However, now that I am asking for a better understanding of masculinities and their possible meanings, I need to make things clear with her.

First of all, in terms of men, I am not a gourmet. I am not at the top of a chain of consumption choosing what to eat, elevating it to another level. It would be very innocent of me to think that in the process of choosing what to eat, I am eating what I want. I follow my guts, I eat what ik vind lekker in the fields of Art, popular culture, theory, and men, but I ultimately eat what I can afford. Secondly, as a long-time consumer of men and their representations, I am aware that the infinite scroll of *cuajados* that I consume is consuming me, too. In this cannibalistic world, in order to eat from others, I must also offer myself as a feeding matter. My consumption is not vertical, so I know someday I'll be someone else's avondeten. Which brings me to my last point: I do not think my consumption can save me. I am not eating all of this with you, *Antropofagia*, in order to come up with a new product that I will later call “my identity”. #danieliglesias. There is no utopia with me. I am inviting you to help me cook and taste my new

soep, but that dish won't define me or make me more easy to classify.

That being said, I am going to use the appropriation tools of *Antropofagia* to break our pattern in order to have a deeper understanding of masculinity. We have already seen that masculinity is not a single concept, but a construction with multiple meanings. However, if masculinities are a social construction, what are they made from? Male bodies? Concepts? Moreover, what can our pattern tell us about masculinities as a whole, as an umbrella of nuances? What links our pattern to other masculinities? In pursuit of finding an answer, I will first examine what *Antropofagia* has done to the *suited man*, to later join her in eating masculine bodies found online.

Every day since I opened my Instagram and Tumblr accounts, I have dedicated a part of my time to look at images of men, which have been specifically produced to be seen on a regular basis. My relation to those images is a production/consumption one. I log into those apps expecting to find new material of the sources I follow, which produce images, videos, and songs to be consumed by their followers. When I say eat, maybe I am not literally eating their physical body, but I am consuming their body as an image. That is why *Antropofagia* for me is both a theory and a methodology.

Then, after eating with *Antropofagia*, I will analyze the leftovers, to see what can be done with them; what material can be found. Maybe I will end up getting food poisoning, or maybe I will find a new recipe for the next feast. This is, however, still unknown.

Maaltijd

In Man Ray's *Dada Group* photograph (**Figure 14**), we can see the male members of the avant-garde movement tidily dressed in dark suits. The only two people who are featured wearing different clothing are the writer Celine Arnould, who is elegantly protecting herself with a gesture of her arms, and May Ray, who can be seen reflected in a mirror wearing a grey suit. It is surprising that for the members of a cultural movement that questioned the role of art, opposing itself to logic, Academia, bourgeois art, and tradition ("What is dadaism, dada art, or a dadaist? [Complete Guide]," n.d.), they decided to dress not very differently from, for example, the painter Jean-Auguste-Dominique Ingres (**Figure 15**), director of the French Academy in Rome between 1834 and 1841. Art can change, ideas can change, traditions can be destroyed, but men are always going to be the same. It is, then, interesting to think about what would have happened if the *suit* had been redefined by the avant-garde. Luckily for us in the tropics, the *suit* met *Antropofagia*, and his dress did not survive that meeting.

A SUITED DISH

After months of anticipation writing articles in *Diario São Paulo* newspaper, Flávio De Carvalho launched on the 18th of October of 1956 his *New Look: summer dress for the new man of the tropics, 1956*. (**Figure 16**). For De Carvalho, the weekly columns in the journal were a space for reflection, research, and digestion of the Western references that historically preceded his *New Look*. As Colombian art critic and curator Inti Guerrero underscores, De Carvalho's garment was not, in his eyes, the logical end of the evolution of Western clothing (Davis & López, 2010). It was an adaptation, an appropriation of the male Western suit, a more adequate version for tropical weather. It was, thus, a Western concept acclimated to the tropics.

Close to his 60 years of age, De Carvalho launched his *New Look* under the title *Experiência no. 3*, which included a walk through the streets of Sao Paulo dressed in the outfit, a stop for a coffee, a visit to a cinema, and a press conference where he explained the virtues and functionality of his new dress (**Figure 17**). De Carvalho's *New Look* was a set of a white skirt, blouse, tights, and sandals that were meant to allow the body to breathe. Looking at him wearing the *New Look* standing next to a woman, it seems De Carvalho was simply cross-dressing (**Figure 18**). Nevertheless, his outfit was a reply to the Western male suit, which was not only closely related to the role of men in Western society, but also, according to him, was "unhygienic" due to its cloth material retaining sweat on the body in the warm tropical weather (Davis & López, 2010).

In words of Inti Guerrero, De Carvalho's *New Look* "aims to a kind of equity in labor divisions". It is a transvestism that "not only dresses the man as woman, but as a feminized body" (Davis & López, 2010, p 31). However, I think *Experiência no. 3* reveals more about the materiality of masculinity, about the ingredients it consists of, and about its relation to the male body, and less about the overturning of gender roles. The question is: what are men doing differently that, in the warm weather of the tropics, they need to dress as women? Why, if women and men sweat, did Flávio De Carvalho, intending to let the body breathe, not change women's clothing as well, for as we can see in the photograph, they dressed with a thick cloth too? What is happening inside male bodies? The answer can, perhaps, be found in De Carvalho's insistence on functionality,

As an architect and engineer, by proposing the *New Look*, De Carvalho showed a mindset that regards design as a provider of solutions for human's everyday life problems. His claims against the English tailored suit worn in the tropics can be seen as an attempt to erase gender differentiation, but, first off, they come from the belief that the Western male suit cannot support the inner processes of the male body in warm weather. In other words, De Carvalho is pointing out that, for some reason, men need more ventilation. This statement can be considered as proof of basic physiological needs.

However, De Carvalho did not casually decide to solely focus on the deconstruction of man's English tailored suit. As Inti Guerrero shows, De Carvalho's *Experiências* were the result of a thoughtful study of mass psychology (Davis & López, 2010). At some point in his digestion, he could have perhaps realized that something makes the male body sweat more, that the male body needs a structure to help it release its sweat. I believe De Carvalho found out that masculinity is the reason why men need more air, why they are hotter.

As the scholar Murat Aydemir explains in his book *Images of Bliss*, following Calvin Thomas, masculinity is:

“a cultural norm imposed on, or assigned to, the male body. This norm privileges, idealizes, and reifies some aspects of the various heterogeneous processes and energies that that body can, in principle, make available, while repressing others. Masculinity ascribes an intelligible and culturally sanctioned form to the male body, which that same body can only partially support.” (Thomas cited in Aydemir, 2007, intro xxiii).

Therefore, we can understand masculinity as a social construction that triggers inner processes in the male body. An outside force that is in constant negotiation with it. This is evident in the case of the *cuajado*, when we follow the transformation of the body's matters through a sustained repetition of workouts. A body that has been trained in the Gym as a *fitted warrior*. A structure that ignites an inside hot process. Sweat.

Masculinities trying to establish themselves in a body are, in my opinion, what the researcher in the anthropology of the body Francisco Ferrándiz witnessed in Caracas, Venezuela. In his text *Malandros, María Lonza, and Masculinity in a Venezuelan Shantytown* (Gutmann, 2003) Ferrándiz accompanies E.H. a *malandro*, or street thug from the lower-class areas of Caracas, in the process of changing his life. The *malandro* identity was assigned to E.H. due to his poor origin, and it was presented by society as the only path he

could follow. Drugs, fights, domestic violence, and debts of honor were always pressing him to behave accordingly to the *malandro* identity. However, as a way to build a new self, he decided to pursue a career as a medium, becoming a better father and partner while finding economic support. As part of his training as a medium, he needed to create connections with spiritual entities from the pantheon of spirits, choosing only those entities which represented masculinities differing to the *malandro* identity. The process of “negotiation”, as Ferrándiz called it (Gutmann, 2003, p127), involved a patient work building a close relationship with the entity, smoking with it, talking with it, to finally let it get into the medium's body. This action is expressed, on a rookie medium, as hard convulsions while the spirits “fight among themselves for preeminence in the flesh” (Gutmann, 2003, p 129).

A medium being possessed by multiple souls can be an odd example, but it is not very different to what we all must go through. Since birth, an idea of gender is assigned to us according to our biological sex, race, class, nationality, sexuality, and physical features. We must learn, then, on our own, how to deal with that given identity. We can partially agree with it, feeling comfortable. We can find it problematic, but still have a reliable relationship with it. Or we can totally disagree, and abandon it. That is the reason why masculinity cannot be totally adapted by the individual. It is not entirely under our control.

However, I am not saying there is no potential for change. If there is something De Carvalho has demonstrated it is the fact that masculinities, in this particular case the form of our pattern, can be swallowed and digested. From the meeting of the *suiting man* with *Antropofagia*, we can see how concepts can be restructured and reshuffled, how concepts can be material too. Maybe we should not see the *New Look* as an attempt to free society from gender division –it is still very gendered– but as the image of a body which, in the endeavor of balancing the outside forces that trigger inside processes, needs a structure that supports the in and out, the “negotiation” of a concept with the body. Thus, the *New*

Look is not a feminized male body, it is exposed masculinity; the cycles inside the *suited man*. A masculinity that, in order to be able to transit, needs holes in the armpits (Davis & López, 2010) and air. A masculinity that is fluid, mutable, a hot process that can seem feminine and, as I see it, is liquid.

TO ALL MY HANDSOME FRIENDS

In Spanish, my mother tongue, most of the words that end with the vowel *-o* are masculine, and their article is *el*. On the other hand, most of the words that end with the vowel *-a* are considered feminine and their corresponding article is *la*. For instance, in English, the word friend is not gendered, but in Spanish, you should clarify the gender of your friend. *El amigo* would be a masculine friend, and *la amiga* would be a feminine friend. However, if you have a group of friends from both genders, you should only use the masculine form, this time in plural adding an *-s* at the end of the word: *amigos*. The use of only two genders and the favoring of the masculine form for plural, suggests that the Spanish language has no gender-neutral form, but that is not totally accurate. In Spanish, the neutral form is pinned to the masculine and, in some cases, it can be more evidently neutral. A word such as the worker, for example, would be *el trabajador* in the masculine form, *la trabajadora*, in the feminine form, and *los trabajadores* in the plural form, using the vowel *-e* at the end with the *-s* of the plural.

Feminists and transgender collective have proposed the use of the vowel *-e* at the end of the word as a way to make Spanish a more inclusive language (TV Universidad, 2018), because it is not directly referring to a masculine (*-o*) or feminine (*-a*) form. So, for instance, if I found myself in the position of writing a letter to a group of mixed gender friends that I regard as particularly handsome, I should address it *a todos mis amigos guapos*, to all my handsome friends. As a native Spanish speaker, I am able to understand the

meaning of the sentence, even not correct, because still my brain is wired to read it as *a todos mis amigos guapos*: a fully masculine gender-neutral plural sentence. This makes me wonder, though, if that is the limit of inclusive language; because the use of the vowel *-e* can be presented as an alternative that enriches Spanish language, but it is not changing the basic rules of the tongue.

What we have spotted in the gender rules of Spanish language is serious. It is a system designed in order to hide the feminine, while erasing other concepts of gender that do not fit the binary. It is a tongue that brings the masculine to the center and builds its rules using it as the sole point of reference. Even if well-intended, it is valid to wonder if the use of words like *todes* is ever going to change the rules of Spanish language, or the way our brain is wired.

However, systems are never perfect. As I mentioned previously, words that end with *-a* are always feminine, and their article is *la*. This is the case with the word *agua* –water–, which should be *la agua*; but the correct grammatical article for *agua* is *el*. The reason behind this change is the initial letter of the word *agua*: *-a*. In Spanish, to avoid a cacophony, forms that sound harsh despite being grammatically correct, feminine words that start with *-a* change their article to the masculine *el*. Then, the feminine *agua*, in order to be harmonious, alters its gender to become *el agua*. In other words, *agua* is a grammatical transvestite.

As I explained earlier, De Carvalho's *New Look* was a transvestism that helped the interaction of the body with its context through the exchange of liquid. It exposed a concept merging with the male body. But what is the meaning of transvestism? In 2003, philosopher and artist Giuseppe Campuzano founded *el Museo Travesti del Peru*, as an attempt to re-read the history of Peru from an androgynous/transvestite perspective (Davis & López, 2010). His ideas are as complex as interesting, but they can provide guidelines to understand the term transvestism. In an interview with Lawrence La Fountain-Stokes, Campuzano says:

“I once heard Mauro Cabral, the intersex philosopher and activist, ask “why not drop the acronym LGBT and accept that we are all trans?” His question helps me explain my approach to transvestism not in terms of research or in terms of the production of another identity to add to the long list that already exists, but rather as a transformative postidentity” (“e6.2 - El Museo Travesti Interview,” n.d.)

From this, I understand transvestism as a quest that does not aim for a final identity. Rather than fixing the subject, transvestism moves it, pushes it to transit. The transvestite body, therefore, is pure *agua*. It is a pool that allows itself to be contaminated, modified and transformed by its context. It is a material that can embrace many forms, escaping a single definition.

I have reviewed the relation between masculinity, a social construction with multiples forms, and the male body. Nonetheless, male bodies are not the only ones that invoke masculinity. What we are going to see now is that when non-binary bodies invoke the components of our pattern like the *fitted warrior* and the *suited man*, when these bodies start to show their *guns*, the liquid that is both masculine and feminine, the queer material, *el agua*, appears again.

MAN TO MAN

In their music video *Career boy*, non-binary musician and performance artist Dorian Electra invokes the *suited man* (Dorian Electra, 2018). Trapped between the walls of an office cubicle, Electra’s *suited man* is a slave in a structure that demands him eternal working ours.

I can never fight the feeling
I stay up all night
Workin’ so hard after hours
Till I see the sunlight

Stuck up in the office tower
You know it’s pure joy
And that’s my superpower
I’m a career boy
(Dorian Electra, 2018)

Not unlike Mat Fraser and his continuous work-out sessions in his garage, the *career boy* is stuck in a routine of production, working in front of a screen with the aim of reaching the top, the highest position in the office tower. Electra’s depiction of the *suited man* reveals a masculinity that is constantly being tested. One that is individualistic, masochistic, and enjoys overcoming challenges in a kind of “business CrossFit” games. It is, at the same time, a body that is taken to the extreme, and exchanging liquids in this process. Sweating inside crystal cubicles (**Figure 19**), crawling to reach the water dispenser (**Figure 20**) or pumping coffee into its veins. It is difficult to know if Electra’s *career boy* needs *el agua* to survive, if it is a thirsty body that demands liquid to extend its pleasurable agony one more night, or if it is, instead, a body that while been eaten by the structure of the office tower, is liquefied revealing *agua*.

Other than a parody of the *suited man*, Electra’s *Career Boy* is just a wet body trapped in a competitive structure, making fun of himself as a way to deal with a job that is consuming him, without any hope of ever leaving the building tower. It does not give us a deeper insight into the relation of the body with liquids. However, in their video clip *Man to Man* (Dorian Electra, 2018) we can see their proposal of *el agua* in relation to masculinity. Thought as a commentary on a society that disregards intimacy and the expression of men’s feelings as homosexual, while boosting physical violence as the only space of contact between men (Moen, 2018), Electra’s song and video clip show that, paradoxically, when masculinity is taken to an extreme display of bravado, it looks almost homoerotic.

Man to man, hand to hand
 One on one, friend to friend
 Are you man enough to soften up?
 Are you tough enough to open up?
 Man to man
 You gotta let me in
 (Dorian Electra, 2018)

This chorus is the theme unifying all the different scenes of the videoclip: a choreography surrounded by *cuajados* set in a parking lot, a fight of knights wearing armors and breaking a flower vase full of water on Electra's head during a medieval feast (**Figure 21**), a sweating boxing training session and finally, a boxing match where instead of fighting, the contenders share liquids with a kiss (**Figure 22**). Again, *Man to Man* can be seen as a mockery of *cuajados*, a point of view that would to some extent reinforce the idea that men must be strong, impenetrable and overall not gay. Nonetheless, the lyric tells the opposite. For me, what Electra is singing about is something that I have witnessed in the infinite *gun show* of my Instagram: that masculinity is inherently queer. When bodies invoke masculinity they get covered by *el agua*, they open, they soften up, and they let the liquid in. Based on Electra's song, it is this queerness of *el agua* that allows the construction of new masculinities. A queer material that permeates bodies and develops multiple forms, and something that reminded me of my origin.

In Spanish, the word *marica* is a derogatory term for homosexual men, that can be translated in English as faggot. However, in Bogota's slang, the meaning of the term *marica* changes accordingly to the context and intonation. Thus, when it is used to refer to a friend, the faggot changes to dude as in "*¡marica! ¿que mas?*" (dude! How are you doing?). Also, with the correct intonation, it can be an expression of surprise: "*¡maaarica!*" (no way!). Despite being a word meant for men, it can be applied to a woman as well, such as: "*¡esa vieja marica!*" (that stupid woman!). It can also be used an adjective that denotes a feminine bad taste, like in "*¡qué zapatos tan*

maricas!" (what improper shoes!), and it also becomes the verb *mariquear*, which refers to doing stupid things, doing nothing or wasting time: "*¿Qué está haciendo ese man? -nada, ¡mariquiando!*" (What is he doing? -nothing!), which in turn gives place to the expression a *maricada*, or nonsense.

The multiplicity of the word *marica* is, for me, a way of "queering" the world. A point of view that recognizes the existence of a material that permeates many things in our everyday lives. Something that escapes a concrete definition, that finds the cracks in the system, something that wears dresses, that has the freedom to disagree and follow its own unknown rules, and especially, something we cannot fully understand. Thence, a *marica* point of view helps Electra in proposing that, even if it seems like wasted time, like a *maricada*, we should get wet and let el agua in.

Toetje

THE SOEP THEORY

I started this research as a way to come to terms with different elements that have influenced my point of view and artistic practice. As a method to find a place between poles which, often, demand a defined position, drawing borders that pigeonhole people, separating them rather than enticing interaction among them. During my trip, I had to critically revise the *gymnasium*, the *fitted warrior*, the *suiting man*, and the *cuajados*; but also *Antropofagia*, queer, cuir, Spanish and transvestism. The truth is, I can say I am all and neither of them. Jumping from rock to rock in order to find my place, I feel that I have fallen into the mud, into a kind of quicksand that is eating me. With more questions than answers, I am now heading not to my *post-gay journey* as I initially thought, but to my in-depth *gay journey* instead.

Nonetheless, I did get a wider understanding of masculinity from the review of our pattern. I have not found any evidence proving that masculinity is either straight or gay, nor that it has a single meaning or essence. I would say a possible way to describe it is as a concept with materiality. It is not an isolated idea, but a social construction that has a direct effect on people. A concept which needs to be mutable and flexible enough to adapt to multiple bodies. That is queer in the sense that it cannot be under total control, and that it escapes a single definition.

When thinking about the meaning of masculinity, I would say it is a soep. We have seen that, as a social construction, it varies in meaning according to the context. This, for me, is the basic soep recipe. Each society, or group inside a society, has a recipe that combines certain ingredients, and for them, these ingredients, such as race, class, ethnicity or biology, result in their idea of masculinity. However, the basic recipe is the troublesome part. I see it as a cluster of hard concepts, parts that you need to swallow no matter what if you want to make the soup. We saw these hard concepts in the case of E.H. the medium apprentice in Caracas, Venezuela, who –

looking for a new life far from the *malandro* identity that was imposed on him– tried to get in contact with other types of masculinities, or I would say, soep recipes. This means that he original habitat of masculinity, as a soep, is outside the body. It is collective knowledge, like a dish.

Masculinity needs to be eaten, or as Dorian Electra shows in their *Man to Man* song, it needs to get in. Therefore, masculinity is a maneater soep that reclaims bodies. To be a man, then, entails a lifelong process of negotiation, of eating while being eaten, with and by a soep. This process is evident in De Carvalho's *New Look* where we can see how, in search for functionality, the in and out of masculinity in the body –the eating– was exposed. Once inside, masculinity soep has different effects on the body. It can get into your belly, making you feel lekker warm. It can go through your throat, leaving a distasteful metallic flavor. It can make you desire to exchange liquids with another man. It can give you energy and the will to show your *guns*. It can also be a dish that you cannot digest, that disagrees with you, so you decide to not eat from it ever again.

Although the idea of being eaten by a flesh-hungry soep could be terrifying, that is where the potential for a change of masculinity lies. Every time we eat, we make decisions. If the soep is not tasty enough, we can add some salt, or spice it up with a bit of *sambal*. If we prefer mild eating, we can let it cool down and eat it at a proper temperature. If we do not like some hard concepts, we can take the green vegetables out, and only eat the meat and *el agua*. The process of eating opens the door to new proposals of the soep. From there we can develop more nuanced understandings of masculinity. The materiality of *el agua* allows the opening and softening, as far as possible, of new constructions of masculinity.

However, there is something that my soep theory cannot explain, and that is the prevalence of our pattern. If masculinity is so diverse, context-specific, and relatively modifiable, why have brawny men been constantly appropriated in history? Why does the infinite scroll of *cuajados* exist? It is important to bring back the definition

of pattern that I gave at the beginning of this text: A pattern is understood as the visual repetition of the same form, the structure behind the order of a surface. After looking at the evidence exposed from my eating with *Antropofagia*, and the review of the *fitted warrior*, the *suited man*, and the *cuajado* I can say our pattern is supported by a maneater system. We live in a world where brawny male bodies are needed to sustain a system.

At the first stop of my review, we found out how ancient Greek society built a gymnasium for the training of lean, muscular and strong men willing to defend the polis. Its existence responded to a political system that needed to produce and train male bodies for its defense; which makes democracy my first culprit for the maneater structure. It would make sense to conceive the *cuajados* as a troop of brawny men armed with smartphones willing to defend individual freedom on social media. Nevertheless, and considering the case of Eugen Sandow, we also know that men's bodies are a space for consumption and personal success. My second suspect, the one responsible for the *suited man* and the *cuajados* is, hence, capitalism.

When Neo-classicist tailors decided to take the *fitted warrior* nude and, in a sort of *Antropofagia*, digested it into the *suited man*, they came up with the uniform for a mass of men that would later become Dorian Electra's *career boy*. Men aiming to reach the top, giving everything up to be productive, following a routine of endless work hours, not too different, albeit more passive, to champion athlete Mat Fraser. Still, as seen in the CrossFit documentary *The Redeemed and the Dominant*, the thirst for success is not restrictive to men. Female athletes compete and go through the same trials as men do in CrossFit games, Although I do believe capitalism does not discriminate -unless you have no money- and it can find everything edible, it is important to review if other economic systems have maneater features. If that is the case, we are facing a more complex scenario. My last suspect is, consequently, patriarchy.

As I have explained in the gender rules of Spanish, it is possible to trace systems that bring the masculine form to the center and use it as a single point of reference, erasing the feminine or other alternatives. In ancient Greece, the citizen was a man over 18 years old. By considering only males as citizens, this mindset has, since its birth, linked democracy and patriarchy. The Gymnasium can be, perhaps, a place designed by patriarchy and built by democracy. Patriarchy, which always thinks of men first, could have convinced democracy that the only body able to defend the polis was the male one. Then democracy with the aim of sustaining itself, built the gymnasium to produce the bodies needed for its defense. The question is: does patriarchy need the consumption of male bodies to survive? Or is democracy the maneater, and patriarchy, in order to keep its influence, provides democracy with an infinite scroll of *fitted warriors*? Regarding the consumption of the male body, the connections and influences between democracy, capitalism, and patriarchy need to be further explored, for as we can evidence in the figure of the *musculoca* or Electra's *Man to Man* song, muscles do not mean virility.

When I started the review of our pattern, I was not expecting to point to democracy, capitalism, and patriarchy as the reasons behind muscular guys. I was looking for a more subjective meaning. However, what I have found has a direct consequence on my practice. While I was writing this research, I could not stop thinking about a postcard I made in 2014 as a way to raise money for my printing project *El Corruptor* (Figure 23). The collage and photomontage of the '70s and '80s gay porn actor Kip Noll, wearing only a jacket with the logo of the magazine, over the background of a butt pattern, visited me repeatedly in my head. Now I wonder if, in the process of trying to find an identity, I breathed life into an archival body, just to throw it again into the machine that needs men to keep running. What I am questioning here is the role of art as a producer of bodies that can be commodified in the future.

Even if the opportunity of modifying my gender as wildly as I want seems fascinating, I cannot help but looking at this idea with suspicion. Do not get me wrong: I am not trying to save the world from its own greed, nor to install a new pessimistic dictatorship over gender. However, I must ask if these new gender options presented before me are my own ingredients, or just the offers of a designed menu? If in fact I am choosing from a menu, I would suggest that the hard ingredients of the recipe can hardly be changed by the individual, and the chef behind the basic soep is trying to feed itself with a new type of body. In other words, there is a system that is providing us with all the tools needed for the construction of new bodies and genders, just so that these can later be sold and consumed. #co-optedbodies.

Jumping between rocks and times, and after looking closely at *Antropofagia* history, I have come to the conclusion that we need to question the idea of identity, of a concept or group of elements that can easily define us. Do we really need to be understood? In that sense, I feel closer to Giuseppe Campuzano's notion of transvestism, avoiding a fixed and final result, and navigating, negotiating between poles, getting contaminated by the environment as *el agua*. This point of view, that favors the overall process rather than focusing on a final product, can give us some hints on how to construct new bodies and masculinities without ultimately delivering them to the man eater structures.

As much as I love the absolutely ridiculous neutral word *guape* (handsome), I must admit I still find the use of the vowel -e as gender-neutral in Spanish very limiting. I have shown how the change of the final vowel does not change the mindset of the language. Moreover, the understanding of the new words and sentences such as *elles les guapes* (they the handsome), depends on the knowledge of "proper" Spanish, which somehow reinforces the official grammar as the foundation for comprehension. I would therefore like to propose the concoction of new words that are, from birth, neutral. Instead of fighting for new versions of the same old

words, I think it is better to bring new concepts that are, at least for a while, unruly.

The wish to be unruly, the queer attitude, is something that is going to influence my future art practice. More than once during this research, I have wondered if I am romanticizing the concept queer/cuir, if it is the term on which many have placed their faiths for a better future, but it is as distant as unreachable, lost in the middle of a pool between two oceans. The truth is, I have known for a long time, even prior to this research, that I came to this world to *mariquiar*. Even if it looks like wasting time or nonsense, the digestion is ongoing. Queer is not something that I need to make or embrace, it is an entity whispering in my ear, pushing me to move. Besides, I did not make a move to the old continent to make sense, I came here to eat lekker dings. Just the idea of it *me hace agua la boca*. Eet smakelijk!

Appendix

Chubby Chasing: The love for abundance, the celebration of the big shape, the admiration of the mass. The term refers to the preference for partners with big bodies, over muscular or skinny ones. Then, it concerns a mindset that enjoys the intimate company of constantly warm bodies in winter and passes no judgement over a second consecutive piece of cake.

Although popularly applied, the term is controversial. It is argued as a derogatory label that implies a hunter/prey interaction between people. The argument is based on the lack of other types of chasers, for example, a “skinny chaser” (“Talk:Chubby chaser - Wikipedia,” n.d.), which focuses the attention on weight rather than the person. It could, in consequence, be considered as a type of fat fetishism that not only objectifies full-figured people, but potentially fosters a feeder personality: someone who in order to maintain the big shape of the partner, encourages the eating of unhealthy foods. However, it is also celebrated as a desire for a body type that does not follow the beauty paradigms of society (“What is a Chubby Chaser? - Definition from Kinkly,” n.d.).

Cuir: The term is a *barbarism*: the use of improper words, a phonetic Spanish adaptation of the English term queer, which has been used as an umbrella term to cover all types of “non-normative” sexualities. Queer can also refer to weird or unconventional, and thus translate to the Spanish “raro”. It is used as a pejorative word in English to denote a person who does not fit the norm, who is uncomfortable. As a concept it has played an important role in the academic and activist fields in Anglo-Saxon countries since the 80s, with significant spin in the 90s. The term appeared in numerous publications and chants of protest during the period marked by the AIDS crisis in New York, thanks to the formation of self-organized support groups such as *AIDS Coalition to Unleash Power* (better known for its acronym Act Up) and the lesbian visibility group *Lesbian Avengers*.

Simultaneously, writers such as Eve Sedgwick proposed the word queer as a self-definitory action of empowerment, changing the approach from a reaction against the oppression, to a study of the mechanism of oppression. Therefore, to say “I am queer” is a political act of resistance against the relations of powers and the moral authorities that punish whatever does not behave accordingly to their standards (Vargas Cervantes, 2016).

However, “yo soy queer” in Spanish is an expression that lacks all the political and cultural background of its mother tongue. The action of coming out of the closet using an English word, reveals a position of cultural and academic knowledge that is privileged in Latin America. The term queer does not communicate with a mostly Spanish-speaking audience, whose access to middle and higher levels of education is limited to their race, place of living, or income. That is the reason why queer, both as a word and as a discourse, has been traditionally limited to the world of Academia, and the gap with Latino activism is noticeable.

In an attempt to de-colonize the word and render it more comprehensible for different audiences, some groups of activists and academics have proposed the use of cuir, as it sounds Spanish. Nevertheless, this change does not allow for a better understanding of the concept, and its context is still absent. The translation of the word queer is still ongoing, and some suggestions include the use of dismissive words. From the long list of pejorative words in Spanish referring to a non-normative person, there is none with the covering potential that queer has in English. In the first place, Spanish is a gendered language and most of the derogatory words are used to describe male homosexuals, overlooking the females or non-binary people that adhere or could be described under the term. Secondly, these alternative words belong to different dialects and are therefore country-specific and even regional within each country, making it a difficult task to find a unifying single word from Mexico to Argentina.

In example, *Mayate*, a word with variable meanings used to refer to male homosexuals in Mexico, came from the Nahuatl

word *mayatl*, which probably has no significance for a person in Chile, where the word *mostazero* is used to designate the same person. Similarly, the Colombian word for a lesbian: *arepera*, which derives from the analogy with a person who sells the traditional dish arepa, cannot be understood by a lesbian woman in El Salvador, who most likely does not know what an *arepa* is. Moreover, pejorative words mostly used to refer to trans people are usually denoting men or women, and there is no term particular to their non-binary identity. Despite being the common language spread throughout a vast region, Spanish in Latin America is not only influenced by specific subregional conditions, but also by different conceptions of gender.

The proposition of the word Cuir, then, can be understood as an act of resistance to the word queer, while filling a breach in the Spanish speaking Latin America. Nonetheless, some authors like Susana Vargas Cervantes proposes to leave the search for a correct translation aside, and rather focus on ways to apply the knowledge of queer theory to a different context (Vargas Cervantes, 2016). Following that line, academics Silvia Delfino and Flavio Rapisardi suggest queer not as an attribute of the subject, but as a history of collective resistance and production (Davis & López, 2010).

Drawing: It is a medium and a mindset that allows approaching, translating and proposing the world. Drawing is the study of an object, a subject or a topic, reflected in material or non-material traces. It is a temporary thought expressed in a visual form.

Despite being a thinking process, drawing has an important bodily character with particular effects on the mind. First, there is the act of drawing, using your hands or body to trace; an activity from which it is possible to find pleasure. Secondly, there is the mental state that arises from a repetitive body action and is similar to a state of meditation, which can be pleasurable too. Drawing, therefore, is a mental process that uses the body as a vehicle, and from this body/mind relation

makes it possible to get mental and physical pleasure. In other words: drawing is pleasure.

Gun Show: The term often refers to the display of musculature, though it is also the name of a sexual practice and an anal-penial skill. *Guns* is the slang word for biceps, and the frontal pose with flexed arms has become the standard image of the *gun show*. The term is often anticipated by the question: “have you got your tickets yet?” to which one asks back: “to what?”. Thence the answer: “To the gun show!” while the person starts flexing his/her arms or pointing out with the elbow to “the gun show way” It is commonly seen as a self-entertaining flaunting.

Latino: A term that often denotes the speaker of a language derived from Latin. However, in the context of the United States and Latin America, the word has gained the connotation of an identity. As a response to the designation of the word “Hispanic” as an umbrella term for the people from the Caribbean, Central, and South America, the term Latino emerged as an option that does not relate directly to the Conquest of the new world by Spain, and that in addition includes those who do not speak Spanish. Therefore, Latino covers all the indigenous, Afro-descendant, mestizo, Portuguese, English, French, Dutch, Spanish and indigenous-language speakers who share a common history and have the region of Latin America as a background-origin. What is more, the use of the letter -x has been added in an attempt to make the term more gender-neutral. Thus, *latinx*, pronounced as “latinex”, is a proposal to deal with the limitations of a gendered word: Latino or Latina (País, 2019).

Masculinity: It is a set of roles, behaviors, and meanings prescribed to humans in any society, and it is independent of biological sex. Both males and females can exhibit masculine traits, but the understanding of such attributes depends on historical time and context. In that sense, masculinity has a history of changes in perception and meaning, a traceable

history that evidences it has not been always the same. According to Raewyn Connell, it is more accurate to talk about “masculinities” than to a single, one-meaning concept.

The academic field has shown increasing interest in the study of masculinity since the late 1980s and 1990s, thanks to second-wave feminism, queer theory and gender studies conceptualizing masculinity as a social construction. Calvin Thomas explains masculinity as a norm forced on male bodies to enhance some attributes while repressing others; the male body is the vector of masculinity, but one that has a limit on how far it can materialize the norm. Therefore, the male body can feel itself in odd with masculinity (Aydemir, 2007).

Queer theory proposes another definition, according to which masculinity as an array of fears about effeminacy and homosexual desires, instead of as the opposite of femininity. This explanation opposes, among others, the point of view of Lacan, who considered masculinity as “having” the phallus, while femininity designated “being” the phallus. Debates about approaching the study of masculinity involve a broad variety of perspectives in the field of humanities, with arguments in favor of its study as a historiographic concept, while others propose focusing on the subjectivity of masculinity or even using it as a lens to understand cultural and historical phenomena (Macey, 2001). The study of masculinity has further developed terms such as *hegemonic masculinity*, *precarious manhood*, *testosterone poisoning*, and *alternative masculinities*.

In relation to Latin America, the studies on masculinity have struggled with the figure of the *macho* and its expression *machismo*, as a homogenizing feature in the region. Far from being an identical set of traces present in every Latino man, machismo is a type of sexism that changes meaning according to particular countries and societies. Thus, the study of masculinidades has focused on the different constructions of male identity in a region with a wide range of output, albeit sharing a common language and history.

According to Matthew C. Gutmann's introduction to the book *Changing men and masculinities in Latin America*, the concept of masculinity can be divided into four main definitions. Firstly, everything that engages a man is masculinity. Secondly, masculinity is the group of behaviors undertaken by men in order to distinguish themselves as such. Thirdly, masculinity is a trait that some men have, while others cannot achieve. And lastly, masculinity is a construction in which women of the region also play a role (Gutmann, 2003).

These divergent but parallel conceptions show us copious approaches influenced by multiple sources. From feminism to queer theory, from machismo to personal subjectivities, the study of masculinidades in Latin America makes use of inner and outer knowledge, in a region that has been, since its beginning, a melting pot.

Musclehead: A person, either female or male, whose only concern is to develop their muscles. It is an English slang word to refer to a bodybuilder or to any person who is strictly loyal to a routine and diet with the aim of achieving a muscular physique. It is a pejorative word for *muscleman*, a man with a brawny body.

Musculoca: Spanish name given to a muscular gay man. It is the combination of *musculoso* (muscle man) and *loca* (sissy). The term can be divided into two main definitions. One describes a man who shows feminine traits or effeminacy in spite of his muscular physique, a muscular body that lacks virility. The other definition is an all-encompassing term for every gay guy with a muscular body. Due to its final vowel *-a*, it is a feminine word that, applied to a man, denotes a pejorative use.

Parlache: It is a Colombian street Spanish jargon originated in Medellín and combining several elements such as incorrect Spanish grammar forms coming from the countryside which, during the inner migrations of the '60s and 70s in Colombia, became common usage in the big cities of the country.

Parlache also borrows criminal code words used in jails, as well as slang words from the world of drug trafficking (Castañeda N. & Henao S., 2015). This last element has had a big impact on the diffusion and later normalization of Parlache. During the 1980s, with the increase of drug production and violence in the city of Medellín, the jargon became extensively used as a scrambled way of communication. It was ultimately adopted by people exposed to, but not related to, the criminal world. Nowadays, many slang words used in everyday life by a Colombian have a Parlache origin.

Ultracuerpo: A person who crosses the line of humanity, experiencing difficulties to feel basic emotions such as happiness, pain or pleasure. Based on the movie *Invasion of the Body Snatchers* (Siegel, 1956) and on the science-fiction concept of the *body snatcher* –which describes a body internally replaced by another type of living form, the term was coined by Spanish podcast Vigilante Podcast (Vigilante podcast, 2019). Ultracuerpo defines, then, the invasion of an organism similar to a virus that has gotten full control over other organisms.

However, the term is used with a slightly different meaning by Vigilante Podcast, that focuses on movies. They apply it to what their perception of a noticeable homogenization regarding the looks, lifestyle, activities and thoughts of people in 21st Century's social media. It can be understood as an alienated body that puts a big effort into appearance and the fulfillment of success without getting satisfaction.

BIBLIOGRAPHY

- Aydemir, M. C. N.-Q. . A. 2007. (2007). Images of bliss: ejaculation, masculinity, meaning. Minneapolis: University of Minnesota Press.
- Bennekom, J. van, Jonkers, G., Tillmans, W., & LaBruce, B. (2006). Butt book : the best of the first 5 years of *Butt magazine*.
- berger, J. (1972). Ways of Seeing , Episode 1 . Retrieved from https://www.youtube.com/watch?v=0pDE4VX_9Kk&t=398s
- Cannon, H., & Moore, M. (2018). The Redeemed and the Dominant: Fittest on Earth (2018) - IMDb. Retrieved from <https://www.imdb.com/title/tt8144778/>
- Castañeda N., L. S., & Henao S., J. I. (n.d.). Diccionario de uso de parlache.
- Castañeda N., L. S., & Henao S., J. I. (2015). Diccionario de uso de parlache.
- Cohen, N. (2009). Microsoft Encarta Dies After Long Battle With Wikipedia - The New York Times. Retrieved from <https://blogs.nytimes.com/2009/03/30/microsoft-encarta-dies-after-long-battle-with-wikipedia/>
- Davis, F., & López, M. (2010). Micropolíticas Cuir: Transmariconizando el Sur. *Ramona*, (99), 8–9. Retrieved from http://70.32.114.117/gsd/collect/revista/index/assoc/HASH4ff6/eb429c10.dir/r99_08nota.pdf
- Diccionario Gay Español. (n.d.). Musculoca. Retrieved February 10, 2020, from <https://www.moscasdecoldores.com/es/diccionario-gay/espanol/musculoca/>
- Divine. (1984). T-Shirts & Tight blue jeans . Retrieved from https://www.youtube.com/watch?v=2u_xhX9AVF4
- Dorian Electra. (2018a). *Career Boy* . Retrieved from <https://www.youtube.com/watch?v=MDDukLyXY-M>
- Dorian Electra. (2018b). *Man To Man* . Retrieved from https://www.youtube.com/watch?v=u3K6_89Ee4U
- e6.2 - El Museo Travesti Interview. (n.d.). Retrieved February 10, 2020, from <https://hemi.nyu.edu/hemi/en/campuzano-interview>

- EUGEN SANDOW - Father of Bodybuilding. (n.d.). Retrieved January 19, 2020, from <https://www.thehumanmarvels.com/eugen-sandow-father-of-bodybuilding/>
- Freeborn, A. (2014). 0 Specimen of the Month #10: Eugen Sandow, the “perfect man.” Retrieved February 10, 2020, from <https://www.nhm.ac.uk/natureplus/blogs/behind-the-scenes/2014/08.1.html>
- Gutmann, M. C. (2003). *Changing men and masculinities in Latin America*. Duke University Press.
- Gymnasium | sports | Britannica. (n.d.). Retrieved January 11, 2020, from <https://www.britannica.com/technology/gymnasium-sports>
- Hollander, A. (1994). *Sex and Suits: The Evolution of Modern Dress* (Edición: N). Retrieved from <https://www.amazon.es/Sex-Suits-Evolution-Modern-Dress/dp/1870626672>
- Hurwit, J. M. (2007). The problem with Dexileos: Heroic and other nudities in Greek art. *American Journal of Archaeology*, 111(1), 35–60. <https://doi.org/10.2307/40024580>
- Istha, K. (2015). *Gender Anarchy Manifesto*.
- James W. Jones Collection of Gay and Lesbian Literature. (1997). *The complete reprint of Physique pictorial*. Taschen.
- Jáuregui, C. A. (2008). *Canibalia : canibalismo, calibanismo, antropofagia cultural y consumo en América Latina*. Iberoamericana.
- La ruta de la cuajada, tradición 100% campesina | Radio Nacional de Colombia. (n.d.). Retrieved January 14, 2020, from <https://www.radionacional.co/noticia/tradicion/la-ruta-de-la-cuajada-tradicion-100-campesina>
- Lovett, J. F. (2005). *Gay Sex in the 70s*. Retrieved from <https://www.imdb.com/title/tt0455953/>
- Macey, D. (2001). *The Penguin dictionary of critical theory*. Penguin Books.
- Martin-Barbero, J. 1991, *De los medios a las mediaciones, Comunicación, Cultura y Hegemonía*, Editorial Gustavo Gil, Barcelona.
- Moen, M. (2018). *Dorian Electra Tackles Toxic Masculinity in “Man to Man” Video - PAPER*. Retrieved from <https://www.papermag.com/dorian-electra-man-to-man-2623136865.html>
- musculoca - definición - español. (n.d.). Retrieved January 11, 2020, from <https://es.glosbe.com/es/es/musculoca>
- País, E. El. (2019). ¿Latino o hispano? Parece lo mismo, pero no es igual.
- Pattern. (n.d.). Retrieved January 11, 2020, from <http://char.txa.cornell.edu/language/ELEMENT/PATTERN/pattern.htm>
- Potts, A. (1994). *Flesh and the ideal : Winckelmann and the origins of art history*. Yale University Press.
- Rogue Fitness. (2017). Chapter 1: Eugen Sandow / 8K - YouTube. Retrieved from https://www.youtube.com/watch?v=S-nPD2__eOE&t=1389s
- Sandow, E. (2003). *Strength and how to obtain it : with anatomical chart, illustrating exercises for physical development*. Fredonia Books.
- Siegel, D. (1956). *La invasión de los ladrones de cuerpos* . Retrieved from https://www.imdb.com/title/tt0049366/?ref_=ttrel_rel_tt
- Strongman: A Brief Introduction - YouTube. (2014). Retrieved from <https://www.youtube.com/watch?v=3RJFcCITFHA&t=96s>
- Talk:Chubby chaser - Wikipedia. (n.d.). Retrieved January 23, 2020, from https://en.wikipedia.org/wiki/Talk%3AChubby_chaser
- The Male Body. (2016). In *The Male Body*. <https://doi.org/10.3998/mpub.10455>
- Tom of Finland., & Hanson, D. (2009). *Tom of Finland XXL*. Taschen.
- TV Universidad. (2018). *TODES | PROGRAMA 1: LENGUAJE INCLUSIVO* - YouTube. Retrieved from <https://www.youtube.com/watch?v=6AbzMSKnZCc&t=120s>
- Urban Dictionary: (n.d.). *Muscle head*. Retrieved February 10, 2020, from <https://www.urbandictionary.com/define.php?term=muscle+head>
- Urban Dictionary. (n.d.). *Gun show*. Retrieved February 10, 2020, from <https://www.urbandictionary.com/define.php?term=gun+show>
- Vargas Cervantes, S. (2016). *Queer, cuir y las sexualidades periféricas en México* . Retrieved from <https://horizontal.mx/queer-cuir-y-las-sexualidades-perifericas-en-mexico/>
- Vigilante podcast. (2019). *Ultracuerpos* . Retrieved February 10, 2020, from https://www.ivoox.com/ultracuerpos-audios-mp3_rf_34197659_1.html

78 What is a Chubby Chaser? - Definition from Kinkly. (n.d.).

Retrieved January 23, 2020, from <https://www.kinkly.com/definition/10681/chubby-chaser>

Es
Agua

What is dadaism, dada art, or a dadaist? [Complete Guide]. (n.d.).

Retrieved January 19, 2020, from <https://magazine.artland.com/what-is-dadaism/>

79

Appendix

This Research was part of
the Master Artistic Research
-MAR-, Royal Academy of Art,
The Hague. The Netherlands.

May 2020

Thesis supervisor
Delphine Bedel

Proofreading
Maite Ibarreche

Design
Daniel Iglesias González

Font
Clear sans by Intel Open
Source

Special thanks to
My family, classmates,
friends, the burgers,
and the fries



