



# Tom's Queers

Judie Bamber  
Enrique Castrejon  
JD Raenbeau  
Pacifico Silano  
Dom Victoria  
Zoe Walsh

**artillery**

Curated by  
Tucker Neel

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# The Artwork



**JUDIE BAMBER**  
**Marble Woman, 2017**

Silver pencil on paper in custom frame  
12-3/16 x 9-1/16 in.

Courtesy of the Artist & Gavlak Gallery  
**\$5,000**



**JUDIE BAMBER**  
**How Do I Look? (Small Dildo), Study, 1991**

Graphite on paper in custom frame  
22-15/16 X 16 in.

Courtesy of the Artist & Gavlak Gallery  
**\$8,000**



**ENRIQUE CASTREJON**  
**You Radiate Your Brilliance (St. Bareback)  
Measured in Inches and Calculated Angle  
Degrees, 2018**

Collage, archival glue, pigment ink and  
graphite on paper in custom frame  
18 X 24 in.

Courtesy of the Artist & Bermudez Projects  
**\$2,500**



**ENRIQUE CASTREJON**  
**The Moment You Looked Away  
Measured in Inches, 2017**

Collage, archival glue, pigment ink and  
graphite on paper in custom frame  
18 X 24 in.

Courtesy of the Artist & Bermudez Projects  
**\$2,500**



**ENRIQUE CASTREJON**  
**Portrait of an Osito (Calculado) Measured  
in Inches, 2020**

Collage, archival glue, pigment ink on  
paper in custom frame  
18 X 24 in.

Courtesy of the Artist & Bermudez Projects  
**\$2,500**



**ENRIQUE CASTREJON**  
**Nosotros Dos (Both of Us) After the  
Pandemic Measured in Inches, 2020**

Collage, archival glue, pigment ink on  
paper in custom frame  
18 X 24 in.  
Courtesy of the Artist & Bermudez Projects  
**\$2,500**



**ENRIQUE CASTREJON**  
**Portrait of a Man in Inches (Looking at Us)  
Measured in Inches, 2018**

Collage, archival glue, pigment ink on  
paper in custom frame  
18 X 24 in.  
Courtesy of the Artist & Bermudez Projects  
**\$2,500**



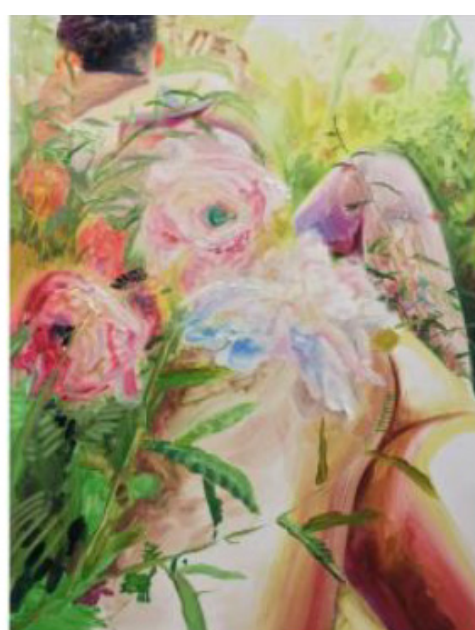
**ENRIQUE CASTREJON**  
**An Anatomy of Fetish Gear Measured in  
Inches and Calculated Angel Degrees,  
2018**

Collage, archival glue, pigment ink and  
graphite on paper in custom frame  
18"x24"  
Courtesy of the Artist & Bermudez Projects  
**\$2,500**



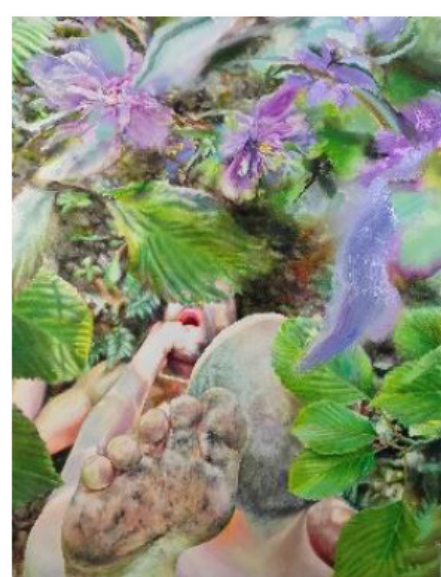
**JD RAENBEAU**  
**The Lover Consumed, 2022**

Oil on panel  
20 x 30 in.  
Courtesy of the Artist & Lauren Powell  
Projects  
**\$6,000**



**JD RAENBEAU**  
**Pillow, 2021**

Oil on panel  
12 x 9 in.  
Courtesy of the Artist & Lauren Powell  
Projects  
**\$2,200**



**JD RAENBEAU**  
**Impression, 2022**

Oil on panel  
12 x 9 inches  
Courtesy of the Artist & Lauren Powell  
Projects  
**\$2,200**



**PACIFICO SILANO**  
**We Could Be Strangers, 2022**

Dye sublimation print mounted to beveled Sintra with aluminum brace  
40 X 32 in.  
Edition of 1 of 3 + 1 AP  
Courtesy of the Artist & Luis De Jesus Los Angeles  
**\$7,500**



**PACIFICO SILANO**  
**Light Touch, 2022**

Fabric and digital print and wood  
27 X 15 X 20 in.  
Courtesy of the Artist & Luis De Jesus Los Angeles  
Pedestal not included  
**\$4,000**



**DOM VICTORIA**  
**Be Merciful, 2022**

Oil and mixed media on canvas  
36 x 30 in.  
Courtesy of the Artist  
**\$2,000**



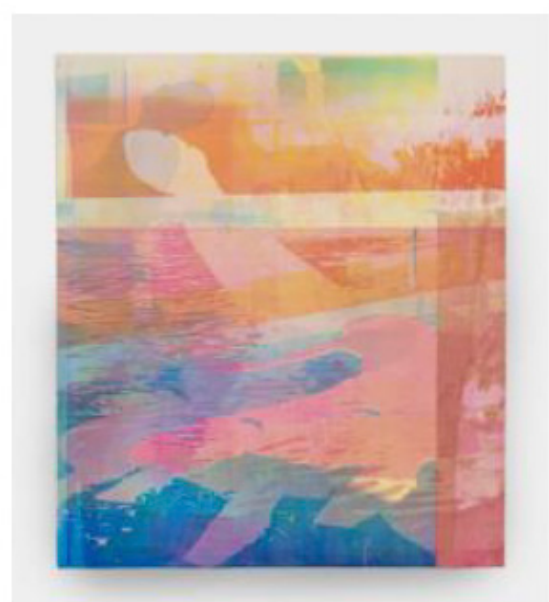
**DOM VICTORIA**  
**Hooded Man #6 (Intel Dave), 2022**

Oil and mixed media on canvas  
48 x 48 in.  
Courtesy of the Artist  
**\$2,500**



**ZOE WALSH**  
**A mirror their net, 2022**

Acrylic on canvas-wrapped panel  
24 x 20 in.  
Courtesy of the Artist & M+B Gallery  
**\$6,000**



**ZOE WALSH**  
**Liquid eyes, 2022**

Acrylic on canvas-wrapped panel  
24 x 24 in.  
Courtesy of the Artist & M+B Gallery  
**\$5,500**

# Tom's Queers

The Tom of Finland Foundation, in partnership with Artillery Magazine is pleased to present Tom's Queers, curated by Tucker Neel, for the 27th Tom of Finland Arts & Culture Festival in Los Angeles, CA. This exhibition brings together works by six queer artists: Judie Bamber, Enrique Castrejon, JD Raenbeau, Pacifico Silano, Dom Victoria, and Zoe Walsh. These artists' respective practices critically engage important aspects of Tom of Finland's impactful legacy through works that expand what it means to be a queer artist working in and amongst "Tom's Men" in the 21st century.

Using technical skills Tom would surely admire, artists in Tom's Queers depict the world as one teeming with libidinal possibility. Sometimes this is in service of capturing states of empowered pleasure, as JD Raenbeau does in chromatically explosive paintings of himself and his husband enjoying each other's naked bodies amidst a verdant garden. Their bodies overlay and intertwine with selective reproductions of Fragonard paintings, a complex counter to modernist dismissals of Rococo excess and the ever-present fear of flaming, queer, "unproductive" intercourse.

In other instances, artworks compel us to find our subjectivities reflected in the often overlooked, as happens with Judie Bamber's meticulous and contemplative drawings. Bamber's astonishingly detailed renderings, whether a suggestive marble facade that may or may not be a towering nude woman, or a graphite study of a diminutive dildo, use the thrill of verisimilitude to unlock unavoidable libidinal associations. Her work calls to mind Tom's own masterful sketches, as well as his ability to find the sexual potentialities in things like uniforms, motorcycles, and the not-so-hidden phalluses that populate the everyday.

Dom Victoria likewise utilizes painterly expertise, along with intricate embroidery and inventive collage, to create images that interrogate how power relationships formalize into visual representations in the transactional context of sex work. Their paintings explore what it means to look and be looked at, to have contingent control, and see bodies as fragmented parts of an elusive whole, all while confronting viewers with images that do not conform to heteronormative pre-suppositions regarding race, gender, sex, and labor. Like Tom before them, Dom Victoria's work brings to the fore the reality of bodies engaged in sexual acts the straight world tries very hard to ignore, criminalize, and erase.

Other works in the exhibition allow one to reflect on how Tom's art manifested new ways of envisioning homosexuality as unapologetically masculine and pleasurable, while also considering how the archetypes he pioneered produced their own normative bodies and behaviors. Pacifico Silano's photo-based works inspire this sort of re-examination. His photograph and sculpture investigate how porn shaped gay men's

understandings of sex, race, and gender in the late 20th century. He mines pornographic material for moments that interrupt the overtly masculine, instances that slow down an understanding of sexualized identity formation. He then re-photographs and re-presents these images using unexpected framing devices to produce cameo-like pictures or transforms elements of hardcore porn into soft, flowing silk.

Enrique Castrejon's work also engages a queer analysis of how media impacts ways of seeing and understanding representations of sexuality and gender today. For the work in this exhibition, Castrejon explores images of gay culture from popular magazines and periodicals, selecting and cutting apart pictures that present the LGBTQ body as an object for examination. He then measures and re-inscribes the geometric "facts" of these images through seemingly obsessive diagrammatic notations, presenting cacophonous information to the viewer. His process mimics classical figure drawing rituals, the back-and-forth calculation of proportional size from observed subject to drawn image. This ritual was something Tom perfected throughout his career through mastery of observational drawing techniques and the help of photographs and magazine clippings. Castrejon engages in a similar exploration, but in a purposefully absurdist way, to ask at what point does the desire to know an image and extract information from it obscure other modes of sensorial comprehension?

This desire to play with the unsettledness of representation and comprehension also occurs in Zoe Walsh's paintings. Working from photos from photos from 1970s gay porn films released by Falcon Studios, which features the cowboys and leather daddies Tom's work birthed into existence, Walsh uses digital image manipulation and layers upon layers of arresting color to create viewing experiences that teeter on the precipice of recognition. In their paintings, one might make out silhouettes mid-fellatio or torsos thrust backward in orgasmic release, but these forms appear among multiple transparent planes, evoking intersecting perceptions simultaneously. In these moments that resist categorical representation, Walsh's work opens opportunities for emerging trans subjectivities.

Visitors can experience Tom's Queers as part of The Tom of Finland Arts & Culture Festival and online at <https://www.tomoffinland.org/toms-queers-at-art-culture-festival>. The curator will lead a short walk through and casual conversation on Saturday, October 8 from 1-1:30 PM.

**artillery**

*Tom of Finland*  
FOUNDATION

# The Artists

## Judie Bamber

Judie Bamber was born in Detroit, MI. She received her BFA from the California Institute of the Arts and her MFA from Lesley University College of Art and Design. Ms. Bamber works primarily in the mediums of paintings and drawings to engage political issues related to feminism, gender, and sexuality.

Ms. Bamber is currently an Adjunct Associate Professor in the Graduate Fine Art Department at Otis College of Art. She has been at Otis since 2001. She has taught at Cooper Union and Bard College in New York, NY; and Art Center College of Design, UCLA, UC Irvine in California; Harvard University and served on the faculty at the School of the Museum of Fine Art in Boston, MA.

She has exhibited extensively throughout the United States in solo and group exhibitions, including Angles Gallery, Los Angeles, CA; Pomona College Museum of Art, Claremont CA; Richard Telles Fine Art, Los Angeles, CA; Rubin Spangle Gallery, New York, NY; Roy Boyd Gallery, Los Angeles, CA; Laurie Rubin Gallery, New York, NY; Center for Contemporary Art, Chicago Ill; Hammer Museum at UCLA, Los Angeles, CA; Armory Center for Art, Pasadena, CA; Carpenter Center, Cambridge, MA; University Art Museum, University of California, Berkeley, CA; Krannert Art Museum, the University of Illinois at Urbana-Champaign, Champaign, IL; and MIT List Visual Arts Center, Cambridge, MA.

Ms. Bamber's work is included in the permanent collection of the Hammer Museum at UCLA, Los Angeles, CA.

She is the recipient of numerous grants, fellowships, and artist residencies, including the Richard Diebenkorn Teaching Fellowship, California Community Foundation Grant, City of Los Angeles Individual Artist Fellowship, and Art Matter Inc. Grant.

Her work has most recently been published in *Effects Journal*, Volume 3, *Mimicries*, Jan Tumlir, and Jeffrey Stuker editors; *Vitamin D2: New Perspectives in Drawing*, 2013; *Art and Queer Culture*, by Catherine Lord and Richard Meyer; and *The Queer Art of Failure*, by Jack Halberstam.

She is represented by Gavlak Gallery in Los Angeles, CA, and Palm Beach, FL.

**Judie Bamber, Gavlak Gallery**



# Enrique Castrejon

Born 1972, Taxco, Guerrero, Mexico, Enrique Castrejon creates collages and sculptural installations. He linearly dissects and deconstructs appropriated images into fragmented shapes while maintaining the image's content. Each length along these fragmented geometric shapes are measured in inches and each angle calculated in angle degrees. Measured units explode outward creating a chaotic web of ordered data allowing the viewer to come close, explore the deconstructed image, and find the point of origin of these units within them. This process allows Castrejon to deal with his grief, depression, anxiety and also help question what he sees, mapping out images that may focus on queer bodies, death or disease and code them in measured units, revealing some qualitative truth within these images. In some cases research data is incorporated into the drawings when the subject matter deals with disease to inform viewers and allow dialogue concerning health issues.

Castrejon's measured collage drawings and sculptural installations have been exhibited internationally, most recently at Museo de Arte Carrillo Gil, Mexico City; nationally at the Mexican Cultural Institute of Washington D.C., the Leslie-Lohman Museum of Gay and Lesbian Art in New York, NYC, and the Center for Art, Design and Visual Culture, University of Maryland, Baltimore, MD. Locally, Castrejon has exhibited at Museum of Latin American Art (MOLAA), Armory Center for the Art, LACE - Los Angeles Contemporary Exhibitions, Los Angeles Munciple Art Gallery at Barnsdall, Vincent Price Museum, to name a few and has performed at Highways Performance Space. Castrejon is also a recipient of a 2018 COLA grant and is represented by Bermudez Projects in Cypress Park. He lives and works in Los Angeles, CA.

[enriquecastrejon.com](http://enriquecastrejon.com)

# JD Raenbeau

JD Raenbeau (b. 1985, New York) holds holds an MFA from the School of Visual Arts and a BFA from Alfred University. Working from life and fantasy, Raenbeau brings viewers into an ecstatic garden of sex and plants. Drawing inspiration from the work of Rococo master Jean Honoré Fragonard, Raenbeau invites us into a queer reading of baroque classics and takes us further by awakening the possibility of experiencing our interbeing with a more-than-human world of the garden and the living earth. In so doing, he joyfully upends multiple patriarchal metanarratives, from the biblical garden of Eden to the valuation of so-called history painting over relational themes. Raenbeau works under a pseudonym, protecting his identity as an artist from the public school district where he teaches and joining a lineage of queer artists who have engaged in camouflage as means of survival.

[jdraenbeau.com](http://jdraenbeau.com)

# Pacifico Silano

Pacifico Silano is a lens-based artist whose work is an exploration of print culture, the circulation of imagery and LGBTQ identity. Born in Brooklyn, NY, he received his MFA in Photography from the School of Visual Arts.

His work has been exhibited in group shows, including at the Bronx Museum, New York, NY; Tacoma Art Museum, Seattle, WA; Museo Universitario del Chopo, Mexico City, Mexico, and The Andy Warhol Museum, Pittsburgh, PA. He has had solo shows at Houston Center for Photography, Houston, TX; Baxter St at CCNY, New York, NY; Rubber-Factory, New York, NY; Stellar Projects, New York, NY; Light Work, Syracuse, NY; Melanie Food Projects, Portland, OR; and Fragment Gallery, Moscow, Russia.

Reviews of his work have appeared in *The New Yorker*, *Artforum*, *Hyperallergic*, and *The Washington Post*. Awards include the Aaron Siskind Foundation Fellowship; NYFA Fellowship in Photography; Finalist for the Aperture Foundation Portfolio Prize; and shortlisted for the Paris Photo/Aperture First Book Prize.

His work is in the Permanent Collection of The Museum of Modern Art.

[pacificosilano.com](http://pacificosilano.com)

# Dom Victoria

Dom Victoria lives and works in Los Angeles. They graduated from Otis College of Art and Design with a BFA in painting. Their recent exhibitions include *Textures & Patterns*, La Laguna Art Gallery, Laguna Beach (2021, group show) and *Reciprocity*, Art Share LA, Los Angeles (2020, group show). They have been featured in the publication *VoyageLA*.

[domvictoria.com](http://domvictoria.com)

# Zoe Walsh

Zoe Walsh uses a queer lens to deconstruct notions of sexuality that are enshrined in Western culture, along with assumptions surrounding gender expression and identity—all of which are grafted onto the physical body. Walsh's work forges an aesthetic of trans subjectivity that offers openings out of the entrapments of the gender binary.

Drawing from Warhol's use of the silkscreened multiple as a method of deconstruction, Walsh addresses entanglements of embodiment and desire in spectatorship of gay male pornography, recently reworking late 1970s photographs produced by Falcon Studios. The erotically stylized figures at the site of a swimming pool are transformed through SketchUp and Photoshop, eventually appearing as stripped-down silhouettes in the paintings. Visual pleasure is sacred to Walsh's work and linked to ideas of spectatorship and a desire to create space for trans identifications.

Zoe Walsh (b. 1989, Washington D.C.) received their BA from Occidental College and MFA from Yale University. They have held solo exhibitions at the Fondation des États-Unis (Paris), M+B Gallery (Los Angeles), and Pieter (Los Angeles, CA). Walsh's work has been exhibited nationally and internationally in group shows at USC Fisher Museum of Art (Los Angeles, CA), Atkinson Gallery (Santa Barbara, CA), Peppers Art Gallery (Redlands, CA), Felix Art Fair, M+B (Los Angeles, CA), Usdan Gallery (Bennington, VT), La Maison des Arts (Malakoff, France), and Alfred University Fosdick-Nelson Gallery (Alfred, NY). Walsh was nominated for the prestigious Emerging Artist Grant from Rema Hort Mann Foundation, and they were awarded the Al Held Foundation Affiliated Fellow at the American Academy in Rome. Their paintings have been written about in Artillery Magazine, Art Matters, What's on Los Angeles, Cultured Magazine, Vice, LA Weekly, The Occidental Weekly, and Lum Art Zine. Zoe Walsh lives and works in Los Angeles.

[zoewalsh.com](http://zoewalsh.com)

## The Curator

## Tucker Neel

Tucker Neel is an artist, writer, curator, and educator living and working in Los Angeles, CA. Neel's work investigates the apparatuses, actions, and contradictions ideology renders invisible for allegiances to congeal and truths to take hold. He is particularly interested in the objects, texts, and rituals that stand in for or alter individual and collective presence and memory. His heterogenous works explore a range of topics and phenomena, including voicemail services, political campaign ephemera, Youtube concert documentation, internet conspiracy theories,

gentrification and boosterism, memorials and monuments, false memories, hook up apps, souvenir postcards, and museum vitrine design.

He holds an MFA from Otis College of Art and Design and a BA in Art History and Visual Arts from Occidental College. He has exhibited work in venues such as The MAK Center for Art and Architecture, Commissary Arts, Samuel Freeman, Bonelli Contemporary, Control Room, and well as in various site-specific exhibitions and actions in public spaces. As a curator, he has organized exhibitions for CBI Gallery, the Bolsky Gallery at Otis College of Art and Design, Highways Gallery in Santa Monica, and GATE Projects in Glendale, CA. His work has been reviewed in Artforum, The Los Angeles Times, L.A. City Beat newspaper, The Tennessean, Art Week, The Nashville Scene, and Flavorpill.com.

He is currently an Associate Professor in the Liberal Arts & Sciences and Communication Arts departments at Otis College of Art & Design. His pedagogical focus centers on the history of Graphic Design and Illustration, travel study initiatives to Rome, Italy, studio critique, and academic assessment. In 2020 he won the Otis Teaching Excellence Award for Full-Time Faculty.

He is a contributing editor for Artillery Magazine in Los Angeles, CA ([artillerymag.com](http://artillerymag.com)). His writings and reviews have also appeared in publications such as X-Tra, ART LIES, Artpulse, Peripheral Vision, and The Los Angeles Alternative Press.

**[tuckerneel.com](http://tuckerneel.com)**

# Tom's Queers

By Tucker Neel

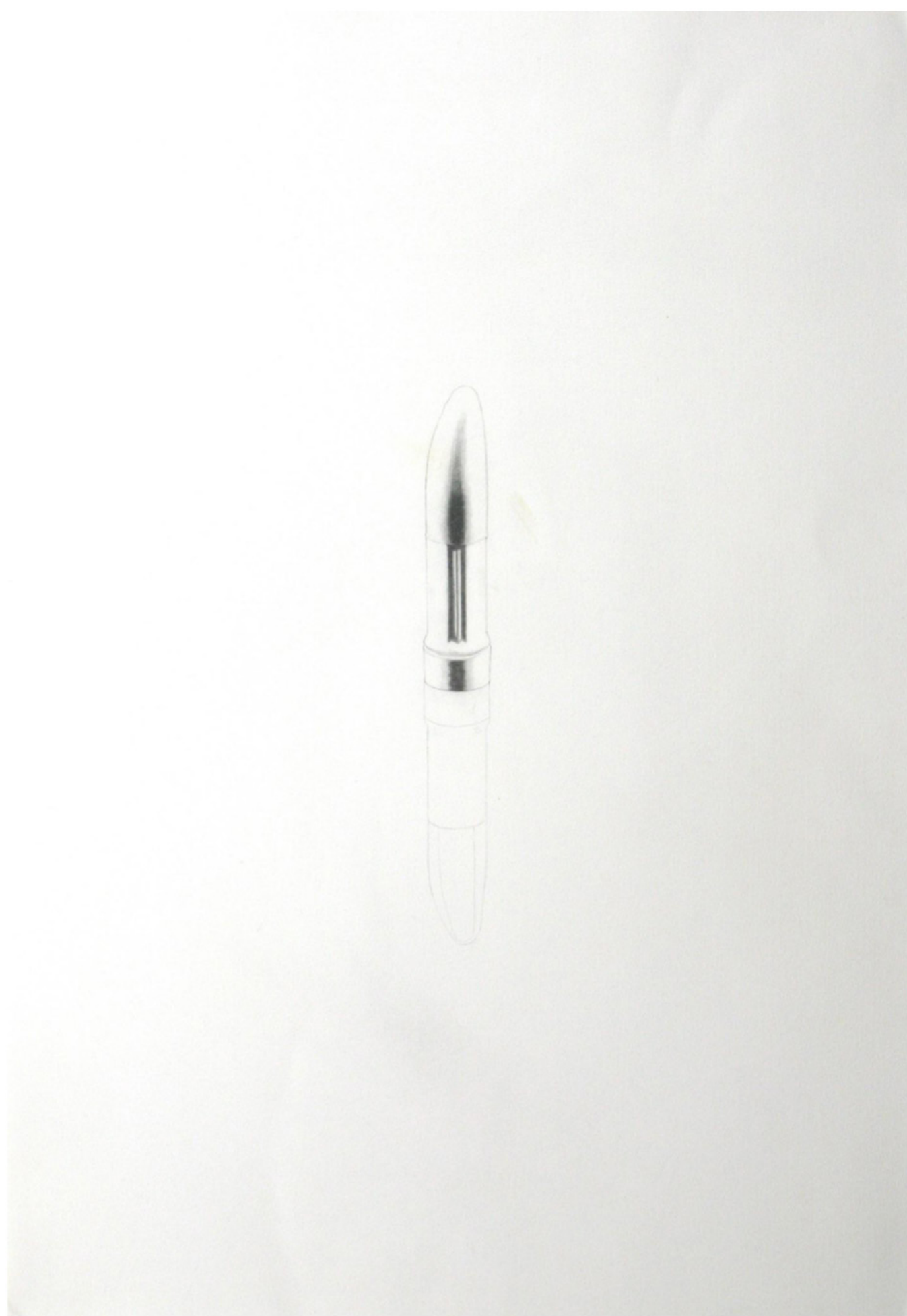
October 2022

This exhibition brings together works by six queer artists as a celebratory component of the 27th Tom of Finland Arts & Culture Festival. These artists' respective practices critically engage meaningful aspects of Tom of Finland's impactful legacy through works that expand what it means to be a queer artist working in and amongst 'Tom's Men' in the 21st century. Their work does not necessarily look like Tom's, and some pieces do not explicitly display erotic imagery at all. Instead, the heterogeneous artworks and varied practices in this exhibition are a testament to the expansiveness of Tom's enduring legacy.

The artists in Tom's Queers do not directly quote or appropriate Tom's work; they rhyme with it. What all the works in this show share with Tom's is they encourage one to indulge in imaginative possibilities, project moments of pleasure into an ever hostile world. Every artist in this exhibition appreciates, values, and even loves Tom's work. They all acknowledge that he was one of many innovative queer artists who paved the way for alternative, surprising, and often challenging works to come. S.R. Sharp from The Tom of Finland Foundation puts it best: "[Tom's] creations, 'Tom's Men,' broadened global society's definition of what a queer could be. He gave us permission to be. And influenced artists that stood on his shoulders, with what they would see."<sup>1</sup> This show hopes to explore the ties that link the present to the past, artist to artist, intending to propose multiple queer ways of seeing. Along the way, we can locate critical junctures that ultimately expand the definition

of what it means to be a 'Tom's Man,' opening fruitful, flamboyant, and inclusive spaces where one can be both Tom's Man and Tom's Queer.

Judie Bamber's work explores the act of looking, asking questions about how verisimilitude activates associative possibilities. In this exhibition, we are presented with two of Bamber's works that look different yet share a common bond grounded in the power of sustained looking. Rendered in soft veils of graphite, the central subject in How do I Look? (Small Dildo) floats in a void of space, its standing position delimited by a faint outline, a reflection, as if it were sitting on glass.



JUDIE BAMBER  
How Do I Look? (Small Dildo),  
Study, 1991

One of the first things one notices is the level of attention to detail in the drawing, the care that went into its creation. In his book, The Queer Art of Failure, Jack Halberstam discusses Bamber's work saying, "Bamber's extreme realism...serves to denaturalize the object of the gaze through intense scrutiny."<sup>2</sup> I would add that this denaturalization, this making strange, hinges on the artist's ability to create an image that exceeds the objectness of its subject. The dildo on the page is more real than real. Something is enticing, even sexy, about this

kind of visual mimicry, particularly when it comes to an object embedded with sexual meanings.

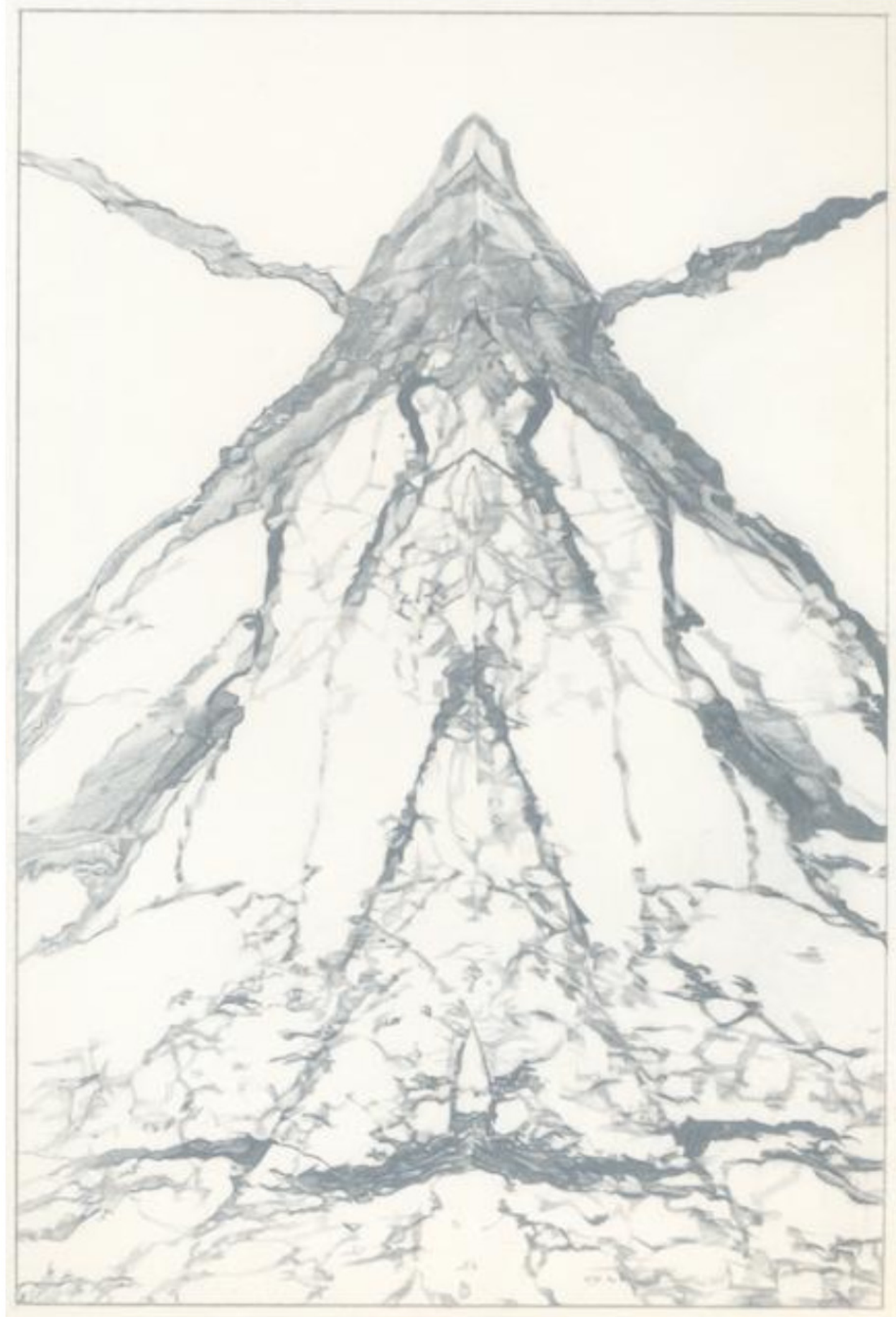
I'm reminded here of Tom's deployment of technical skill, the way his ever-so-lightly layered pencil marks blend to render bodies that, in their dimensionality, seem to transcend the page that confines them, falling off into our laps. Like Bamber, Tom uses extreme realism, but in service of exaggerated form, denaturalizing not the image depicted – the men on the page – but the very idea of a natural male body as it exists in reality. In a world populated by Tom's Men, 'normal' bodies look strange and out of place.

Additionally, Bamber's choice of framing, setting her subject in a vast void, amplifies its strangeness. Halberstam characterizes this compositional choice by noting, "The deployment of scale... makes relevance relational and contingent but also turns the still life into something queer, into a limit, a repudiation of duration, longevity, versatility."<sup>3</sup> Now freed from rigid signification, the still life can work a kind of magic, can unlock a chain of free association. When I first encountered this piece, even though I knew it was an image of a dildo, I could not help but see an open tube of lipstick. My next thought was how much it looked like a bullet. These misapprehensions are not accidental. Lipstick, a bullet, and a dildo all share intimate relations to the body; they enter and exit it, causing dramatically different sensations of attraction, pain, and pleasure.

Bamber knows what she is doing. The title *How do I Look (Small Dildo)* refers not just to the way the drawing speaks of itself – a cheeky question asked to the viewer – it also compels the viewer to ask the question of themselves. Really, how does one look? It is a question that needs to be asked more often than not when assigning meaning to things in the world.

Bamber's *Marble Woman* also asks us to question the experience of meaning-making. The image is a silver pencil rendering of a photograph Bamber took of two book-matched slices of marble on the exterior cladding of The Hammer Museum in Los Angeles. The image is similar to a Rorschach ink blot, which purports to reveal the psychological inner workings of a subject by teasing out interpretive tendencies. Here, via the work's title, Bamber tells us she sees a woman in the image,

and we might see one too. But the work doesn't end there. Upon further analysis, Bamber's *Marble Woman* goes beyond being about a singular moment of apophenia, the human tendency to perceive meaningful connections in unrelated, random phenomena.



JUDIE BAMBER  
*Marble Woman*, 2017

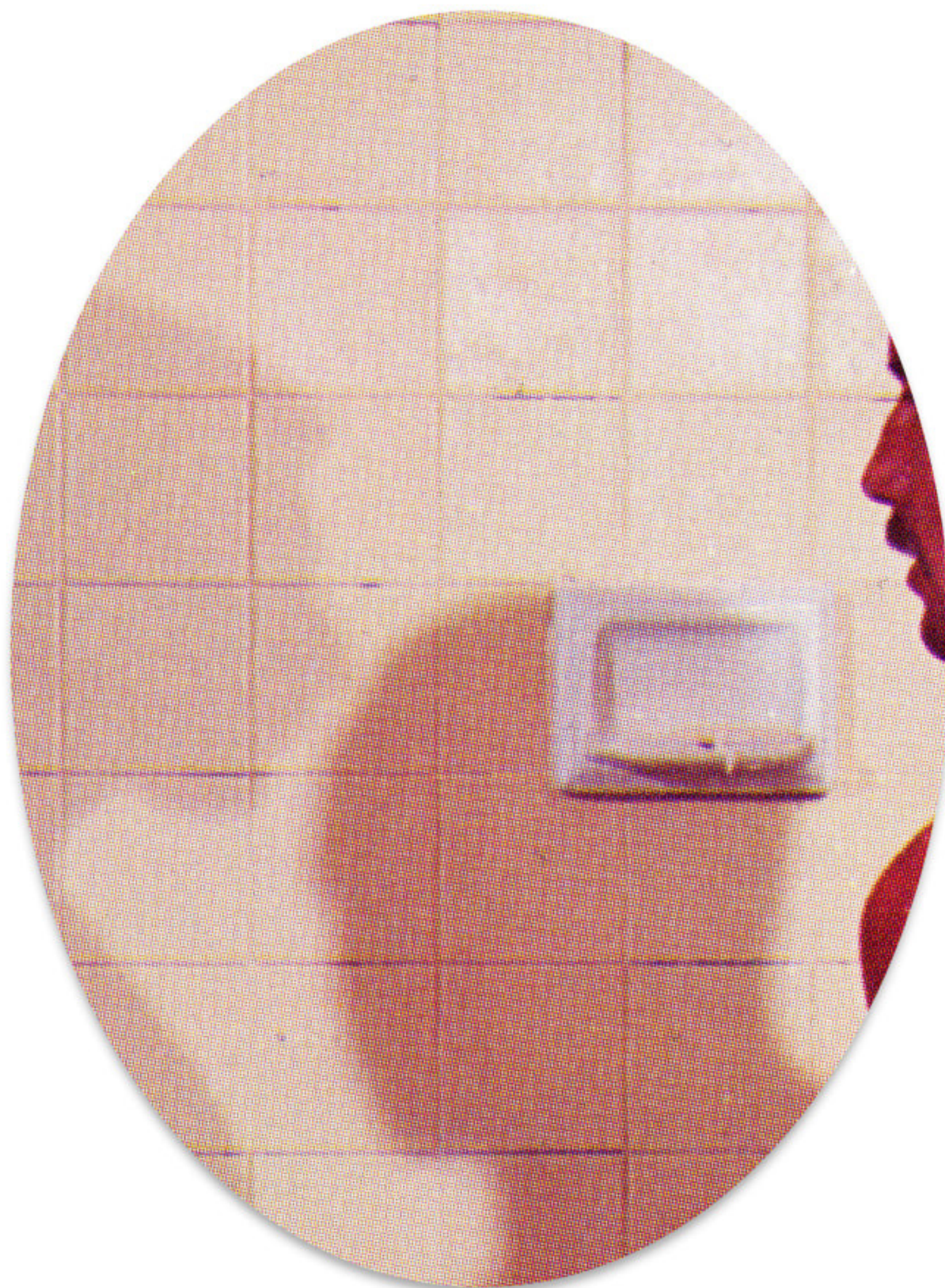
It's important that *Marble Woman* is a drawing of a photograph and not the photograph itself. As Roland Barthes observed, we are more likely to accept a photograph as a record, whereas "drawing itself constitutes a connotation" which is forever suspect as a projection of the artist's inevitable inability to overcome interpretive exaggerations.<sup>4</sup> Given this understanding, with *Marble Woman* we are faced with an image that is both evidence and interpretation. Because of its photorealism and associations with Bamber's long-standing practice of reproducing an image with as much accuracy as possible, we assume *Marble Woman* is an honest copy of its photographic referent.

Nevertheless, because the image immediately signs to Rorschachian analysis, we can't help but consider the slippages in replication that are present. These slippages are not 'mistakes' but reflections of the artist's psychological interiority. In this re-



spect, *Marble Woman* denaturalizes psychological association, creates a remove to think about thinking about how we ascribe meaning to unsettled images.

Pacifico Silano's practice also engages in the search for hidden meaning by traversing the overlooked margins of sexually-charged imagery, namely gay porn from the 1960s and 70s. The artist mines this archive not for overtly pornographic elements but the moments where the camera captures something else, something particular and peculiar. His is a search for pictorial adjacency. He finds these moments away from the central pornographic action, in a shadow cast against a wall, a gathering of dumbbells on a wooden floor, and a turned head reflected in a bathroom mirror. By looking elsewhere, Silano asks viewers to reconsider the expectations embedded in hyper-masculinized gay pornography. In the works in this exhibition, Silano's subtle alterations of his source material provide a queer engagement with and critique of Tom's iconic work and influential legacy.



PACIFICO SILANO  
*We Could Be Strangers*, 2022

There is a clear connection between Silano's purposeful selection of images others might not notice and Tom's habit of identifying and re-purposing otherwise mundane images. When Si-

lano alters his source material through acts of reframing and re-materialization, he works to dislodge imagery from a purely photographic register. In his works, we become aware of the importance of the photograph as an object. In *We Could Be Strangers* Silano performs this object transformation through the simple act of cropping a portion of a larger picture using a vertically oriented oval. By shifting the photographic frame from rectangular to oval, the work moves from document to portrait, becoming a cameo of sorts with all its sentimental associations. This sentimentality hits home when one considers that Silano looks to porn made before the A.I.D.S. crisis as a way to come to terms with the loss of his own uncle to H.I.V. complications when the artist was a young man.

The resulting oval image presents us with a truncated profile of a tanned mustachioed man emerging from one side of the rounded frame. He casts a shadow on a shower wall while another shadow from a figure just out of frame appears opposite him. There is no apparent contact between the two figures, but all the signs are there: this image captures the moments surrounding a sexual encounter. We know this not just because we know it is an image from a porno mag but also because we can sense the inherent eroticism embedded in the image; it maintains the residue of intended arousal.

In moments like this, Silano's art exemplifies Susan Stewart's understanding of erotic objects as discussed in her book On Longing. She states, "In order to be erotic, the object must depend on the viewer, on the aroused one, on our fantasies, our imagination, our constructs, our framing, and yet, the object must also remain independent, still real, still other."<sup>5</sup> Silano's image crops a fantasy and creates an object that maintains its distant otherness, allowing the pornographic to give way to the erotic.

Feminist literary critic Jane Gallop also explores how photographs shift from pornographic to erotic in her book *Thinking Through the Body*. She does this by analyzing Roland Barthes' concepts of punctum and studium illuminated in his book Camera Lucida: Reflections on Photography. Gallop notes, "If you think of the studium as a kind of enclosure, breaking it up (with the punctum) suggests breaking something open, allowing seepage."<sup>6</sup> Barthes then asserts this seepage leaves

in its wake a “blind field” the viewer fills with their projected thoughts and imaginations. Gallop observes that, “For Barthes, pornography is pure studium whereas the erotic occurs when there is a punctum.”<sup>7</sup> She goes on to quote Barthes’s delineation of the erotic from the pornographic: “The erotic photograph, on the contrary (and this is its very condition), does not make the sexual organs into a central object; it may very well not show them at all; it takes the spectator outside its frame, and it is there that I animate this photograph and it animates me.”<sup>8</sup> This understanding of the erotic image animates Silano’s work and allows a space to gaze outside the frame.

OPPOSITE 1982, colored pencil on paper

RIGHT A reference photo collage

Tom often had to combine elements from several sources to get his subjects as he wanted them. Here several boot photos contribute to one iconic image. The one reference photo he lacked was that showing a spur, as evidenced by the comparatively crude rendering of this part of the drawing. Tom’s preference for unnaturally small feet is evidenced here. Front to back this boot would measure no more than 23 cm (9 in), judged against the size of the face.

Tom kombinierte oft Elemente aus verschiedenen Vorlagen, um das gewünschte Motiv zu erhalten. Hier entstand aus verschiedenen Stiefelfotos ein Bild. Ihm fehlte allerdings eine Vorlage für den Sporn, sodass die Darstellung dieses Teils verhältnismäßig unbeholfen aussieht. Toms Vorliebe für unnatürlich

kleine Füße wird hier ebenfalls deutlich: Gemessen am Gesicht wäre dieser Stiefel von der Spitze bis zum Absatz nur 23 cm lang.

Tom devait souvent combiner des éléments pris dans différentes sources pour obtenir le résultat qu’il désirait. Ici, plusieurs photos de bottes ont contribué à créer une image emblématique. Il lui manquait une image de référence d’éperon, comme en témoigne le rendu comparativement simpliste de cette partie du dessin. Le goût de Tom pour les pieds disproportionnellement petits est manifeste ici. Comparée à la taille de la tête, cette botte ne mesurerait que 23 cm des orteils au talon.

*Collection of Tom of Finland Foundation*



Silano’s search for the resonant punctum reminds me of Tom’s archive of photos and media clippings. In particular, I find myself drawn to a “reference photo collage” briefly discussed in Tom of Finland XXL, his hulking monograph (what I often refer to lovingly as ‘the big book’). It is a grouping of six men wearing various uniforms: three in biker gear, one in jodhpurs, and two cops on horseback. It’s this photo of the cops that reminds me of the visual acuity and the investigative eye that Silano so deftly uses to create his work. It is just an image of the back of two cops sitting side-by-side on their horses. They mirror each other, their legs forming a delicate tulip silhouette ending in their leather boots touching ever so slightly. Tom takes this otherwise boring image and imbues it with intense erotic desire simply by extracting it from its original context and placing it in proximity to other pictures of things he loves.

Silano explores the pleasure of the punctum in *Light Touch*, where the pornographic photograph is re-materialized as a sublimated print on synthetic fabric, which covers an upright rectangular form roughly the size and shape of a standard hardbound book. Embedded in the flowing folds of the fabric square, we see two hands ringed by spiked leather cuffs grasping a rectangular object also draped in a cloth. The juxtaposition of hardcore bondage gear on a silky fabric surface subverts the hypermasculine posturing the original pornographic



PACIFICO SILANO  
*Light Touch*, 2022

image utilized to excite its viewers. In effect, this presentation renders the dungeon master daddy limp-wristed, proposing a queer alternative to binaries of masculine/feminine, bottom/top, and master/sub. In this way, *Light Touch* is a critique of the solidity of male archetypes, standardized roles that remain to this day a staple of gay porn and gay culture.

Silano articulates this problem best: "Many of the depictions on the pages of these magazines are a mock-up of heteronormative masculinity. I think that there is an inherent sadness in that. It is not real, it is all part of a fantasy we are being sold. But sometimes we can allow ourselves to be seduced while still having a critical eye."<sup>9</sup> One can certainly take this critical

approach when considering the ripple effect of Tom's Men, and the ways they can perpetuate masculine archetypes that homogenize gay culture. However, this does not preclude deriving pleasure from Tom's work.

Zoe Walsh too, looks to vintage pornography for inspiration. For the works in *Tom's Queers*, Walsh sourced still photographs from sets of late 70s gay porn films released by Falcon Studios, which built its brand animating a host of Tom's Men, from biker to lumberjack. To create their work, Walsh digitally manipulates them in programs like Photoshop and Sketchup, al-



ZOE WALSH  
Liquid eyes, 2022

tering and removing information and playing with the negative space. They then apply these manipulated images to the canvas using a silkscreen, creating multiple bright, translucent layers of color that overlap, cross-pigment, and permeate each other. They duplicate images and move the action around. The result hints to presence and absence, a blankness that is always filled with colors that came before and after.

Walsh transforms masculine representations into pictures that don't fit easy categorization. Sure, the guys in the painting started as characters in porn. However, after engaging with

contemporary technology, the tools that mediate between analog and digital, the men become something different, something in-between. They are genderless, and in their changed form, they allow for multiple acts of what Walsh terms “dis/identification.”<sup>10</sup>

In Walsh’s images, we are aware of a setting, but it, too, is in flux. While one can make out a swimming pool and what ap-



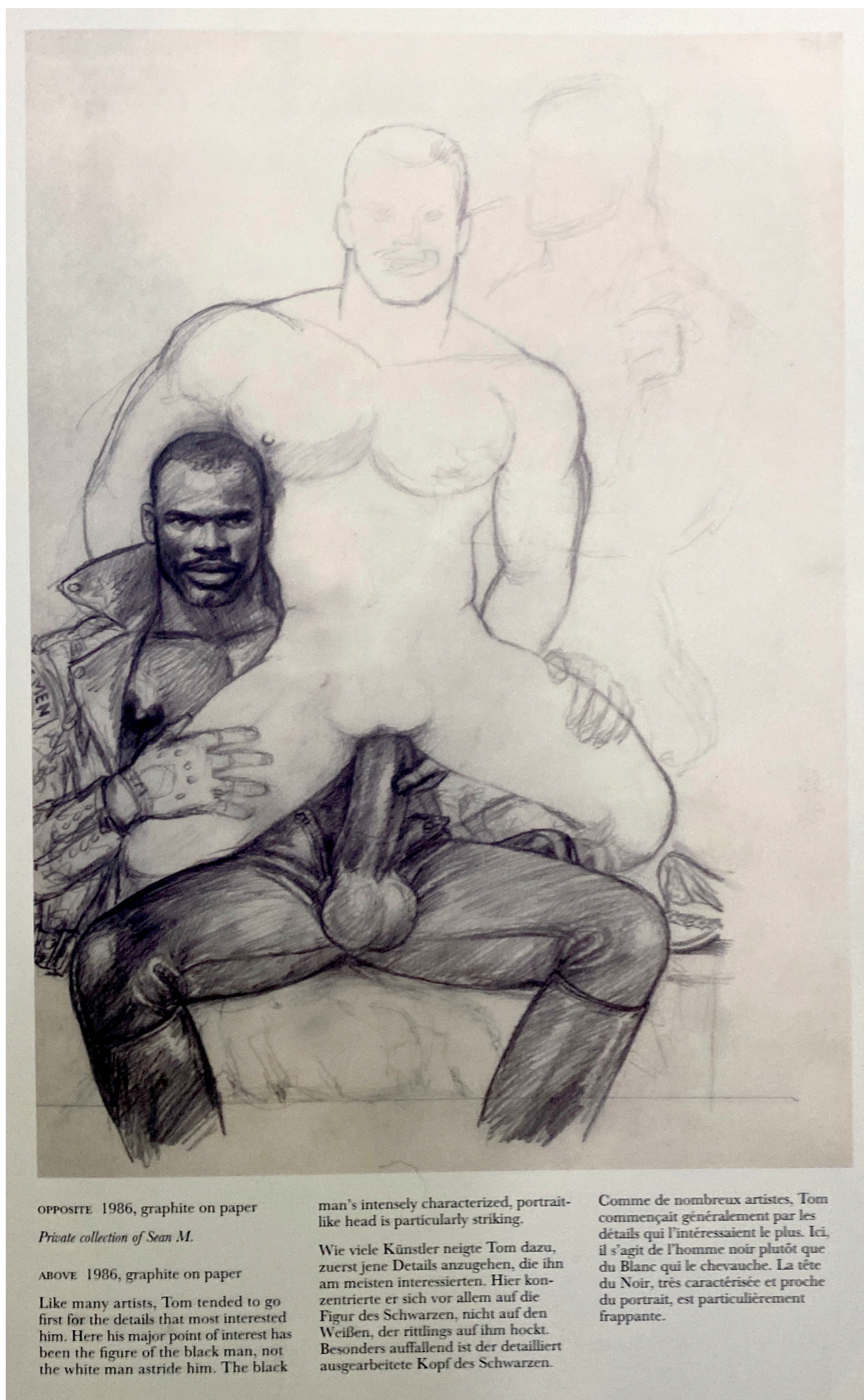
ZOE WALSH  
A mirror their net, 2022

pears to be a metal railing, a plant, and a window, not much is certain. Nothing settles down. In *Liquid Eyes*, we see two figures posed mid-fellatio, their bodies united into one silhouette. They are still and yet vibrate due to the multiple striations of color that animate the space around them. They repeatedly appear in the painting, overlapping and receding into space. The same sort of peripatetic duplication occurs in *A mirror their net*. This time a body arches back, head tilted towards the sky in a pose that is nothing but orgasmic. The figure appears and disappears throughout the painting.

This spatial play, this denial of duality, of front/back, left/right, figure/ground, paves the way for new trans subjectivities to flourish. It is a space that contains distance and intimacy at the same time, an indefinable identification with an

ever-shifting subject. Considering this mode of interaction with Walsh's work, I am reminded of Stewart's assertion that "We continually project the body into the world in order that its image might return to us: onto the other, the mirror, the animal, and the machine, and onto the artistic image."<sup>11</sup> In Walsh's paintings, this return forever oscillates from viewer to painting and back again.

Walsh eloquently explains how they want their work to communicate, saying, "I want to talk about that space that is shifting and expanding, while also having some specificity based in queer source material. The works stop short at articulating a fixed subjectivity."<sup>12</sup> If one takes a moment, maybe more, to get lost in this flux, the result is more and more possibilities reveal themselves; the image appears endless.



OPPOSITE 1986, graphite on paper  
Private collection of Sean M.

ABOVE 1986, graphite on paper  
Like many artists, Tom tended to go first for the details that most interested him. Here his major point of interest has been the figure of the black man, not the white man astride him. The black

man's intensely characterized, portrait-like head is particularly striking.

Wie viele Künstler neigte Tom dazu, zuerst jene Details anzugehen, die ihm am meisten interessierten. Hier konzentrierte er sich vor allem auf die Figur des Schwarzen, nicht auf den Weißen, der ritlings auf ihm hockt. Besonders auffallend ist der detailliert ausgearbeitete Kopf des Schwarzen.

Comme de nombreux artistes, Tom commençait généralement par les détails qui l'intéressaient le plus. Ici, il s'agit de l'homme noir plutôt que du Blanc qui le chevauche. La tête du Noir, très caractérisée et proche du portrait, est particulièrement frappante.

## TOM OF FINLAND

Sketch, graphite on paper, 1986

Walsh's work has an obvious connection with Tom's through the visual language of pornography and the desire to produce pleasure through new opportunities of embodied identification and dis/representation. However, I believe something else unites the two, which can only be seen when comparing

Walsh's paintings to Tom's preparatory drawings. In their unresolved state, Tom's unfinished sketches hint at an ever-possible future while allowing one to project onto them infinite fantasies that 'complete' the image. One of my favorites is an unfinished preparatory drawing featured on page 579 in Tom of Finland XXL.

In this preparatory sketch, we see two figures. The first is suited in a leather jacket with a 'Tom's Men' patch on his shoulder. He reclines, legs spread as his humongous cock and balls sprout from his unzipped leather pants. His arms support the crouching thighs of his partner who squats over the leatherman's lap as he takes his cock up his ass. What is fascinating about the image is that the squatting gentleman is 'unfinished,' he exists as a silhouette outline with barely delineated chest muscles. The space where his cock would be is entirely blank, save the barely defined outlines of two testicles, which could easily be mistaken for enlarged vulva lips. The image is radiantly queer, offering a rare moment of trans subjectivity amid Tom's otherwise penis-heavy oeuvre. This unfinished drawing is analogous to Walsh's spectral porn stars. Both allow for an attraction at a remove, a space to project desire and moments where anything is possible

Dom Victoria's works also provide trans alternatives to heteronormative pre-suppositions about sex, race, gender, labor, and bodies that do not quite "fit." Their artistic practice is deeply informed by their experience as a Black, plus-sized, nonbinary sex worker, taking on the role of a Dom in pre-arranged scenes with mostly white male clients.

Their work explores the power relationships between dom and sub. They propose that within this power relationship, structured by shared contracts and money for labor, the sub is the one who is ultimately always in control. They note that their clients seek to be objectified within the confines of an S&M scene, but when the scene ends, the masks come off, and the clothes go back on the client inevitably returns to a world that reaffirms his privilege and personhood. The artist's practice calls into question where the freedom of subspace—the otherworldly sensation one gets from releasing endorphins to relieve pain—ends, and white supremacy begins.





DOM VICTORIA

Hooded Man #6 (Intel Dave), 2022

Dom Victoria's process often starts with reference photos they took of clients during various BDSM scenes. In *Hooded Man #6 (Intel Dave)* the artist presents viewers with an image of a white male client crouched on all fours. His head, covered in a leather gimp mask, stares directly at the viewer. His face has no eyes, tiny nostril holes, and a closed zipper mouth. However, his stare is discernible through that mask; his gaze is almost hostile. Through an amalgamation of reflected gazes, the painting subtly explores complex power dynamics between dom and sub, viewer and viewed. In the end, we are confronted with a faceless body (a white everyman) who retains agency and power despite his own desired subordination.

It's worth mentioning that the man in question does not wear a stock-image hood. The artist used digital photo manipulation to meld together many gimp masks to create just the right one. They then printed this photoshopped mask onto canvas and collaged it into the painting. The flowing wall of blue fabric that forms the backdrop of the painting and heightens the theatricality of the scene is also a digitally printed photo on canvas. The result is a situation where the accuracy of the artist's paintbrush collides with its digital other, sharing the same canvas and causing the viewer to scan back and forth, searching for the represented 'real.'

The way Dom Victoria creates their work through the seaming together of previously disparate parts is analogous to how Tom went about making his art. In Tom of Finland: The Official Life and Work of A Gay Hero, F. Valentine Hooven III describes Tom's process, "Once he was satisfied with the various components and had everything at the proper angle and size, Tom used a light table to overlay and trace in all the individual segments of the drawing onto a single sheet of paper. He then rendered the finished drawing in ink, watercolor, tempera, or - his medium of choice - graphite drawing pencil."<sup>13</sup> Even the most idealized representations are just a collage of various externalities.



DOM VICTORIA  
*Be Merciful*, 2022

*Be Merciful* is a self-portrait created in much the same way as *Hooded Man #6*. In this painting, Dom Victoria towers above the viewer, their head extending beyond the top right frame, with only three strands of black, locked hair falling into view. The brushstrokes that form these locks continue into the horizontal bands that tightly wrap Dom Victoria's chest.

Their right arm, also covered by thick black brushstrokes, extends downward, ending in a collaged digital image of a leather glove holding an impressive, perhaps intimidating, strap-on dildo. The flatness of the glove contrasts with the large phallus, which is rendered in intricate embroidery, amplifying its materiality and signaling to more extensive critiques of gender and craft.

Marcia Tucker, one of the most important curators in the 20th century and founder of The New Museum, explains the relationship of embroidery to gendered hierarchies throughout art history in her essay "A Labor of Love":

"Tapestry, embroidery, needlepoint and such were much admired from the Renaissance to the late nineteenth-century because they were seen as evidence of upper class leisure and wealth. With the Industrial Revolution, however, these kinds of "female" activities, requiring fine motor skills, dexterity, patience, and of course, good eyesight, came to be considered just work rather than art. Women's products, particularly embroidery, were dismissed as decorative, "pretty," or mindless, that is, without content. But according to all accounts, and as most personal experience confirms, what actually happens is that the meditative and self-contained quality of this kind of work reclaims and interiorizes the mind and body, returning them to the sole proprietorship of their owner."<sup>14</sup>

Dom Victoria's painting certainly exemplifies the potential of this kind of ownership of one's self. In speaking with the artist, they mentioned this painting was a way of putting their cock out there like so many other male artists before them. I'm proud to say Dom Victoria has the biggest cock in this exhibition.

JD Raenbeau's work deploys an artistic license that melds truth and fantasy to orgasmic ends. His paintings visualize the ecstatic phenomenological and psychological transcendence that comes when loving and fucking meet. The pleasure embodied in Raenbeau's paintings brings to mind the desirous eroticism that motivated Tom's work in the first place. After all, Tom made drawings because they made him horny, and got him hard. As Durk Dehner, President and Cofounder of The Tom of Finland Foundation, puts it in his essay "Understanding The Fin," "... what Tom enjoyed most was recounting the beauty he found all

around him in his daily life. It was from this that Tom gathered inspiration. He always said it was his own sexual arousal that was the catalyst for his work – moving mind and arm to create his magnificent men.”<sup>15</sup> If Tom’s work begins with arousal and completes its mission via orgasm (or a similar state of heightened sexual pleasure), then Raenbeau’s work inverts this process; the orgasm comes first, and the painting follows.

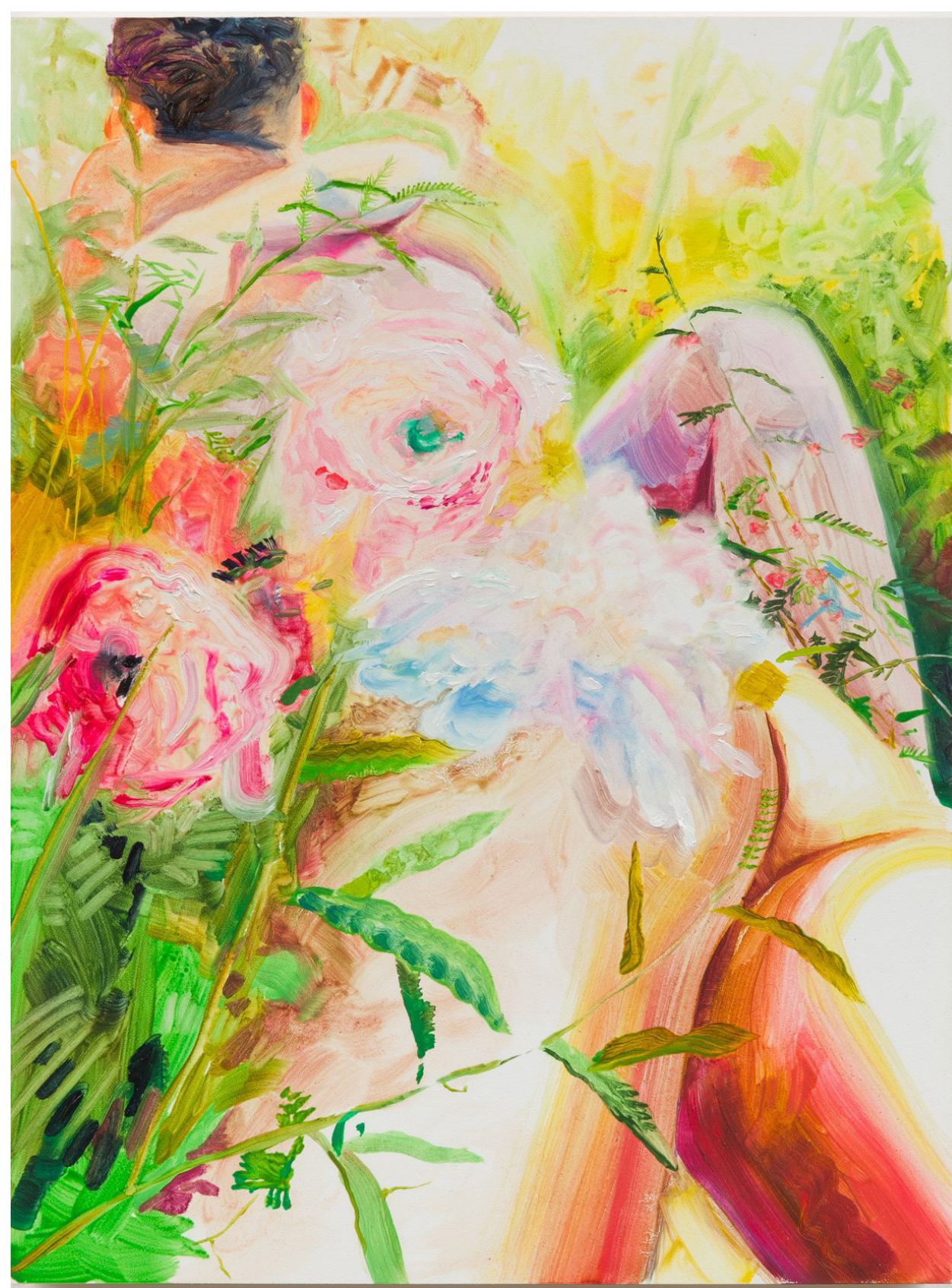


JD RAEBNBEAU  
The Lover Consumed, 2022

In his paintings, Raenbeau recreates in striking detail photographs documenting himself and his partner fucking and sucking in their verdant home garden. Raenbeau takes up the task of memorializing this carnal lovemaking in a way that doesn’t merely replicate a photograph, but instead uses the alchemic nature of painting to transform the visible into something extraordinary.

In *The Lover Consumed*, two pictures of Raenbeau and his partner appear atop a replica of Jean Honoré Fragonard’s painting *Happy Lovers*. While delineated with crisp horizontal and vertical lines, the three rectangular images cannot help but coalesce, intermingle, share color and form. The whole scene is explosively ecstatic. Jane Gallop observes that “Ecstasy etymologically derives from the Greek ekstasis, from

ex-, “out,” plus “histanai, “to place.” Thus, it means something like “placed out.” Ecstasy is when you are no longer within your own frame: some sort of going outside takes place.”<sup>16</sup> In *The Lover Consumed* we see this reframing made visible, with representations of the artist experiencing ecstasy depicted through many frames, extending all the way back in time to one of his most beloved art historical predecessors, Fragonard, who was also interested in picturing ecstatic and desirable amorous encounters in nature.



JD RAEBNBEAU  
Pillow, 2021

By choosing to make the Fragonard his ‘frame,’ Raeunbeau places his own work, and indeed his lovemaking, against the backdrop of art history. In her essay “Rehabilitating the Rococo,” Emma Barker attempts to dissect and problematize the conventional historical assumptions about how rococo frivolity inevitably led to its own demise in the wake of the French Revolution. She notes that this historical view tends to see the rococo as “a superficial and frivolous confection aimed at a decadent aristocracy and, as such, devoid of the seriousness and authenticity expected of high art. There is, however, the obvious difference that, where once it was condemned as ‘modern’ by the standards of the academic tradition, the rococo is now found wanting by the standards of modernist aesthetics.”<sup>17</sup> Raenbeau responds to this dismissal through similarity and proximity. He borrows from and supercharges Fragonard’s ‘effeminate’ pastels, pulls the natural world back

and forth across picture planes, and enacts an empowered resuscitation of the rococo.



JD RAEBNBEAU  
Impression, 2022

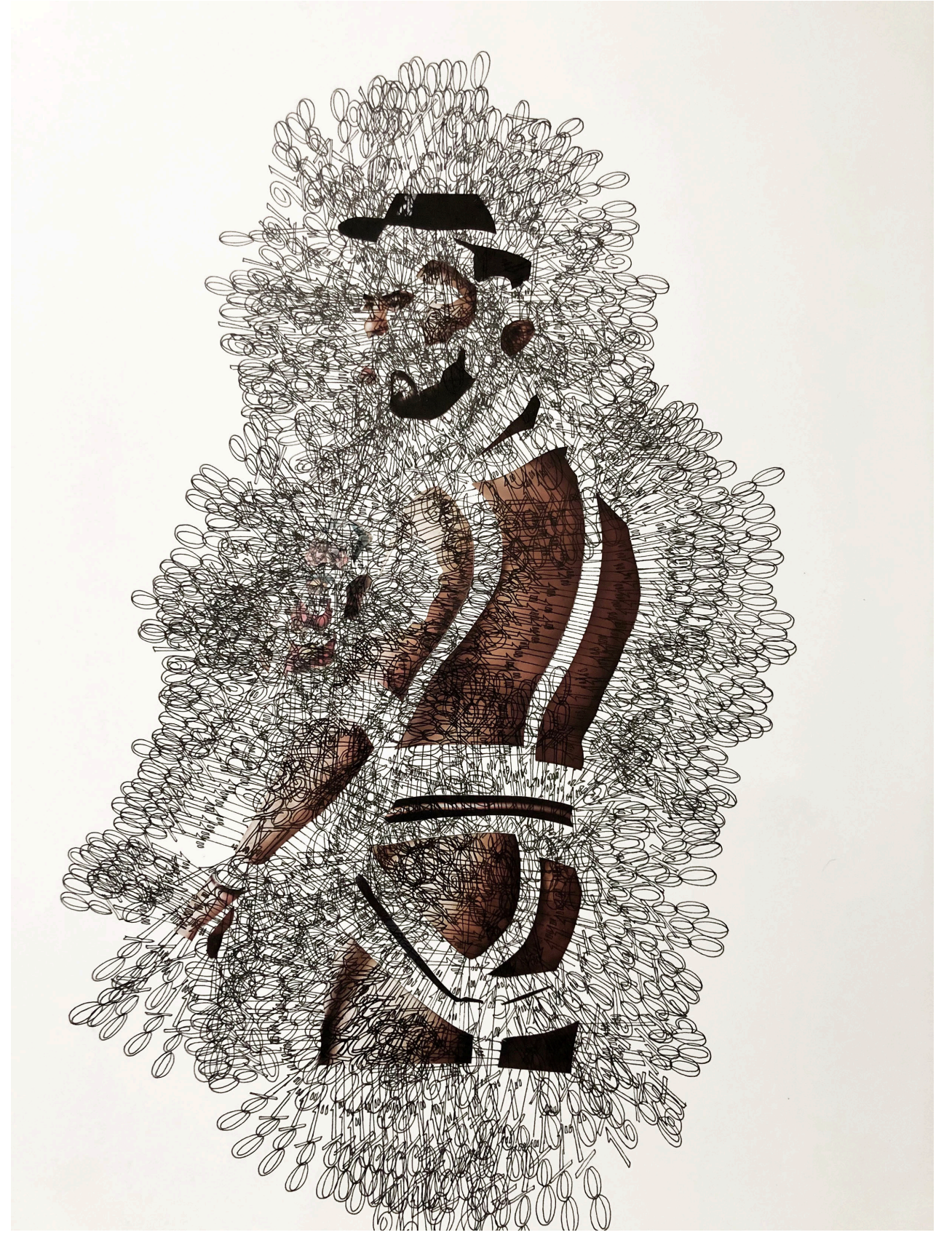
Having reclaimed his historical precedent, Raenbeau allows for more expansive critiques about how sex and gender work within a heteronormative society. In the queer-coded moments in Raenbeau's paintings – the passive poses, pearl necklaces, rainbow bracelets, flowers and bottoms and sparkly things – one can discern a rejection of the sexist, heteronormative exultation of 'serious' and 'productive' straight sex - over its frivolous and "unproductive" queer counterpart. In his book Homosexual Desire, pioneering queer theorist Guy Hocquenghem explains that within modern capitalist systems of power and control, "The homosexual can only be a degenerate, for he does not generate - he is only the artistic end to a species."<sup>18</sup> Raenbeau presents an alternative universe where queer love-making upsets this capitalist binary. In his work, queer love is generative, ecstatic, natural, a beautiful counter to the productive demands of heteronormative capitalism.

Enrique Castrejon's work engages a queer analysis of comparisons and comprehension. He asks how representations of

sexuality and gender are observed and quantified in printed media. When confronted with his work we are left asking if there can ever be a true measure of the world, any way to transcend the limits of embodied perception.



ENRIQUE CASTREJON  
The Moment You Looked Away  
Measured in Inches, 2017

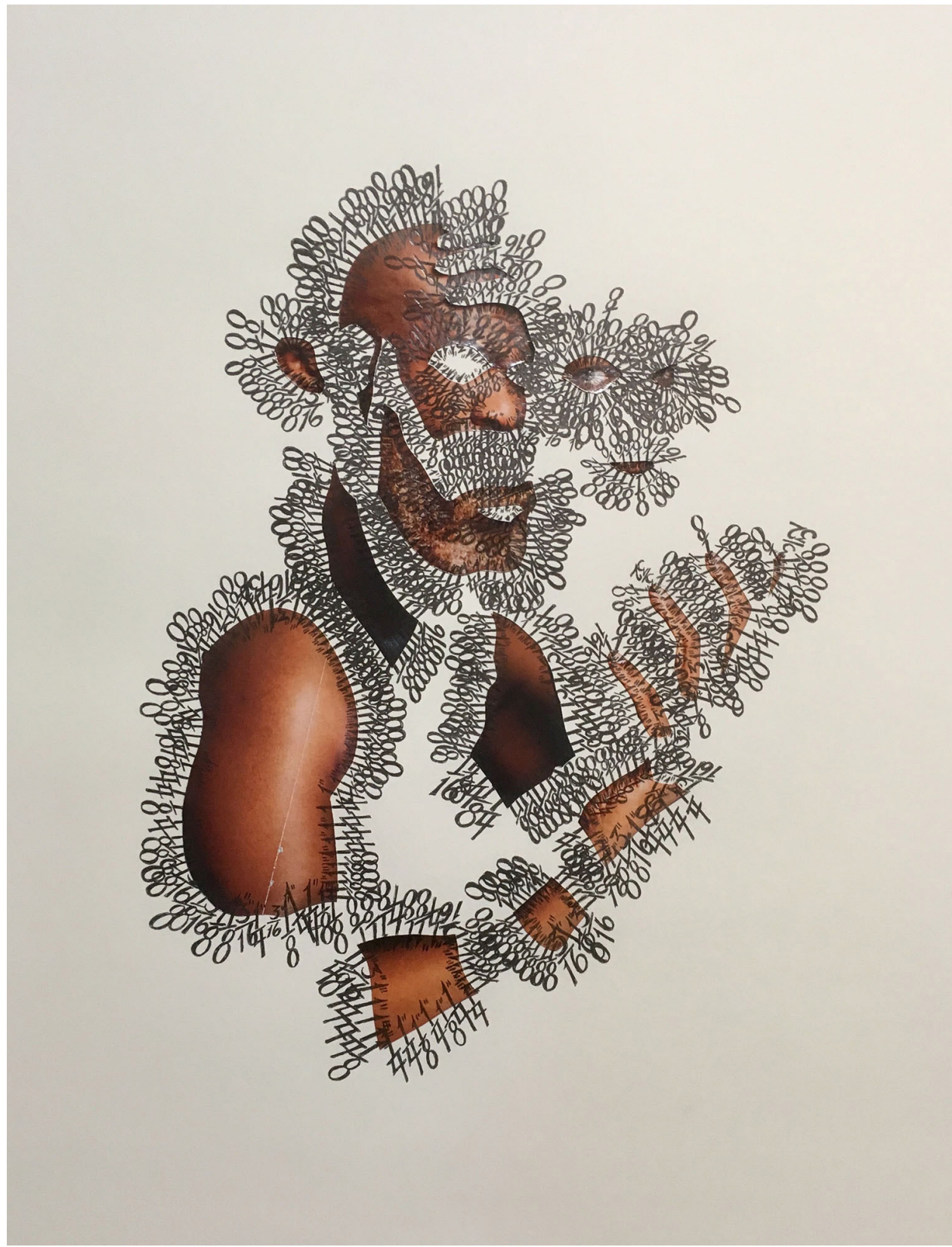


ENRIQUE CASTREJON  
Portrait of an Osito (Calculado)  
Measured in Inches, 2020

Like other artists in this exhibition, Castrejon uses found ephemera in his work. He searches the street, online, and in public archives for images that present the LGBTQ body as an object for examination. The artist then proceeds to cut the images up and dissect them looking for specific points of contact where the body intersects with itself or something or someone else. He slices the curvature of a jaw as it meets a neck, traces a jockstrap's elastic band, separates coifed hair from head, and excises leather straps from a cocoon-like bondage suit.

The strange dismemberments, though sometimes arrayed in disassociated ways, always seem to follow an order, a system that remains unknown. Having arranged and secured these disparate parts to a page, Castrejon then uses a ruler and compass to measure the disassembled body, calculating inches and angles from as many points as necessary. He then re-inscribes these geometric 'facts' on the paper with seemingly obsessive diagrammatic notations, often resulting in outcomes where the written evaluation threatens to overtake its dissected subject. The result is a cacophony of information. The tremendous

amount of data written around, onto, and into the image denies any resolution or solution. One is left to ask, at what point does the desire to know an image and extract information from it obscure other modes of sensorial comprehension?



ENRIQUE CASTREJON  
Portrait of a Man in Inches  
(Looking at Us)  
Measured in Inches, 2018



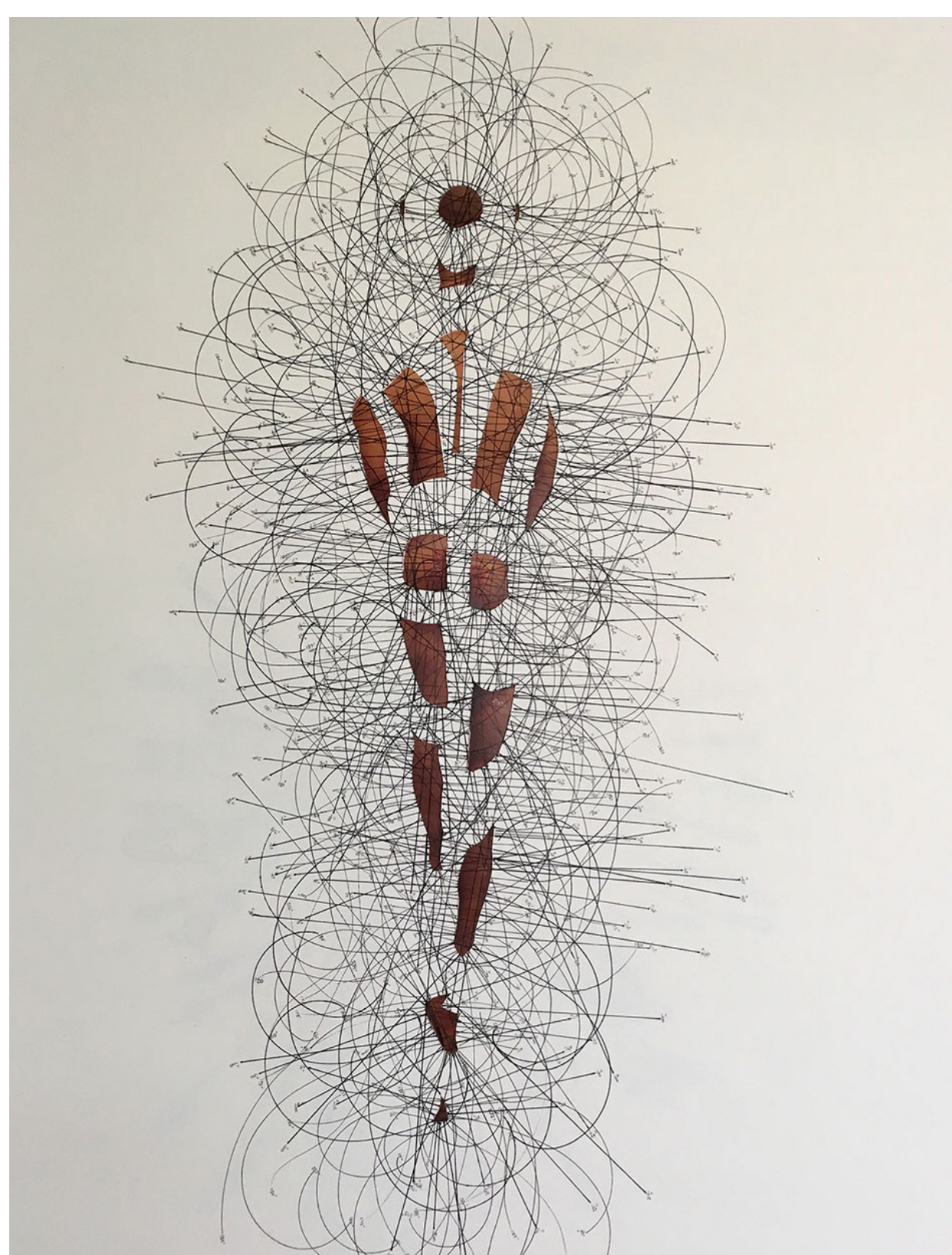
ENRIQUE CASTREJON  
An Anatomy of Fetish Gear  
Measured in Inches and Calculated  
Angel Degrees,

When considering Castrejon's and Tom's work, I am reminded of Susan Stewart's observation: "It is clear that in order for the body to exist as a standard of measurement, it must itself be exaggerated into an abstraction of an ideal. The model is not the realization of a variety of differences. As the word implies, it is an abstraction or image and not a presentation of any lived possibility."<sup>19</sup> Castrejon mocks this standard of measurement by putting it into hyperdrive, measuring so much that an abstracted ideal is left unknowable. We see this in works like *Portrait of an Osito (Calculado)* Measured in inches, where an attractive man whom many would consider already 'ideal' is surrounded by numbers detailing the measurements of every inch of his body. Like a swarm of gnats, they encircle him, denying the viewer access. Too many calculations prevent us from knowing him.

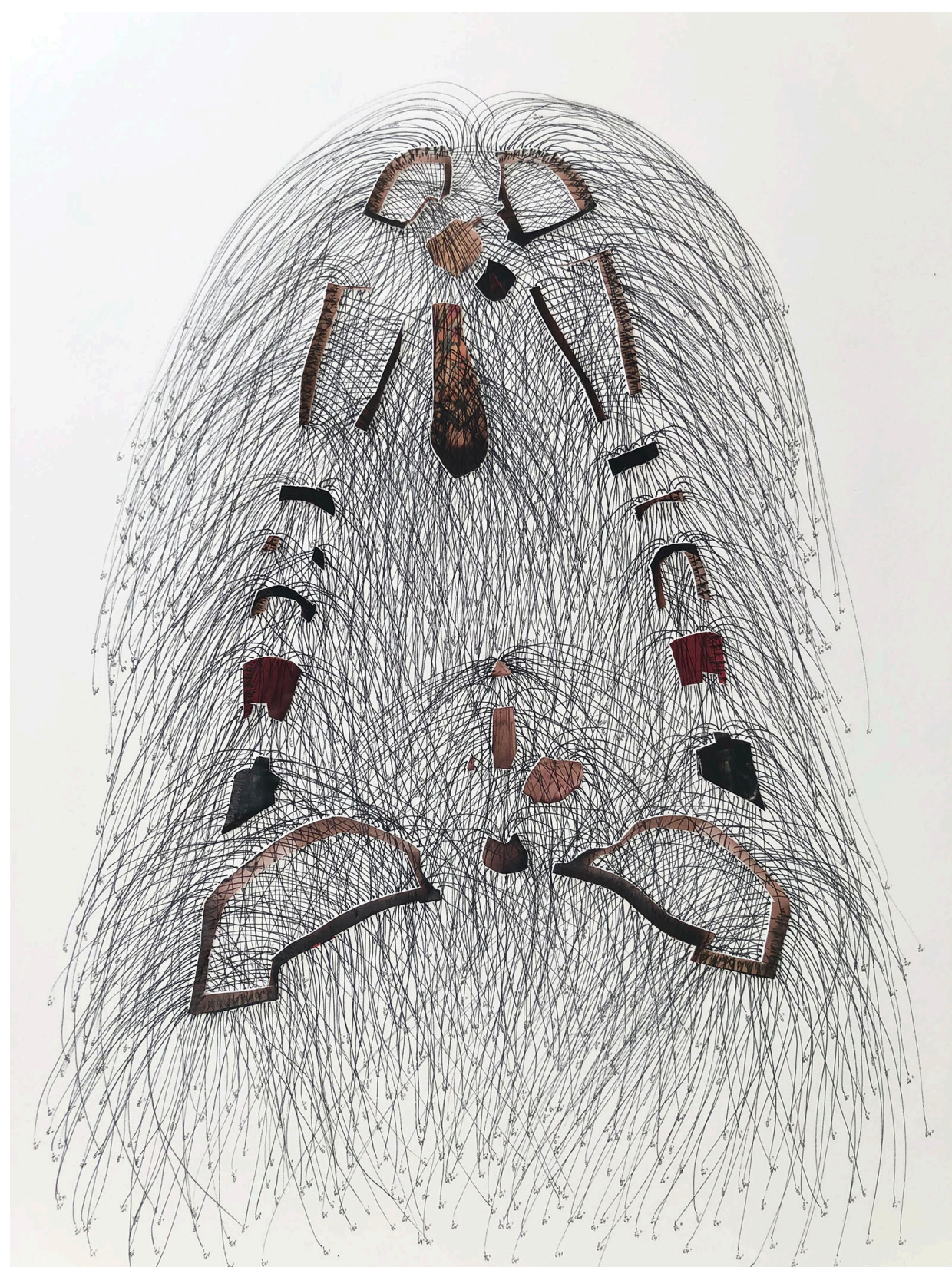
Sometimes, however, images can push back. This is best seen in *Portrait of a Man in Inches (Looking at Us)*. In this work, we see a Black man broken to pieces, divided up into sections,



each ringed with perfectly executed calligraphic numbers. The pronounced crease running down the man's arm indicates this image came from some sort of printed ephemera, perhaps an ad from a magazine. I cannot help but decipher *Portrait of a Man in Inches (Looking at Us)* as a critique of beauty standards reproduced in mass media, how a model's body is constantly subject to microcosmic judgments comparing it to an impossible ideal. When we consider the apparent race of the body in Castrejon's work, notions of surveillance and the judgmental gaze of whiteness come to the fore. But there is resistance here. The fragmented and scattered body looks back, the man's eyes removed from his face, stare directly at the viewer. This penetrating gaze seems to speak to a residual agency, the determination to keep himself together.



ENRIQUE CASTREJON  
You Radiate Your Brilliance (St.  
Bareback) Measured in Inches  
and Calculated Angle  
Degrees, 2018

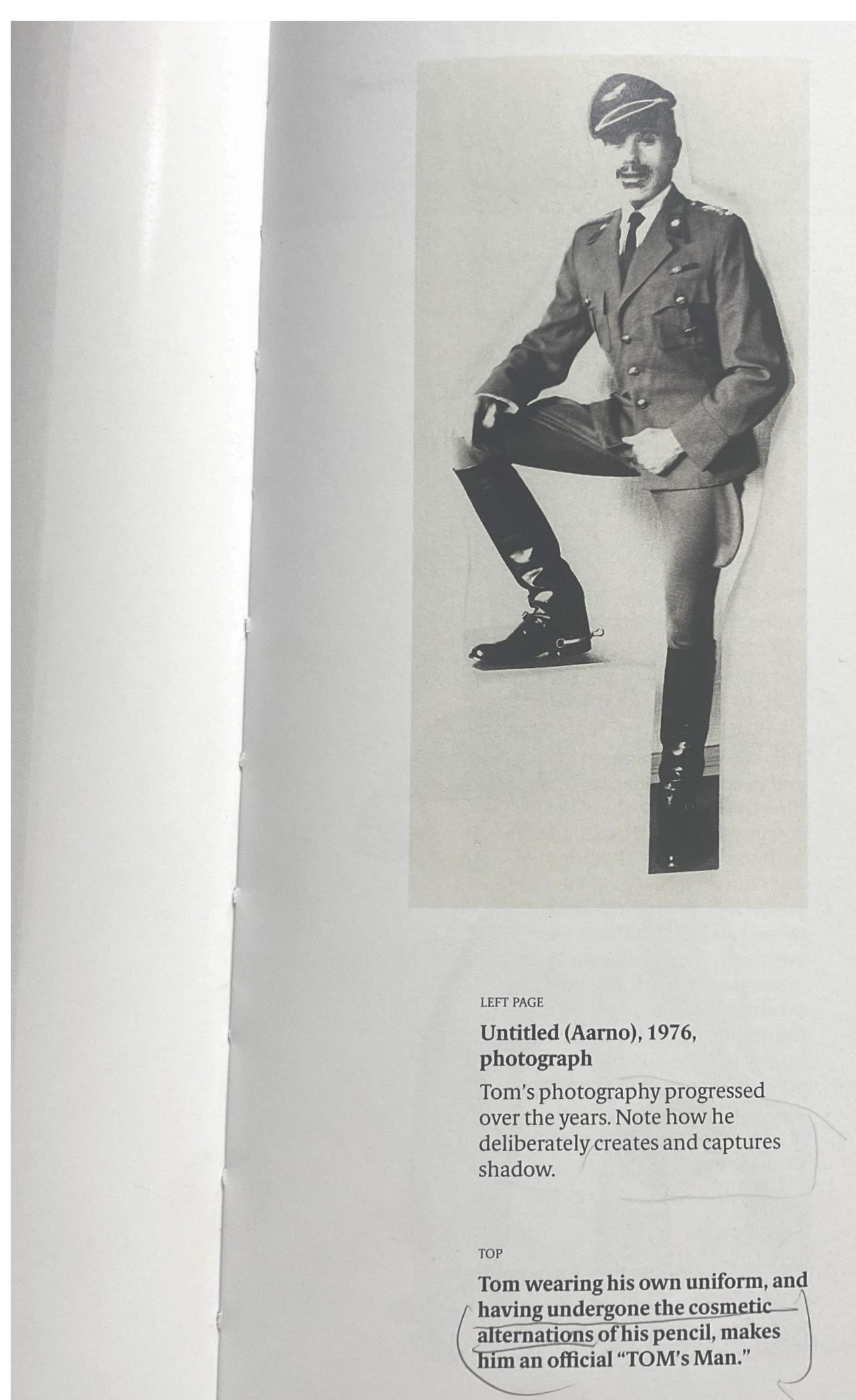


ENRIQUE CASTREJON  
Nosotros Dos (Both of Us) Af-  
ter the Pandemic Measured in  
Inches, 2020

When considering Castrejon's work, I think of Stewart's reflections on the cuts, slits, and edges of a body. She writes, "The Body presents the paradox of contained and container at once. Thus our attention is continually focused upon the boundaries or limits of the body; known from an exterior, the limits of the body as object; known from an interior, the limits of its physical extension into space. Lacan has described

'erotogenic' zones of the body as those areas where there are cuts and gaps on the body's surface-the lips, the anus, the tops of the penis, the slit formed by the eyelids, for example. He writes that it is these cuts or apertures on the surface of the body which allow the sense of "edge," borders, or margins by differentiating the body from the organic functions associated with such apertures."<sup>20</sup> We can look to *Castrejon's Nosostros Dos (Both of Us) After the Pandemic* as a kind of diagram of Lacan's analysis. Here we see bodies striped to their erogenous limit, outlines supporting and encircling sexual organs. In this case, Castrejon's measurements look like an eruption, an ejaculation that erupts from the coitus on the page. Perhaps the pleasures derived from our erotogenic zones are in the end, very, very unmeasurable.

Tom's work, on the other hand, appears as a celebration of bodies without limits, He revels in an exaggeration of standard measurements by inflating muscles and cocks to often comical proportions. This abstraction is nearly impossible to manifest in a corresponding, real-life human form. We can see this play out in how Tom viewed himself by looking at a small self-portrait photograph in his official biography. The photo's caption reads, "Tom wearing his own uniform and having undergone the cosmetic alterations of his pencil, makes him an official "TOM's Man."



Tom's work, on the other hand, enables an exaggeration of standard measurements and inflates muscles and cocks to often comical proportions. This abstraction is nearly impossible to manifest in a corresponding, real-life human form. We can see this play out in how Tom viewed himself by looking at a small self-portrait photograph in his official biography. The photo's caption reads, "Tom wearing his own uniform and having undergone the cosmetic alterations of his pencil, makes him an official "TOM's Man."<sup>21</sup>

If we take Hooven's analysis as truth (and I do), then we are left to determine that the 'official TOM's Man' is the touched-up photograph; it is not Tom himself. The 'officialness' can only reside in the picture, not the person. 'TOM's Man' is the forever imagined alternative, the liberated representation of desire. Ultimately, no one can really be an 'official TOM's Man,' even with conspicuous bodily modification. Physical perfection isn't attainable, not just because it requires an eternity in the gym, a pharmacy of muscle-building drugs, or some serious time under a plastic surgeon's blade. Even the most carefully reproduced ideal always provokes fantasies of something else, the still elusive attainment of what can be.

The real-world Tom's Man, who is made of flesh and bone, is the living reflection of this imagined representation. If this is the case, there is certainly room for everyone to be one of Tom's Men.

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