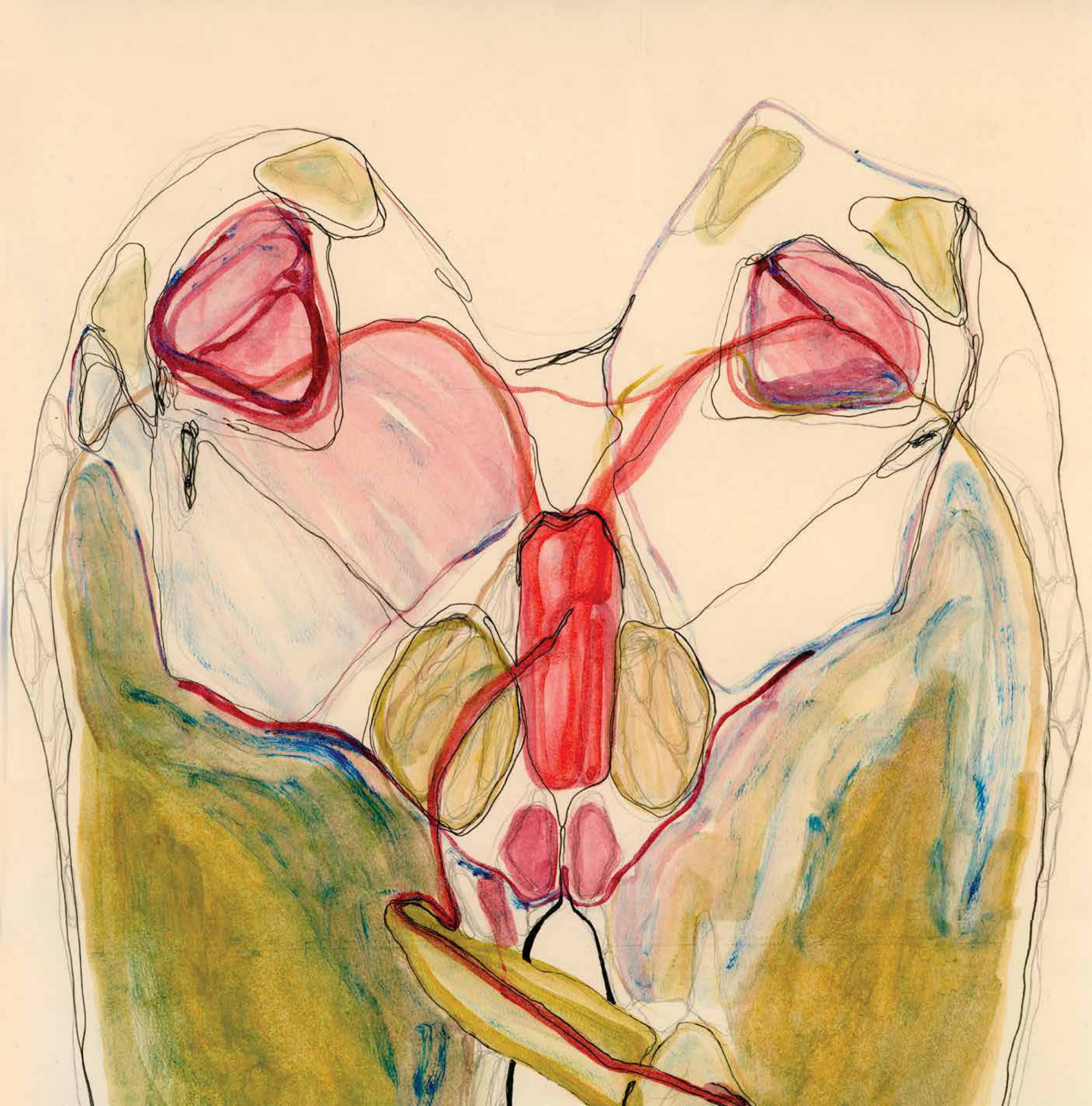


Salmo Suyo

Portfolio



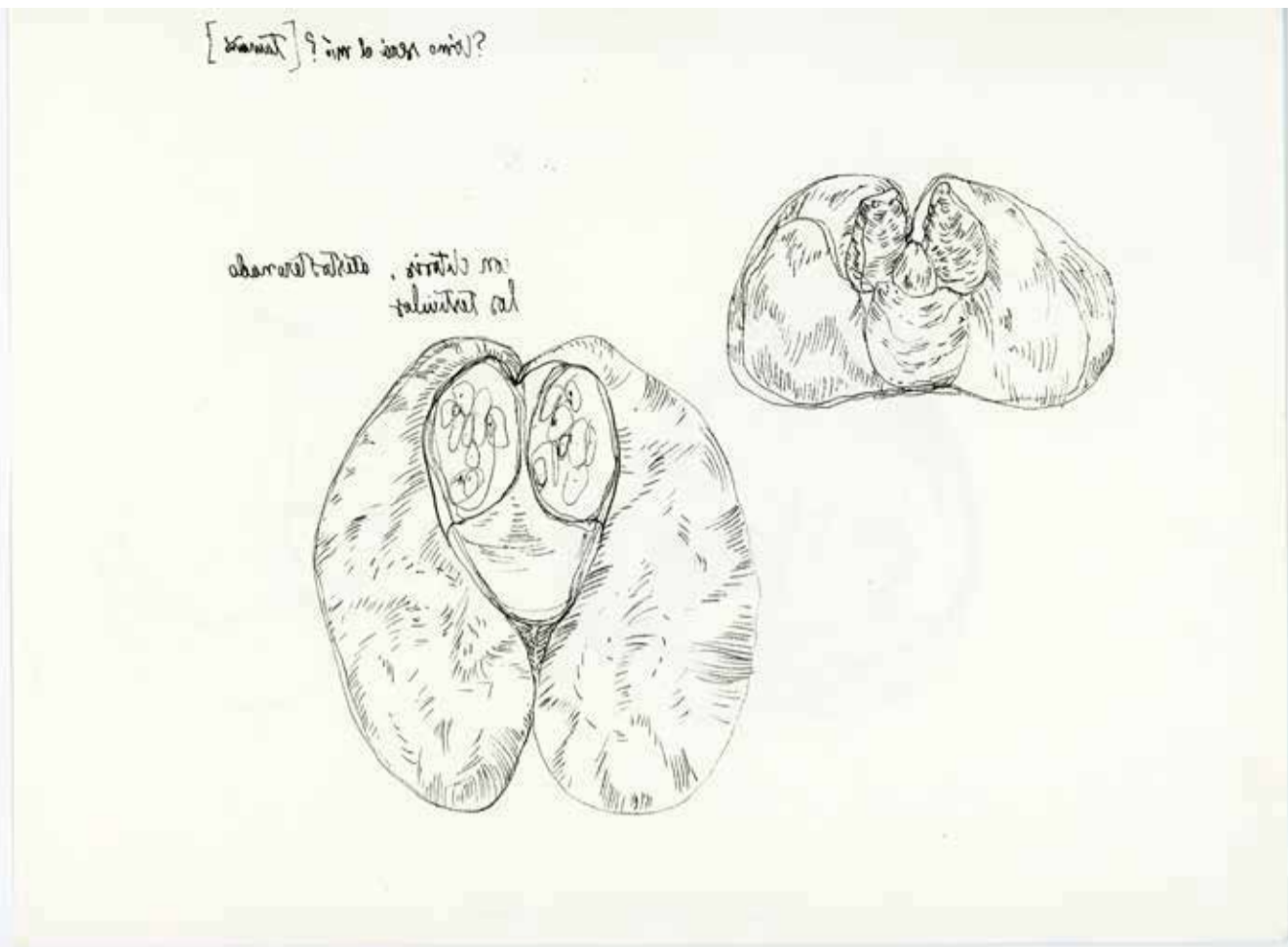
Zygotes (2016) watercolor on paper 23 x 24 cm

This is a sketch for the piece *Osseous structures* (2017), a sculpture that belongs to the *Genitals* series (2016-2017). This image suggests the possibilities of abandoning female anatomical biology and proposing a new anatomical alternative that mixes binary functions in one body.

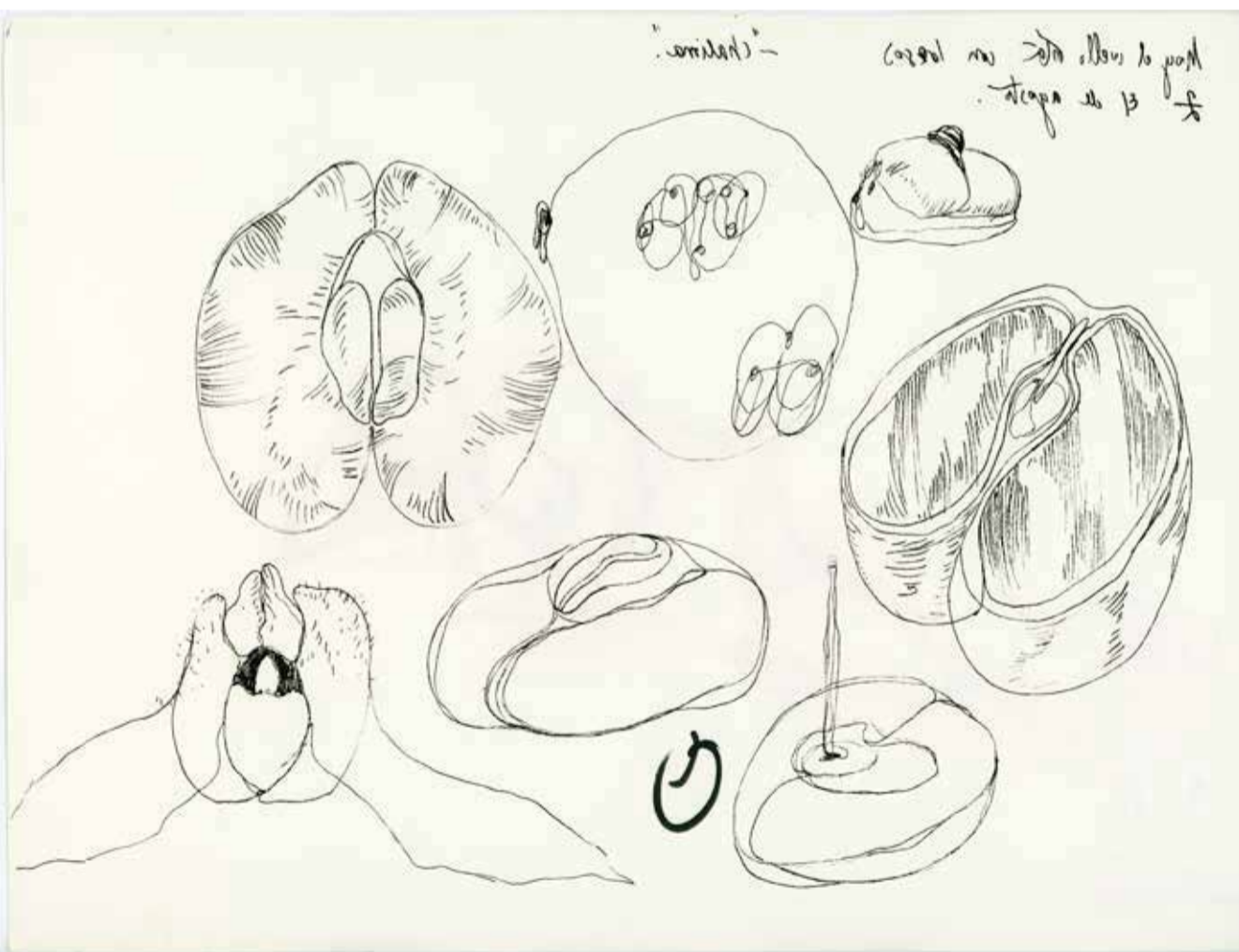


Osseous structure (2017) glazed ceramic 35 x 35 x 6 cm

It is an assemblage of ceramic pieces that represent the alloy or cross between the bone system and the female genital apparatus. It is a set of pieces that are assembled as such, it is intended to build a prosthesis. It is a piece solidified by violence, the tradition that precedes it, the bio-design of the present and utopian technology.



sketch I (2016) from the *Genitals* series

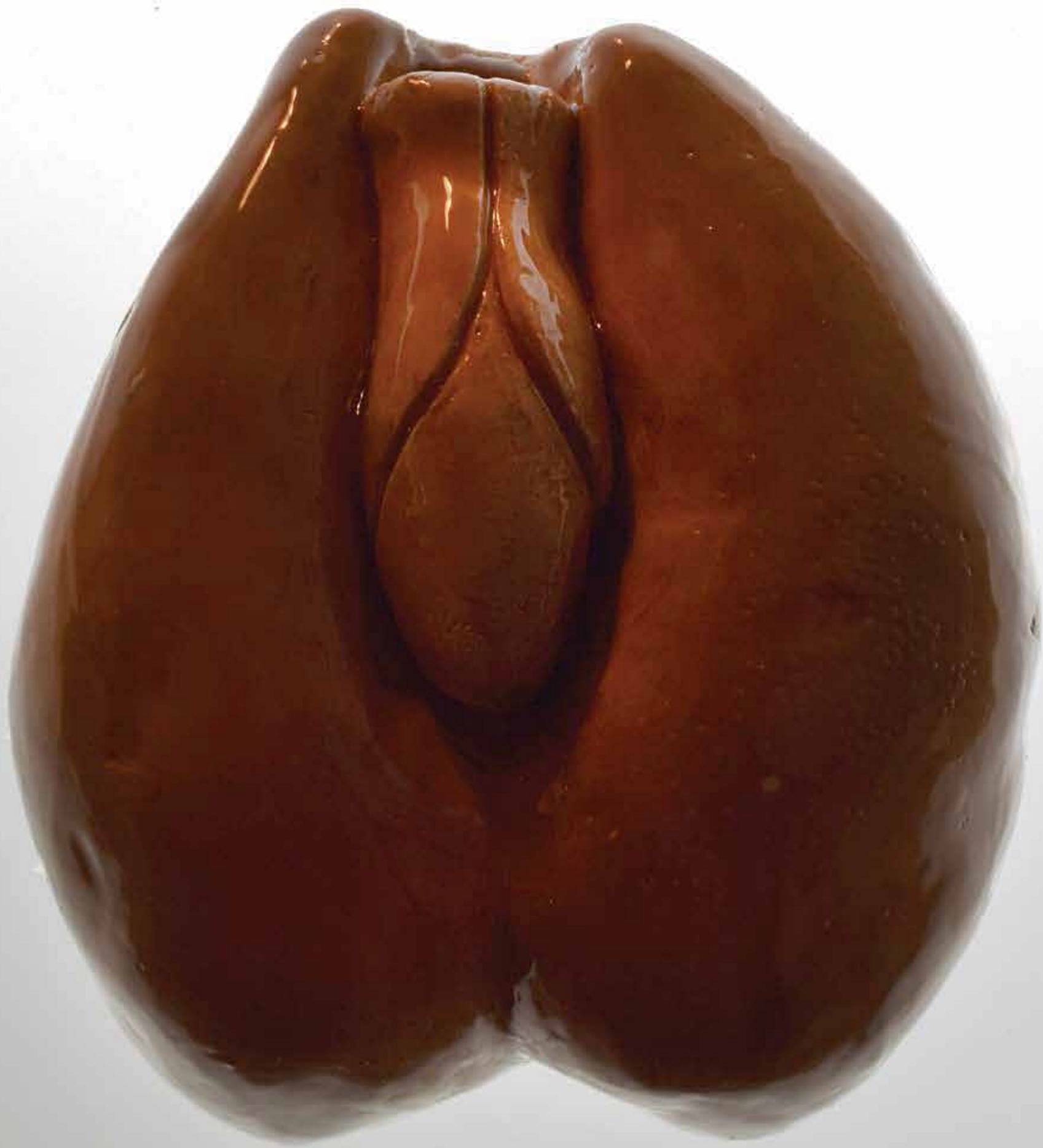


sketch II (2016) from the *Genitals* series

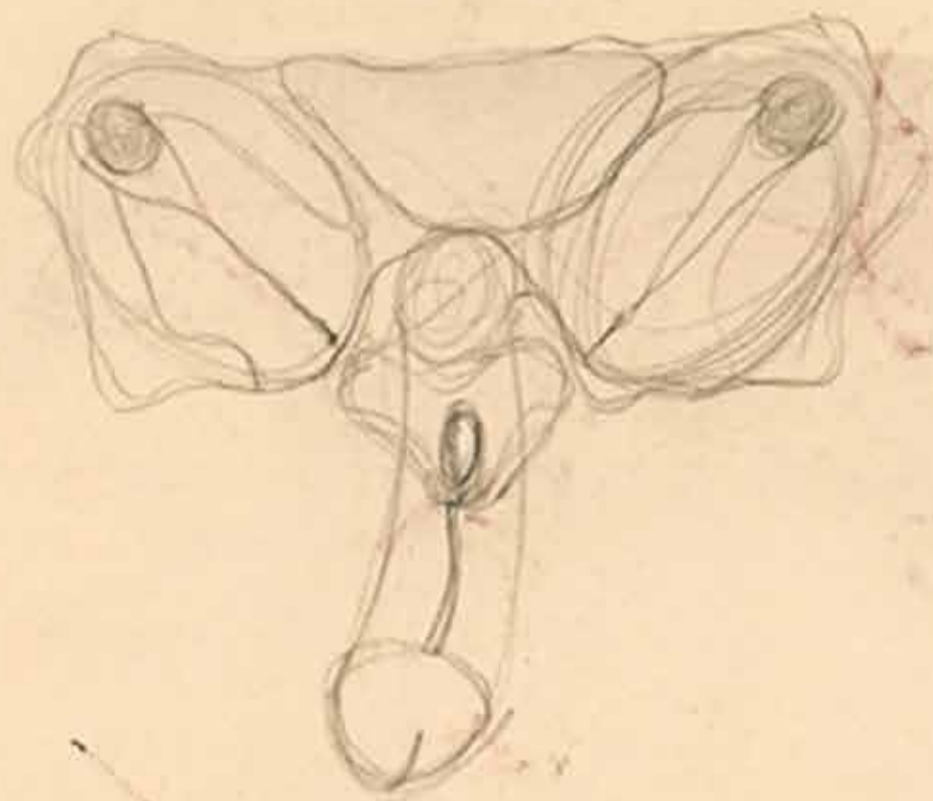
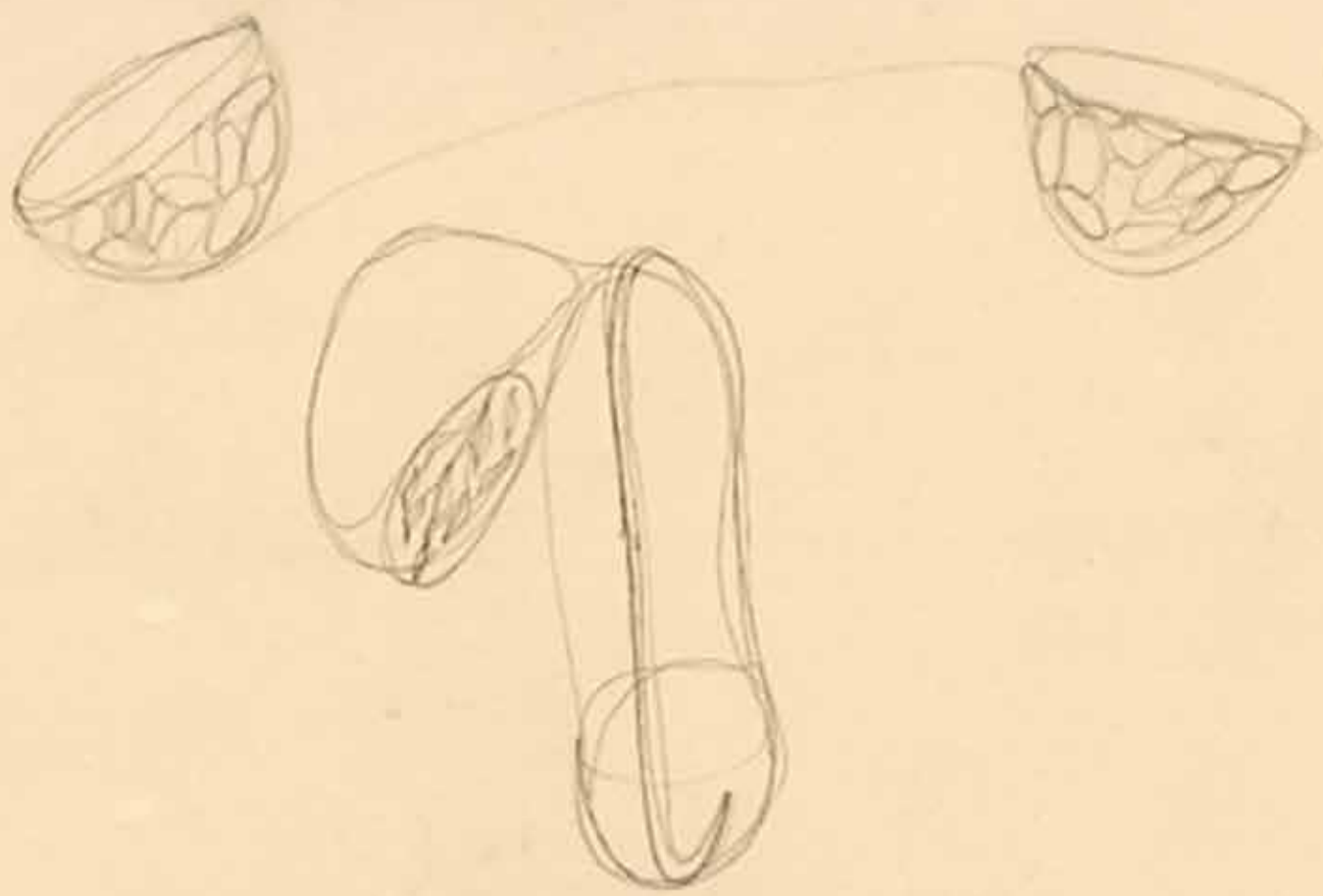


Genitals (2016-2017) glazed ceramic 10 cm x 7 cm (und)

The *Genitals* series is a set of ceramic sculptures that evoke sexual difference and the intervention of a biopolitically female body through androgenic drugs that alter physical and sexual characteristics, explicitly in the clitoris and its growth.



Detail of sculpture *Genitals*



Histerectomía I (2017) de la serie Genitales



Histerectomía II (2017) de la serie Genitales



Detalle de escultura *Histerectomía I*



view of *Prostheses* (2016), *Genitals* (2016-2017) and *Osseous structures* (2017)

Genitality is an instrument of representation of sexual power in all cultures of the world. The sexual power of genitality has not changed from the 19th century to today. Because it is impossible to modify organically and conceptually. Pointing out genitality allows me to express the different possibilities of what is technologically and semantically intervened today at this time. And from this, open a debate on the abolition of concepts such as nature and sexuality.

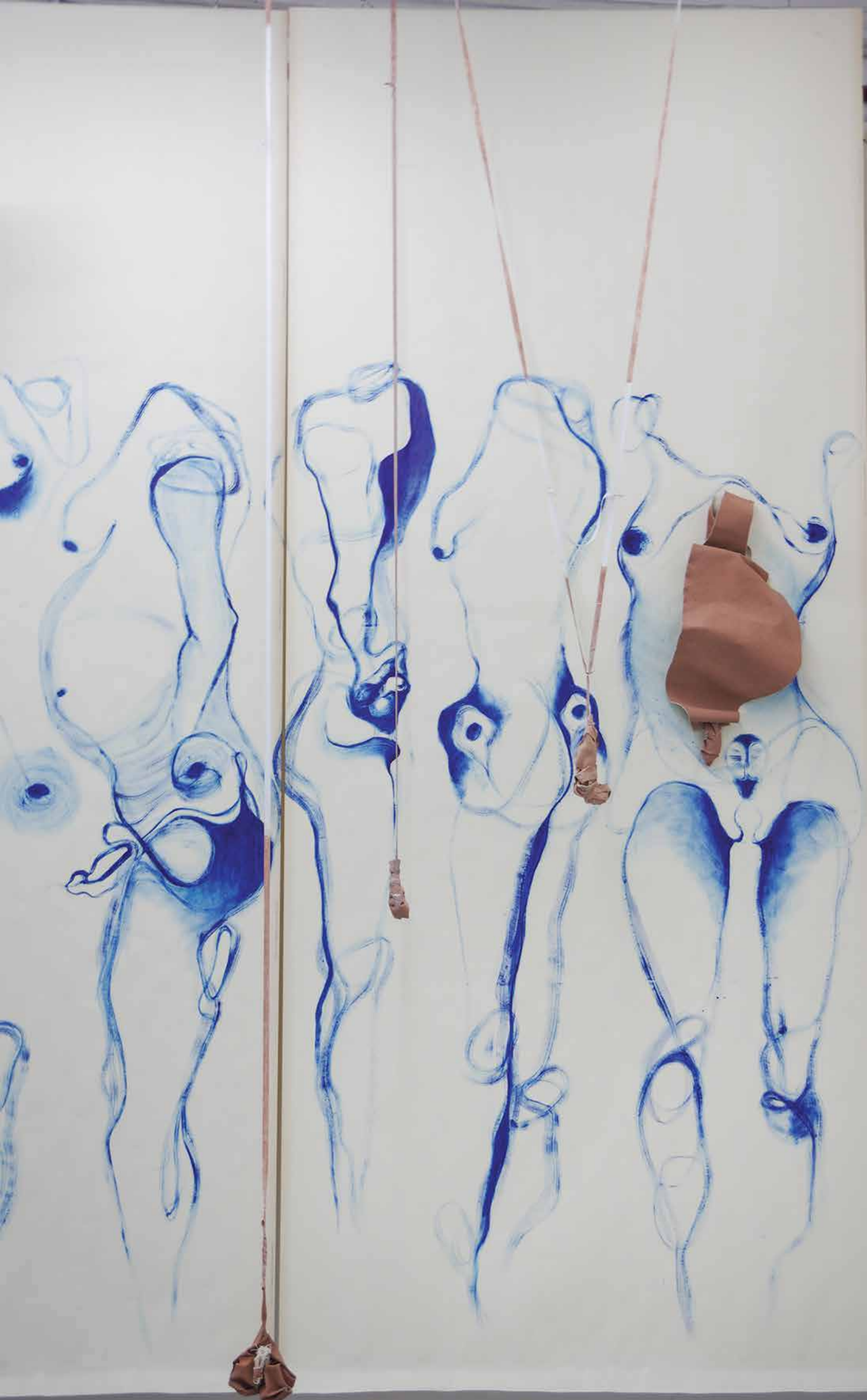
Male landscape (2018) group exhibition in Hacienda contexto, Lima, Perú



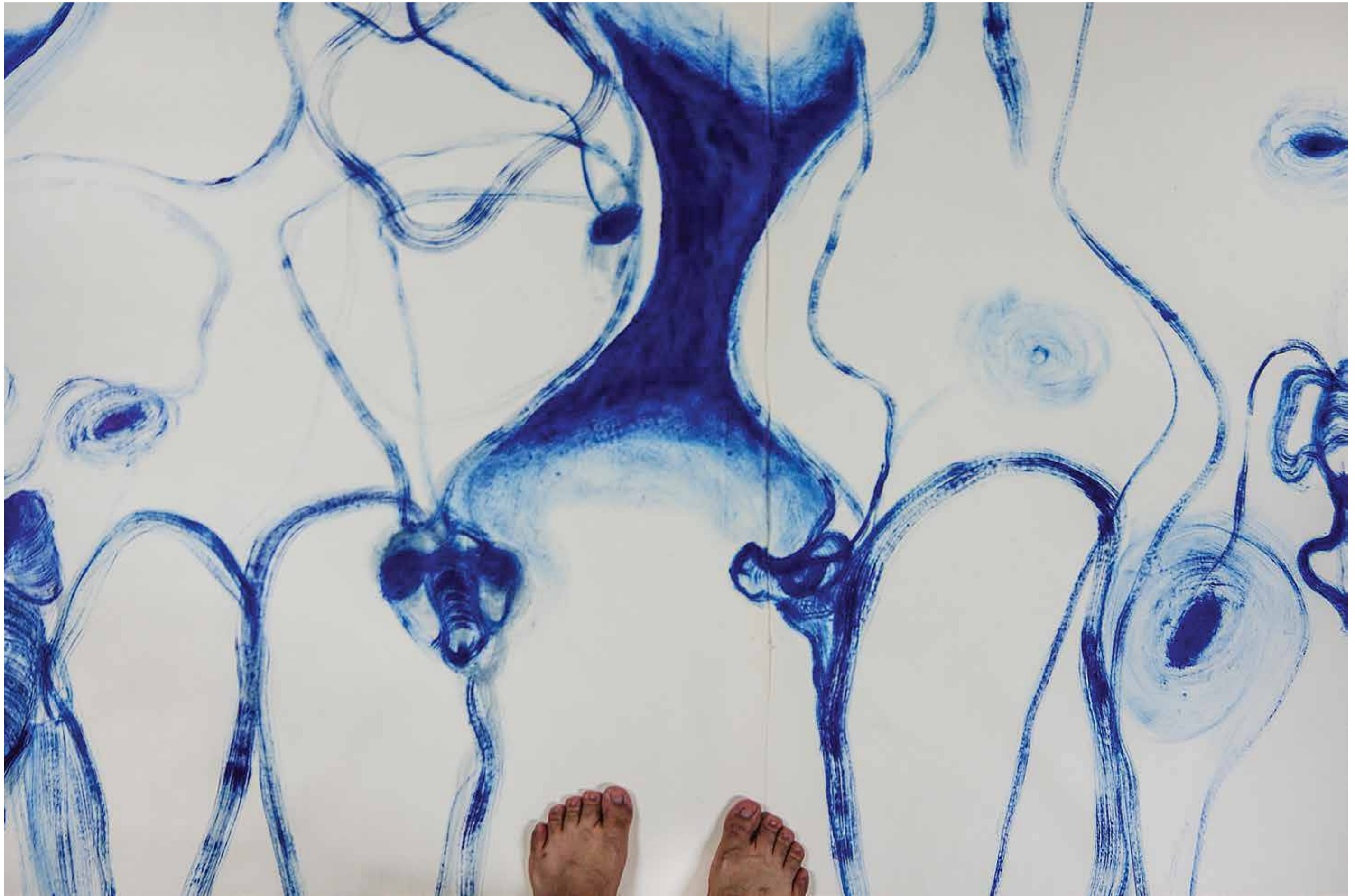
Male landscape (2018) cyan blue pigment on paper, raw ceramic sculptures and soft sculptures, 5 x 3.5 m / photography:
©archive of Proyecto Amil.



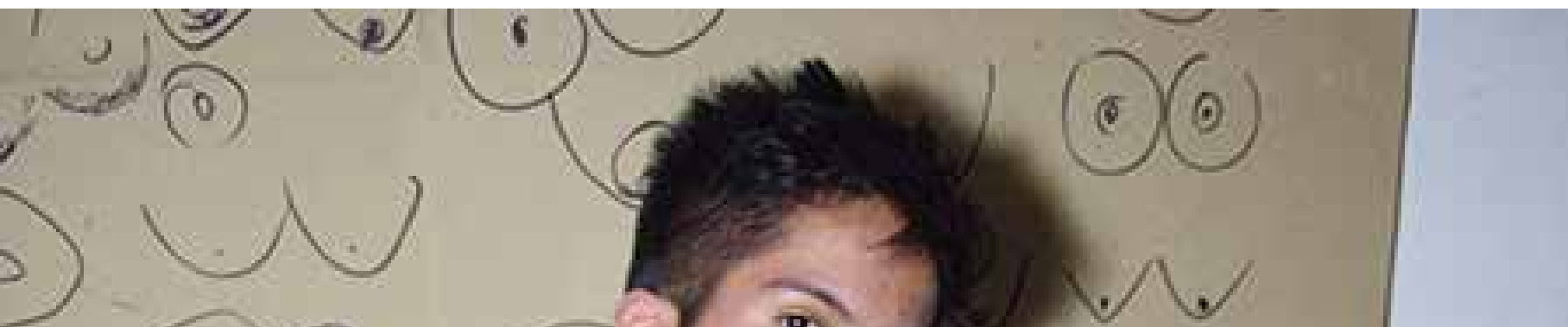
Detail front view installation *Male landscape*



The drawing begins from left to right with a frontal view of a clitoris, then a lateral view of it, and then a series of bodies in a row where the male sexual characteristics in their genitalia stand out, such as neopenis and neotesticles, small penises. These bodies have voluptuous bellies that evoke a pregnant body. The installation is accompanied by sculptures of raw clay and sculptures of soft cloth covered with clay that fall from the ceiling; these prostheses resemble the bulge in the pants of a male body.



Detail of the *Male landscape* process



2 THINGSOTE GEM TUSKAWY 4002 INCORPORATED JUL 07 19 06 23



Male landscape detail



Drawing T (2018) Tschlin,
Suiza

Ultrasound on ruins (2018) cyan pigment on
paper, intervention on *21 Tonnen Tissuom* by Not
Vital 90 cm x 2 m photography: ©Salmo Suyo



Territory of displacement (2018) cyan pigment on paper 10 m x 15 m

Drawing T is fundamentally composed of three main works: *Uranus* is the work that recalls the article "An apartment on Urano" by Paul B. Preciado published in 2018 in the magazine *Liberation France*. Piece exhibited before the publication of the book "An apartment on Urano" this work is placed as a flag and symbol of the presence of a dissident body of its sex, decides to consume synthetic testosterone to change its gender expression. The second work is *Territory of displacement*, also carried out during the residence of the Proyecto Amil, Tschlin and the third work is the inverted *Piz Linard* mountain.

"Territory of displacement is another form of landscape made with long strips of paper, divided and placed from ceiling to floor. This work, symbolically irradiated by the flashes of Uranus, works as a seismograph of sensations of a body turned into an organic fluid of blue pigment that spreads across the paper through space. The scale of the installation seems to play with the heroic dimensions of the male body, but extracting from the monumentality its marks of authority: the body of this installation has no center or hierarchies and invites us to imagine another economy of desire" Text by Miguel A. Lopez.



Territory of displacement is a work that intervenes in the *Lotus* space by Not Vital



Uranus (2018) cyan pigment on fabric 1.20 m x 1.50 m



Territory of displacement detail



Piz Linard (2018) cyan pigment on canvas
1.20m x 1.50m



Ultrasound I of the *Medical Discourse* series (2018) cyan pigment on canvas 60 cm x 90 cm



Ultrasound II of the *Medical Discourse* series (2018) cyan pigment on canvas 60 cm x 90 cm



Ultrasound III from the *Medical Discourse* series (2018) cyan pigment on fabric 60 cm x 90 cm

M. Pérez from the *Medical Discourse* series (2018) cyan pigment on fabric 60 cm x 90 cm

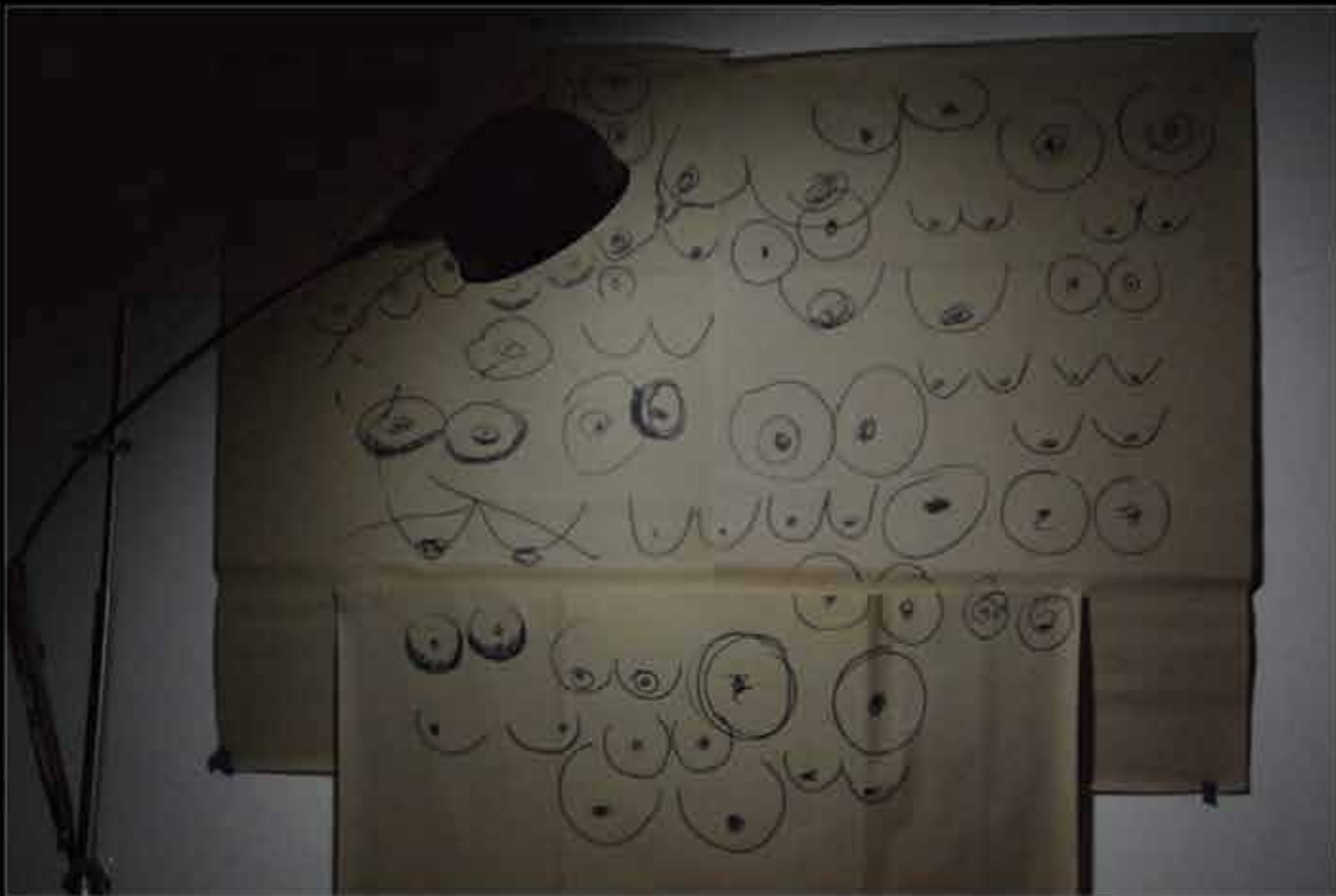
Ultrasound IV of the *Medical Discourse* series (2018) cyan pigment on fabric 60 cm x 90 cm

This too shall pass (2020) Museo San Marcos, Lima, Perú



This too shall pass (2016-2019) digital photography variable measures printing on paper

It is a series of images that addresses the traditional ways of thinking about corporality, not only in artistic practice but also in the relations of normality with the pathological. The photographs question empathy and power relations in the subjectivity of masculinity, inherited through representation and through drawing exercises and actions. They claim, for the Peruvian context, another epistemology regarding the dissidence of the body in a consequent molecular transition of its colonial legacy, where social, racial and economic discrimination dominates, questioning the power of desire in this navigation within the sex system. -gender. In the staging shown here there is room for self-determination, experimentation and humor. It was important to show these images in an aesthetic learning space linked from its origin to the church and its hierarchies such as the Museum of the University of San Marcos del Perú, since in this way the exhibition re-positions the museum in a space of dialogue that seeks to finally reach the crowd: student children, mothers, and the working class that surrounds this institution.



This too shall pass series (2016) from the project *This too shall pass* (2016-2019) digital photography, phone photography seen on screen



This too shall pass (2016) digital photography



Jesus the sculptor series (2016) from the project This too shall pass (2016-2019) digital photography seen on screen



The little body (2017) from the series *Jesus the sculptor* (2017) digital photography



series *We need mestizo prosthesis* (2017) from the project *This too shall pass* (2016-2019) digital photography seen on screen



Arturo and Mantaro (2017) from the series *We need mestizo prosthetics* (2017) digital photography

from the series *Dysphoria* (2019-in progress)



Dysphoria is a project that is in the research phase, object development and with a pedagogical purpose. This project denounces the term "Gender Dysphoria" as an abstract, violent, silent and pathologizing concept. This project requires collaboration with medical specialists, field research, activist groups, participation in symposiums such as: USPATH 2021 Us professional Association for transgender Health, among all possible alternatives. In order to register the demands of the medical logic of the queer clinical market, which has been developing in the last 20 years in an increasing way. The *Dysphoria* project is an initial condition to invest - economically and utopically - in our organism. One piece of ceramic next to another begins to work when they are close to each other. They are read as organs that are assembled and reconstructed in the same way as in surgical practice.

de la serie Disforia (2020) And if I devoted my life to one of its feathers? en Kunsthal-
le of Vienna, Austria



selection from the *Dysphoria* series glazed ceramic varied dimensions photo: ©Kunst-Dokumentation.com



c.



f.



c.

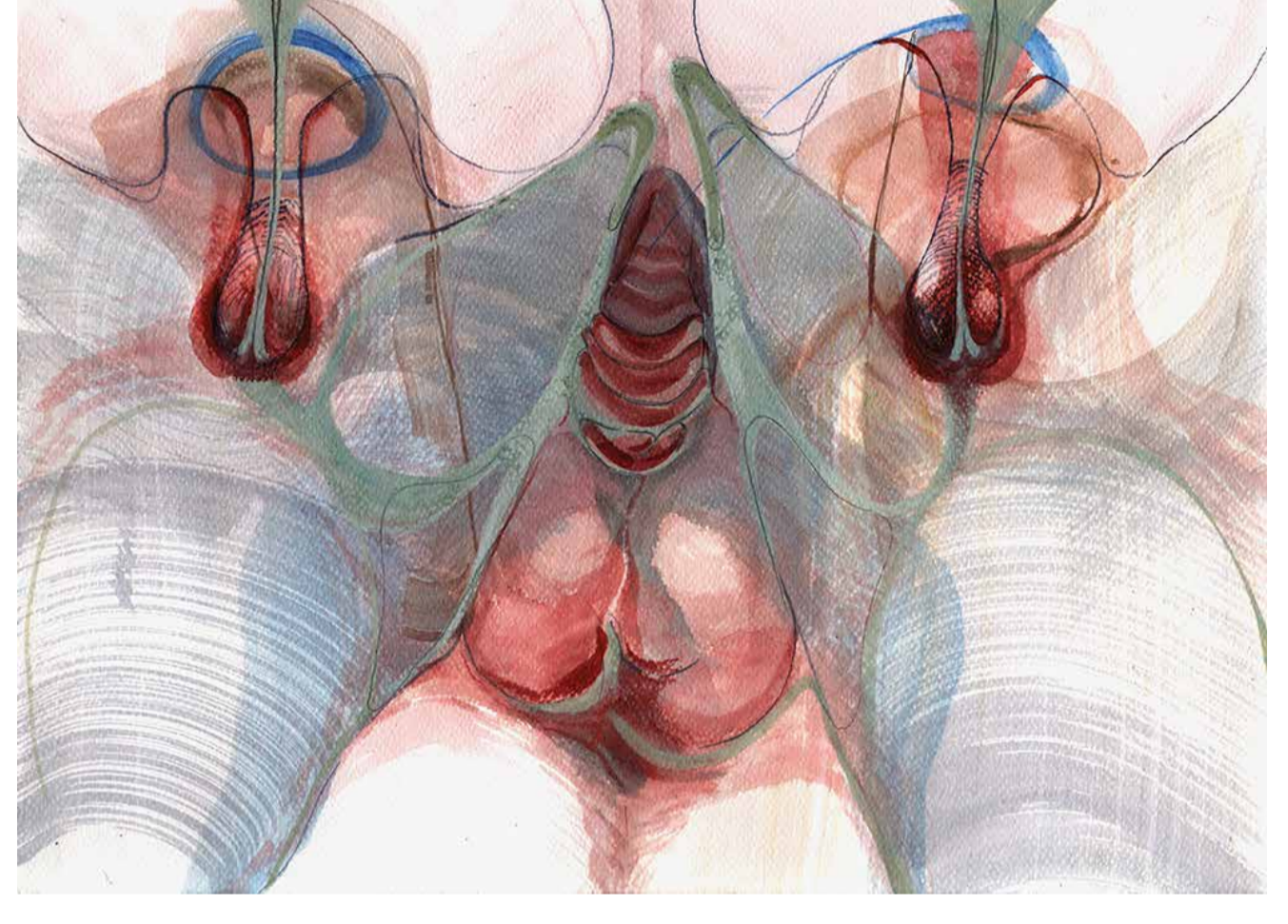
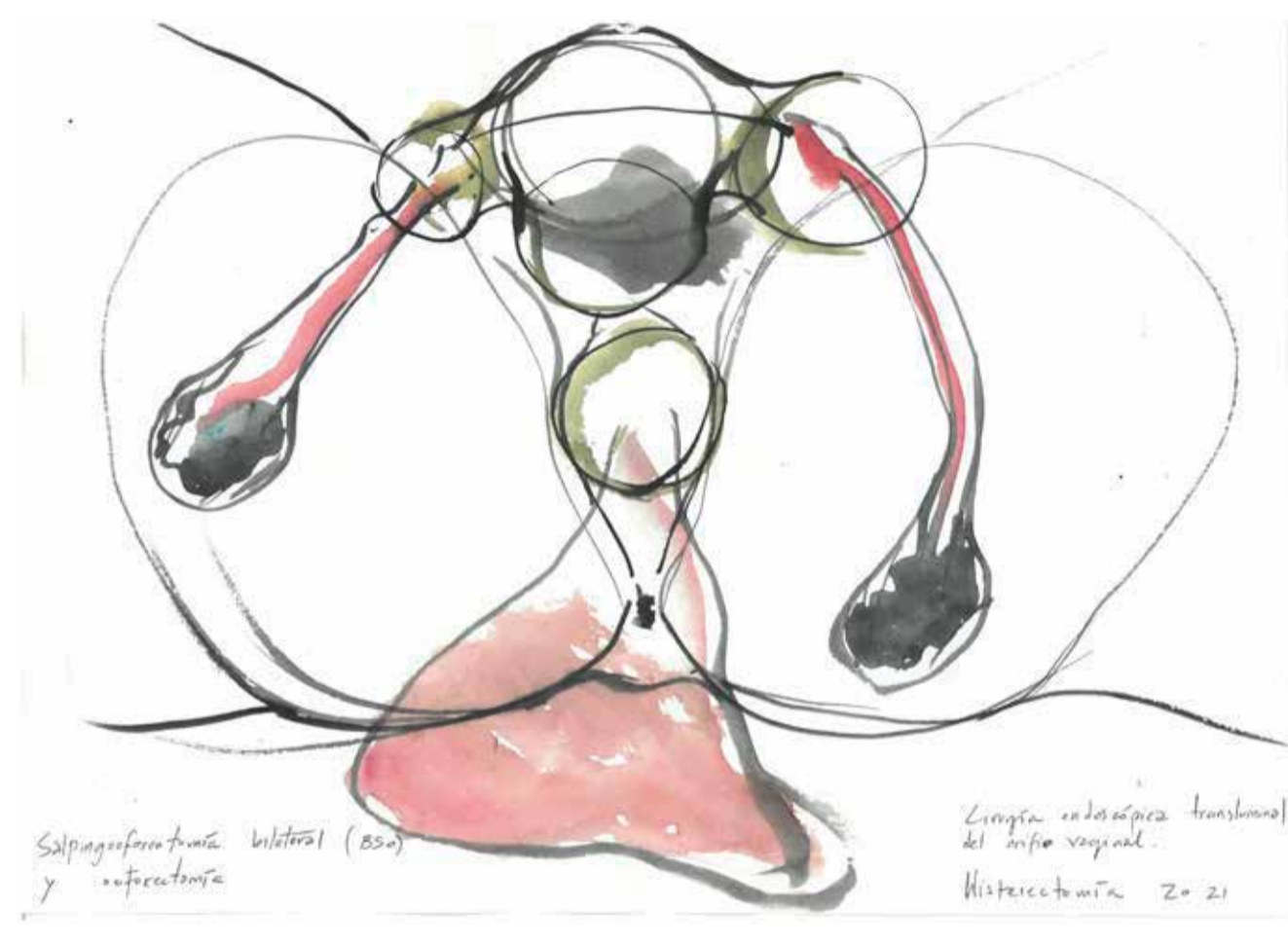
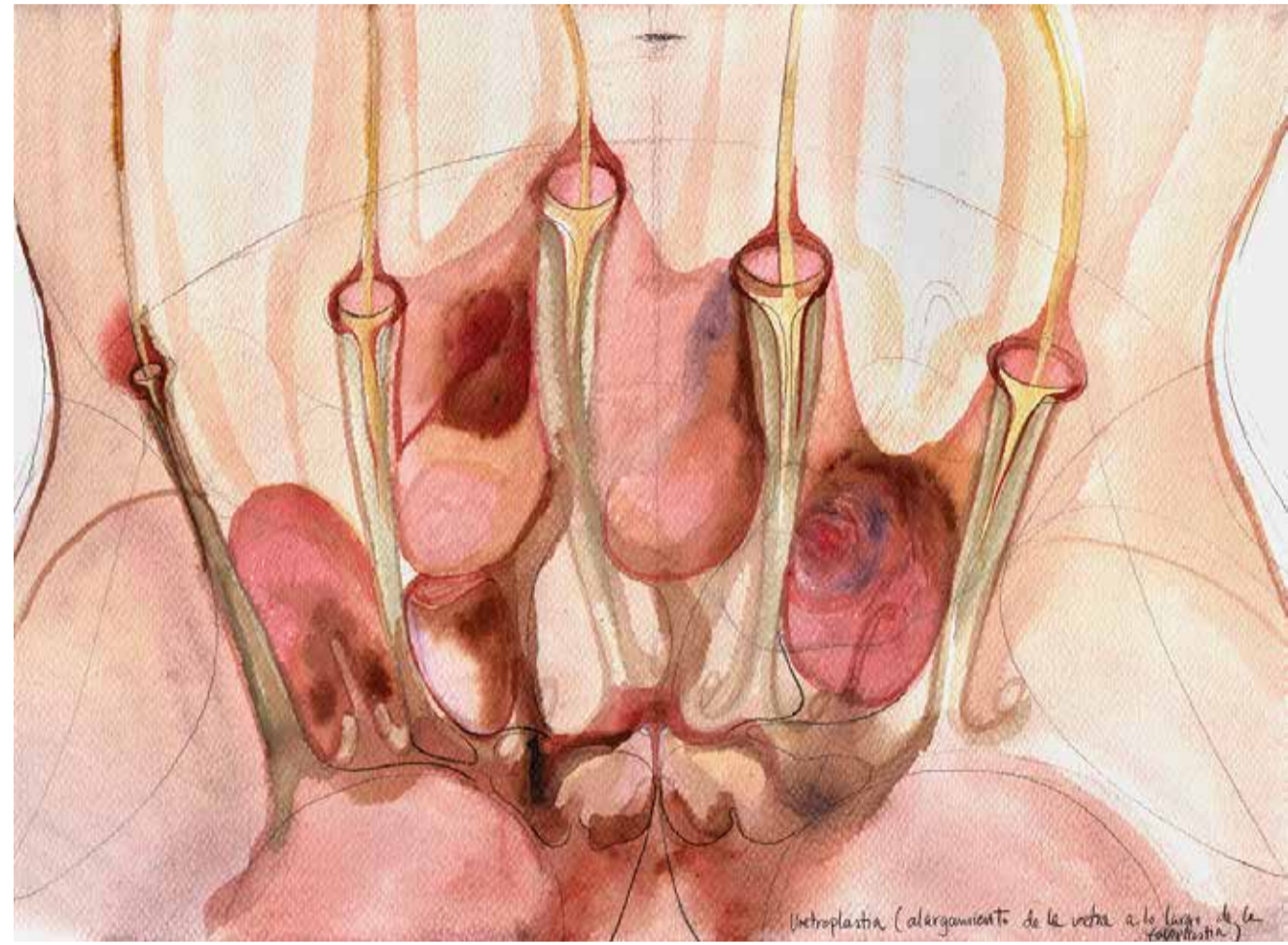


d.

Dysphoria's drawings and ceramic pieces share the most popular explicit Post-op (post-operative) alternatives for male transgender clients or non-binary bodies in demand in the plastic surgery market for social and political purposes. Among them is sex reassignment (a term that once again replaced sex change in 2018 for the WHO). In some European countries as well as in some North American states, these practices are increasing in demand and are colonizing the South American clinical market. Some of the surgical practices are: a. Construction of an external flap, b. Free graft phalloplasty, c. Metodoioioplasty, d. Mastectomy, e. Vaginectomy, f. urethroplasty g. Glandoplasty, h. Bilateral salpingo-oophorectomy and others. From these images we can begin to imagine and question the role of pharmaceutical and clinical cosmetic capitalism. We know that the political struggles of some, few can materialize them in facts, some of these facts are: the Gender Unit in public hospitals, free access to synthetic testosterone, among other achievements that are increasingly perfectible and non-existent in Peru.



f.



f. Urethroplasty (2019) watercolor on paper 28 cm x 42 cm

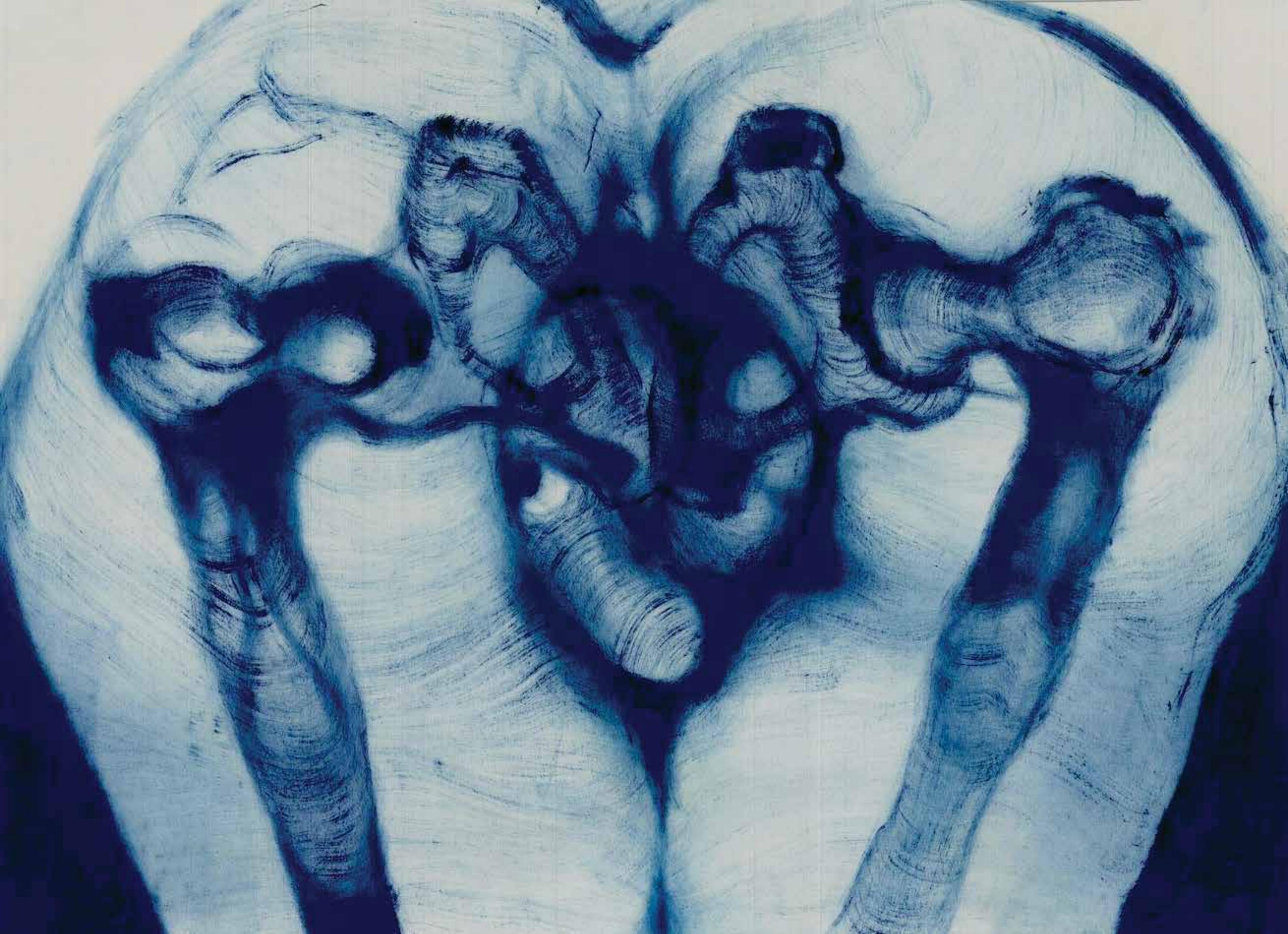
b. Free graft phalloplasty I (2019), watercolor on paper 28 cm x 42 cm

h. Bilateral salpingo-oophorectomy (2020) watercolor on paper 28 cm x 42 cm

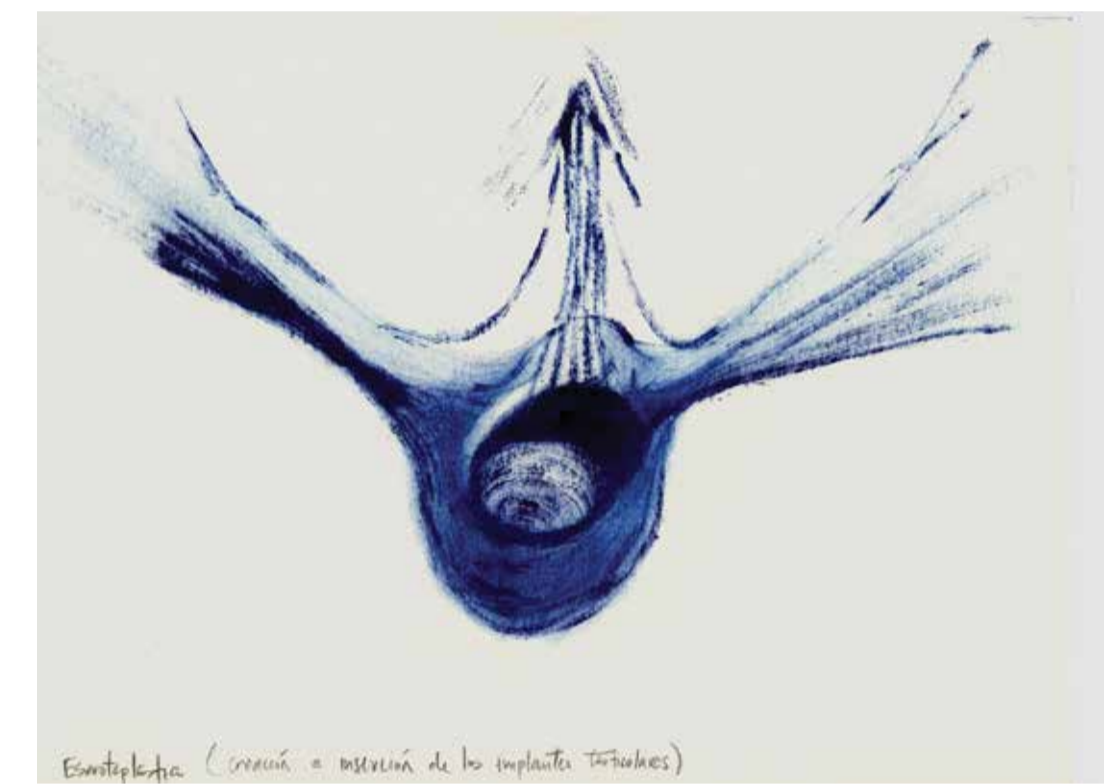
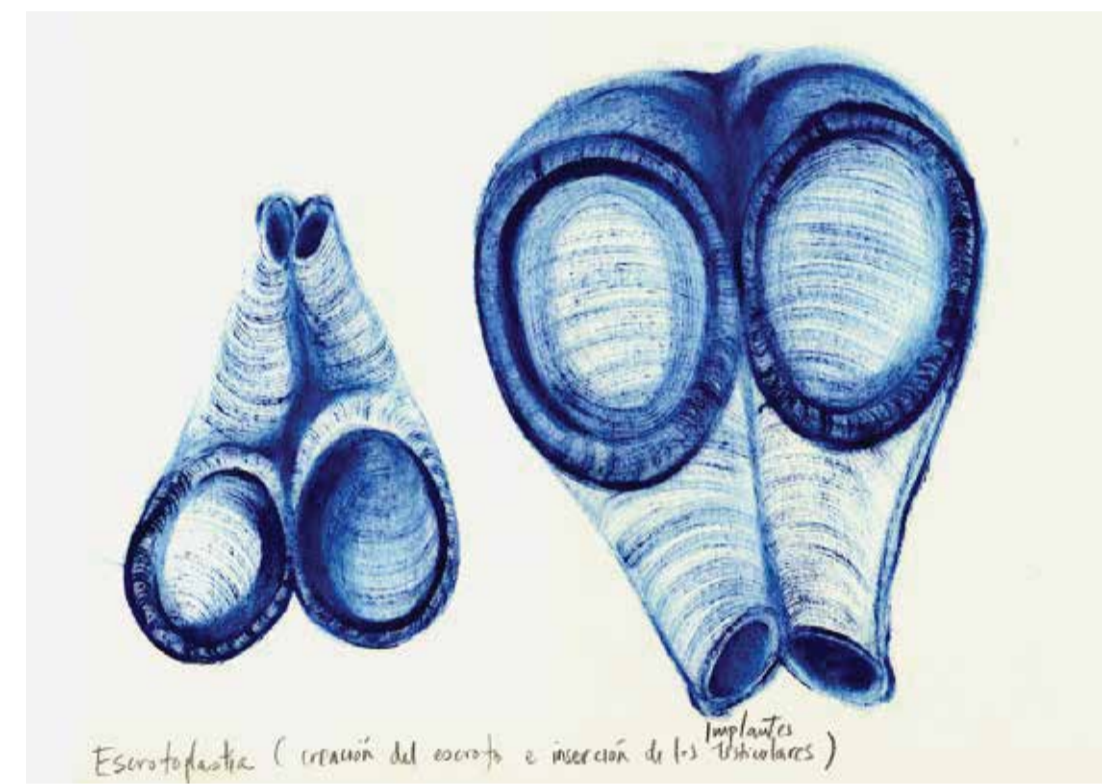
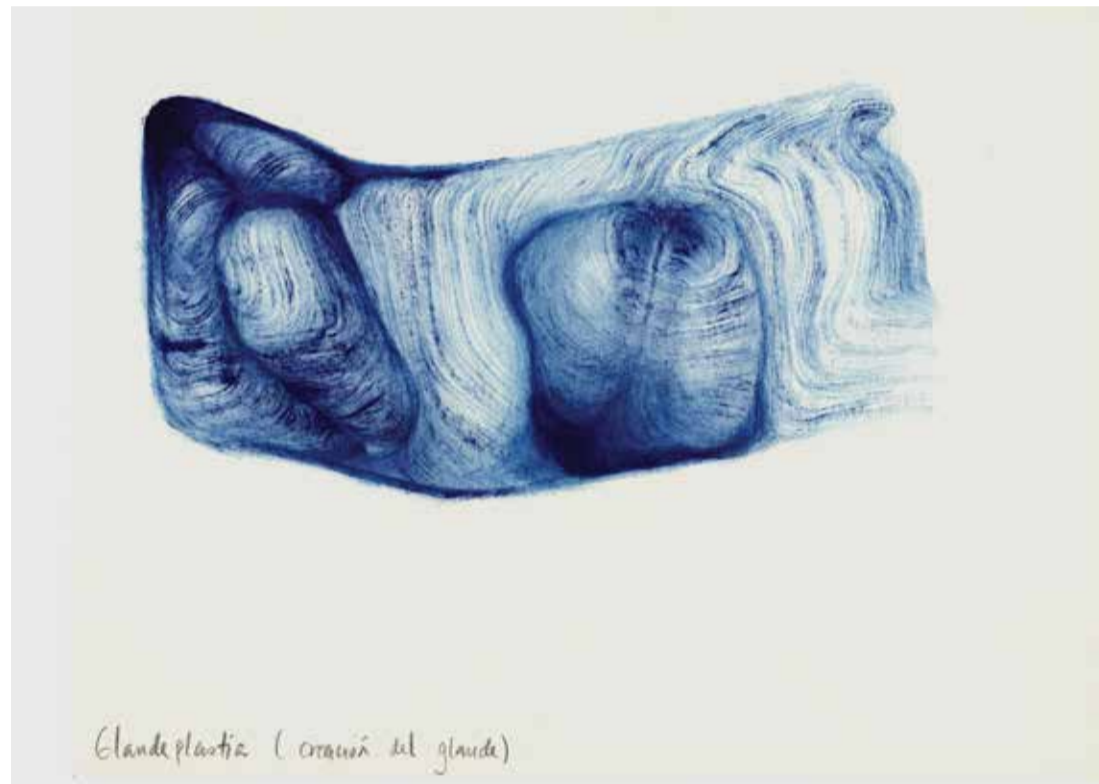
c. Metodooplastia (2019) watercolor on paper 28 cm x 42 cm

from the series *Cyan Dysphoria* (2020) La cápsula, Zurich, Switzerland





Anatomy study (2018) from the series *Cyan Dysphoria* pigment on paper 28 cm x 42 cm



Glandoplastia (2019) from the series Cyan Dysphoria pigment on paper 21 cm x 29.7 cm
Erectile implant (2019) from the series Cyan Dysphoria pigment on paper 21 cm x 29.7 cm
Scrotoplasty I (2019) from the series Cyan Dysphoria pigment on paper 21 cm x 29.7 cm
Scrotoplasty II (2019) from the series Cyan Dysphoria pigment on paper 21 cm x 29.7 cm

Sindrome de Morris (2020) de la serie *Disforia exhibición colectiva* concurso Premio Icpna, Lima, Perú



Morris Syndrome (2020) glazed ceramic installation 1.20 m x 1.20 m x 15 cm photography: ©Salmo Suyo

It is a set of ceramic sculptures made on a human scale. This work invites us to rethink health in our unequal and diverse world. He denounces the oppression of pathologizing physical and mental categories for the different bodies. This syndrome is one of the many categories defined by the medical discourse in the specialty of endocrinology. Defines a person with the genetic sex male (XY), but with female gender development and expression. Physical characteristics of an intersex person: having a vagina -male sexual characteristics- and having internal testicles. This leads to further ethical disputes, new markets for human capital, and a relentless fetishization of genitality.

Comparison of Two Different Methods for Urethral Lengthening in Female to Male (Metoidioplasty) Surgery

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ABSTRACT

Introduction. Metoidioplasty presents one of the variants of phalloplasty in female transsexuals. Urethral lengthening is the most difficult part in this surgery and poses many challenges.

Aim. We evaluated 207 patients who underwent metoidioplasty, aiming to compare two different surgical techniques of urethral lengthening, postoperative results, and complications.

Methods. The study encompassed a total of 207 patients, aged from 18 to 67 years, who underwent single stage metoidioplasty between September 2002 and July 2011. The procedure included lengthening and straightening of the clitoris, urethra reconstruction, and scrotoplasty with urethranation of testicular prostheses. Buccal mucosa graft was used in all cases for dorsal areolar plate rotation and joined with one of the two different types I—longitudinal dorsal clitoral skin flap (49 patients) and II—labia minora flap (158 patients).

Main Outcome Measurements. Results were analyzed using Z test to evaluate the statistical difference between the two approaches. Also, postoperative questionnaire was used, which included questions on functioning and overall appearance of participating patients as well as overall satisfaction.

Results. The median follow-up was 39 months (range 12–116 months). The total length of reconstructed urethra was measured during surgery in both groups. It ranged from 9.1 to 12.3 cm (median 9.7) in group I and from 9.4 to 14.2 cm (median 10.8) in group II. Voiding while standing was significantly better in group II (93%) than in group I (87.87%); ($P < 0.04$). Urethral fistula occurred in 16 patients in both groups (7.72%). There was statistically significant difference between the groups, with lower incidence in group II (5.69%) vs. group I (14.50%) ($P < 0.05$). Overall satisfaction was noted in 192 patients.

Conclusion. Comparison of the two methods for urethral lengthening confirmed combined buccal mucosa graft and labia minora flap as a method of choice for urethral lengthening in metoidioplasty, minimizing postoperative complications.

Djordjevic ML and Bizic MR. Comparison of two different methods for urethral lengthening in female to male (metoidioplasty) surgery. J Sex Med 2013;10:1431–1438.

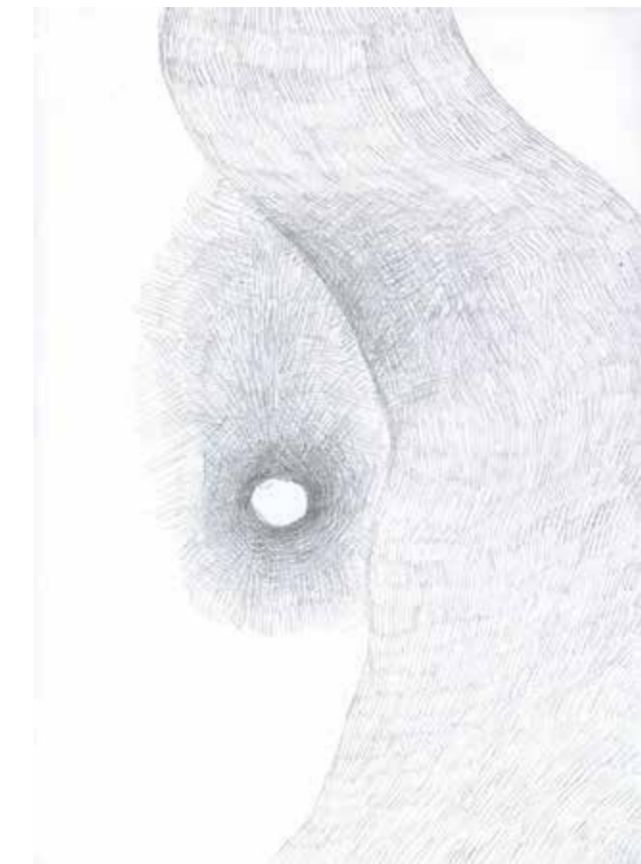
Key Words: Metoidioplasty; Neoscrotum; Reconstruction; Lengthening; Female Transsexuals

Introduction

Creation of the neophallus in female transsexuals still poses challenges for genital reconstructive surgeons with the main goal to create the male-like genitalia that allow for voiding while standing and sexual intercourse with a partner. Although phalloplasty techniques present a great challenge in female to male surgery, they still result in extensive scarring of the donor area. Metoidioplasty represents one of the phalloplasty's variants in female to male transsexuals that

includes creation of the neophallus from hormonally hypertrophied clitoris. The native female urethra is lengthened to reach the tip of the glans, as in males, allowing voiding while standing, while the scrotum is created from labia majora with two inserted testicular prostheses [1,2].

Urethral reconstruction presents the main problem in this type of gender reassignment surgery and involves creation of a competent urethra that allows voiding in a standing position [3,4]. Lebovic and Leub reported good results in the appearance of external genitalia, with a more

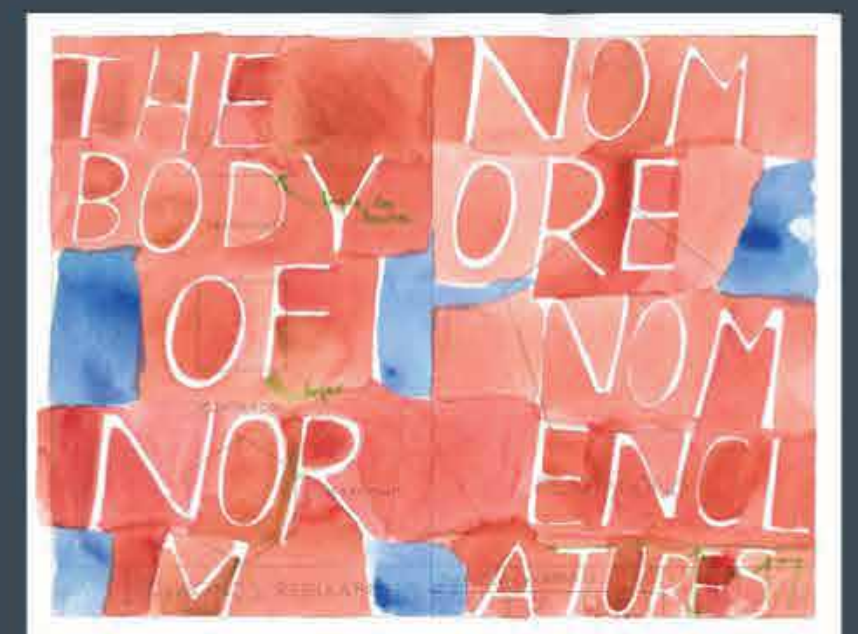
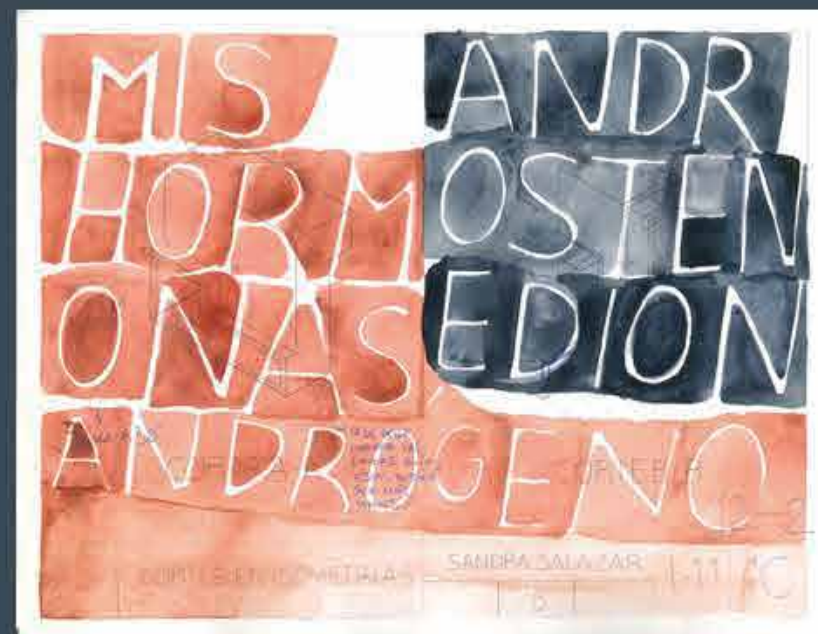
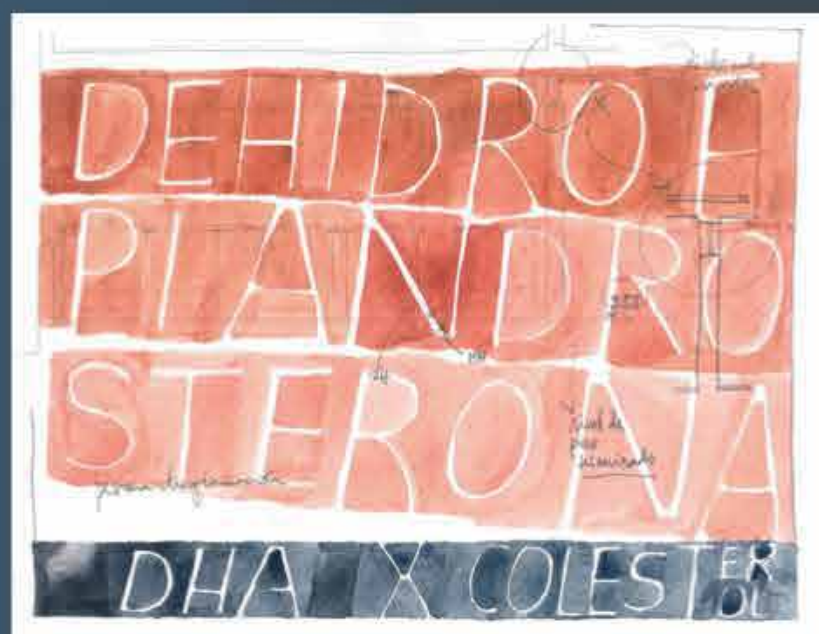
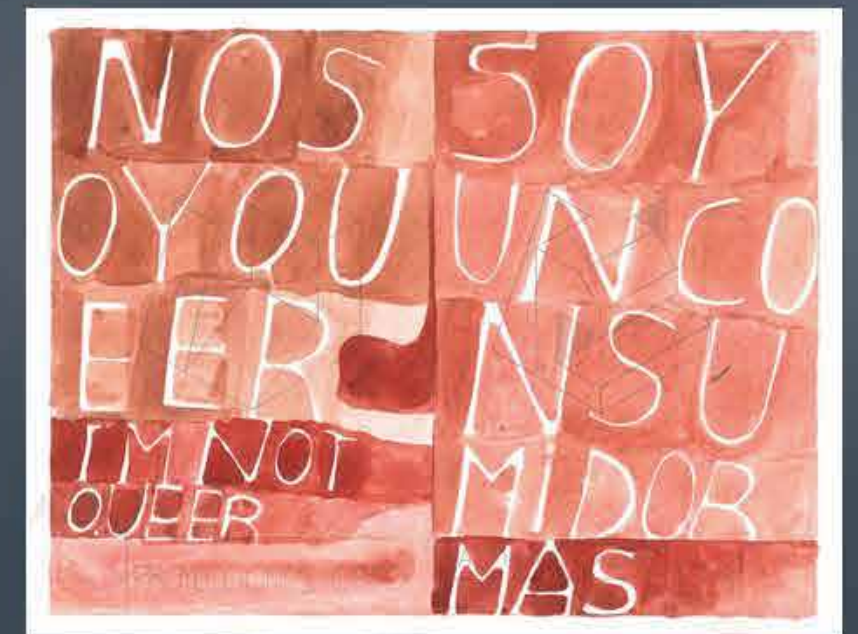
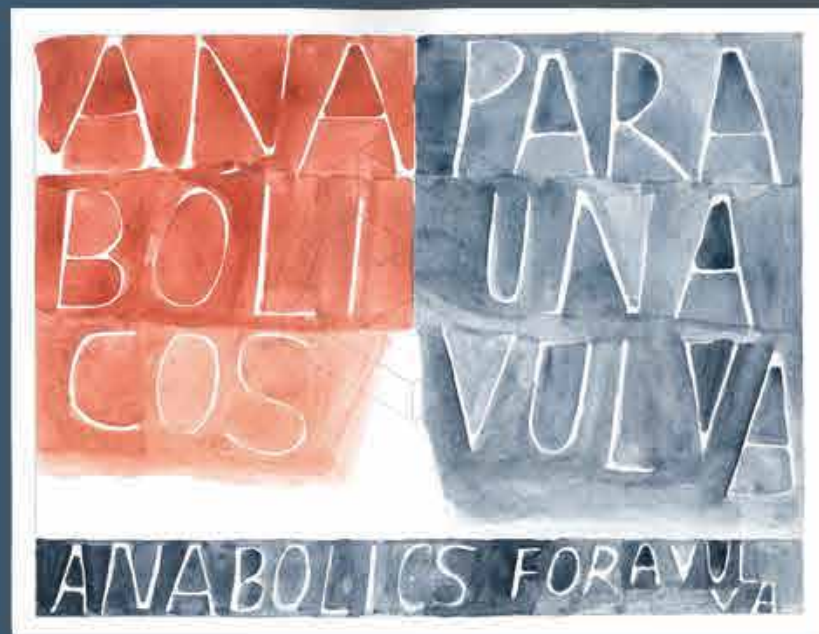


Transsexual Ministry designates a set of posters with propagandist enunciations of a speculation about the relationship between the Peruvian State, the health system in Peru and the consumer bodies of testosterone undecanoate, positioning ourselves from the needs of society regarding our vital rights -legal. *Transsexual Ministry* is a ruin and simulation of our local political present, which represents an institutional struggle and which would lead to a commercial plan for transgender / transsexual bodies that appears as a utopian political space of resistance and inclusion during the pandemic. In Peru, the first Ministries were created on August 3, 1821, a few days after the declaration of Independence. Initially they were called State Secretariats, and years later, with the first Political Constitution promulgated on November 12, 1823, they were consolidated as Ministries. *Transsexual ministry* shares the same root with words like administer and supply and describes a predictable present in this time of economic and health crisis in which digital communication, as a perennial privilege, standardizes us on desire. The posters, as a publicity exercise, are artifacts of political transgression, as is the use of synthetic testosterone. This is how we see ourselves in an economic exchange that questions the pigeonholing of categories, of the norm, of the anti-norm; that is, a mock anti-taxonomy.

Throughout history, artistic discourse has almost forced itself to a foreign language, to its reading in English. The language here manifests itself as a normalizing language, and as one of the fences that privilege challenges us to achieve in order to connect with each other. This border has been imposed through the imperialist processes carried out by the United Kingdom between 1870 and 1914 and then through the capitalist processes undertaken by the United States after World War II: it is the language of finance, the language of progress, diffusion of desire and consumption of testosterone undecanoate.

The promise of approaching us with short and broken sentences - a recycling of content as well as the intervened support for the posters - describes the ruin of the infrastructure of the ministries: from time to time, a new situation demands the opening of a new one (such as the ministry of Culture, inaugurated late in 2010, and the Ministry of Development and Social Inclusion in 2011). In this political exchange we place ourselves in the showcase of minorities. Privileged access to finance a transition is a procedure that, through digital manuals or YouTube tutorials, has not lost its ritualistic component. In this way we have been able to emancipate ourselves through a shadow economy as opposed to formal economies (the pharmacy, the gym and assisted reproduction clinics). Either we are fighting for a multiple membership that would allow us to participate in the sentimental propaganda of the fight for gender recognition, or we are speaking in clinical-pharmaceutical terms, trying to signify the episteme of each word: administration, application, injection. , inoculate, smearing, spreading, absorption, introduction, supply. Relearning the language, appropriating it to activate within and with the infrastructures. We are certain that we are hacking the system: making advertisements, informing us of scientific technical aspects, curating objects, translating texts, doing taxonomic exercises, disseminating content on the web. We question the distance between concrete political action and the circulation of art on the networks. And meanwhile, nothing more deafening than the reading of screams and silent digital fights. (Text by Matheus Calderón and Salmo Suyo).






12 Pamphlets (2020) from the *Transsexual Ministry* series (2020) collective digital exhibition *Antesdespuésdeladuda*, Proyecto Amil, Lima, Peru



More nomenclatures (2020) from the *Transsexual Ministry* series (2020) watercolor on paper 29,7 cm x 42 cm

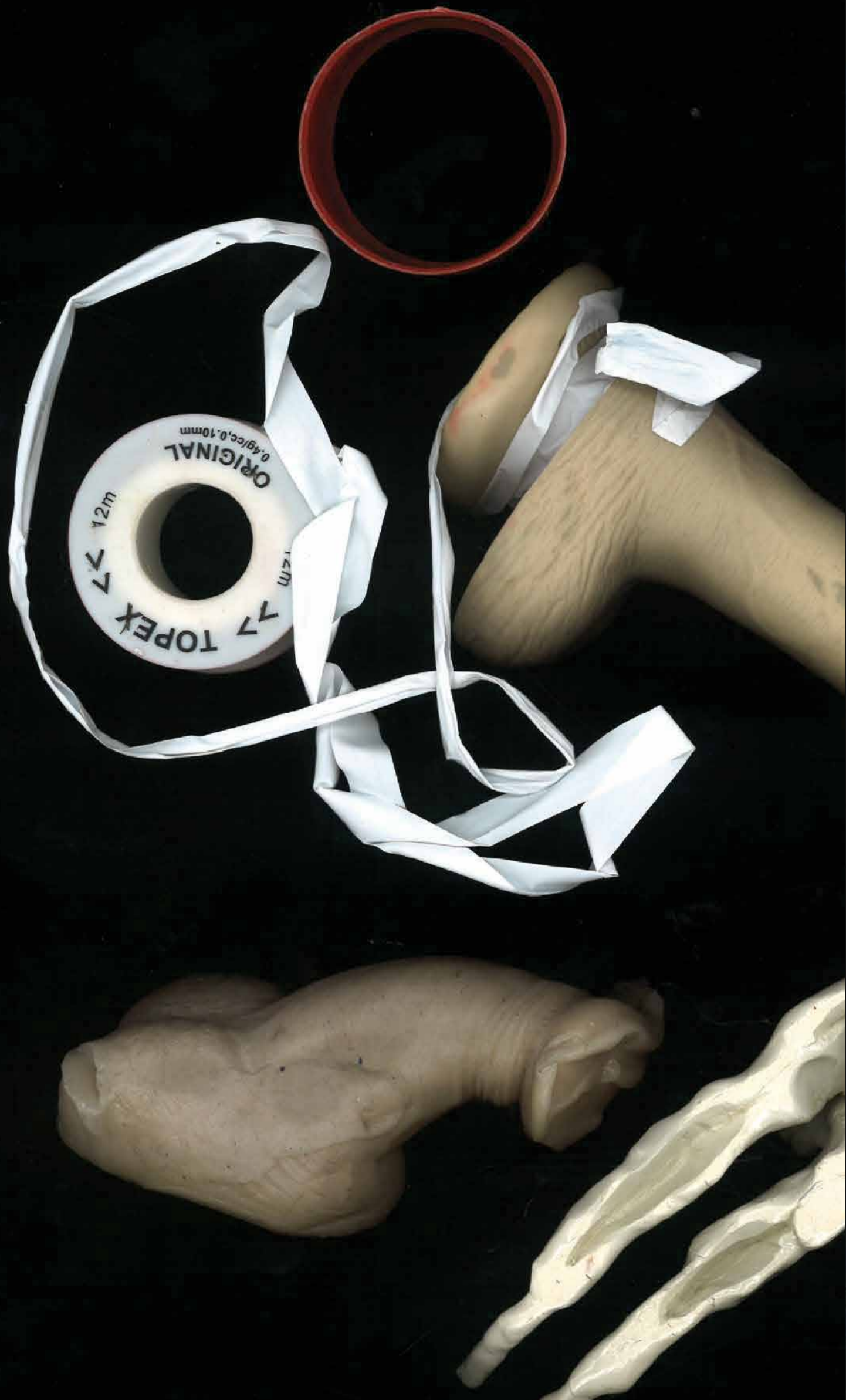


**¿queremos unidad
de género y
diversidad
en el Perú?**

Transsexual Ministry (2022) pamphlets resulting from collaboration and collective dialogue scans and digital intervention

The project proposes to become a future non-profit organization that stores demands/needs/desires in defense and in favor of TTNB people (transgender, transsexual and non-binary bodies) through a pamphlet archive that is mutating and growing. We want to implement the promise of the non-profit organization and a possible exhibition with all the content collected during 2020-2026 until the government of the day ends its mandate. Its real objective is to continue with the continuous meetings open to different local TTNB artists from various branches of art, with whom the production and pamphlet content are elaborated and negotiated.

Transsexual Ministry (2022) images taken from the instagram @ministeriotranssexual pamphlets resulting from collaboration and collective dialogue scans and digital intervention



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Transsexual Ministry (2022) images taken from the instagram @ministeriotranssexual pamphlets resulting from collaboration and collective dialogue scans and digital intervention



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Transsexual Ministry (2022) images taken from the instagram @ministeriotranssexual pamphlets resulting from collaboration and collective dialogue scans and digital intervention

Medical discourse (2022) group exhibition
Imaginarios contemporáneos Vol. II, MALI,
Lima, Perú





capture of the video performance *Minoxidil* (2019) in the background *Medical discourse* (2018)

The piece *Medical Discourse* (2019) is part of the action scene in the video performance *Minoxidil* (2019). I made the drawing first and then the action with the intention of sharing the desire, spreading Minoxidil foam (a substance used to grow hair on the body) on my legs. This gesture of obeying the demand for "trans success", which translates into acquiring male secondary sexual characteristics within a binary framework, is desire. The desire that is registered in the painting. The lines of the brush make the route that is carried out in the same way on the legs. In the video, meanwhile, the action takes place, there is a voice-over who narrates some anatomical differences in a binary framework according to the hegemonic medical discourse. This piece was a response to the WHO (world health organization) removes transsexuality from the list of mental illnesses. And in 2019, the World Health Assembly approved the ICD-11 (book where the classification of mental illnesses, diagnostic definitions, health coverage is found) for the first time, transgender, transsexual and transvestite bodies are no longer classified as pathologized bodies. "Living in dissonance does not mean that we live sick," some say. This historical event that has not erased the conflict or violence in some Western countries, which continue with the pathologizing control of psychological tests that control "gender dysphoria" today due to "gender inconsistency", said control process It positions us in the same place, where the regulation of free and public medicalization is decided by the state over the bodies.



Medical discourse (2019) cyan pigment on canvas 3 m x 1.50 m photography: ©Salmo Suyo

