Chang and Hwang RAFFF phalloplasty 1984 (2021)



FIG. 3. Neourethra (From Gilbert et al., ref. 6, with permission.)

FIG. 4. Skin closure over neourethra. (From Gilbert et al., ref. 6, with permission.)

talking with the swiss (2019-2024)

salmo suyo



Talking with the Swiss conversation

Conversation with Matheus Calderón, Salmo Suyo and Johann Jakob von Tschudi about *Talking with the Swiss* journey **9-39**

Talking with the Swiss images

Dysphoria drawings and sculptures divided in chapters + study scope **48-59**

image credits **60-63**

Conversation with Matheus Calderón, Salmo Suyo and Johann Jakob von Tschudi about *Talking with the Swiss* journey

JVT: Why do you like Switzerland?

SS: For the same reason you liked Peru? From late 2019, from afar, until the early days of the COVID-19 pandemic, I have been drawing, thinking, longing and conversing mentally with artists and people who live or have lived in Switzerland. That's why I frame all my recent work under the title *Talking with the Swiss*, as a heading for a period in which I worked on the project *Dysphoria* (2019-2024)[1].

MC: Well, Tschudi liked Peru very much, so much so that he stayed here for five years. And I suppose that beyond whether we like it or not, if you want to gain a certain legitimacy, you travel. Tschudi did it to Peru and Brazil, from Switzerland, and now we Peruvians are doing it: to Zurich, to Urubamba, or wherever the next valuable residency is. Of course, we would have to differentiate between those who travel because they can and those who do so because they must, and how this journey is interpreted and acted upon. Speaking of strategies of legitimation, *Talking with the Swiss* begins with an ironic text, which is both a cover and a statement[2]: phrases that place us at the centre of a discomfort, and a desire, and that distance or discentre us from these things...



Operation [Op] (2019) from *Dysphoria (2020-2024)* Page 52

1 Dysphoria made during (2019-2024) comprises images that include drawings and sculptures. In them, I reflect on moments of "gender dysphoria" through questions and objetions with the industry gender market and their customers and how this practice art resonates in the art scene. The project is divided into three parts: Pre-Op (pre-operative process), Op (operative process) and Post-Op (post- operative process). This project give me the opoortunity to discuss about the dependence on medical transition to affirm my dreamt masculinity; strategies and improvisations to integrate into the art market in Lima; and my questions about the European gender market industry and the access to this information. Archiving suggestive images of trans masculinity surgery, vindicating the community this context and needs, revisiting history, question the exoticisation as a strategy, and alienation.

2 See cover statement image of the publication Talking with the Swiss (2024) Page. 34

Talking with the Swiss study scope + *Dysphoria (2019-2024)* work*:*

Drawings and sculptures based on transmasculine experiences from the internet about what happens in the EU/EFTA.

Chapter 1: let's talk to the sphincter

Chapter 2: your history

Chapter 3: design

Chapter 4: soles & chf

Chapter 5: friends

disclaimer: The content on this publication, including all forms, files, documents, texts, and photos, are for informational purposes only.

chapter 1

let’s talk to the sphincter

JVT: What do you mean about “Let’s try to talk with the sphincter”?

SS: The definition of sphincter in ikipedia is: a ring-shaped muscle that opens and closes the opening of a body cavity to release or retain excrement or secretions; for example, the urinary bladder sphincter or the anal sphincter. My interpretation is: let’s try to talk, moderating our power hierarchies, talk about our dependencies: everyone in the world has sphincters in various parts of their body. Let’s try to talk far from the genitals, giving a meaning of non-binary concept and how can be applied these concepts in the body. Let’s try to avoid flags, genitals, passports, dogmas, ideologies, or labels; ears for everyone around me. And about: transmasculine nuances in a gender expression, subtle sexualization, transphobia toward trans men, queer artistic production.

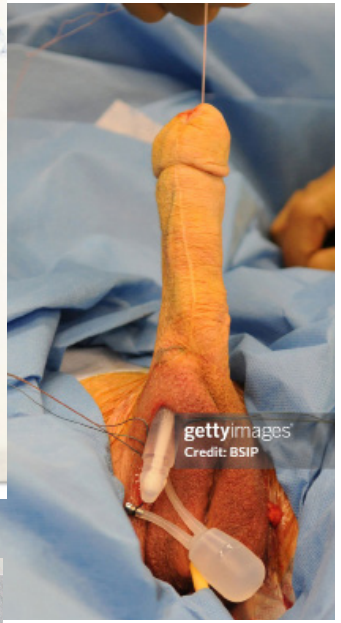


Step-by-step phalloplasty technique recipe (2020) **Fig. 04**

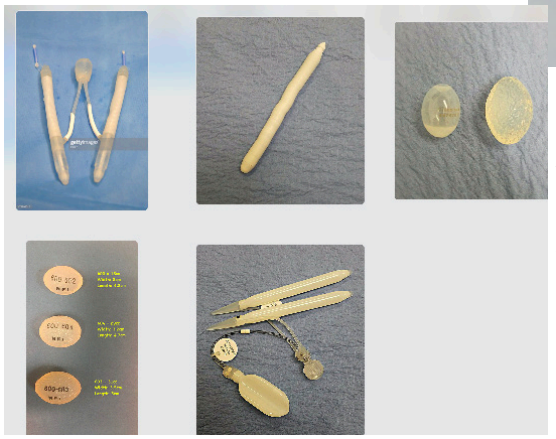
talking with the swiss
images: dysphoria
(2019-2024)



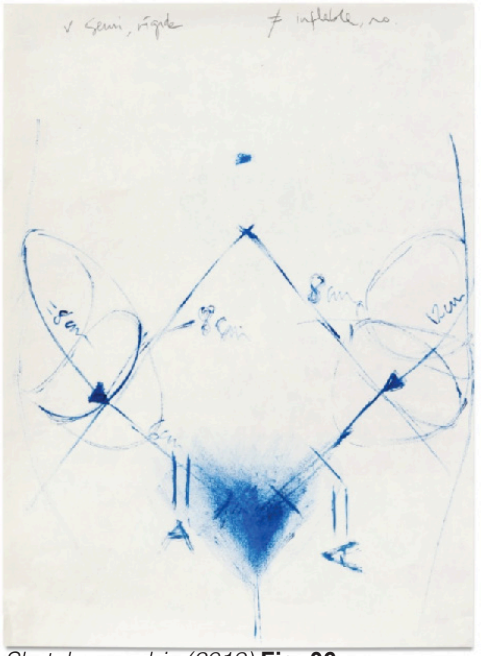
If history seeks to legitimise difference my identity is an effect never a cause (2020) **Fig. 05**



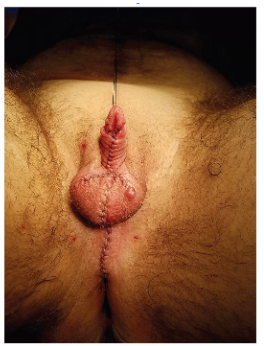
source:
Getty Images. (2021) The implantation of biomedical devices by companies such as AART, Allied Biomedical, Coloplast, POLYTECH Health & Aesthetics, Promedon, Rigicon, Sebbin represents a form of bodily colonization. Available at: https://www.gettyimages.com/



source: Getty Images. (2021) Erectile implants. Available at: https://www.gettyimages.com/photos/erectile-implants



Sketch on pubis (2019) **Fig. 06**



Gurecon. (2022) Mediodioplasty. Available at: https://www.gurecon.com/mediodioplasty



Estaré palo (2020). **Fig. 07**

biographies

Matheus Calderón (b. 1994).
Translator, cultural critic, and curator. Fan of Alianza Atlético de Sullana.

Salmo Suyo (b. Huancayo 1989).
My artistic practice combines sculpture and drawing to explore themes as intimacy and identitary embodiment. Holds a BA from the National Autonomous School of Fine Arts of Peru and is currently pursuing /an MA at the Zurich University of the Arts (ZHdK).

Johann Jakob von Tschudi (b. Glarus 1818-1887).
He/They fiction of a critically-minded activist, who, after reassessing his colonial legacy, becomes a staunch advocate for LGBT+ rights and decolonization. After acknowledging the historical injustices committed by his society, he uses his voice to amplify the demands of Indigenous peoples and the queer community, challenging systems of oppression imposed by colonialism and patriarchy. As a flinta, he redefines himself and embraces a fluid vision of gend , questioning the norms imposed by science and colonialist culture. He combines his academic background with grassroots activism, promoting visibility and respect for marginalized identities. A man who, from the 19th to the 21st century, transformed his knowledge into a tool for change toward a more inclusive and decolonized world.

During the conversation this character represents for each moment the voice of individual people who Salmo encounters for the research networking period 2024 Talking with the Swiss. Including: artists, activists and doctors, members of the ZHdK (students, teachers, guest teachers, administrative people, maintenance people, teachers, guest teachers), external artists, curators and institutions who are related to dysphoria as a concept and transmasculine experiences. The name of Tschudi gives explicit references related to the publication from websites, embodying also the voice of Artificial Intelligence. In some parts of his participation he shares real information based on his historical character.

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