



Depois de 15 anos criando estampas para marcas como Ellus, Alexandre Herchcovitch e Helô Rocha, Douglas de Souza encontrou nos pincéis o caminho a seguir. A decisão de ultrapassar os limites da ilustração digital surgiu em 2013, após um curso de pintura clássica. "Pintar foi o que me permitiu fazer perguntas criativas, pessoais e artísticas", diz. Foram mais cinco anos de estudo e vida dupla (trabalhando com moda) para, em 2018, se dedicar às artes por inteiro. Desde então, Douglas vem chamando a atenção do mercado. No início deste ano, o catarinense assinou pela primeira vez uma exposição individual, que coincidiu com sua estreia internacional. *Don't rain on my parade*, exposta na Galeria IRL, em Nova York, mostrou uma série de obras com elementos que geram admiração e curiosidade. "O cisne de porcelana, por exemplo, é uma figura ambígua, que pode ter uma interpretação fálica, mas é também mitológica e kitsch, decorativa", explica. As escolhas do que é ou não pintado não são aleatórias. Na hora de criar, Douglas se debruça sobre referências que vão do clássico ao pop, sempre passando por sua visão de mundo como homem gay. "É um mix de tudo. Olho para uma natureza-morta e um vídeo da Mariah Carey com o mesmo interesse", fala. Além do cisne, presente em diversas telas, o artista busca elementos associados ao masculino para dar o que ele chama (muito bem) de "verniz bicha". "Gosto de cooptar símbolos da masculinidade, como carros e motos, e fazê-los brilhantes e coloridos. Nossa sexualidade está colada em nós. Somos apresentados ao mundo como gays na forma de vestir, de se comportar. O que me interessa é esse arcabouço cultural."

elle men/
bio/
cultura

verniz bicha

por
alexandre
makhlof

Foto: Julia Thompson



bicha glaze*

by alexandre makhlour / elle men brasil 01 / july 2022

After 15 years of creating prints for brands such as Ellus, Alexandre Herchcovitch, and Helô Rocha, Douglas de Souza found in brushes his way forward. The decision to go beyond the limits of digital illustration emerged in 2013, after a classical painting course. “Painting allowed me to ask creative, personal, and artistic questions”, he says. It took him another five years of study and a double life (working in fashion) in order to, in 2018, dedicate himself entirely to the arts. Since then, he has been drawing the attention of the art market. Earlier this year, Douglas, born in Santa Catarina, had a solo exhibition for the first time, which coincided with his international debut. *Don’t rain on my parade*, presented at the IRL Gallery, in New York, showed a series of works with elements that generate wonder and curiosity. “The porcelain swan, for example, is an ambiguous figure, which can have a phallic interpretation, but also a mythological and kitsch, decorative one”, he explains. Choices of what is or isn’t painted are not random. While creating, Douglas focuses on references ranging from classical to pop, always passing through his understanding of the world as a gay man. “It’s a combination of everything. I look at a still life painting and at a Mariah Carey video with the same interest,” he says. In addition to the swan, present in several canvases, the artist seeks elements associated with the masculine to give them what he calls (very well) a “*bicha* glaze*”. “I like to co-opt symbols of masculinity, such as cars and motorcycles, and make them bright and colorful. Our sexuality is tied to us. We are presented to the world as gay in the way we dress, the way we behave. What interests me is this cultural framework.”

* The Brazilian word *bicha* is a word that started to be used in the middle of the 20th century by conservative and reactionary segments of the Brazilian society as a homophobic slur directed at gay men. Translating literally as the female version of the word *bicho* (animal), *bicha* has been absorbed and co-opted by the Brazilian LGBTQIA+ community in an effort to free the term from its original harmful and criminal connotations. Although it shares similarities with the English word *faggot*, we chose to keep the original Portuguese word *bicha* in order to demonstrate the importance of understanding language as a powerful tool and component specific to the battles fought within each country, culture, and community of speakers.