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## Tom of finland kake pdf

Dian Hanson (Author) Tom Of Finland (Artist) In 1965, Tom of Finland began flirting with the idea of an ongoing character for his panel stories, the ultimate Tom's Man. He tried a blonde named Vicky - a common male name in Finland - followed by a Tarzan-inspired Jack. Then in 1968 Tom settled on Kake, a dark-haired, mustachioed leather man who often wore a tight white T-shirt with the motto Fuck. Kake lived up to this nickname, a kind of post-Stonewall, hyper-male Johnny Appleseed traveling the world on his motorcycle to spread the seeds of liberated, mutually satisfying, ecstatically explicit gay sex. Tom lived many of his most personal fantasies through Kake, and Kake's international fans made him the template for what became known as the gay clone look of the 1970s. Between 1968 and 1986, Tom published 26 episodes of Kake adventures, most as 20-page booklets. Tom van Finland - The Complete Kake Comics collects all these stories in one bundle. Back with Kake to the days when men were men, sex was carefree, and everyone wore a big thick mustache. About the series Libllothea Universalis -- Compact cultural companions celebrating the eclectic TASCHEN universe! Price \$20.00 \$18.40 Publisher Taschen Publication Date June 15, 2014 Pages 704 Dimensions 5.7 X 7.9 x 1.5 inches | 2.35 Pounds English Type Hardcover EAN/UPC 9783836550512 The artist: Touko Laaksonen, the boy who would become Tom of Finland (1920-1991), began drawing cartoons at age five. His favorite subjects were the raw male men of his native Finland, as Touko knew from an early age that men interested him more than women. His talents were further honed by the art study in Helsinki. He found success in the Finnish advertising industry, but kept secretly making his increasingly erotic drawings of hyper-masculine men. In 1957 he presented some drawings to the American magazine Physique Pictorial and the legend Tom of Finland was born. By the late 60s Tom's dirty drawings became the standard for gay art, and Tom's Men set a template for a new gay masculinity. Tom's art continues to play an important role in promoting self-confidence, positive self-image and openness in the gay community. The editor and author: Dian Hanson was born in Seattle in 1951. For 25 years she produced several men's magazines, including Puritan, Juggs and Leg Show, before becoming the sexy book editor of TASCHEN in 2001. Her many books for TASCHEN are The New Erotic Photography Vol. 2 and Robert Crumb: Sketchbooks 1982-2011. She lives in Los Angeles. If you need proof that today's revolutions are tomorrow's institutions, look no further than the Finnish recently earned by Touko Laaksonen, a.k.a. Tom of Finland... For several decades, Tom of Finland drawings, including his Kerouacian wandering alter ego, Kake, which he displayed in a sketchy style than his Cadmus-like Cadmus-like tableaux, did more to promote gay male hyper-masculinity than James Dean, Brokeback Mountain, and Bob Paris combined. His cum-spurting apprentices are now coffee table suitable.' This new volume beautifully reproduces the most famous and perhaps the best cartoon series in the history of gay art.' Kake lets Tom express all his fantasies. Sailors, lifeguards, cowboys, police officers... -- all are invariably handsome, brawny, and enthusiastically gay when Kake comes along. Visual arts: theory, techniques and crit VIEW LIST (104 BOOKS) For biographical film, see Tom van Finland (film). Tom of FinlandLaaksonen c. 1959BornTouko Valio Laaksonen8 May 1920Kaarina, FinlandDied7 November 1991(1991-11-07) (71 years)Helsinki, FinlandNationalityFinnish forErowntic illustrationNotable workKakeAwardsPuupähattu Prize (The Finnish Comics Society, 1990)[1]SignatureWebsitew.tomoffinland.org Touko Valio Laaksonen (May 8, 1920 – November 7, 1991), best known by his pseudonym Tom of Finland, was a Finnish artist known for his stylized highly masculinized homoerotic art, and for his influence on late twentieth-century gay culture. He has been named by cultural historian Joseph W. Slade as the most influential maker of pornographic images. [2] Over the course of four decades, he produced some 3,500 illustrations, mostly with people with exaggerated primary and secondary sex traits, wearing tight or partially removed clothing. Early life Laaksonen was born on May 8, 1920 and raised by a middle-class family in Kaarina, a town in southwestern Finland, near the city of Turku. [3] Both of his parents Suoma and Edwin Laaksonen were secondary school teachers that Kaarina served. The family lived in the attached living space of the school building. [4] He went to school in Turku and in 1939, at the age of 19, he moved to Helsinki to study advertising. In his spare time, he also began to draw erotic images for his own pleasure,[3] based on images of male workers he had seen from an early age. At first he kept these drawings hidden, but then destroyed them at least by the time I went to serve the army. [5] The country became embroiled in the Winter War with the USSR, and then formally became involved in World War II, and in February 1940 he became conscripted into the Finnish Army. [3] He served as an anti-aircraft officer, with the rank of second lieutenant. [6] He later attributed his fetishistic interest in uniformed men to encounters with people in army uniform, especially soldiers of the German Wehrmacht serving in Finland at that time. In my drawings I have no political statements to make, no ideology. I'm just thinking about the picture itself. The whole the racism and all that, is hateful to me, but of course I drew them anyway - they had the sexiest uniforms! After the war, in 1945, he returned to his studies. [3] Laaksonen's Laaksonen's of this period compared to later works is considered more romantic and softer with soft-featured shapes and shapes. [3] The featured people were middle class, unlike the sailors, bikers, loggers, construction workers, and other members of stereotypical hypermasculine worker groups featuring in his later work. [3] Another important difference is the lack of dramatic compositions, self-assertive poses, muscular organisms and detached exotic settings that embodied his later work. [3] Career In 1956, Laaksonen

presented drawings to the influential American magazine *Physique Pictorial*, which premiered the images in the spring 1957 edition under the pseudonym Tom, because it resembled his first name Touko. In the winter issue later that year, editor Bob Mizer coined the credit Tom of Finland. [8] One of his pieces was featured on the spring 1957 cover, depicting two log drivers at work with a third man watching them. [3] Drawn from the Finnish mythology of lumberjacks who emphasized strong masculinity, Laaksonen emphasized and privileged homoerotic potentiality [...] moving in a homosexual context, a strategy repeated throughout his career. [3] The time of the postwar World War II saw the rise of the cyclist culture as rejection of the reorganization and normalization of life after the war, with its conformist, regulated lifestyle. [9] [10] The subculture of the cyclist was both marginal and oppositional and provided postwar gay men with a stylized masculinity that included rebellion and danger. [9] This was in contrast to the then-prevailing stereotypes of gay man as effeminate sissy, as seen in vaudeville and films going back to the industry's first years. [11] Laaksonen was influenced by images of cyclists as well as artwork by George Quaintance and Etienne, among others, which he cited as his forerunners, spread to gay readership through homoerotic physique magazines starting in 1950. [12] [9] Laaksonen's drawings of cyclists and leather men capitalized on the leather and denim outfits that set these men apart from mainstream culture and suggested that they be untethered, physically and self-empowered. [13] [14] This is in contrast to the mainstream, medical and psychological sad and sensitive young gay man who is passive. [14] [15] Laaksonen's drawings of this time can be seen as consolidating a range of factors, styles and discourse already existing in 1950s gay subcultures, this may have led to them being widely disseminated and popularized within these cultures. [16] American Censorship Codes (1950s-1960) Cover of the Tom of Finland: Life and Work of a Gay Hero book. style and content in the late 1950s and early 1960s was influenced in part by U.S. censorship codes that restricted the display of overt homosexual acts. [16] His work was published in the beefcake genre that began in the 1930s and mainly featured pictures of attractive, attractive, young men in athletic poses often shown demonstrating exercises. [17] Their primary market was gay people, but because of the conservative and homophobic social culture of the era, gay pornography was illegal and publications were typically presented as dedicated to physical fitness and health. [17] They were often the only connection that the closeted people had to their sexuality. [17] By then, however, Laaksonen was making private commissions, so the more explicit work was produced but remained unpublished. [16] In the case of *MANual Enterprises v. Day* the Supreme Court of the United States ruled that nude male photos were not inherently obscene. [18] Softcore gay pornographic magazines and films featuring fully nude models, some of them tumescent, quickly appeared and the pretence of being about exercise and fitness was scrapped as controls on pornography were reduced. [17] [19] By the end of the 1960s, the market for beefcake magazines collapsed. [17] Laaksonen was able to publish his more openly homoerotic work and it changed the context with new possibilities and similarities for showing frontal male nudity in magazines and films. [16] Laaksonen responded by publishing more explicit drawings and styled the fantastical aspects of his figures with exaggerated physical aspects, in particular their genitals and muscles. [16] In the late 1960s he developed Kake, a character who appears in a running series of comics, which debuted in 1968. Gay mainstream appeal (1970-1991) With the decriminalization of male nudity, gay pornography became more mainstream in gay cultures, and Laaksonen's work partnered with it. In 1973 he published erotic comic books and made exhibitions in the mainstream art world. In 1973, he gave up his full-time job at the Helsinki office of McCann-Erickson, an international advertising agency. Since then I have lived in jeans and lived on my drawings, so he described the lifestyle transition that took place during this period. In the mid-1970s, he also emphasized a photorealistic style, making aspects of the drawings seem more photographic. [16] Many of his drawings are based on photographs, but none are accurate reproductions of them. [20] Photographic inspiration is used, on the other hand, to create lifelike, almost moving images, with convincing and active postures and gestures while Laaksonen exaggerates physical traits and presents its ideal of male beauty and sexual allure, combining realism with fantasy. [20] In *Daddy and the Muscle Academy – The Art, Life, and Times of Tom of Finland* are examples of photographs and drawings shown side by side. [20] Although he regarded the photographs as merely reference instruments for his drawings, the students of contemporary art have seen them as complete works of art that stand on their side. [21] Tom of the Finnish Chamber in the Tom of Finland Foundation in Los Angeles, 2002; photographed by Henning von Berg. In 1979, Laaksonen, with businessman and friend Durk Dehner, co-founded the Tom of Finland Company to retain the copyright to his art, which was widely pirated. In 1984, the Tom of Finland Foundation was founded to collect, preserve and exhibit homoerotic works of art. [22] Although Laaksonen was quite successful at this point, with his biography on the best-seller list, and Benedikt Taschen, the world's largest art book publisher reprinting and expanding a monograph of his works, he was most proud of the Foundation. [23] The scope of the organization expanded to erotic works of all kinds, sponsored competitions, exhibitions, and began the groundwork for a museum of erotic art. [23] Death Laaksonen was diagnosed with emphysema in 1988. Eventually the disease and medication caused his hands to trembling, causing him to switch mediums from pencil to pastels. He died in 1991 of an emphysema-induced stroke. [6] Reception During his life and beyond, Laaksonen's work has drawn both admiration and disdain from various corners of the artistic community. Laaksonen developed a friendship with the homosexual photographer Robert Mapplethorpe, whose work with sado-masochism and fetish iconography was also the subject of controversy. A controversial theme in his drawings was the erotic treatment of men in Nazi uniforms. They are a small part of his overall work, but the typically flattering visual treatment of these characters has led some viewers to deduce sympathy or affinity for Nazism, and they have been omitted from the most recent anthologies of his work. Later in his career, Laaksonen denied this work and hurt to distance himself and his work from fascist or racist ideologies. He also painted a significant number of black men in his drawings, without an overt racial or political message in the context in which they appear; although they carry some commonality with racist caricatures of the hypersexual black male, these features are shared by Laaksonen's white characters as well. [quote needed] Art critics have mixed opinions about Laaksonen's work. His detailed drawing technique has led to him being described as a master with a pencil, while a reviewer of *Het Parool* described his work as illustrative but without expressiveness. [24] There is considerable argument as to whether his depiction of superms (male characters with huge sexual organs and muscles) is facile and distasteful, or whether there is a deeper complexity in the work that plays with and which undermines. For example, some critics have noticed instances of apparent tenderness between traditionally tough, masculine characters or playful smiles in sado-masochistic scenes. [quote needed] In both cases, there remains a large constituency that admires the work on a purely utilitarian basis; if I by Rob Meijer, owner of a leather shop and art gallery in Amsterdam: These are not conversation pieces, they are masturbation pieces. [quote needed] Writing for Artforum, Kevin Killian said that seeing Tom of Finland originals produces a strong respect for his agile, witty creation. [25] Kate Wolf writes that Tom of Finland helped pave the way for gay liberation. [26] Cultural Impact and Legacy Cover of a video release of *Daddy and the Muscle Academy: The Life and Art of Tom of Finland* documentary. In the late 1980s, artist G.B. Jones began a series of drawings called the Tom Girls that Appropriated Tom's drawings of Finland. The drawings were done in the style of Tom of Finland and based on his drawings, but featured punk girls or other subcultural identified women. However, unlike Tom's drawings, in Jones' work the authority figures exist only to be undermined, disobeyed. The two artists exhibited their work together in New York City in the early 1990s. [citation needed] In 1995, Tom of Finland Clothing Company introduced a model line based on his works, which includes a wide range of looks alongside the typed cutoff-jeans-and-jacket style of his drawings. The fashion line balances the original homoeroticism of the drawings with mainstream fashion culture, and their catwalk shows arrive in many of the locations at the same times as other fashion companies. [quote needed] In 2009, Laaksonen was inducted into the Leather Hall of Fame. [27] Some of his original works are at the Archives of the Leather and Museum. [28] [29] Exhibitions The Museum of Modern Art of New York has acquired several examples of Laaksonen's artwork for its permanent collection. [30] In 2006, MoMA in New York accepted five Tom of Finland drawings as part of a much larger gift from The Judith Rothschild Foundation. The trustee of The Judith Rothschild Foundation, Harvey S. Shipley Miller, said: Tom of Finland is one of the five most influential artists of the twentieth century. As an artist he was super, as an influence he was transcendent. [31] Hudson, of Function Inc., New York, placed Tom of Finland's work in the collections of the Rhode Island School of the Art Design Museum and Chicago Art Institute. His work is also in the public collections of: The Museum of Contemporary Art (MOCA), Los Angeles, USA; Wäinö Aaltonen Museum of Art; Turku, Finland; University of California Berkeley Art Museum, Berkeley (California), USA; Los Angeles County Museum of Art, Los Angeles, USA; Kiasma, Museum of Contemporary Art, Helsinki, Finland; San Francisco Museum of Modern Art, San Francisco, USA; and Tom of Finland Foundation, Los Angeles, USA. In 1999, a in the Institut Culturel Finlandais (Finnish Cultural Centre) in Paris. In 2011 there was a major retrospective exhibition of Laaksonen's artwork in Turku, Finland. The exhibition was one of the official events events Turku's European Capital of Culture Programme. [32] In 2012, Kulturhuset presented a retrospective, Tom of Finland, in Stockholm, Sweden; and Tom van Finland's work was at the Robert Rauschenberg Foundation's *We the People* in New York City, USA. In 2013, MOCA presented *Bob Mizer & Tom from Finland* in Los Angeles, USA. The artist's work was also on display at HAPPY BIRTHDAY Galerie Perrotin – 25 years old in Lille, France; Leslie Lohman Museum's *Rare and Raw* in New York City, USA; and the Institute of Contemporary Art's *Keep Your Timber Limber (Works on Paper)* in London, England. In 2015, Artists Space presented the exhibition Tom of Finland: The Pleasure of Play in New York City, USA. The exhibition was also presented in Kunsthalle Helsinki in 2016, supplemented by additional material such as photographs from family albums. [34] In 2020, as part of the 100th anniversary, Tom of Finland: Love and Liberation in the London House of Illustration showed 40 originals with ephemera highlighting fashion as an aspect of his work. Filmitakomo and Yleisradio produced a documentary film, *Daddy and the Muscle Academy: The Life and Art of Finland*, [2] directed by Ilppo Pohjola in 1991. By the end of the 1980s, Laaksonen was well known in the gay world, but his pneumatically muscular, carefully rendered monster-donged icons of masculinity gained mainstream attention when the film - which includes hundreds of images of his work along with interviews - was theatrically released in Finland, won a Finnish Jussi Award in its category in 1992, and was screened at film festivals and film art houses worldwide. [23] [35] [36] While praising the quality of the artwork, a critic noted the film praising Laaksonen as a gay pride icon, ignoring the likeness of his work on both S&M pornography and fascist art that she linked to Laaksonen's early sexual experiences with German soldiers during World War II. Filmmaker Wes Hurley writes Tom of Finland as an influence on his work, including his short *Peter and the Wolf* and his cult comedy musical *Waxie Moon* in *Fallen Jewel*. *Variety* announced in 2013 that Finnish director Dome Karukoski would be making a biopic of Laaksonen, titled Tom of Finland. Helsinki-filmi produced it and secured exclusive rights. The film, released in February 2017 in Finland, [38] is the artist's first biopic. [39] Stamps Editorial: Tom of Finland Stamps In September 2014, the Finnish postal service Itella Posti published a series of three first-class stamps with drawings by Laaksonen and in combination with the publication of the stamps, the Finnish Postal Service displayed part of its correspondence in the Finnish postal museum. [40] Two of the seals include portions of an illustration of a naked man standing between another man's legs are dressed as a police officer; the other shows naked buttocks with a man's face inserted between the thighs. [41] [42] [42] set exceeded the expectations of Posti, with pre-orders from 178 countries, making it the best-selling stamp in the history of the service. [43] Videography Ilppo Pohjola (author): Kari Paljakka and Alvaro Pardo (producers): Dad and Muscle Academy: Tom of Finland. Filmitakomo & YLE, Finland 1991. (Duration of function: 58 minutes. Also includes frames of Laaksonen's graphic art.) 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