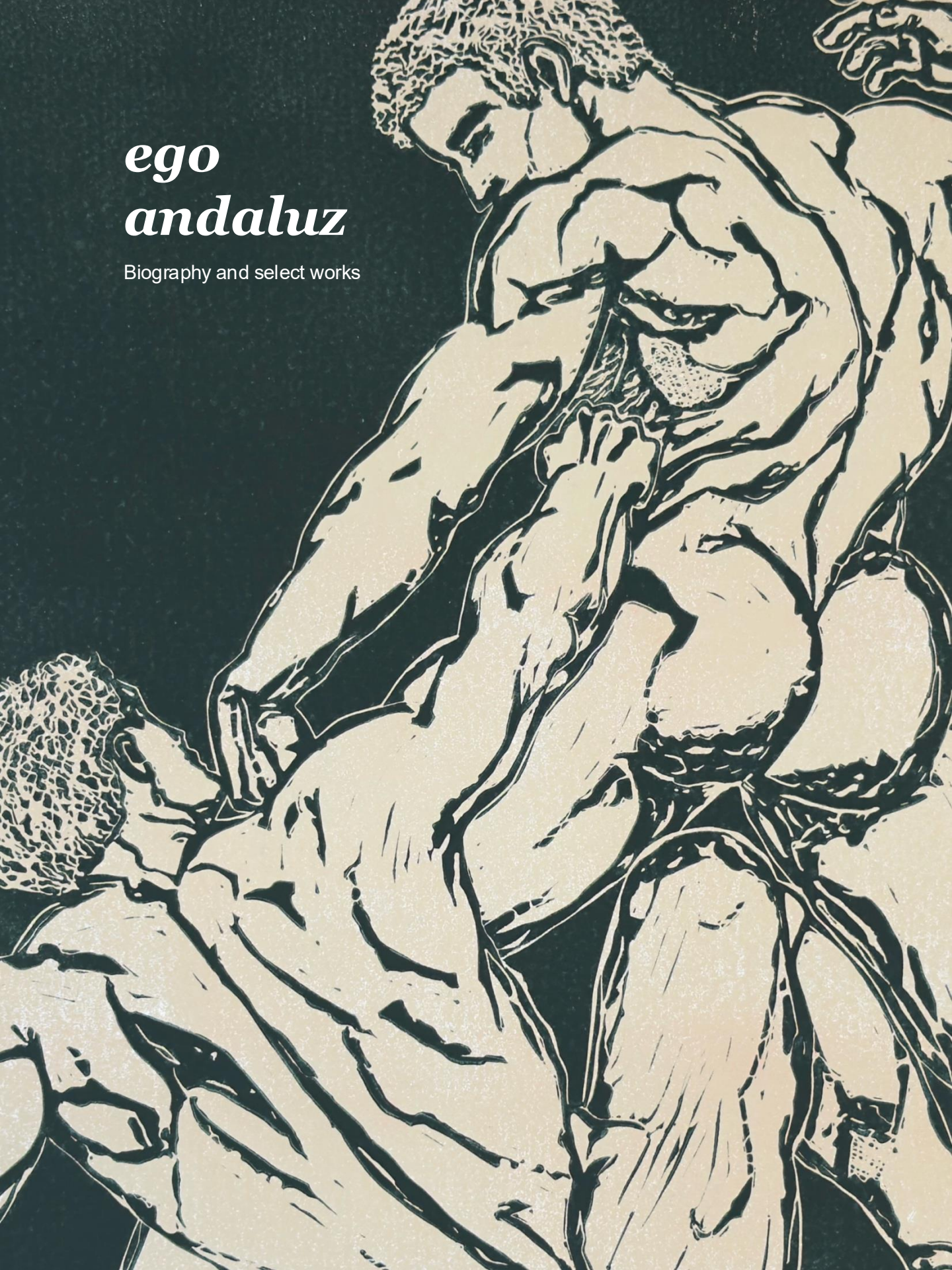


ego
andaluz

Biography and select works





artistic practice

Across different bodies of work, I examine how queer male identity is constructed through visibility, desire, masculinity and the social reading of the body.

DRAW

Coming out begins as a conflict no one else can see.

Draw returns to the period before coming out at 30, when concealment had become unbearable but visibility still felt dangerous. For three years, a relationship existed inside this tension: real in private, absent everywhere else. The series remains within the moment before any outcome was certain.

Across Break, Contested, and Reach, the same person appears more than once. The figures do not represent a true and a false self, but different forces within one identity: the life already built, the fear of losing it, and the possibility of another life beginning to emerge.

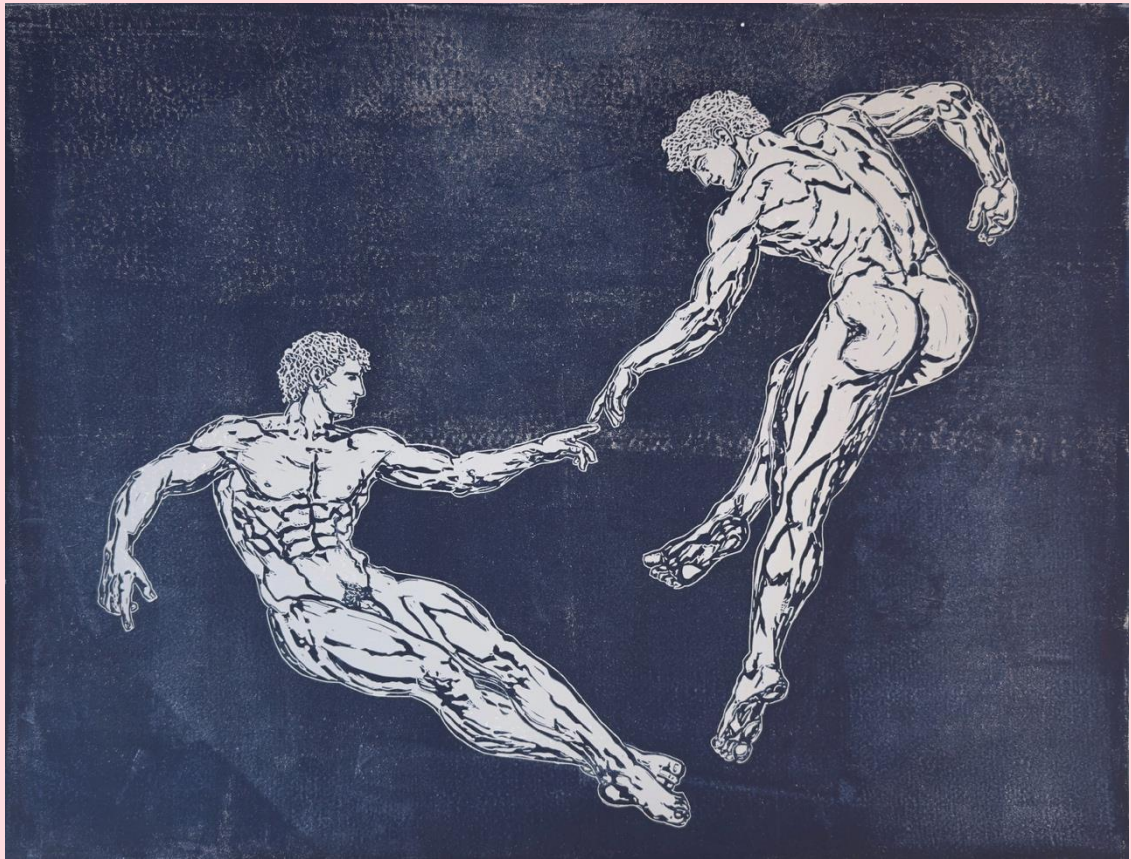
The three works move from pressure to confrontation and, finally, towards an encounter. Yet nothing is fully resolved. The wall breaks, the struggle pauses, and the figures almost touch. Coming out appears here not as a single act of liberation, but as a negotiation between protection and visibility, attachment and change.



DRAW, Break, 2026
Two-layer linocut on paper
Paper 70 × 100 cm; image 60 × 80 cm
Edition of 10



DRAW, Contested, 2026
Two-layer linocut on paper
Paper 70 × 100 cm; image 60 × 80 cm
Edition of 10



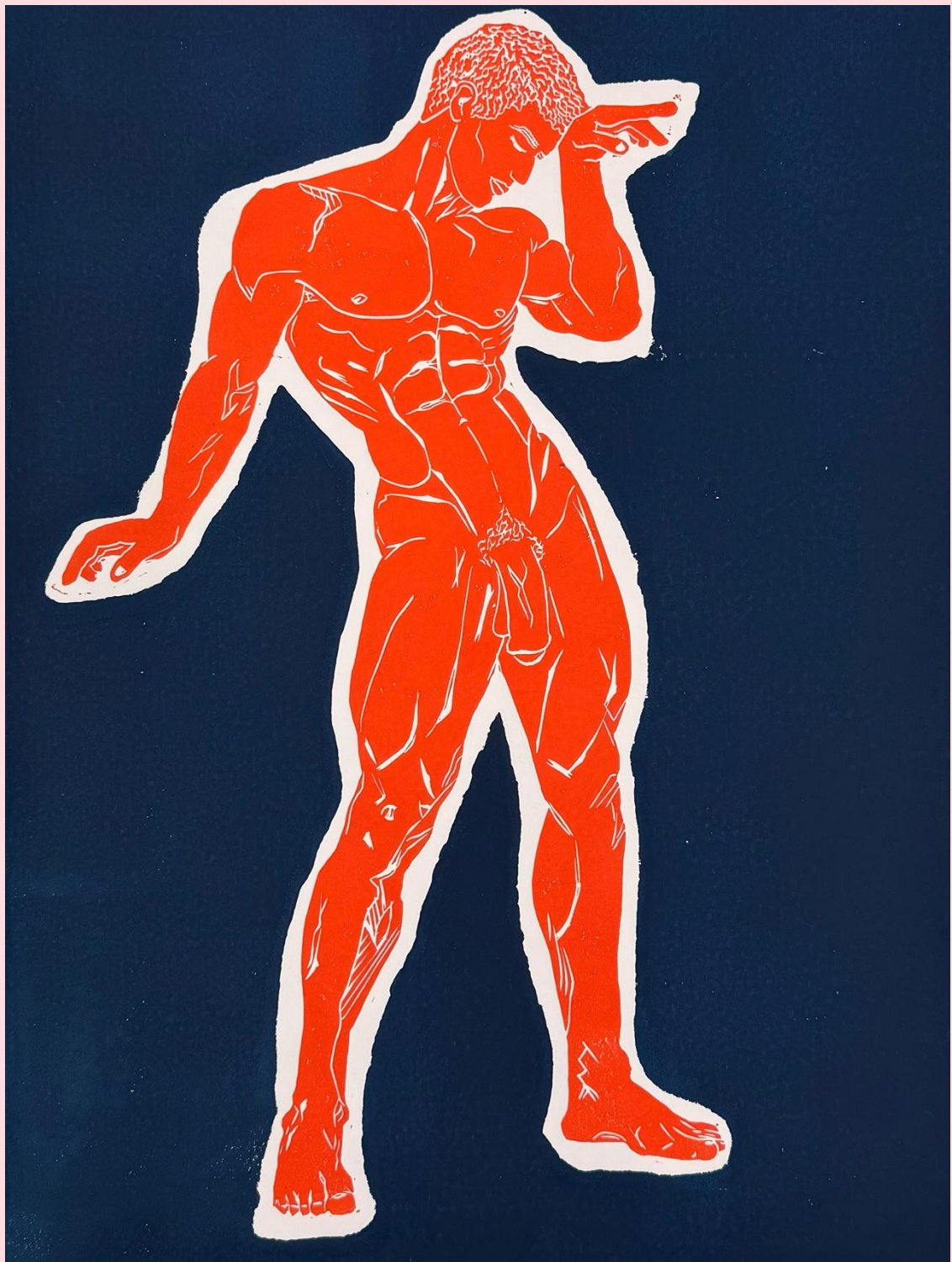
DRAW, Reach, 2026
Two-layer linocut on paper
Paper 70 × 100 cm; image 60 × 80 cm
Edition of 10

FIGURES OF DESIRE

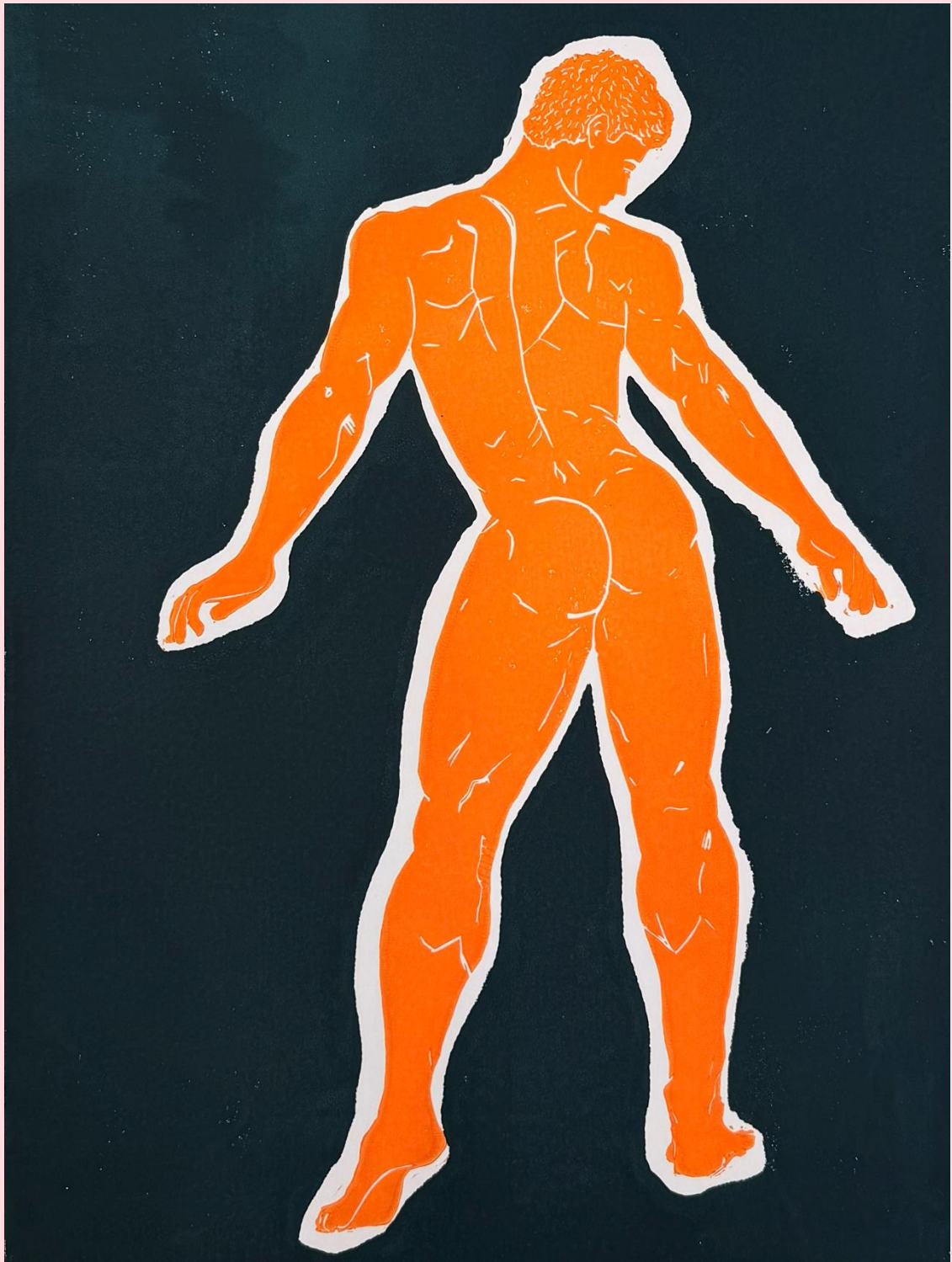
Every body performs. Until it doesn't.

In *Figures of Desire*, three figures navigate the space between desire and self-presentation. In *Self-Display I* and *Self-Display II*, two younger figures consciously shape themselves for the gaze, positioning their bodies with the practiced precision of someone who knows how visibility works. These are not neutral poses, but learned forms of self-staging: techniques of being admired, desired, and confirmed. In *Unperformed*, that logic gives way to something else.

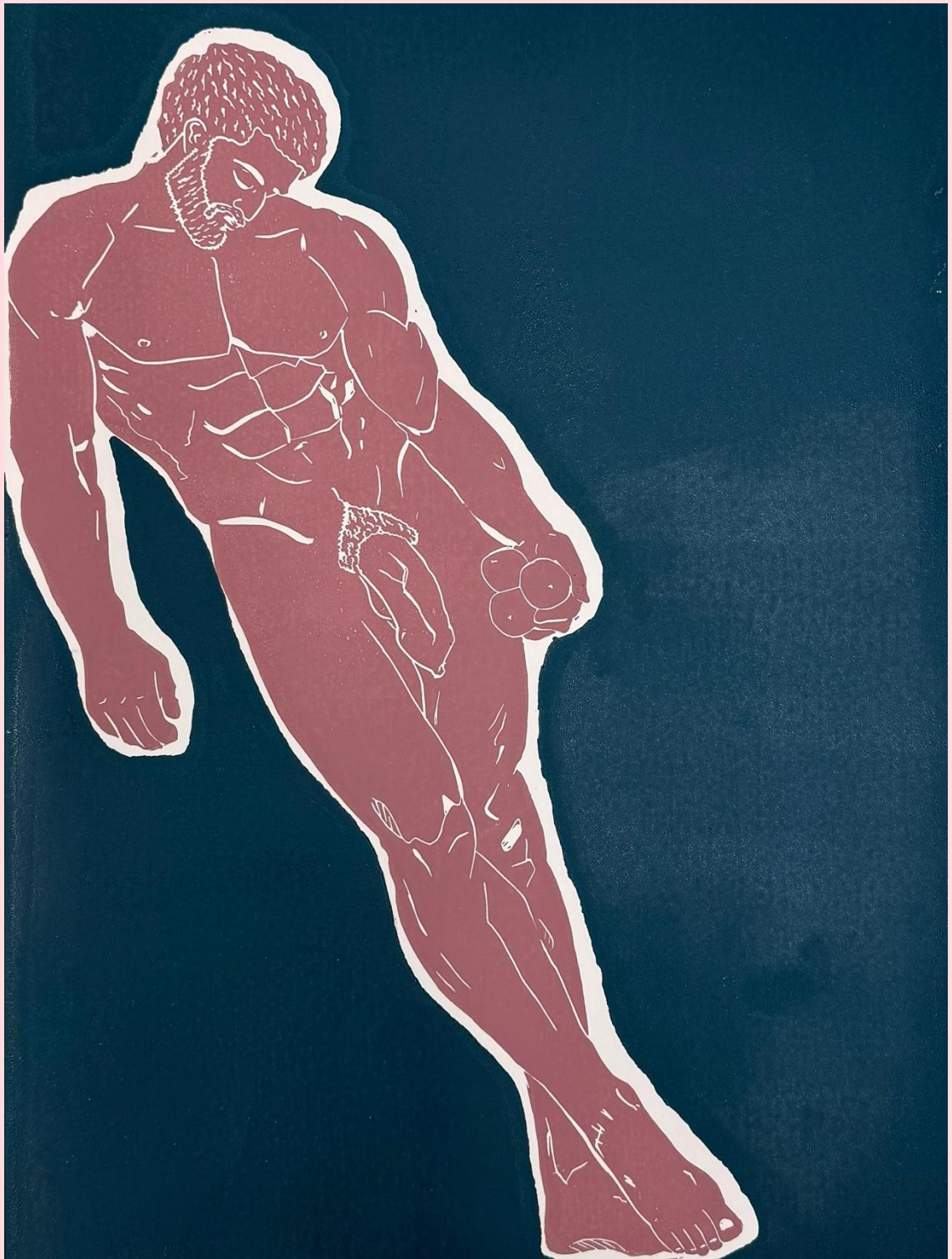
A more mature figure stands without visible effort to persuade. His presence is calm, self-contained, and no less erotic for its refusal of display. Read together, the three works trace a movement from performed desirability to a quieter, more grounded form of presence — one that suggests visibility can persist beyond competition, youth, or the demand to constantly prove oneself.



FIGURES OF DESIRE, Self-Display I, 2026
Two-layer linocut on paper, 50 × 70 cm
Edition of 20



FIGURES OF DESIRE, Self-Display II, 2026
Two-layer linocut on paper, 50 × 70 cm
Edition of 20



FIGURES OF DESIRE, Unperformed, 2026
Two-layer linocut on paper, 50 × 70 cm
Edition of 20

BEFORE & AFTER

Sexual freedom is both achievement and pressure.

In Before & After, the paired works Ready Daddy and After-Feast Daddy focus on appetite, access, and saturation within contemporary gay life. The first presents a figure in a state of full anticipation: open, assured, waiting for pleasure as if its arrival were already guaranteed. The second shows a related figure in the aftermath of excess, his body marked not by lack but by overabundance.

Together, the works reflect on a culture in which sexual freedom, immediacy, and availability can slide into repetition, consumption, and exhaustion. The series is not a moral judgment. It holds pleasure and fatigue in the same image-world, acknowledging sexual freedom as both achievement and pressure, intimacy as both desire and habit.



BEFORE & AFTER, Ready Daddy, 2025
Linocut on paper, 50 × 70 cm
Edition of 50



BEFORE & AFTER, After-Feast Daddy, 2025
Linocut on paper, 50 × 70 cm
Edition of 50

SPOTLIGHT STUDIES

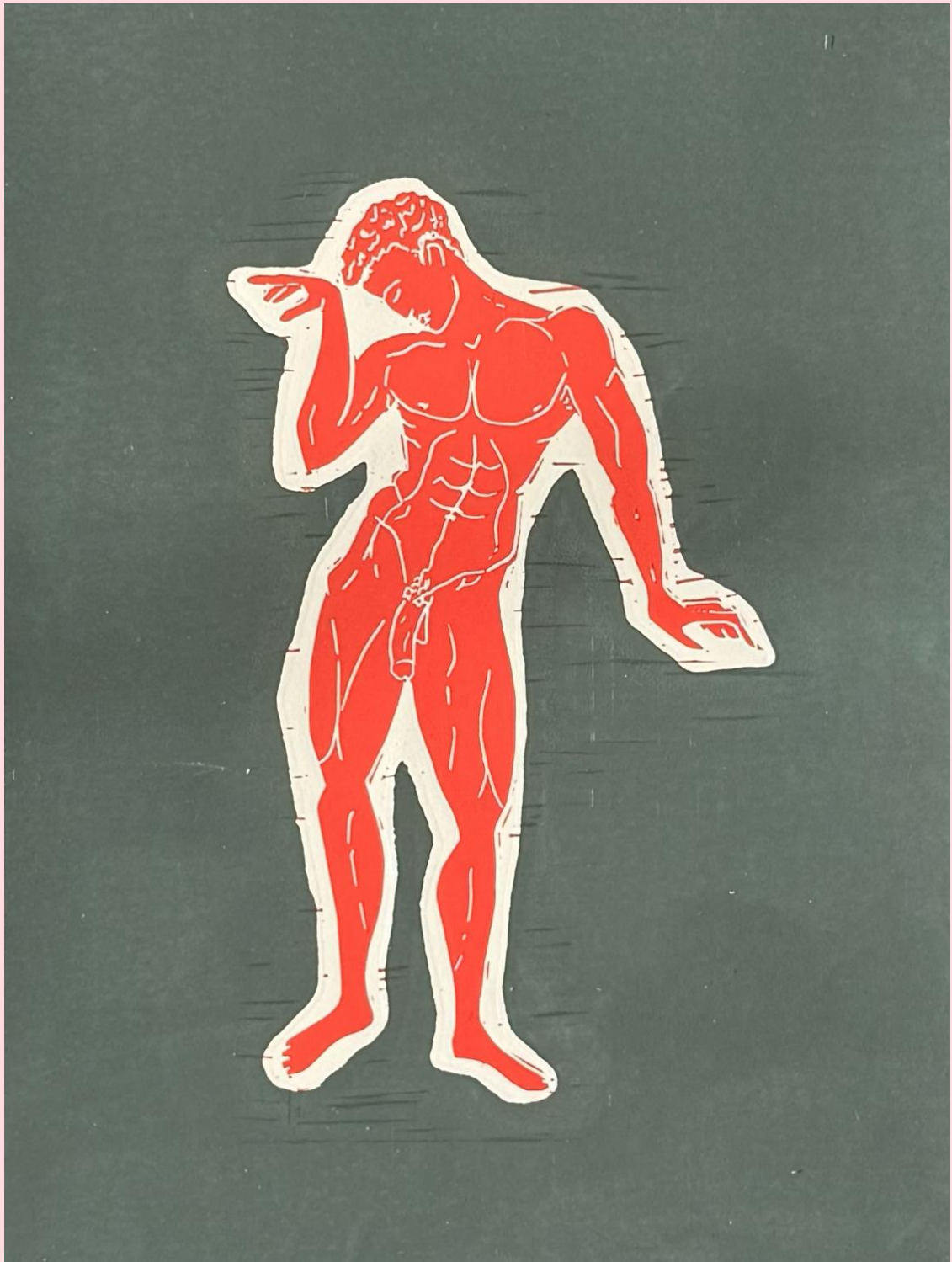
The politics of attention make us perform.

In Spotlight Studies, two figures navigate different relationships to visibility. One turns outward, performing for an audience. The other folds into himself, absorbed by his own reflection. Both exist under the same spotlight, but relate to it differently. The works are rooted in a culture where attention has become a form of currency and self-image is constantly negotiated.

Visibility offers affirmation, but it also creates pressure: the pressure to remain desirable, interesting, and seen. Rather than judging these performances, the series treats them as deeply human. The desire to be looked at and the desire to look at oneself emerge as two sides of the same impulse — a search for confirmation, intimacy, and control within an image-driven world.



SPOTLIGHT STUDIES, Dancer, 2024
Two-layer linocut on paper, A3
Edition of 50



SPOTLIGHT STUDIES, Narcissus, 2024
Two-layer linocut on paper, A3
Edition of 50

ABOUT THE ARTIST

What you see is never just what you see.

ego andaluz is a contemporary artist based in Zurich, working primarily with linocut and screenprint. Born in Switzerland and shaped by Spanish and Portuguese heritage, he creates homoerotic images that examine queer desire, visibility, and the politics of representation.

With a background in sociology, ego andaluz is particularly interested in how bodies are culturally coded and how viewers are taught to read them through learned ideas of gender, power, shame, and desirability. His works often stage figures in moments of deliberate tension, placing bodies that are commonly read as masculine into poses or gestures that, within Western visual culture, are often coded as feminine.

Rather than treating these associations as fixed or natural, he uses them consciously to expose how deeply ideas of masculinity and femininity are internalized, and how strongly they continue to shape perception.

Printmaking is central to this approach. Linocut in particular is not only a medium but a political and physical method: it is direct, bodily, and irreversible. Once a cut is made, it cannot be undone. In this sense, the process mirrors his understanding of queer politics and queer visibility alike. His work does not seek provocation for its own sake, but invites viewers to confront their own assumptions — asking not only what they see, but why they see it that way.



After years of creating privately, releasing my work in 2025 felt terrifyingly personal — like a second coming out.

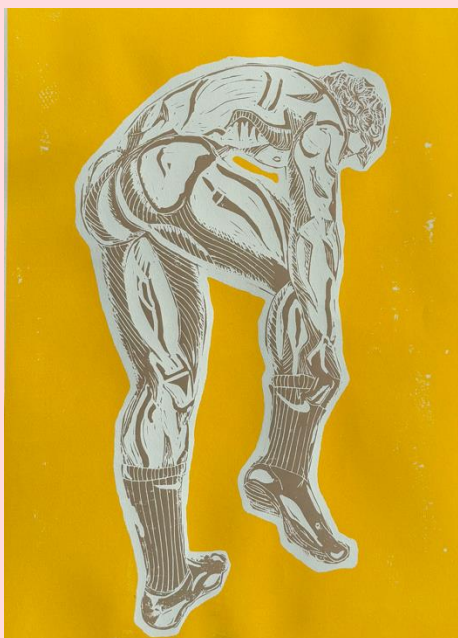
SELECT EXHIBITIONS & RECOGNITIONS

In the world

2026 Berlin	QUEER UNFRAMING — Art Beyond Straight Lines Group exhibition curated by Julian Daynov during Gallery Weekend
2026 Barcelona	ODD KIOSK Featured works in a queer art space
2026 Madrid	QUEER ART GALLERY Featured works on an international queer art platform
2025 Zurich	PRIVATE PARTY — An Exhibition of Intimacy Group exhibition, Anggrek Agency

In the press

2026 DISPLAY	Artist profile: ego andaluz and DRAW “An uncompromising artistic stance”
2026 Akut	Online feature on ego andaluz and DRAW “DRAW is his most personal work to date”
2026 männer*	Online portrait of DRAW and ego andaluz „...his art immediately captivated us.“
2026 Kaltblut	Featured in QUEER UNFRAMING coverage „...a powerful cultural statement.“
2025 CRUISER	4-page studio portrait of ego andaluz, print edition „There is much more to hear from this man.“
2025 GayBasel	Online feature on ego andaluz „Homoerotic works revolving around bodies, desire, and visibility. Worth discovering.“



Atelier 147 (ego andaluz)
Haldenstrasse 147
8003 Zurich
Switzerland

www.egoandaluz.com
Email: egoandaluz@gmail.com
Instagram: [egoandaluz](https://www.instagram.com/egoandaluz)