This exhibition focuses its attention on ‘female masculinity’ (a term coined by Judith Halberstam) which encompasses a wide range of expression and identity.

What began as a drag king stencil portrait project has become a genderqueer hall of fame highlighting just twenty-four of the many individuals who have challenged the gender binary. It honors revolutionaries, visual artists, photographers, poets, vaudeville performers, musicians, academics, and explorers – past and present– who fit under the umbrella of ‘female masculinity’.

My intention in this exhibition is to pay tribute to individuals who have:
- performed as men (drag kings and male impersonators)
- masqueraded as men (clandestinely)
- transitioned from female to male
- challenged gender stereotypes
- are gender “variant” and/or define gender in a dynamic way

Some questions I have pondered as I’ve embarked on this project -

• What is masculinity?
• What is masculinity when it is not in a biologically male body?
• What role do hormones play in defining masculinity (or femininity)?
• How is gender a performance?
• What is a ‘man’? What is a ‘woman’?
• What role does culture play in constructing a gender binary?
• Why and how is strict gender conformity enforced (e.g. bathroom politics)?
• How acceptable is it to be a masculine woman vs. a feminine man?
• What are the challenges lesbian women face when their partners transition into males?
• Does lesbian ‘female masculinity’ reinforce the myth that lesbians want to be men?
• What are the assumed relationships between gender identification and sexual orientation?
• What are the challenges of being gender variant in a heterosexual (or heteronormative) context?
• Why are there forced gender assignment surgeries for intersexed individuals?

When you get home or make your way to the public library, point your mouse here for more info on this project:
http://genderqueerproject.blogspot.com/
Lara Muffley is a Seattle based artist obsessed with spray paint and all things drag. An electron microscopist / research scientist, printmaker and photographer, Muffley became interested in the radical nature of stencil graffiti while living in Oaxaca Mexico with her partner. Now, she contemplates gender in a postmodern context with her exacto knife and masking tape.