

Cecilia Ulfsdotter Klementsson

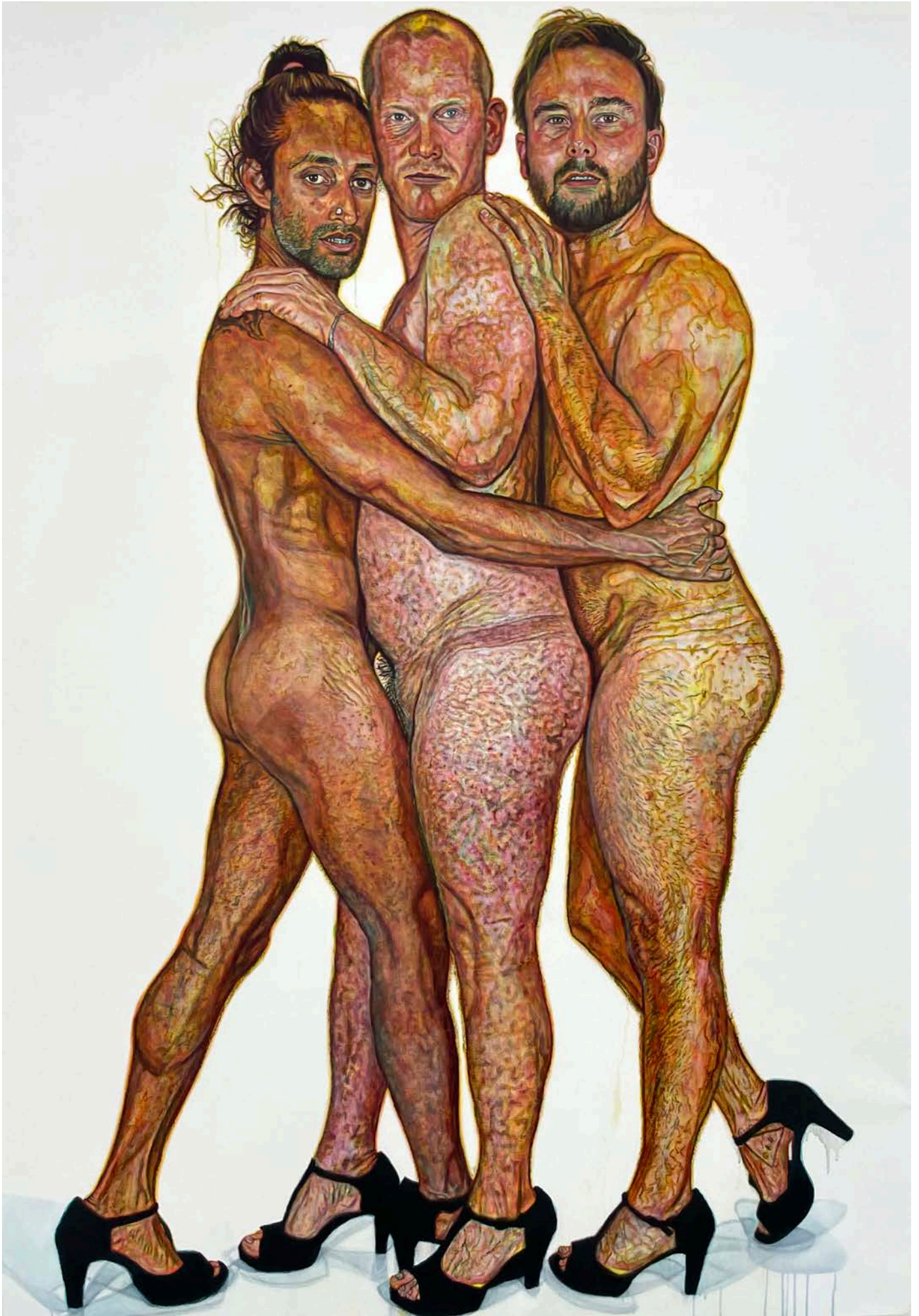
# ***The power of the pose,***

in the body stripped of its clothes; naked drag in the media  
and the artworld

What is the role of the pose in visual representations of the naked body?

How does it settle and sometimes unsettle gender norms and 'nude' conventions?

How does the pose bring fashion and art together?



*After Gigi, Joan and Lily for Stuart Weitzman by Mario Testino, 2021, Cecilia Ulfsdotter Klementson*

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## Introduction

When the body is stripped of its clothes, as is often found in art and commercial imagery, all the body is left with to express identity is the pose. How much power is there in the pose? What does the pose tell us about gender identity, the power of the body making the pose, the power of the artist portraying the body and, lastly, the power of the viewer?

This is an investigation in the power of the pose. I will be unpacking the pose in itself. I will focus on the power the pose has on gender in art and media. In looking at gender stereotypes in the media played out in the pose, I will explore the pose as a means for gender transgression in my own art, naked drag paintings. In relation to how the pose may have been used in art in the past. The pose has the power to both identify and transgress gender norms. Gender norms inform the pose, and the pose informs gender norms. But what happens if the pose decides to switch things around, subvert the gender roles, and do drag?

In this research I hope to come closer to revealing the power of the pose.

What came first, the pose or the gender norms? Is there an identity before gender norms? Is there an identity before the pose?

If we lift this discussion one step further, if everyone would believe Butler and accept gender is a performance, then gender becomes obsolete, and my naked drag paintings are no longer relevant. This brings us to the utopia. Before the critical essay (part II) on *the power of the pose*, there is a personal philosophy (part I) where I play with the thought of a non-binary-gender-dissolved-utopia. However, this is not only a utopia, fundamentally everyone already is non-binary, but could we ever stop acting in the gender play?

I reflect whether gender annihilation ever will be possible within this world or whether it would have to happen on another planet, and I use the other planet to speculate whether it is possible to happen on this planet. I call the planet Dragtopia, for the purpose of this dissertation I will only call it that from now on.

Dragtopia also includes interviews with two trans people. One a transwoman for whom becoming accepted as a woman is important, and one non-binary-gay-man, who dress clearly feminine, for whom becoming altogether is not important. I have used the analyses drawn from the comparisons between them to inform Dragtopia.

I will investigate if my art, piece after piece, might help us reach Dragtopia.

My research will centre around Butler's views on gender as a performance and her call for drag in *subversive bodily acts*, in relation to my own paintings as a naked drag; *naked subversive bodily acts*, in relation to Berger's take on the gendered pose in the nude, in relation to Preciado's embodied pharmacopornographic *biodrag*.

Besides the outfits, the pose has been used as a tool to express queer gender identity in drag shows and in the ballroom culture of New York since the 1920's,<sup>1</sup> but now that the boundaries between genders are becoming increasingly blurred out, will all poses eventually be gender neutral? The same way clothes are becoming increasingly gender neutral. Could the term 'gender' eventually become obsolete? This is the starting point for Dragtopia.

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<sup>1</sup> Grinnell Collage, 'underground ball culture', <<https://haenfler.sites.grinnell.edu/subcultures-and-scenes/underground-ball-culture/>> [accessed 9 March 2021].

Drag is so much more than dressing like the 'opposite' gender to one's own, it is also about taking on a new persona with acting, posing and dancing. When all the make-up, fabulous clothes and extravaganza is stripped off the drag kings and queens, can they still do drag? My argument is that they can, because the most central aspect of drag is the pose, and a queen can wear the most fabulous dress ever created, but if she cannot pose with it; she cannot own it, and the dress goes from fab to sad. <sup>2</sup>

As for clothes, a woman could wear almost anything without automatically being placed in the queer faculty, whereas for the man the situation is quite different, a man wearing a dress would quickly be judged as queer. It is evident that not only the woman but also the feminine, and everything that comes with it, is the suppressed. A transwoman and a drag queen face the same threats walking down the streets at night, and from the patriarchy as a whole.

Further, does the same apply for the pose? Do people react more seeing a man posing in feminine ways than a woman in masculine ways? Do we all condemn femininity and praise masculinity? Andrea Long Cho states in her book *females*, "everyone is female, and everyone hates it."<sup>3</sup> Can we find the answers to this by looking at my naked drag paintings?

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<sup>2</sup> Ru-Paul, *Ru-pauls Drag Race*, online video recording, Netflix, February 2 2009, <[https://www.netflix.com/watch/70187741?trackId=14170286&tctx=2%2C0%2Cb0256b2d-df4a-4106-8fce-b21d66e8e3e3-290293119%2Cd8213afa-8871-49b5-9f9f-5c0e24e85818\\_26058122X3XX1619997949683%2Cd8213afa-8871-49b5-9f9f-5c0e24e85818\\_ROOT%2C](https://www.netflix.com/watch/70187741?trackId=14170286&tctx=2%2C0%2Cb0256b2d-df4a-4106-8fce-b21d66e8e3e3-290293119%2Cd8213afa-8871-49b5-9f9f-5c0e24e85818_26058122X3XX1619997949683%2Cd8213afa-8871-49b5-9f9f-5c0e24e85818_ROOT%2C)> [accessed 2 may 2021].

<sup>3</sup> Andrea Long Cho, *Females*, (London: Verso, 2019) p. 35.

# Dragtopia

## ***The gender-dissolved-non-binary-utopian-planet***

*Everyone is non-binary. If gender is a social construct, that is how it must be.*

*I try to imagine a utopia where there are no gender norms and where gender is completely dissolved, but I doubt it could happen within this world, because we will always have a binary history to refer back to and compare binary structures with. Even if we reach a society where everyone is conscious of their non-binary-ness, we will always be aware of previous binary structures, of previous variants of femininity and masculinity. The question is, would that affect us?*

*Even though there might have been and currently are some micro societies where binary structures are diminished, like the LGBTQI community, some of my own circles in Stockholm, some amazon tribes in Africa etc.- there has always be an outside world where binary norms exist, which often effect those societies more or less, sometimes subconsciously.*

*Or is it possible for a society to have no gender norms nor binary categories despite being aware of previous structures of femininity and masculinity?*

*One might say I do not relate to neither masculinity nor femininity and therefore I am non-binary, but, there is still an idea of femininity and masculinity in that thought, still two opposing components, an idea that gender is a binary structure made out of femininity and masculinity as two polar opposites that make out the spectrum of gender. Fundamentally, gender is not even spectrum, but non-existent. Like ghosts, gender is a made-up thing. As if one could say I am 75% female and 25% male. That is always fluctuating.*

*To understand the chaos, we have made up binary polar opposite structures. Drawing on Foucauldian poststructuralist terms, structure is a way to control people, and ultimately, control is a way to gain power. <sup>4</sup>*

*The male and female polar-opposite-construction is a way to create two gender roles that will complement each other, which builds up a patriarchal society. On Dragtopia there will be no gender, only drag. Because a drag in its essence, is transcendental.*

*The utopian vision I had in mind is that there would be no femininity nor masculinity. There might be high-heels, make-up and glitter but that would not be feminine associated thing. There might be hiking boots, fishing rods and sports cars, but that would not be associated with masculinity. Now, both make-up and high heels were originally for men only, first used in Asia by male warriors for horse backing, and first popularised in the west by 17<sup>th</sup> century aristocrats, with French King Louis*

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<sup>4</sup> Michael Foucault, *The History of Sexuality* (London: Penguin Books Ltd, 1998).

*XIV in the forefront. High heels were originally purely masculine, and it was first incorporated into women's fashion by Queen Elizabeth I to 'appear more manly'.<sup>5</sup>*

*Hence, it might not be too hard to imagine that high heels and make-up could 'become masculine' or gender fluid again. But, the 17<sup>th</sup> century still had binary structures, men were the hegemonic sex, high heels and make-up was a symbol of privilege and therefore of power; which always meant masculine white European culture.*

*This means that even though things in themselves can be fluid and change from being masculine or feminine at any time, the suppression of women has been around longer. Although the term 'gender' only started being used in the 40s. But that is the thing with gender, it is so deeply structured into our consciousness that it goes unnoticed half of the time, for some all of the time.*

*According to Simone De Beauvoir, men's oppression of women started with the end of the nomadic era and the beginning of the Patriarchy.<sup>6</sup> Other feminists such as Judith Butler argue it is counterproductive to speculate on any previous utopias free of women's oppression, she argue there is no women's identity 'before' the subject, that women never had their own identity, that rather, we need to start from scratch completely in order to break down the structures that made gender a performance performed so repeatedly that it is perceived as the truth.<sup>7</sup>*

*So, if we are to have this non-binary-gender-free-utopia, I fear it would have to happen on another planet, a planet with no binary history to refer back to. My question for this non-binary-gender-free-utopia-planet is, do you still have transgender people on your planet? Is there a need to go through sex transformation if there are no gender norms associated with one sex or the other? Or is there something more physical about sex, a more embodied experience?*

*Whether we decide to distinguish sex and gender or not, both sex and gender is constructed, but will there still be the desire to take testosterone or oestrogen? Could that be something free for all, without prescription as Paul. B. Preciado call for?<sup>8</sup> In that world one might decide to take testosterone one year and oestrogen another, just to try the experience, let people embody the experience of 'the opposite gender', except there would be no 'the opposite gender' but merely the hormones that generally comes with those genitals. We know now that not everyone has the exact same hormone balance with matching genitals, that genitals can be intersex, and that being intersex is more common than we think. Basically, we know now that both gender and genitals are nonbinary and constructed. There would have to be more names for genitals in that word, because they recognise there are more than two.*

*This is a thought experiment, a riddle, an impossible question to answer, like what comes first, the chicken or the egg? Or what comes first, my desire to be the other gender or my desire to have the other genital? Is it even useful to ask these kinds of questions?*

*If we turn the question the other way around instead - would there be any cis people within the non-binary utopia? Why do we have cis people to begin with if not for binaries?*

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<sup>5</sup> Greg Jenner, *The curious origin of the high heel*, online video recording, BBC, 5 November 2019, <https://www.bbc.co.uk/ideas/videos/the-curious-origin-of-the-high-heel/p07sqgpy> [accessed 9 March 2021].

<sup>6</sup> Simone de Beauvoir, *The Second Sex* (Stockholm: Norstedts, 2012, original publication: Paris: Éditions Gallimard, 1949) p.113.

<sup>7</sup> Judith Butler, *Gender Trouble* (New York: Routledge, 1990) P.35.

<sup>8</sup> Paul B. Preciado, *Testo Junkie*, (New York: Feminist Press, 2008), p.55.

## Interview with O

(find attached appendix of this)

Interviewed = O (my trans-non-binary friend)

Interviewer = C (myself)

(everything in brackets are after-thoughts)

C, \*introducing butler\*

*C, so then she also means that a pussy doesn't have to be a women's thing?*

*O, no, exactly, that is because they say... it's a girl!*

*O, then people say ok, now it shall be pink... and the odd thing is, I thought people we were a little over that, I got that picture, maybe because I've studied gender too long, but now that one meets people in one's own age that are getting children, and gosh people are like, will it be a boy or a girl? Will it be a boy or a girl? I mean I thought that it kind of isn't like that anymore, but it is like that... and people who are like oh I would really like to have a girl, and I'm like well, what do you mean by you would really like to have a girl?*

*C, maybe they just want a stereotype of a girl? Like I want this soft little...*

*O, yes...I also get that...*

*C, but you can get a boy that has that in him, everyone has both in them...*

*O, yeah, it's a child, you can teach them to be a girl, they don't know what a girl is.*

*C, exactly, it doesn't matter, because you can manipulate it to whatever you want.*

*O, right, we don't know if they will be happy about it later, it could be hard for the child later, or not, who knows, everything is a social experiment. We psyche our children to make them think they are what they are.*

*C, right, one of my questions in my dissertation is, in a utopian world... can gender one day becomes obsolete? ... and if we would end up in this utopia, will dysphoria still exist? Or is it more in the body, in the bones... people who want to through the full steps, of physically 'becoming' the other gender, for them it can almost sound a bit condescending to say that gender is just a performance...*

*O, I know...*

*C, but in this utopian world, would it still be relevant to even do sex transformations?... or is there something with the genitals that after all always will be...*



*O, that there is something there...*

*C, ...that makes some people want to do this transformation...*

*O, it is a super sensitive topic... but I think it is very important, urgent... I believe that it is deeply culturally sanctioned what one should think about gender, so I would think that within this utopia such dysphoria would not exist, but that could be thought of as a way to diminish that problem, it is only a brain ghost, it is only a psychological, but the thing is, brain ghosts and psychological things, our damn human brain is super complicated, and it is still, a real problem, it could also be like, ok, in this utopia then... there could still be beauty ideals that makes it possible for different kinds of dysphoria somehow, that one cannot know...*

*C, some people might be provoked by this question.*

*O, yes, I really think people could.*

*C, it is a bit of an impossible question, but I have thought about this, because I know a few transwomen who takes hormones... that wants to go through this whole process, and it is still not entirely safe to do so...*

*O, no.*

*C, it is sensitive...*

*O, it is super sensitive, but also, you would need to, or you have to, interview them as well.*

*C, yes.*

*O, because I don't feel like I would like to go through that process... I don't have any insight on that in that way... but absolutely, let us say I identify as a woman, and if we have a society that look like it does, then of course you'd want to reach that and be accepted, like a woman for real, and I will never be able to be that in the shape that I have now. Taken from a normative society, they wish for that, and one does not become validated as the one you feel like otherwise, so it becomes really strong...*

*C, what do you think is the difference then, between people that are comfortable in their bodies and have a sex that is not... I mean it seems like you are quite comfortable in your body, comfortable in having a dick, but you still have cat nails, and dress clearly feminine... but then again you live in Stockholm, where people are quite... (relatively open and aware towards gender questions) and yes, maybe for people that grew up in more conservative cultures, there might be something else that triggers them... they might think now I have to do this all the way to become accepted, but then there are of course also people in Stockholm that want to go through the whole...*

*O, Of course, there could be so many different reasons, I think it depends on how one lives their life but also how one thinks about gender philosophically, in themselves, I mean, one can be trans and think very binary around gender as well... you can be trans and wish for gender to become obsolete. It is not one homogeneous group this. Everyone has their own thoughts and ideas, and it is very interesting to think about who are allowed to go through these kinds of processes then... like have to get an approval by the state.*

*C, yes, one has to get an approval from a doctor...*

*O, ... all that is connected to the whole idea that there are two genders, and that is how it is, while I don't have that picture, I suppose that is one thought pattern... I don't think that every trans person that goes through a sex transplant that they... I mean what is her name, Caitlyn Jenner, who is a republican, I don't know everything about her, but I imagine she thinks - "what is gender? It is man and woman. I feel more like a woman, I need to become a woman, those exists" there is a spectrum of an endless range of people...*

*O, yes exactly, like me for example, who feel like I balance a bit there, I am still ok with being called a him, I hardly use 'hen'(a new gender neutral pronoun in Swedish, like they but singular) on myself even, I don't push people to do that, I see myself as non-binary, but I also see everyone as non-binary, even though they might not see themselves as that... it all gets weird... the thing is... I don't want there to be an identity category, I want to dissolve the whole system...*

*C, it sounds like you also want to reach the utopia...*

*O, I want to reach the utopia, and then I don't want it to be like, here is Uncle Joel and here is non-binary Olle... and it is only Olle that is non-binary, but you must remember this person is non-binary and therefore you must call them hen (they), instead I want to tear down all of it. I have thought it is not a good strategy because it becomes so individualised, like only some people who feels like this are non-binary, or maybe it is a strategy that leads to utopia, although I don't think it is, but I don't know.*

*C, do you think it is counterproductive or productive that we have a term for non-binary?*

*O, no not the term in itself, but that it has become such an identity project...*

*C, like, I am 'out of the closet as non-binary'*

*O, and the rest of you are not... but maybe it is smart, I don't know... maybe it is self-hatred from my side, that I feel like that person without wanting to be that person who is annoying who forces everyone to call me hen (they).*

*C, ... the title to my dissertation is "the power of the pose, when the body is stripped off its clothes".*

*O, it rimes!*

*C, yes it rimes! It goes back to my own artworks... and drag culture, with people identifying (temporarily) with the opposite gender... then I wanted to look more specifically at the body itself, when the body is naked, and how there are feminine and masculine ways of posing... then I thought, in a utopia, where there are no feminine and masculine, if we will get to this utopia, maybe then this wouldn't be... (pointing at my paintings)*

*O, then there is no nerve in your paintings anymore!*

*C, then there are just boring paintings! Then it would just be naked men in heels...*

*O, you wouldn't even say men.*

*C, just humans naked in heels.*

*C, there is something... so stereotypical in this one, it is so clearly staged.*

*Super  
Models  
2021 after  
Herb Ritts  
Super  
Models  
1989*

2021

Cecilia  
Ulfsdotter  
Klementson



*O, staged yes.*

*C, it comes from this picture with Herb Ritts, He took a picture of all the supermodels of 89, including Cindy Crawford and Naomi Campbell, sitting naked in a corridor.*



*O, we have seen these remakes of female models on Facebook, but then it is often humorous, and those pictures I vomit on, 'look at how stupid it looks when a boy is posing like a girl'*



*C, yeah, I know we have seen that so much...*

*O, yes like "how silly the fashion world is" ... and then they often make a little weird face purposely, it doesn't become the same thing.*

*C, no, they are not so serious. I always try to get the face and the poses exactly the same, or as close as possible, there is also something in that I paint them and spend so much time on them, it's a bit de-humouring, but still a little bit of humour comes out of the fact that is so serious, sometimes it can become comical in how serious it is, what do you think? When you see my paintings?*

*O, I have thought, that opposed to those joke pictures on Facebook, that I feel like the intentions are different from you, this is not about that this is a joke, that is how I think, or that is how I feel...*

*C, there are many other associations just in that it is a painting, and there is something serious in the gaze, there is also something in that it is a bit more ambiguous, it takes a little longer before the viewer knows where the image comes from, some people might not know at all, but they see that there is something that is weird.*

*O, something they are not used to.*

*C, my goal is to confuse people, to create something that is a bit uncanny, that makes you think, "why is it weird? Why am I thinking it is weird?" That they start conversations in their head, like what is it that happens, seriously, what happens, if we take men and make them pose like women? Why is that comic?*

*O, ... in this ridiculing of the feminine...*

*C, exactly.*

*O, because it doesn't get comical in the same way when we have women posing like men...*

After Joel  
West for  
Calvin  
Klein;  
Escape for  
Men

2020

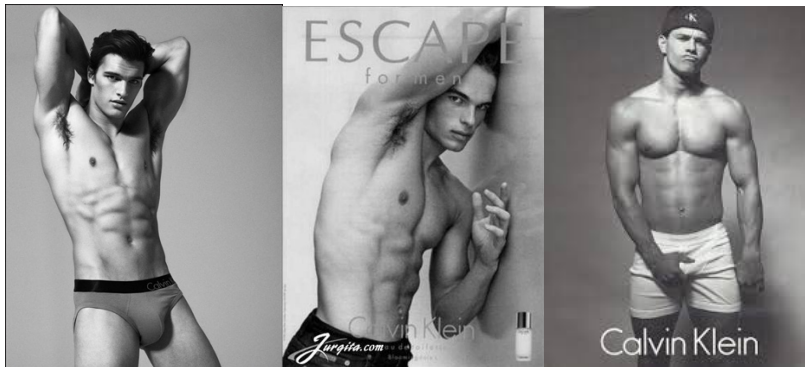
Cecilia  
Ulfssdotter  
Klementson



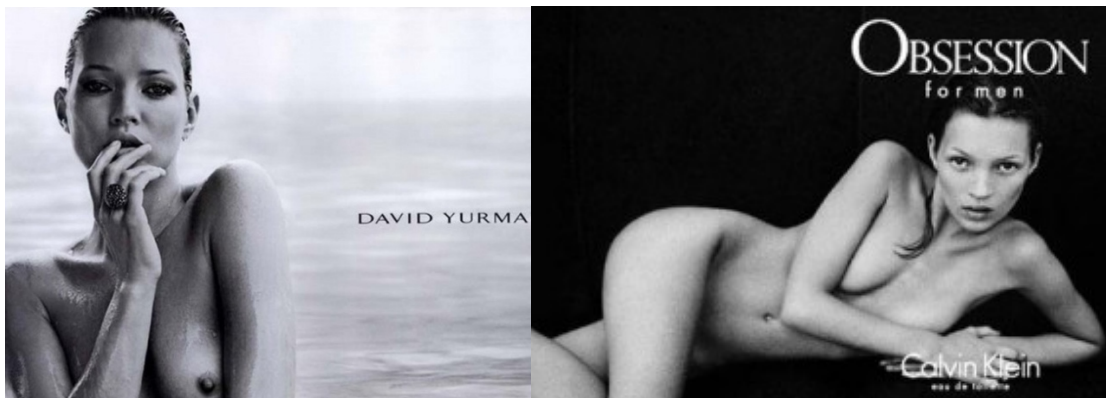
*C, no, and people don't react so much, I made this one when I am posing like a man, people react less on this... it is like tomboys are more accepted...*

*O, the otherness is sitting in the feminine ...*

*C, Andrea Long Cho, she claims "everyone is female, and everyone hates it" ... she categorize the feminine in the submissive, in hollowing yourself out for another person, that the feminine is literally that which is penetrated, the giver, the submissive, and all of these poses are passive one way or another, while the male poses are... the genital is emphasised, it is pushed forward.<sup>9</sup>*



*C, ... even if they are standing up, they are standing like this, often on the side, there is something that shows some kind of teasing, a bit of shyness...*



<sup>9</sup> Andrea Long Cho, *Females*, (London: Verso, 2019) p.11.



O, how they have their bodies somehow.  
 C, I think that there is something quite awkward in these... isn't it something about their faces? One of them are a bit queerer in this group, and I think you can almost see that, but maybe that is because I know that... is that something you think you can, see? Just out of looking at these.

O, ...I would guess on... but that is only because that fine... the long hair... and a bit finer features... (far left model)

C, yes, but he has long hair as well (far right model), and both of them have beards... because you are right, it is him, I do think there is something more

awkward with his face (far right model) than his (far left model), he looks more comfortable... there is something... the pose... it is part of body language really...

O, maybe for someone who has a movement pattern in one way, it becomes more natural, when you tell them to sit or pose in a specific way, they are trained into one daily movement pattern... that is what I am thinking about those Facebook pictures, because then it is often this awkward guy...

O, I once did a peer reviewee on a scientific article about a monthly calendar, with men posing as mermaids, so manly mermaids, mermans<sup>10</sup>, and the article was so praising because it was like wow this is so gender transgressive, because the men dared to do this and that... and it was very glorifying in how it is going towards that development, that it breaks gender patterns and cheerio, but when I looked at those pictures I didn't think that they gave me that at all, they were wearing a mermaid tail in fabric, but they were spreading their legs as much as they possibly could with them, they were showing a little bit of nudity on their upper bodies, which is completely normal, we see that on the beach every year, I did not feel at all that it had this magical transcendental... so absolutely, perhaps it is not enough to just paint on a little nail polish and then...



<sup>10</sup> Philip Hayward and Cory W. Thorne, 'It's the Merby's', *Shima*, Volume 12. Issue 2 (2018), Page 209 - 230 (218, 224).

*C, that is something else than drag... drag is more of a comedy, because everything is overexaggerated.*

*O, yes, they are supposed to make fun of gender... Butler writes about this.*

*C, I have just marked up that paragraph... she talks about how drag has become criticised by radical feminists because they ridicule the woman, but then she is like no, drag is the most transcending thing, because it shows that men are both... in a quote that she had taken from an anthropologist (Esther Newton) on drag she said; because partly they are masculine on the inside, in their essence, in their sex, but feminine on the outside, in how they dress, but there is also a opposite to that, because they are also feminine in their inside in their soul, in their essence, but masculine on the outside in their sex, it is this crossover that makes them transcendent.<sup>11</sup>*

*O, that is exciting, Jack Halberstam writes about drag kings<sup>12</sup>...*

*C, I have hardly heard of drag kings, it is not as common.*

*O, drag kings no, and that is precisely because... he brings that up, because the masculine is seen as the human, or historically has been seen as the general human, and the maleness doesn't have outer attributes in the same way, so it hasn't been as interesting...*

*C, it is harder to ridicule a man...*

*O, Somehow, but drag kings succeed in that very well...*

## **Interview with T**

(find attached appendix of this)

*Interviewed = T (my transwoman friend)*

*Interviewer = C (myself)*

*C, \*introducing Dragtopia\**

*T, do I believe that trans people would exist in a society where the binary has dissolved, or never even existed, that is a difficult question, or course, I can only speak to my own experience, and my dysphoria has always been based in social interactions on now I am perceived. So in a society where those perceptions didn't exist, I probably wouldn't have those thoughts, but also, the way that the hormone treatments have been changing my body and my mind, have been incredible to me far beyond the social sphere, like this physical change is right for me, and I believe it would have been in a different society as well, but I might not have never figured that out because I wouldn't have had the same discomfort to begin with, but I mean, non-binary societies have existed in the past, we don't have an eternal history of binary gender, that's a colonialist construct*

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<sup>11</sup> Judith Butler, *Gender Trouble* (New York: Routledge, 1990) P.137.

<sup>12</sup> Jack Halberstam, *The Drag King Book*, (London: Serpent's Tail, 1999)

primarily, and that is something that we, and when I say we here I mean white Europeans spread around the world, and so it's been that way in some places before, I don't see why it couldn't be again, I think it's going to be a long journey, and I don't think it is going to happen in our lifetimes, but I think it's possible. <sup>13</sup>

C, Simone De Beauvoir mentions this as well in her book, that it started with the nomadic society going... basically since the start of patriarchal society and ownership that the female kind started to become suppressed ... the way that she talks about it, it's about the suppression of women <sup>14</sup>... I hadn't really thought about it also being for binary... but feminism and transgender issues goes hand in hand ... but a non-patriarchal society, do you see that as the same as a non-binary society?

T, not necessarily, you could have a binary society that isn't patriarchal, but if you had a truly non-binary society, you couldn't have a patriarchy...

C, true...

T, because you wouldn't have that distinction, so that would by its nature be non-patriarchal. There will probably be other unequal power structures taking its place, because we tend to do that as humans unfortunately, but it couldn't be patriarchal.

C, but the patriarchy goes hand in hand with both racism and sexism so... I'd still believe that in a non-binary society there would be less racism...

T, hopefully, ideally, I think if we were to attain a non-binary society where we still had these other polar structures to such an extent, like if we still like, a heavily racist society that just dissolved gender, I don't think that's even necessarily a progress then it's just a shift where the oppression lay.



C, that's true, do you separate gender and sex?

T, to a certain extent, less than I did when I was younger, I think, because binary sex is also a construct, the way we delineate this... fairly arbitrary... the amount of people that are born intersex is around the same amount of people that are born ginger. <sup>15</sup>

C, really?

T, yeah, it's pretty common. And I don't think we are still doing it in Sweden, I hope not, but the standard was just coercive surgery, if you are born with inconclusive genital sets, or dual genital sets you are just operated upon to be whatever is surgically convenient... Sex is not just two options, even that is a spectrum.

After Eva Mendes for Calvin Klein; Secret Obsession for Men, by Steven Meisel

2020

Cecilia Ulfsdotter Klementson

<sup>13</sup> Independent Lens. *A map of gender-diverse cultures*, (2015) < [https://www.pbs.org/independentlens/content/two-spirits\\_map-html/](https://www.pbs.org/independentlens/content/two-spirits_map-html/) > [accessed 2 May 2020].

<sup>14</sup> Simone de Beauvoir, *The Second Sex* (Stockholm: Norstedts, 2012, original publication: Paris: Éditions Gallimard, 1949) p.113.

<sup>15</sup> Planned Parenthood, *What's intersex?* (2021) < <https://www.plannedparenthood.org/learn/gender-identity/sex-gender-identity/whats-intersex> > [accessed 2 May 2020].





*After Miranda Kerr For GQ By Mario Testino, 2002, Cecilia Ulfsdotter Klementson*

## PART II

### ***The power of the Pose***

- ***in the body stripped of its clothes; naked drag, the media and the artworld***

*One is not born a woman, but, rather, becomes one.*

- Simone De Beauvoir, 1949

*Men look at women. Women watch themselves being looked at.*

- John Berger, 1972

*Gender is a performance*

- Butler, 1990

*We're all born naked, and the rest is drag*

- RuPaul, 1995

*I'm not taking testosterone to change myself into a man, I take it to foil what society wanted to make of me*

- Preciado, 2008

*Everyone is female and everyone hates it.*

- Long Cho, 2019

In this part I will expand further on *the power of the pose*, which, through my own art as naked drag ultimately is a tool within a manifesto that leads us to the first part, *Dragtopia*.

I will look at the power of the pose, *when the body is stripped off its clothes*, in a historical context, and how the pose has been used for the same function in the nude up until relatively recently in modernity.

I will think of the *pose* in relation to gender, de Beauvoir's *becoming* a woman, Butler's *call for drag*, my own art as *naked drag*, Berger's definition of *the nude in painting*, and Preciado's embodied *biodrag*.

De Beauvoir's claim that "one is not born a woman, but rather becomes one", is connected to Berger's introductory statement in the second episode of *Ways of Seeing*, "men dream of women, women dream of themselves being dreamt of"<sup>16</sup> which in turn is connected to Andrea Long Cho's statement in her book *Females*, "everyone is female, and everyone hates it". What they all try to get at is that the idea of the female is a created illusion that women are more or less pressured to live up to, and it affects every aspect of society, but most of all *how* we look at women.

## De Beauvoir to Butler – Becoming is an Act

The year I was born 1990, and 41 years after De Beauvoir wrote *The Second Sex*, Judith Butler wrote the ground-breaking book *Gender Trouble* and marked the beginning of queer theory.

*One is not born a woman, but, rather, becomes one.*

- Simone De Beauvoir, 1949<sup>17</sup>

Sentence is odd says Butler:

"Who is this "one" who does the becoming? Is there some human who becomes its gender at some point in time? Is it fair to assume that this human was not its gender before it became its gender? How does one "become" a gender? What is the moment or mechanism for gender construction? And, perhaps most pertinently, when does this mechanism arrive on the cultural scene to transform the human subject into a gendered subject? Are there ever humans who are not, as it were, always already gendered?"<sup>18</sup>

The mark of gender appears to "qualify" bodies as human bodies. The moment an infant becomes humanized is when the question "is it a boy or a girl?" is answered. Butler speaks of the intersex and the abject rejection of them as non-human.<sup>19</sup>

What De Beauvoir meant, of course, is that gender is acquired. That gender is a social construct. However, De Beauvoir admitted one is born with a sex, that sex is fixed, as she thought, and gender acquired. The former Butler criticises.<sup>20</sup> The generations between them becomes apparent here.

Still, Butler goes on a Journey with de Beauvoir's iconic quote:

Consider the further consequence that if gender is something one *becomes*, but can never *be*, then gender itself is a kind of *becoming* or activity, it is not a noun or substantial thing, but rather a *repeated action* of some sort. If sex does not limit gender, then perhaps there are no genders. If gender is not tied to sex, then gender is an action that can potentially proliferate beyond the binary limits imposed by the *apparent* binary of sex.<sup>21</sup>

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<sup>16</sup> The curators, John Berger "Ways of Seeing" episode 2 (1972), online video recording, vimeo, 15 February 2021, <<https://vimeo.com/512480976>> [accessed 1 may 2021].

<sup>17</sup> Simone de Beauvoir, *The Second Sex* (Stockholm: Norstedts, 2012, original publication: Paris: Éditions Gallimard, 1949) p. 325.

<sup>18</sup> Judith Butler, *Gender Trouble* (New York: Routledge, 1990) P.111.

<sup>19</sup> Judith Butler, *Gender Trouble* (New York: Routledge, 1990) P.111.

<sup>20</sup> Judith Butler, *Gender Trouble* (New York: Routledge, 1990) P.111.

<sup>21</sup> Judith Butler, *Gender Trouble* (New York: Routledge, 1990) P.112.

Butler took a spin on De Beauvoir. Butler clarified that this *becoming* is an action, that gender is a play that we all act upon, and that we become punished if we do not act upon the gender roles that has been assigned to us at birth.

Butler also developed de Beauvoir, it is after all the *becoming* that is the first indication that gender is not fixed, that 'women' is not innate, natural nor constant, and therefore *an act*. The becoming indicates that biology should not have to be destiny even though it has *become* so for a lot of women.

### **Butler's Call for Drag - Subversive Bodily Acts Exposing Gender**

Judith Butler has an agenda, an embedded manifesto in the chapter *Subversive Bodily Acts* in her book *Gender Trouble*, and that is the use of drag as a method for subverting gender roles and exposing gender for what it is – a performance. Why? To transgress gender, perhaps to one day make gender obsolete, and in the end dissolve gender. Butler coined gender is a performance, in *Gender Trouble* she broke down gender bit by bit and claimed we construct gender to be binary even though it is not, and even further, for gender as whole to be a social construct. In a manifesto, she calls for drag to deconstruct gender structures again.<sup>22</sup>

If Butler is right, then drag would be a powerful method to reach Dragtopia. Being a post-structuralist, Butler recognize social structures in society, but she also aims to break them. Gender is one social construct out of one larger intertwined structure, and that being the hegemonic patriarchal heteronormative society, on other words; the world we live in. Butler believed that the gender performance is so deeply constructed into our society that for the most part it goes unnoticed, and it is not something that can easily be taken off; but drag can help us notice it.<sup>23</sup>

In performance after performance, drag expose gender for what it is – a performance. Through the parody and over exaggeration of gender roles that is found in drag, it is evident that certain behaviors are repeated by both genders, and the roles are something assigned to us that we follow to fit into society, and if we do not, we get in *gender trouble*.<sup>24</sup>

In seeing men impersonating women and women impersonating men, it is evident that the assigned gender roles are not innate, static nor fixed identities, drag shows us that men can be women and women can be men<sup>25</sup>. Gender is in fact something one can take on and off.

### **Naked Drag; in the Power of the Pose**

My own paintings, reading from Butler, are therefore a naked drag. In my own manifesto to reach Dragtopia, I call out for a naked drag. Using the power of the pose alone, my models perform the other gender, sometimes they have accessories such as heels, but for the most part they only have the body.

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<sup>22</sup> Judith Butler, *Gender Trouble* (New York: Routledge, 1990) P. 78 – 142.

<sup>23</sup> Judith Butler, *Gender Trouble* (New York: Routledge, 1990) P. 78 – 142.

<sup>24</sup> Judith Butler, *Gender Trouble* (New York: Routledge, 1990) P. 78 – 142.

<sup>25</sup> Judith Butler, *Gender Trouble* (New York: Routledge, 1990) P. 78 – 142.

The pose informs gender norms and gender norms inform the pose. The pose repeats gender norms and repetitions of gender norms are to be found in the pose. In fashion-advertising, general advertising, classical paintings, modern paintings, classical sculptures, modern sculptures, in fashion magazines, in any magazine, on Instagram, on Tumblr, in porn – basically anywhere where the body has been displayed in our culture, gendered patterns in the pose are to be found. Gender patterns follow that women should be passive and men active, and so the female poses are passive and the male active. The pose teaches us gender norms and gender norms teach men and women how to pose.

So, what do I do?

*I paint fleshy bodies reinterpreting nudes from fashion advertising by switching genders and extracting colours in the skin. I take the nude to naked in painted appropriations, and shift these bodies from incorporeal to corporeal. Poses in the archives of 1990s and early 2000s fashion advertising feed my work. This was an era when big fashion brands particularly pushed the boundaries of the nude, with Kate Moss in the forefront.*

*While I take inspiration from the suggestive poses, I also twist them by having men pose like women, women pose like men, transwomen posing as ciswomen, or transmen posing as cismen, or maybe the opposite - all to confuse gender to the point of ultimately becoming obsolete. When we are confronted with opposites, differences in male and female poses become all the more apparent - women seductive but passive, men seductive but active. My work aims to reach a transcendence.*

*Another aspect I challenge in my work is the flat monochromatic skin tones used in advertising, letting the nude seem more sculptural and less morbid – perhaps a strategy for big fashion brands to get away with titillating nudity.*

*I limit myself to four colours only. I layer one on top of the other like a manual silk screen printing process. There is a paradox in the colours I select – they are beautiful yet uncanny as they reveal the fragility of the flesh. I deploy the mortality advertising avoids. I am to offer something odd while men pose like women in a transparent iridescent skin, daring a viewer to be drawn to them despite their colourful flaws.*

*The poses pose the inevitable question: what happens when men are posed as the other, and when women are posed as men? I am interested in asking the question and provoking thought rather than supplying an ultimate answer.*

*In leaving part of the painting unfinished, I reveal the skeleton of the painting – the underlying drawing. I deconstruct what a painting of skin is made of and also, metaphorically, what the skin is made of as layer by layer of pure colour is peeled away. While part of the painting is rendered to the point of a hyperrealistic iridescent skin, other parts are stripped down to its bones. Except here there is no flesh and bones. Instead there is a drawing that reminds us of a map rather than the traditional drawing of a nude. I circle where the shadows begin and end rather than filling the shadows in with regular hatching techniques, just like a map encircles the corruption of the landscape - I circle the corruption of the body and all its 'flaws'.*

*Mapping was a way for the colonisers to take control over the others' lands. I deploy this as a means of controlling something I would otherwise have no control over. In this context, I am moving from the oppressed female body of advertising to the perhaps faltering but established position of an artist in 'control'.*

Butler's post-structural viewpoint on gender relates to my own work, my paintings deconstruct views on gender, skin, what painting of skin is made of, nudity, paintings of nudes, and the male

gaze. Men are being confronted with their own gaze while they see men (themselves) pose in passive hypersexualised ways - a sexuality made for the viewer and not for the subject.

My paintings show us that a man can look feminine just by posing like the other – a woman. The effect is not as strong when I paint women, they look less like women posing as men, but rather, like women posing as humans. Maybe slightly more dominant than the average human in some cases, but overall human. This demonstrates man's own identity is human, and women's denial of such identity.

There are clearly repeated trends among the male nude fashion ads as well, in particular the Calvin Klein underwear campaigns. Men always have the pelvis pushed forward, before the chest area, whereas women mostly have their pelvis pushed back, and chest pushed forward. It is all too obvious, the gender roles repeated frequently in fashion advertising, as well as classical paintings of nudes – men the active and women the passive.



*After Miranda Kerr in Heels* By Mario Testino, 2021, Cecilia Ulfsdotter Klementson

## Berger's Nude vs Naked; Gendered Poses in Art History and Media

John Berger, in his iconic BBC show and later on book *Ways of Seeing* (1972), advanced the previous definition of the nude versus naked body coined by Kenneth Clark<sup>26</sup>. What can the nude teach us about the power of the pose?

When looking at the posing naked body in art history and now also when it is referred to in the media, it is hardly referred to as the naked body, instead, it is referred to as *the nude*. The use of the term nude within an artworld context was originally coined by Kenneth Clark - "to be naked is simply to be without clothes, whereas the nude is a form of art"<sup>27</sup>. But the body stripped of its clothes within a media context was used for much the same functions as that of the artworld, therefore that also became the nude.<sup>28</sup>

Berger developed Clark's definition of the nude, while pointing out that there are not only nudes in art, but also are nude photographs outside an artworld context (the strongest example being porn), nude *poses* and nude gestures. Berger further argues that the nude is always conventionalized - "and the authority of its conventions derives from a certain tradition in art"<sup>29</sup>. Meaning the nude is made for the average male viewer to enjoy, whereas to be naked is simply to be oneself.

Richard Leppert summarized it in saying that "Clark defines the nude in terms of beauty and Berger defines the nude in terms of politics".<sup>30</sup>

The essential way of seeing women, the essential use of their images, has not changed since the start of media. *Poses are still passive for women, active for women*. Berger claims "Women are depicted in quite different way from men - not because the feminine is different from the masculine - but because the ideal spectator is always assumed to be male, and the image of the woman is designed to flatter him"<sup>31</sup>. Although does not women *become* feminine à la De Beauvoir<sup>32</sup> or *act* feminine à la Butler for precisely this reason? To please the expectations of men as it is the only way to gain success in their life. A woman has never been allowed success of their own, their success has always been through the man. This structure remains today and is only just starting to dissolve in certain privileged parts of the world.

Berger argues a nude can never be naked, and a nude is not merely a body stripped of its clothes, a nude wears another form of dress<sup>33</sup> - I specify and claim that *the nude dress is the pose*. The nude is not a naked body, it is the *posed image of a naked body*. Meaning the nude is not just a posing naked body anywhere, but a posing naked body within an image, moving or static, but within an image and not within 'the real world'. The nude, in other words, does not contain tangible naked flesh.

Or are there exceptions to this rule? When a naked body is posing for a life drawing class, is it nude then? While a naked body is posing, and aware of being looked at, is it nude? I would say it is both. The nude only exists on the drawings and in the mind of the students and the tutor, the nude only exists in an image, an image in the mind in this case. While the very same body of the model in itself is naked.

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<sup>26</sup> John Berger, *Ways of Seeing* (London: British Broadcasting Corporation and Penguin Books, 1972) p. 53.

<sup>27</sup> John Berger, *Ways of Seeing* (London: British Broadcasting Corporation and Penguin Books, 1972) p. 53.

<sup>28</sup> John Berger, *Ways of Seeing* (London: British Broadcasting Corporation and Penguin Books, 1972) p. 64.

<sup>29</sup> John Berger, *Ways of Seeing* (London: British Broadcasting Corporation and Penguin Books, 1972) p. 53.

<sup>30</sup> Richard Leppert, *The Nude* (Colorado: Westview Press, 2007) p. 10.

<sup>31</sup> John Berger, *Ways of Seeing* (London: British Broadcasting Corporation and Penguin Books, 1972) p. 64.

<sup>32</sup> Simone de Beauvoir, *The Second Sex* (Stockholm: Norstedts, 2012, original publication: Paris: Éditions Gallimard, 1949) p. 325.

<sup>33</sup> John Berger, *Ways of Seeing* (London: British Broadcasting Corporation and Penguin Books, 1972) p. 54.

Is a living naked body performing a performance piece in an artworld context a nude then? It would fulfil Clark's definition of the nude - a form of art - but it would not necessarily fulfil Berger's definition of the nude, because a naked body performing in an artworld context is not necessarily conventional, meaning it is the performing artist's body who determines the act and not the spectator-owner.

Berger further separated himself from Clark and became known speaking of the nude as something gendered. According to Berger, only women are nude. Leppert corrects this detail, for historically that is only the case since the nineteenth century, before that there was a reasonably close balance between the sexes represented nude<sup>34</sup>. But what Berger means is that women are aware of being looked at to a whole other extent than men, Berger summarises it best in - "men look at women, women watch themselves being looked at"<sup>35</sup>. Women have a male within them looking at and judging themselves, because they are taught to please men in order to gain success for themselves.<sup>36</sup>

Berger argues along the lines of de Beauvoir<sup>37</sup> on the reality of women - to be born a woman has been to be born, within an allotted and confined space, into the keeping of men. The social presence of a woman has developed as a result of their inventiveness in living under authority within a limited space, she has found her own ways to gain power in tricking the master. In that sense all successful women are tricksters. But this has cost the woman's self being split into two - herself accompanied with her own image of herself. A woman must continually watch herself. The *surveyor* and the *surveyed* makes up her identity as a woman. <sup>38</sup>

Since a nude is a woman for Berger, a nude is a naked body being aware of being looked at. A nude is a naked *posed* body, *posing* for the surveyor. A nude is an act. A nude is Gender. Because gender is an act, and a nude is acting gender.

A nude, along with the pose, appears to be born from the invention of the image.

Berger quotes:

"Images were first made to conjure up the appearances of something that was absent. Gradually it became evident that an image could outlast what it represented; it showed how something of somebody had once looked - and thus by implication how the subject had once been seen by other people. Later still the specific vision of the image-maker was also recognized as part of the record. *An image became a record of how X had seen Y.* This was the result of an increasing consciousness of individuality, accompanying and increasing awareness of history... certainly in Europe such conciseness has existed since the renaissance."<sup>39</sup>

So, the pose was invented for women then? Or rather, by women for men? Or by men for men? Who is directing the pose? The model or the artist? Of course, this differs from case to case, sometimes there might be a bit of collaboration. Although, taken from Berger, the artist, while keeping in mind the expectations of the spectator-owner, is the one who dictates the nude and therefore also determines the pose <sup>40</sup>.

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<sup>34</sup> Richard Leppert, *The Nude* (Colorado: Westview Press, 2007) p. 10.

<sup>35</sup> John Berger, *Ways of Seeing* (London: British Broadcasting Corporation and Penguin Books, 1972) p. 47.

<sup>36</sup> John Berger, *Ways of Seeing* (London: British Broadcasting Corporation and Penguin Books, 1972) p. 46-47.

<sup>37</sup> Simone de Beauvoir, *The Second Sex* (Stockholm: Norstedts, 2012, original publication: Paris: Éditions Gallimard, 1949) p. 833.

<sup>38</sup> John Berger, *Ways of Seeing* (London: British Broadcasting Corporation and Penguin Books, 1972) p. 46.

<sup>39</sup> John Berger, *Ways of Seeing* (London: British Broadcasting Corporation and Penguin Books, 1972) p. 10.

<sup>40</sup> John Berger, *Ways of Seeing* (London: British Broadcasting Corporation and Penguin Books, 1972) p. 63.



Both Leppert and Berger would dispute that all images of women are sexist<sup>41</sup>. Although within modern media and renaissance painting that is the dominant case<sup>42</sup>. And that is a direct reflection of the view of women within this world.

Berger summed it up with “men *act* and women *appear*”<sup>43</sup> and “*Men look at women. Women watch themselves being looked at*”.

Leppert puts it this way:

“For Mulvey, Berger, and implicitly Clark, woman *is* image, and man is the bearer of the *look* on that image. The former is passive; hence it lacks agency; the other is active, hence is possesses agency”.<sup>44</sup>

My artist statement in relation to differences in male and female poses in media states “*women seductive but passive, men seductive but active*”

We all say the same thing – men active, women passive.



Nell Gwynne, 1618-1680, Lely



Venus, Cupid Time and Love, 1503-1572, Bronzino

### Preciado's Embodied Biodrag

Paul B. Preciado takes this one step further in a whole new type of drag, in taking testosterone not to *become* a man, but to f\*\*\* with the system.<sup>45</sup> A spin on De Beauvoir's *becoming* a gender. His body previously coded as lesbian butch female becomes something else, not a transman, not a dyke, but something outside of the system, a pharmacopornographic experiment.

<sup>41</sup> Richard Leppert, *The Nude* (Colorado: Westview Press, 2007) p. 14 and John Berger, *Ways of Seeing* (London: British Broadcasting Corporation and Penguin Books, 1972) p. 58

<sup>42</sup> John Berger, *Ways of Seeing* (London: British Broadcasting Corporation and Penguin Books, 1972) p. 57.

<sup>43</sup> John Berger, *Ways of Seeing* (London: British Broadcasting Corporation and Penguin Books, 1972) p. 46.

<sup>44</sup> Richard Leppert, *The Nude* (Colorado: Westview Press, 2007) p. 11

<sup>45</sup> Paul B. Preciado, *Testo Junkie*, (New York: Feminist Press, 2008), p. 16.

A critique on a system where sex is institutionalised to the point that it demands a certificate from a psychiatrist of being trans in order to be prescribed hormones for the purpose of 'becoming' a new gender. What Foucault called the biopolitical regime <sup>46</sup> and what Preciado now calls the pharmacopornographic era. Preciado let his body act another gender through hormones, an embodied pharmacopornographic drag, or as Preciado coined, a *biodrag*<sup>47</sup>.

There are those transexuals for whom *becoming* the other gender is very important, and there are those who are against the *becoming* altogether, saying there is a bit of a contradiction in the stress of becoming the other gender. If one wish for gender to become obsolete, then the becoming a new gender should not be important as that in itself is conforming to the binary construction that created gender in the first place.

Preciado belongs to the latter, what I would call a punk-trans-gender approach, what Preciado describes as a gender-hacker or gender-pirate, and what Carl Jung might call a gender-trickster. A group of hormone users that call themselves *copyleft* <sup>48</sup>(a political spin on copyright), who considers hormones a right for everyone. Copyleft oppose governmental, institutionalised, pharmaceutical capital regulations on hormones.

Even though I myself would identify as a soft-punk-non-binary-trans-gender, a gay-boy-girl if you like. People may call me whatever they like. I do however have sympathy for the trans whom the becoming is important, since we do live in a binary structure as it is now, and not in Dragtopia. I do, nonetheless, still believe everyone is non-binary underneath the construction, even in this world. If gender is a social construct, what else can one be?

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<sup>46</sup> Paul B. Preciado, *Testo Junkie*, (New York: Feminist Press, 2008), p. 70.

<sup>47</sup> Paul B. Preciado, *Testo Junkie*, (New York: Feminist Press, 2008), p. 212.

<sup>48</sup> Paul B. Preciado, *Testo Junkie*, (New York: Feminist Press, 2008), p. 55.

## Conclusion

I have established:

### ***Dragtopia***

- *Non-binary-gender-dissolved-utopian-planet.*

If gender is a social construct, naturally, everyone must be non-binary. I speculate whether gender could be dissolved completely in this world and doubt it, in that case we would have to start from the beginning, therefore I imagine it happening on another planet, Dragtopia. Perhaps Dragtopia could demonstrate it is possible on our planet as well?

With O, my non-binary-gay-man friend, who first and foremost identify as a gay man, wear a feminine dress-code and who also see everyone as non-binary, I introduce Dragtopia. I ask whether they think trans people would exist on Dragtopia, they think probably not. How we think about gender is culturally sanctioned, the desire to *become* the other gender lies in how one is perceived and accepted within our culture - in a gender dissolved utopia such desire would probably not exist. However, there might be other beauty ideals and one might get dysphoria stemming from those. As for my art practise – naked drag paintings - we conclude it demonstrates that the pose is a stronger attribute to express gender identity than anything else, and therefore they could take us to Dragtopia.

After Introducing Dragtopia to T, a transwoman, and posing the same question as with O; T say that her dysphoria has largely been based on how she is perceived in social interactions, gender being a social construct inform such interactions, consequently, in a society where gender does not exist such interactions would probably not occur in the first place, and she would not get dysphoria - at least not based on that cause. However, she feels the hormone treatments she is going through is right for her, and if she never had dysphoria, she would never have been given the hormones, and in a gender dissolved utopia she might not have noticed she needed hormones. For that reason, she might be 'grateful' for the dysphoria. Although in Dragtopia hormones would be free for everyone, after Preciado's manifesto, there she could have both the cake and eat it – Hormones without the dysphoria.

### ***The power of the Pose - in the body stripped of its clothes; naked drag in the media and the artworld***

- *De Beauvoir to Butler – becoming is an act.*

I established that De Beauvoir gave the first indication that gender is an act, although Butler was the first to state it. Butler developed De Beauvoir's "one is not born a woman, but rather, becomes one, in picking up that *becoming* is an act, and if it is an act it is not fixed, therefore gender is a performance.

- *Butler's Call for Drag - Subversive Bodily Acts Exposing Gender*

Butler claim that we construct gender to be binary even though it is not - in a manifesto Butler calls for drag to deconstruct it again. In its over exaggeration and transcendence in the subversion of gender roles drag can expose gender for what it is – a performance.

- *Naked Drag; in the Power of the Pose*

My own painting practice, reading from Butler, are naked drag. I paint naked subversive bodily acts. In my own manifesto to reach Dragtopia, I call out for a naked drag. Using the power of the pose alone, my models perform the 'opposite gender'. Sometimes they have accessories such as heels, but for the most part they only have the body as a tool to perform gender roles, meaning they have to use *the power of the pose*.

- *Berger's Nude vs Naked; Gendered Poses in Art History and Media*

Taken from Berger's definition of the nude, a nude is a posing naked body within an image. Nudes have used the power of the pose since the invention of the image. Women are thought to survey themselves, because to be a woman is to be born into the keeping of men, and so men look at women and women watch themselves being looked at, therefore women are the pioneers in utilizing the power of the pose.

- *Preciado's Embodied Biodrag*

Preciado does an embodied biodrag in Testo Junkie, a gender-hacker who also wish to deconstruct gender structures. In taking testosterone not to *become* a man, but to confuse, question and mess with the system. His body is not certified trans by a doctor, instead, something outside of the system - a pharmacopornographic experiment. Preciado could take us to Dragtopia.

## **Dragtopia Manifesto**

To reach Dragtopia:

- Do drag.
- Do biodrag.
- Do naked drag.
- Do art of drag.
- Invent you own drag and execute it.

Once everything is dissolved and deconstructed, what are we left with?

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### Attached

- Appendix of interview with O  
Appendix of interview with T