



Figure 3. Installation view of "Man Up!" at the Wignall Museum of Contemporary Art at Chaffey College, January 9-March 11, 2017. (left) Wynne Neilly, *Of Center: Liam, Luca, Ji Han*, 2012, c-prints mounted on sintra; (right) Steven Frost, *A Rhinestone as Big as the Ritz*, 2014, custom printed fabric, wood, and felt. Photo: Chaffey College.



Figure 4. Installation view of "Man Up!" at the Wignall Museum of Contemporary Art at Chaffey College, January 9 – March 11, 2017. Oree Holban, *The Great Pretenders*, ongoing project, 35mm slides. Photo: Chaffey College.

The next three artworks delved further into the subject of gender performance. Wynne Neilly's *Of Center* series "is a collection of images reflective of a segment of those in [his] community who identify with masculinity. Masculine of Center is an ever-evolving term used to envelop people whose gender expression lies within the masculine end of the spectrum, including but not limited to lesbian/queer women, trans* people, and gender variant individuals". (Neilly, W., 2016, personal communication, 17 October) Neilly's work expands the conversation beyond behavior and into physical appearance. Neilly's subjects demonstrate that what we consider to be the physical appearance of masculinity is not inherently linked to sex, but rather a chosen costume for performing as masculine. On the same wall, Oree Holban's *The Great Pretenders* is an ongoing project using 35mm slides

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to document the artist's performance. The images include archival images of the artist's male relatives posing next to cars and documenting their own performances of masculinity (Holban, O., 2016, personal communication, 15 November). These images are shown interspersed with newer images of Holban, a trans man, continuing the family performance of men posing next to cars as a masculine display.

Together, Holban and Neilly demonstrate that masculine identity is a performance that is not limited to cisgendered men.

Exhibited on the same wall between Neilly and Holban was *A Rhinestone as Big as the Ritz*, 2014, by Steven Frost. Within the parameters of the exhibition, Liberace functions as a complex figure related to the performance of gender and sexuality. As a public figure, Liberace's eccentric persona was allowed to exist in a "glass closet", a term that Frost explains as "a space where queer people agree to obscure their private lives and society collectively ignores their queerness in exchange for their safety". (Frost, S., 2016, personal communication, 14 November). This idea of a social agreement allows for the existence of outliers, so long as they are not recognized publicly as challenges to the accepted masculine standard.



Figure 5. Installation view of "Man Up!" at the Wignall Museum of Contemporary Art at Chaffey College, January 9 – March 11, 2017. Pilar Gallego, *In the Style of Mosser*, 2017, digital print on fabric, thread, hanger. Photo: Chaffey College.