

What does drag as a performance practice and a political ethos still have to teach us—especially in assessing where we've come from and where we are going?

I'm non-binary, and so is my drag persona, Rose Butch. We both use singular they pronouns. As a gender variant individual, falling into the world of drag has been a fulfilling, healing and completely unique outlet for gender expression.

I call myself a Drag Thing rather than categorizing myself as either a King or a Queen. Language is really important to me, and when I found the word "non-binary" to describe my gender, it gave me a real sense of belonging and personal understanding. Drag Thing is a meeting of masculine and feminine and everything else that you can imagine. It holds the possibility to be anything and everything, without limitation or preconceived notion.

Being openly gender variant in the surprisingly gendered drag scene has not only been very valuable for me but for my community as well, as it allows me to reach folks who would not otherwise know someone like me. It also allows me to connect with folks who would otherwise not see themselves represented in drag culture, which is becoming more and more a part of mainstream queer culture with the rise in popularity of shows like RuPaul's Drag Race and the ease of connecting with other drag artists internationally through social media.

As my drag aesthetic and performance style continue to evolve, my personal understanding of gender and gender expression does as well, and I can see the same happening in my community. Just as drag has been (and continues to be) a place of acceptance and articulation for trans men and trans women, drag is giving a voice and a platform for non-binary folks now.

Attached is a portrait of Rose Butch by Andrew Querner to accompany Sarah Harowitz's story Kings, Queens And Everything In-Between published in *Maisonneuve's* Winter 2015 edition.
(<https://maisonneuve.org/article/2016/03/23/kings-queens-and-everything-between/>)

