

Tuesday McBride  
 Advisor: Emmeline Solomon  
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### Compliant Imprints: The Art of Silent Gender Roles

I want to express my sincere gratitude to the donors who helped make my time with FURSCA possible. With your help, I was able to devote the necessary time and resources to a project that holds great creative and personal significance for me. I'm thrilled to share what I've been working on, and this experience has helped me grow in unexpected ways.

I worked on three enormous prints throughout the summer, which will eventually be included in a complete altar display. Through this project, I hope to understand better what it's like to grow up with a gender identity that doesn't cleanly fit into the boxes set forth by society for those who aren't genderqueer. The altar itself will consist of three neutral-colored pillars that form a table and will be embellished with cowrie shell rings, flameless candles, and white flowers that allude to West African customs and femininity. Together, these components will produce a room that seems sacred and intimate.

The series' prints each focus on a distinct aspect of gendered childhood. The first article, *Tomboy*, examines how children are frequently offered dolls, cosmetics, and kitchenware just because they are female without considering their unique identities. To demonstrate how early these gender norms are taught, particularly within families, I concentrated on Christmas presents. The tone of *Mama's Girl*, the second piece, is darker. It illustrates how girls are frequently sexualized at a very young age by showcasing a child's outfit and glittering shoes, almost like evidence. To create the impression of a missing kid case, I intend to exhibit the actual torn clothing and shoes next to the print. It is intended to illustrate how those formative years can cause emotional wounds that endure a lifetime.

*Miamygdala*, the third piece, is the most intimate. The title combines the word "amygdala," which refers to the area of the brain associated with emotions, with my deadname. This essay explores the perplexing and alienating experience of growing up outside of the conventional gender norms. It's a contemplation of the emotional burden of not fitting in and how to accept that. Linoleum block printing was used to create all three prints. That approach felt particularly appropriate since, like the ideas I was working with, it is slow, hands-on, and a little challenging. I also adore how printmaking allows me to share my art with a wider audience as a gay artist. Because it is a repeating and accessible medium, I can use it to reach a wider audience.

Several books served as a guide for this project, such as Audre Lorde's work on race and gender, which has greatly influenced me, *Why Fathers Cry at Night*, which discusses Black masculinity and emotional inheritance, and *Tomboy Survival Guide*, which truly spoke to my own story. These readings offered me fresh perspectives on my personal experiences and kept me grounded.

I underestimated how long carving would take, even though I completed the main components earlier than expected. Although my initial timeframe didn't work out, it was a positive thing because it allowed me to meet other LGBT printmakers at Pride events. Those discussions made me realize how much we can all learn from one another and how effective it is to create art in a community.

I plan on returning in the fall of 2026, following graduation, to erect the entire altar piece at Albion, and the prints will be displayed at the Elkin Isaac Symposium the following spring. I'm eager to continue developing this project, which isn't finished yet.

Thank you again to the donors who made this all possible. Your generosity gave me the chance to grow as an artist and as a person. I'm truly grateful for the opportunity to bring this work into the world.