

DRAG ANGELES:

A Celebration of Los Angeles and West Hollywood Drag Creativity, History, and Art

2016

Project conceived and executed by Katie Poltz



Austin Young, composite image “Photo of everyone who showed up in drag”, 2016

Drag Angeles was a collaboration between the City of West Hollywood through WeHo Arts/One City One Pride, Los Angeles LGBT Center’s Advocate & Gochis Galleries and the Center for the Art of Performance at UCLA with assistance from the ONE National Gay & Lesbian Archives and sponsored by the California LGBT Arts Alliance. It featured a trio of events from February through March 2016 highlighting the history of drag in Los Angeles: *Twenty Years of Perpetual Indulgence Exhibit* at The Advocate & Gochis Galleries (celebrating the 20th anniversary of the Sisters of Perpetual Indulgence Los

**“Drag is wearing
on the outside
what you are on
the inside...”**

- Taylor Mac

Drag Angeles Installation
Photos

Curator, researcher and text
writer: Katie Poltz
Art Director: David John
Attyah

Poster Designer: Cat
Kostreba

Research Assistant: Jessica-
Jean Fowler



Angeles), *A Brief History of Drag in LA* at the West Hollywood Library (exhibit on the history of drag in Los Angeles plus a historic photo taken by Austin Young of the Los Angeles drag artists that attended the opening reception), and finally *Taylor Mac's 24-Decade History of Popular Music: The 20th Century Abridged* at UCLA's Center for the Art of Performance (a drag concert exploring the queer history of America through popular music).

I was approached by CAP UCLA to collaborate on the Taylor Mac performance. They were looking for financial and/or marketing support. As the Los Angeles LGBT Center

Twenty Years of Perpetual Indulgence

From exhibit at The
Advocate & Gochis Gallery





“On March 5, I did a portrait of anyone who showed up in drag. It was was one of the best experiences I’ve had in the last 25 years of doing photography; the sense of community was inspiring.”

- Austin Young



Opening reception photos from *A Brief History of Drag* exhibit

was unable to financially support the project, I curated a drag related series of events and exhibitions leading up to the performance to promote it. It was incredibly successful, especially the exhibit *A Brief History of Drag*, and drove ticket sales and excitement about the Taylor Mac event, which is part of a larger project for CAP UCLA.

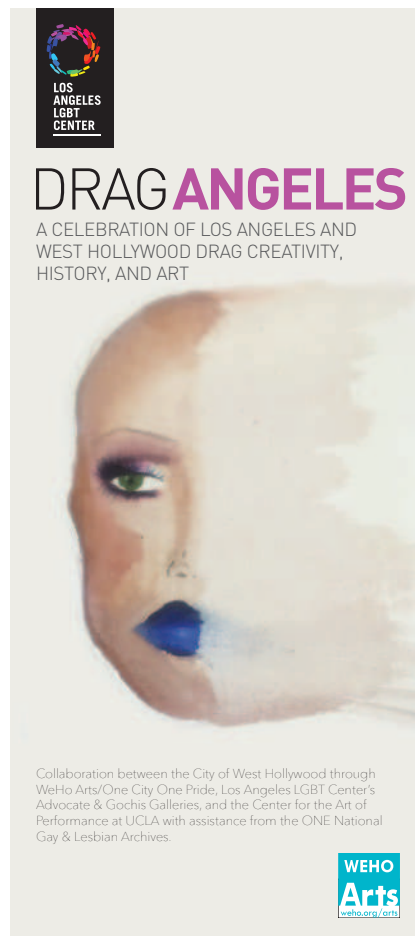
Curator’s Statement from *A Brief History of Drag*:

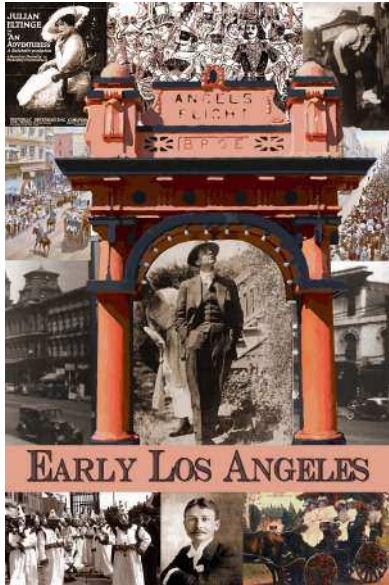
“When the Los Angeles LGBT Center was approached by UCLA’s Center for the Art of Performance to collaborate on their upcoming Taylor Mac’s 24-Decade History of Music performance (March 12 at UCLA’s Royce Hall), we weren’t quite sure how to help. Then they described, in detail, performance artist Taylor Mac’s ambitious, unprecedented project to document the last 24 decades of music in the United States and an idea was sparked: *Drag Angeles*, an exploration of the history of drag in the Los Angeles to be displayed as a companion to his performance. Thus began an epic collaboration among the Los Angeles LGBT Center, CAP UCLA, and the City of West Hollywood, which agreed to lend its Library walls to display this project and spread the excitement about drag as a cultural phenomenon with a fascinating history.

Female impersonators, cross-dressers, masqueraders, he-she’s, drag queens, drag kings, pansies, female mimics, male impersonators, transvestites, gender benders... what we refer to as “drag” in this exhibit has gone by numerous names, many of which are outdated at best and more likely considered offensive today. Throughout this exhibit, we strive to use the terminology of the times, the terms that were used by the individuals themselves or in press to describe our subjects.

Sometimes for satire, other times for survival, often for political commentary, occasionally for pure entertainment or self-expression, and even for the sake of art alone, those who perform in drag have their personal motivations. Some of the drag artists in this exhibit later came out as transgender. They turned to drag as a way to express their true selves in a manner more acceptable to society at the time. Some were homosexual (not many were straight), but they all wore clothes of the opposite (to their birth) gender in their work or private lives.

In this exhibit, we take a brief look at the history of drag in the Los Angeles metro area (including West Hollywood). The brushstroke is broad - from the wild west of the 1890s to the glamorous, early days of Hollywood in the 1920s, 1930s, and 1940s; from the civil rights riots of the 1950s and 1960s to the hedonistic 1970s and the tragedy fraught 1980s; moving toward the quiet rebuilding of the 1990s and all the way to today's RuPaul-filled, pop-culture drag revival. The performers included here either grew up in Los Angeles or spent a significant portion of their professional years in the area. Many more individuals performed drag in Los Angeles than could be included in





Panel samples from *A Brief History of Drag*

Early Los Angeles - 1890-1910

Los Angeles was the wild of the West in the early years. Our story begins in the 1890s. As a young city, Los Angeles was looking for ways to attract visitors and new residents. In this spirit, an annual citywide, multi-day festival began in 1894, dubbed La Fiesta de Los Angeles. With multiple parades and a massive masquerade ball on the culminating All Fools Night, La Fiesta was indeed a wild party and by some accounts attracted over 75,000 people (equal to the population of Los Angeles at the time). The parties quickly got out of hand. By 1898, residents were fed up with the illegal activities and carousing, including alleged incidents of cross-dressing and public drunkenness during the culminating masquerade ball. All Fools Night, and so the infamous Ordinance 5022 was passed.²

Initially Ordinance 5022 was simply a reactionary anti-masquerading law, enacted to prevent lawlessness during La Fiesta. But it soon became the cornerstone of decades of police harassment against LGBT people within their jurisdiction. It remained in place with varying degrees of enforcement through the end of the 1960s. Officials used this ordinance to target those who chose to dress as the opposite sex.¹

Despite the harassment, Los Angeles was home to a number of flourishing venues that featured female and male impersonators (as they were often called at the time). Among the most popular were the Thai Salsos, Turner Hall, and most notably the Vienna Buffet, lively from the 1930s through the 1970s. The area around today's City Hall in Downtown LA had quickly become a hot spot for this type of entertainment. Sometime prior to 1984, the Vienna Buffet opened in a former theatre, known for its 'she boys'. In 1992, two male suspects sought for robbery – who had adopted female names – were found at Vienna Buffet. They were arrested and the venue was subsequently closed down.

Among the day's top performers was Billie Dodson, a female impersonator, vaudeville star and milliner. He was born in El Monte and performed in the earliest days of the Pantages Theatre; Gaston Le Grande (aka Carmel) and George Adams, "The Irish Queen" (also known as Annie), were regulars at the Vienna Buffet.²

The connection had not been made between gender bending in the theatre and sexual deviance. Therefore, male impersonators in particular were considered "family entertainment." Male impersonators such as Elia Wosner and later Kitty Donner were thus quite successful, with Wosner's earnings of \$200 a week during a California tour touted as the highest salary ever paid to a single star in America.¹⁸ While male, and most female, impersonators of the stage escaped legal trouble, those who dressed as the opposite gender off the stage were often jailed for their transgression. In 1913, Frank Butcher was sentenced to prison for impersonating a woman in a public place. His publicity was questioned and he appeared in court in woman's clothes proclaiming the "overwhelming desire to wear skirts and women's finery." The court unsympathetically ordered him to wear male clothing.¹⁹

1. *Multicultural America: The Rise of Los Angeles and the Reinvention of Ethnicity* (First by William G. Devell).
2. *Love and the Angeleno: A Story of Equality*. By Don Salazar, Teresa Miller, Melissa Casas, Cheryl Tate, Andy Sanchez, pg. 1.
3. *Gay L.A.: A History of Sexual Outlaws, Power Politics, and Lipstick Lesbians*, by the Lilian Faderstein, Stuart Tarnames, pg. 1.
4. *Los Angeles: The Big City*, by the Lilian Faderstein, Stuart Tarnames, pg. 1.
5. *Lipstick Faderstein's Los Angeles*, by the Lilian Faderstein, Stuart Tarnames, pg. 1.
6. *Gay L.A.: A History of Sexual Outlaws, Power Politics, and Lipstick Lesbians*, by the Lilian Faderstein, Stuart Tarnames, pg. 1.
7. *Gay L.A.: A History of Sexual Outlaws, Power Politics, and Lipstick Lesbians*, by the Lilian Faderstein, Stuart Tarnames, pg. 1.

1960s-

Miss Destiny, who became one of the most famous of LA's drag queens through her depiction in John Rechy's *City of Night*, was a fixture of Pershing Square. Many drag queens at this time were more similar to today's transgender women and occupied a space of uncertainty, often turning to prostitution for survival.¹ In a 1964 *ONE Magazine* interview with Miss Destiny, the plight of the "queen" is explored in depth:

"Their open display while strangers are looking on is what so infuriates the socially trained homosexual about the effeminate members of his minority. All of his life, despite the handicap of a socially unacceptable sexual orientation, the orthodox homosexual has set about trying to appear outwardly and sexually conforming in every respect. The homosexual who passes as heterosexual learns to despise what he and most of his heterosexual counterparts consider is a misdirected display of the most flamboyant and irrational aspects of the homosexual personality. The queens, as if noticing this discomfort, seem compelled to outrage their spectators, and to take a special delight in deceiving sexual partners. They insist on destroying any image of themselves as serious, thoughtful, self-controlled, stable, reliable people. Yet, in actual fact, the majority of queens are absolutely steady of purpose."

Depictions such as those in Rechy's novel perpetuated a growing divide in the community. As early gay organizations began to take shape, they consistently excluded gender variation, while often engaging in milder forms of drag themselves. Simultaneously, the transgender community was beginning to form. By the 1960s, Virginia Prince was living full-time as a woman, had founded the Hose and Heels Club, penned the magazine *Transvestia*, yet still maintained her homophobic views.³

A political flashpoint that in the 1960s was the infamous Redd 9, an unforgiving interpretation of Ordinance 5022 that required three pieces of birth-gender appropriate clothing be worn at all times. But the drag community had creative ways of circumventing the law. The most influential was the voluptuous female illusionist Sir Lady Javo, who later identified as transgender and lives in Los Angeles to this day. She would wear a bowtie, a man's wristwatch and men's socks cut into stirrups in order to avoid run-ins with the law. She directly challenged Redd 9 when the LAPD threatened to shut down the Redd Fox club if they did not comply with the ordinance. The club fought back, the club took the case to court, covered in the press, and later filed a case via the ACLU in 1967. However, the challenge never saw its day in court; it was rejected on the grounds that only a venue could file a claim, and Redd Fox refused to join the case. Two years later, a similar case was brought before the court, and Redd 9 was finally struck down. The victory represented a triumph for gender variant people of all types.⁴

Many of the big drag star of the day lived in LA or got their start in the area. Sylvester James, who went on to become a member of San Francisco's infamous Cockettes, was born in LA. Jim Bailey created illusions of Judy Garland, Barbra Streisand and Peggy Lee, using his operatically trained voice to mimic their vocally. He appeared in over 70 TV and movie roles, including a performance on the Ed Sullivan Show, and performed alongside Judy Garland, Lucille Ball and Liza Minnelli. Bailey preferred to be called a "character actor" over "female impersonator" at audiences towards the profession as well as towards preferred terminology shifted.²⁰ Both Bailey and fellow performer and comedian Michael Greer were discovered and popularized by Judy Garland in their comedy troupe, "Jack and the Giants".²¹

For three decades, Greer's act included comedy, music and female impersonations of standards such as Tallulah Bankhead and Bette Davis. His Davis was so good that he was asked on at least two occasions to dub some of her lines in films.⁵ Robbie Ross, one of the pioneers of the field and former star in the famous Jewel Box Revue (which toured the United States from 1939 through the 1960s), retired from touring, later opening a wig shop in Hollywood. He provided wigs and styling to Hollywood stars and female impersonators such as Jim Bailey, Jimmy Tai and Lynne Carter.⁶

Drag queens and transgender women alike were featured in the magazine *Female Mimics*, published throughout the 1960s and into the 70s, with Editor Pudgy Roberts often performing in Los Angeles. Pudgy was against the industry's new habit of employing injections and implants in order to get the right look and developed an artificial bust.¹

The precursor to what later became the "Griffith Park Gay-Ins" was held on March 17, 1968, to celebrate St. Patrick's Day. The event was hosted by two drag queens known as The Princess and The Duchess. More than 200 gay men attended the celebration in the popular cruising area where police entrapment was common. It is around this time that the term "drag queen" came into regular use to describe men who dressed as women only for fun and entertainment.¹⁰



this exhibit; a truly comprehensive exploration could fill ten of these libraries. This exhibit instead attempts to present an overview of the Los Angeles drag community through the decades. While we weren't able to include everyone, we hope you walk away with a new appreciation for our area's rich drag history and how it has influenced both the local and international LGBT community of today.

Special thanks goes to the ONE National Gay & Lesbian Archives, who let us rifle through their collections to pull many of the gems you see here, and their wonderful volunteer, Rick Mechtly, who's enthusiasm helped keep me going. Of course, thank you to all the fabulous, fearless, and fashionable gender transgressors who helped pave the way for the diverse, accepting and open Los Angeles and West Hollywood we live in today. The LGBT community is better for your oft-overlooked cultural contributions."

-Katie Poltz, Curator

Selected Press:

<http://westhollywoodlifestyle.com/a-brief-history-of-drag-a-one-city-one-pride-exhibition-opens-at-west/>

<http://beverlypress.com/2016/05/33115/>

<http://worldofwonder.net/dragherstory-austin-youngs-a-brief-history-of-drag/>

<http://www.wehoville.com/2016/03/08/brief-history-drag-came-alive-saturday-night/>

<http://worldofwonder.net/371957-2/>

WE CAN BE HEROES

TransPride LA

2015 & 2016

Advocate & Gochis Gallery

Los Angeles LGBT Center

- 6 week art studio with 6 homeless trans* youth
- 9 trans* hero portraits + memorial panel for Orlando shooting (which happened just prior to TransPride 2016)
- 2 day public painting event during TransPride LA



2016 Curatorial statement:

“WE CAN BE HEROES is a participatory public mural experience for the Trans* and broader queer community. In our second year, we asked six transgender youth (three new participants and three returning mentors) who are both clients of the Los Angeles LGBT Center and budding artists to select pioneers in the transgender community and create portraits for the WE CAN BE HEROES mural. These heroes had to be someone they connected with but ideally someone they knew little about prior to this project. In creating these portraits, they spent time getting to know these historical figures. Each has contributed in some way to the development of today’s transgender community and culture. For these youth (all under 25 years old and struggling with homelessness), learning about their cultural heritage helps give them context to their world. This selection of transgender individuals is by no means and exhaustive list of the heroes of the community. They represent a cross-section of those who came before, that spoke to the youth involved in some way.

During the weekend of TransPride LA, we invite the public to help paint the mural backgrounds, helping to complete the picture. The finished products are infused with the talent, love, support and passion of the whole community. Throughout the event, the participating youth help guide the public in painting the backgrounds, giving them the opportunity to discuss their subjects with attendees and educate people on lesser known Trans* history. Our youth become community leaders in the process, empowered with knowledge of the community’s history and, for most, get to experience the first exhibition of their work.

The format for WE CAN BE HEROES is adapted from an earlier public mural project by contemporary artist and Glendale Community College Professor David John Attyah’s, entitled “Portraits and Stories,” developed in collaboration with international muralist Xavier Ringer. “Portraits and Stories” was first conducted in the Dominican Republic in November 2014 as “Retratos y Historias en la Republica Dominicana.” Attyah and Ringer developed this unique approach to public murals with multiple goals: to foreground community leaders and role models, to feature the vision of diverse local artists, and to engage the public at collaborative painting events with the artists themselves. The goal is to foster lively conversation between history, art and the community, and to generate meaningful interactions around the creative act of painting. Attyah and Ringer are so honored to see “Portraits and Stories” so effectively adapted to the history and vision of Trans* youth in Los Angeles.”

-Katie Poltz, Curator

FOUNDATION:LA & (W)HOLE

2015

Advocate & Gochis Galleries

Research, Installation and Curation by Katie Poltz

Project for Summer Youth Internship



Historical installation tracing early LGBT uprisings in the city of Los Angeles including the Cooper Donuts Riots and Black Cat Riots. Project designed to teach research, exhibition design, fabrication and installation skills to Summer Youth Interns, all homeless clients under 24 years of age of the Los Angeles LGBT Center.

Curator's Statement:

"Foundation: LA celebrates the rich culture of LGBT people in Los Angeles during the 1950s and 60s. Even within the LGBT community, there is a prevalent misconception that the modern queer civil rights



movement started with Stonewall. On the contrary, Los Angeles was at the forefront of an extremely organized effort to oppose the institutionalized mistreatment of LGBT people, as early as ten years before Stonewall. Foundation: LA shines a light on some of the earliest LGBT civil rights actions that occurred in Los Angeles and have been largely ignored in the cultural consciousness, in an effort to expand our narrative and our understanding of our place in the world. In history, it is often the story that is told the loudest that is remember the most. Is that why the Stonewall riot is considered the groundbreaking moment in our historical narrative? Where would we be now, without these early protests and organizations? While this exhibit hopes to enlighten and draw attention to important early LGBT uprisings in the city of Los Angeles, we recognize that we are likely still missing valuable parts of our collective story. Thus is the nature of history.”

-Katie Poltz, Curator

Exhibit designed by Katie Poltz, Curator of The Advocate & Gochis Galleries, and Veronica Molner, 2015 Summer Youth Intern. Exhibit produced with the help of 2015 Summer Youth Interns Sebastian Michaelis and Shawn O’Neal. Special thanks to the ONE Archives for allowing us access to the images and much of the information included in this exhibit.

Shown alongside an installation by artist Katelyn Dorroh entitled “(W)hole.” Using the Cooper Donuts Riots as inspiration, Dorroh transformed the Gochis Gallery into the synapse between the personal (biographical) and universal (historical), creating a congregation space complete with donuts and coffee. (shown left)

FAIR: Freedom, Action, Inclusion, Rights

Shepard Fairey “Love Unites/Defend Equality” collaboration

2008 - 2011

FAIR co-founder and FAIR: Art of Action curation and installation by Katie Poltz



ABOUT FAIR

FAIR was formed in the aftermath of Proposition 8 by young Los Angeles-based LGBT advocates fighting for equal rights and judicial freedom, of which I was one. We focused on high impact initiatives to build bridges between communities, engage individuals who have long remained on the periphery of political action and reinvigorate seasoned activists with new ideas, energy and hope. FAIR believed that in a highly politicized world divided by ethnic, racial, religious and cultural lines, art, social media and cultural zeitgeist are the bridges to reach beyond the mind and into the heart and soul.

FAIR:

Art of Action

Installation
photos
including
Count Me Out
Gallery and
DeviantArt
Remix Wall



FAIR commissioned artist Shepard Fairey to create an image for the same-sex marriage effort post Prop 8. “Love Unites/Defend Equality” was the result, an image which became the calling card for the movement. We then asked celebrities to personalize original prints donated to FAIR in support of same-sex marriage and hosted a series of fundraising events in which the prints were sold.

FAIR: Art of Action exhibition took place at The Advocate & Gochis Galleries, curated by Katie Poltz. From the press release:

“THE L.A. GAY & LESBIAN CENTER’S ADVOCATE & GOCHIS GALLERIES AND F.A.I.R. PRESENT:

FAIR: ART OF ACTION

SHEPARD FAIREY SCREENPRINTS: “LOVE UNITES”

WITH “COUNTMEOUT” CAMPAIGN & DEVIANT ART “REMIX” IMAGES

JUNE 9 – JULY 15, 2011

The L.A. Gay & Lesbian Center’s Advocate & Gochis Galleries and FAIR (Freedom Action Inclusion Rights) will celebrate lesbian, gay, bisexual and transgender (LGBT) Pride and Pride Month 2011 by presenting FAIR: Art of Action — a unique exhibition of original prints of the iconic LOVE UNITES design, created by renowned artist Shepard Fairey to promote and support marriage equality. Thanks to the donation of original screen prints by Shepard Fairey, and 30 months of curation by the grassroots activist group FAIR, over 80 prints have been personalized by more than 100 celebrity supporters of same-sex marriage. A selection of these customized prints will be on public display from June 9 to July 15, beginning with an opening reception on Thursday, June 9 at 7 p.m. The prints will be on sale at the opening reception and for the duration of the exhibit. DJ Saratonin (PYT) will be DJing at the opening reception. Admission to the reception and the galleries is free. Net proceeds from art sales benefit the

full range of free and low-cost programs and services provided by the L.A. Gay & Lesbian Center, as well as FAIR's continued efforts for LGBT rights.

FAIR: Art of Action will showcase just some of the many vehicles through which art can inspire social action. Fairey himself has consistently demonstrated that an image can be worth 6 billion words. The potent combination of social media and art is a force to be reckoned with, and this show aims to illustrate that power to inspire action through art.

The FAIR: Art of Action exhibit will include:

- An original, one-of-a-kind fine art painting (stencil impression and mixed media collage on paper) of LOVE UNITES donated by Fairey and never before exhibited in a public gallery.
- Original prints of Shepard Fairey's iconic LOVE UNITES poster, customized by artists, celebrities, politicians and other notable figures including: Mayor Antonio Villaraigosa, Lt. Governor Gavin Newsom, Anne Hathaway, the cast of 30 Rock, Lance Bass, Natalie Portman, Jared Leto, Renée Zellweger, Wanda Sykes, Cindy Crawford, the New Kids on the Block, Kirsten Dunst, Chris Evans, Virginia Madsen, Matt Groening and a single print signed by Julia Roberts, Jessica Biel, Pierce Brosnan, Robin Wright-Penn, Bradley Cooper, Jane Fonda, Tobey Maguire, Carey Mulligan, Meagan Goode and Jason Biggs.
- A collection of digital images from the 2010 guerilla social media visibility campaign COUNTMEOUT, an effort in which individuals customized their Twitter and Facebook profile pictures with a colorized neon rainbow effect and superimposed words such as "OUT" and "ALLY." Centered around National Coming Out Day, the grassroots campaign garnered several thousand participants in a matter of days – creating a sense of community, encouraging bravery and unity, and fostering dialogue about homophobia, perception and acceptance. This aspect of the exhibit will also feature an interactive experience that offers guests the opportunity to take their own personalized COUNTMEOUT photograph and add it to the graffiti wall. Images from the campaign will also be displayed on a series of digital frames in a devoted section of the gallery.
- Digital "remixes" of the LOVE UNITES poster, created in a contest hosted by deviantART (www.deviantart.com). Fairey was the judge of the contest, and the work of the finalists and other entrants will be on display for the first time at this exhibit.
- Music from DJ SARATONIN (PYT) at the opening reception.

The LOVE UNITES project began in November 2008 when FAIR reached out to Shepard Fairey, creator of the iconic Obama "Hope" image and the "Obey" street art campaign. Shepard graciously offered to commission an image that would become the unifying symbol of the post Proposition 8 struggle – now known as "Love Unites." Through FAIR's continued partnership with Shepard, FAIR had the opportunity to proliferate the image widely and utilize its powerful statement in its efforts to raise visibility and awareness for LGBT rights. In addition to spreading the image and its positive unifying message across the globe, FAIR spent well over a year reaching out to artists, celebrities, politicians and other notable figures to add their voices to the growing roster of marriage equality supporters by customizing or signing their own print. The project has been hugely successful to date – generating more than 60 million media impressions with over 100 celebrity participants.

While a number of prints were auctioned to raise support and awareness for marriage equality, a unique collection remains in FAIR's possession and will be publicly displayed for the first time at Art of Action.

In addition, images of the entire collection, including works by Marc Jacobs, Calvin Klein, Dustin Lance Black, Ellen DeGeneres & Portia De Rossi, Scarlett Johansson, Jonathan Adler and Olivia Wilde, will be displayed on digital photo frames.”

Selected press:

<http://www.advocate.com/arts-entertainment/art/2009/11/13/fairey-good>

<http://www.accesshollywood.com/articles/shepard-fairey-art-project-channels-celebs-for-gay-marriage-equality-77406/>

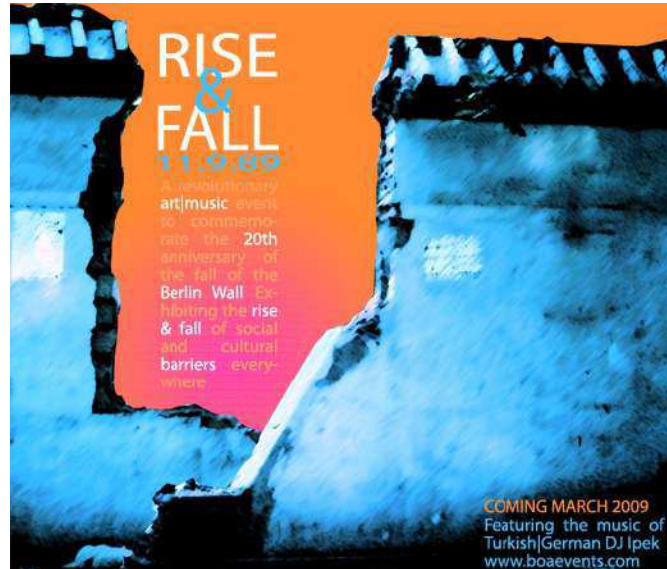
<http://www.newnownext.com/shepard-faireys-love-unites-posters-get-celeb-makeovers-for-charity-cheyenne-reichen-milo-more/10/2009/>

Rise&Fall

2009

Conceived and curated by Katie Poltz

A revolutionary art and music event commemorating the 20th anniversary of the fall of the Berlin Wall. Part art installation and part DJ event, Rise&Fall featured artwork displayed on digital frames interpreting the theme 'breaking down barriers' and music performed by Turkish-German-Queer DJ/Producer, DJ Ipek Ipekcioglu. Her performances are the embodiment of contemporary Germany, smashing musical, cultural and social barriers through an eclectic mix of Middle Eastern sounds and Berlin Electro. Sponsored by The German Embassy DC and Kodak.



My company, BOA, was asked by the German Consulates in six U.S. cities to create and produce an event series commemorating the 20th anniversary of the fall of the Berlin Wall. The result, Rise&Fall, was a traveling art and music exhibition that toured 10 cities (from L.A. to Boston) over 3 weeks. Rise&Fall featured artwork from 100 artists from 19 countries and 19 states and a live painter interpreting the theme "bringing down walls." These pieces were displayed on digital picture frames provided by our sponsor Kodak in each venue, and accompanied by the music of Turkish-German-Queer DJ/Producer, DJ Ipek Ipekcioglu. We conducted a media relations campaign that helped earn us over a million impressions in over 100 outlets with coverage in the Boston Globe, Washington Post, Miami New Times, Village Voice, LA Weekly, and even a feature on PRI's "The World." From the concept to sponsorship, booking to curation and execution, a partner and myself did it all.