

Sopitarchasak, S. (2023, March). What It Means to be a Drag Queen in Thailand: A Qualitative Study. De La Salle University.

<https://www.dlsu.edu.ph/wp-content/uploads/pdf/research/journals/apssr/2023-march-vol-23-1/ra-1.pdf>

With a focus on their experiences as drag queens, as well as how it has affected their lives, this qualitative study investigates what it means to be a drag queen in Thailand. Ten professional drag queens between the ages of 19 and 34—eight of whom identified themselves as gay, and two were trans women—were interviewed. The paper's main findings center on two points: first, participants described four essential elements of drag as creative expression: individuality, transformation, over-the-top quality, and the performing element. The other discusses the seven topics that are associated with the experiences of drag queens: happiness, investing in drag, family acceptance, love lives, discrimination, limited space, and Thai people's attitude. Through the art of drag, these participants continue to challenge traditional notions of queerness despite constant pressure from their surroundings. Despite the small sample size, these findings will be useful as a supplemental reference, especially as Sopitarchasak provided insights into the characteristics of a drag queen's performance. His investigation of the four characteristics can help enhance the analysis of drag artist production, which is one of my paper's goals. Drag queens' individualism, which gives them a distinct character, incorporates the element of transformation, which alludes to their proficiency with makeup and fashion. Drag queens also have the "over-the-top" trait, as the paper states, referring to exaggeration in their drag. Moreover, the most significant component of their drag is the performing element, which displays their abilities and talent as drag queens. All of these were covered in the paper and have the potential to be a secondary source for my paper.

Basiliere, J. (2020). 'It's Always Better Performing with the Troupe': Space, Place and Collective Activism. In M. Edward and S. Farrier (Eds). *Contemporary Drag Practices and Performers*. (Vol. 1, pp. 59–71). METHUEN DRAMA. Bloomsbury Publishing Plc.

This article is from the first volume of the edited book "Contemporary Drag Practices and Performers". It is a collection of essays that analyze the evolution of drag practices while also incorporating history, communities, and politics surrounding the art of drag. Jae Basiliere's chapter, in particular, explores drag performance not only as a kind of entertainment, but also as a means of activism and community building. Basiliere's discussion was based on the data collected during their Gender Studies in Bloomington, Indiana, which investigated how drag artists see success as a drag artist. Their study discovered, through participant observation, autoethnography, and interviews, that drag performances, in addition to a desire for successful entertainment, provide activism chances for performers in their local communities. They achieved success by employing their drag performance into an activist platform, primarily through activism, fundraising, and outreach education. Basiliere also includes drag performances in non-metropolitan or rural areas, which, despite limited access to many resources, promote awareness, personal validation, and societal critique. As Basiliere claims that drag performance is a social justice work, it will be an important resource when discussing the social and political implications of drag as an art form. One of the goals of my paper is to investigate how drag artists use their performances to represent themselves socially and politically. Basiliere's investigation will provide a good secondary reference for discussing this subject. Drag performances serve as a platform for activism and community building.

Hildebrand, L. (2023). *The Bars are Ours: Histories and Cultures of Gay Bars in America, 1960 and After*. Durham and London: Duke University Press. 464 pp. ISBN: 13978-1478024958. <https://doi.org/10.1215/9781478027287>

Lucas Hilderbrand's book explores the function of gay bars in different areas around the United States. From Chicago, Kansas City, Boston, Atlanta, New York City, San Francisco, and Los Angeles, with additional information on Denver, Detroit, Seattle, Philadelphia, Minneapolis, and Orlando, as well as Wisconsin, Pennsylvania, and Texas. These bars provide a space for shaping LGBTQ+ identities, culture, political movements, and community. Hilderbrand arrived at the data given in the book by examining artifacts from LGBT archives such as advertising and newspapers, combined with his personal observations and interviews. His discussion was separated into four sections: culture, politics, intuitions, and reinventions. The culture section focuses on sexual liberty and legal reforms in Chicago and Denver, both of which are hypermasculine. While in Kansas City, Hilderbrand observes the evolution of hyper-feminine drag bars. In politics, he addressed the relationship between urban planning and community development with drag bars in Boston and Detroit. Urban redevelopment and containment zoning resulted in the gentrification of gay bars, as well as the establishment of new bars supporting disenfranchised LGBTQ+ segments, such as middle-class gay clubs scattered throughout the suburbs. The final section, Institutions, investigates the cultural relevance of famous homosexual clubs in New York and Houston. Hildebrand describes how gentrification in the 1980s made club expansion expensive. Finally, in the reinvention, he discusses post-disco San Francisco, Los Angeles nightlife, and Orlando drag bars. As my paper focuses on documenting drag performances in drag bars, Hildebrand's paper was an important resource for furthering my research. The four chapters, despite their

focus in American localities, can still give a rich perspective to the significance of drag bars in queer life.

Severova, M. (2021). The History and Representation of Drag in Popular Culture; How We Got to RuPaul. Masaryk University. https://is.muni.cz/th/eipvg/The_History_and_Representation_of_Drag_in_Popular_Culture.pdf

Aside from discussing history and the representation of drag in popular culture, this qualitative paper defines various terms used in drag culture. Specifically, the distinction between female impersonation and the term "drag." Female impersonation, an older term influenced by theatrical arts, refers to a male who entertains by masquerading as a woman. Even though drag evolved as female impersonation, the paper emphasizes its distinctiveness by defining drag as a performance art that plays with gender and is not restricted to being an impersonator. In connection with this, the author distinguishes the word "drag queen" from the concepts of crossdressing, transvestite, transexuality, and transgender. Although this discussion was only a small part of his paper, it will still be valuable as these terminologies are significant when analyzing drag culture in our country. This serves as a guide for appropriately distinguishing between various drag vocabulary in order to avoid confusion and utilize them in the appropriate context.

Kusumadinata, A., Chaniago N., Hasbiyah, D. (2024). Art of Makeup as a Visual Medium. Formosa Journal of Science and Technology (FJST). <https://journal.formosapublisher.org/index.php/fjst/article/download/8421/8615>

In this paper, it discusses “makeup” as an art that showcases handmade skills and artistic character, enhancing self-confidence and relationships. Particularly, it explores facial stylists' views on visual elements using a qualitative approach. The paper found out that lines, forms, and colors are key elements present in the make-up practices of the five informants who participated in the study. Together, these four elements help foster an emphasis and harmony in creating a positive make-up look. Other than that, the paper also discusses the impact of makeup on self-image, self-confidence, and self-esteem. It also suggests that through the medium of makeup, it can also positively influence others' self-image formation. Considering make-up is one of the qualities that may be seen in drag performances, their research will help me answer the question in my article about assessing the elements used by drag artists in their performance. In particular, in the area of make-up, the visual aspects disclosed by the article can serve as a guide to deepen my discussion of how drag performances are structured. Despite the limited sample size of their study, the discussion of lines, forms, colors, and textures in producing a more harmonious cosmetics look that complements their face traits is an excellent point of reference. This is a relevant secondary source that can show the role of makeup in drag performances.