A watercolor-style illustration of two individuals. The person on the left has short, wavy, yellow hair and is wearing a light orange turtleneck. The person on the right has long, layered hair transitioning from blue at the top to green at the bottom, and is wearing a dark blue turtleneck. They are positioned against a solid purple background.

HONESTY, GLORY, AND POSSIBILITY

Queer Experiences of Gender

"I DON'T WANT TO LIVE IN A WORLD WHERE SOME TRANS PEOPLE ARE CONSIDERED NORMAL AND OTHERS ARE CONSIDERED FREAKS. I WANT TO LIVE IN A WORLD WHERE ALL OF OUR FREAKISH, UGLY, GORGEOUS MAGNIFICENCE IS CELEBRATED FOR ITS HONESTY, GLORY, AND POSSIBILITY."
(THOM, 2019, P. 109)

Queen's Reads and Union Gallery are pleased to co-present *Honesty, Glory, and Possibility: Queer Experiences of Gender*, a community exhibition featuring 2SLGBTQIA+ artists.

Honesty, Glory, and Possibility draws inspiration from the 2021-2022 Queen's Reads selection *I Hope we Choose Love: A Trans Girl's Notes from the End of the World* by Kai Cheng Thom. The goal of this collaborative exhibition is to resist and disrupt gender-binary narratives rooted in heteronormativity, settler-colonialism, and white supremacy through art. Questions that the artists responded to in their work include: In what ways do I stand outside of the gender-binary? How do I choose to express my gender as a queer person? How is my queerness and gender related? And what do I want the world to know about how I experience queerness and gender?

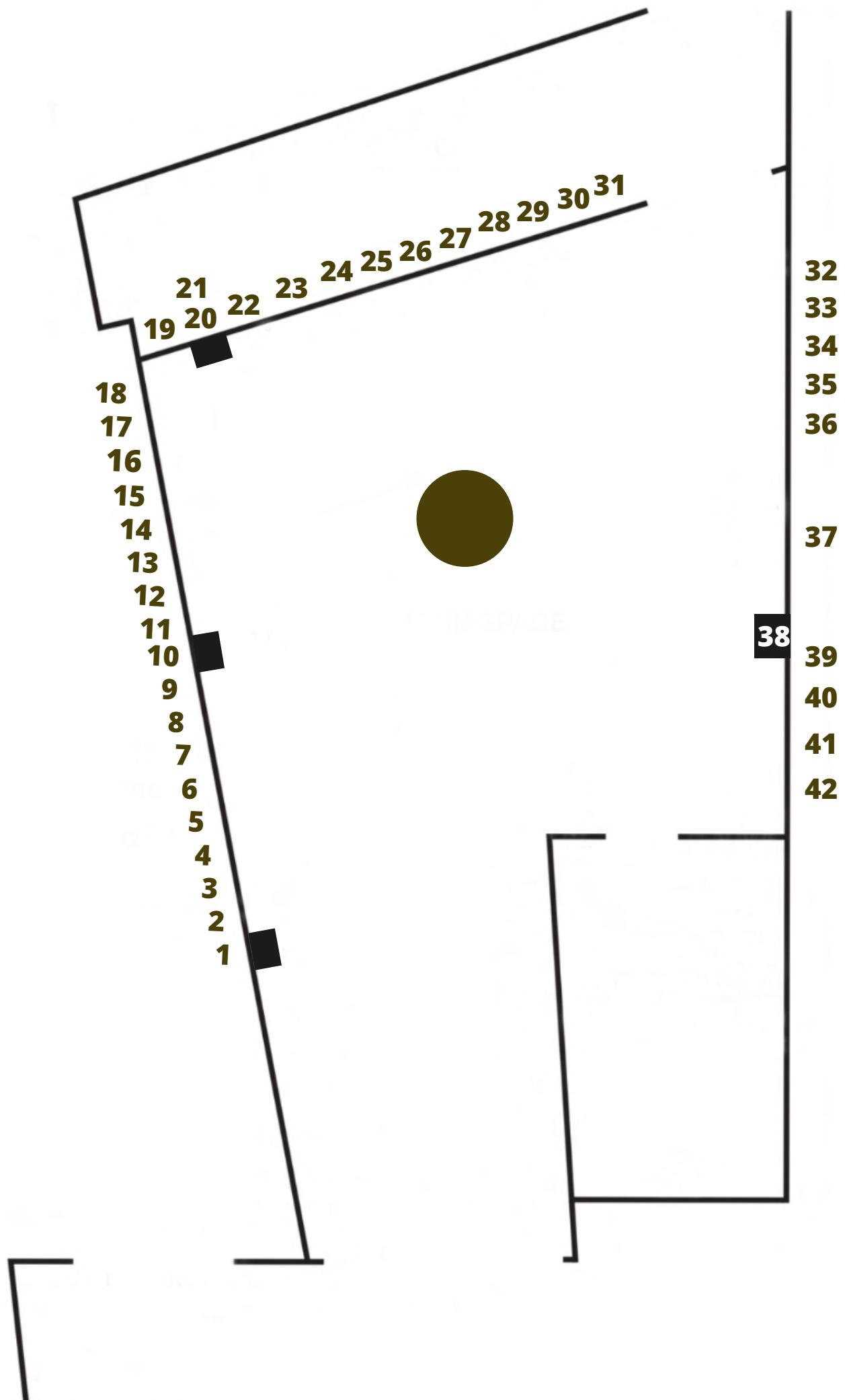
This art show is an invitation to bear witness to the complicated, messy, and nuanced ways queer folx experience gender. For the straight guests viewing this art show, we ask that you reflect on how you can use your power and privilege to protect and amplify queer communities. For the queer guests, we encourage you to find hope in how this art show works to break down walls by radically loving and caring for all forms of queerness.

Clarissa de Leon (Queen's Reads)
Abby Nowakowski and Carina Magazzeni (Union Gallery)

ARTISTS

**ANONYMOUS
SAMANTHA ANDERSEN
CHARLIE ATKINSON
MARA BUREAU
KELSEY DAWN PEARSON
AND?SOPHIE FEATURING TAYLOR NORRIS
FLYNN EVES-WELCH
FLORA
MEENAKASHI GHADIAL
MANCE GRANBERG
SARA GRAY
ALICE HAMILTON
KELBEAU
CASSANDRA LALONDE
SADIE LEVINE
XINYUE LI
MADELEINE LYCHEK
KAMRYN MARSH
SABRINA MASUD
JEFF MCGILTON
GRIFFIN MCINTYRE
DANNY MCLAREN
BRIT NICKERSON
ABBY NOWAKOWSKI
MICA PANTS
CLARKE PHILLIPS
CAMDEN RAMER
LIV RONDEAU
STÉFY
JESSE WARDELL**

1. Xinyue Li, *Super Stay*, 2022
2. Anonymous, *All i wanted was you*, 2022
3. Meenakshi Ghadial, *4th Floor Bathroom*, 2021
4. Sabrina Masud, *In muse in life*, 2022
5. Mica Pants, *Seahorse*, 2022
6. Flynn Eves-Welch, *Punk Angel*, 2021
7. FLORA, *Genderqueer Feels*, 2022
8. Sadie Levine, *Queer Luv*, 2022
9. Kelbeau, *Pensive*, Kelbeau, 2018
10. Kelsey Dawn Pearson, *Wading On Lizardman*, 2021
11. Sara Gray, *The Kiss*, 2018
12. Sadie Levine, *Garden Party*, 2022
13. Mara Bureau, *Lack of Recognition*, 2021
14. Camden Ramer, *Skin and bones*, 2022
15. Brit Nickerson, *not some fleeting tenderness*, 2022
16. Jesse Wardell, *untitled (candid St. John's series)*, 2016
17. Jesse Wardell, *She's not even that pretty*, 2015
18. Samantha Andersen, *closeyoureyes*, 2022
19. Griffin McIntyre, *Sheepish Love*, 2021
20. Danny McLaren, *Body Modding*, 2021
21. Danny McLaren, *Videa Gaymes*, 2021
22. Jeff McGilton, *Muah*, 2022
23. And?Sophie featuring Taylor Norris, *Not Quite Gay Enough For You*, 2022
24. Charlie Atkinson, *Basi Lupé*, 2021
25. Alice Hamilton, *Undesirable*, 2022
26. Kamryn Marsh, *sleep companions*, 2021
27. Anonymous, *wlw sketch*, 2022
28. Camden Ramer, *Blinded*, 2022
29. Kamryn Marsh, *galaxy*, 2020
30. Anonymous, *High Femme Asymmetry*, 2022
31. Cassandra Lalonde, *Birthday Hag*, 2022
32. Mara Bureau, *Lack of Recognition 3*, 2021
33. Abby Nowakowski, *Undercut*, 2022
34. Flynn Eves-Welch, *The Tower II: Flesh*, 2022
35. Liv Rondeau, *Decolonize the Vulva*, 2022
36. Liv Rondeau, *Decolonize the Vulva*, 2022
37. Madeleine Lychek, *Bulge*, 2021
38. Clarke Phillips, *The First Question is Always the Easiest*, 2021
39. Abby Nowakowski, *Cuffed Sleeves*, 2022
40. Meenakshi Ghadial, *Bedroom Figure Study*, 2021
41. Mance Granberg, *Sacred love*, 2022
42. STÉFY, *likewise*, 2022



UNION GALLERY

QUEEN'S READS

Union Gallery (UG) has been in operation since 1994 and has a unique place within the cultural landscape of Katarokwi-Kingston, Ontario. UG is a not-for-profit, student-centred public contemporary art gallery at Queen's University. UG is a space centred in community and conversation, driven by play, curiosity, curation, and research-creation. We are the primary public gallery at Queen's dedicated to showcasing the range and excellence of students' artistic and curatorial practices. UG also supports local, regional, and national professional artists to foster a diverse network of artistic production, presentation, and interpretation. We're committed to supporting creative growth through merging technical and critical understandings of the arts, as well as a deeper understanding of how art can reflect the most important issues of our time.

UG is centrally located on the first floor of Stauffer Library on Queen's main campus. All are welcome and admission is always free.

Each year, a committee of students, staff, and faculty chooses a book for our Queen's community to read together. These books are ones that encourage readers to listen to underrepresented voices and frequently unheard stories. Through events and programming, Queen's community members are invited to meaningfully participate in critical and creative conversations that are inspired by the Queen's Reads books with a specific focus on questions concerning equity, diversity, and inclusion; community dialogue; and hope.

All Queen's community members can opt into the Queen's Reads program and receive a free copy of the book. For the 2021-2022-year, electronic and limited physical copies of the Queen's Reads book *I Hope We Choose Love* by Kai Cheng Thom are available on campus.

If you have any questions about Queen's Reads, please contact Clarissa de Leon (co-ordinator): clarissa.deleon@queensu.ca



Anonymous
she/her

I think of myself as a casual artist who likes to use art to play and explore.

This art piece includes four pairs of beaded hoop earrings. Each pair, while clearly matched, are not identical.

Hoop earrings are one of the most wonderful symbols of bold feminine energy for me. While I feel firmly grounded in my femme identity, my femininity is also inescapably queer. The asymmetry of the four pairs of beaded earrings in my submission is a small representation of what it's been like for me to explore my gender as a queer woman.

I learned this style of beading in a circle led by Indigenous beadwork artist Ren Instrum. I make this note to pay respect to the artist I learned from and to acknowledge that this artistic exploration happened in a decolonial space.



Anonymous
High Femme Asymmetry
2022



Anonymous
All i wanted was you
2022

This piece is a collage I made at the Gender and Sexuality Alliance (GSA) at my school. My friends and I are a part of the GSA and we love taking on assignments for it. This assignment was to make a quote about a place that signifies a personal queer experience of importance and create a collage around it. This piece is based off of my first public queer relationship.

Anonymous she/her

I am a young, female, unlabeled high school student. I have struggled with finding a label for my sexuality almost my entire life. I used to identify with bisexuality, but it was never a good fit. I have lots of hobbies, my main ones are photography, archery, singing/guitar, and video games! I love biking and swimming in the summer. The summer is what drives my creativity and inspiration. I love, love, LOVE Pinterest and shopping. I like to experiment with my style and try new things. I am currently obsessed with rings, dark flared jeans, striped patterns, and dyeing my hair :D I hope someday I get to move to NYC or Paris and become a photographer, musician, or artist of some kind :) I also love Ariana Grande, Conan Gray, Justin Bieber, Paramore, and Harry Styles.

This is a drawing I made based off of a cute women-loving women (wlw) couple I saw on Pinterest!



Anonymous
wlw sketch
2022



Samantha Andersen
closeyoureyes
2022

Samantha Andersen
she/her

I'm an artist from Toronto. I have loved all different types of art my entire life. I realized I enjoyed visual arts the most when I auditioned for an art middle school. They asked us to build a sculpture based on a story. I built a tall dragon and they asked me to keep it. I am proud to be a part of the LGBTQ+ community, and I have three cats (these work well together). I taught gymnastics and art throughout high school at various places in Toronto, and I now teach at the Kingston School of Arts. I am excited to be a part of more opportunities and I'm looking forward to learning in my Fine Arts program at Queen's University.

This piece is meant to represent a moment of sitting alone on a bench in Trinity Bellwoods Park on a summer night. This park has many memories from the summer; it seems to be the centre of everything. I saved two random girls from a double date and we became close friends; I lost my AirPods in this park the same night; and I would walk through this park to get from work to any of my favourite destinations. In this scene depicted, I relaxed and took a moment to myself, a glimpse of relaxation within chaos.



Charlie Atkinson
Basi Lupé
2021

Charlie Atkinson
they/them

I am a queer non-binary Latinx artist who has worked with multiple different media. I fell in love with painting over the pandemic, specifically with the messiness that comes with painting. I love seeing the paint not only on the canvas, but also on my hands and clothes and sometimes even in my hair. My artwork is a part of me and I am a part of it. I have discovered so much about myself through painting, as it allows me time for critical self-reflection.

This is a self-portrait I painted alongside a piece of sci-fi/fantasy flash fiction I wrote about non-binary embodiment. It is a reflection on the amalgamation and ever-changing nature of gender. This portrait and its accompanying story represent how transness, to me, is not going from point A to point B, but existing in constant motion and in a sort of liminal space.



Mara Bureau
Lack of Recognition 3
2021

Mara Bureau
she/her

Hello! My name is Mara Bureau. I am a 20-year-old multi-media artist from Toronto. I work in oil paint, charcoal, printmaking, sculpture, and digital media. I am currently in my third-year of my Bachelor of Fine Arts (Honours) with plans to continue into a Master's Degree in Fine Art.

These paintings are part of a triptych titled *Lack of Recognition*. They each deal with my personal inability to connect with my body, and the challenges that come along with that. Each piece works as a standalone painting, or together.



Mara Bureau
Lack of Recognition
2021

Kelsey Dawn Pearson they/she

Kelsey Dawn Pearson is a Master's of Fine Arts Candidate at Concordia University. Through the use of craft techniques taught to them by her mother and grandmothers, she reflects on functionality and its in(ability) to blur aesthetic value. They develop imagery composed of figures emerging from a natural environment, like smoothed rocks protruding from the dirt. These images illustrate outwardly confrontational narratives while pointing inward at personal doubts and prolonged dysmorphia.

Why is flesh so dangerous? Her work is seemingly supernatural, chaotic and colourful swamp-water.

Fictions of Fictions

They often pair exterior scenes with domestic symbols. They wade in the spaces where they meet. They explore themes of distorted reality, confront personal ethics, battle dysphoria, bridge fiction and the present through the use of portals, pry at trauma, loss and guilt, touch and feel, and challenge perception...

In a world bordering ours

Wading on Lizardman follows the character, Woman, as she waits for Lizardman to emerge. The Woman wanders and searches a plot at Springtime, mimicking actions she has been shown throughout her life. She eventually builds a domestic scene as she awaits his arrival. What she does not know is that he has already begun to emerge as illustrated through the patterns knit into the sweater-as-prop altering their skin. The metamorphosis has begun.

The artwork is a photo essay paired with a short story.



Kelsey Dawn Pearson
Wading On Lizardman
2021

Wading on Lizardman

by Kelsey Dawn Pearson

*This piece is to be read aloud, ideally in the presence of fog
(or at least near a pond)*

The Woman has been waiting on Lizardman
She sleeps alone in their bed
Expecting him
It is difficult to confirm when he has emerged as he does not fabricate in the same way

She spends her mornings searching the woods
Brushing her fingers over the rocks, squeezing juices out of the moss, crushing decomposed logs under her feet
Hoping to find a portal
Is that him?
Is he her(e)?
These are the instructions I was given

I have been touched by him. I feel him near. On my skin, woven into my being
Reaching out, seeking connection
Won't he distract me from my own flesh? Won't they free me from this reality?

Casting and reeling
Casting and reeling
She saw him do this before
Casting and reeling
Proving that she can
There is something to be found, that's what he told her
So she returns to the water each day

I wish I could bring him to be
Use my body as vessel
Use me as a portal, connecting our worlds
What use am I?

What function is served if he does not emerge

The woman sets the table
Rearranging their favourite collection
Erecting the right decor

Unsure if he will ever emerge

To remove my flesh and repair his own
I have been waiting on Lizardman
Unsure if I will ever return



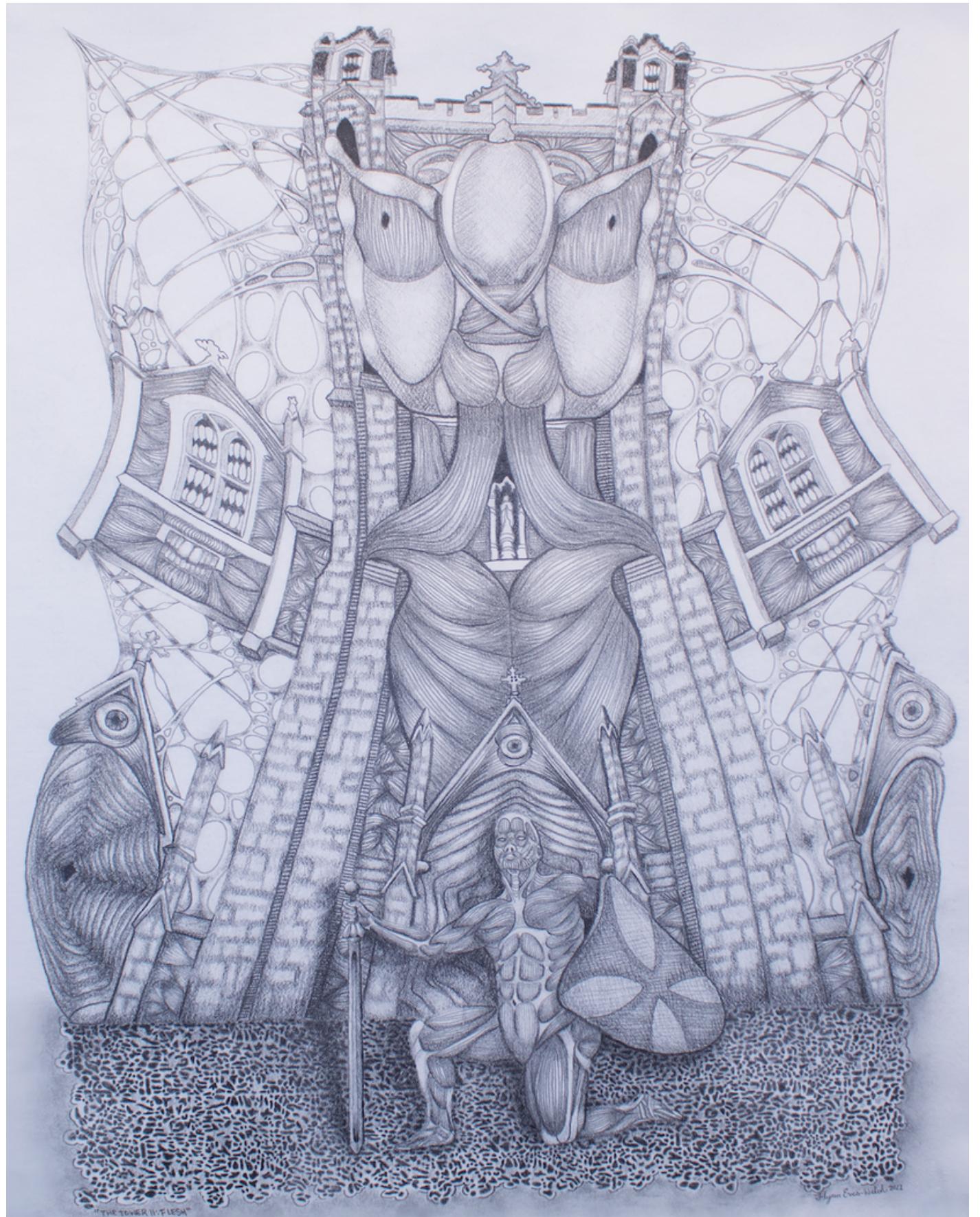


And?Sophie featuring Taylor Norris
Not Quite Gay Enough For You
2022

And?Sophie featuring Taylor Norris she.her.elle

And?Sophie is a queer writer, performer, video-maker, and curator with a penchant for flair and chaos. Originally from Montréal, where she trained in theatre and arts administration, she has played many factual and fictional roles and has published a number of dramaturgical and poetic pieces. Her works on stage, page, and screen have been shown in Montreal, Kingston, Niagara, Italy, and Uganda.

Not Quite Gay Enough For You is a video installation drawing attention to bi-erasure in the lesbian community. The dialogue portion of the video is an edited excerpt from And?Sophie's original play *Queen of Swords* which premiered at the Kingston Storefront Fringe (2021). Both And?Sophie and Taylor Norris are queer performers who happen to be very straight-passing. Their sexuality has been publicly (and very shittily) called into question during periods when they have dated cis-men. The looped dialogue paired with footage of the two artists embracing, surrounded by high-femme visuals and colours, challenges the performativity of queerness and gender, and the unspoken societal expectations of what queerness and monogamy look like. In the video, they both question whether the other is "gay enough" while making out with each other, which is pretty fucking gay.



Flynn Eves-Welch
The Tower II: Flesh
2022

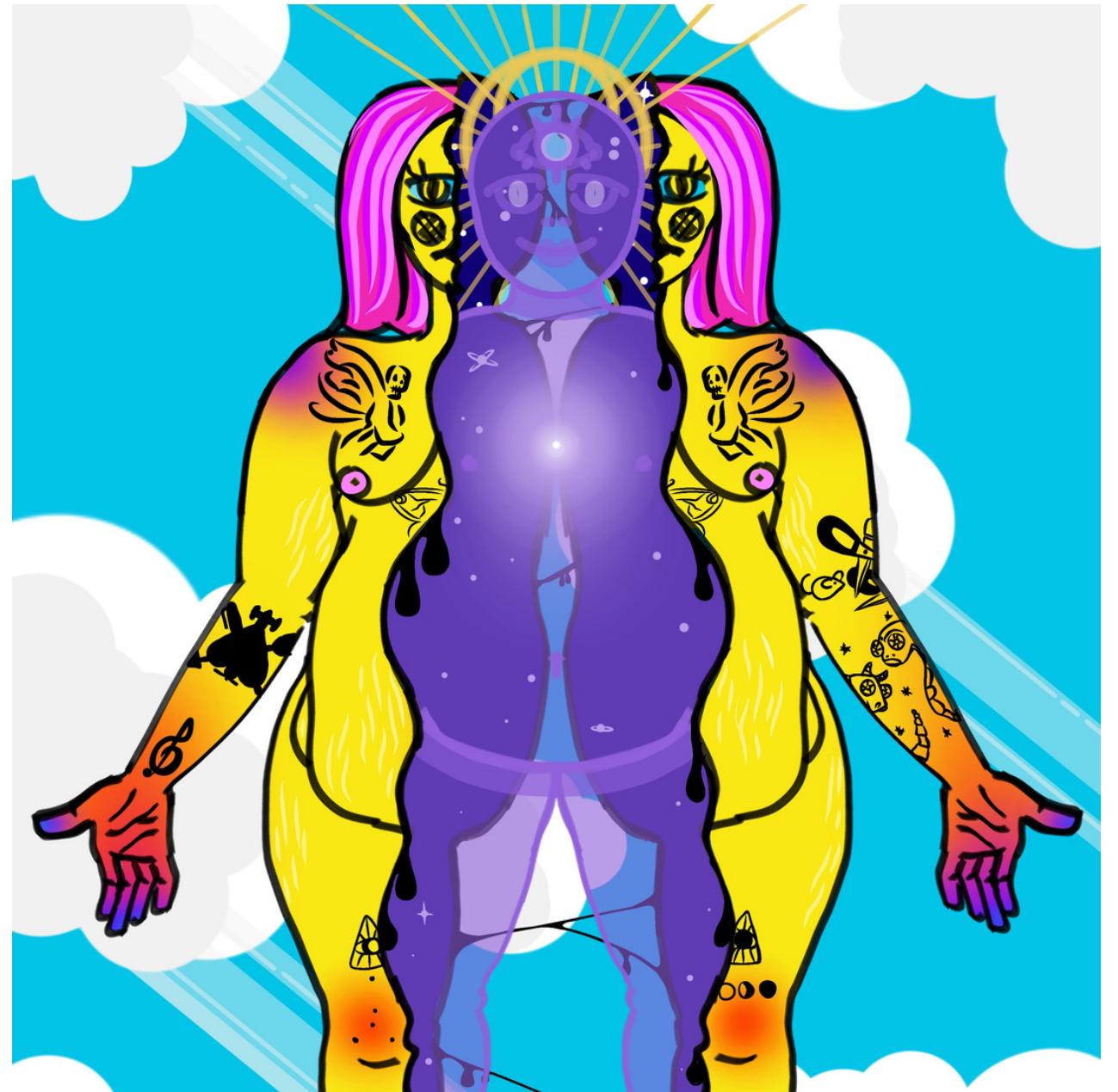
Flynn Eves-Welch
they/them

Flynn is a fourth-year student in the Bachelor of Fine Arts program at Queen's University. They are local to the Katarokwi-Kingston area, and are mostly working in printmaking and photography/photographic composites. Their work explores queer identity as it intersects with other subjects of interest to them. The themes they explore include representation, social dynamics, identity and perception, contrasting against religious trauma, insecurity, and subculture. They frequently use images of themselves and their own body to add a visceral tone into narrative elements. For them, making artwork that is very personal allows for a deeper connection and catharsis through the production of the final images, and grants a tie between the subject and the observer through potential similarities.

These works are part of a collective trend of exploring queer identity through the lens of religious identity and trauma. They explore a different aspect of contention between a socialized and self-forged aspect of my identity. I utilize different representations of my body in varying degrees of obscurity as a means of peeling back the layers of my person to reveal the ways in which certain aspects of myself exist in a delicate balance while navigating my own queer identity. I explore ideas of self-made representations through iconography, unilateral self-sacrifice to institutions, and the righteousness of self-immolating behaviours encouraged by Roman Catholic dogma.



Flynn Eves-Welch
Punk Angel
2021



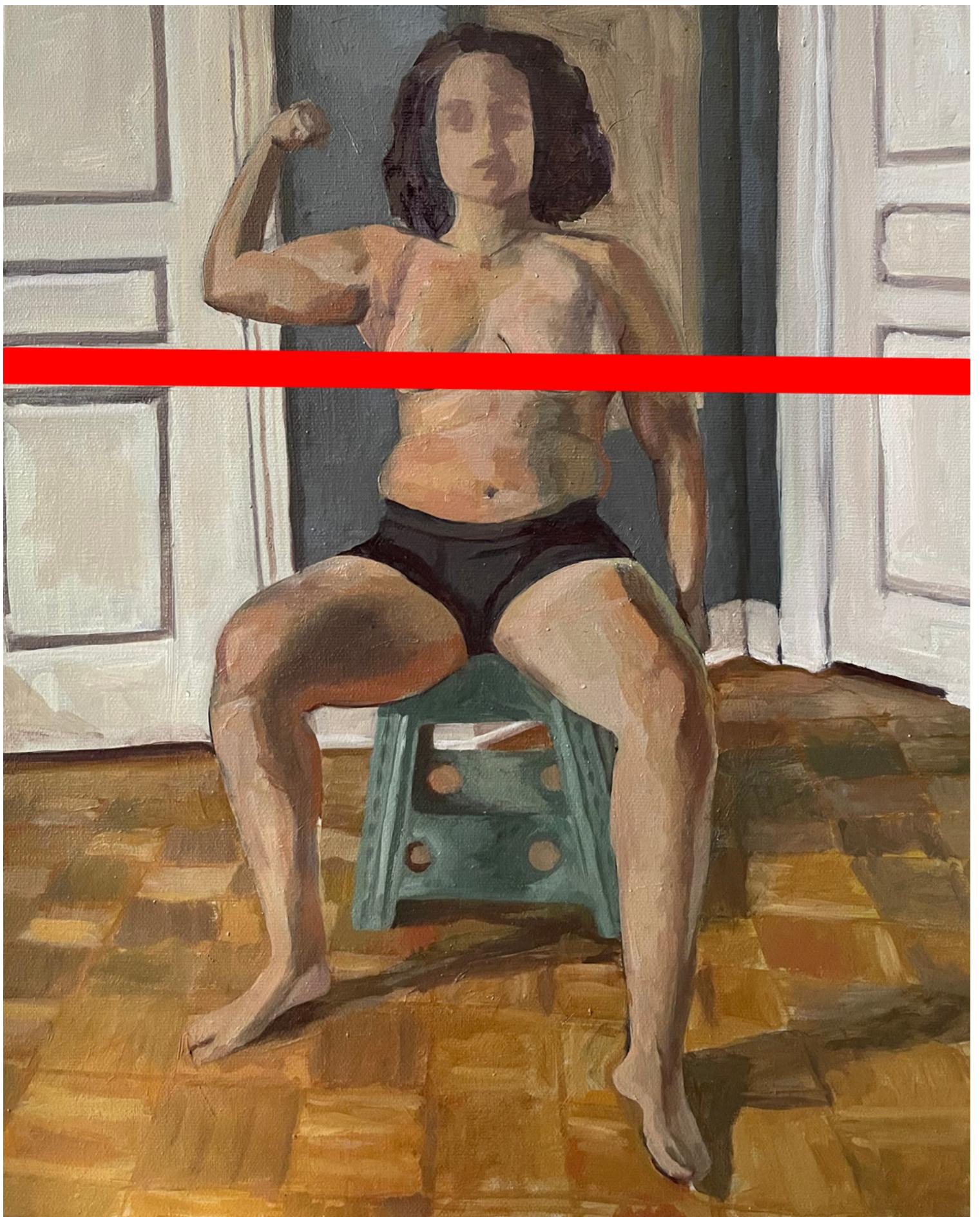
FLORA
they/she

Queer genderqueer ambidextrous multidisciplinary artist. Former Kingston resident of thirteen years, they currently reside in Gananoque. She loves to use a pastel and neon aesthetic. Pop art, cartoon, and comic influences.

Queerness as divinity—I once was asked by a therapist to describe my gender. Anxious, all I could say was that I have genderqueer feels. She said, "Hmm. Nice. I like that, I'm writing it down to use in the future."



FLORA
Genderqueer Feels
2022



Meenakashi Ghadial
she/her

Meenakashi Ghadial is an artist based in Toronto, currently working towards her Bachelor of Fine Art (Honours) at Queen's University. She specializes in oil paint and mainly works with figures and portraits, with an emphasis on self-portraiture. Through the depiction of oneself, Meenakashi explores ideas of sexuality, femininity, and identity by capturing moments in her life that give her a chance to reflect on the relationship she has with herself. Through the vulnerability of her work, she invites others to find solace.

Both pieces were made during my third year of Fine Art at Queen's University. *Bedroom Figure Study* is a depiction of my long-term partner, and *4th Floor Bathroom* is a self-portrait of myself. When I put both of these works side-by-side, there seems to be a particularly interesting conversation of how we both choose to express ourselves. This is a perspective of myself I feel comfortable and confident in, and I prompted my partner to choose a pose that made her feel comfortable and confident. The juxtaposition of the two works shows the submissive and dominant nature of our personalities, both in relation to one another and individually. I think that through these works, it is evident that the male gaze plays more of a role in my gender expression than in hers, despite both of our queer identities.

Meenakashi Ghadial
Bedroom Figure Study
2021

Meenakshi Ghadial
4th Floor Bathroom
2021





Mance Granberg
Sacred love
2022

Mance Granberg
he/they/them

First Nations Two-spirited Abenaki Artisan.
Originally from the Béncancour area of Québec.
Enrolled member of the Cowasuck Band of the Peanncook-Abenaki people.

Two-spirited love. That all love is sacred.

Sara Gray
she/they

Sara is an artist currently pursuing studies in Political Science and Art History. She hopes to pursue further education in Law and dedicate her life to advocacy work for the underprivileged and under-represented. Her sexuality informs her drive and desire to create a more equitable world. Sara urges you to do great things.

This image is representative of queer love and relationships. Androgyny and romance. What do these things mean to you?



Sara Gray
The Kiss
2018



Alice Hamilton
Undesirable
2022

Alice Hamilton
she/her

Alice Hamilton was born in Gravenhurst and has lived there ever since. Ever since she was young, she had a passion for art. As she grew up, her creativity grew, and so did her love. Lesbian love has changed the way that Alice sees things. Her art is inspired by the sway of her love, suffering, and experiences.

This piece depicts a young woman crushing a heart in her hand. She is crushing said heart because of the shame she feels for the way she loves. She hates that she can't be normal; she resents her heart.



Kelbeau
he/him, they/them

Kelby J Paquette-Anderson is currently completing his Bachelor of Fine Art at Queen's University and holds an Associates Degree in Fashion Management from George Brown College (2013). His illustrations from 2018-2019 explore queer self-exploration and voyeurism in foreign environments, focusing on his surroundings like social dynamics, botany, the natural landscape, and himself around them. His process involves drawing still-life *en plein air*, or observationally, and from photographs to recreate his compositions. His illustrations aim to convey a fleeting curiosity for the world's offerings and an unravelling of his own cognitive entanglements around gender binaries and queer expectations. He currently lives between Kingston and Toronto. He identifies as Queer.

Pensive, Kelbeau (2018) conveys the artist's fleeting curiosity and questioning of his body in novel surroundings. The image's repetition in line and geometric shape link his affinity with schizophrenic artwork and Outsider Art. The person depicted is himself in the Aegean Sea after taking LSD. His body language renders an androgynous sensuality through its ambiguous form, imbuing the underlying narrative. The artwork's tone aims to embody his lived experience, both deeply curious for and in touch with the surrounding elements of sea, sand and stone, alongside his palpable melancholia. *Pensive*, Kelbeau depicts a self-acceptance and actualization of death, of his cis-male identity with the emergence of his new-found gender fluidity. This artwork was recreated from a photograph taken in Angistri, Greece, using pen on paper.

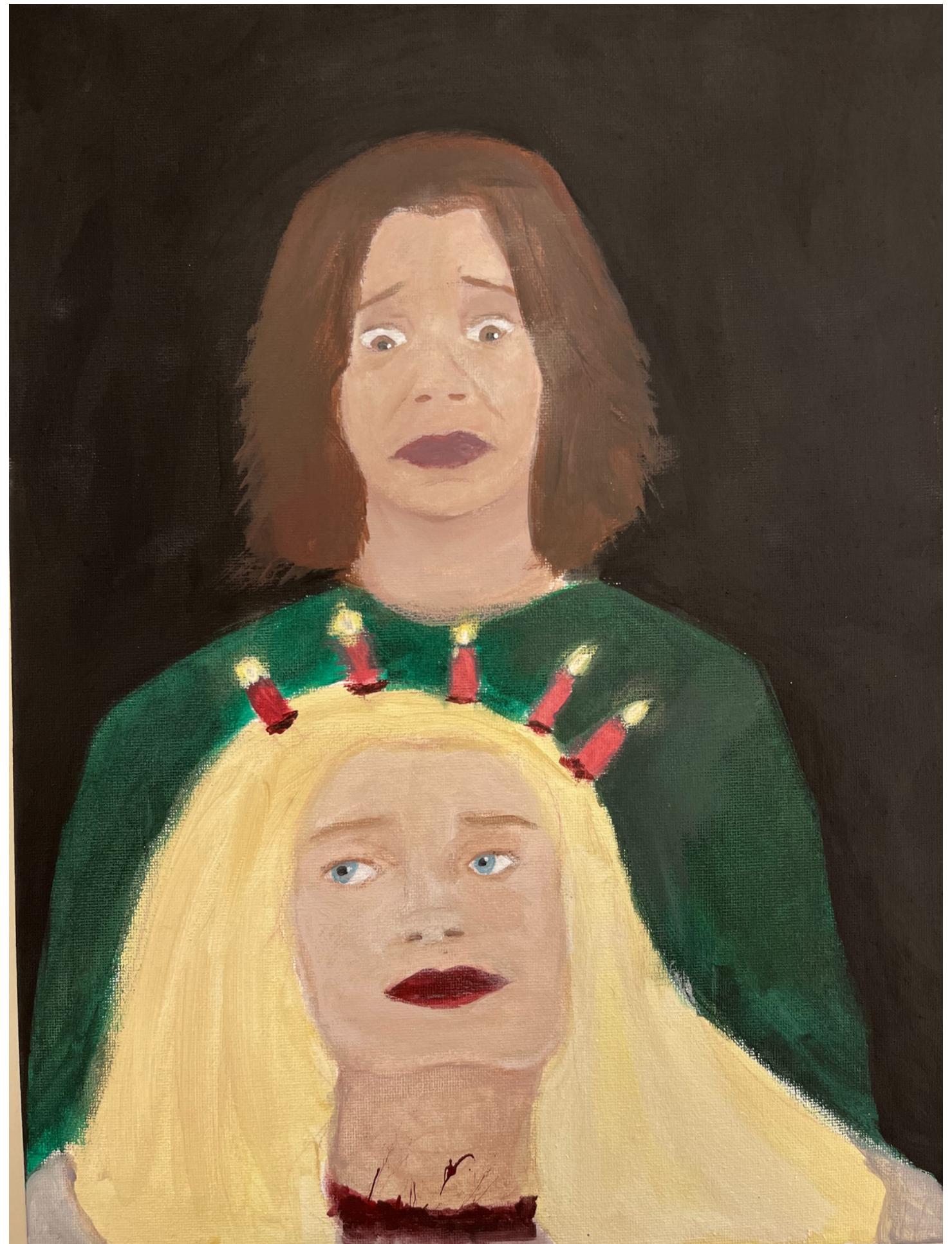
Kelbeau
Pensive, Kelbeau
2018

Cassandra Lalonde
she/her, he/him

I am a 15-year-old queer high school student from Kilworthy, Ontario. Before moving to a small town, I lived in Toronto for seven years, where I was exposed to many artists that shaped me into the artist I am today. I've always loved many different forms of art, especially things like photography and poetry, but painting has found its way into my heart and has become my favourite art medium. I have made art pieces for the Royal Canadian Legion many years in a row and won a few awards from it, and I've also been surrounded by artists in both my immediate and extended family.

This piece, titled *Birthday Hag*, is a representation of what it has been like for me to grow up with a fixed view of what femininity is, and how I have to present myself. The brunette in the photo is a representation of me, much older, celebrating another birthday deep in the closet, unhappy. And the head of the woman on the platter, the cake, is how I must be viewed if I want to have any value. My perception of gender isn't black and white. Because it's so broad, I can be or look however I want, but the burden of judgment has always held me back.

Cassandra Lalonde
Birthday Hag
2022



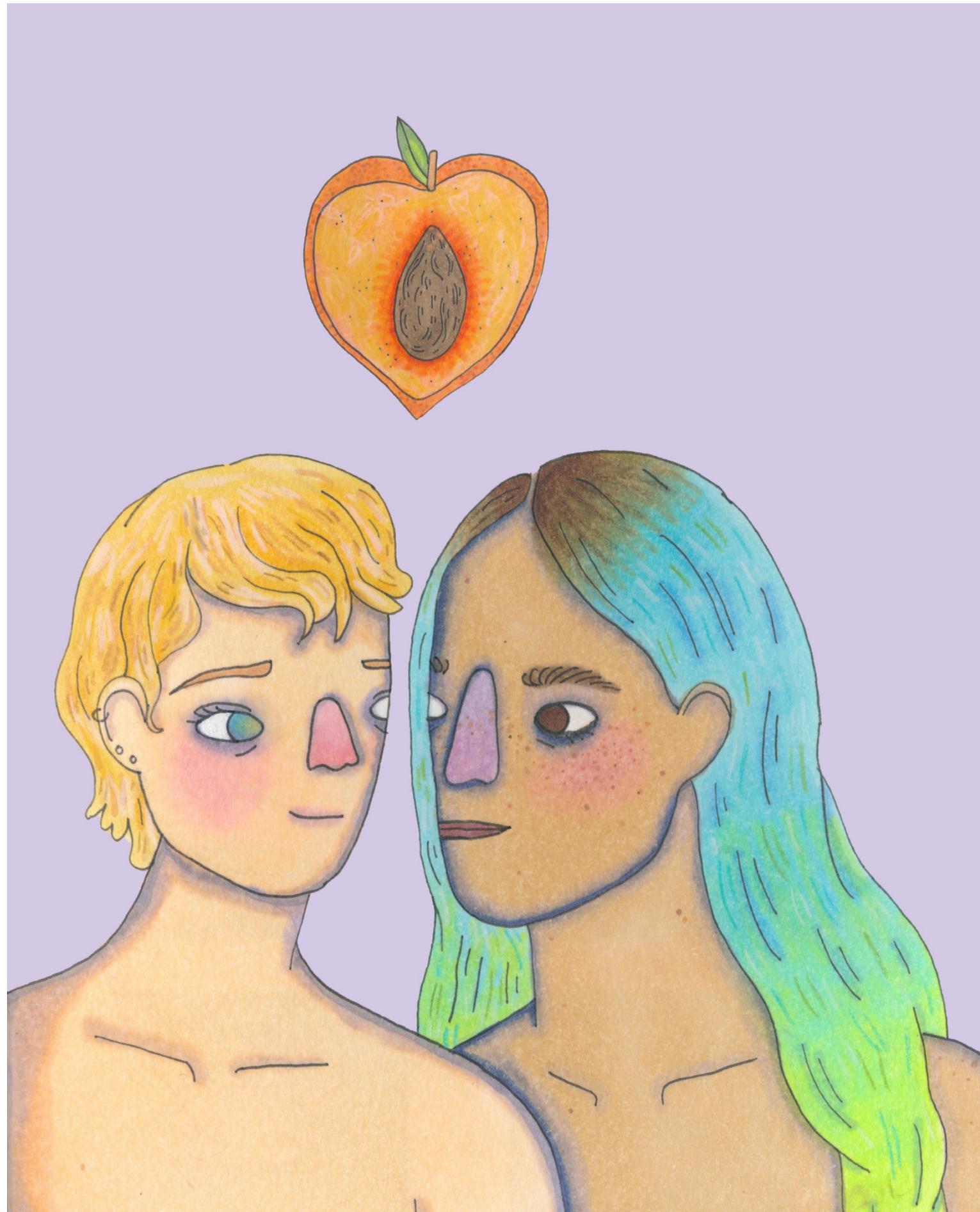
Sadie Levine
she/her

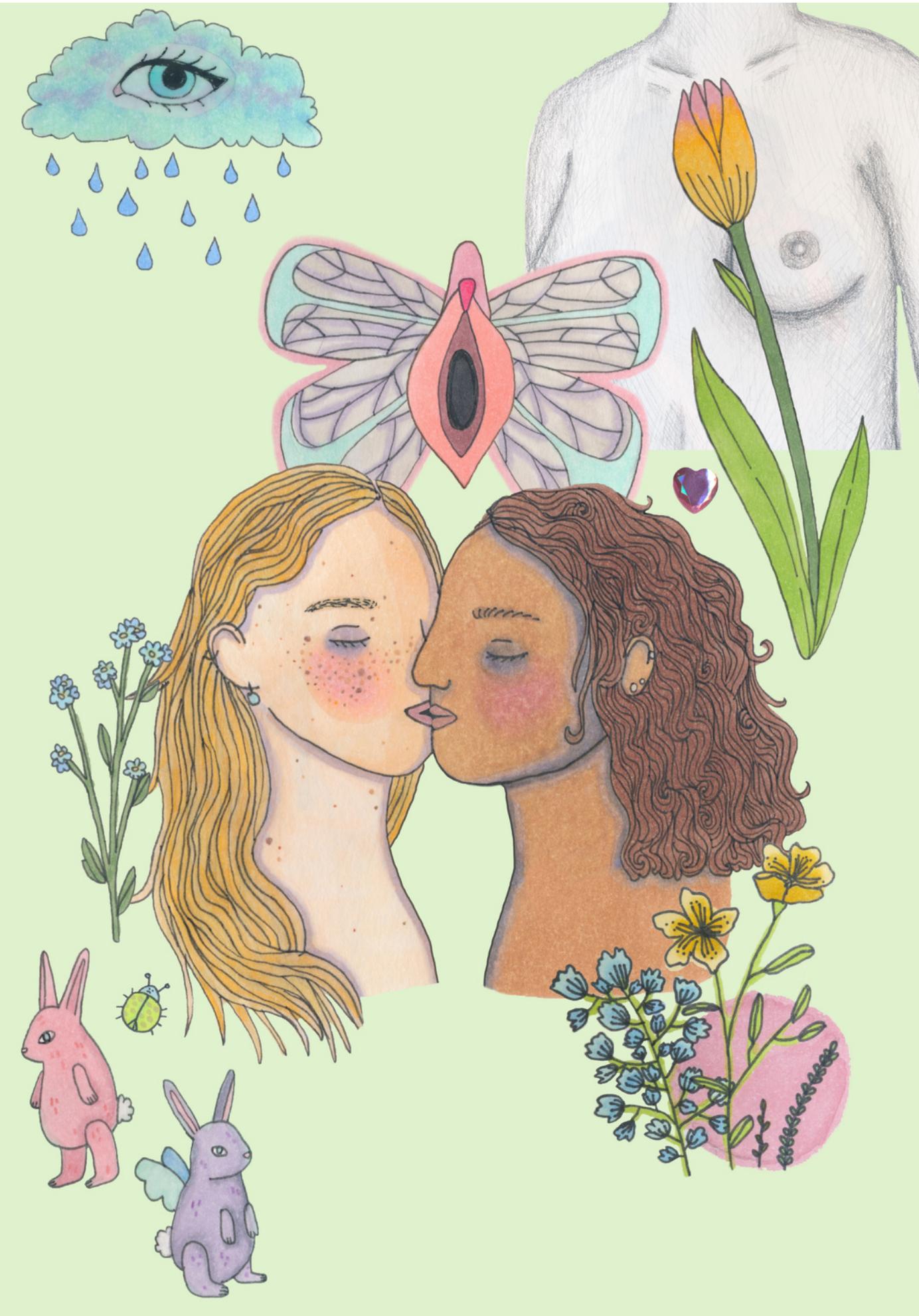
Through my artwork, I create a unique world filled with odd creatures and alternative realities where everything is the way I want it to be. I enjoy playing with themes of childhood and innocence while giving things a dark twist. My work serves as an outlet for my emotions, both pleasant and unpleasant.

In 2020, I started doing editorial illustrations for *MUSE*, an on-campus magazine. I discovered that I loved creating visual metaphors that captured the themes of articles, and I enjoyed figuring out how to tell stories through my art. It was around this time that I knew I wanted to be an illustrator.

Queer Luv - A celebration of queer relationships.

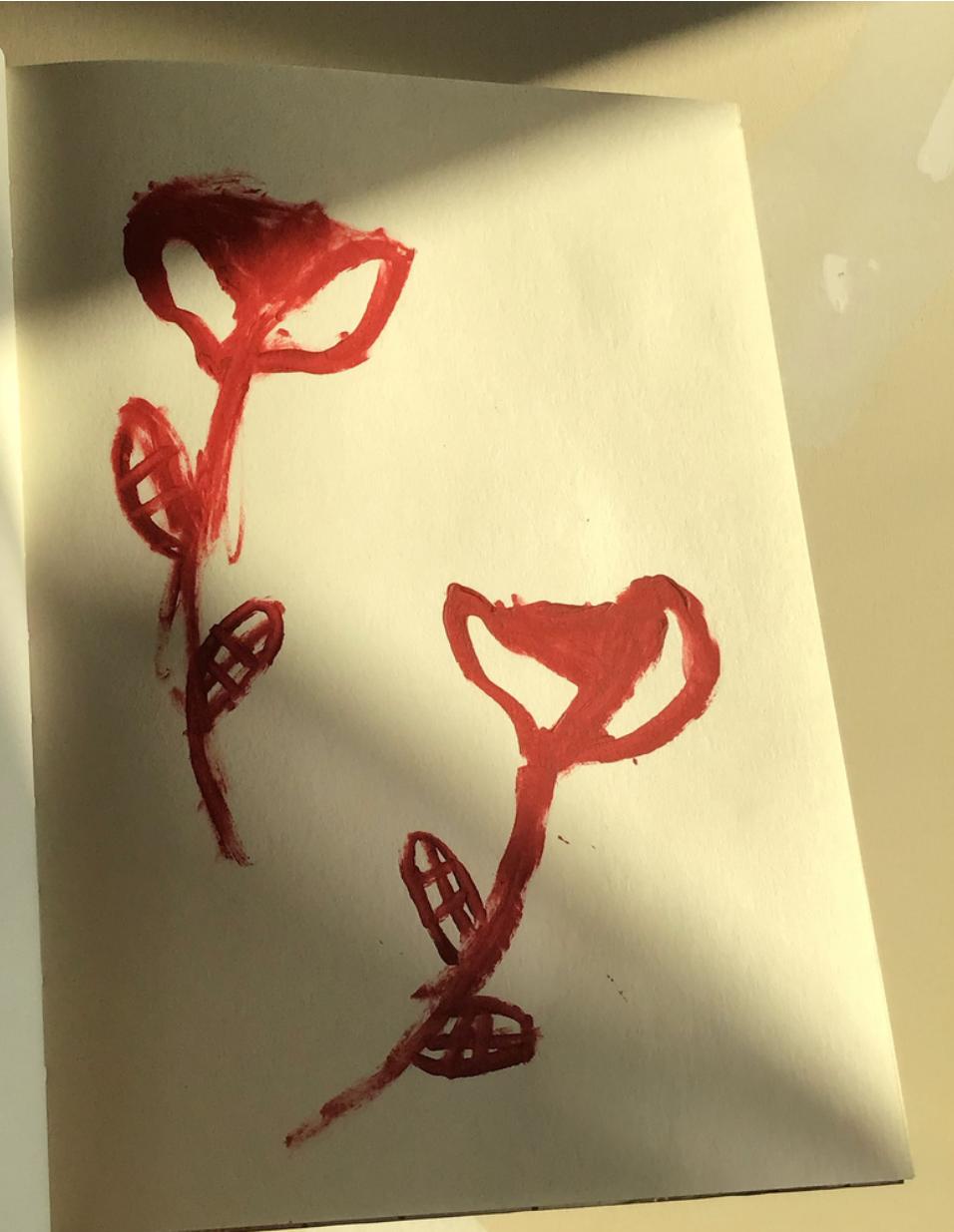
Sadie Levine
Queer Luv
2022





This artwork is about the freedom I gained from unlearning heteronormativity. As a child, I assumed I would be partnered with men in the future and, for a long time, I ignored my attraction to women as I wanted a relationship that mimicked the gendered dynamics I'd been taught to desire. Unlearning this has been a liberatory experience, and exploring relationships with women has made me more happy and confident.

Sadie Levine
Garden Party
2022



Xinyue Li
Super Stay
2022

Xinyue Li
she/her

I'm a fourth-year student at Queen's University, majoring in Computing and minoring in Economics. My home country is China.

I drew this piece using Maybelline lipstick. I bought it when I was a first-year student. The first time I left my home in China, I flew 16 hours and came to Kingston alone. The name of this lipstick is *Super Stay*, but I think nothing will stay forever. You and I, the relationship, they are all momentary. The only thing that is *Super Stay* might be memories, memories among ex, memories among friends. I am single, so I drew this graph on Valentine's day to make a *Super Stay* relationship between the drawing and I.

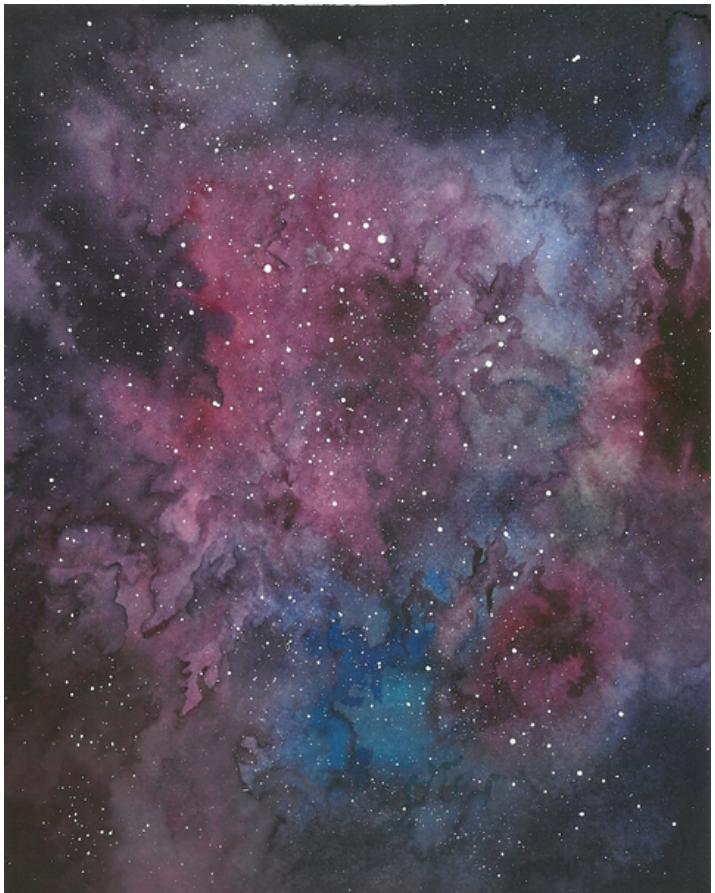


Madeleine Lychek
Bulge
2021

Madeleine Lychek
she/they

Madeleine Lychek is an interdisciplinary artist currently based in Guelph, Ontario. She holds an Honours BA, in Studio Art with Distinction, from the University of Guelph (2019). Lychek has exhibited locally and internationally, and has participated in many panels, lectures and curatorial projects. They use social media and performance art to engage with conversations surrounding power and play, exploring how a body and its consumption can be used as a radical act of self-discovery. Her practice is continually influenced by themes surrounding digital censorship and queer longing. Their research based practice allows for the artist to explore their gender in myriad of ways.

Bulge is a performance for video work in which I deconstruct a supermarket bouquet of flowers, cutting off the flower tops to then pack my briefs and create a bulge.



Kamryn Marsh
galaxy
2020

Kamryn Marsh
they/them

Kamryn Marsh is a trainer, facilitator, yoga guide, activist, and youth worker in Kingston/Ka'tarohkwi. They identify as a brown transracial adoptee, queer, gender-fluid, middle-class, mentally ill, a survivor, and non-Indigenous. They currently work at KEYS, coordinating mentoring opportunities for youth. In their free time Kamryn enjoys swimming, yoga, singing, and multi-day through-hikes in remote areas. They are a community member who has proudly not worked at or studied at Queen's. They have lived as a rental tenant in Kingston/Ka'tarohkwi for eight years.

Sleep companions was originally created for an unpublished zine entitled sleeping with garbage about the crushing demands associated with mental health, productivity, and complicity in settler-colonialism. It captures what I go to bed with every night, the burdens that I lay down with and the dreams that I have for myself and my community. *Galaxy* was created over the course of day and was the first painting that I had made since elementary school. It is part of me healing my fraught relationship with art and creativity. It started as a colorful and brilliant watercolour and deepened into a rich, dark galaxy. I think it mostly captures my mental illness and my constant desire to live among the stars.



Kamryn Marsh
sleep companions
2021



Sabrina Masud
she/her

Sabrina is an amateur artist. She is an international PhD candidate at Queen's University from Bangladesh.

Sketch using Conte charcoal on art paper. Washed using burnt sienna. Model Monica Garvie, PhD candidate at Queen's.

Sabrina Masud
In muse in life
2022

Jeff McGilton
he/him

Jeff is a Master's graduate of Applied Theatre Studies with a passion for collaboration and community arts initiatives. His visual art practice mostly consists of making small sketches and postcards for friends, with occasional dips into mixed media, painting, and beadwork.

This piece was a product of attending "Queer Kinship: Chosen Family" (hosted by Union Gallery, Queen's Reads and Queen's Collage Collectives). It features the necks and faces of two figures kissing, one yellow and one blue, with a great many pictures coming out of their heads where there might normally be hair.

I hope that these cutout images, things like "Queer & Proud," "Protect Black Trans Women," and "Towards Liberation," signify a kind of growing school of thought coming out of both of the figures. In celebrating their queerness, they are connecting to a network of queer people and queer ideologies, and through that, finding kinship.



Jeff McGilton
Muah
2022



Griffin McIntyre
he/him

Griffin McIntyre was born In Severn Bridge and has lived there ever since. Since Griffin was young, he has always had a passion for art, from painting to sculpting. While growing up, he started to look into things and see the world in a different way. His art changed from being strictly from his imagination and grew to art that raises awareness. His art is often inspired by the mental struggles of LGBTQ along with dysphoria that some people go through.

This artwork was made in June 2021, and shows a lesbian couple being proud of who they are. Not being ashamed to show their love for each other and what they stand for.

Griffin McIntyre
Sheepish Love
2021

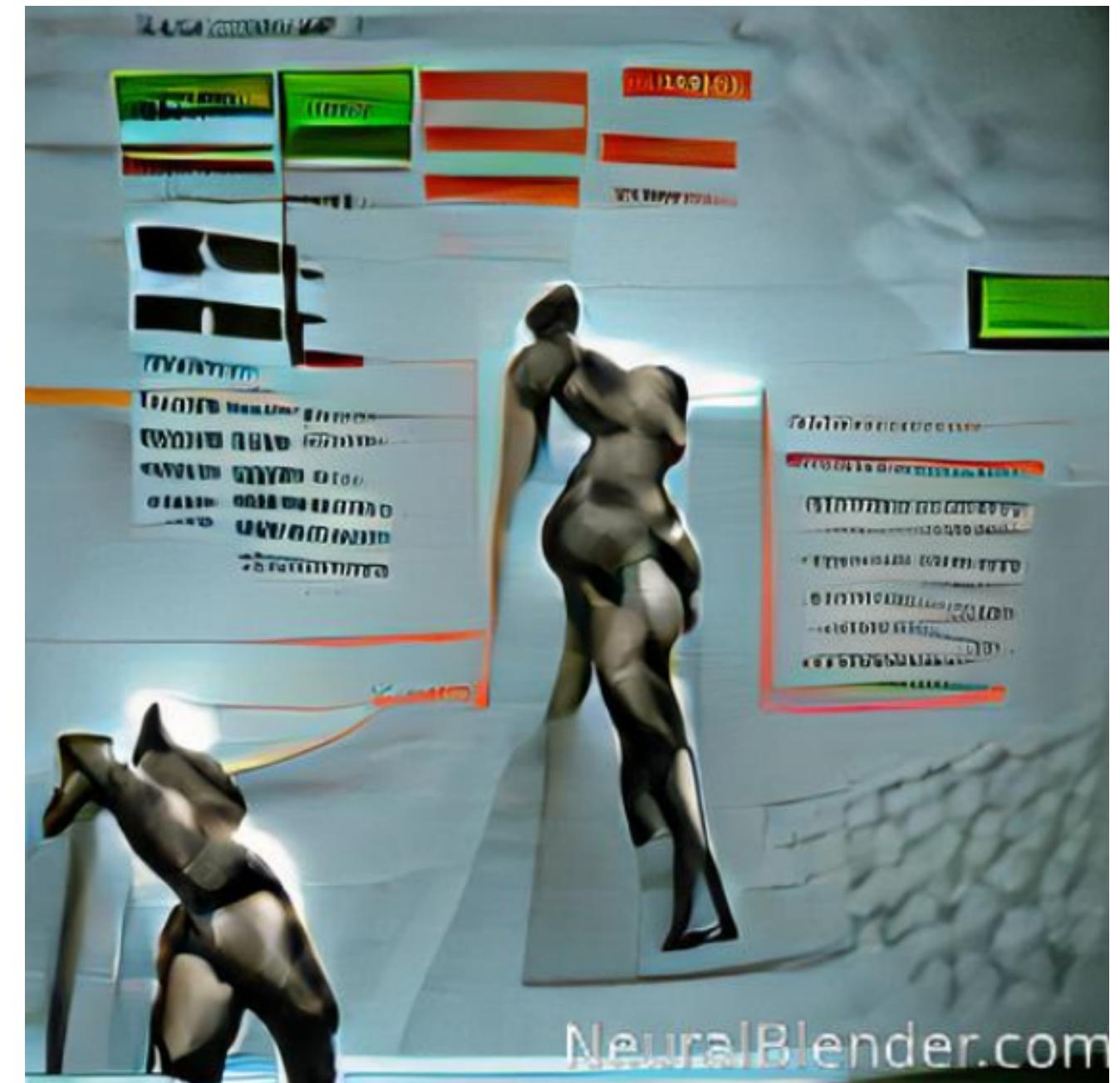
Danny McLaren
they/them

Danny McLaren is a queer, trans and non-binary writer who uses they/them pronouns. They write about trans existence and resistance or video games, or both, if they can pull it off. They are currently Master's student in Gender Studies at Queen's University. Look out for their forthcoming chap with *Porkbelly Press*, entitled *The Enby Manifesto*, or keep up with them on Twitter @dannymclrn.

These two poems are accompanied with Artificial Intelligence (AI) images generated through Neural Blender. To create the images, I ran sections of each poem through Neural Blender to produce visual, AI interpretations of my words. They retain the Neuralblender.com logo because they are a collaboration between myself and the AI, between poet and algorithm, and I'm happy to give credit where it is due. After all, I only did half the work.

The creation of these images took multiple attempts with the rearranging of words and cutting stanzas to produce something that I liked enough to share, that captured the essence of each piece. The images are illegible because they aren't images of anything that actually exists. But they are ones that I think look the most like my poetry. AI art made from queer and trans words—because what's queerer than the Internet? What's more trans than cybernetics?

Danny McLaren
Body Modding
2021



game-making, game-breaking
banging against virtual walls with virtual fists
with enough modification
this game/body/world can be something else
add sex to Skyrim
put Master Chief in Smash
program yourself a new shape, too
re-skin, update,
rewriting code is the easiest form of sex reassignment surgery
and the Nexus Mods clinic is free



Danny McLaren
Videa Gaymes
2021

Michelle Visage says “you’re giving me boy” to a queen on the runway, like this is a scathing critique of drag. drag that’s a queer art form, drag with its deeply transgender history, drag that uses gender as its palette and canvas. that drag. to critique a gender performance for being not gendered right, not gendered enough, is absurd. but a mainstream audience means mainstreaming gender, too. Ru Paul says being trans is cheating. maybe drag shouldn’t have rules that don’t allow for gender-fucking or gender-queering or gender-cheating. maybe drag wasn’t meant to be commodified, have its value priced at one hundred thousand dollars and an absolut vodka sponsorship. I have a drag persona. her name is Videa Gaymes and she is your titty streamer fantasy. she’s a vocaloid, cyber robo bitch with a cat ear headset. she’ll fuck you in VR or AR or just plain R. she’s Y2K retro-futuristic, sega dreamcast meets oculus rift. her head is a webcam, her pussy is a USB port, and her body is a hologram. is she human? human enough to know that gender is bullshit and bodies should be made of metal. how do you critique a virtual girl? a drag-mech with a queer/trans/non-binary pilot? what is this gaming-console-computer-monitor-blender-from-your-kitchen-counter of a drag queen giving you? boy, girl, alien, android, high fashion nightmare—she can do it all. she’s just that versatile. Videa Gaymes will short circuit your brain. she eats live wires and transphobes for breakfast.



Brit Nickerson
not some fleeting tenderness
2022

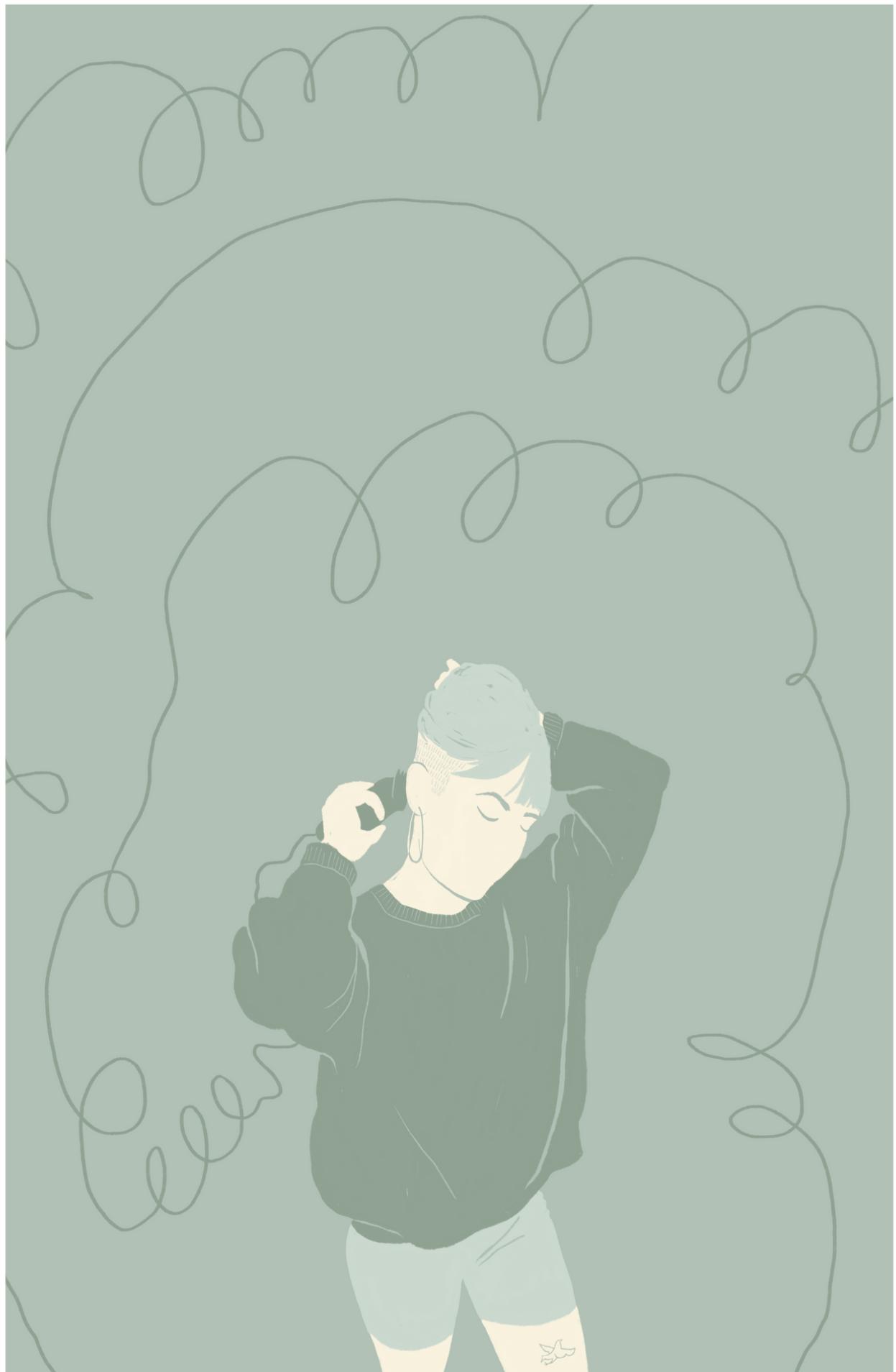
Brit Nickerson
she/they

Brit Nickerson is a Queer visual artist, advocate, and cultural worker currently living and working in Mohkinstsis, which is colonially known as Calgary. She was born on the traditional unceded territory of the Wolastoqiyik, Mi'kmaq, and Peskotomuhkati peoples. She graduated from the Alberta University of the Arts with a Bachelor in Design (2014) and completed a Master's of Fine Arts from Emily Carr University (2017). Since 2018, she has devoted much of her time to working at non-profit cultural centres in Mohkinstsis.



not some fleeting tenderness is a diptych series on archival giclee. Conceived from my larger project, *an echo, a shadow*, this collage work centres Queer carework as a way of working through grief.

Beneath the desire for photographic posterity, particularly the drive to capture moments of happiness and accomplishment, the family album hardly offers any insight into the patriarchal structures of our society. Following the death of my caregiver and grandmother, I turned to my family archive as a way of working through grief. My work in this archive frames griefwork as a kind of Queer carework. In searching for and depicting absences—the archive's omissions—I trace the archive's hidden subjects, and its unspoken subjectivities. Instead of endeavouring to reveal absolute truths, this work pursues traces of the collection's blind spots through Queer gestures of sentimentality, pushing past heteronormative expectations of love and grief.



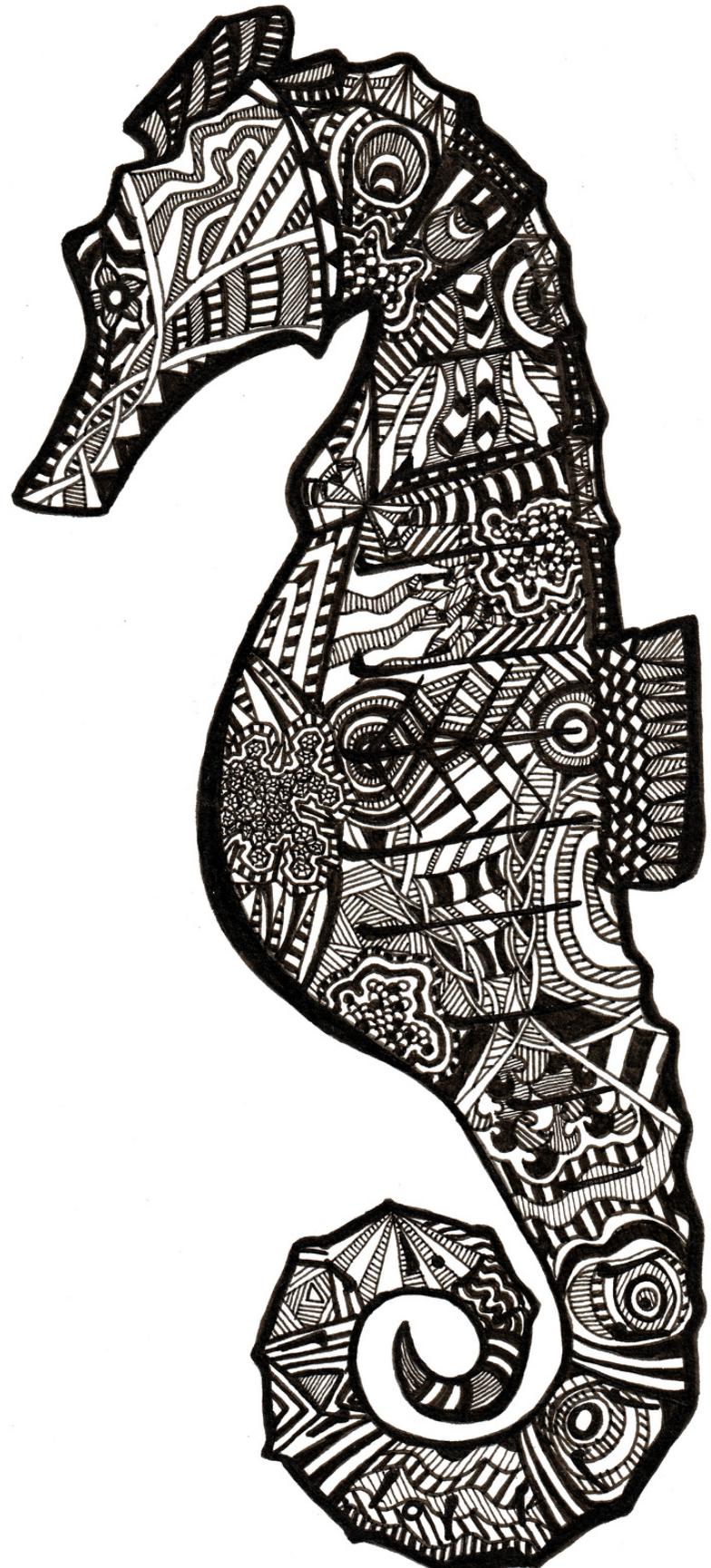
MY GIRLFRIEND CUFFED MY SHIRT FOR ME

Abby Nowakowski
Undercut and Cuffed Sleeves
2022

Abby Nowakowski
she/they

Abby Nowakowski is a queer interdisciplinary artist using printmaking, illustration, and story-telling to explore what shame and confidence look like. Abby's practice taps into the human tendencies of failure and awkwardness to spread advocacy for care, share stories, and make space for weirdos.

As a millennial queer, there weren't many moments growing up that I felt a sense of belonging—probably because there weren't spaces in my small town for queer kids and if there were, I never felt "gay enough." My hair actually clocked me as queer before I knew I was. This subtle kind of "queer coding" acted like a beacon within the queer community. Shaving my head silently communicated to other rad folks that we were among friends. It had also become a marker of safety—if someone wasn't comfortable with my self-expression, I knew pretty quickly that it wasn't a space for me.



Mica Pants
he/him

Jackie Pants, also known as Mica, is a trans artist from South Frontenac County, Ontario. He creates unique detailed pen drawings in his home studio where he lives with his partner, 2 kids and many animal friends.

In his early years, he was rejected from art school not once, but twice! Afterwards, he pursued a career in social services mostly working in the crossroads of substance use, mental health, and the homelessness that comes with it. That's where he's been for the last decade.

He came back to art and started drawing in this style during paternity leave with his first child, as a way to honour the roadkill that he would often see on the country roads. The style was also inspired by his meditation practice and the many interconnected complicated energies that exist within us all.

Seahorse males give birth. In the summer of 2021, I simultaneously was due to give birth and came to the realization that I was a transman. My transitioning is bringing me so much joy but also bringing me further away from the expectations of a gestational parent and binary expectations of a man. As the world opens up and I ascend from my hibernation of early baby days, I know that the world will see my cis-female partner as the baby's birth giver and my experience, and one of the most important relationships of my life, will be invisible.

I stay at home. I change the diapers. I do the chores. I make less money. I exist and I long to be seen.

Isn't it funny that the two Reddit topics I've been perusing the most during this time share an acronym: FTM; Female To Male and First Time Mom.

Clarke Phillips she/they

Clarke discovered poetry as an emotional release that somehow helped the most confusing thoughts become moderately more manageable. Being a second-year Psychology student at Queen's University provides a lot of opportunity for introspection into our very being as humans interacting with other humans. Having grown up in Kingston, the return to childhood has brought with it childlike wonder for what it means to create art for the sake of creating, inspiring a new branch of self-expression through creative writing.

A poem that adequately describes a very specific feeling about gender identity, while also encompassing many other reoccurring thoughts about queerness, what it means to be a woman (maybe), and the meaning of loss that is more than just in death.

The first question is always the easiest

Back when my friends and I were in highschool, back when we were cis-het, back when we were friends; before every test, exam, graded assignment, we used to joke that if you didn't know any of the other questions, at least you'd get the first one right.

Name. _____

It's the next question that always trips me up, making myself ask more questions than are ever really graded.

A silent thank you always crosses my mind to the fact that I would've had the same name either way, +/- one letter. Where'd the 'e' go? Lest I get tripped up and fail the first question too.

Gender:

Or

Sex:

It's never the right one.

Two very different things, often used as one interchangeably by a cis-het society; oblivious to the turmoil either causes.

The community claimed to be so new, there's not a word for cis-het silliness that doesn't paint us as the victim. But are we really that new, or are we only demanding to be heard, to be seen more than ever.

Sex: Male Female

Sex is easy. I'm comfortable in my own body. I'm content with checking female. It's the right answer of course.

I wear my femininity like a patch I earned from Sparks, uneven stitches cling to my pink sash, proudly done by me. A badge of honour for my introspection that showcases my battle with internalized misogyny.

Gender:

Gender is a whole different road map. When there's no label, I'm okay. I'm just me; Clarke with an 'e'

The answer to the first question.

But then I start to think: percentages and numbers. I've never been good at math. I've just never had enough fingers to count on, but that's a different problem, for a future crisis.

Wear a corset one day after wishing I had leather pants the previous.

Do I have a label? Probably, I like the order. Fitting in. Finding a community like me. But I look at the second question again...

Gender: Female Male Other: _____
 Prefer not to answer

Female: Obvious choice; sure.

But then the numbers come rushing back. Am I 100 %? No, that's okay. I've already jumped that hurdle of acceptance. It only faltered a little bit too.

Male: No. Do I get part marks for answering that one correctly too?

Other: _____: Then there's space.
Demanding an explanation with the emptiness.

It makes me sound like an outsider. All I wanted was to not be alone. It's so hard to convince yourself you're valid, to discover your true* identity, only to then have to continually justify it to everyone else. Why can't I just exist? I'm a good person with or without labels. Perceive my identity, my being, not my gender.

Prefer not to answer: a cop out

I stand up. I call people out. So those who don't feel comfortable, know there's an ally in the room; that someone stands with them. Will speak out. The Lorax for **queer youth are and gender is also**.

Posts living rent free in my head: Those who are comfortable are privileged enough to call out cis-het silliness (why is there no word that doesn't frame us as the problem). The internal guilt of bailing after finally justifying it to myself. The finish line's in my sight, I don't know what's past it, but it's gotta be better than this. This not wanting others to question. This not wanting others to see my doubt. This pure and utter mental turmoil of who I am .

It's not some big secret, I look in the mirror often enough to know others see it too, but why do I have to tell them? Why can't they just know. Queer youth really are. But gender is most definitely also.

I have the first question down pat.

It's always the second one I get stuck on.



Camden Ramer
Skin and bones
2022

Camden Ramer
she/they

My name is Camden Ramer and I have enjoyed art and creating my whole life. I am extremely inspired by diversity and new people that I meet. I am from Gravenhurst, Ontario. I work mostly in acrylic and watercolour. The techniques I use to make my art stand out include using modeling paste to create real texture in my pieces. I always start with a sketch and work on that until I am happy with the final product.

My painting titled *Skin and bones* was originally a concept sketch that I decided to turn into a reality. I started with the background and then moved on to the skin, layering and shading, then I finished with the final details.

Camden Ramer
Blinded
2022



Liv Rondeau
she/they

Liv Rondeau is a Kanyen'kehá:ka educator and beadwork artist. She is the owner of Flint and Maple beadwork and is thankful to her grandmother and aunties for teaching her how to bead. Beading for her is a form of wellness and allows her to feel connected to her culture and family. She is devoted to learning Rotinonhsyón:ni ceremonies, teachings, language, culture, and songs. Liv is dedicated to helping her community and creating spaces where people can connect and reconnect to language and culture. She continues to do work every day that honours her culture, language, community, and her ancestors.



Liv Rondeau
Decolonize the Vulva
2022



I created this piece as an expression of how Indigenous communities view and value gender identity and expression. Individuals who identify as female are viewed as powerful matriarchs who we uplift in our communities. Indigenous women are strong, resilient, fierce, loving, and caring. I want this piece to reflect strength and encourage others to think about how we decolonize the vulva. As a society, we need to value Indigenous perspectives when it comes to an individual's moon time and experiences as a person with a vagina. This should be seen as something beautiful and powerful. The heart berry teaches us about creation, community, and love for ourselves and others. In Western society, there is a stigma attached to individuals who have a period; that it is something shameful or not to be talked about. We need to learn to empower those who identify as women in our lives.

STÉFY
they/she/her/elle

Dr. Stéfy McKnight is a white settler femme of centre (foc) and queer artist-scholar based in Katarokwi/Kingston, on traditional Anishinaabe and Haudenosaunee Territory. Stéfy's research examines research-creation as a methodology for knowledge production and fact-based storytelling in so called Canada. Their research interests are broad and look at surveillance as contemporary colonialism; queer and femme representation in digital and virtual spaces; 2SLGBTQIA+ activism; technology in rural communities, and art as function-creep.

Their scholarly work takes the form of performance, multi-media interventions, online curatorial projects, 3D printing, installation, video, and live streaming. Stéfy's art has been exhibited at the Stratford Gallery, Stratford; Modern Fuel Artist-Run Centre, Kingston; Isabel Bader Centre for the Performing Arts, Kingston; White Water Gallery, North Bay; and others.

"I'm an anxious queer". "likewise".

this work is a visualization of my queerness and anxiety—both coexisting like a constellation of ciprolex, care, reciprocity, and uncertainty. I've found healing in my companions, who like me, are beings of trepidation. I am grateful for their patience and love and their ability to comfort me in my infinite spiralling. I see this print as a reflection of my internal conflicts while also demonstrating my gratefulness and appreciation for those who choose to keep me safe and near.

"I see you". "likewise".



STÉFY
likewise
2022



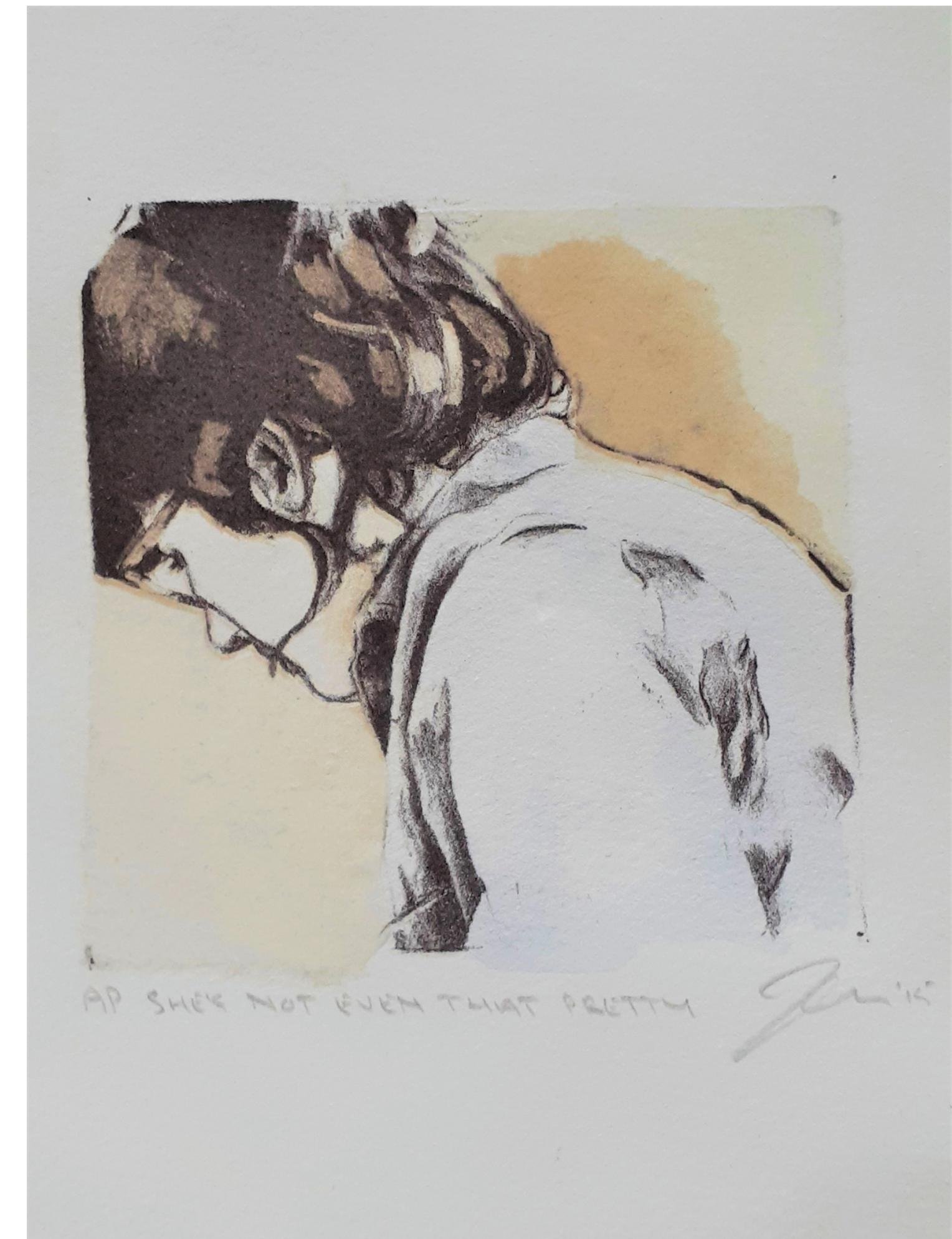
Jesse Wardell
they/she

I'm an arts administrator, educator, and practicing artist. I have worked with organizations across Canada, from smaller spaces like Modern Fuel, Eastern Edge, and Union Gallery, to larger ones such as the AGO, The Rooms, and the Vancouver Art Gallery. I am currently the Art & Design Coordinator at Arts Umbrella, an arts non-profit for children and teens. I assist in programming and running an array of sessional classes as well as collaborative programs with other arts organizations (including VAG, CAG, and BTY Group), all with the aim of supporting students as emerging artists through mentorship opportunities with professionals (curators, artists, educators, etc) in the arts.

Working from candid photos taken at parties and other social gatherings during my time in St. John's as an artist-in-residence, I used the process of lithography (long and laborious compared to the immediate nature of candid photography) as a means of exploring memory and recreating moments. People, friends, stuck in time, removed from their settings but lovingly recreated and remembered. Alone in a place I had never been, surrounded by people I initially didn't know but who were willing to invite me into their circles, their homes, to show me love and friendship. We came from across the country but somehow found each other and connected over small moments and unintentional intimacies.

Jesse Wardell
untitled (candid St. John's series)
2016

Jesse Wardell
She's not even that pretty
2015



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