

Pride IN Health

Art Catalogue

2024

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Photos from Kristy Sytkowski @k.es_photography

University of Manitoba | Centre for Human Rights Research

queer + trans graduate student group



Photo Credit: UM Today

The University of Manitoba campuses are located on the original lands of the Anishinaabeg, Ininiwak, Anisininewuk, Dakota Oyate and Dene, and the National Homeland of the Red River Métis.

We are governed by the promises – most of them unfulfilled – of Treaty 1 and the Manitoba Act. We recognize that we have benefited from, and continue to benefit from colonization, specifically of Treaty 1 lands, but also Treaty 2, 3, 4 and 5 Territories.

We respect and honor Treaty 3 Territory Shoal Lake 40 First Nation as the source of Winnipeg's clean drinking water. Sourcing water from Shoal Lake 40 led to surrounding Indigenous communities living under a boil water advisory, lacking access to clean drinking water, for more than two decades. You can learn more about the development of Winnipeg's municipal water supply as an example of the history of settler colonialism in Dr. Adele Perry's book Aqueduct: Colonialism, Resources, and the Histories we Remember. We also acknowledge that our access to electricity comes from the north, particularly Treaty 5 territory but also Treaty 1, 2, 3 and 4. This access to hydroelectricity often results in the displacement of Indigenous peoples and their communities, including flooding, shoreline erosion, changes to water quality, disruption to fishing and hunting, and the destruction of habitat.

The CHRR recognizes the ongoing role of settler colonialism the ways in which other systems of oppression intersect with colonialism to deny the rights of Indigenous peoples and communities. We recognize the resistance of Indigenous peoples to that oppression and use an intersectional lens to research and advocate for Indigenous sovereignty and resurgences.

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Photo Credit: Kristy Sytkowski

Pride 2024 in Health

ABOUT

Pride in Health was an interdisciplinary health research conference focused on the 2SLGBTQIA+ community that was held on October 24th and 25th, 2024 in Winnipeg, Manitoba, Canada. Amidst the rising tide of 2SLGBTQIA+ hate, Pride in Health was envisioned as a space for people to be in community with each other and to highlight the importance of equity for 2SLGBTQIA+ people. Pride in Health also served as a mechanism to share the world-class 2SLGBTQIA+ health research that is happening globally. People fear that which they don't understand. Offering a free, accessible place for people to learn is an important step to bridge the divide.

Where Pride in Health differs from most other academic research conferences is the intentional inclusion of art. From political comics in newspapers, to banners and signs at protests, art has always held an important place in activism. It offers a view into the human experience and emotion in a way that can't always be captured through research. Art in all mediums can challenge systems of oppression in ways that words and research alone cannot.

This art catalogue contains all the art pieces from Pride in Health 2024 for which the organizing committee received written consent from the artists to publish. Artists who did not expressly consent are not included in this catalogue. This decision was made to ensure that only those who felt safe enough to have their name and work published are included.

Pride in Health 2024 was a Collaboration between the Queer & Trans Graduate Student Group and the Centre for Human Rights Research. Funding was provided by a number of sponsors, including:

Additional Sponsors:

- Research Manitoba
- UM Faculty of Science
- UM Faculty of Arts
- UM Faculty of Law
- UM Rady Faculty of Health Sciences
- Brandon University Faculty of Science

Other University and Community Partners

- UM Centre for Aging
- UM International Human Rights Clinic
- UM College of Nursing
- UM College of Pharmacy
- UM Faculty of Education
- UM Office of Equity, Access and Participation
- UM Office of Equity Transformation
- Drawing Change
- Synonym Art Consultation
- Dykes on Bikes Winnipeg
- Rainbow Pride Centre



DRAG SHOW

On the second day of the conference, a drag show was held featuring Orion Sbelt, Special K, Skirt Browning, and Vida Lamour to celebrate the 2SLQBTQIA+ community in Manitoba and beyond. The drag show was coordinated with Synonym Art Consultation. A graphic recording of the drag show was created by Miranda Maslany from Drawing Change.

All of the drag performers were also involved in the field of healthcare in some way. The intersection of these identities as drag performers and healthcare professionals highlights the important roles that 2SLGBTQIA+ hold within the community and beyond. In addition to being performers who bring together the 2SLGBTQIA+ community and contribute to the community's rich culture, they are also perform critical roles in the healthcare systems.

The drag show was held on the University of Manitoba's Bannatyne campus which is home to the Max Rady College of Medicine and the Rady Faculty of Health Sciences. This campus is the main hub for health sciences students to complete their studies and also where ground-breaking health research takes place. This drag show was an act of taking up the space that 2SLGBTQIA+ people have deserved to have. It serves as a reminder that we always have been and always will be here.

2SLGBTQIA+ people are everywhere. In drag, in healthcare, in science, in arts, and beyond.



Graphic Recording

by Miranda Maslany, Drawing Change

The past few years I have been navigating my own queer journey and so I was really delighted to be the graphic recorder for the 2024 Pride in Health conference. I love how this conference brought folks together to discuss the intersection of health and queer identity. A close friend of mine has faced barriers within the healthcare system that have really impacted their ability to seek proper health care. Their challenges really highlighted for me why a strong understanding of the queer experience is so important in a healthcare context.

So what is graphic recording all about? Graphic recording means I capture meetings, events, and conferences through text and illustrations. It's a bit like having a mind-map created in real time to convey key points that were raised. And this process gives organizers an visual artifact of the event to help reflect back on what was discussed. For this event I joined as part of the Drawing Change team.

I had never graphic recorded a drag show before so I was quite excited to give it a go. To prepare I watched many clips of RuPaul's drag race and recordings of live drag shows to practice illustrating the performers in real time.

I supported the event virtually from my





office in Vancouver, BC. I watched the drag performance over Zoom and digitally created the graphic recording on my tablet. And even though I didn't get to be there in person, the organizers were able to show the draft graphic to the drag performers and I was told "...they LOVE it!" So that made my day!

I learned so much during the Two-Spirit History and Health discussion. The Elders shared such powerful stories from their lived experiences and the history of Two-Spirit people. I loved the moment when Elder Albert asked me to add the word "FAB" (short for fabulous animate being!) and a high heel to convey the importance of drag queens and gay bars for the queer community.

What a beautiful event and such an important topic. Thank you for having me! I hope this conference continues for many years to come.

–- Miranda Maslany,
Graphic Recorder and Illustrator,
Drawing Change

About the Artist



Miranda (she/her) grew up on Vancouver Island and has lived in Vancouver, BC for the past ten years. She completed a BA in environmental studies & sociology, with a minor in business. Her undergrad sparked her interest in environmental & social justice and she is a creative at heart. Miranda now works full-time as an illustrator and graphic recorder, and has had the opportunity to work with non-profits, small businesses, universities, and government. Outside the working world she dabbles in stand-up comedy, makes abstract artwork, and attempts to keep up with tiktok dance trends.

Revoltingly Red (Awfully Alive)

Brody McQueen (he/him)





Revoltingly Red (Awfully Alive) is a series of four blood-based albumen prints, each depicting various stages of hand holding, from the initial reach to the firm grasp. This series employs an altered version of the traditional albumen photographic printing process, popularized in the 1850s. Instead of using albumen derived from egg whites, McQueen has innovatively utilized the albumen present in human blood.

This process creates a profound commentary on the historical ban on blood donations by gay men in Canada. In 1992, a policy was instituted that introduced a lifetime ban on blood donation for gay men. This policy was later amended to prohibit men who have sex with men from donating blood for five years after being sexually active. While these measures were initially implemented to protect patient safety following the Canadian blood system crisis of the 1980s, they ultimately perpetuated the harmful stigma hat the blood of gay men was somehow less safe due to their sexual orientation.





This policy remained in place until 2022, when it was finally rescinded, accompanied by an official apology from the executive officer of Canadian Blood Services. Through Revoltingly Red (Awfully Alive), McQueen asserts that the blood flowing through his veins is equally valuable and no different from anyone else's regardless of his sexuality. This work is a powerful declaration of humanity and equality.

The visual representation of hand holding symbolizes unity, connection, and the shared human experience.

McQueen's innovative use of blood-based albumen printing not only challenges historical prejudices but also celebrates the perseverance and resilience of the LGBTQ+ community.

Revoltingly Red (Awfully Alive) won first place in Pride in Health's Art Show, with an award funded by Dykes on Bikes.

About the Artist



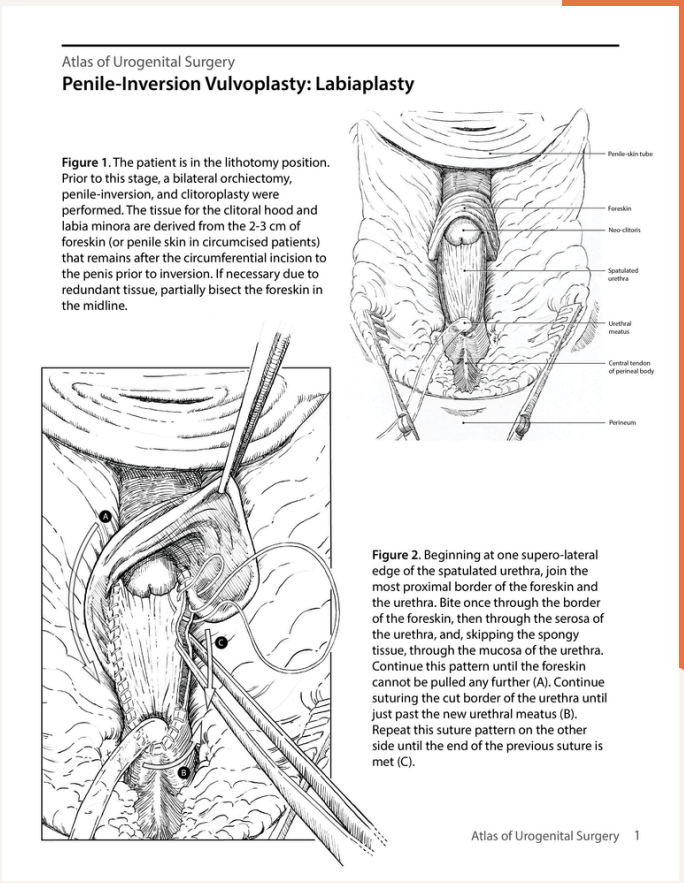
@brody_mcqueen_

Brody McQueen, a young self-portrait concept photographer from Winnipeg, Manitoba, creates unique photographs through both experimental analogue processes and meticulous digital manipulation. He crafts intimate images that explore themes of sexuality, death, time, and connection. His work's raw, personal touch reflects his deep engagement with every stage of the photographic process. Brody's work has been featured in both local and international publications and exhibitions. He is also engaged in experimental analogue photography, exploring innovative techniques like creating stained-glass panels using cyanotype on glass and blood-based albumen prints. As an emerging artist, Brody is passionate about sharing his practice through shows and presentations.

Penile Inversion Vulvoplasty: Labiaplasty Surgical Illustration

Ashton Goebel (they/them)

As the demand for gender-affirming healthcare has increased in recent years, it is becoming more evident that proper education is needed for practitioners who serve transgender patients. For transition-related surgeries in particular, knowledge of various techniques can improve both the cosmetic and functional results of these procedures. This illustration was created as a part of my coursework for the Masters of Biomedical Communications program at the University of Toronto, where I was tasked with creating a mock surgical atlas spread from an observed procedure. The overall goal of the project was to create a clear visual narrative that was both anatomically accurate and faithful to the observed procedure. I had the privilege of observing both a full-depth vaginoplasty and a vulvoplasty under the guidance



Atlas of Urogenital Surgery

Penile-Inversion Vulvoplasty: Labiaplasty

Figure 1. The patient is in the lithotomy position. Prior to this stage, a bilateral orchiectomy, penile-inversion, and clitoroplasty were performed. The tissue for the clitoral hood and labia minora are derived from the 2-3 cm of foreskin (or penile skin in circumcised patients) that remains after the circumferential incision to the penis prior to inversion. If necessary due to redundant tissue, partially bisect the foreskin in the midline.

Figure 2. Beginning at one supero-lateral edge of the spatulated urethra, join the most proximal border of the foreskin and the urethra. Bite once through the border of the foreskin, then through the serosa of the urethra, and, skipping the spongy tissue, through the mucosa of the urethra. Continue this pattern until the foreskin cannot be pulled any further (A). Continue suturing the cut border of the urethra until just past the new urethral meatus (B). Repeat this suture pattern on the other side until the end of the previous suture is met (C).

Atlas of Urogenital Surgery 1

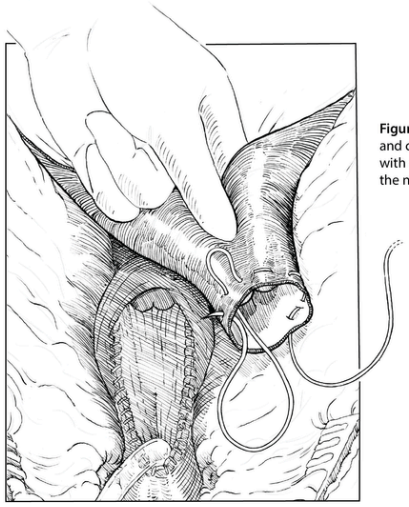


Figure 3. Invert the penile skin tube, and close the distal end of the tube with a purse-string suture to create the neovagina.

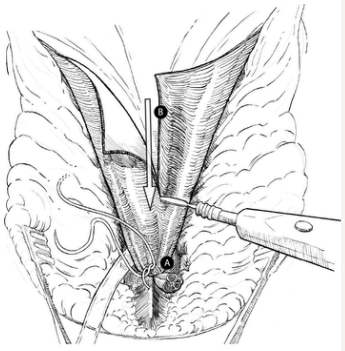
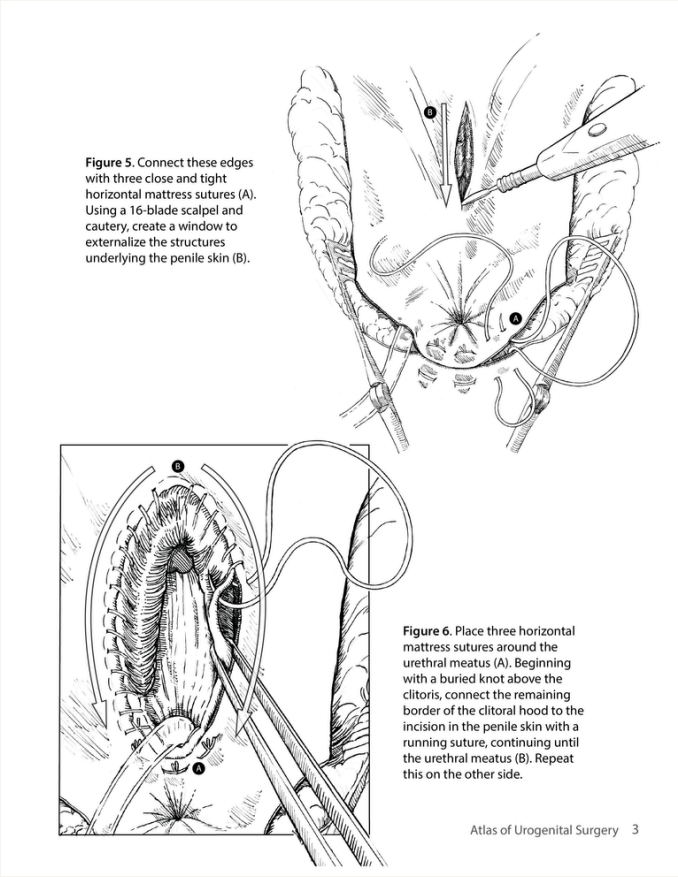


Figure 4. Tether the closed distal end of the tube to the central tendon of the perineal body with an interrupted suture to create the neovagina (A). Then, create a mid-line incision on the posterior aspect of the tube using cautery until the posterior fourchette is able to reach the perineum (B).

2 Atlas of Urogenital Surgery



of Dr. Alexandra Millman, who specializes in transition-related surgeries at Women's College Hospital in Toronto, ON. Due to the complexity of the procedure and the scope of the project, we decided to focus on the labiaplasty component of the surgery. Starting from OR sketches, I was able to clarify and condense the steps of the procedure into thumbnail sketches, further into refined drafts, and finally, fully rendered drawings that utilize the traditional pen & ink technique that has been used by medical illustrators throughout the last century. As gender-affirming care continues to grow and evolve, illustrations such as these are critical to ensuring that healthcare practitioners are providing the best quality of care for transgender patients.



About the Artist

Ashton Goebel is a second-year student in the MSc. in Biomedical Communications program at the University of Toronto. During their studies, they've had the privilege to work on several projects to improve the quality of gender-affirming care resources for both patients and medical professionals, such as the surgical illustration shown here. In addition to creating artistic works, they also have a research interest in the learning needs of trans people in terms of accessing healthcare. With their training, insights from their own queer identity, and their passion for supporting their community, Ashton is excited to bring more representation and accessibility to those who need it.

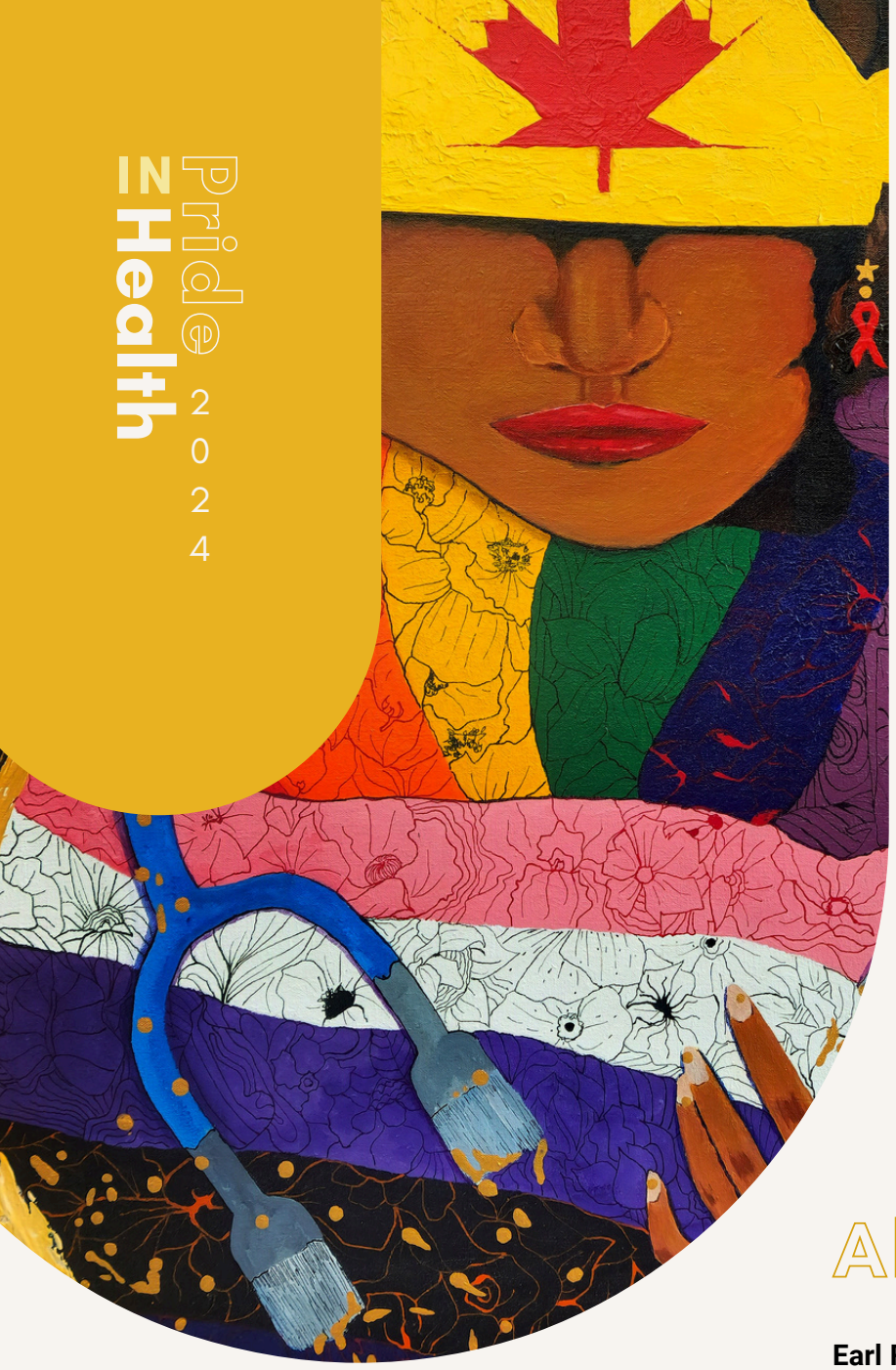
ashton-goebel-visualization.com

Ashton Goebel



You are You

Earl Rina (he/she/they/them)



"You are You." Medium: Acrylic on Canvas. Size: 36”x 48”. 2023. This is a narrative self-portrait about a Filipino-Canadian, gender-fluid, gay artist. The eyes as the window to the soul are also the window to our culture, this shows the symbols of the flags of our nationality. The clothes are the revelation of who we are as our identity which is the colours of our pride. The accessories are the things that we are passionate about and advocate in life, passionate about nature shows beautiful flower patterns all over their clothes, an advocate for cancer awareness shows an earring of the lavender ribbon, and an advocate for HIV / Aids awareness showing an earring of the red ribbon.

About the Artist

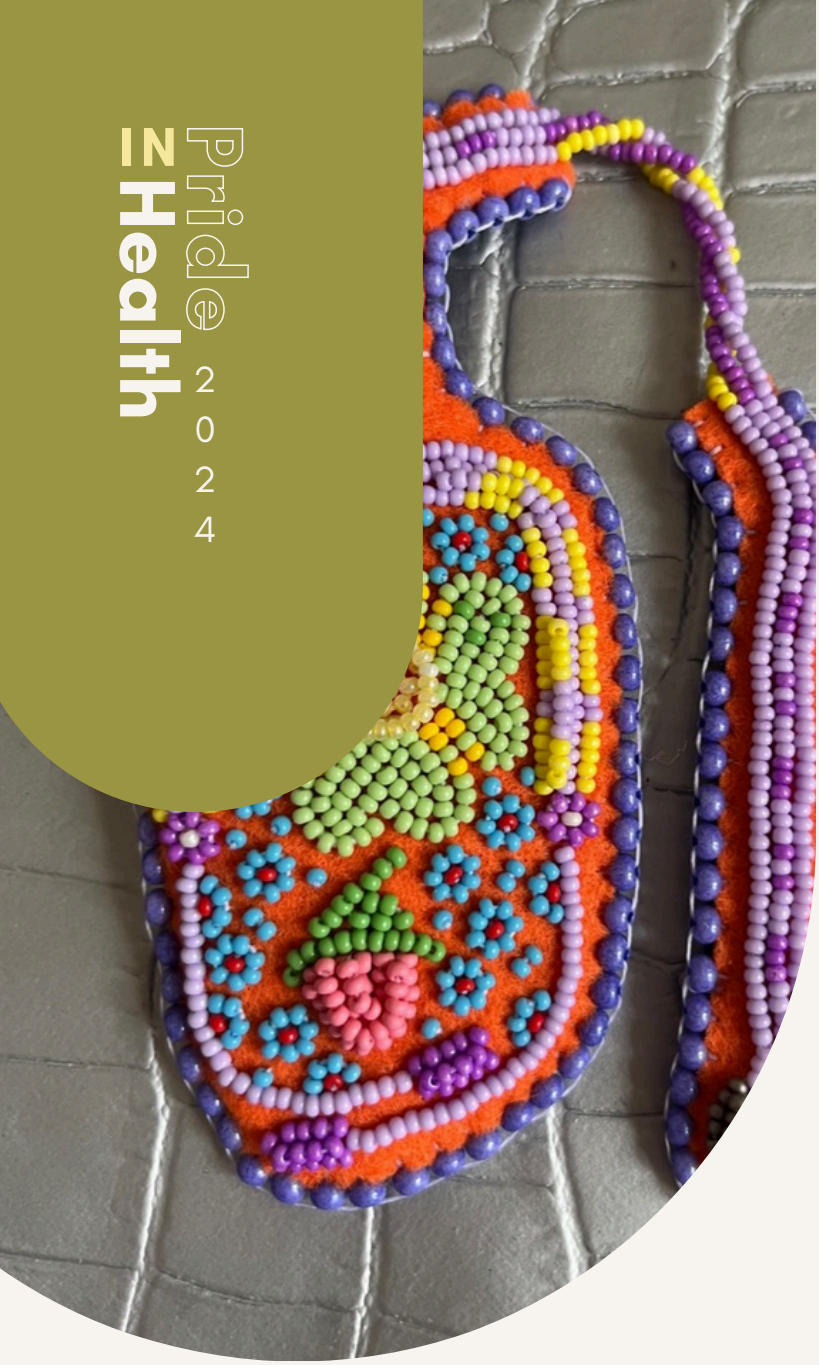
Earl Rina is an interdisciplinary visual artist deeply connected to their Filipino Canadian heritage. Born and raised in the Philippines, Earl Rina began their artistic journey in 2010 and immigrated to Canada in 2018. Now based in Winnipeg, they are pursuing a Bachelor of Fine Arts Honours Degree at the University of Manitoba’s School of Art. Earl Rina's artistic practice spans painting, photography, mixed media, and sculpture, exploring emotional experiences and the complex web of daily interactions. Their work thoughtfully addresses social themes such as sexuality, identity, and the nuances of Filipino Canadian culture.

Earl Rina
INTERDISCIPLINARY
VISUAL ARTIST
www.earlrina-art.com



How Do We Listen To The HeArt

Lucy Lindell (she/her/they/them)



Balance is commonly misunderstood. It isn't based on equal parts but truthful need. It's not a 1 + 1 equation. Layers of understanding, questioning, and seeing from different perspectives can give the opportunity to learn what true balance is. This beaded piece takes the shape of a stethoscope. It listens and interacts with the heart in a different way; through the spirit of the beads. It can bring moments of peace and wonder that allows what needs to be heard and seen to come forward. Where balance can present itself authentically and not as binary or as equal numbered parts. The possibilities are endless and grow each time you visit. It acknowledges that we exist in countless ways and that we grow through life learning them. The doors and windows continue to open, and our own flowers continuously bloom. We are not stuck in one place or in one way. Here, our hearts and emotions are valid and worthy of being listened to. Doing so leads us to our purpose and healthy honest identities. It creates change for the individual and all that is around them; from human to all life forms on this earth. If we listen to our hearts truthfully, we can go exactly where we need to and are meant to be. It changes the world of our health.

About the Artist

Lucy Lindell is a Métis student completing her Masters in Peace and Conflict Studies thesis titled Beaded and Braided Stories: The Need for Reflection on Everyday Peace and Conflict. Lucy works on areas of identity, belonging, and relations through the arts. Her ultimate hope is that we can all know true identity and belonging and extend the balance that comes with these ways to all life. Her work often focuses on listening to spirit and coming from places of love.



@dotter_of_the_earth





Diabetic Glam

Tiberius Fayant-McLeod (they/them)



This art piece is designed to be wearable. I want other Two-Spirit diabetics to see it and feel like they can be open about their diabetic needs too. I hope to spark conversations with the wider queer community about dietary accommodations and learn how to make each other comfortable enough to share our needs. I want to join other voices calling for an end to fatphobia and racist ideology in the medical system. The more we challenge medicine, academia, and research, the closer we get to decolonizing the forces that oppress us.

Diabetic Glam won second place in Pride in Health's Art Show, with an award funded by Dykes on Bikes.

About the Artist

Tiberius Fayant-McLeod (they/them) is a holistic researcher based in Saskatchewan. They are a Two-Spirit, non-binary aroace person from the Qu'Appelle Valley Métis and the Peepeekisis Cree Nation. Their work explores themes of resurgence, rebellion, and hope.

Portrait of Tiberius by: Girlynne Gascon (IG: girlynne.art)



https://tiberiusholisticresearchagency.neocities.org/

Let's Cheer for

Trần Thảo Linh

"Let's Cheer For" is a digital artwork that celebrates the diverse aspirations of individuals within the 2SLGBTQIA+ community. Each character in the piece is depicted holding a drink, with symbols and words on the cups representing their personal hopes and desires as members of the Queer community. The drinks serve as metaphors for key issues that affect 2SLGBTQIA+ individuals in the context of health, well-being, and equality.

From the drag performer on the left, cheering for an art form that is connected to and popular within the 2SLGBTQIA+ community, to the couple toasting to the recognition of same-sex marriage, the artwork emphasizes the importance of acceptance and rights. The non-binary one with the "end to stereotypes" message advocates for the breaking down of harmful societal standards, while the ally doctor highlights the desire for public services





to be supportive and welcoming to the 2SLGBTQIA+ community. Each character holds a symbolic space within the 2SLGBTQIA+ community, representing collective struggles and the shared longing for a more equal, accepting future.

This piece, with its vibrant colors and playful yet powerful imagery, encourages viewers to reflect on the challenges faced by 2SLGBTQIA+ individuals and the hopes that drive them forward. By focusing on inclusive health and well-being, "Let's Cheer For" aligns with the mission of Pride in Health.

About the Artist

Trần Thảo Linh is a graduate in English for International Relations. They are passionate about human rights, especially issues related to the queer community. Their artwork focuses on themes of identity, equality, and hope, aiming to share meaningful messages and inspire understanding. Through their art, they hope to support positive change in society.



@con.meo.on

TRUST/ DISTRUST

Stepan Bilynskyy

"TRUST/DISTRUST" illustrates the health disparities faced by LGBTQIA2 people in Canada who are less likely to have a family doctor and are more likely to live with chronic health conditions, poor mental health and substance-dependence disorder. The piece features Pikorua, originally- used in Maori culture, representing an eternal bond between people and cultures. The twist incorporates no beginning or end, which refers to the natural ebbs and flows of life, including the crossing of life paths between the two individuals. It is a powerful symbol of loyalty, friendship and trust, signifying the strength and beauty of enduring friendships. Pikorua intersects two fields of the





picture- the upper field, where the spectator would see the rainbow, surrounded by faces and human shapes in colour, representing a diversity of people that healthcare institutions experience daily. The lower part of the piece features grey-toned colours – faces of people are stripped of their individuality and Pikorua in shades of grey, representing that lack of trust between patients and healthcare providers leads to losing the ability to identify individuals, reducing them to "just another patient," or another doctor or nurse. There are several research studies suggesting that trust could be divided into several categories, 1) patient trust in clinician, 2) clinician trust in patient, 3) clinician trust in clinician, 4) patient and clinician trust in organization, and 5) general trust in health care system, which symbolized by the colours of rainbow.

About the Artist

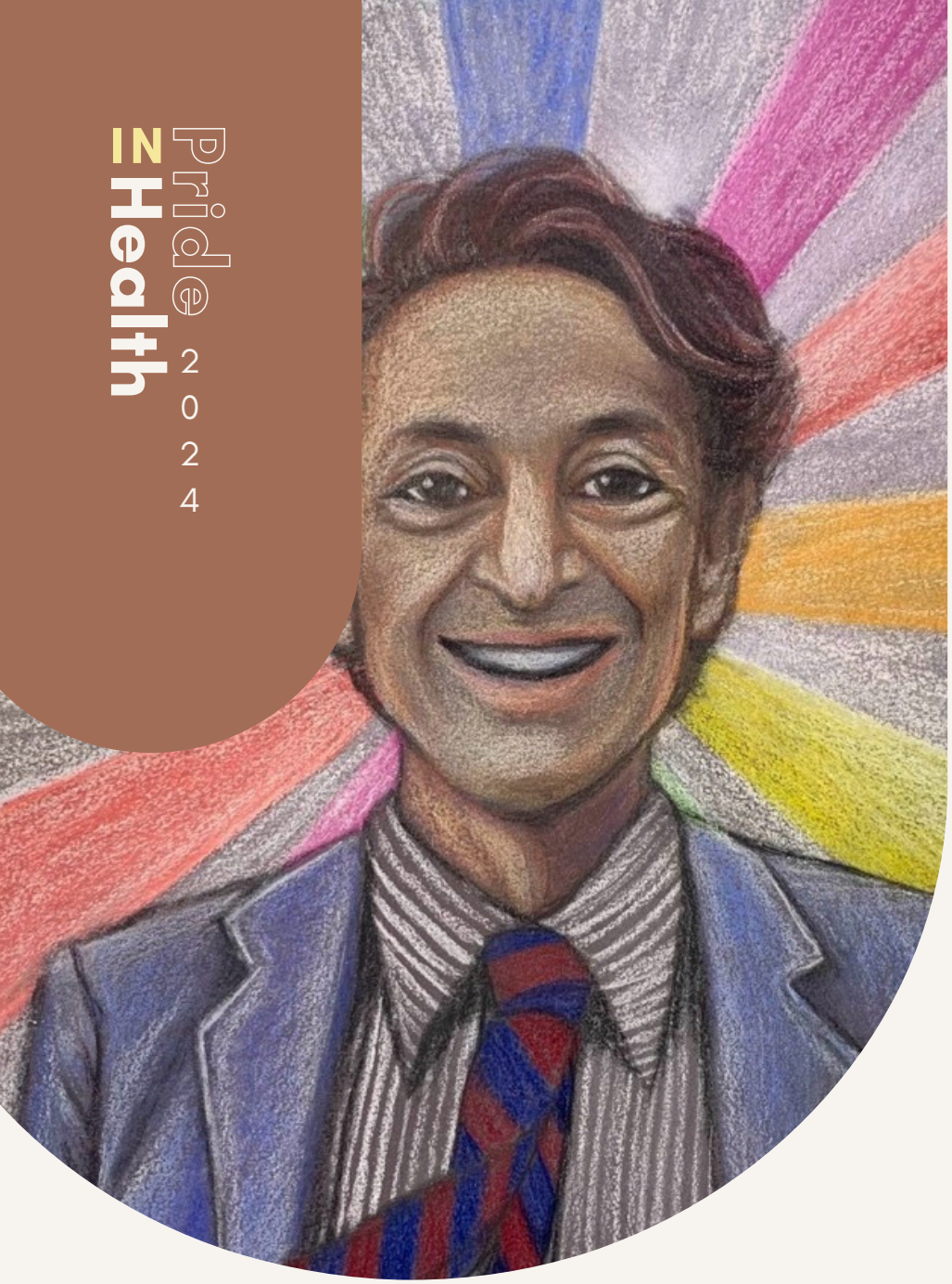
Stepan Bilynskyy is a Clinical Educator at the UGME program at Rady Faculty of Health Sciences and works as a Spiritual Health Practitioner at Grace Health Campus. He studied at Pstrak Art School (Kolomyia, Ukraine) and deliberated an artist's career, but chose healthcare after working as an orderly in a local cancer clinic. Stepan earned an MD from Ivano-Frankivsk National Medical University and obtained the qualification of Physician-Neurologist. He also received an MA in Spiritual Disciplines & Ministry Practices from the University of Winnipeg and an MA in Bioethics & Health Policy at Loyola University, Chicago, IL. He is an Eagle Feather and Medicine Bag Carrier. Stepan is passionate about medical humanities and is interested in human rights and clinical & organizational healthcare ethics. The other activities include intercultural and interreligious dialogue, nature, history, music, poetry, and fine arts.





Give ‘em Hope

Kimi Smith (she/her)



This is a portrait of Harvey Milk who was the first openly queer person elected to public office in California. Growing up, I was raised in a Mormon household. We went to church every Sunday and while my parents were liberal, it was always obvious to me that the church was not. I agonized over my sexuality for a long time as a kid. Harvey's story and iconic speech about hope for queer kids all over the world touched me long after his assassination in 1978.

About the Artist



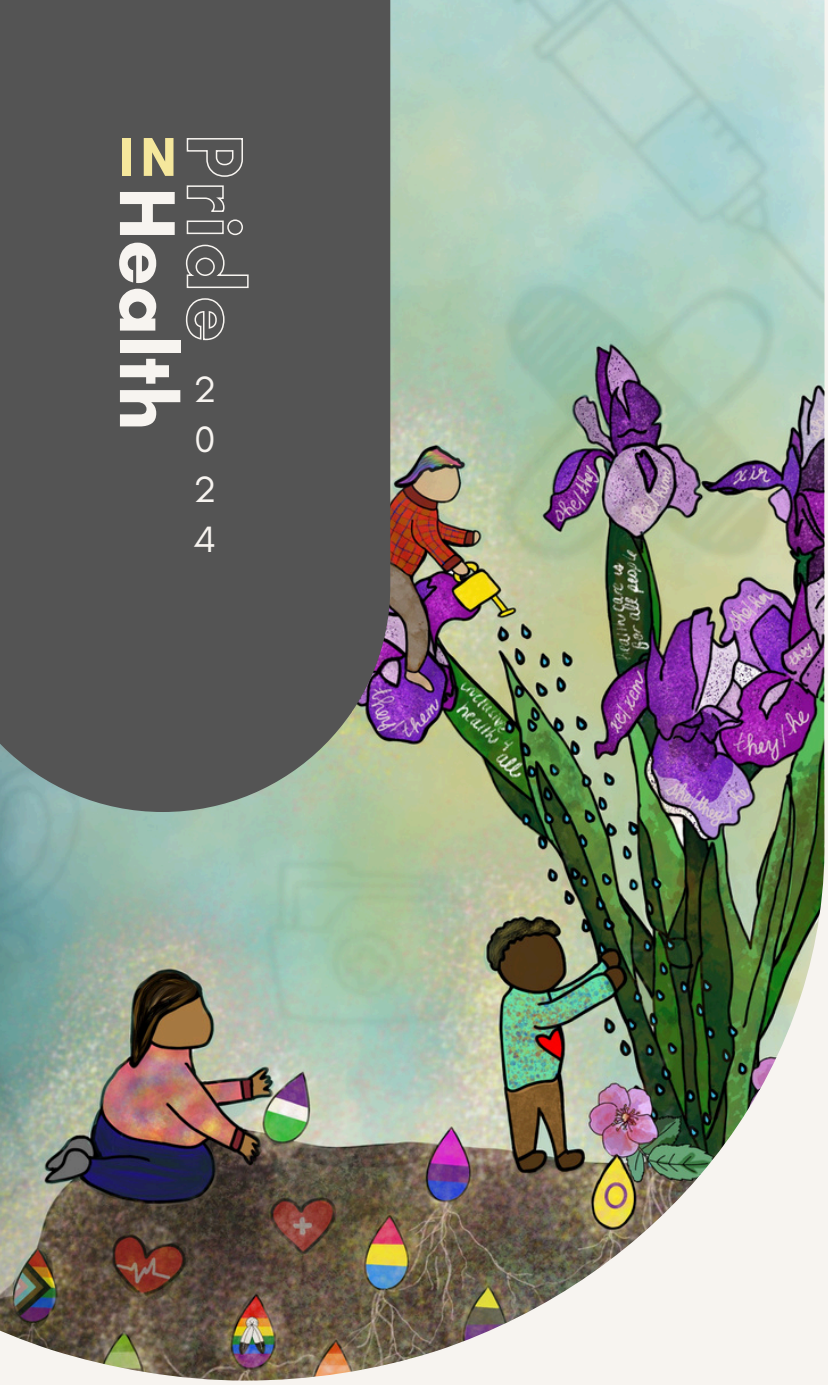
Kimi is a queer and chronically ill artist based in Las Vegas, Nevada. She paints portraits but dabbles with pencil crayons and pastels from time to time, and is inspired impressionists, particularly Monet. For Kimi, art provides a human element to advocacy work. By painting 2SLGBTQIA+ figures, it helps others to resonate with the work done by important advocates.

@kimianneart



Plant, tend, nourish, blossom

Danielle Hart (she/her)



Based on the findings of Mikayla Hunter's Master of Science thesis research, I created this picture with a few core components of community care in mind that queer folks are often well-acquainted with. As 2SLGBTQIA+ people, we know that we cannot rely on systems or governments to protect us, let alone meet our basic needs. We have been let down, discriminated against, and had our very existence legislated against and demeaned. It is a very scary world for queer people globally. Because we can't rely on systems to keep us safe, we lean into a community network of care offered by the queer community.

WE protect each other. WE make sure each other's needs are met. WE show up for each other, time and time again, with love and determination and strength.

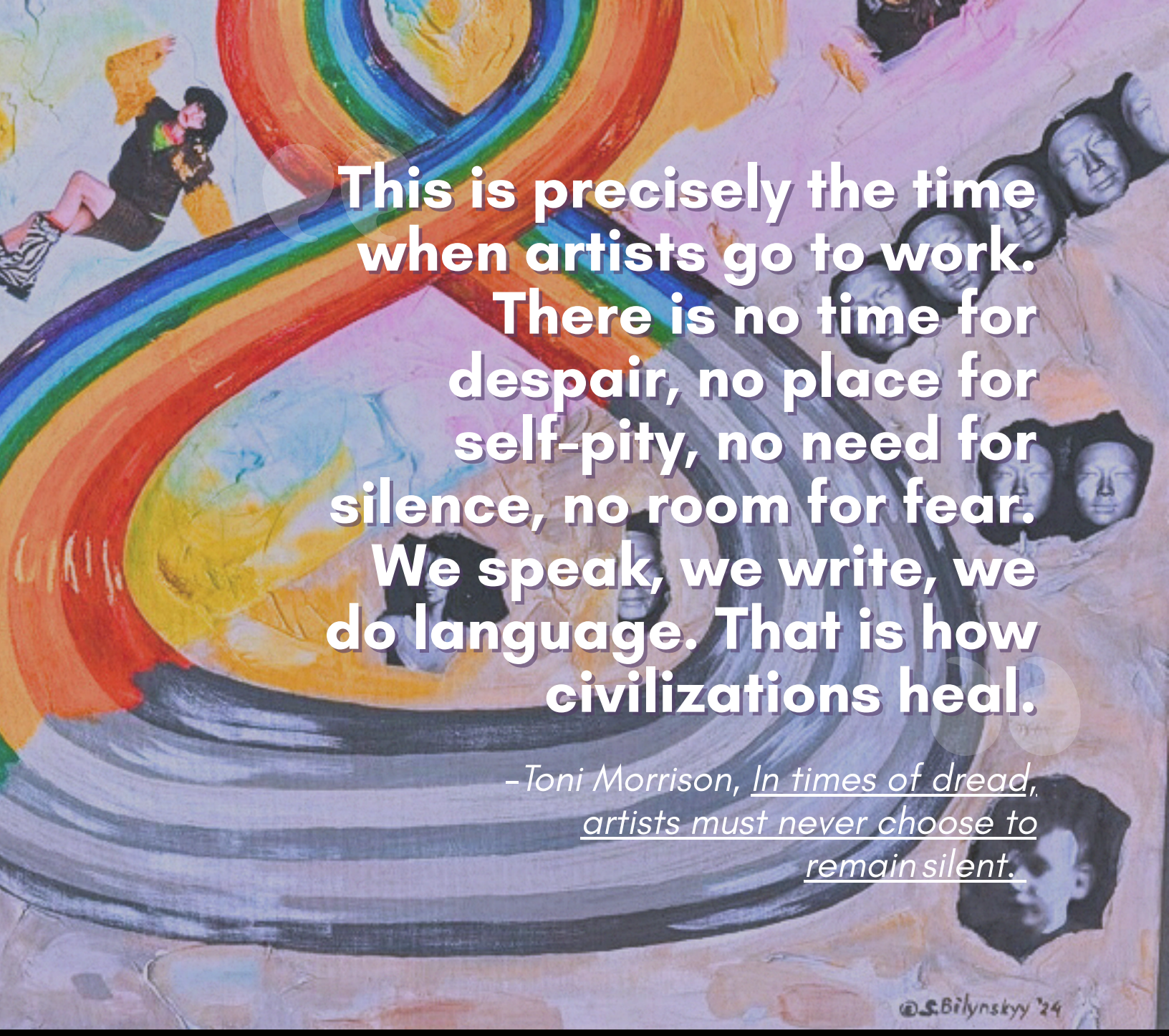
This image is a representation of that community care. In this image, queer people have planted seeds that have blossomed into a beautiful garden. They have removed seeds of hate, and discrimination and are watering the seeds of the community. Each seed is rooting and glowing, ready to grow for future generations to be safe and loved and protected.

About the Artist



Danielle Hart (she/her) is a Two-Spirit woman born and raised in Winnipeg, Manitoba. Danielle is of Cree (Kinosao Sipi), French, and Ukrainian descent, and is a recent Master's graduate of the Department of Community Health Sciences at the University of Manitoba.

Danielle's research focuses on exploration of research priorities core to individuals with experience of opioid use in pregnancy. Danielle works in consultation and front-line with health care and social service providers to integrate ceremony, harm reduction, and holistic approaches to wellness.



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