



Kaleidoscope

Post-Art: a digital art exhibition of work on
the topic of consent, by 2SLGBTQI youth

Egale

Acknowledgements

Thank you to our participants for their willingness to reflect upon and share their artistic creations. Thank you to guest artists Dr. Jenn Cole and Dr. Sarah Robbins who made the educational videos possible. Finally, we wish to acknowledge the Public Health Agency of Canada (PHAC) for funding this project.

About Egale

Egale is Canada's leading organization for 2SLGBTQI people and issues. We improve and save lives through research, education, awareness, and by advocating for human rights and equality in Canada and around the world. Our work helps create societies and systems that reflect the universal truth that all persons are equal and none is other.

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Project Background

Speak OUT is a 5-year multi-phase project (2019 to 2024).

Phase One

Egale launched a youth national survey for youth (14-29) exploring gender-based violence. The national survey report "[Addressing 2SLGBTQ Youth Dating Violence](#)" found that social connections in the 2SLGBTQI community could influence how youth cope with dating violence and many seek out informal support such as friends and chosen family.

Phase Two

Egale hosted a [two-day hackathon](#), that brought together five teams of youth, service providers, and experts to create and propose a project to address the needs of 2SLGBTQI youth surrounding the topic of consent. A team of social service providers and community experts selected the winning solution: A digital arts-based zine program focused on consent.

Phase Three

Egale collaborated with youth and service providers through a steering committee known as the Intervention Action Committee. This committee supported the initial program framework and ideation phase. Through this process *Post-Art: An Art Journey Through the Mail* emerged. *Post-Art* was a program that used an arts-based format to reflect on the themes of consent and healthy relationships. Each participant was mailed a package of art supplies and links to educational videos about consent featuring guest artists who invited participants to reflect on three themes: Self, Land, and Community. Participants were given the option to submit photos of their work to be showcased in this digital zine exhibition.



A brief word on zines

Zines at their core are known as physical small-run prints or collage created by an artist or an artist collective. They can be composed of original or appropriated images and are known to be created to share artwork, writing, or information. Given that the content of Kaleidoscope was created by youth in a COVID-19 world context, this final product is delivered in digital form, made accessible on the [Egale website](#), in order to make it available to anyone with a device and an Internet connection.

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*... like a design seen through a kaleidoscope.
when the cylinder is shaken, the countless
coloured fragments form a new picture.*

– Barbara Tuchman

Kaleidoscope considers themes and motifs that participants have so brilliantly evoked through their artistic creations and reflections on the topic of consent. Within our negotiations of being within ourselves and our communities, what does it mean to negotiate space, to live within our own respective boundaries and those of the land, the community around us? As we navigate these complex relationships, how can we communicate and find a way to cohabitate within the gateways of each other's boundaries of comfort, safety, and security?

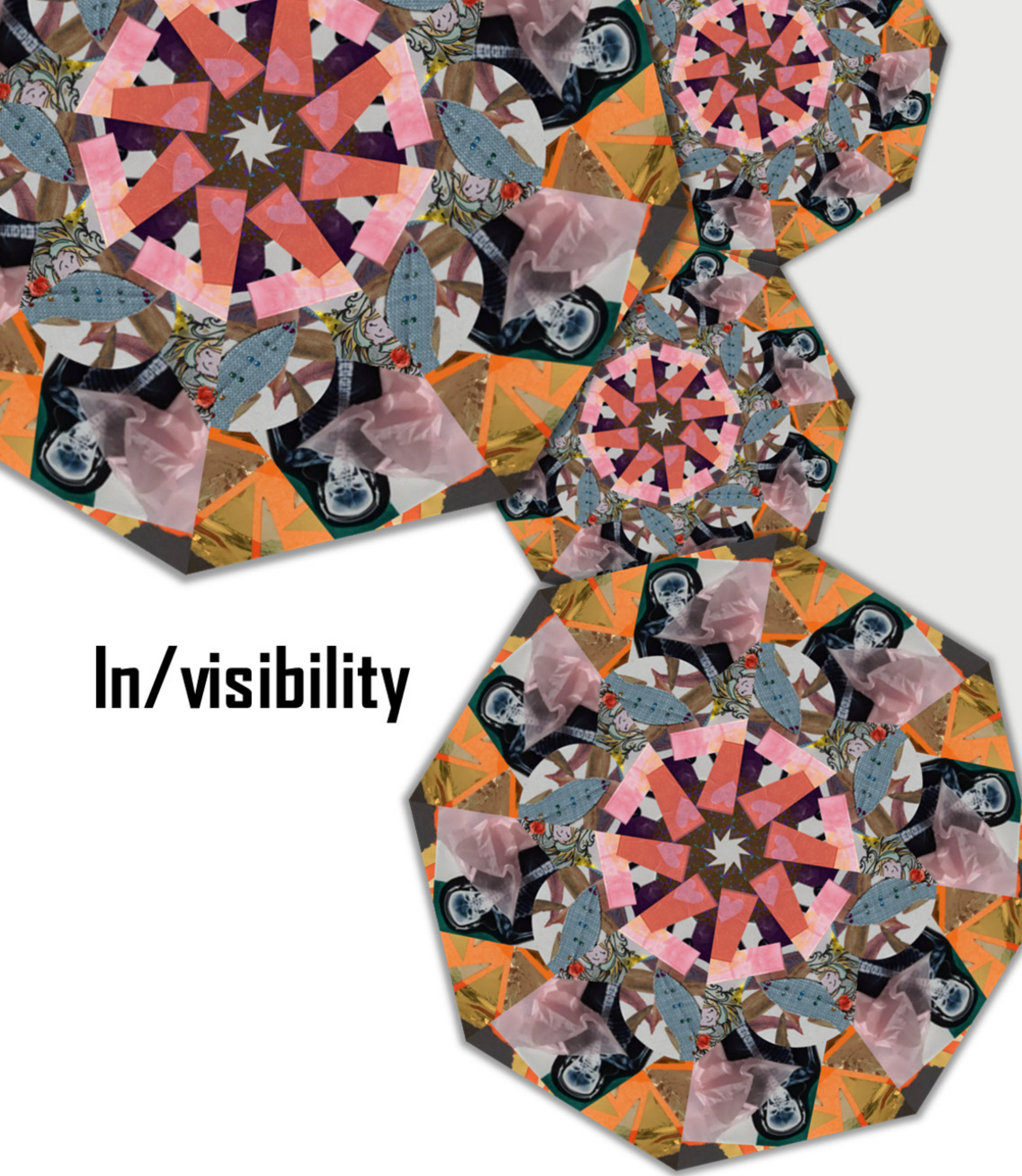
As the art submissions consider themes of existing—who am I, what does it mean to be me, and how can I be faithful to myself as I navigate the world?—we offer the image of a kaleidoscope as metaphor for the constantly evolving state of negotiation of our relationships with ourselves and our environments. The outlook of our boundaries alters through the ever-changing

and overlapping fragments of our lives. Circumstances and transitions form new lenses through which to look out into the world and to look back within ourselves.

As you navigate your way through this journey of *Kaleidoscope* we invite you to consider this notion of looking in/looking out and your own position as you gaze through the kaleidoscope of consent. When each of us looks into the kaleidoscope we see different things, some elements become amplified and some hidden. The art submissions went through a curation process in which participants' motifs and common themes were analyzed and extrapolated. Our curators carefully considered the overlapping messages of the artwork and created the digital zine exhibition *Kaleidoscope*, which is divided into three central themes: In/visibility, Im/permanence, and Be/longing. The curators of *Kaleidoscope* wish to acknowledge that our interpretation of the participants' art submissions is but one way of guiding this story.

We invite you to consider the relationships among the pieces in their current placement, and where else you might reimagine them once the kaleidoscope is shaken.





In/visibility

What does it mean to be in/visible?

Can you see me? I am here. Hiding beneath the surface.

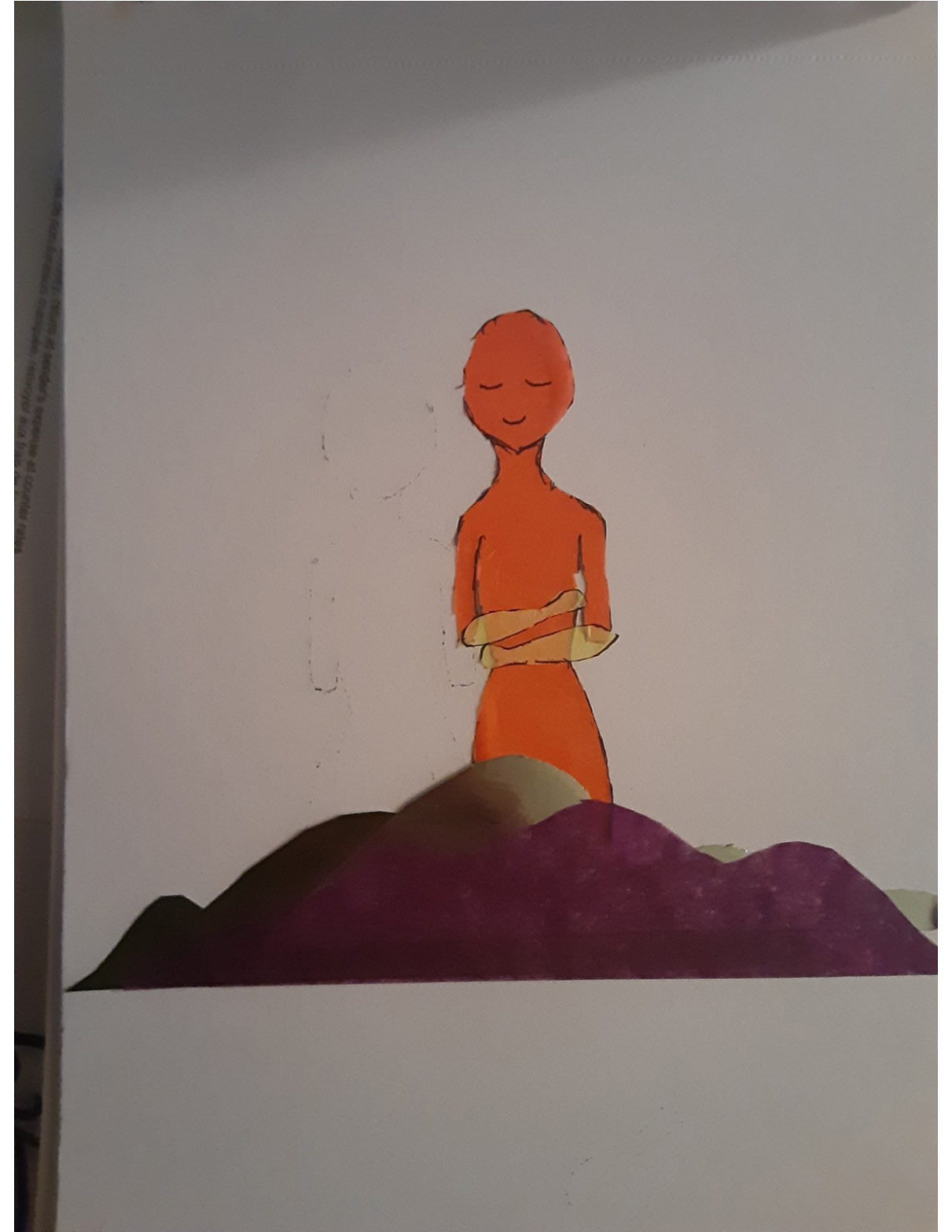
I can see myself. Can you see me seeing you?



Pinnochio Goes Stealth



For me, community has been something that has been hard to reach or feel growing up in Canada. These beaded earrings signify the “mask” that is put on to help connect myself and identify with my indigneous community. The two shades of blue alo signify the sky and the sea/bodies of water, as I feel those two connect all humans across the globe in different communities.



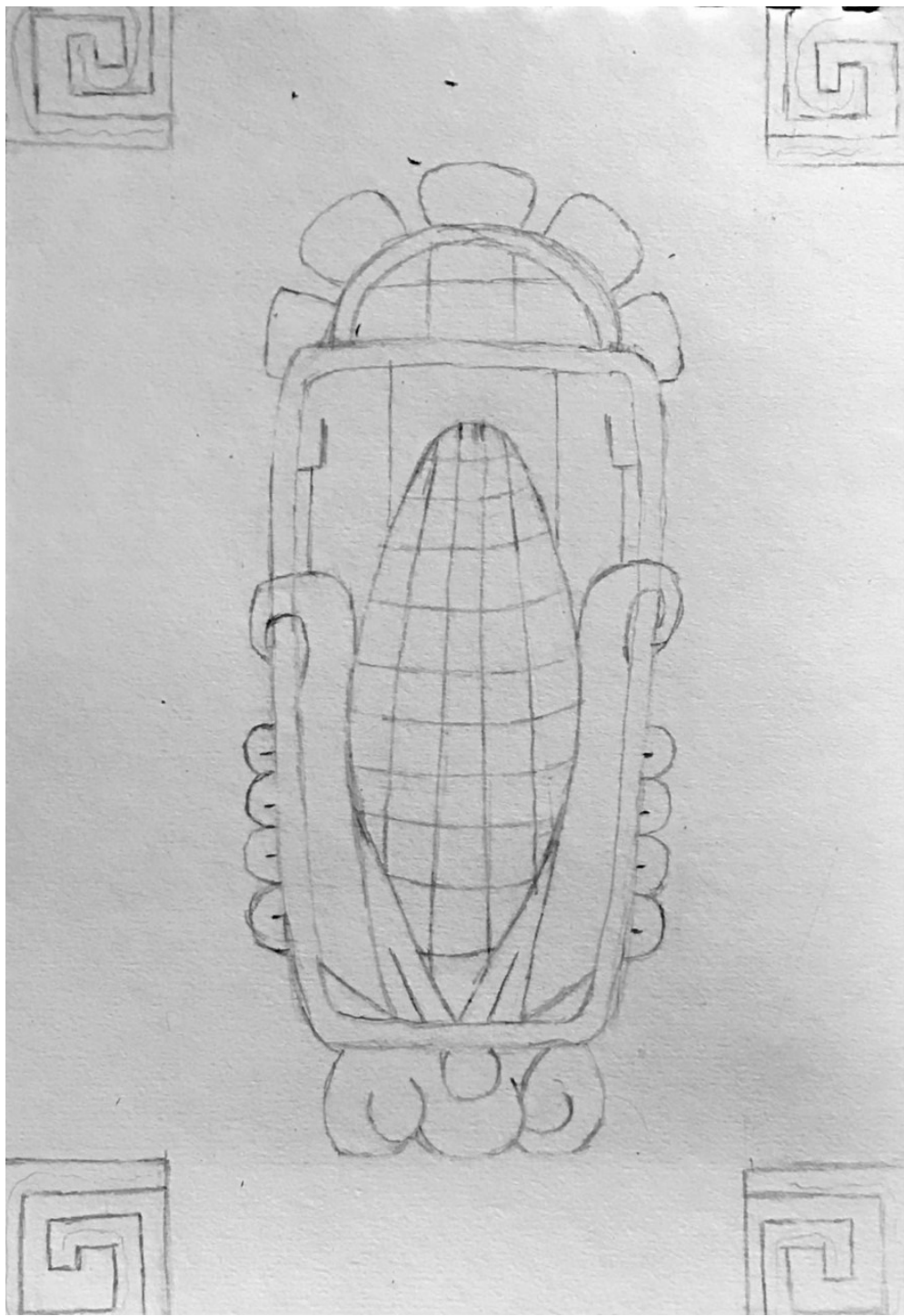
The other symbolizes that sometimes the consent isn't always with others, it's with ourselves and the clouds symbolize the warmth and care of the hug

What does is it mean to feel alone?

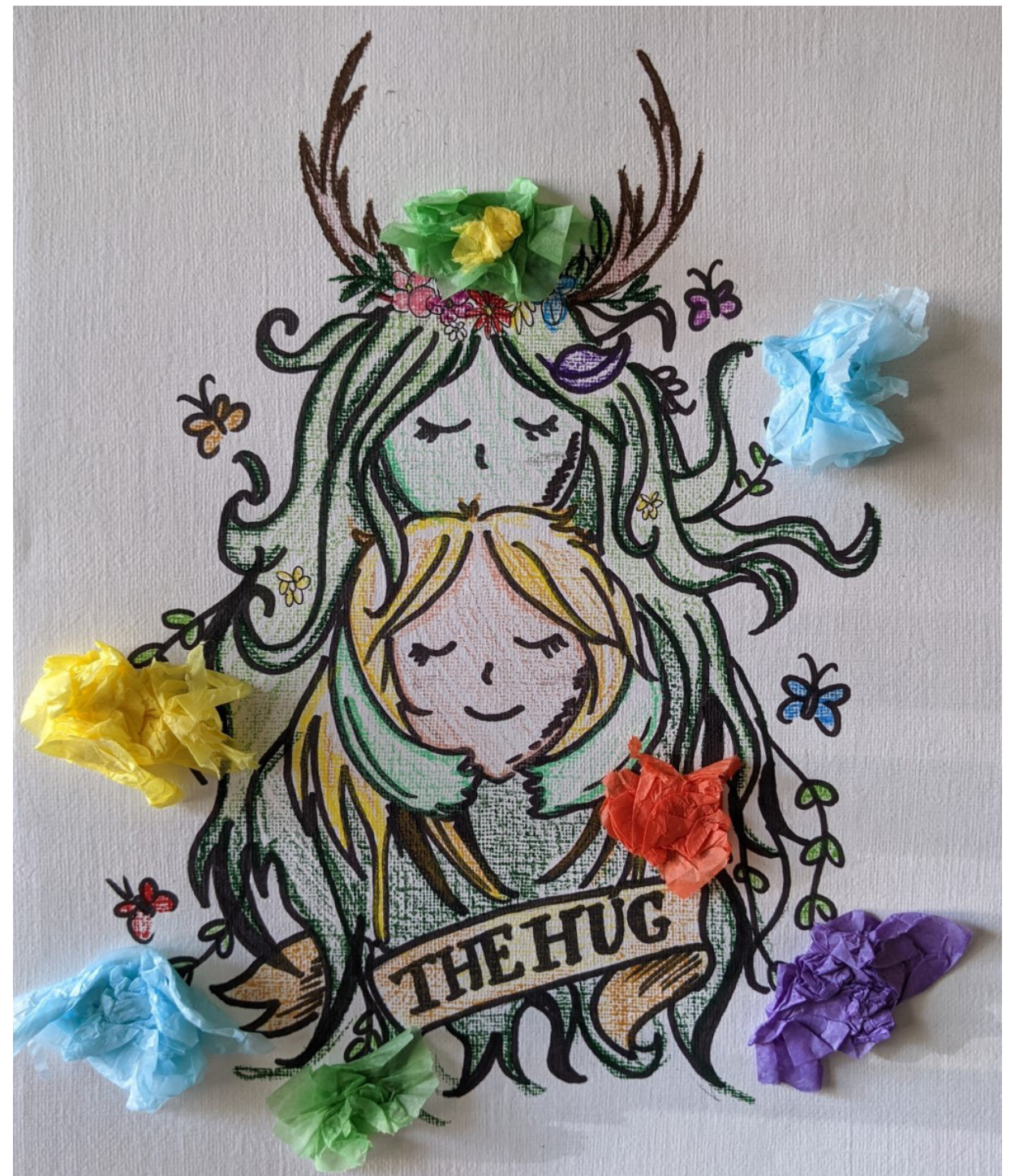
Can we feel alone while we are together?

Can we be alone together?

Can we be alone in nature? The art brings us together.

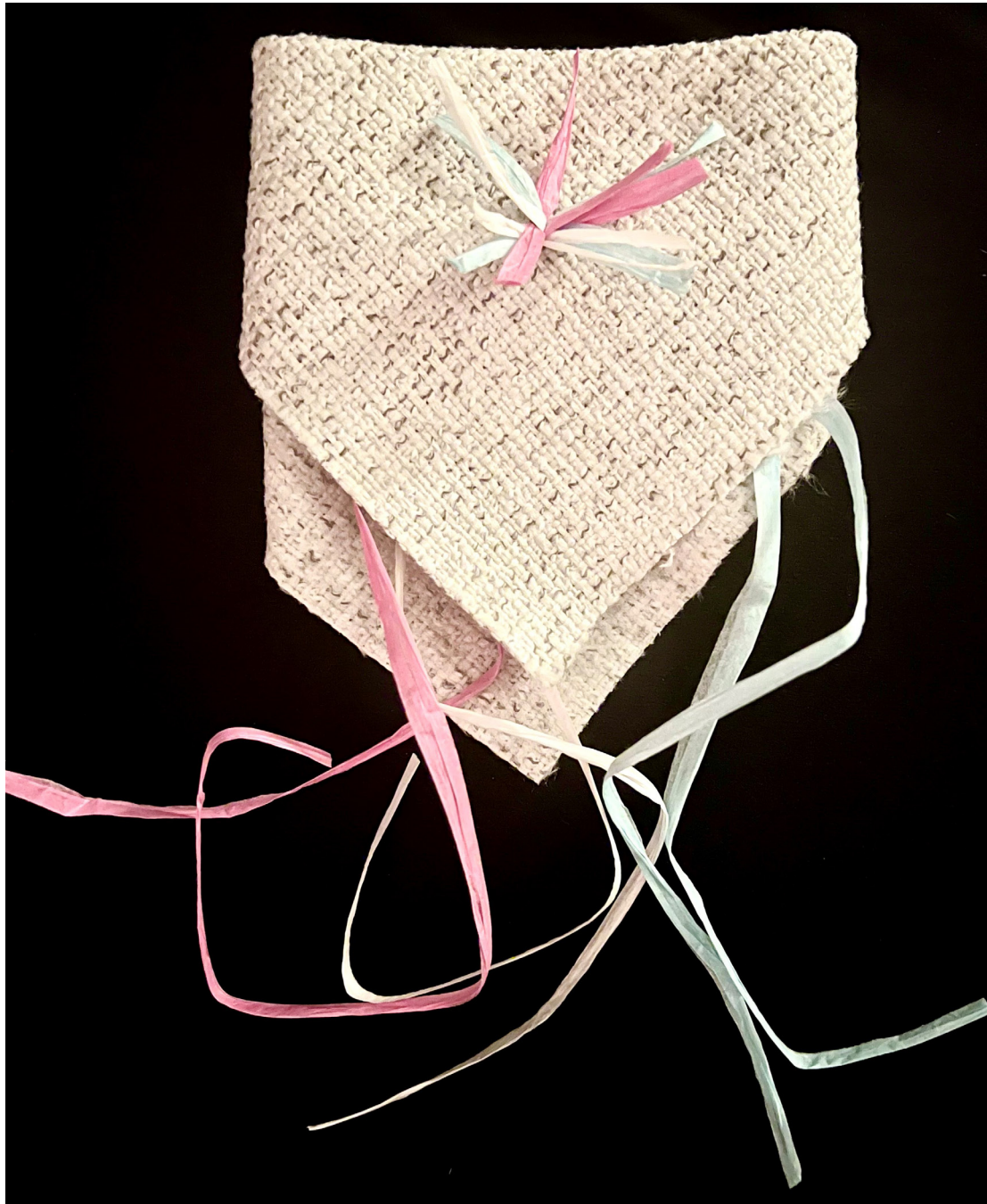


This drawing signifies my connection to my native land in central Mexico. It includes symbolisms of corn (tlaoli), the rain god (Quiahuitl), and the sun (tonalli) which are all vital things that are needed for the plant (and in turn us) to survive. Corn is very important in my culture as it is used to make countless dishes and is a unifying food to the land.



I wanted to incorporate my love of nature and myself in hopes to convey the internal peace I feel when surrounding by Mother Nature. As a queer Asian, I struggle with figuring out with who I am and a free and respected space where I feel comfortable in. I am hoping to have a tattoo done to illustrate this concept for me, and this is the beginning of a rough copy, I guess!

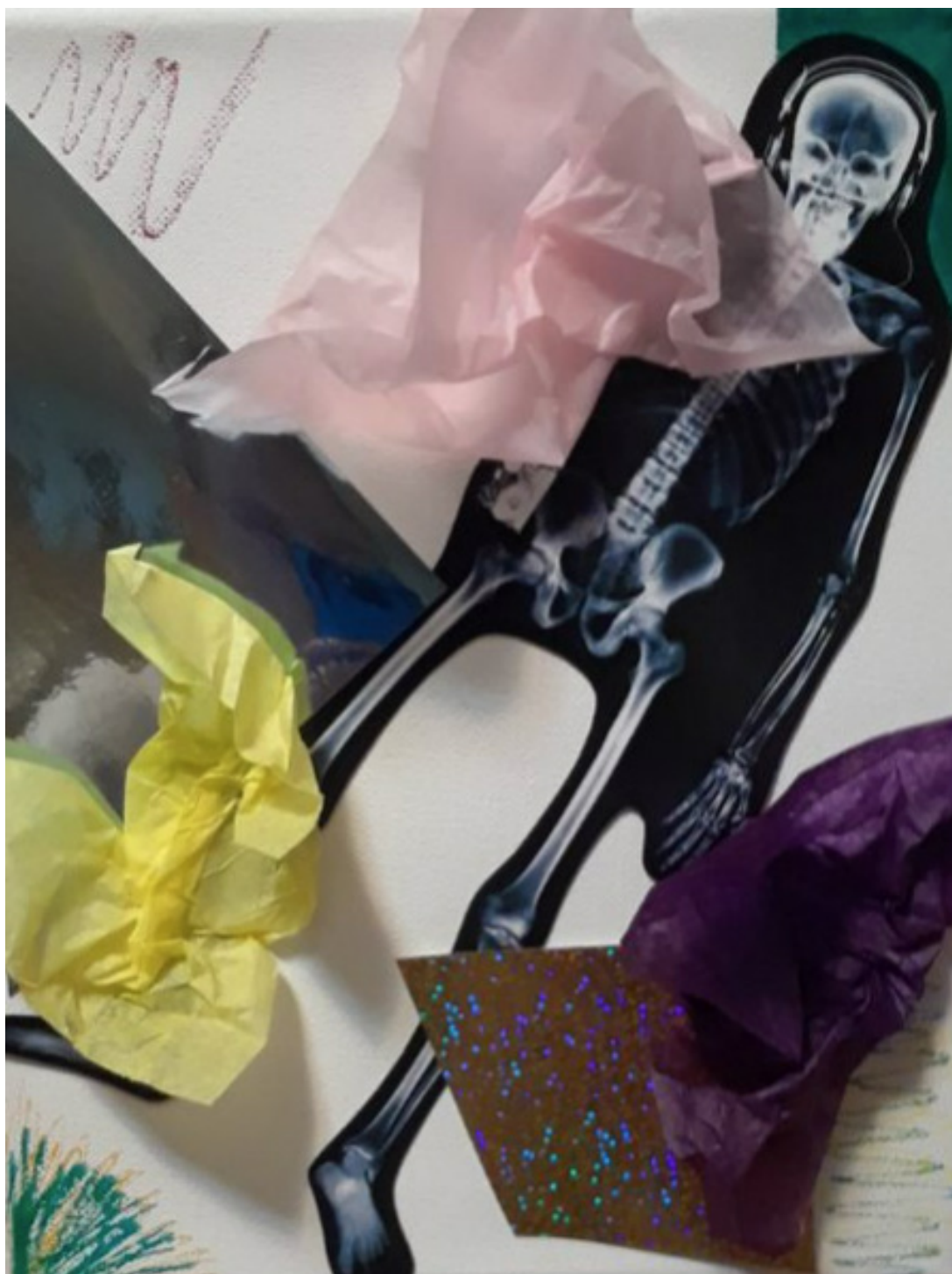
**Expression and reflection reveal who we are.
How we consent within ourselves to exist.
Can you see me now?**



The white and grey bandana represents the mask of pretending to be cis-gender, and the ribbons represent the true trans self emerging.

The symbols in my piece represent friendship and love in ways that are symbolic to me. The trees represent nature which makes me feel warm like a hug does, the lightning represents camp which for me is like friends and family and the other two are people hugging and a heart.



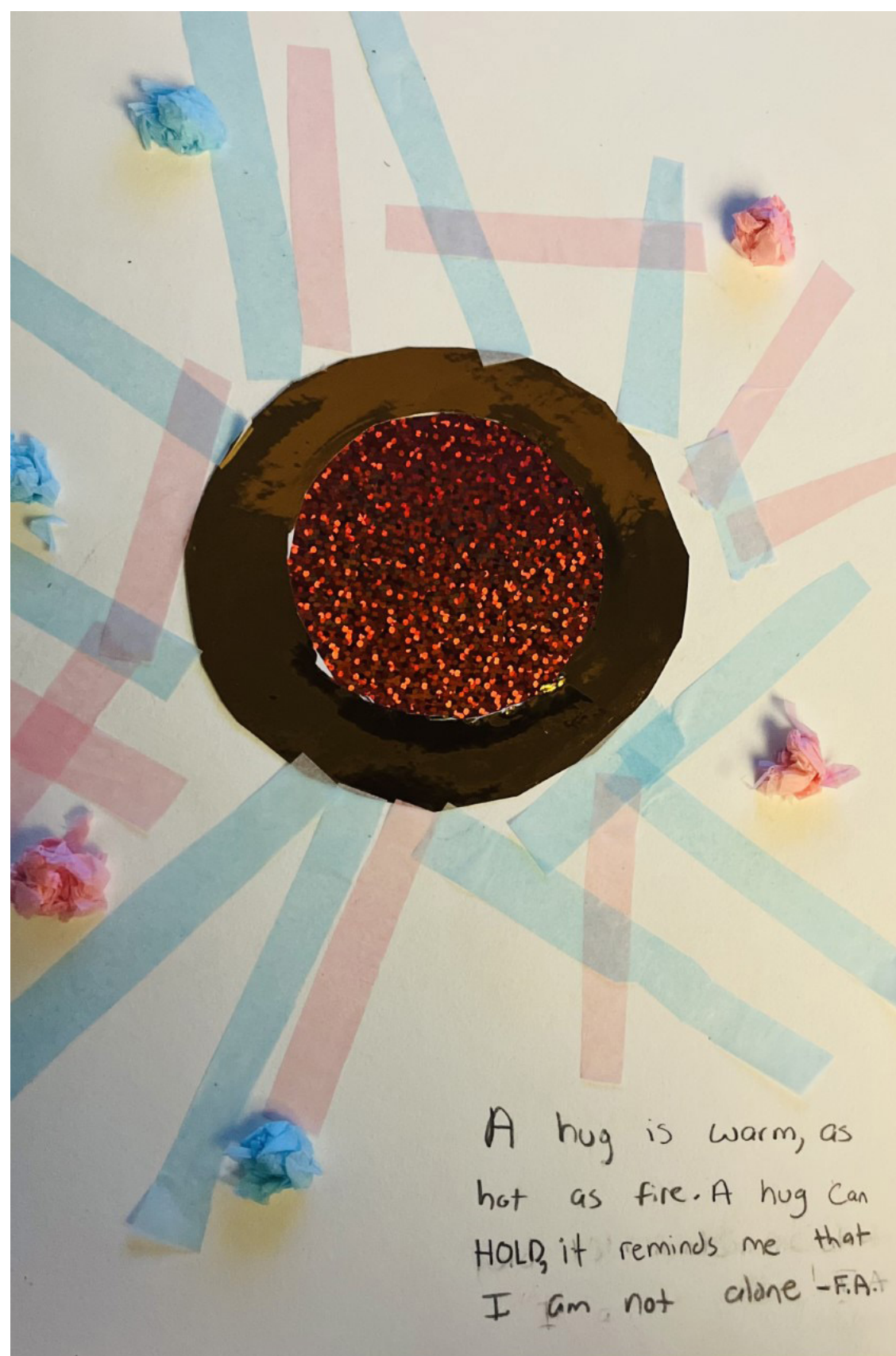


**This is the instrument
through which I consent.**

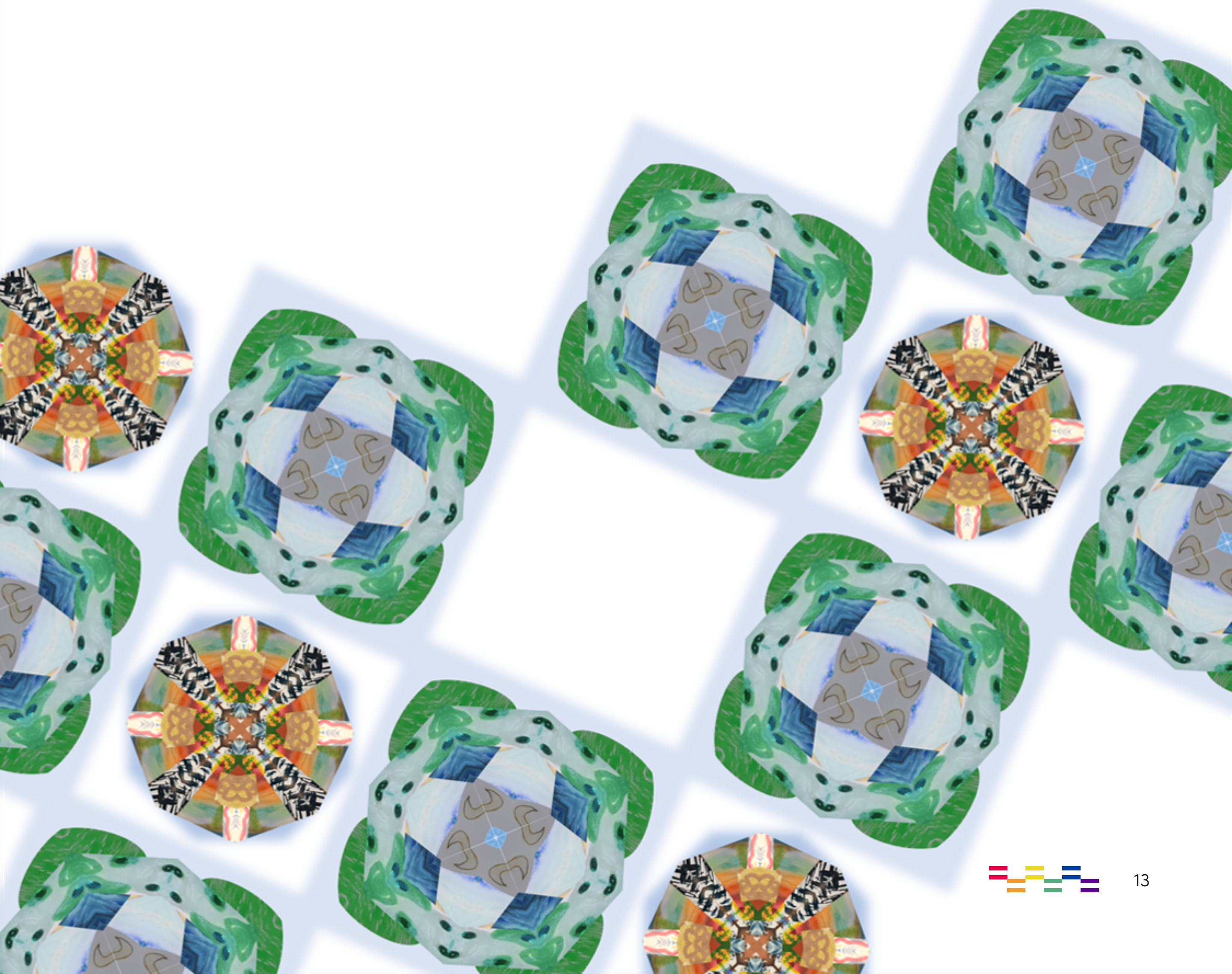
**This is the body through
which I understand the
world.**



pencil and marker, tissue paper,
and shiny gold paper



Im/permanence





A mixture of things that came from the living at one point, but their essence is still here to some degree.



Is to pluck the petals from a flower the same as collecting those that have fallen to the ground?

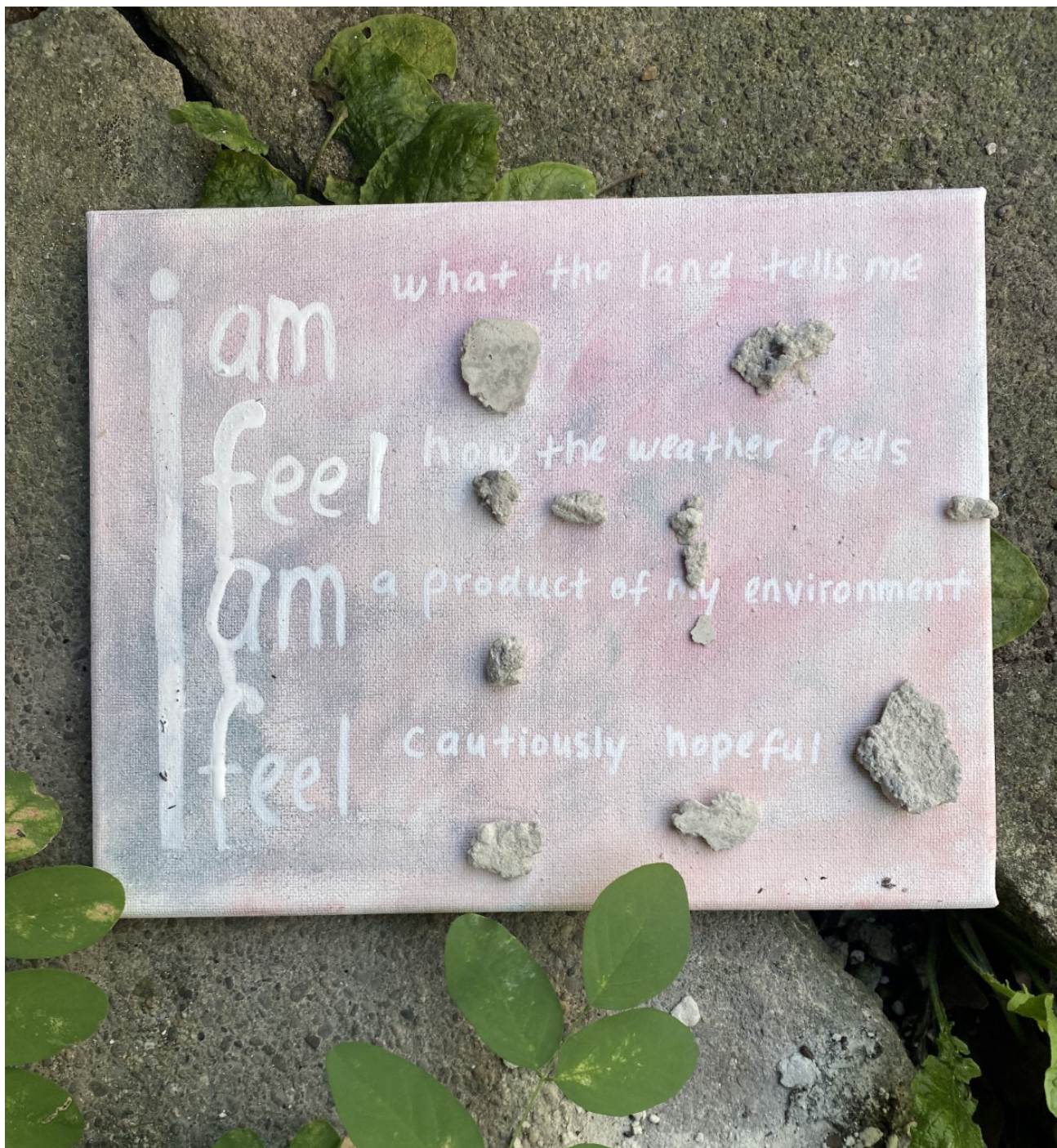
If I take them, are they mine? And, if I use them in my artwork, should I put them back outside when I'm done?

Are they still part of the plant or part of the artwork?

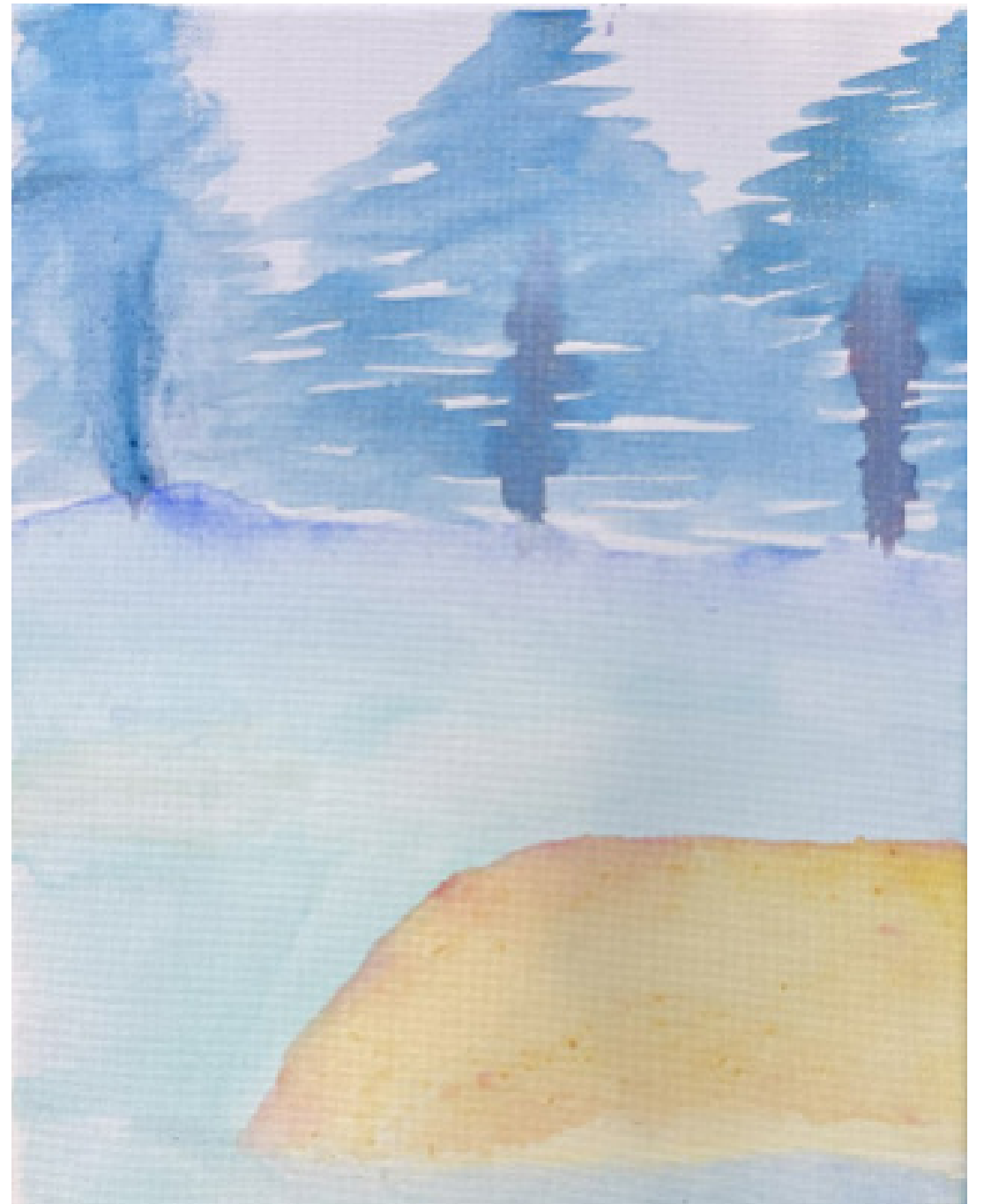
When is it alive?

When is it an object?

To whom, to where do they belong?



i am the land
i am what the land tells me
i feel how the weather feels.
cracks, punctures, downpour,
drought. i am a product of my
environment



I painted a scene from a trip I went on with my family, where we were kayaking and we went through a beautiful lake which had a huge crystal rock! There was a little piece of the big crystal in the water which I still have and is very special to me!



The painting one symbolizes that we come from the land and return to the land the love that it gives us, and how we embrace it..



And within this, the passage of time, a fleeting moment through which to see, to understand, to reflect.

someday,
maybe one day we will gather in safety
maybe, someday.

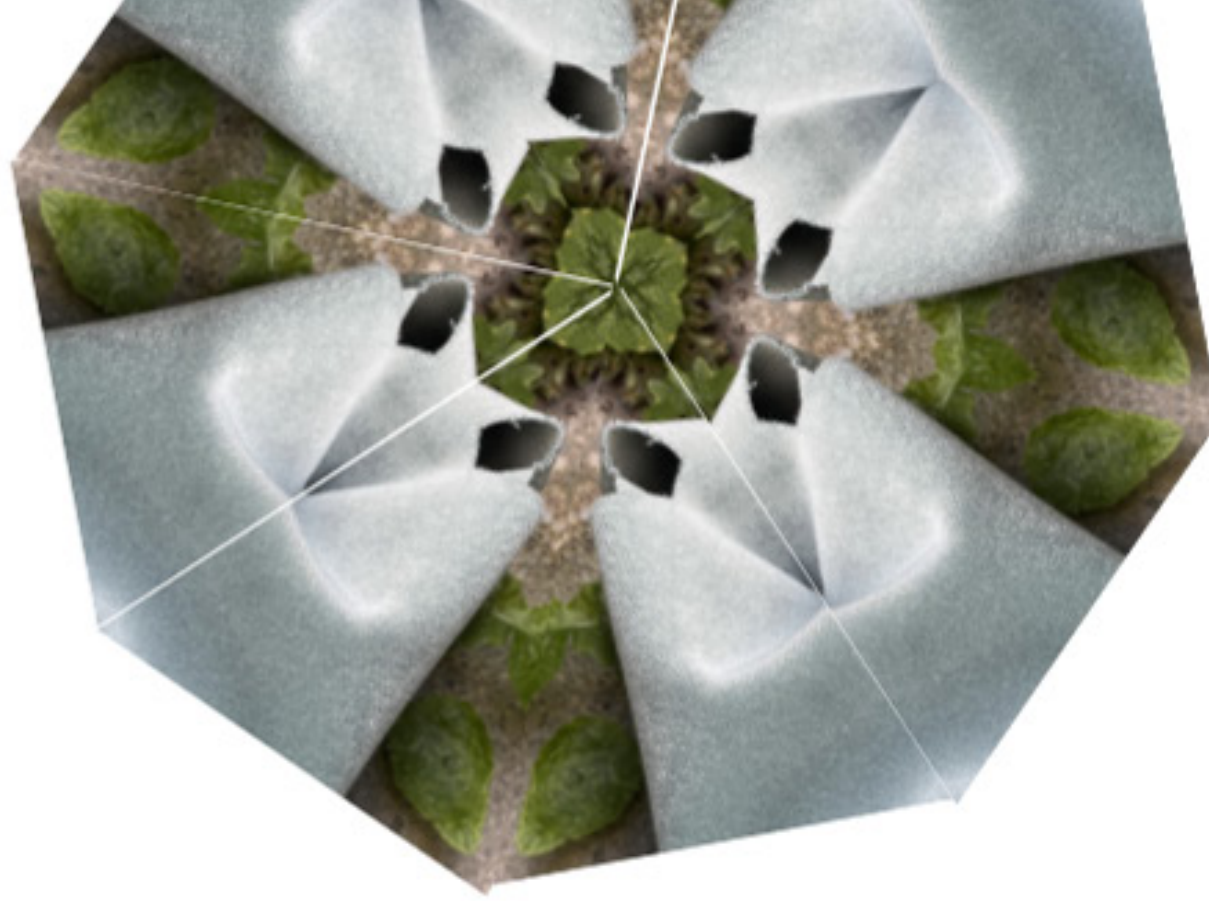
And if it is but a fleeting moment, we recognize the movement of its im/permanence.



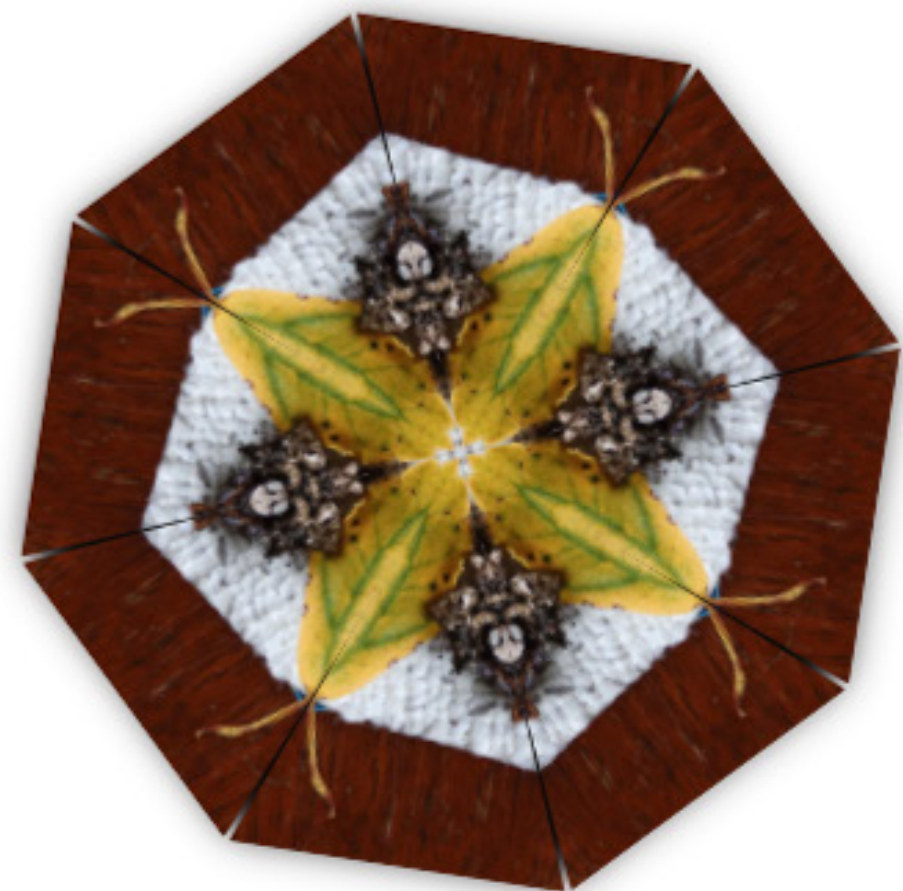
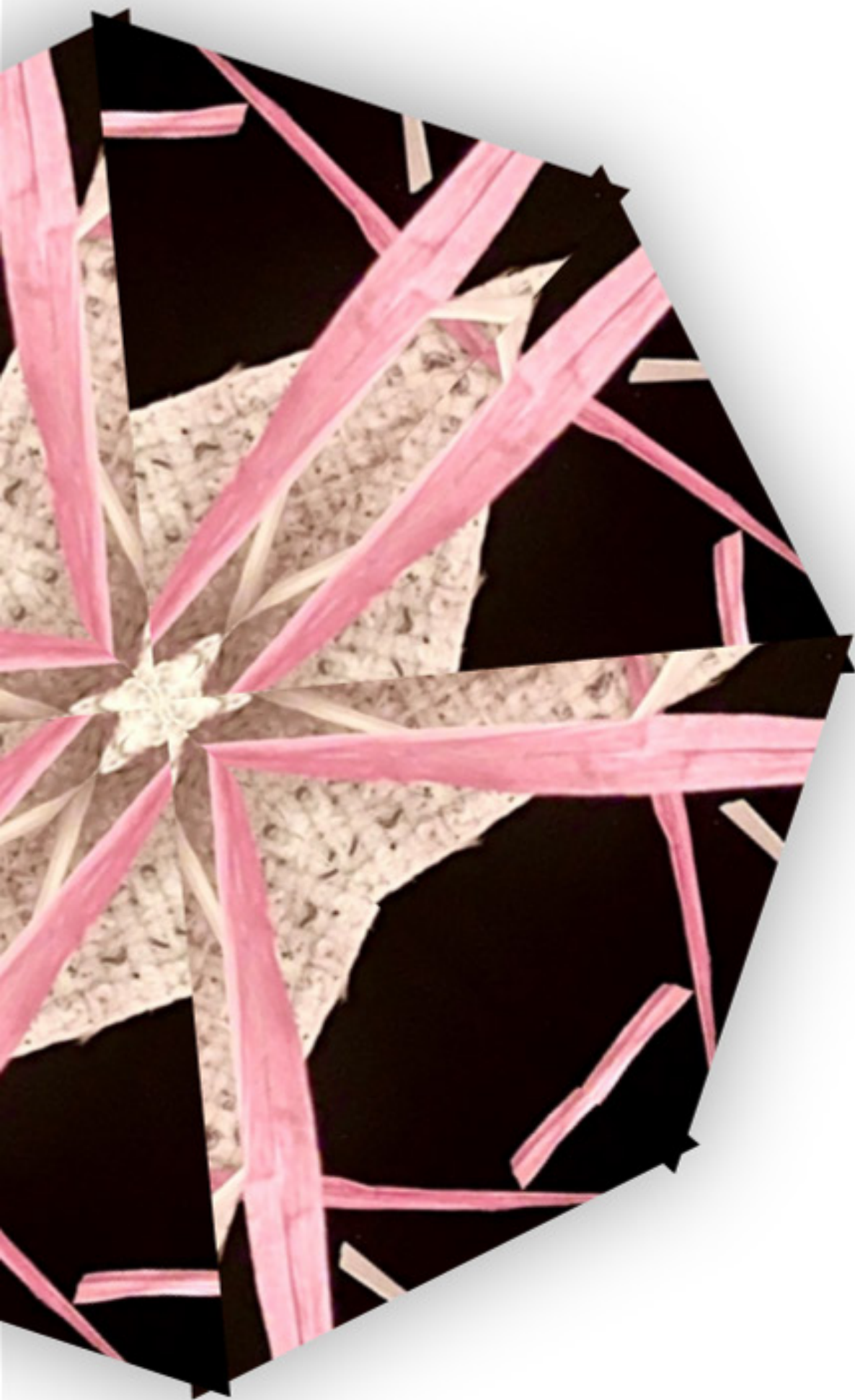
This one is about how I think the world is going, and from my perspective it's really bright and magical, because I'm happy and excited to go to high school with my best friend.



This land has become familiar to me, like the coziest room in your house; my favorite time to arrive is early, at the tail end of the sunrise, with the moon crisp in the sky and the sun's rays just beginning to spread out, peeking into and out of the clouds. The morning air is cool and crisp; the waves crash and the wind whooshes through the grass and shrubbery; the geese take flight in large flocks; duck families paddle by; insects and little critters are busily going about their business around me; the birds sing their morning songs. Nestled in and amongst this busy community thriving with life, gratitude washes over me to be included amongst this hum of creation surrounding me.



Be/longing



I wish to be.



No one questions the dandelions



What consent means
to me.

Consent to me means

Fries

Freely given

Reversible

Informed

Enthusiastic

Specific



The distance
between us...



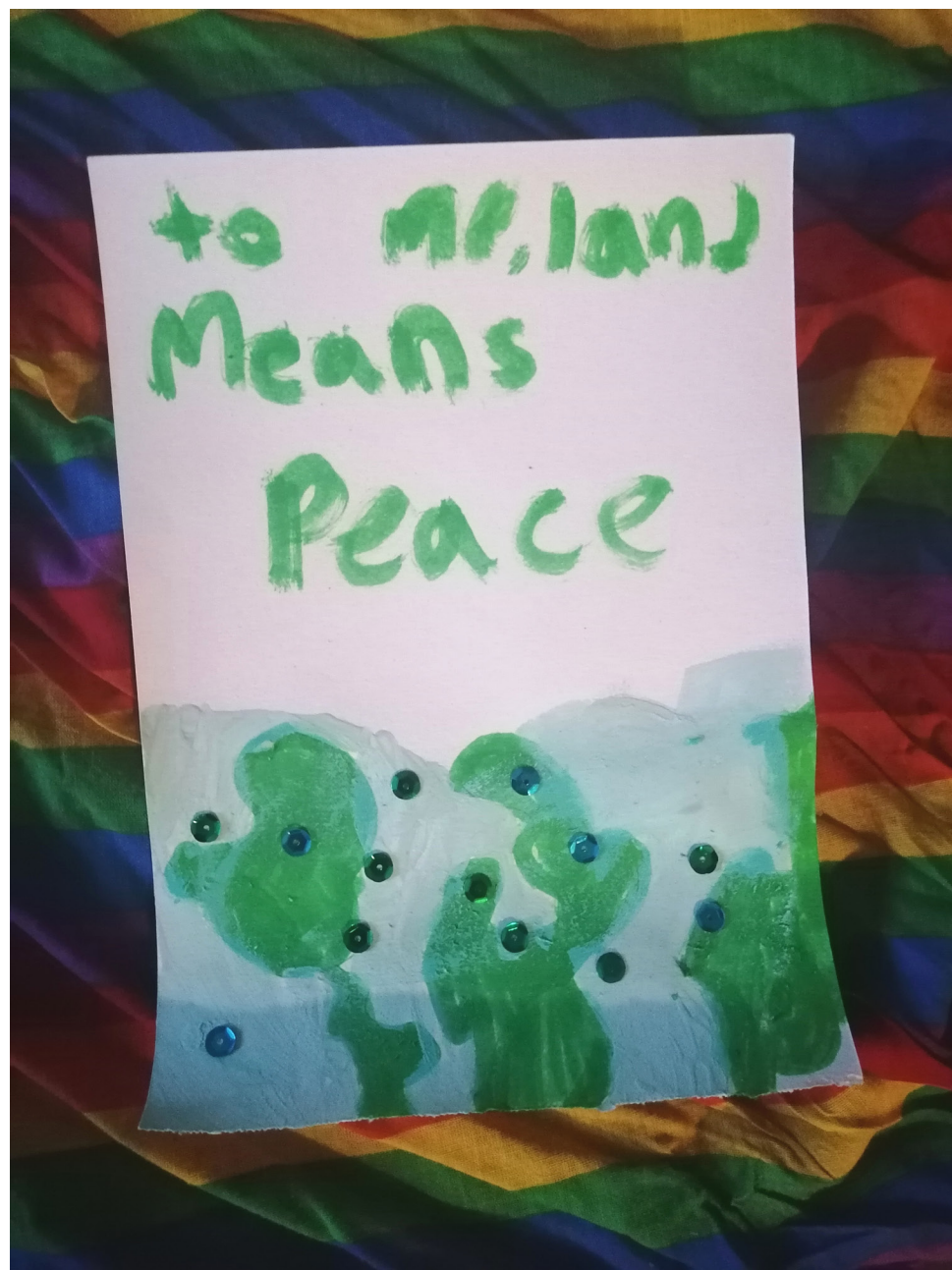


Becoming

as a queer neurodivergent, masking requires complete awareness of your surrounding environment. who is entering, exiting, and currently inhabiting the space and how much of yourself can you show? living in a highly adaptive state of continual becoming is essential for existence.



...is the space through which we navigate and negotiate our be/longing.



To me land means peace.

Through an ever-changing journey of discovery ...



My mask artwork is created in the aesthetics of a pandemic mask as I am grateful for the privacy and safety that the introduction of wearing these masks offers; I can choose to wear a mask and reveal less of myself, less of my expression and however it may be perceived, to the outside world. I adorned my mask with jewels of Pachamama*, Mother Earth, as it's from her that my body has been borrowed and to her it will return; the fruits of her soils have nourished my body and one day my body will nourish her soils once again. I resonate with Mother Earth as my own mother, as my own family; to me Pachamama is the womb of creation in which I call home; I am on life support, inseparable from the mosaic of creation.

*I've bowed to these kinfolk in Namaskaram and requested of them if I may borrow them to adorn a piece of artwork for a short time and share my home with them as they've shared their home with me. After I've captured this artwork's snapshot, to the forest these nature dwellers will return.

My art piece for the hug greeting is two hands pressed against each other in Namaskaram; Namaskaram means “I bow to you” and recognizes the source of creation in every cell and atom. In Yogic culture, Namaskaram also serves as a way to reduce the accumulation of runanubandha, or physical memory, that one accumulates from interacting via physical touch with another life. The greeting Namaskaram allows me the ability to maintain an energy cocoon around myself and honor my own boundaries while, at the same time, provides me the opportunity to be able to honor the source of creation within another.



There is connection.



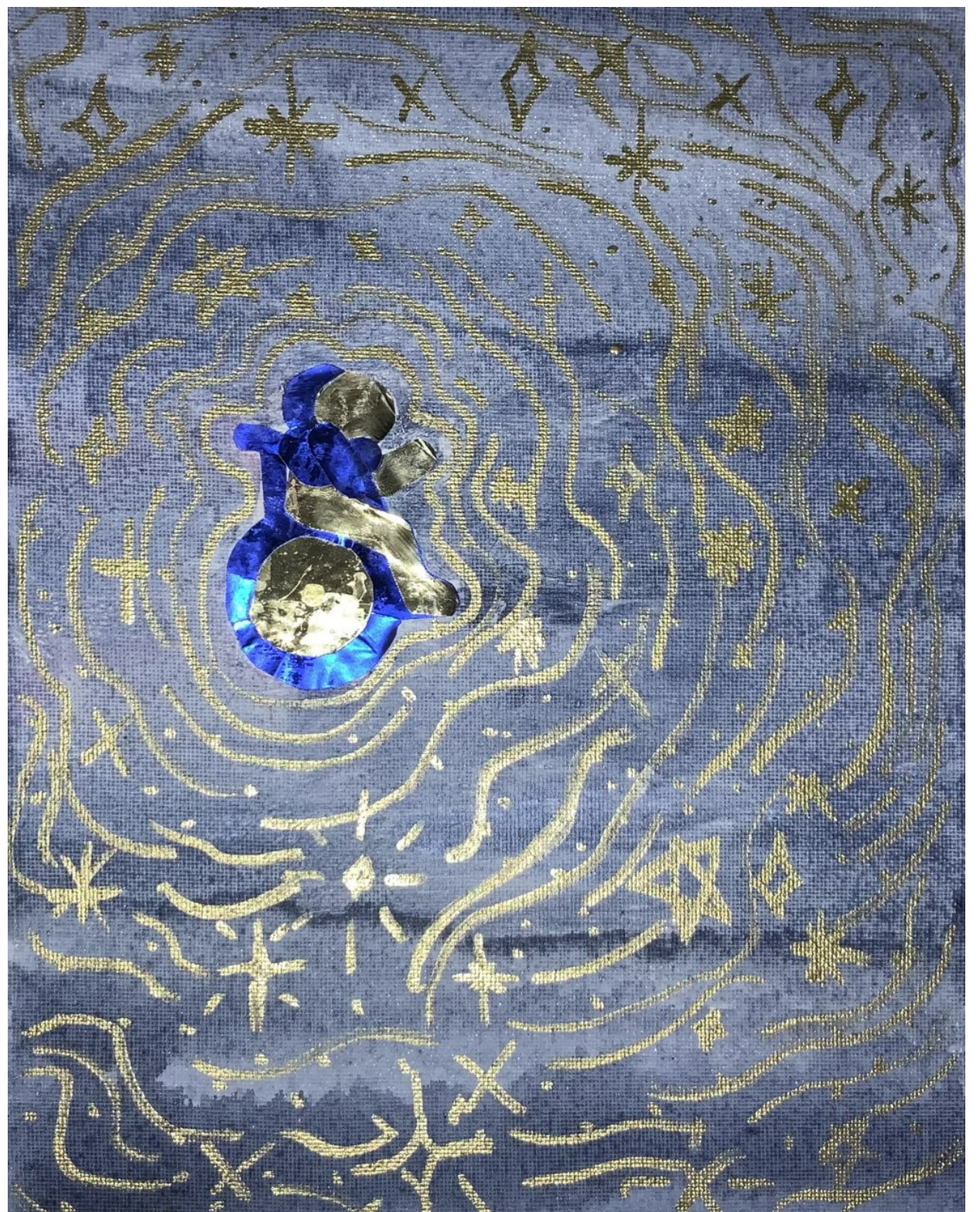
river pebbles paint
and shiny pink
paper



The two pieces of tissue paper are a symbolism to two people hugging, how a part of them overlaps and is shared among them. Additionally, the two coloured strips of paper emanating from the two squares signify the energy or reach that a hug can have into others lives. Finally, the metallic square in the middle represents a reflection of oneself when a hug is given.

The Eclipse

There is contact.
There is “us”.





A hug is warm, as
A hug can
that
-FA-

Shaking the image of in/visibility...

THE HUG



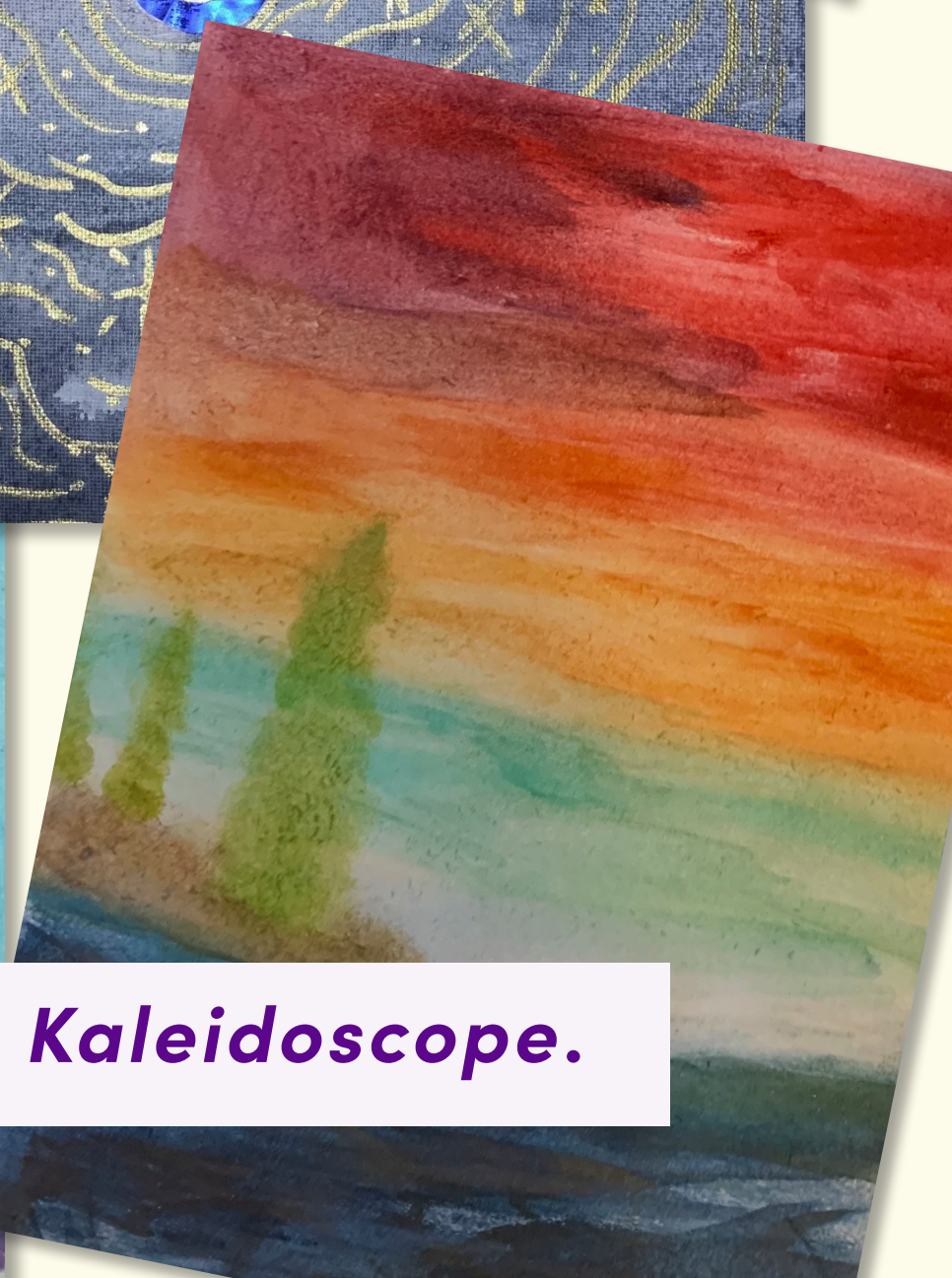
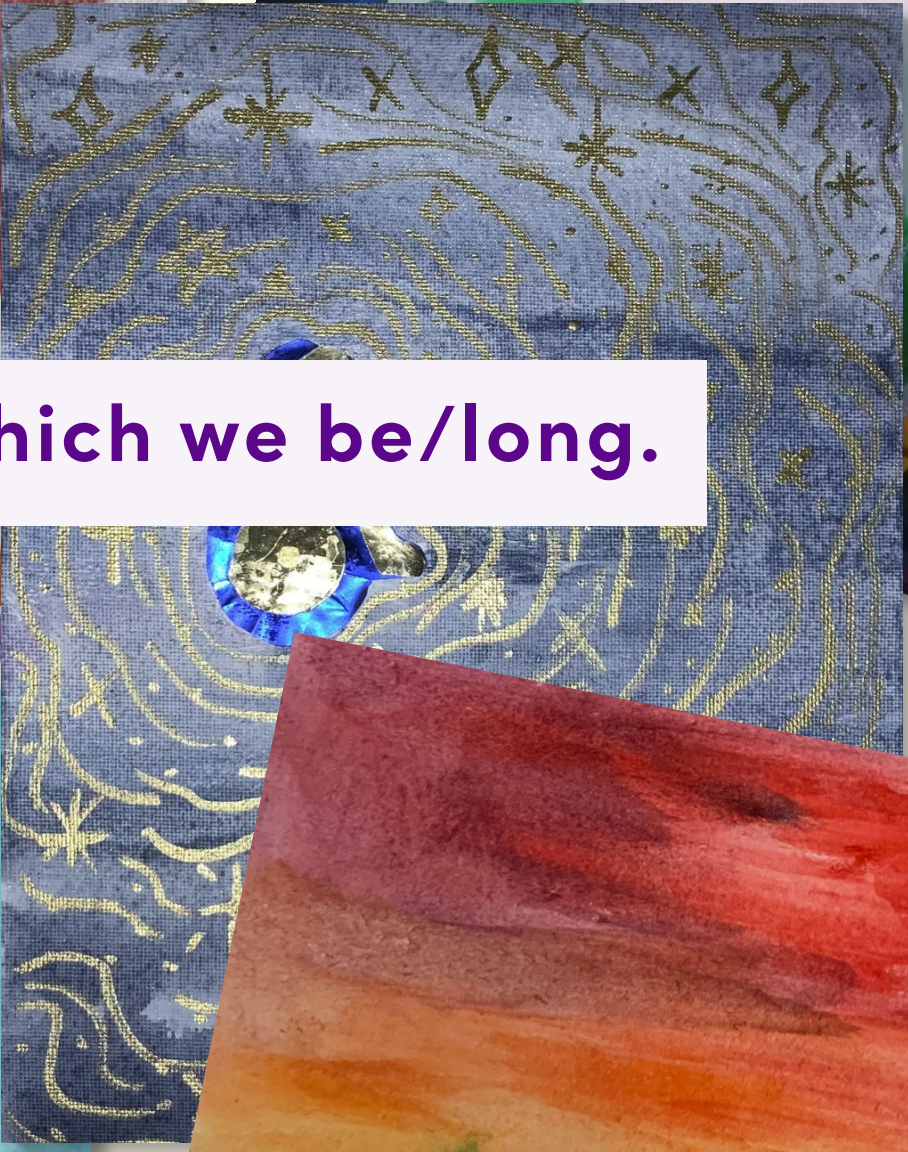
...to inform the fragments of im/permanence...



what consent means to me.
consent to me means
Fries
freely given
reversible
I inform
ent spe



... the lens through which we be/long.



This is the *Kaleidoscope*.

Égale



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