Heaven

The piece is inspired by Hafiz’s 14th century poem "It happens all the time in heaven," which depicts same-sex lovers getting on their knees and asking "My dear/How can I be more loving to you?/How can I be more kind?" My artwork draws upon the eternal tenderness of queer relationships by depicting a statue of the act, immortalizing that feeling of love encapsulated in Hafiz’s poem. By having a statue as the focus of the drawing, my piece both draws upon the long history of same-sex lovers depicted in stone, and captures the undying tender love which has been felt across centuries.
My name is Darcy and I’m a multimedia artist living on unceded Musqueam, Squamish, and Tsleil-Waututh territory in Vancouver, BC. My current focus is on digital artwork and watercolour painting. I’m passionate about depicting queer life and love within my art. Find me at @darcys.doodles on Instagram!
I WAS MADE FOR YOU

HOW COULD I BE ANYTHING SILLY
I DON'T EVEN EXIST
WHAT DO YOU WANT

I THINK IT WOULD BE BEST IF YOU DIDN'T PERCEIVE ME.
Rat Fantasies, 2020

I have created a series of ten drawings exploring ideas of femininity and womanhood. I mainly used ink for this series, but I also used watercolour, gouache, marker, conté, and acrylic paint.

I was inspired by a quote in Margaret Atwood’s The Robber Bride, where she critiques the inescapability of the male gaze even in the absence of men, “You are a woman with a man inside watching a woman. You are your own voyeur” (Atwood 66). Being a lesbian feels like the ultimate rejection of the male gaze and yet, lesbians are a classic male fantasy. The feeling described of having male ideals ingrained within your psyche feels heightened being a lesbian. Not only are you seeing yourself through a male lens, you see (or rather, fear seeing) other women with it as well. When heterosexual society has defined woman/womanhood in its relationship to man, what is left of this definition when woman has rejected man? What does it mean to be a lesbian who conforms to the gender binary and traditional western ideas of femininity? Femme lesbians are commodified, consumed, a hot porn scenario. Yet another male fantasy. The very idea of “woman” is a male-made construct.

Like many things, femininity is a performance. Performances cannot be continually maintained. The rats cannot always be “women,” it is a fleeting fantasy.
Maiya Dexel
(She/Her)

Maiya Dexel is a lesbian mestiza artist living on the unceded territory of the Musqueam, Squamish, and Tsleil-Waututh peoples in so-called Vancouver B.C. She is in her first year at UBC Arts focusing on political science with an interest in Latin American studies and social justice.

Instagram: @anarchist.blender
The Magpie and Tiger Die Together in the Garden of Temptation, 2021

The Oriental magpie and the Siberian tiger are two representative South Korean national animals often depicted together in minhwa (traditional Korean art), the latter having connections to colonial history as populations of the highly revered predator were strategically culled during imperial occupation. The tiger continues to live on in folk tradition and popular culture as a representation of the Korean spirit. As a member of the Korean diaspora, I am racialized before I am perceived as trans, perhaps before I am perceived as anything else. My ethnicity and the yellow of my skin speak before I am given an opportunity, my slanted eyes are shut. This piece is an exploration of my complicated grief of seeing people that look, live, and speak like me berated, attacked, harassed, minimized on a daily basis. Our elders fear for their lives just as our youth do. The pain that comes with hatred outside of my control is palpable and informs every aspect of my life – as a trans and non-binary individual, I’m already quite used to being hyperaware of my existence, monitoring the slightest quiver of my fingertips as I pace down the street, my eyes darting in avoidance of others’. Words fail me - there is no succinct way for me to verbalize my pain. Together we die in the garden of Temptation, at the hands of those who prey upon us, those who hunt us for sport with no acknowledgment of our pain.
Gray Park (@countcupid) is a trans, non-binary, Korean multidisciplinary artist currently in their second year of undergrad, with an interest in cultural anthropology, sociology, and visual arts. They were born and raised in so-called Canada, and are settled on the traditional, ancestral, and unceded territory of the Musqueam people. Gray’s work explores their intersectional identity and seeks to deride and ridicule socially prescribed roles and expectations. Outside of their studies and traditional or digital mediums, Gray is a drag artist and all-around "gender trickster" under many pseudonyms, who looks to queer spaces both on stage and out in the institutional world, bringing some much needed fun to traditionally serious realms.
Voices of Queer Asian Canadians, 2021 is an ongoing video series sharing the voices of self identified queer Asians in Canada. In this work, Alger hopes to unpack the social and cultural complexities of the queer Asian Canadian diaspora through the telling of lived experiences, stories, and perspectives. The dialogues in the series will include topics such as cultural identity, queer identity, sexual outness, stereotypes, racism, and personal growth. As a work early in the process, he acknowledges that the representation of both queer identity (and Asian identity) in this pilot release does not encompass the diverse breadth of self-identified LGBTQ members, as well as Asian ethnicities. He hopes to tackle the lack of representation of darker skinned Asians, as well as trans Asians in response to transphobia and colourism that still exists in these spaces.

Film available to view at youtu.be/aZogYR-GA3k and on the UBC Pride website.
Alger Liang (He/Him)

Alger Ji-Liang is an interdisciplinary artist living, breathing, and learning on the unceded territories of the Squamish, Tsleil-Waututh, and Musqueam peoples. Using mainly a lens-based practice, his works situate the body as the centre of research and he engages with themes such as identity, space, memory, and trauma. Alger is currently completing his BA in visual arts with a minor in Asian Canadian and Asian migration studies. He loves his mama, Yu-Ting Ji.