

Modern Fuel Artist-Run Centre is a non-profit organization facilitating the presentation, interpretation, and production of contemporary visual, time-based and interdisciplinary arts. Modern Fuel aims to meet the professional development needs of emerging and mid-career local, national and international artists, from diverse cultural communities, through exhibition, discussion, and mentorship opportunities. Modern Fuel supports innovation and experimentation and is committed to the education of interested publics and the diversification of its audiences. As an advocate for contemporary art, as well as for artists' rights, we pay professional fees to artists in accordance with the CARFAC fee schedule.

Modern Fuel is situated on the unceded ancestral territory of the Haudenosaunee and Anishinaabeg peoples. We acknowledge the Haudenosaunee and Anishinaabeg peoples as the past, present, and future caretakers of this land. We also recognize the Métis peoples and other nations from across Turtle Island who have called Katarokwi / Kingston home for generations upon generations. We are grateful to be able to live, learn and make art on this land and be in such close proximity to the waters of the St. Lawrence River and Lake Ontario. To acknowledge this traditional territory and waterways is to recognize this city and country's longer history pre-dating confederation and the work that must still be done in decolonizing our spaces and relations. We at Modern Fuel strive towards respectful relationships with all of our communities in hopes of walking a good path together.

We at Modern Fuel want to state unequivocally that Black lives matter, Indigenous lives matter, and that the lives of People of Colour matter. Modern Fuel strives to ensure that members and visitors feel safe and welcome in our space and at our events. We do not tolerate discrimination, harassment, or violence including but not limited to ableism; ageism; homophobia and transphobia; misogyny; racism and white supremacy. It is also important to us that Modern Fuel not only continues to present works and programs that support Black and Indigenous artists, members and visitors, but invests in the work of becoming an inclusive, anti-racist organization. We feel it is only then that Modern Fuel can advocate for artists and foster community with care and respect.

Modern Fuel is open Tuesday to Saturday 12PM to 5PM. We're located in the Tett Centre for Creativity and Learning, Unit #305 on 307 King Street West, Kingston, ON. Stop by for a visit or stay up to date online at modernfuel.org.

Thank you to our major funders:



“I MOVED TO 2756 ON THAT STREET SINCE 2016”

Charlotte Yao

Window Gallery
January 21 2023 to March 11 2023





About Charlotte Yao

Charlotte Yao is a Chinese-Canadian artist and curator who focus on decentration and identity politics, presenting marginalised perspectives of female, migrant, and even post-human aspects. She adopts the strategy of using minoritarian languages to stress the power of the difference-in-itself in many of her works. Her current research explores ways of building empathetic connections as a confrontational strategy for establishing communication channels under strict censorship and stigmatization.

About *"I moved to 2756 on that street since 2016"*

"I moved to 2756 on that street since 2016" speaks on topics of segregation through differing cultural positionings. The subject matter of the hybridized decoration of colonial interiors with objects of Chinese embellishment reflects living experiences of immigrants as individuals who occupy no static belonging. The title *"I moved to 2756 on that street since 2016"* is a quote from Yao's father, who is the current resident of the property that appears in the photographs. As a non-English speaker, the absence of the street name reflects his inability to locate himself within the matrix that is orientated by Western civilizations.

This series of photographic installations unfolds the myth of a detached citizen within this multicultural landscape. While she remains intimate with the subject matter, Yao borrows installation techniques from museum displays to present an archaeological study of the subject matter. This exhibition encourages an objective analysis of the fractured individual who undergoes immigration pressures.