

re:member

members' show and sale

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OPENING RECEPTION: NOVEMBER 25TH AT 7PM
SHOW ON DISPLAY: NOVEMBER 25 TO DECEMBER 15

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Ann Decker, Anne Linton, Catherine Gutsche, Dave Gordon, Ella Wright, Fraser Radford, Helen Baker, Iris Russak, JoAnn Ralph, Julie Malette, Karen Wynne Mackay, Kat Crab, Kenneth Wand, maría moreno, Meenakashi Ghadial, Michèle LaRose, Monica Montero, Natasha Jabre, Petra Štefanková, Phoebe Cohoe, Sean Morris, Susan Halle, Tor Smyth, and Valerie Camila

MODERNFUEL
artist-run centre

Modern Fuel Artist-Run Centre
Unit #305 at the Tett Centre,
370 King St W, Kingston, ON
[@modernfuelarc](https://www.instagram.com/modernfuelarc)

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.

RE:MEMBER 2023 MEMBERS' SHOW & SALE

OPENING RECEPTION:
NOVEMBER 25 FROM 7PM

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NOVEMBER 25 TO DECEMBER 15

RE:MEMBER is our annual members' show and sale. This exhibition-fundraiser, features works in a variety of mediums for sale at a 50/50 split between the artists and the centre. The members' show and sale has been part of Modern Fuel since 1983, and remains its largest fundraising event. Hosting its first sale thirty-six years ago in Confederation Park, the effort has taken on multiple formats from live auction to direct sale and many venues including the Ramada Inn Walkways, The Grand Theatre, The Kingston Arts Council Office, 21A Queen Street and the Tett Centre - where we are located today. This event allows Kingston to see the contemporary art present within its community as well as celebrate the growth and development of our space, members and supporters.

This year's Show & Sale features works by Ann Decker, Anne Linton, Catherine Gutsche, Dave Gordon, Ella Wright, Fraser Radford, Helen Baker, Iris Russak, JoAnn Ralph, Julie Malette, Karen Wynne Mackay, Kat Crab, Kenneth Wand, maria moreno, Meenakashi Ghadial, Michèle LaRose, Monica Montero, Natasha Jabre, Petra Štefanková, Phoebe Cohoe, Sean Morris, Susan Halle, Tor Smyth, and Valerie Camila.

Thanks to our Funders



ANN DECKER

I am a Kingston-based artist who draws and paints in series: portraits, still life, and abstracts. I play with colour, shape and composition to portray a sense of rhythm and dynamism in my work. With these 2 sunflower paintings, done in luscious water-mixable oils, I hope to bring the colour of the sun to the viewer as daylight fades and winter approaches. I have shown in several group exhibitions at the Tett Centre, Union Gallery and Modern Fuel Artist-Run Centre.

ANNE LINTON

Anne Linton is a collage artist and creator of objets de curiosité. Anne attended Queen's University (BFA '82) with a focus on sculpture. Her creative energy over the last few decades has been directed to the culinary world where she worked as a chef. Anne has always been a passionate collector with a particular interest in things from the natural world as well as objects that have been shaped by the forces of nature. Her inspiration comes from such diverse sources as the 16th-century paintings of composite heads by Italian artist Giuseppe Arcimboldo, shell grottos, decorative shellwork, and the visual art of Mexico's Day of the Dead celebration.

INTERVIEW WITH ANNE LINTON

Conducted by Oyíndámólá Áláká

Q: What is the inspiration behind this body of work?

AL: It is funny where inspiration comes from and how it builds over time. Tangles of debris washed up on a beach, sun bleached, salt corroded, sand blasted; fossils; shell grottos; the composite heads of Giuseppe Arcimboldo; gravestones covered in moss and lichen; Inuit sculptures of stone, bone, antler, and shell; the way Francis Bacon painted a portrait – all of these things have inspired these works.

Q: Why have you selected the various colour palettes used in your sculptures?

AL: Although I usually start with the head – building the texture and applying paint in many layers, often alternating light and dark and working in various degrees of transparency – it is ultimately the natural colours of the shells that influence the palette.

In *Monarch*, the shells of a particular type of scallop, which are orange in colour, flutter around the top of the head like a crown of butterflies. In this piece, I have used a metallic gold paint as one base layer so that just a glimmer of it is visible through the whitewashed transparency of the top coat. The gold colour suggests preciousness and value.

In *Mussel Head*, the surface of the head is studded with small shells, overpainted first in blue and then with a foamy white wash to suggest waves on water and to blend with the natural colour of the mussel shells used in this piece.

Q: How do you hope your works influence the art community or the viewers of your work?

AL: In this age, in which people have become satisfied with digital simulations, my hope is that anyone viewing these works in person might be reminded that a virtual image can never take the place of the real thing. The tactile, life-sized, three-dimensional, and real components of these sculptures cannot be fully experienced digitally, no matter how much you zoom in.

Q: Is there anything you are working on right now that you'd like to share?

AL: I haven't been working on my shell heads very long, so I'm not done with them yet. What I do find myself doing is revisiting earlier pieces, pulling them apart and reworking them –sometimes even moving bits between sculptures. You can't be afraid to destroy when creating. Each time you do this, history and depth will be added to a piece.

CATHERINE GUTSCHE

Born and raised in Toronto, Catherine Gutsche earned her Bachelor of Fine Art degree at York University in 1980. She creates mostly non-representational compositions, often alluding to forms in nature but highly abstracted, driven by a need to “engage my mind”. Freed from limits of realism, her interest is in colour, line and texture. She works with acrylic paints, oils combined with cold wax and mixed media.

Her work has been exhibited in group and solo exhibitions in Ottawa, Kingston and Toronto and is held in private collections in Canada, the UK, and the US. Catherine currently works from her studio in rural Ottawa. In 2022 Catherine created a solo installation called “Improv” at the Sivarulrasa Gallery in Almonte where she has been represented since 2019. In 2023 the Sivarulrasa Gallery hosted another solo exhibition called “News Blues” featuring Catherine's most recent works.

Catherine is a self-described process painter. She's inspired by her surroundings; awestruck by nature's transient characteristics and processes, finding beauty in how nature presents and transforms itself including its imperfections. It's not her nature to expect order in her environment; nature's eccentricities challenge her to create her own order; her own ordinary. Paint takes Catherine on an intuitive journey with colour and texture, working with layers revealed through scratching back, rubbing away or lifting, to bring back the history of the previous layers. Catherine does not replicate nature; she is inspired by nature's improvisation and opens herself up to its influences.

DAVE GORDON

From a review of my exhibition 'Specimen Days' at the downtown Window Gallery by Ulrike Bender - "Gordon...has mounted his beetles and scarabs on canvas - like specimens - and augmented them with mug shots of birds. The result, reminiscent of a display case of fantastical creatures, also hints at a disturbing reality. Our biodiversity is shrinking worldwide, from the woodlands of Ontario to the tropics and beyond."

ELLA WRIGHT

Drawing upon a love for gardening, ecology, and the natural world, Catalogue Landscapes is a series of collages made from seed catalogues. With a sense of humour and play, Catalogue Landscapes highlights the diversity of texture, colour, and form found in plants. Yet, by concocting wild landscapes using images of cultivated plants, this collage series probes how we value and relate to the natural world. Originally from Kingston, Ontario, I graduated with a BFA (Sculpture, 2019) from the University of Ottawa and am now based in Ottawa.

FRASER RADFORD

I am a non-objective painter with colour and light being main subjects of the work. Through a process-based approach, I work to produce something that is thought provoking, imaginative, balanced, and ultimately, a work to be proud of. Whether working with raw, stained canvas, or a built up, thicker surface, the intention is always the same: to excite the viewer and evoke an emotional response. My primary influence is in the artists who are commonly associated with the Colour Field, Post-Painterly Abstraction and Washington Colour School movements of the 1960s. Their sense of colour, light and balance has always resonated with me and inspires me to paint.

Fraser Radford was born in 1987 in Brockville, Ontario. He holds an Honours Bachelor of Arts in Art History, with a minor in Religious Studies (graduated in 2009) from Queen's University in Kingston, Ontario, Canada, a Fine Arts diploma from St. Lawrence College in Brockville, Ontario (2014), and a post-graduate certificate in Studio Process Advancement from the Haliburton School of the Arts (2014). He has apprenticed with Shayne Dark, one of Canada's prominent sculptors based out of Kingston, Ontario.

His work is represented by Rothwell Gallery in Ottawa, Ontario and Oeno Gallery in Bloomfield, Ontario. His work is held in numerous private collections in Canada, the U.S., the U.K., Barbados, France, Australia, and New Zealand, and has been exhibited across North America. His work has also been published in several magazines in Canada, and the U.S, as well as The Peace Project, a catalogue produced by Gallery 9 in Culver City, California in 2010.

HELEN BAKER

As an emerging Canadian artist and mental health advocate, I create eclectic works that capture the unseen around us. My preferred mediums are oils and acrylics, and I blend innovative lines and rich colours to create abstract pieces that inspire a sense of atmosphere beyond reality.

My art is deeply personal to me, as I was diagnosed with depression at a young age and found solace in the creative process. Through my work, I seek to channel my emotions into something positive, sharing my journey of healing with others.

My inspiration comes from a variety of sources, including the natural world and the works of post-impressionist artists such as Vincent van Gogh. I am particularly drawn to the way van Gogh used colour to create movement in his paintings.

In my own work, I also experiment with manipulating colours to create a sense of atmosphere and depth. Whether I'm using bold hues or soft muted tones, I strive to evoke a sense of connection in the viewer.

As a mental health advocate, I seek to promote understanding about mental illness, while also donating a portion of my sales to mental health causes.

Furthermore, my piece for this year's RE:MEMBER Members' Show and Sale, "Variation", is a diptych oil painting that represents how we as a society are constantly changing, evolving, and adapting to the times, especially in a post-COVID world. It represents how change is always constant.

IRIS RUSSAK

Iris' last submission to Re:Member in 2021 dealt with pandemic lifestyle; with a perceived halt to experiences and connection as well as not being able to go places. Fittingly, she was not able to attend the opening due to contracting COVID-19 just prior. As life is returning to what it was in prior years, her current images stem from a renewed sense of connection and community in public spaces, art, music and (night)life. Everyone, including herself, seems eager to form those vital connections and experience all that we have felt deprived of for a couple of years. These five images have been taken in Kingston and Toronto over the past 1.5 years that have marked a return to experiencing the joy of living for people as a whole as well as for herself personally, as she has gone through major changes in her life.

JOANN RALPH

JoAnn Ralph is both an artist and a healthcare worker. She has spent much of her life among healthcare providers and people who use healthcare services.

JoAnn began drawing with pen and ink over fifty years ago before studying in both Toronto and Windsor. Her work has been influenced by visual and life experiences she considers to have been profound, including the viewing of matter through microscopes and the world from above, the study of art and schematic diagrams of neuroanatomical structures, and engaging with interesting people.

JoAnn has repurposed materials in her art practice for decades. She has printed on leather and drawn on both paper samples and stone. She cuts mats from recycled or imperfect "seconds" and refurbishes metal frames.

JULIE MALETTE

Emerging artist, Julie Malette, captures the vivid colour of the Canadian landscape in oil on canvas. Julie is a Kingston, self-taught artist, who combines realism with abstract to emphasize the beauty of the natural environment.

KAREN WYNNE MACKAY

Karen Wynne Mackay is an abstract artist. Nature and music play a big role in her creative process, and she spends a lot of time in nature, both on water and land, be it by hiking, biking, or kayaking. Her love of words, stories, music, and nature is apparent in each piece, one simply has to be open to the experience that comes when allowing one's eyes to travel a painting, exploring the surface, colours and composition. Her paintings are deeply manipulated surfaces, intertwined with coloured abstract markings that emanate from her calligraphic influences. She uses colourful fluid layers, strong calligraphic marks using various handmade tools media, allowing the layers to conceal and then reveal, until the composition is complete. It's a process of exploration, discovery, pain and beauty. Born in Montreal, Karen Wynne Mackay had the best of both worlds through which to fuel her creative imagination - from the City of Montreal to the West Island including the town of Hudson Quebec. She now resides in Stittsville Ontario, west of Ottawa. Karen also organizes and teaches workshops in mark making, calligraphy and abstract art. Karen's paintings can be found in private collections in Quebec, Ontario including the Ontario Legislature Building, and part of the US.

KAT CRAB

I'm Kat Crab, a self-taught artist from Kingston, Canada, embracing neurodiversity through left-handed dreamscapes exploring marginality. I'm dedicated to those seeking belonging, drawing on intuition and ancestral ink. My art has been recognized in publications and collections, shaped by a life between Southern California and Canada. Currently, my work, inspired by the myth of Khelone, honors silenced voices during social upheaval.

KENNETH WARD

Everything that exist was once nothing more than a thought or a vision in someone's mind. Ken's photographs stem from the thoughts and vision as he observes the delicate balance between nature and urbanism. His artistic journey is a continuous exploration of light, composition, and emotion. It's about finding the perfect interplay of elements that transform a mere moment into an everlasting memory. He find inspiration in slowing down and allowing the interplay of colors, contrasts, and subtleties to evoke emotion and transport the viewer into the heart of the frame. Finding inspiration in everyday scenes to evoke an emotion of peace.

MARÍA MORENO

maría moreno is an award-winning Venezuelan-Canadian abstract painter whose unique style has been defined by patience, trust and persistence. Working mainly in acrylics, maría's paintings are rich with texture and sharp in contrast. Born in The Canary Islands and raised in Caracas, Venezuela, the artist's subjects are always intimately linked to the countries of her youth. As a result, her paintings are visceral and boundless - a passionate embodiment of her own personal experiences. maría has participated in solo and group exhibitions at both national and international levels. Her paintings are held in private and corporate collections in Canada, USA and South America.

MEENAKASHI GHADIAL

Meenakashi Ghadial is a visual artist from Brampton, Ontario currently based in Katarokwi/Kingston. She has a Bachelor of Fine Arts (Honours) with a Minor in Art History and is completing her Bachelor of Education at Queen's University. Meenakashi Ghadial has exhibited locally at the Window Art Gallery, Union Gallery and Art Noise Art Gallery. She has also exhibited in Toronto at the Neilson Park Creative Centre and Gallery 1313. She was recently an artist-in-residence at the Modern Fuel Artist Run Centre and is a member of the Ontario Kingston Women Artists Association. She received the Elizabeth Greenshields Foundation Award in 2022 in Drawing and Painting. Her practice focuses on representational oil paintings on metal that explore themes of marriage, love, intimacy, and Queerness. In her work, she aims to present the car as a multifaceted liminal space that functions as a safe space for her as a Queer Person of Colour. Her inspiration draws from her experience navigating her Queer identity as a second-generation immigrant in her family. Through the use of current documentation as well as archival family material, Meenakashi creates narratives that explore the particularities of intergenerational experiences.

INTERVIEW WITH MEENAKASHI GHADIAL

Conducted by Oyíndámólá Áláká

Q: What was the inspiration behind *Strawberry Wine*?

MG: *Strawberry Wine* was a still life study. It's a photograph that I took myself, based on a composition that I created. I went to my kitchen to find things and I found these three objects and I kind of just tried to put them together in an interesting way. This piece in particular isn't too conceptual. I would say that it is a traditional still life study and it was one of the 1st works that I created when I started to really feel like I had a grasp on painting. And this was when I was studying under Dan Hughes, who I attribute a lot of my painting skills to. He's an amazing professor, and I'm so thankful for all the guidance he gave me. I worked with him closely to create a composition, and he decided that this was an amazing photograph to work on for a still life. But I thought that the relationship between the strawberry and the Corkscrew was playful and fun, and it kind of had a conversation around wine itself. Because wine is made from grapes, so I thought it was playful to have it not piercing a grape, but a strawberry.

Strawberries are sweet, so kind of thinking about alcohol and how it can play a role in our lives. When I look back, I do think that there's more to say about that relationship between the two objects and what it could represent in terms of even alcoholism for example and the role alcohol has played in my life.

In general, in terms of family and everything in my culture, Punjabi culture, alcohol is a really big cultural thing for all the men. And there's this big double standard with that because women aren't really allowed to drink. So I think that if we looked at the way that the corkscrew is piercing the strawberry. It can be seen as trying to undemonize alcohol and think about it as just, something sweet and it can just be fun and lighthearted. And the pepper was more just like an aesthetic compositional choice. But this piece in particular was one of my first pieces I made when I started painting, and I think it was a really good way to establish my skills and look at different objects and textures. I specifically really loved painting the corkscrew. There were so many colors in it bouncing off the strawberry and the pepper and the background as well, and I found that I really enjoyed painting that and learning how to make something look shiny. But I do think that as artists, we tend to gravitate towards things that have meaning to us. So when I look back on it, I can see that there is some sort of conversation.

Q: What was the inspiration behind *Bad News*?

MG: I think there's a lot of ways this piece can be understood. So, when I look at this a lot of times I will utilize self-portrait in my work just because it's there. I'm always there as a subject and I can always frame myself how I want and it's accessible. And so when we think about art from a very literal point of view, I try to have as much integrity as possible in my work. What I mean when I say that is like to take my own photos. I like to take it from an idea to an end product, while staying true to what my life is. When talking about autobiography, I am kind of trying to send messages through my work about my life experience. So bad news, I don't know what news it was that I got. I can't remember now, but I do remember I had gotten there. On the piece, there is a reflection on the face. I believe I had my laptop open and my phone open and there was that reflection, like artificial light that you can kind of see in the photo and I think that even the nail, you can see like the acrylic nail in the piece. The two things in conjunction with each other like the artificial light from a phone that might be giving me bad news whether it's a text message, whether it's a news article; there are a lot of ways that the title bad news can be taken. And when we consider the artificial fake nail and think about materiality in our lives and the role that it plays, I think that the fake nail plays so much in this portrait. Quite frank with everything going on in the world

right now, we've experienced a lot of loss and grief in the past few years with COVID, Black Lives Matter, and now with the Palestine Israel conflict. When I think about this peace, I think it's a lot heavier than I made it out to be when I think about it now.

OA: You've talked a lot about how you hope your work influences the arts community or the viewers of your work. Is there anything you wanted to add?

MG: I do hope to be able to present my experience and to be as honest as possible. I hope that through research and through the collection of stories and through community, I'm able to eventually speak for a group. I hope that I can make art that's representative of a group. I do have a project that I'm working on right now called the heartbroQen project. It currently exists as a blog on Tumblr and can be found at heartbroqenproject.tumblr.com. The whole premise of it is to make space for stories of heartbreak from specifically queer BIPOC people. Right now this blog is functioning simply as a blog and for a collection of stories that I can post for people to read, share and find community. Eventually I hope to move into performance and perform these. Not sure in what way but. I am really excited to get my work to a point where I can have that community engagement and speak for groups that are comfortable with that participation. It is something that I really believe in in terms of dismantling this idea of things being a phase.

OA: Thank you for sharing your story. Are there any final thoughts that you wanted to share?

MG: These pieces that are in the Re:member show are pieces that I made in the second year of my undergrad. So now I'm done with my undergrad, in my practice right now, my focus is presenting cars as a space for multiple things, so I am interested in thinking about cars as safe spaces and liminal spaces for queer people of color to exist in. For example, when I talk about this heartbreak, I had nowhere to go. The only place I could be where I could have full privacy and full autonomy of the feelings and the pain that I was feeling was my car. Windows up, parked in a parking lot. You're alone; no one can bother you. I find that these spaces are really limited for queer people. So I'm interested in presenting the car as that space. There are multiple ways that we can see cars in society that I think we don't. We simply see them as vehicles for movement. But I think they're vehicles for so much more and can be vehicles for oppression or pain or misogyny, or a liminal space like for me, it's safety. And I think that's a really privileged point of view. And so I'm really interested in kind of thinking about cars and queering cars and looking at it from like a feminist lens.

MICHÈLE LAROSE

We all need a pick-me-up once in a while...gentle curves to soften the straight lines in our lives. These pieces offer playful spaces in which to roam and change our frame of mind. Three paintings are oil on circles of aluminum, and one is oil on rectangular MDF. The unusual and the traditional! For more information see www.michelelarose.ca, @michelelaroseart (Instagram).

MONICA MONTERO

Monica Montero is an up-and-coming watercolor artist who infuses her paintings with breathtaking vibrancy and color. With her unique perspective, she captures the world as it is and transforms it into imaginative creations. She hopes to incorporate her Filipino roots into her future paintings, having come from the Philippines.

NATASHA JABRE

Natasha Jabre is an artist and teacher whose work encompasses multiple disciplines including painting, photography, drawing, printmaking and ceramics. Jabre received her B.F.A. from Concordia University in Montreal, Canada, and her M.F.A. from The University of Massachusetts in North Dartmouth. In 2021 she also received her Bachelor of Education. Jabre has been an active part of the local art community. She is part of the Organization of Kingston Women Artists (OKWA), of which she is a board member and a member of the Modern Fuel Artist-Run Centre and Kingston Photographic Club. Her current work in photography explores different methods to capture light. Starting in the tradition of light painting, she uses long exposures to exaggerate movement and create motion blur.

PETRA ŠTEFANKOVÁ

Slovakian artist Petra Štefanková studied graphic design and film and TV graphics in Bratislava, Prague and London. She has worked on advertising, editorial, animation, publishing and fine art projects globally. She collaborated with VooDooDog Animation in London on the animated title sequence for the Hollywood film Nanny McPhee Returns. She is an author, designer and illustrator of books *Moje malé more*, *Don't take my dreams from me*, *Čmáranica a Machuľá*. Petra Štefanková is a winner of many awards, such as Channel4's 4Talent Award 2007, Minister of Culture of the Slovak Republic Award 2019, American Illustration 42 Winner in New York and she is a Life Fellow of the Royal Society of Arts in London. Her work has been published in international magazines and newspapers such as *Aesthetica*, *Vanity Fair*, *The Guardian* and *Forbes*.

PHOEBE COHOE

Phoebe Cohoe is a printmaker and mixed media artist and arts educator. Her work reflects her love of nature and play, as well as her interest in shape, colour and movement. Phoebe works primarily in woodcut, linocut and screenprint, often creating print collage and mixed media works alongside limited editions. Phoebe received her BFAH from Queen's University as well as a BEd. with a specialization in the Artist in Community Education program. She lives and works in Kingston.

SEAN PATRICK MORRIS

Sean Patrick Morris is an accomplished visual artist with an interest in book illustration and graphics design. His work has been shown and sold locally and nationally and has been included in multiple Juried Exhibitions with both the Kingston Arts Council, Kingston School of Art, and the Modern Fuel Gallery. He primarily produces works in acrylics and water colour, but also enjoys experimenting with other media, notably sculpture, gouache, and egg tempera. Thematically, his paintings often reflect his work in computing and explore technology's intersection with humanity. One ongoing series of his works are based on imagery curated from dreams. Sean currently resides with his family in Kingston, Ontario. He is proud to have been a member of the inaugural year of the Creative Arts Articulation Program at QECVI.

SUSAN HALLE

Susan (Su) Halle is a multi-media visual artist and a former graphic designer and art director from Montreal now living in Gananoque. Retired from corporate communications, she now creates upcycled clothing under the name Triptastica and more recently has turned her attention back to acrylic painting. Working mostly in non-representational abstracts, she uses vibrant colour and mark-making to share her passion for the environment and the nature of human consciousness. Having spent years working with shamans, mystics and yogis, she believes in the power of art making as a healing modality and only recently she has begun to share and exhibit her works. The paintings submitted here represent different series that have been done over the last few years. Follow her on instagram at @suhalleart, susanhalle.com.

TOR SMYTH

Victoria (Tor) Smyth is an artist and mother living in Kingston, Ontario. Originally an oil painter, Tor now focuses on digital painting and illustrations, creating mixed media pieces using her iPad. All pieces are created using individual hand-marks done with an Apple Pencil to create original and unique pieces that are accessible to all levels of art collectors to enable everyone to have beautiful art in their homes.

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20 Years of County Passion

VALERIE CAMILLA

Valerie Camila is an emerging Canadian contemporary figurative oil painter and student from Southern Alberta, currently based in Kingston, Ontario, where she is pursuing her BFA (Honours) at Queen's University. Camila's work explores self-representation through a unique blend of stylistic brushwork, surreal motifs, and intersecting personal experiences.

Camila's practice hinges on establishing profound connections between the subjects of her painting. She infuses her figures with vitality— seeking to uncover the unifying idiosyncracies between them. As a young queer Colombian-Canadian woman, Hispanic subjects take centre stage in her work— capturing resiliency by exploring queer realities, femininity, intimacy, strength, and self-realization. Camila uncovers the intricate tapestry of human connection, showcasing diverse manifestations of self and celebrating the power of affection.

Her work has been exhibited in and recognized by local galleries across Canada and the United States. Notable galleries include The Southern Alberta Art Gallery in Alberta, TERAVARNA Art Gallery in Los Angeles, and the Union Gallery and Modern Fuel Galleries in Ontario. Camila's works have also been featured in publications internationally, like Ultraviolet, Suboart, and MUSE Magazines. Camila was the recipient of the Elizabeth Greenshields Foundation grant in 2023.

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