



Moving Forward, **Looking Back**

Annual Juried | Part 1
2022 Exhibition

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 Artist-Run Centre
305-307 King Street West
Kingston, ON K7L 2X4

Gallery Hours
Tuesday-Saturday
12-5PM

info@modernfuel.org
[@modernfuelarc](https://www.instagram.com/modernfuelarc)
www.modernfuel.org

ANDY BERG

Old Work: *Petroleum Spinal No. 4*, 2010 | New Work: *Parts*, 2022

ABOUT

AN ART PRACTICE

Reading the news of the day. Walking intuitively, randomly gathering objects both human or naturally made. Human made findings are strongly evidential, often messy and seemingly provisional in their output. The why of this is hard to scry.

Returning often to clay as a sculptural medium to invoke the human, the feminine, and the interconnected web of life. Integrate it with the found. Together with the physical, emotional, spiritual and intellectual presence discovered unbidden in moments of walking and gathering, modelling and making, reporting and analyzing.

As a young adult, clay work was the mode that saved my life from much of my childhood Post Traumatic Stress. Clay: A visible, renewing and healing force. Brings mind back to body.

Working with my micro experience. Trying to bring it to the macro

traumatized world. Bring it back to Earth. Always.

The trouble with misogyny. A disease without apparent end. My art is to work it. The macro of misogyny on Mother Earth, women and children, the impacts of warring aberrant behaviours. Wage peace through art and love of my planet.

Different life stage now. Children finishing university, means more time for art. Yes! Not talking. Quietness. Embodiment and healing. Still. Hum.

Keep loving Earth. Adore her. Walk with her. Find her pedagogy. Wake up with her. Renew and defend. Walk in union with her. Make art like that.

Augury in the landscape an endless source. Visible and invisible information received then worked in the studio of the heart-mind. Dreams. Daily information. Energetic registers. Intuitive rhythms. Symptoms. Clinical analysis. Differential diagnosis. Remedy selection. Amelioration. Hope. This is my art and my terrain.

DESCRIPTION OF THE WORKS

MOVING FORWARD, LOOKING BACK

In Looking Back, the old works that I have selected have a connection to the history of MFARC as they were exhibited in Kingston at Verb Gallery in 2010 with an installation called *Petroleum: Spinal*, using an OAC Exhibition Assistance Grant which I received through my OAC application process with MFARC. I feel that MFARC has been a sustaining organization for my art practice over the years since graduating in 2008 Queen's U BFAH and I love artist run culture! For one example, *Petroleum Spinal No. 5* was brought to an artist critique with Geoffrey Farmer at the old MFARC location prior to my Verb Gallery exhibition. I lugged the heavy piece up the old metal stairs at Queen St. MFARC and we all sat in a circle and listened to Geoffrey talk about our pieces. He was interested in this piece and suggested that geographical coordinates for the found objects could form an additional work. I felt supported by this experience and feel that these kinds of ARC interactions are useful for artists at all stages of their practice. I also had a cool experience at the Artel, and in particular, enjoyed the touring residence of Yvette Poorter,

in which I participated with Dream Research Station. Dreams continue to be an important source of artistic information for my practice and this is reflected in my inclusion of the work entitled, *Glean* (see description that follows). The new works, have changed/expanded conceptually as they are becoming increasingly/intentionally embodied and for the fact that they are less heavy! I find that I must keep office hours on random walking and gathering as humans leave a lot of crap on the Earth...I can't always cope with this much mess. Women's work is not just to clean up after others. Also, while I do like cement work, it is nuts to move around...the clay pieces now are more manageable, but they require a different kind of effort including multiple steps of hand work including slab, pinch, press molding, modelling, glazing, under glazing, loading, firing, unloading kilns. It seems that my processes are designed to keep me wedded to the Great Mother Earth with their gravity/weight/heaviness but this is also very grounding and healing.

NEW WORK: *Parts*, 2022

Parts consists of rusting iron automotive parts found on art walks. These form the base or platform of the sculpture. Settling uneasily on top of this base are organic hand formed porcelain objects simply

called *Parts*. These parts were made using a molding process on parts of my body. For example, the porcelain was molded over a knee, a shoulder, an elbow or a fist. They are incised and inlaid with red underglaze stain and have traces of clear or snakeskin glaze on them. The use of red stain relates to ancient burial practices in matrilineal cultures which often used iron red pigments such as red ochre in grave sites. The inlaid red symbols refer to aspects of female physiology and also to the root chakra which has the colour association of red (seen by clairvoyants and also demonstrated in the lab by Dr. Valerie Hunt in the 1970s U Ca). The rusting iron (iron red) of the automotive parts together with the red of the root chakra, all connect back to the Earth, and the deep core of iron with in it.

OLD WORK: Petroleum Spinal No. 4, 2010

Petroleum Spinal No. 4, incorporates an automotive heat shield found walking on a road by a cemetery. Really weird, 'cause when I crossed the road, I came upon the lost puppy soft toy. This work carries a strong sense of loss or wistfulness. The lost dreams of childhood, for example. These findings are what working randomly and intuitively

can throw at one. The No. 4 refers to the heart chakra which has been scientifically shown to emit the energy field colour of green, hence the use of green pigment and green found wire. Connect to the energy of the heart if you will. It could upend your world. The Petroleum Spinal sculptures all include an impression of a Polly Pocket Doll package parts and stamping from the same doll's boots. The inclusion of this older work connects to the new work. No. 4, incorporates the reportorial use of automotive heat shields, the art of walking, the process of loss and grief, the combining of handed techniques in the creation process and a sort of sense of the ethereal coupled with physicality.

CLAIRE GRADY-SMITH

Old Work: *Knowing (conNaissance)*, 2012 | New Work: *Horse*, 2022

ABOUT

Claire Grady-Smith's work varies in medium but is unified by narratives of difference and acceptance. By elongating or attenuating form, the artist seeks to trouble our relation to what is familiar. Abuse, neglect, and longing are the emotions she attempts to capture, often using animals as metaphors for human experience.

Claire attended Canterbury High School in the Visual Arts Program, studied drawing in Northern France in a community program, and completed a double major in Studio Art and Art History at the University of Guelph. Since 2008, Claire has taught art on and off and organized shows of her work, but has never shown in a peer-reviewed gallery setting. Following the completion of an MA in Cultural Studies and becoming a mother of two, she is pursuing a more art-centred future with large-scale charcoal drawings.

DESCRIPTION OF THE WORKS

In my older work, *Knowing (conNaissance)*, I mainly explored these themes using oils, and was more “on the nose” in my experimentation with narratives of pain. Note the cut on the dog's nose: this was intended to be almost hidden and yet present, providing the viewer with an answer to the overall question posed by the piece, which is, “Why does this feel wrong?”

In my more recent work, *Horse*, I am exploring more subtle ways to communicate discomfort. The horse in my 2022 piece is beautiful but “wrong,” eliciting (I hope) in the viewer a sense of compassion for the depicted being.

FRANCES KEY

Old Work: *The Embroidered Dress*, 1980 | New Work: *The Black Dress - a Portrait of a Women*, 2021

ABOUT

My work reflects the rural setting that has become so important in my life as an artist. Always in flux, I am always learning to observe, reinterpret and question what is before me as the seasons change.

DESCRIPTION OF THE WORKS

The object / clothing that the artist sews or builds become stand-ins for the absent figure. They speak of personal stories, family histories, and contemporary ideas.

OLD WORK: *The Embroidered Dress*

As a child, dressed in a smocked dress beautifully embroidered by my mother or grandmother, I became a symbol of innocence, perfection and obedience. Looking up at a tall adult, the embroidery became the topic of conversation to adult onlookers at the expense of the unique child within the garment.

By presenting the reverse psychology in this 6 Ft. 7in. Long garment one can envision an adult

looking up at a very tall child, to see the delicate work. The child now becomes empowered and no longer invisible.

Materials: Linen and embroidery threads.

NEW WORK: *The Black Dress - a Portrait of a Women*

In contrast to the old work, *The Black Dress Portrait* screams for visibility and voice.

Missing my friends and connections during the lock downs I asked my friend to give me 5 examples of items she most treasured and are significant in her life going forward.

E a sculptress, who always wears a black dress gave me five item ideas; a saw, a knife, a rose, a horse and a photo of her profile.

Buried in the interlocking wooden folds of her skirt lies the profile of the wearer. The carving knife held in her lips speaks of her acerbic comments that delight her audience.

The saw handle head signifies in a

surreal way, her creative intelligence, a tool to judge each cut of a stone facade.

Textile patterning of the horse image is her love for riding and the burnt paper rose a family connection.

Together these items form a sculpture portraying an alternative approach to portraiture but no less viable.

From invisibility the Old to the New the two dresses become stand-ins for the absent figure.

LISE MELHORN-BOE

Old Work: *Penelope's Apron*, 1994 | **New Work: *Ironing Board*, 2021**

ABOUT

Biographical Sketch: Lise Melhorn-Boe

Lise Melhorn-Boe has been making and exhibiting books and sculptural book works for forty years. She studied at the University of Guelph and received her M.A. and M.F.A. degrees from Wayne State University in Detroit. Melhorn-Boe has exhibited widely across Canada and the United States as well as Europe and South America.

Her work is in several public and university collections including the Art Gallery of Ontario, the Canada Council Art Bank, Library and Archives Canada, the National Gallery in Ottawa, and the Museum of Modern Art in New York.

She has had solo exhibitions at the Art Gallery of Sudbury, The Timmins Museum Centre, the Art Gallery of Algoma, the Emma Ciotti Gallery (Iroquois Falls), the Art Gallery of Temiskaming (Haileybury), the Robert McLaughlin Gallery (Oshawa), the Lake Galleries (Toronto) and the University of Toronto's Scarborough Campus Gallery, White Water Gallery and W.K.P. Kennedy Gallery (both in North Bay) and Modern Fuel and The Window Gallery in Kingston.

Artist's Statement:

I have been making artist's books for forty years. Through a feminist lens, I have examined issues in contemporary women's lives, such as body image, relationships, and socialization, as well as

environmental health concerns. I have used a variety of materials and techniques in my work, choosing what seems to be the most appropriate structure for the content: sometimes this has been sewn fabric.

I almost always start with the text, and enjoy playing with the form that the book takes, trying to make the structure tell a story of its own. I often use humour as a tool to draw the viewer/reader into a critique of a situation.

A series of works which focused on the environment, specifically how our environment affects our health, made me think more about the environmental sustainability of the materials I was using. This led to a series of sewn books on themes of revisiting the past, re-evaluation and rebuilding, using only recycled fabrics. In the past I have often used fabric and sewing in my work, and I have sewn as a way to earn an income. Now I have chosen to explore sewing as the subject of a series of books, entitled *Sewing Poems*, using poems that reference sewing, or its accoutrements, as a jumping off point. I am challenging myself to create unusual sewn fabric book structures.

DESCRIPTION OF THE WORKS

Penelope's Apron (Old Work) was created in 1994, as part of a series examining the socialization of children. It is a pop-up accordion book, rubber-stamped on hand made paper. Penelope Stewart, a Toronto printmaker and installation artist, shared the poignant story about thwarted creativity and expectations of how a girl should behave. I have paired this with *Ironing Board* (New Work), a recent book from my *Sewing Poems* series, in which I am examining the relationship between text and textiles. Lorna Crozier's funny and sad poem covers territory from clutter to low-budget hotels. Both of the books include clothing—something that has cropped up in much of my work over the years. I had a wonderful time sewing the tiny clothes—it took me back to my childhood, making doll's clothes from scraps I had found in a remnant bin at a local department store.

JoANN RALPH

Old Work: *Embrace and Dance*, 2005 | New Work: *Drawings*, 2020

ABOUT

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.

DESCRIPTION OF THE WORKS

JoAnn’s metal works “Embrace” and “Dance”, made from found metal, were produced in 2005. The four pen and ink drawings, from a large series of drawings, were completed during the pandemic.

JoAnn remains grateful to family, friends and the Kingston Arts Community for their ongoing support.

Thank you to our funders



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