

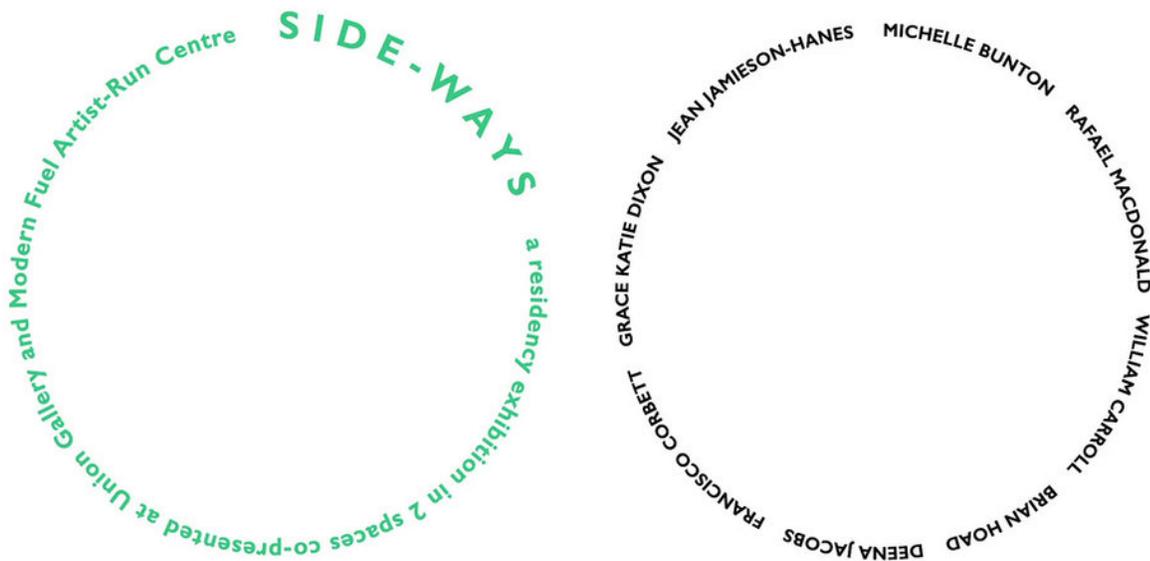
## ***SIDE-WAYS: A residency exhibition in 2 spaces***

Michelle Bunton, William Carroll, Francisco Corbett, Grace Katie Dixon, Brian Hoad, Deena Jacobs, Jean Jamieson-Hanes, Rafael MacDonald

Co-presented by [Union Gallery](#) + Modern Fuel  
Coordinated by GHY Cheung

October 12 – 30, 2021: Main Space and Project Room, Union Gallery

October 12 – December 4, 2021: Window Gallery, Modern Fuel



*Side-ways* is a remote residency which brought together a group of artists based in Katarokwi (Kingston) throughout this past year. Starting in November 2020 and culminating in this 2-part exhibition across Union Gallery and Modern Fuel, *Side-ways* generated an environment of ongoing exchange among the artists in formats spanning group critiques and informal group discussions. Other artists, curators and cultural workers were invited to add their voices to the year-long dialogue on occasion. From the start, the residency held fast to sustained conversation and peer-to-peer support as its guiding methods, curious what might happen if artists took these on as not only generative ways of working but the critical conditions that enable their artmaking.

*Side-ways* artists include: Michelle Bunton, William Carroll, Francisco Corbett, Grace Katie Dixon, Brian Hoad, Deena Jacobs, Jean Jamieson-Hanes and Rafael MacDonald. Many thanks to our visiting artists, curators and cultural workers: [Pansee Atta](#); [Sebastian De Line](#); [Ella Gonzales](#); [Hadley Howes](#); and [Suzanne van de Meerendonk](#).

*Side-ways* is co-presented by Union Gallery + Modern Fuel Artist-Run Centre, designed and coordinated by GHY Cheung and naphtali; the two-part exhibition is coordinated by GHY Cheung, with exhibition support provided by Alexander Rondeau, Curatorial Assistant at Union Gallery, and Emily Veysey, Program Coordinator at Modern Fuel.

## **MICHELLE BUNTON**

Michelle Bunton is a multi-media and installation artist/ fledgling curator/derby jammer currently residing in Katarokwi/Kingston. They work at Agnes Etherington Art Centre as Curatorial Assistant–Artist Residencies, are one of four co-founders of the micropress Small Potatoes, are one-half of the artist duo Tear Jerkers and occasionally assist with the Ayatana Artists’ Research Program. Bunton’s recent work prioritizes decolonial ethics, femi-queer science, collaborative praxis, multi-species orientation and the para-curatorial.

Embracing the possibility of failure and the potential of remaining in-progress, *MUSHROOMJAM* is comprised of a series of fragmentary and unfinished ideas, sketches, photographs and thought experiments. Somewhere between parafiction and speculative fabulation, Bunton shares a series of imaginings and propositions for maintaining collective intimacy while (forced to be) apart. Thinking alongside the more-than-human intelligence of slime mold and various other fungi, and taking up the methodological framework of roller derby jamming, *MUSHROOMJAM* is an intimate collection of proposals-in-progress that hope to queer expectations of/desires for productivity, collectivity and visibility in exhibition-making.

## **WILLIAM CARROLL**

William Carroll is a self-taught artist currently based out of Kingston, Ontario. They have spent the last number of years refining their fine art photography practice, while also working towards producing affordable, accessible and usable fine art, under the banner of their own business, Green Moth Photography. As a non-binary person living on the autism spectrum, they see their disability/diagnosis as the unique gift that it is and endeavour to advocate for the value of diversity in all its forms. They strive to present their unique visual perspective to the world.

William Carroll collaborated with Emily Adams on their two works exhibited at Modern Fuel.

Emily Adams is a queer, neurodivergent multimedia artist with a concentration in embroidery. Adams’s work focuses largely on the intersection of mental illness, feminism and sexual identity. Her use of textiles is an intentional subversion of the long-held view of “craft,” art forms largely occupied by women, as lesser than or unequal to fine art.

## **FRANCISCO CORBETT**

My name is Francisco Corbett. I was adopted from Guatemala when I was 5 months old and have grown up in Kingston, ON. I am now a full-time, 23-year-old practicing artist working in mediums such as abstract acrylic

painting and performance art. I began creating art seriously to convey my message of being free. My paintings now show that freedom coupled with an immense amount of physical energy.

My career is about pushing boundaries and showing other artists they can strive to do this as well. By creating grassroots art galleries, concept art shows, billboard art installations, inviting other young artists to my studio, and making performance pieces for myself and with my close collaborators, I prove that pushing boundaries, freedom, allows every artist to be more impactful and grander in their work. Currently I am working on a sustainable youth arts platform for myself so in the future I can support other young artists trying to practice art professionally. Everyone should do art. Everyone should strive to be free.

### **GRACE KATIE DIXON**

Grace Katie Dixon is an interdisciplinary artist from Kingston, Ontario. She enjoys blending mixed media and graphic design with emotive and thoughtful themes including embodiment, spirituality and individuality. She occasionally dives into an unresolved, humorous and/or deconstructed critique of popular culture. Her practice mimics her relationship and fascination with both the quietness in nature and the stimulating hum of metropolitan living. Her works have been included in album artwork, poetry collections and public displays in the Kingston area.

Uncover,

honestly

tell stories sensitively.

Themes in my work speak to an interest in individuality, spirituality and vulnerability; letting go, breathing in.

To listen,

observe,

laugh,

g r o w .

Creating requires a pure sort of bravery.

Heavy breathing becoming soft.

### **BRIAN HOAD**

Brian Hoad (b.1992 Port Hope, ON) received initial studio training working as an assistant for Canadian artist David Blackwood, later completing a BFA (Honours), Visual Art, minor Art History at Queen's University and MFA, Visual Art at University of Regina. Maintaining a studio in Kingston, ON, Hoad is a term adjunct at Queen's and Nipissing University. His artwork responds to personal experience coming-of-age in Ontario, demonstrating a connection with nature and an interest in how people have responded to wilderness spaces throughout history.

Like many before him, Hoad enjoys the activity and reflection associated with making art in nature. He has always felt moved by landscape rendering, both as a viewer and artist, observing its visceral potential for mark-making. After experimenting with cyanotype as an instructor, he became interested in its ability to function in an outdoor setting alongside other mediums more commonly associated with working en plein-

air. Cyanotype is one of the earliest photographic processes, akin to blueprints. Unlike drawing and painting, this light-sensitive process requires one to account for the environment's direct influence on one's piece when working outdoors.

## DEENA JACOBS

Deena Jacobs (NB) combines painting, drawing, and collected ephemera to create cognitive landscapes. Pieces are fluid and connected. The presentation shifts with the light. The style is playful and melancholic, with specifics skewed by layering techniques. The pieces are detailed multimedia work that intentionally blurs time and boundaries. Into music, nature, and the specific stains we leave behind. Exploring themes of identity and community. The focus of research this year has been "salt." In 2008, Deena graduated from York University with a Fine Arts BA. They have exhibited work in Canada and abroad, and contributed to publications and collaborative projects, including film.

## JEAN JAMIESON-HANES

body  
trauma  
harm  
encountering  
body  
rage  
fury  
expulsion  
grief  
decay  
permanence  
body  
healing  
remembering  
mourning  
impermanence  
release  
body  
self  
memorial  
rebirth

## **RAFAEL MACDONALD**

Rafael MacDonald (A.K.A Donald Martin Hernandez; Dos Caballos; El Scotiadoran) is a Canadian-El Salvadoran Intermedia Artist formally residing in Kingston, Ontario now Halifax, Nova Scotia, and currently working as a production designer/art director in the film industry and as a youth art facilitator. He grew up on the East Coast of Canada just outside of Halifax and proudly holds a Bachelor of Fine Arts from NSCAD University.

The work can be presented under one of three names depending on several variables: His birth name Rafael MacDonald, or either one of his artistic pseudonyms, Donald Martin Hernandez or El Scotiadoran. Participants in his work include friends, family, and other interested parties who share his love of creativity and wish to make something beautiful.

He mostly works in film, performance, radio, ceramics, and sculpture, but will work in any medium if the resulting visual materially expresses the intended statement.

## **GHY CHEUNG**

GHY Cheung is a Hong Kong-born writer and artist. His research spans public art and interventionist practices; spatial theory; queer and feminist theories; and utopian studies. Across his inquiries, he centers queer kinships as archive, method and sustenance.

## **NAPHTALI**

naphtali is an yt trans non-binary jew, artist, and PhD student in Cultural Studies at Queen's. In their PhD work they trace how perspective and representation emerge in white settler colonial discourses to silo human and non-human relations in ways that spread the carceral imagination across institutions and relations more broadly, and how that spread can be un-imagined through abolitionist and decolonial intimacies.