



RE:MEMBER

2021 MEMBERS' SHOW AND SALE
SPONSORED BY ROSEHALL RUN

Opening Reception: December 10, 2021

December 10 - December 18 2021

Featuring works by: Lin Bennett, Janet Crocker, Ann Decker, Frank DeSa, Elizabeth Fearon, Dave Gordon, Catherine Gutsche, Natasha Jabre, Deena Jacobs, Joanne Kells Chalmers, Michèle LaRose, Posy Legge, Julie Malette, Tara Lynn MacDougall, María Moreno, Sean Morris, Mathew Nagendran, Lucie Toni Poirier, Nolan Powell, Jill Price, Andrew Rabyniuk, Leisa Rich, Iris Russak, Maeve Stemp, and Paula Whyte.



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.

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.

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LIN BENNETT

***Memory of Water*, acrylic on canvas, 14x14 inches, 2021, \$200**

An abstracted memory of forces beneath the surface.



***Pot de Fleurs*, acrylic on canvas, 10x10 inches, 2021, \$125**

A bird's eye view of summer's abundance and heat.



Artist Statement/Biography

Lin Bennett's work has been featured in two juried exhibitions at KSOA Window Art Gallery, a two-person show called Nouns at the Verb Gallery, and in the recent Masked Bandits group show Art Unmasked. A lifelong theatre and arts worker, Lin plays with drama, relationships, and the energy dance.

JANET CROCKER



***Adaptation*, oil on canvas, 14x18 inches, 2020, \$250**



***Annexation*, oil on canvas, 14x18 inches, 2020, \$250**



***Murmuration*, oil on canvas, 14x18 inches, 2020, \$250**

Inspired by Yayoi Kusama, these three pieces are from a series of paintings called Proliferation. In them, I investigate what I see as a fundamental life process of growth and expansion that happens at both micro- and macroscopic levels -- a positive and vital force, until it runs unchecked. (It's no coincidence this series began during the first COVID-10 lockdown). It's a question of balance -- and that's the question I asked of these images, as the act of painting became an experience of 'feeling around' for the tipping point, the moment when enough becomes too much.

Artist Statement/Biography

Janet Crocker has followed multiple career tracks, working as a journalist, a psychotherapist and an independent communications professional. She has spent many of her free hours in the last three decades studying and practicing the arts (music, painting, drawing, ceramics, and clowning), and has employed both visual and expressive arts in her psychotherapy practice. She is currently working towards a Certificate in Fine Arts through Continuing Studies at Emily Carr University of Art & Design.

ANN DECKER



***Blue Moon*, watercolour, 40x30 cm, 2020, \$185**



***Under the Water*, watercolour and India ink, 28x38 cm, 2020, \$185**



***Leaves*, watercolour, 24x34 cm, 2020, \$225**

Colourful, atmospheric watercolour paintings on paper mounted on custom wood panels. Abstract images with reference to nature.

Artist Statement/Biography

Ann Decker is a Kingston-based artist who paints mostly in watercolour. She received an art degree from York St. John, England in 2009. Her play with colour, shape and composition evoke an atmosphere or feeling in her images.

FRANK DESA



In the trough of the monster, laser cut steel, paint, 7x7x6 inches, 2021, \$100

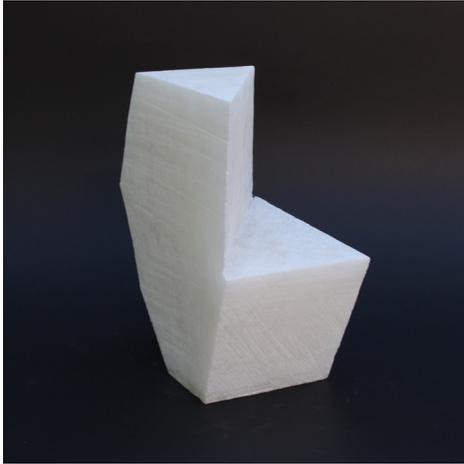
My work “In the trough of the monster” is a play upon Katsushika Hokusai’s “The Great Wave”. A paper boat is in the trough of a monster wave. Work is made of laser cut steel.

Artist Statement/Biography

Frank DeSa is an artist who lives and works in Kingston Ontario. He uses a variety of materials and processes to make work. He is a NSCAD graduate (97’), a St Lawrence Fine Art graduate (93’) and has studied at Queens University.

My current works explores the relationship between mind and body, the tools we create to sculpt our realities and the notions of *deja vu* and *jamais vu*.

ELIZABETH FEARON



Untitled, alabaster, 8x6 1/4x6 1/4 inches, 2019, \$500



Untitled, soapstone, 6 1/2x12x2 1/2 inches, 2020, \$500



Untitled, soapstone, 4 3/4x3x3 inches, 2021, \$350

In Fearon's sculptures the compositional decisions assert a claim, or proof of her existence. The raw physical effort inherent in the reductive practice of carving is a mark of the hand and a measure of time. While the hand's efforts are momentary, the resulting marks are captured in the permanence of the stone. Though Fearon's hand manipulates the stone, the veins in the stone speak of a hidden interior which can never be revealed. These new works are just as diaristic as her realistic sculptures, though they explore existence rather than lived moments. Specifically, they talk about her existence in the modernist/minimalist language she has grown through.

Artist Statement/Biography

Elizabeth Fearon was born in Toronto, Canada, in 1970. Her formal art education has included a BFA from York University (1995) and a Post Graduate Diploma in Post Production from Humber College (2002), as well as a Certificate in Welding from Loyalist College (2019). Fearon's work has been realized through many media over the years, most recently through video, sculpture, and installation.

Her work has been shown in many galleries and festivals, including A Space (Toronto, Canada), The Seoul Museum of Art (Seoul, South Korea), MOT Gallery (London, England), Video Pool (Winnipeg, Canada), The Natural Light Window (Toronto, Canada), and 25hrs (Barcelona, Spain).

Fearon has also spoken publicly about her work in a variety of venues, including The Alberta College of Art and Design, BUS Gallery, and Vtape.

INTERVIEW WITH ELIZABETH FEARON

How did you begin working with these materials?

It's a funny story! I was living in Korea, and the people there have these name stamps that are made out of stone. I was pregnant with my second child, and I felt these little fists and feet pummeling my insides. It occurred to me that I could carve baby hands out of a namestone block, so I went to the namestone shop and bought a block of stone and some carving tools, and began carving baby hands out of a namestone block.

I continued doing realistic miniatures for several years, but about four summers ago it occurred to me that I should cut abstract shapes with my carpenter's saw, from a large block. My initial vision for this project was to have the fragments scattered around a table, with the large block in the middle. The more I cut, the more I liked the way the block looked. That was my entrance to post-minimalist sculpture.

Do the shapes of your sculptures represent any specific aspect of human existence?

The fact I am carving them with a carpenter's saw is a huge effort. That effort is my claim to existence. I make these marks, these shapes - with a carpenter's saw, and rasps, and sandpaper.

In many ways, I consider my work like graffiti; it's a claim of space, an image that will be made public through effort by an individual.

All my work (video, multiples, and sculptures) is based on the idea that I am a character in a narration of my existence. Therefore I see no distinction between my efforts as a sculptor and the role I play in my videos.

Do the different types of stone used in the various sculptures mean anything in particular or represent distinct parts of life and existence?

Alabaster always has an otherworldly quality - but no, the different types of stone I use don't specifically represent different parts of life and existence. They are chosen for their formal qualities, and the absolutely fascinating part of the process I've engaged in is when I oil the stone. I'm working blind until I oil the stone, specifically with soapstone. When I oil the stone the veins become exposed, alluding to an interior that can't be revealed. The play between surface and internal is integral to the essence of these works.

DAVE GORDON



Wall Ducks, acrylic on canvas, 12x12 inches, 10x10 inches, 8x8 inches, 2021, \$300

Each depicting a china “Beswick” duck, popular in the ‘40’s and ‘50’s as house decor. The paintings should be hung from the top corner (diamond shape) in any chosen configuration.



Two Koi, watercolour, 16x20 inches, framed, 1996, \$250



Sir John A's Plinth, pen and markers, 6x9 inches, 2021, \$120

A sketch of the plinth, post - statue removal, in City Park.

Artist Statement/Biography

Dave Gordon is a founding member of the Forest City Gallery (London ON) 1973, and Modern Fuel (KAAI) 1977. He has worked and exhibited in Kingston since moving here to teach at SLC in 1976.

I paint in watercolour and acrylic. Lately I have been doing a lot of outdoor sketching in hardcover books 5.5” x 8.5”. I recently participated in 3 online shows presented by the Embassy Cultural House, London, ON during COVID.

CATHERINE GUTSCHE



Before the Freeze, cold wax and oils on paper mounted on birch panels, 2018, \$160



Breaking the Ice, cold wax and oils on paper mounted on birch panel, 2018, \$160

Coastal Cliff, mixed media on paper under wax on birch panel, 2018, \$160



Artist Statement/Biography

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

Her work has been exhibited in Ottawa, Kingston and Toronto and is held in private collections in Canada, the UK, and the US. Catherine Gutsche currently works from her studio in Ottawa.

Catherine Gutsche 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.

NATASHA JABRE



V.E. 1-3, *Speckled Checkers*, monprint, 11x14 inches, 2011, \$75 each

This series of works are done through the process of monoprinting. Using different shapes and stencils, I experimented with overlapping patterns. This continues from a broader exploration of my abstract pattern in my painting work.

Artist Statement/Biography

Natasha Jabre is a Kingston-based artist whose work encompasses multiple disciplines including drawing, printmaking, ceramics, abstract and representational painting. She received her B.F.A. from Concordia University in Montreal and her M.F.A. from The University of Massachusetts in North Dartmouth. In this series, Jabre's work takes a process-based approach to embrace unexpected outcomes with stencils.

DEENA JACOBS



***We Didn't Know We Were Gems*, acrylic paint and paper, 12x10x1 inches, 2020, \$150**

Analog collages incorporating painting, illustration, and paper.



***Growing Collections*, acrylic paint, paper, plastic, gold leaf, 12x12x2 inches, 2018, \$150**



***Same Shit Different Day*, acrylic paint, ink, paper, petals, resin, 12x10x1 inches, 2019, \$150**

Artist Statement/Biography

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, like film.

JOANNE KELLS CHALMERS



**Freedom to be, mixed media,
16x20 inches, 2021, \$365**



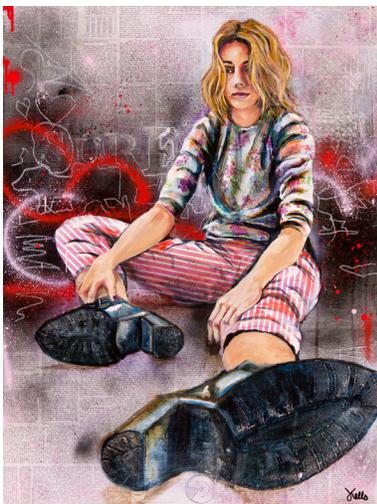
**Peaceful conclusions, mixed media, 16x20
inches, 2021, \$365**



**Strong from the I
am series, mixed
media, 12x36
inches, 2020
\$395**

Using mixed media and exploring the use of texture and patterns each piece started as an intuitive process. I didn't start with this statement in mind and it emerged organically.

Each work is a view of strong young women being unapologetic for being themselves, made to empower women of all ages to embrace who they are and what they stand for.



**Sure from the I am series,
mixed media, 24x30 inches,
2020, \$755**



**Me from the I am series, mixed media,
24x24 inches, 2020, \$595**



**Brave from the I
am series, mixed
media, 12x36
inches, 2020,
\$395**

JOANNE KELLS CHALMERS

Artist Statement/Biography

When I create my work, I do what makes me happy.

Each step has to be fun or it doesn't happen.

I don't think too much about the final result, not at the beginning anyway.

Painting figures and portraits just speaks to me on many levels. Observation was my strong point as an extremely shy young person. Noticing a glance between strangers in passing, seeing an emotion flicker across a face for a split second, made me think about and feel that emotion. I have carried that level of observation throughout my whole life.

Creating in layers and textures helps me to convey some of the complexity of that figure. Many times you will see text and intuitive marks in and under the layers. I use mediums and thick paint to make more texture because after all, people are messy and three dimensional.

In my work and in real life there is always more if you look longer.

Joanne Kells Chalmers is a professional artist from Napanee, Ontario. From an early age, this nature-loving entrepreneur had her spark of imagination ignited by playing alongside her artistic grandmother, who encouraged Joanne to nurture her creativity.

She is a member of local art associations and has won this years' first place in the GNAAA juried show.

Inspired, Joanne has explored her artistic spirit by studying with some of Ontario's most talented artists, in many different styles and mediums. This lifelong exploration has led to technical refinement and valuable insights.

A prolific painter, Joanne works tirelessly at refining her process and making new discoveries. Her use of layers, textures, mixed media, and collage help define her artistic voice and make her feel connected to each piece she creates.

"There is something about using your hands to shape the paper that feels organic," she says. "It's a tactile experience that comes straight from the gut."

MICHÈLE LAROSE



Elm Suite 1-3, oil on wood, 2018, \$285 each

These works are from my Elm Suite (named for the location where they were first exhibited) and reflect my ongoing interest in colour and shape. I use the shapes to introduce movement and energy; and colour to create spatial ambiguity and the dynamism of clashing natures.

Artist Statement/Biography

Michèle LaRose is a Kingston painter, who also works in other media such as printmaking and mixed media. Her main interest is in abstraction and its uncanny ability to provoke interpretations in viewers' minds.

See www.michelelarose.ca for more information.

Or follow her on Instagram: [@michelelaroseart](https://www.instagram.com/michelelaroseart)

or Facebook: Michele M. LaRose

POSY LEGGE



décadi 20 prairial: jour de la fourche (day of the pitchfork), watercolour on paper, 10x13 inches, 2021, \$150 (framed)

primidi 21 prairial: jour du barbeau (day of the cornflower), watercolour on paper, 10x13 inches, 2021, \$150 (framed)

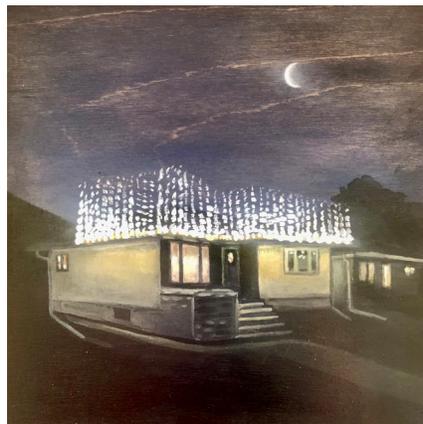
\$300 as a pair

This pair of watercolours are inspired by the work of prairie artist William Kurelek (1927-1977), who often painted realistic and surrealistic disasters in rural and urban settings: burning barns, dust devils, hail storms, and atomic bombs. As we enter this new phase of the never-ending end of times, these works reflect the beauty and horror of industrial and climate disasters, reimagined in a place they are often made invisible: quiet, suburban Winnipeg. The titles refer to a historic relic of perhaps misplaced hope and yearning for a better future, the French Republican Calendar (used from 1793 to 1805, and revived for less than a month by the Paris Commune, 1871).



what is and what could be, acrylic and gouache on cradled panel, 8x8 inches, 2021, \$100

This painting of a suburban bungalow with Christmas lights depicts a moment of everyday magic, a spark of hope, or maybe the meaningless and involuntary blur of a phone camera.



wake the dead, acrylic and gouache on cradled panel, 8x8 inches, 2021, \$100

This painting is an homage to Winnipeg hardcore punk band Comeback Kid and 20th century philosopher and critic Walter Benjamin, whom I both thought about while walking home from Garden City Shopping Centre, where I bought this wood panel. In his Theses on the Philosophy of History, written before his death in 1940, Benjamin wrote: "Only that historian will have the gift of fanning the spark of hope in the past who is firmly convinced that even the dead will not be safe from the enemy if he wins. And this enemy has not ceased to be victorious."

POSY LEGGE

Artist Statement/Biography

Posy's painting reflects her interest in light, optical phenomena, mundanity, sentimentality, and 'aesthetics of the moment.' Through her work, Posy seeks to make the familiar strange.

Posy received her BA with a major in Fine Arts and Art History at Mount Allison University in Sackville, New Brunswick, where she learned to appreciate stillness, boredom, and colour. She received her Master's in Art History at Queen's University in Kingston, and is currently working on her PhD in French 18th century visual and material culture. She has shown her work at Owens Art Gallery, Thunder & Lightning, Struts Gallery, Modern Fuel Artist-Run-Centre, and Union Gallery.

Posy lives and paints in Winnipeg (Treaty 1 territory) with her partner and cat.

INTERVIEW WITH POSY LEGGE

The compositions of "what is and what could be" and "wake the dead" are quite similar. Is there any connection between the meanings or influences of these works?

These two pieces are part of a series, so they have a similar subject matter and composition.

Why have you selected the various colour palettes used in your paintings?

I have always been attracted to vibrant colours in painting. I believe that colour is something painting still has to offer, and some of my favourite painters are those who depict colour and light in unexpected ways.

When choosing colours for a painting, I try to begin with what is visible, and then I will often exaggerate or eliminate certain colours depending on the image. I had art teachers in the past who were very adamant about colour mixing and avoiding black pigment, so sometimes when mixing paint I will commit to a colour that is not quite right, and adjust the other colours accordingly. I find this can be effective in creating an eerie mood in a painting. I will also borrow colour schemes from paintings I like. For acrylic, gouache, and oil painting, I try to begin with a bright colour as the ground for the image. This helps with luminosity and unity in the composition. This is a trick I learned from a Kim Dorland artist talk at the Agnes a few years ago. His colours are always magnificent.

Some other artists whose use of colour inspires me include Mary Pratt and Christopher Pratt. I took fine arts at Mount Allison University in Sackville, New Brunswick, where the influence of Alex Colville and his pupils Mary and Christopher is still felt. I have always loved the use of colour in their works, especially the reflection and glow in the domestic scenes of Mary Pratt and the muted dusk and sunset skies of Christopher Pratt.

There are some painters from the Kingston community whose use of colour inspires me, including Lee Stewart, Brian Hoad, and Emma White (who is now Toronto-based).

Why have you chosen to represent industrial and natural disasters as beautiful and horrific?

Since moving to the prairies, I have become increasingly interested in the work of William Kurelek (1927-1977), whose work often includes the mundane everyday with apocalyptic horrors and unnatural disasters. In Kurelek's time, the end-of-the-world fear was centred around nuclear war, as is seen in his paintings *Not going back to pick up a cloak; if they are in the fields* (1971), which depicts a farmer running away from an atom bomb, and *This Is the Nemesis* (1965) which similarly shows a fictional bomb destroying Hamilton, Ontario. I find the paranoia of Kurelek's paintings very compelling, and they become increasingly resonant as I get older. There is also a cheesiness and a sincerity that I enjoy in his works.

In my painting over the past year, I have been trying to come to terms with my anxieties and preoccupations with compounding social and ecological crises of late-stage capitalism. Through painting, I contend with my fears and try to find hope in the beauty that remains. This, of course, is a tall order. Sometimes I experiment with this through combinations of image and text, and other times through portrayals of imagined or real disasters in familiar settings.

I think it is undeniable that there is inherent spectacle and beauty in destruction. I find myself drawn to Romantic painters' depictions of the sublime, like Francisco Goya and Caspar David Friedrich, in my visual approach to explosions and fire.

What does your artistic process look like? How do you go from inspiration to finished product?

When I was younger, I would go for walks with my mother and collect as many different wildflowers from the ditch or side of the road as I could, and we would call them "flower hunts." I try to foster the same sense of wonder, curiosity, and intentionality now when I look for images to paint or adapt. When out on walks, I aim to take on a "flower hunt mentality" while searching for colourful skies, various light sources, and interesting shadows. I take as many pictures as possible on my phone before it dies and sort through them later.

Above all else, I try to enjoy the actual process of painting. This often means I spend little time in the planning stage and try to figure things out as I go, which is perhaps not the best way of doing things for creating finished products. I find the less attached I am to completing a painting, the more likely I will be able to enjoy the process. I have a busy mind, and painting provides me with an opportunity to grapple with my ideas, visually, intellectually, and emotionally. It also prevents me from biting my nails too much.

JULIE MALETTE



***Untitled*, oil on canvas, 12x12x1.5 inches, 2021, \$175**



***Untitled*, oil on canvas, framed, 9x12 inches, 2021, \$175**



***Landscape I*, oil on canvas, framed, 9x12 inches, 2020, \$175**

Canadian landscape in vivid oil colour.

Artist Statement/Biography

Inspired by the beauty of the natural environment, emerging artist, Julie Malette captures vivid colours of the Canadian landscape using oil on canvas.

Julie is a Kingston, self taught artist, who loves to combine realism, with the abstract.

TARA LYNN MACDOUGALL



I Cope from I'm still unpacking these thoughts, painting, bubble wrap, \$100

Authoritative declarations made by prominent male artists are turned into critical social commentary as a way to deconstruct the myth and media of artistic genius. The legible statements from a distance are also in some cases quite hopeful and sometimes vague directions like 'be better', yet still and I cope.

Artist Statement/Biography

I consider my work a kind of conceptual stratification--a layering of experience, discipline, and knowledge--into a loosely cohesive set of expressive pieces. Stacking, repeating, quoting, stamping, levelling are techniques used to comment on and push back against entrenched organizational and ideological structures of power. Techniques include a tendency to use materials that are often overlooked or undervalued like spray foam insulation, packing materials, styrofoam, undercar light kits and spray paint. My methods also involve a mixing of high and low art materials and the combination of fine art techniques with invisible labour and factory line construction. The work also emanates from the elevated status these objects obtain upon installation in a gallery space and the hierarchy or systems that inflate, alter or exaggerate their value.

Tara Lynn MacDougall is an interdisciplinary artist based in Tiohtià:ke/Montreal, QC and Unama'ki/Cape Breton, NS. She received a BFA from NSCAD University in 2007 and completed an MFA at the University of Lethbridge in 2018. She has presented work in exhibitions throughout Canada and the United States, including the recent *It's worth repeating (so I did)* at LaCentrale Galerie Powerhouse and Presently at the Art Gallery of Peterborough. Her interest lies in a critical and humourous re-evaluation of the art historical canon, and reconsideration of distinctions between standard labour and artistic production.

MARÍA MORENO



Floreros 13, 14, 15, mixed media, 10x10 inch canvas on 12x12 inch wood floating frames, 2021, \$240 each

These three small artworks are part of my series Floreros (Vases) and they are an abstract representation of vases and flowers.

A minimal palette on a white, textured background, with a colourful vase holding a scribbled flower completes the simplicity of the paintings.

Each of these mixed media paintings are 10"x10" and they are mounted on a 12"x12" wood floating frame.



Púas 5, 6, 8, acrylic, 12x12 inches, 2018, \$270 each

Three simple yet complex and strong paintings. Big blocks of two different colours are interrupted by a representation of a textured barbed wire scratched on a white stripe. These pieces were created in 2018 and for me they are a reminder of all the obstacles you face in my homeland, Venezuela.

These acrylic on canvas paintings are 12 inches by 12 inches.

MARÍA MORENO



Flores mini 1-2, acrylic on paper, 4x4 inches, 2021, \$80 each

Two 4"x4" works on paper, painted in Prussian blue and with a couple of abstract flowers scratched on a linen finished paper. These two little paintings are framed in a simple white frame measuring 10"x10", with a large mat to highlight them.

Artist Statement/Biography

Mainly a self-taught abstract artist, maría moreno follows her own instincts and thus develops her own unique style, visceral, with no rules. Working mostly in acrylic, maría's paintings are always full of texture and contrast and, without doubt, passion, as she portrays her own experiences onto the canvas.

Although maría was born in the Canary Islands, a land of chimeric landscapes, she grew up in Venezuela, a fascinatingly beautiful country, now submerged in a terrible social and political crisis. Both places have deeply influenced the use of shape and colour in her work.

maría has participated in solo and group exhibitions at both national and international levels.

Each painting starts as an unknown destination. Always: I choose strength over gentleness, audacity over caution, chaos over order, expression over silence.

SEAN MORRIS



Pomegranate Interior, watercolour on paper, framed, 13x16 inches, 2020, \$150



Tomato on Plate, watercolour on paper, framed, 10x12 inches, 2021, \$100



Cherry Tomatoes, watercolour on paper, framed, 10x12 inches, 2021, \$100

Artist Statement/Biography

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 and the Modern Fuel Gallery. He primarily produces works in acrylics and inks, but also enjoys experimenting with other media, notably gouache and egg tempera. 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.

MATHEW NAGENDRAN



Untitled No. 3, No. 4, No. 5, Charcoal on paper, 16x20 inches, 2020, \$250 each

These works were produced as studies in order to inform larger paintings. Inspired by the use of strong contrasts between light and shadow found in Renaissance art, charcoal was utilized to explore the Chiaroscuro technique, and the understanding of movement and atmosphere was explored through the implementation of lost and found edges.

Artist Statement/Biography

Mathew Nagendran (b.1991) is a visual artist originally from Toronto, ON. He received a Bachelor of Science (BSc) from the University of Toronto in 2014, and a Master of Public Health (MPH) from Queen's University in 2016. Now focusing fully on his artistic pursuits, he maintains a studio practice in Katarokwi/Kingston, ON. Notably, Mathew's work has been featured in Free Lit Magazine, and he has exhibited with Modern Fuel Artist-Run Centre, Artnoise Galleries, Window Art Gallery Kingston, and The Union Gallery.

As a contemporary figurative artist, my work centers on the complexity of human expression, both through physical manifestations, as well as emotive states that are situated within present-day temporal settings. By emphasizing tensions, for example, between beauty and pain, warmth and loneliness, futurity and nostalgia, I hope to highlight both the challenges and triumphs of being human.

LUCIE TONI POIRIER



Cameo, pastel and ink on mix-media paper, drawing dimensions 7x11.5 centimeters, frame dimensions 11x14 inches, 2021, \$90

The piece, Cameo, was inspired by Lucie's love for Hitchcock's films. His facial expression reflects the suspense of his storytelling.

Artist Statement/Biography

Lucie Toni Poirier was born in Boston, Massachusetts. Lucie uses colour and shading to define her characters, and to draw the viewer into the piece. In 2018, Lucie's pastel drawings sold in the Women Artists of Gallery Raymond exhibit, at Gallery Raymond in Kingston. She is the youngest artist to have exhibited at the gallery. Lucie is currently exploring her style as a caricaturist.

NOLAN POWELL



Banana 30 000, mixed media, 1x2 meters, 2021, \$2000

The Bananas 30,000 - Will the price of bananas ever reach \$30,000?

Plywood, mostly scrap steel, a very special playing card and latex paint.

Artist Statement/Biography

Powell is new to many things, art being the most recent.

Belleville, ON based artist, Powell has been designing and manufacturing mechanical based products since 2014.

This shines through, often using industrial or residential waste to create his art.

Powell enjoys working with wood and steel to create unique art and common furniture.

JILL PRICE



Impressions Series, From Left to Right: Fall Theatre-Haliburton Hills, Morning Formations-Georgian Bay, Weather Front-Georgian Bay, oil stick and graphite, hand manipulated monoprints, 12x12 inches, 16x16 inches framed, 2017, \$395 each

Layering oil sticks and graphite, *Impressions* are a series of mixed media monotypes that emerged while participating in a 2016 artist-retreat led by Canadian artist John Hartman. Occasionally taking up the tradition of en plein air, each composition aimed to reflect the multiple geographies and atmospheric energies of the sites I was privileged to experience and stand witness to.

Artist Statement/Biography

Currently a SSHRC PhD Research Fellow in Cultural Studies at Queen's University, Jill Price is a white settler of German, Scottish and Welsh descent examining how her praxis can help to disrupt anthropocentric perspectives, processes and presentations of land. Emerging from the European and then Canadian tradition of landscape painting, Price now works at the intersections of art, history and ecology to explore the agency and interconnectivity of the material world so as to investigate how unmaking can be a creative, restorative and/or reparative act. Price is represented by Westland Gallery (London) and Be Contemporary (Innisfil).

ANDREW RABYNIUK



Untitled Fringe (Left and Right), acrylic, nylon, 6x8 5/8 inches, 2021, \$125 each

I consider these works form and material studies. They are part of an ongoing concern I have for repetitive actions, intricacy and delicacy in technical procedures, and practices that delineate space. In the case, the embroidery, tracks across the front and back face of the panel and differentiates the edges with a turn on one side and a fringe on the other. Conceptually, I am interested in the sameness of the two pieces and the relation between them that may exist if each is owned by a different person.

Artist Statement/Biography

Andrew Rabyiniuk is an artist and writer based in Tiohtià:ke/Montréal. He works in various material, performative, and visual media to consider the intimate affects of structural determinations of space. He holds a BFA in textiles from NSCAD and an MA in Cultural Studies from Queen's University. He has exhibited or performed in group and solo exhibitions across Canada, including Modern Fuel's recent juried members exhibition, "Where from here?"

My work addresses the ways objects and actions configure space. I have a specific interest in manual processes of fabrication (repetitive gestures) and architecture (structures delimiting interaction). Both produce things with dimension and form, but they also establish sequences of assembly and coordinate the movements of bodies and objects through space and time (performance). In doing so they constitute relational systems defined by physical and social parameters. Although I typically use textile or fibre-based processes, simple actions like tearing, tying, or touching are formal elements in my work. I consider these elements to be significant practices imbued with meaning and integral to the production of space.

LEISA RICH



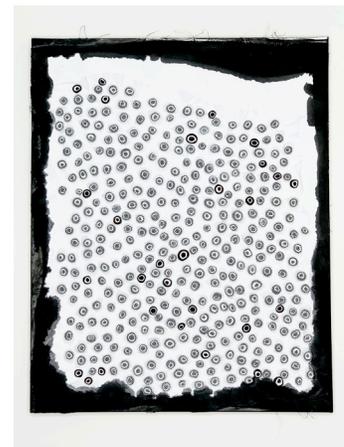
Carried Away By The Waves,
fiber, 30x33x0.5 inches, 2021,
\$200

Carried Away By The Waves is a unique, wall-hung, sculptural work done using an extraordinary material used in the car industry. It has been manipulated using heat and dyes. Hangs by a single pin.



Ripped Apart, Put Back Together Again,
fiber,
36x36x3 inches, 2019, \$400

Ripped Apart, Put Back Together Again, is an extraordinary work made of red velvet that has been manipulated using stitching and free motion machine embroidery. Areas have been accentuated using batting to create dimension. Hangs by a single nail.



On The Dot, fiber/mixed
media, 16x20x1 inches,
2021, \$200

On The Dot is a dimensional “painting” on which layers of tulle, sculptural discs handmade by the artist, and free motion machine embroidery, are used to intrigue and draw viewers closer for a second look. Hangs by a single nail.

Artist Statement/Biography

Leisa Rich is an experimental artist working in fibers and mixed media. She transforms typical and atypical materials in unusual ways to create tactile art works and immersive environments. Rich holds MFA and BFA degrees in Fiber and a BEd Art degree, exhibits internationally, is featured in many books, mags and on-line, writes for many publications, and has works in public and private collections including Delta Inc. and the Dallas Museum of Art. She wrote, illustrated and published her first children’s book in 2015 and in 2020, a series of how-to magazines on Fosshape, available at blurb.com. She is the recipient of a Fulton County Arts and Culture Hambidge Distinguished Fellowship (Georgia, USA). Leisa Rich has been an art educator for 46 years, in private art classes and workshops, as well as in schools, universities, colleges, and many other arts programs. She recently moved back to her home country, Canada, and lives on Howe Island, Ontario. See her work at www.monaleisa.com

IRIS RUSSAK



Series of Photographs, 5x7 inches in 8x8 frames, 2021, \$49 each

All photos have been taken within a 300km range of Kingston. Creativity doesn't completely disappear, it just changes form - in this case the outlet - sign of our times - was Instagram and all photos were taken by a smart phone.

While having almost no photos from her traditional camera roll, looking back on her Instagram feed of the past two years, Iris realized that life was not 'on hold' as some may want to describe it. Life went on, and she continued to explore, experience and notice the world around her within that slightly altered framework.

IRIS RUSSAK

Artist Statement/Biography

Iris is on a mission to notice the world around her, through her lens. She lives in Kingston, but is originally from Berlin, Germany.

Her best-known images usually focus on Kingston's landmarks and architecture. Typically, the frames used to display them are upcycled. While not formally educated in photography, her approach is learning by doing, keeping in mind that the camera you have on you is the best camera there is.

While the pandemic has not been favourable for her creativity, a recent project of hers is portrait photography of the seniors that live in the retirement community she works for. She is processing the limitations imposed by the pandemic in her contribution to 'Re:Member 2021', Modern Fuel Artist Run Centre's annual show, where she is a member.

Look out for Iris at local Art Sales or check out her shop on Etsy. Her handmade greeting cards are available at the Visitor Experience Centre in downtown Kingston.

MAEVE STEMPT



***Stretched*, acrylic, 50x100 centimeters, 2021, \$300**

A painting of a woman from behind.



***Wine Bottles In The Lake*, watercolour and graphite, 11x16 inches, 2021, \$100**

The realization that one's life will be difficult should not be paired with wine and cigarettes. Nor should it occur next to a lake so dark, it's hard to tell where it stops and the sky starts. For a friend watching, all you can do is let the tears fall out, and paint it later that night. You've come so far, my dear.

Artist Statement/Biography

Maeve Stempt is a second year student of Concurrent Education at Queen's University. She enjoys reading, discovering Kingston, and painting.

A celebration of all the changes life makes to our bodies: only the mark of a life well lived.

PAULA WHYLE



***Pandemic Blues #4*, acrylic, 16x20 inches, 2021, \$350**

Pandemic Blues #4 is part of a series done in the last two years. This is my reaction to, not only the pandemic and all that it has wrought, but also to the sorry state of the world. The faces are ambiguous in their gender and their origins but united in their despair.

Artist Statement/Biography

Paula is an artist who has been “emerging” for the past two decades. Her commitment to art projects ramped up when she retired to Kingston from Toronto six years ago. Paula won first prize at the first exhibition she entered during that time, the Window Art Gallery (WAG) Juried Exhibition 2019. Since then, she has been accepted in numerous shows and continues to challenge herself by experimenting with new concepts and materials.

Paula is an artist who has been “emerging” for the past two decades. Her commitment to art projects ramped up when she retired to

INTERVIEW WITH PAULA WHYLE

Why did you choose to make the identities of the figures ambiguous? What or who do the ghostly faces around the main three figures represent?

To begin with, when I draw faces they just come out of my imagination and I don't plan what ends up on the canvas. So I didn't choose the ambiguity. It just emerged. I had done 3 other *Pandemic Blues* portraits and as I worked on this piece I started thinking how it could relate to the misery of COVID on a more global level, that everyone is affected. So the ghostly faces were added.

Why did you select the colours used for both the figures and the background?

As far as colours go, I usually experiment until I like what I have created so no conscious choice except perhaps that the darkness is in keeping with the suffering.

As this is part of a larger series, is there a specific aspect of the pandemic/current state of the world that this painting responds to?

There's so much inequality in the world, not just because of COVID but global warming and related disasters and politics to name a few. So this painting is a response to that aspect of the current state of the world which seems to have forgotten that kindness and understanding is very important.

REFLECTION BY TAYLOR MACRI

December 2021

When one thinks about art and the art community, large museums and gallery spaces often come to mind. Perhaps there are specific artists or works one begins to visualize. The general perception of art is often on such a large, unimaginable, almost unattainable scale. But where does this all start? Maybe you might think of an empty canvas, or a fresh tube of paint being dented for the first time as an artist hungrily squeezes it onto a palette, excited to begin their process. Maybe you think of an art class and the wise teacher imparting their knowledge onto a group of eager students, ready to show the world their imagination.

The process of art is important of course, but one also needs to be able to exhibit and display their final pieces. But how does one begin to show within the world? How does one make it into these larger gallery spaces? The art world has, for centuries, reinforced social inequalities with biased predetermined notions of what art is and who can be an artist, and it is not an easy feat to break into this world. For many emerging artists, artist-run centres are an opportunity to become a part of the art community and market.

An artist-run centre (ARC) is, in simplest terms, exactly what the name says, an artist created and managed space. However, they are not that simple. ARCs first started emerging in Canada in the 1960s by artists for artists. They were created as a place to support living artists and as an alternative avenue for artists to exhibit their work outside of traditional artistic spaces. ARCs were initially created as a space to showcase contemporary art, as well as more experimental forms of art such as performance art, conceptual art, or video art. Commercial galleries and major museums typically favour more conventional mediums and renowned artists, as opposed to emerging / relatively unknown / or historically marginalized artists. ARCs work to support emerging and mid-career artists and focus on not only helping create careers and networks, but also on the fair payment of artists. They compensate artists according to guidelines set out by CARFAC, the Canadian Artists' Representation / front des artistes canadiens . This helps ensure artists are paid fairly for their work. Exhibition fees allows artists the freedom to experiment in their work as they do not need to ensure that it is palatable to the public or "sellable."

ARCs are non-profit organizations, do not charge admission fees, and do not charge artists for exhibition spaces. Not charging for admission makes art more accessible to the public, which is beneficial to the community as it is a universal communication method and promotes cultural appreciation in society.

As I have come to learn over the course of my internship, Modern Fuel is more than just an exhibition space. They offer artists and others interested in art the opportunity to interact with likeminded individuals. They hold events and workshops that stimulate creativity and support professional and artistic development. Creating art can also be expensive and laborious, but ARCs aim to assist artists in the creative process. Modern Fuel's New Media Workspace allows members to use equipment as well as various computer programs to create media-based art. Members can also rent

out equipment to take off-site in the production of works. They offer access to a resource library of different exhibition catalogues, magazines, books, audio-recordings, and other art related sources, that encourage a greater appreciation and knowledge of contemporary art. Modern Fuel helps artists in both the creation and display of their work, while also acting as a fundamental part of the art community in this area.

I am not an artist, but I am currently studying Art History. More often than not when I tell people what I study I am interrogated with frustrating questions such as, “What can you do with that?” and, “Don’t you need to know someone to get into the art world?” That right there is why artist-run centres exist, that is why they do what they do and work so hard; to give artists and others trying to break into this world that seems so daunting and intimidating the opportunity to open the door and make a name for themselves. Artist-run centres aren’t just gallery spaces or somewhere to see art, they’re community building hubs for a city’s cultural communities. I have been incredibly lucky to have the opportunity to work on RE:MEMBER this year and learn a bit more about how the artistic space actually operates and connect with many individuals in the art community. I have learned that it is not as simple as just accepting works and hanging them, there are a lot of moving parts behind the scenes. These include acquiring limited funding and extensive marketing, as well as planning and hosting workshops and various events. Modern Fuel works tirelessly to ensure the fair treatment and representation of local artists and showcases new and experimental art for the benefit of the wider community and a continuing art scene. I look forward to my continued journey in the Kingston art scene and thank all of our participating artists in this year’s show and sale.

Taylor Macri is the current fall intern at Modern Fuel Artist-Run Centre. She is in her fourth year in at Queen’s University as an Art History Major. She enjoys being involved in the art community on campus and is a current co-president of the Art History Department Student Council and a volunteer student docent at the Agnes Etherington Art Centre. She has a special interest in art conservation, as well as the restitution and repatriation of stolen and looted artefacts. She hopes to attend law school and continue working with art as an art lawyer.

OPENING RECEPTION RAFFLE

RE:MEMBER

2021 MEMBERS' SHOW AND SALE

SPONSORED BY ROSEHALL RUN

Opening Reception: December 10, 2021 at 7PM

Show on Display: December 10 - December 18 2021

Join us December 10th at 7PM for our Opening Reception and purchase raffle tickets to win great prizes from the Everly Restaurant, Novel Idea, and Northern Helm.

\$3 for one ticket

\$5 for two tickets

\$12 for five tickets

Prizes:

\$30 Gift Card for Novel Idea Bookstore

\$30 Gift Card for Everly Restaurant

\$50 Gift Card for Northern Helm Cannabis



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Modern Fuel Artist-Run Centre is celebrating 45 years next year! We will have lots of exciting programming coming.

Stay tuned for more details!

Thank you to our funders

