

RE: MEMBER

annual members' show and sale

Sponsored by Rosehall Run

Featuring works by: Ron Abreu, Helen Baker, Susan Beyer, Tonya Corkey, Sasha Jimenez French, Dave Gordon, Catherine Gutsche, Bruce Kauffman, Joanne Kells, Karen Wynne Mackay, maría moreno, Sean Morris, Ordo, Jobelle Quijano, JoAnn Ralph, Leisa Rich, Carolyn Schaub, Natalie Seguin, Stéfy, and Paula Whyle.

Opening Reception:

Saturday, November 26 2022 at 7PM

Show on Display:

November 26 - December 16 2022



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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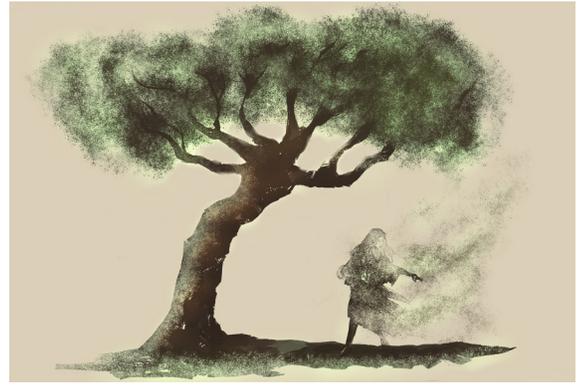
Thanks to our Funders



Table of Contents

Ron Abreu	4
Helen Baker	4
Susan Beyer	5
Tonya Corkey	5
Sasha Jimenez French	6
Dave Gordon	6
Catherine Gutsche	7
Bruce Kauffman	7
Joanne Kells	8
Karen Wynne Mackay	8
maría moreno	9
Sean Morris	9
Ordo	10
Jobelle Quijano	10
Interview with Jobelle Quijano	11
JoAnn Ralph	13
Leisa Rich	13
Interview with Leisa Rich	14
Carolyn Schaub	16
Natalie Seguin	16
Stéfy	17
Paula Whyte	17
Reflection by Re(anna) Parsons	18

Ron Abreu



Left: *A Gift of Flowers*, Digital Drawing, 8x11, \$60

Right: *Dissolving or Reforming*, Digital Drawing, 11x17, \$100

A Gift of Flowers - I don't actually know a lot about flowers but I know how they can make people feel. I also know there are people out there who don't get enough and that's kind of why I like to draw them and share them.

Dissolving or Reforming - The narrative behind this piece is that there is this fantastical in between level of the universe and within it stands a single tree and a caretaker who watches over it. When people pass through this reality they are offered a chance to reform back into the world they come from or dissolve into the Earth and find rest.

Helen Baker



Left: *Vitality*, Oil, (16 in" h x 12 in" w x 1.5 in"d), \$400

Right: *The Galaxy*, Oil and Acrylic, (18 in" h x 24 in" w x 1.5 in"d), \$600

Helen Baker (H.B.B. Art @ bakerhelen86) is an emerging Canadian artist and mental health advocate. Her work has been described as eclectic and enigmatic, combining innovative lines and rich colours. Working in the mediums of oils and acrylics, her abstract art captures the unseen around us.

After being diagnosed with depression at a young age, Helen seized the opportunity to leverage her talents in order to alleviate any suffering in silence, and the creative process has become intensely personal to her. Painting helped her to find peace, and after the outbreak of the COVID pandemic, she dedicated herself to her work and was able to find her voice.

Helen's inspiration comes from a multitude of sources, whether it be stained glass windows, star bathed skies, or crystal clear lakes. At home in the water, she is able to translate the feeling of calming waves into her unique works. Deriving influence from post-impressionists like Vincent van Gogh, Helen often experiments with manipulating colours to create a sense of atmosphere beyond reality.

Above all, Helen is moved by her desire to incite hope. As a local activist, she donates a portion of her sales to mental health causes.



Susan Beyer

Left: *Slava*, acrylics, 24 X 36 “, \$600

Right: *maybe Gord*, acrylics, 12 X 12”, \$300

Susan Beyer is an artist and writer living in Kingston since 2014 (formerly in Ottawa).

Both works submitted are alla-prima intuitive works in acrylic. *Slava* is a response to the war against the Ukraine. *maybe Gord* depicts the feeling of being lost when a drastic diagnosis is delivered.



Tonya Corkey

Left: *Johnny*, Lint and acrylic on canvas, 8” x 8”, \$300

Right: *Taken on the way back from school and he looks it*, Lint and acrylic on canvas, 8” x 8”, \$300

Tonya Corkey is a Kingston-based artist. She graduated from OCAD University’s drawing and painting program (2012). Being within the discourse of painting, craft and photography, Corkey’s work explores both our human desire to seek nostalgic memories and our ambition to reject uneasy memories. Corkey is interested in untraditional paint mediums; in challenging and bridging gaps between disciplines. The discarded materiality of lint is a by-product of society and consists of fibers, hair, dead skin and other debris, thus directly referencing people and their daily activities.

Solo exhibitions of Corkey’s work include “Your Friend, Freddie” at XPACE Cultural Centre (2012) and “See you in the future” at Galleria 814 (2013). Her work has been featured in publications

including Flare: Canada’s Fashion Magazine (2014) and A Big important Art Book Now Featuring Women by Danielle Krysa aka the Jealous Curator (2018). In 2017, she was a regional semi- finalist in the Bombay Sapphire Artisan Series. Recently, Corkey’s project “Be as nice as you are forever” was exhibited in Kingston, Ontario as a part of Art After Dark (2020). During this same year, she received the Nan Yeomans Grant for Artistic Development presented by the Kingston Arts Council and Community Foundation for Kingston and Area followed by the Arts Response Initiative: Project Grants for Individuals from the Ontario Arts Council (2021). This year, she attended the Icelandic Textiles Center’s Ós Residency in Blönduós, Iceland and Modern Fuel’s Long Days residency.

Sasha Jimenez French



Fourteen thousand children left Cuba over two years. Unaccompanied, with two changes of clothes and a toothbrush, headed for unknown climates and placements. On the television, they shot neighbors, while others disappeared or hid. Fight, hide, die, or fly. My father flew, second star to the right and straight on til Miami.

“The world changed while I slept, and much to my surprise, no one had consulted me.” - Carlos Eire, PH.D (Operacion Pedro Pan April 6, 1942, Age 11)

The work of Cuban American artist Sasha Jimenez French can be found throughout Canada and across the United States. French blurs the line between story and memory with oversaturated portraits and ideas of landscapes - capturing Northern vistas through her salty Southern lens.



Top Left: *Neverland Map*, acrylic on canvas, 24" x 24", \$425

Top Right: *When You Were Me*, acrylic on canvas, 36" x 48", \$1200

Bottom Right: *Hot White Heat*, acrylic on canvas, 24" x 36", \$975

Dave Gordon

Dave Gordon is a founding member of the Forest City Gallery (London ON 1973). and Modern Fuel/ K.A.A.I. (1977).

I paint in watercolour and acrylic. Lately I have been sketching Kingston with coloured markers and doing small paintings of parrots and other exotic birds.



Top Left: *Portrait of Zelensky*, acrylic on canvas, 14"x11", 2022, \$300

Top Right: *Turkey Head*, a/c, 6"x 6", 2021, \$50

Bottom: *Montreal Streetscape*, watercolour, 15"x 22", (framed 19"x 25"), 2002, \$250





Catherine Gutsche

Left: *Scenes By The Roadside*, mixed media on panel, 12x12, \$160

Right: *Victorian Seedling*, mixed media on panel, 12x12, \$160

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 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.

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.



Bruce Kauffman

This is a collection of 9 poems that hung in the Artel from Oct 23 - Nov 9, 2008 in a three-person collaborative exhibition called “Re-Collection”. The other artists were Andrew Sims and Lee-Ann Taras. Sims’ photographs hung on a short wall and ½ of a larger wall. Taras’ artwork hung on the opposite larger wall, and my poetry hung on the other half of that first large wall and the remaining short wall.

The poems were printed on heavier, textured, and very light tan-coloured paper. The title pages were on plain white typing paper. In all, there were 31 pages. All were very carefully removed at the end of that run and simply stored in my home. Nearly all of the poems have since been published in other places. There will be an acknowledgement page included to reflect and credit that.

In all honesty, if these already published poems were simply placed together, I suppose that might also constitute a work of art. In this case though, there is a history behind the works having been connected and all hung together in another place and time.

In it, a layer of depth, I feel, exists in that these are not only the original poems, but they also appear on the paper they were printed to in 2008.

All has been placed in a binder, with all the pages slid into clear vinyl sheets to protect them.

Recollection: One third, again, realized, collection of poetry, \$100

Joanne Kells

This mixed media work depicts a fantasy world of the forest pixies. Combining Pixies with their spirit animals in a fantastical forest setting leading the viewer down a path to their own interpretation of story. Are they sisters in their matching garb? Do they have magical powers? You get to tell the story.



Top Left: *Josie* - Forest Pixie series, mixed media, 12"x12", \$300

Top Right: *Lana* - Forest Pixie series, mixed media, 12"x12", \$300

Bottom Left: *Nina* - Forest Pixie series, mixed media, 12"x12", \$300

Bottom Right: *Tina* - Forest Pixie series, mixed media, 12"x12", \$300

Karen Wynne Mackay



Left: *Breaking Free*, Acrylic, 30"x40", \$1200

Right: *Flights of Fancy*, Acrylic - 24"x36", \$850

My abstract paintings or stories in paint are created in fluid layers using colour, strong calligraphic marks, abstract marks, handmade tools and various mediums.

The paintings created are deeply manipulated surfaces intertwined with colour and abstract marks, allowing the layers to conceal and then reveal, until the composition is complete. My paintings transfix and absorb the story, as a sense, an emotion held in time.

I usually start my paintings either with long walks in nature or listening to music, and sometimes by just sitting quietly in my

studio and beginning with that first mark or splash of colour, feeling the emotion, the rhythm of movement, and going with it. My inspirations include but are not limited to: nature, music, words and feelings.

I hope that the joy of my inspirations, use of colour and gestural responses to this life of ours resonates with my viewers and of course, after over 25 years of creating - there is always a story behind the painting...

maría moreno



Top Left: *Solitaria 1*, Mixed media on wood, 6x6x2in, \$90

Top Right: *Solitaria 2*, Mixed media on wood, 6x6x2in, \$90

Bottom Left: *Solitaria 3*, Acrylic on wood, 5x5x2in, \$70

Bottom Middle: *Solitaria 4*, Acrylic on wood, 5x5x2in, \$70

Bottom Right: *Solitaria 5*, Acrylic on wood, 9x9x2in, \$160

"Solitaria" (adj. – feminine) is a Spanish word for "lonely", but it is also used to describe a flower that grows isolated from others.

This series shows a lonely flower leaning over what could be a planting pot with rests of greenery. The softness of the colours used in these works suggest a serene -maybe even sad?- conversation between them.

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 immigrated to Canada in 2014 and now lives in Belleville, Ontario.



Left: *Autumn Leaf (The Infinite Nature of Facts)*, Water Colour on Paper, Matted to 8"x10", \$150

Right: *Autumn Leaves (The Clothes Fell From Her Limbs Like She Was A Tree Preparing For Winter)*, Water Colour on Paper, Matted to 8"x10", \$150

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. 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.

Ordo

This series, entitled the History of Another Person, was informed by the concept of involuntary memory and represents my search for specific fleeting moments from my life that, until recently, were lost to me.



Top Left: *Sick*, Acrylic on panel, 5" x 7", \$175

Top Right: *Tailgate*, Acrylic on panel, 5" x 7", \$175

Bottom Left: *KC*, Acrylic on panel, 20" x 24", \$600

Bottom Middle: *Room Service*, Acrylic on panel, 5" x 7", \$175

Bottom Right: *High Park*, Acrylic on panel, 20" x 24", \$600



Jobelle Quijano



Bottom Left: *Glass Forever*, Oil on canvas, 12" x 9", 2021, \$350

Bottom Middle: *Fallen Angels*, Oil on canvas 12" x 9", 2021, \$350

Bottom Right: *7th Grade*, Oil on canvas, 12" x 9", 2021, \$350

Top Left: *Precious Moments*, Oil on canvas, 12" x 9", 2021, \$350

Top Right: *Quilt*, Oil on canvas, 12" x 9", 2021, \$350



This is a series entitled "Secret Diary" consisting of five 9" x 12" Oil on canvas paintings entitled, "Glass Forever", "Fallen Angels", "7Th Grade", "Precious Moments", "Quilt". These works explore nostalgia and melancholy through small moments of quiet intimacy. They combine fantasy and reality through still life studies, abstracted glass, film stills, and childhood photographs, creating sincere snapshots into girlhood that are simultaneously telling and secretive.

Jobelle Quijano is an artist based in Toronto, Canada. She is currently studying for her Bachelor of Fine Arts (Honours) at Queen's University. Through her artwork, she creates a vivid and honest image of her inner world by exploring themes of girlhood, comfort, vulnerability, fantasy, and nostalgia. She has exhibited work in Toronto and Kingston at the Toronto Outdoor Art Fair, the Union Gallery, and the Isabel Bader Centre for the Performing Arts. She is a recipient of the Elizabeth Greenshields Foundation Grant and the Murray and Marvelle Koffler Foundation Award.

Interview with Jobelle Quijano

November 11, 2022

Conducted by Reanna (Re) Parsons

Question 1: Given the context of this being a series, could you speak about your inspiration throughout the creative process- did it change at any point? Were any differences reflected in any of the pieces?

JQ: I started off with more banal imagery and as I went on painting, new things like distortion and fantasy started to come out of the narrative. When I was starting out, I was focusing more on artists who did really banal, small moments that peeked into a larger narrative.

I started off with "Quilt", "Precious Moments", and "Seventh Grade". For the first two, I was using references from a quilting book and was looking at other images of precious moments and kitsch decorations. I wanted to depict these really feminine kitsch objects. The other piece is literally a photo of me from the 7th grade. So these three were a bit more banal and reflected me as the artist. I was focusing on creating an intimate feeling, like I was writing a diary through paint.

I also wanted to explore more fantastical imagery, so I started looking at glassware. In "Glass Forever", I try to abstract glass by layering paint on top of itself. That led to me wanting to depict figures in a warped way. I was looking at Wong Kar-wai's film *Fallen Angels*, and he really distorts figures by having the camera almost on top of them- it almost looks like a fisheye lens. The portrait "Fallen Angel" that I did of one of his characters has this warped element to it. It was the last piece in this series, and it reflected my desire to create works that emulated this distortion of the figure. I wanted the series to emulate the feeling of being surrounded by all of your small things when you're in your room by yourself, maybe watching a movie late at night. I was really interested in depicting this feeling of using loneliness for comfort.

RP: I really like that- loneliness for comfort. That really resonates in the series. I'm curious about the paper you depicted in "Seventh Grade". Was it an actual piece from a diary?

JQ: It's not an actual piece, but I wanted to layer something on top of it and have the aesthetic of a diary. I remembered having a diary collage book when I was twelve or thirteen, where you would collage text and images on top of each other, so I was inspired by that sort of work and aesthetic.

RP: It seems like layering is something you return to throughout the process. Can you speak a bit about that?

JQ: I didn't even think of that. I'm doing a lot of that same thing in the projects I'm working on now, and I didn't even realize I was already doing it. It's something I started off with in this series and it's kept my interest. I see it as a way to personalize these images even more and add that fantastical element without being overtly oriented towards fantasy.

Question 2: Can you expand on your choice of color palette for the series?

JQ: Before doing the series, I gravitated towards a more vibrant color palette. So for this series, I wanted to use a more moody color palette. This series honestly changed my practice a lot as these are the kind of colors I've begun to use more in my work. I wanted to create a very somber tone- almost a bit menacing. I was looking at Johannes Kahrs' work, and he does a lot of banal yet highly emotional imagery. So I wanted to use a moody color palette to express this emotion and create this raw, intense feeling. I really like using color that almost looks like there's a color filter on the piece, as if you're looking at a world where everything looks like that. Even now, the work that I'm doing focuses a lot on the aesthetics of angst, which I tried to bring through in these pieces.

RP: That's really interesting because the first thing that I was drawn to was this very raw and fleshy aesthetic- almost like skin tones. It seems like your color palette reflected what you were depicting- this raw, intense, human element.

JQ: That's really interesting. I feel like "Seventh Grade" is the most skin-like to me. I remember painting it and putting that photo of me through a filter; I wanted to make my skin look more intense in color. So I was thinking about skin in that piece. The heavy contrast between the skin and hair is instinctual for me. I often like putting cool highlights on top of warm tones that create a sort of iridescence.

Question 3: The pieces create, as you say, "sincere snapshots" of a childhood/adolescence that makes the viewer reflect on their own nostalgic moments of sincerity. How do you connect the notion of sincerity to the passing of time in your work?

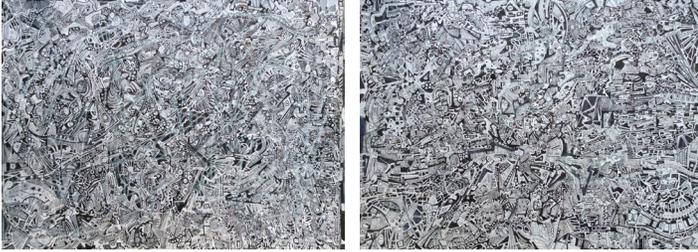
JQ: I feel like when I was making these I was thinking a lot about how time passes, and how as I get older I still have this teenager trapped inside of me. I think a lot about how when you're around that age, you're a very authentic version of yourself. Your formative years are very vulnerable. You don't know how to filter yourself or mask for other people, so the way you act around other people is so human and authentic. You're feeling these emotions for the first time and it's raw because you've never felt them before. Throughout my life I feel snapshots of this intense emotion: like one day I'll feel really cringy, or maybe I'll start to consume media that I loved when I was thirteen. So I'll revisit these nostalgic, sincere moments at a later time.

RP: It's interesting that you bring up filtering yourself, because you also referred to putting things through filters when you were discussing your color palette. So how do you see this 'filtering' in the creation of these pieces? Do you think the act of you painting it now makes it less sincere?

JQ: I guess the filter is more connected to nostalgia and how you see memories and romanticize them as not exactly how reality was. When I think about filters, I think about Instagram and layering filters on top of an image, so it can become less sincere in a way. Although it's an aesthetic choice, it does fit into the ideas of nostalgia and romanticization of earlier times in your life.

RP: So what are you trying to instill in your audience, in terms of this notion of sincerity?

JQ: I gravitate towards media that feels really honest- the films I watch or music I listen to. At the time I was listening to a lot of homemade music and watching found footage films. I wanted to think about how sincere and homemade media can be manifested into paintings and emulate the same feeling of loneliness and comfort- the feeling that this person has felt the same way as me.



JoAnn Ralph

Untitled 1-5, 8X11" ink drawings on paper in 13X16" black metal frames, \$300 per work

I am both an artist and a healthcare worker. I have spent much of my life among frontline healthcare providers and people who use healthcare services. It is difficult for me to describe the impact this has had on my art practice.

I draw for several hours every day. My work is very detailed and takes much time. I work on numerous drawings at once.

I began drawing with pen and ink over fifty years ago and I believe my drawings have been influenced by visual and life experiences I consider to have been profound. The viewing of matter under a microscope, the study of schematic diagrams of neuroanatomical structures, spending time in galleries and viewing the world from above have also been influences.



Leisa Rich

Left: *Whirling*, Fiber, 20" X 20" X 2", \$200

Right: *Prickly Pear*, Fiber, 21" X 5" X 36", \$200

Leisa Rich is an experimental visual artist who transforms materials in unique ways via dyeing, painting, melting, sculpting, heat transfer, embroidery, 3D printing, laser cutting/engraving, resin and more.

Rich has Master of Fine Arts, Bachelor of Fine Arts, and Bachelor of Education in Art degrees, and has exhibited in notable museums and galleries. She is a published author. Rich has taught art for 47 years.

Rich's works are in the permanent collections of Delta Airlines Inc., Hilton Hotels, Emory Healthcare/Women's Health,

Kamm Foundation, Dallas Museum of Art, University of Texas, University of North Texas, The Works: Atlanta, and in international private collections.

Prickly Pear, as the name denotes, both repels and draws viewers in for a closer look. Made from bathing suit material, it hangs vertically from a fabric-stretched wood frame. *Whirling* is made of sliced open and dyed felt balls, on a round canvas stretcher frame. Nature is reflected in these works; our human connection and the way we affect it through art, is strongly evident in these pieces through both the manipulation of the medium and the materials.

Interview with Leisa Rich

November 10, 2022

Conducted by Reanna (Re) Parsons

Question 1: Could you speak a bit more about the medium you chose for each piece? What were the processes like working with each material?

LR: There is a very literal intention in the title “Prickly Pear” so I definitely pulled from that, but it was really the materials that spoke to me first, that took that direction into a prickly pear format. It’s actually bathing suit fabric, and I was just fascinated by the fabric’s holes. So, I sat on it for a while, and suddenly it occurred to me as I cut those holes; it became those prickly edges just by nature of cutting those circles. It really evolved from the material, which happens to me quite a bit. Sometimes materials speak to me. I’ve sometimes sat on materials for 15-20 years; they’ve traveled with me through moves, etcetera, and suddenly, the right thing just comes about. It can work the opposite with my work as well; a conceptual idea can come up and then I choose the materials.

You can equate the use of material with humans. Cacti are very static and unmoving- even when they’re growing, we still think of them as these rigid, static things that can be quite repellent. I equate that to how we are as humans. The construction process was indicative of this and melded with this repellent, prickly pear idea. They were difficult to make, and to stitch them in such a way that some stayed up and some stayed down- it did give me a bit of grief to try and get that construction, and then there was the stretching of the then-stitched piece onto the hard wood base.

So, we’ve got black and white, static, difficult-to-construct “Prickly Pear”. “Whirling”, however, was soft and inviting. I bought those white outdoor felt ball wreaths - you can see them at Homesense or Michaels - and took them apart, dyed them, and then sliced them open. That was a fun and intuitive process. It was a little tough to slice them after they were dyed. But then of course, when I opened them up, it was wonderful - and I knew this would happen - but the dye did not penetrate all the way through. I had these lovely centers that weren’t dyed. All I had to do was just assemble them in this kind of whirling pattern using a really heavy-duty glue onto a circular wood base. That one was time-consuming, but it was easy. They have their own dichotomy, but as two completely separate pieces.

RP: I really enjoy how you talk about how “Prickly Pear” was repelling your idea in its very construction and giving into gravity, but also how the dye didn’t penetrate the inside of the felt in “Whirling”. Do you see that as repellent as well?

LR: I guess you could say that, because it’s almost like a resist in art terms. If you control something enough, you can control it to not penetrate something else. You’ve got resistance in watercolor, potato starch resist on fabric, using erasers and painting around it- you can use these as quick types of resists. So definitely, I think it has that kind of push-pull.

It’s funny because “Prickly Pear” is a resilient piece. I’ve dropped it and it always bounces back up. Whereas “Whirling” is the opposite- it’s a very delicate piece.

RP: It’s funny that you say that about “Prickly Pear”, because you mentioned that the material itself was repellent and ‘black and white’. So it’s kind of embodying its meaning.

LR: Exactly- I hadn’t thought about that. I’m always saying ‘life is not black and white’, but “Prickly Pear” is kind of like that: I’m sturdy and I’ll bounce right back.

Question 2: Although each piece is physically different from the other, I feel a sense of continuity between them through your consistent use of color and circles. Was this intentional? Was there a common inspiration that you drew from?

LR: There are circles in nature; it's been used and overused, but it is true. Circles are one of the most repetitive of all the shapes. You can go to nano-photography and very often see some sort of repetitive circular pattern. I definitely use that in a lot of my art, but I would say I wasn't thinking about this so much in these particular pieces. Although in Whirling, I had to be thinking about the direction I wanted to take my viewer's eye. I tried several different ways that seemed forced; I needed to create some secondary artworks within that artwork as well. Some sort of unintentional feminine shape entered into this piece. Certainly, as I was working with all of these different shapes I had to settle on something at some point. This shape just had a really nice movement and lines that could carry the eye around the piece, which helps hold your viewer a bit longer.

In "Prickly Pear" there's almost the absence of color, although that could be argued through that artistic explanation with black and white. "Prickly Pear" is the absence of color and "Whirling" is additive color- I used dyes to add color to the piece. They're kind of subtractive and additive in a way.

I do think that the use of the circular and round shapes have some relationship to each other, but they're definitely unique pieces.

Question 3: You state that nature is reflected in these pieces specifically in how we as humans communicate in an affective sense. How does your work draw attention and/or respond to this?

LR: Everything comes from this world in one shape or another. The things that we manufacture as humans have their birth and base in nature. The medicines we use, the gas we put in our car, petroleum that goes into the manufacturing of synthetic clothing; I could go on, but we're taking these things from nature and we're melding them to our needs as a human.

You will see in my art that I'm not imitating nature but I'm intimating nature. I'm not interested in replicating. I'm interested in hyperreality, in creating something that's obviously affected by my human hand and my creativity. The concept of nature in my work affects my work and I affect nature through my pieces. I have a massive body of work outside of this that contains all kinds of ways that nature subsumes materials, and I've documented my pieces in nature and as nature literally subsumes them. I guess what I'm saying is that we affect nature, nature affects us, and the very creation of art is a way of putting your mark on the world.

RP: You said that you're not imitating nature, but you're-

LR: Intimating! It's a great word. It's where you're not trying to make something look exactly what's in front of you but you're somehow trying to suggest it. RP: Is this a term you return a lot to in your practice?

LR: I would say when I'm talking about my work in relation to nature and not trying to imitate it, yes. I'm not communicating a direct copy of something. I'm trying to suggest nature indirectly but at the same time put my spin on it to create these hyper-real environments.

That's not so big in these two pieces. Although it is in a way, because the title "Prickly Pear" directly relates to the piece. I don't often give titles that are directly related to the piece, but that just came to me immediately. Even in that piece, it's obvious what they are but they don't look like a prickly pear cactus.

RP: Yes, it's like your version of it. But even in "Whirling", I can see that intention. The lines and the shapes almost suggest a golden ratio, like we often see in nature.

LR: Oh yes, the Fibonacci sequence- in a sunflower, for instance.

Carolyn Schaub



Carolyn has had a lifelong interest in art and music. Carolyn teaches music as well as teaching art classes largely for children and youth. She loves to see their joy and growth in confidence that they experience as they create and enjoys seeing their joy and outside-the-box thinking that comes through in their artwork.

Carolyn loves to explore new media but is especially drawn to working in acrylics and mixed media.

Left: *September Beauty* (plein air painting of island on Loughborough lake), acrylic, matted and framed in 16x20, September 2021, \$150

Right: *Lion of Judah*, colour print of chalk pastel, 10 1/4" x 13 1/4", matted and framed in 16x20, 2014, \$150

Natalie Seguin

Top Right: *Moonlite Series 1*, Acrylic, 12"x12", \$300

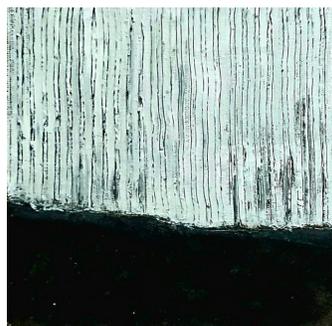
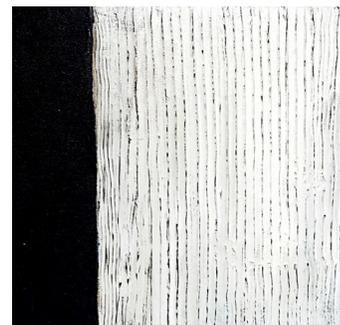
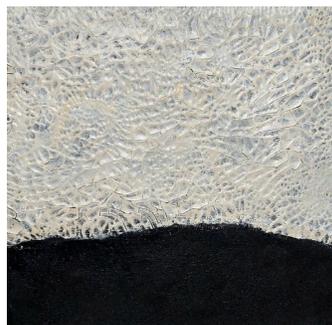
2nd Row Left: *Moonlite Series 2*, Acrylic, 12"x12", \$300

2nd Row Right: *Moonlite Series 3*, Acrylic, 12"x12", \$300

3rd Row Left: *Moonlite Series 4*, Acrylic, 12"x12", \$300

3rd Row Right: *Moonlite Series 5*, Acrylic, 12"x12", \$300

Natalie Seguin is an artist, hair stylist and makeup artist from Kingston ON. She loves to express her creativity through art, interior design and collecting antiques. She is a mixed media artist and uses texture and color to express peaceful and serene feelings to the viewer. Natalie enjoys teaching art classes and creating large commission pieces to add warmth and calmness to the homes of her clients. This "Moonlite" series was lovingly created after her stunning black and white cat Gio, who was much loved.



Stéfy



sewing my lips shut, collage, 8"x11", \$90

This work is a visualization of my queerness and anxiety—both coexisting like a constellation of ciprolex, care, reciprocity, and uncertainty. I've found healing in my companions, who like me, are beings of trepidation. I am grateful for their patience and

love and their ability to comfort me in my infinite spiralling. I see this print as a reflection of my internal conflicts while also demonstrating my gratefulness and appreciation for those who choose to keep me safe and near.



Left: *Flights of Fantasy #5*, Mixed Media, 15" x 15", \$200

Right: *Flights of Fantasy #6*, Mixed Media, 20" x 30", \$250

Paula Whyte 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 seven years ago. Paula won first prize at the first exhibition she entered during that time, the Window Art Gallery (WAG) Juried Exhibition in 2019. Since then, she has been accepted into numerous shows, including at Modern Fuel. Regarding her Road Warrior Series: “Walking around my neighbourhood streets and looking at the cracks

and imperfections, I started to see different shapes emerging, which I cut into a variety of figures from the printed photos and glued to boards, which I stained with coloured markers. You never know where you can find inspiration.” Several of these were sold at Modern Fuel show last year.

She continues to experiment with different media and themes.

The Tides of a Full Life- A RE:MEMBER Reflection

By Re(anna) Parsons

We began 2022 by holding our breath. We held it as governments announced their back-to-school plans amidst the pandemic, wondering how life would change once again; we held it as we watched escalations between Russia and Ukraine, hoping for things to reside prior to the invasion. Our year began with life on hold—paused and waiting in anticipation for the wings of some government decision to flap and ripple into our lives, saying only then—once we could exhale—would we plan for life as it inevitably unfolded with and into the waves of change.

This year's selection of art gently pushes me to consider life as it slowly stretches out in the moments between its turbulent unfolding. Between the waves of change lies moments to be enjoyed, imagined, and cultivated- something often forgotten in favor of holding our breath, waiting for the next storm to come, and worrying which direction we will be facing in the aftermath.

These pieces all strike me as impressions of life: some in the midst of change, some as a life we imagine, some as a life we have to face, and some as life slowly and mundanely appears before us. Some pieces are inspired by these slow moments such as afternoon walks, calming lakeshores, or dried autumn leaves on the sidewalk. Others respond to these waves of change directly and draw inspiration from its turbulence. Either way, the pieces urge me to contemplate life in its entire messy fullness.

I can't help but recontextualize this in two ways: first, my position at Modern Fuel Artist-Run Centre; and second, my artistic practice as a dancer and performance artist.

I came into Modern Fuel during a wave of change—which often seems perpetual in publicly-funded art organizations, but I digress. Despite the long hours devoted to work, the team stayed true to Modern Fuel's value of artists' wellbeing at its core, including their own, by taking moments to slowly stretch out and take space as they needed. Should you step behind the gallery curtain and spend a day in our office, you would notice a few consistencies. First is the voice of our Executive Director telling the team to prioritize themselves- to take a break and go for a walk outside and breathe some fresh air. Secondly, you would notice the constant noise of the kettle running as we make ourselves and each other cups of tea to warm our hands and bodies in the cold office space. Finally, the lighting. Rarely do we have the overhead fluorescents on, and opt instead to light our space with warm-colored lamps and natural light from the windows. While I'm sure the list continues past my articulations, these slow and careful moments that occur in between the turbulence builds an atmosphere of care, softness, and intention that is integral to the very foundation of grassroots organizations. In fact, such qualities are necessary in organizations who reside in the impact zone of government decisions. Slowness and intention must exist in order to counteract waves of change, thus creating a balanced, whole sense of life. This sense of life, as it roots in communal cups of tea and sprouts from thrifted lamps, is radical in its collective-mindedness and slowness. It allows us to enjoy the in-between, rather than constantly plan for the next wave.

As artists we are often in moments of waiting and holding our breath. Whether it be searching for the next opportunity to exhibit work or awaiting the approval or denial of funding, moments outside of the creative process can feel liminal; we are reliant on these waves to propel us into our work. Perhaps this is where we can apply this whole sense of life. How can we take these suspended, anxious moments where we await external (re)action and transform them into moments of slowness and intention? Instead of waiting for these waves to come to us, how can we shift our attention to creating waves for each other? The answers to these questions seem to arise in this year's collection of pieces and in the everyday moments of care that happens in Modern Fuel's office.

For the last year, my art has been put on hold—suspended in this moment of waiting, holding its breath for an opportunity to pull up its anchor and move again. Despite this, I still attend to my art. I practice movement as much as possible and I honor my body as my instrument, even if it is not currently in creative use. I allow myself to create waves of opportunity for others by offering my resources to them—resources that I am not currently using. The waves of change that others dance on ripples across the water to me, and slowly my anchor begins to retract.

We will always face these moments of anticipation and waves of change as artists. But choosing to breathe and to stretch out instead of holding our breath can lead to a fuller sense of life, and perhaps even enable opportunities for other people to do the same.

I am honored to have been part of a collective such as Modern Fuel that allows me to reflect on my work and come to these conclusions. As I have learned how to navigate an artist-run centre in these impact zones, I have come to understand that wholeness and balance is essential to this work. Modern Fuel claims to fully support artists throughout the entirety of the creation process- and that they do. Their tireless work to fulfill and exceed this goal reflects their commitment to a whole sense of life. I look forward with honor and gratitude to my continued journey with Modern Fuel and the Kingston art scene, and thank all of our artists and contributors to this year's RE:MEMBER Show and Sale.

Re(anna) Parsons is the Programming Coordinator at Modern Fuel Artist-Run Centre. They are a dancer, visual artist, and scholar with a background in contemporary dance, literary theory, and dance pedagogy. They earned their BA in English and BA in Dance at the University of Calgary and are currently pursuing their Masters in Cultural Studies at Queen's University here in Kingston. Having artistically trained in performance art and physical theatre, Re's most current works explore the interdisciplinary possibilities of research-creation through an ecocritical, decolonial lens. Fun fact, Re loves cats and used to be a preschool teacher!



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