

***WHERE  
FROM HERE?***

**Annual Juried Exhibition**

**Modern Fuel Artist-Run Centre**

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.



## **WHERE FROM HERE?**

Annual Juried Exhibition

Curated by Anne-Sophie Grenier

With works by:

*Elham Fatapour, Catherine Gutsche, Posy Legge, Elyse Longair,  
Tara Lynn MacDougall, María Moreno, Andrew Rabyნიუკ*

The Annual Juried Exhibition is a group show presenting new works by Modern Fuel members. The theme “Where from here?” responds to this past year and an exploration of contemporary socio-political topics.

Modern Fuel Artist-Run Centre  
305-307 King Street West  
Kingston, ON K7L2X4

Gallery Hours: Tuesday-Saturday 12-5PM

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

# ELHAM FATAPOUR

## ARTIST STATEMENT & BIOGRAPHY

My practice focuses on exploring the topic of media, censorship, and communication through the mediums of paintings and installations. Satellite dishes are one of the primary communication devices used to access mass media; therefore, they have become a part of urban design. These devices are also a dominant part of the infrastructure for surveillance and security systems. The networks that support media transmission are structured in relationship to power. Subsequently ideologies and priorities which are built into media and get transmitted through media systems can't be neutral. Still many regions are subject to restricted media infrastructure and using satellite dishes are banned to control citizen's knowledge. In response, many citizens secretly engineered homemade devices, including satellite dishes, as a lifeline to outside media in order to understand what was really happening. The raids to find these became so frequent in Iran, during my youth, that it became imperative to camouflage them. They were often hidden in plain sight, camouflaged as air conditioning units, concealed under tarps or between hanging laundry. As found in nature or the military, a range of strategies to blend in and create invisibility can be found.

At its most general, camouflage is taken to mean strategic concealment within physical, social, and political contexts as it pertains to surveillance, aesthetics, communities and, of course, nature. The concept of camouflage goes beyond simple strategies of mimicry; beyond the politics of appearance or beyond the art of disappearance.

## ABOUT THE WORKS

'homemade satellite dishes' is an ongoing series of mixed media installation which explores censorship and media in the domestic sphere. In some regions where the government seeks to control and restrict citizen's knowledge, satellite dishes are often banned as communication devices. Nevertheless, they are often installed using camouflage to conceal their presence in public space, thus avoiding confiscation. In this installation, I mine the connection between satellite dishes, concealment, textiles, and domestic spaces.

This installation responds to "Where From Here"? theme in a way to address the censorship and media in the current society. In a digitally networked

age of surveillance and counter-surveillance and under specific cultural conditions, pervasive networks have transformed the logic of camouflage. Because of new technologies and digital networks, the physical camouflage of dishes is not always necessary anymore. Subsequently, the perception of camouflage in the visual field may not play the same ontological role as it has in past. My work attempts to understand how it works in society and culture. Camouflage can be a vital conceptual tool for analyzing today's sensory world. This sensory world starts from us to our domestic environment and outward to complicated social and political affairs. Self-censorship becomes more frequent, starting from at a small scale in our daily interactions with others, or how we alter ourselves on social media. Eventually it develops to involve other people and to the scale of society.

---

## **CATHERINE GUTSCHE**

### **ARTIST STATEMENT & BIOGRAPHY**

I am a self-described process painter. I am inspired by my surroundings and events; awestruck by nature's transient characteristics and processes. I find beauty in how nature presents and transforms itself complete with its imperfections. It has never been my nature to expect order in my environment nor the events I'm surrounded by; nature's eccentricities challenge me to create my own order; my own ordinary.

I am preoccupied by the intuitive journey that paint takes me on with its colour and texture when working with layers that can be revealed through scratching back, rubbing away or lifting, to bring back the history of the previous layers. I do not replicate nature; I am inspired by nature's improvisation, and I open myself up to its influences and the influences of world events.

Born and raised in Toronto, Catherine Gutsche earned her Bachelor of Fine Art degree at York University in 1980. She creates intricate 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 worked with acrylic paints for over two decades and, in recent years, has also created many works in oils combined with cold wax.

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

## **ABOUT THE WORKS**

This body of work depicts my 2020 journey through incomplete lock downs, restricted travel and encounters forbidden.

“Finding My Bubble” (2020), cold wax & oils, 24x18

Early on we were given permissions to choose those we'd include in our close-knit worlds.

“The Path We've Been On!” (2020), cold wax & oils, 12x12

The path throughout 2020 had its twists and turns with no one knowing which way to go.

“Safely Inside” (2020), cold wax & oils, 11x14 with “One More May Enter” (2020), cold wax & oils, 11x14

Then we finally chose to close the door on others, keeping to ourselves only opening the door only inches to allow others in one at a time.

---

## **POSY LEGGE**

### **ARTIST STATEMENT & BIOGRAPHY**

My goal with my painting is to re-enchant the world, to make the familiar strange, to explore everyday dreams and fears, and to create sparks for change. I am interested in how light, shadow, reflection, and other optical phenomena can animate and alter our otherwise ordinary surroundings.

Through my work I try to embrace sincerity, both in terms of my aesthetic desires and my critique of the world as it is. I take daydreaming very seriously. As those most responsible for destruction and violence of our world also hoard our future-thinking, collective imagination, and inspiration, I hope my work encourages regular people to consider their power in shaping new visions for tomorrow.

Posy received her BA with a major in Fine Arts and Art History at Mount Allison University in Sackville where she learned to appreciate stillness, boredom, and pastel colours. She completed 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, Union Gallery, and the Tiniest Gallery.

Posy lives and paints in Winnipeg (Treaty 1 territory).

## **ABOUT THE WORKS**

4 works, watercolour on paper, 5x7 inches each, in four 6x8 inch frames

*catastrophe-bound, imminent danger, uncertain fight, radiant future*

This series depicts military pyrotechnics, industrial explosions, and natural disasters, all intentionally obscured. The images and text are a rumination on words my partner shared with me as I was having a meltdown over the reality of the ongoing climate catastrophe, ecological escalating disaster, ecocide, mass extinction, and overall feelings of powerlessness in the face of it all. This series also pay homage to elements of Romantic landscape traditions.

---

## **ELYSE LONGAIR**

### **ARTIST STATEMENT & BIOGRAPHY**

My artistic praxis references and engages with simple images, using collage and collage aesthetics. The simple images encourage us to rethink and reflect on the role of imagination, opening up new possibilities for imagined futures. In my current series of collage-based work, I aim to explore how fragmented worlds of a reconstructed past may question our notions of time and reshape our thinking of the future.

Elyse Longair is an emerging artist currently completing her MFA studies in the Interdisciplinary Art Media & Design program at OCAD University, Canada. Fall 2021, she will be pursuing the Screen Cultures and Curatorial

Ph.D. at Queen's University. Her work has been included in group and solo exhibitions nationally. Presently, Elyse is an RBC Emerging Artist at The Power Plant Contemporary Art Gallery.

## ABOUT THE WORKS

Since the 19th century, the science fiction genre has employed worldbuilding methodologies to question and criticize our world, creating a conceptual space to imagine alternative futures critically and creatively. I propose that the simple images encourage us to rethink and reflect on the role of imagination, opening up new possibilities for imagined futures. "Since the turn of the 21st century, with the exponential rate of technological change, time itself seems to be speeding up, bringing 'the future' even closer. As the pace of change accelerates, the word 'future' is becoming even more ubiquitous" (Gidley 3). We are living in a heightened time during a global pandemic, where time may shift and destabilize. Time does not slow down; this makes thinking, planning, and caring for the future a challenging prospect. "[W]hat is central... to the present future studies is not an effort to 'predict' the future...but the effort to sketch 'alternative futures', to (re) world, and (re)imagine, creative futures (Candy 26).

Through science fiction collage, I aim to create fragmented worlds of the past that may forward our consideration of the future and generate conversations about some of our world's big problems. The body of work is a selection of collages that can speak directly to the theme Where from here? - a question we are all asking ourselves as we navigate and respond to the global pandemic.

Through worldbuilding I seek to invite the viewer to participate and imagine their own narrative, world, or future, rather than provide a linear narrative or time. As we recontextualize and reimagine futures, imagined futures from the past or imagined futures in the distant future, ideas of our present and future may be questioned.

01 *After the Anthropocene*, 2020, Collage, 36" x 26"

Protected from the environment while living in an enclosed city - the baby looks towards an unknown future and world.

02 *Cryopreservation Reproduction Chamber*, 2020, Collage, 36" x 24"

What might a future look like with forced suspended animation and artificial reproduction?



03 *Neuron Forcing House*, 2021, Collage, 36" x 22"

Looking for and researching possibilities towards a brighter future.

Works Cited:

Candy, S. (2010). *The Futures of Everyday Life: Politics and the Design of Experiential Scenarios*. Retrieved from

[https://www.researchgate.net/publication/305280378\\_The\\_Futures\\_of\\_Everyday\\_Life\\_Politis\\_and\\_the\\_Design\\_of\\_Experiential\\_Scenarios](https://www.researchgate.net/publication/305280378_The_Futures_of_Everyday_Life_Politis_and_the_Design_of_Experiential_Scenarios)

Gidley, Jennifer M. *The Future: A Very Short Introduction*. Illustrated First Edition (March 15, 2017), Oxford University Press, 2017.

---

## TARA LYNN MACDOUGALL

### 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.

## ABOUT THE WORKS

A set of text paintings from a series titled *I'm still unpacking these thoughts*. Each painting references a bold artistic declaration about art or life made by a prominent male artist. I subvert their authoritative voice (and their canonical position) into statements of self-doubt and idiosyncratic wonderings. The text is further disrupted by emphasizing some words in black paint and rendering others as subtext by only drawing them in pencil. From a distance the original/paraphrased texts read as something entirely different. The bubble wrap is meant as tongue-in-cheek gesture to suggest the paintings (and the ideas are still being unpacked).

This work responds to this year's theme "where from here?" because it challenges forms of status and hierarchy called into question through allusion to art world tropes and canonical figures. 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.

---

## MARÍA MORENO

### ARTIST STATEMENT & BIOGRAPHY

Being face to face with the canvas is all about emotions and decisions. Each painting starts as an unknown destination. Always: I choose strength over gentleness, audacity over caution, chaos over order, expression over silence.

The final outcome? Intimate conversations where no words are necessary, my paintings tell my story.

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.

## ABOUT THE WORKS

Both *Giros inesperados* (Unexpected Turns) and *Punto de quiebre* (Breaking Point) were part of my Solo Exhibition “Be My Voice” back in 2018 and they depict the exodus that has been taking place in Venezuela for the last few years. Both paintings are acrylic and collage on canvas; *Giros inesperados* is 36 inches x 36 inches, and *Punto de quiebre* is 36 inches x 48 inches. They are full of texture and above all full of emotions.

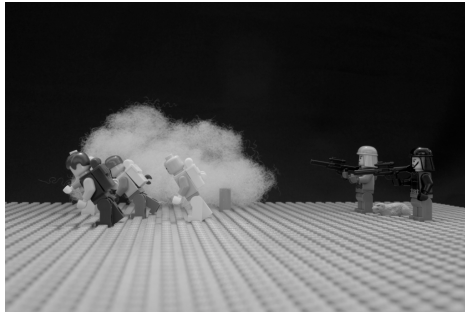
Events in Venezuela in 2014 marked the beginning of a journey that led us to reassess the path we wanted to follow in our life. As a result of that, stories of unrest, despair, fear, migration, and new beginnings were things we had to face and to live with for a while, asking ourselves at some point: Where from here?

My, then eleven-year-old, son was the only child participating in a photography class at a highly recognized photography school. His assignment was to take photos of the home of one of the adults in the class. As I drove him through city streets filled with protesters, traffic stopped, and we were stuck in the midst of police and National Guard who were firing tear gas on students. My son witnessed the political unrest, the response, and my panic.

Then, for his last assignment he was to produce a series of photos based on a song, “*Rata de dos patas*” (Two legs rat). In his young mind, the police officers and National Guard became the “two legs rat” (instead of the man who cheated on his couple, as described in the song)! He created, with Lego blocks, the events he witnessed, and took graphic photos. The instructor was so impressed that he asked my son to write about the photos. The article was published in the Photography School Blog (in Spanish) under the title “*Los hechos de Venezuela vistos por un niño*” (Venezuelan Events from a Child’s Perspective). His concerns became themes in my paintings, especially in *GIROS INESPERADOS* and *PUNTO DE QUIEBRE*, where I borrowed part of his own words. Here is the story.

Tuesday March 25, 2014

## Venezuelan events from a child's perspective



“The events happening in Venezuela may be seen from different perspectives. What happens in Venezuela is that we are killing each other because of the way each of us thinks. The right to express one’s view is fundamental for a society, and we do not have it here. You may see it black or white, but it all depends on each person’s point of view.

If people, regardless of their beliefs, keep saying that we have to stand together, why do we attack each other with tear gas and shots? I know that not all National Guards behave this way. However, most of them enjoy shooting people who are just asking for more opportunities and a better country. Some police officers even laugh while watching the shootings that end up killing people.

The government uses historic figures such as Simón Bolívar[1], in an attempt to make us feel closer to them. They even claim to be like these figures, although their words speak otherwise.

Each child reading this knows we love our country, because this is where we are spending our childhood. Life might take an unexpected turn, but we will always love the place where we were born and raised.

Children know more than what some people may think. Even when we play or do homework, is like we have an ear for each thing: the conversation and the match”.

Sebo, 11 years old.

Note from the editor: Sebo just finished Digital 3, a photo workshop by Roberto Mata; this photograph was part of his final assignment. Sebo’s text had almost no edits, and neither did the title.

---

[1] Simón Bolívar was a military leader, instrumental in Venezuela’s fight for independence against Spain during early 1800s.

## Los hechos de Venezuela vistos por un niño



"Los hechos de Venezuela pueden ser vistos de muchas maneras. Lo que pasa en Venezuela es que nos estamos matando por la forma de pensar de cada quien. El derecho a opinar es fundamental para una sociedad, y aquí falta. Una persona lo puede ver negro o blanco, eso depende de lo que le parezca a la persona.

Si la gente, piense como piense, dice tanto que hay que estar unidos, ¿por qué nos tiramos cosas como bombas o perdigones? Yo sé que no todos los Guardias Nacionales son así, sin embargo, a la mayoría les gusta dispararle a las personas que reclaman más oportunidades y un mejor país. Hay hasta policías que se ríen al ver todos esos disparos que terminan matando a la gente.

El oficialismo utiliza personajes de nuestra historia, como Simón Bolívar, para que nos sintamos identificados con ellos, y dicen ser como estos, aún cuando sus frases dicen todo lo contrario.

Todo el que sea niño y lea esto sabe que queremos a nuestro país, porque aquí estamos viviendo nuestra infancia. La vida puede dar un giro inesperado, pero siempre amaremos el lugar donde nacimos y nos criamos.

Los niños pueden saber más de lo que algunos piensan. Aunque estén jugando o haciendo tarea, es como si tuviéramos un oído para cada cosa: la conversación y el partido".

Sebo, 11 años

...

*Nota de la editora:* Sebo acaba de terminar el D3, taller dictado por Roberto Mata; la fotografía fue parte de su entrega final. El texto de Sebo, prácticamente, no fue editado ni corregido, tampoco el título.

---

# ANDREW RABYNIUK

## ARTIST STATEMENT & BIOGRAPHY

My work addresses the ways objects and actions configure space. This presumes that space is not an unmediated category of experience but is a result of various perceptual, representational, and constructional techniques influencing the ways people occupy the built environment and encounter one another. Of these techniques, 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. Through the repetition and accumulation of these operations I make small objects, site-responsive installation, and performance. Each project has a different focus, but re-presenting distance is a consistent theme in my work. Its double sense as a quantifiable attribute (how far apart things are) and as an emotional remove (a dissociation inhibiting intimacy) simultaneously frames space in concrete and communicative terms -- or, as a function of environmental conditions and the social, ideological, and cultural underpinnings structuring its organization and use. This notion of reciprocity is a way of acknowledging the capacity of one's actions to engender spaces of contact, proximity, and variation within a dominant order.

Andrew Rabyniuk is an artist and writer based in Tiohtià:ke/Montréal. He works in various material, performative, and visual media to consider the intimate effects 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 the recent Presently at the Art Gallery of Peterborough. His work has been supported by the Social Sciences and Humanities Research Council of Canada, the Alberta Foundation for the Arts, and the Canada Council for the Arts.

## ABOUT THE WORKS

*Of becoming once again nearer* is part of a larger work called *Score for a Mediation of Distance*. These images, and the larger work they are part of, are produced by making improvisational gestures with my hand above the glass bed of a public photocopier. The movement of my hand in relation to the movement of the scanner head results in a distorted image that is a document of a performative and corporeal process of communication. Each image registers the distance of my hand above the scanner glass as well as the limits of the technology to represent what it sees—what is too far from the sensor fades into a wash of apparent absence and nothingness. When shown as a whole, the work comprises as a score, or a notational scheme, for a performative expression of distance, proximity, and movement between bodies. These two images create “excerpts,” or act as a specific “movement,” from larger work. In the diptych, the contorted figures are put into relation with one another. They move within the limits of the frame and temporality of scan. They are meant to evoke a sensation of becoming near to another. The works fit with the exhibition’s theme because it is about how we might move to become once again near to one another following an experience where technology and distance have defined so thoroughly our sociality. Here the issues of hesitance and difficulty of drawing close are suggested, as are the sensuous possibilities of contact.

The second work is called *Untitled (black cloth)* from a body of work called *In Being Draped in Being*. It is handwoven and made from rayon chenille. The weave structure is a simple grid pattern and latticework of interrelated blocks; it is also pattern often used for decorative draperies. It is hung from the ceiling, and away from the wall, so that it occupies the space of the gallery. Formally, it shows the affect of forces acting on a structural system (the pull of gravity on the grid of the cloth). Conceptually, it is meant to share space with the viewer and thus connote the body and a veil or cloak. I always intend work like this to be open and available to many readings. The texture and softness of the cloth are important attributes. I hope people will sense the weight of the cloth, made evident by its drape, and consider it to be a quiet (though not passive) presence.

I believe the cloth may be suggestive of mourning, embodied experience and fatigue, a collapsing interiority, as well as the comforting feel a weighty cloth. I hope, however it is interpreted, that it offers a moment of pause to reflect on the question you pose, to feel deeply the historical moment and question what forms of material and social relations might emerge in what follows from here.



Modern Fuel Artist-Run Centre  
305-307 King Street West  
Kingston, ON K7L2X4

Gallery Hours: Tuesday-Saturday 12-5PM

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

Thank you to our major funders:



Canada Council  
for the Arts

Conseil des arts  
du Canada



kingston  
arts council



ONTARIO ARTS COUNCIL  
CONSEIL DES ARTS DE L'ONTARIO

an Ontario government agency  
un organisme du gouvernement de l'Ontario

Ontario  
Trillium  
Foundation



Fondation  
Trillium  
de l'Ontario

An agency of the Government of Ontario  
Un organisme du gouvernement de l'Ontario