



**WINTER
EXHIBITIONS**

 **MODERNFUEL**

In the Main Gallery

SASKATCHEWAN MARITIME MUSEUM
TODD GRONSDAHL

ABOUT THE EXHIBITION

Todd Grons Dahl's interdisciplinary practice challenges truth, fiction and the construction of historical narratives. The exhibition is an immersive installation of fictional museum exhibits, employing irony to highlight the randomness of museum and archive logic. By playing, tampering and reconfiguring archival documentation, Grons Dahl intentionally legitimizes mythologies, loosely retracing residual marks of past events.

ABOUT THE ARTIST

Todd Grons Dahl is an artist from Saskatchewan working primarily in sculpture and drawing. Through the use of humour and narrative, Grons Dahl's work complicates official histories and legitimizing mythologies.

Informed by folk art and self-taught practitioners, Grons Dahl treats his subject matter with a rural sensibility. Through a practical repurposing of vernacular forms and found materials, coupled with an intuitive approach to building, his work often has an unrefined or pragmatic aesthetic.

Grons Dahl's sculptures and drawings are charged with narrative potential. Each project emerges from invented stories and colorful characters that speak to his experience. His artwork is an enactment of these elaborate fictions with his sculptures, in particular, functioning not unlike museum replicas or artifacts.

In the Window Gallery

Reflection of a window

Ella Gonzales

Curated by Carina Magazzeni

ABOUT THE EXHIBITION

“I’m interested in how paintings can hold and carry multiple meanings; paintings that can create a volume that is not inhabited, but one that is imagined and exists on the surface.” — Ella Gonzales

Reflection of a Window can be understood as a site of many dwellings. Ella Gonzales’ practice involves a layered and complicated narrative of migration. Her paintings are deeply rooted in familial memory and lived experience, yet waver between abstract and representational in their composition. Gonzales’ ongoing process involves imagining combinations and altered architectural features of houses and spaces that she and her family have lived in since migrating from the Philippines to Saudi Arabia to Canada.

While referencing family photos and home videos, her paintings resemble the tricky nature of memory: where the spaces that feel so familiar can suddenly fall out of focus, or gradually bleed into one another, over time. Painting on thin and semi-transparent *jusi* and *piña* silks, the light travels through the artist’s thin layers of paint, diluted and soaked into the surface and creating a mirror image on their reverse. Scenes of “home” become abstracted into empty rooms that no longer resemble their referential counterparts.

The materiality of Gonzales’ paintings is also wrapped in memory. The deep crease in her suspended painting *Light gather* (2022) acts as a reminder of the fabric being folded, packed and shipped from the Philippines by the artist’s aunts. Gonzales continues this process of folding, creasing, draping and stretching the fabric in order to create an adaptable surface for her paintings that can be packed and presented in multiple ways—folded, restretched, visible from both sides or held by different support structures.

The surfaces of Gonzales’ paintings do not exist in a permanent state. Instead, they offer the potential to change and compose altered images over time. Positioned here, in a windowed gallery, they linger in a space caught between coming and going; resting and pausing. Through her (dis)assembly of memories and disruption of permanence, Gonzales considers how the spaces in between can act as a dwelling place for memory to exist and resist forgetting.

ABOUT THE ARTIST & CURATOR

Ella Gonzales is a Filipina-Canadian artist working between painting and ComputerAided Design programs, as led by her interest in space making. Her paintings and installations are inspired by narratives of migration that inform the Filipino Diaspora. She has shown work with Galerie Nicolas Robert (Toronto), the plumb (Toronto), Patel Brown (Toronto), Pumice Raft (Toronto), Modern Fuel Artist-Run Centre (Kingston), and Zalucky Contemporary (Toronto). Gonzales holds a Master of Fine Arts Degree in Studio Art from the University of Guelph and was the recent recipient of the 2021 Nancy Petry Award in painting.
gonzalesella.com

Carina Magazzeni is an independent curator and currently the Director of Union Gallery at Queen's University. She is a femme settler of Italian-Scottish descent, born and raised in Onguiaahra/Niagara and based in Katarokwi/Kingston, Ontario. Magazzeni is a co-founding member of various artist collectives, including Small Potatoes Press, think tank, and the Hysterics Collective.
carinamagazzeni.com

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.

MODERNFUEL

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

Gallery Hours
Tuesday-Saturday
12-5PM

info@modernfuel.org
@modernfuelarc
www.modernfuel.org

Thank you to our funders



Canada Council
for the Arts

Conseil des arts
du Canada



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



kingston
arts council

