



**FEATURING:** Abby Nowakowski, Adele Webster, Alanna Veitch, Alicia Udvari, Andrew Donnelly, Ann Decker, Ben Darrah, Brian Hoad, Catherine Gutsche, Donovan Perra, GL Barrett, Guido Alonso Correa Murillo, Harvey Doniego, Helen Baker, Ineke MacNab, Janet Crocker, Joann Ralph, Julie Malette, Kaija Savinainen, Karen Edgeworth, María Moreno, Michèle LaRose, Morgan Wedderspoon, Olivia de Fleuriot Perry, Rebecca Cowan, Sean Morris, Sergio Jaua, Sumera Khan, Tania Craan, Vladimir Kolosov, and Willow Salsky

# MODERN FUEL ARTIST-RUN CENTRE

**Modern Fuel Artist-Run Centre is a non-profit organization in Katarokwi/Kingston dedicated to supporting contemporary artists through equity-rooted, community-engaged artistic practice.**

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 Recommended 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 Arts 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 2025

## MEMBERS' SHOW & SALE

### OPENING RECEPTION

NOVEMBER 22ND, 6-8PM

### ON VIEW

NOVEMBER 22ND - DECEMBER 20TH

**RE:MEMBER** is our Annual Members' Show and Sale. This exhibition fundraiser celebrates artists and community — with proceeds shared equally between participating 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 forty-two years ago in Confederation Park, the effort has taken on multiple formats, from live auction to direct sales. We have also hosted this show at multiple venues throughout the city, including the Ramada Inn Walkways, The Grand Theatre, the Kingston Arts Council Office, 21A Queen Street, and the Tett Centre.

This event allows Kingston to see the contemporary art present within its community, while simultaneously celebrating the growth and development of our space, members, and supporters.

Our featured artists for **RE:MEMBER 2025** include Abby Nowakowski, Adele Webster, Alanna Veitch, Alicia Udvari, Andrew Donnelly, Ann Decker, Ben Darrah, Brian Hoad, Catherine Gutsche, Donovan Perra, GL Barrett, Guido Alonso Correa Murillo, Harvey Doniego, Helen Baker, Ineke MacNab, Janet Crocker, Joann Ralph, Julie Malette, Kaija Savinainen, Karen Edgeworth, María Moreno, Michèle LaRose, Morgan Wedderspoon, Olivia de Fleuriot Perry, Rebecca Cowan, Sean Morris, Sergio Jaua, Sumera Khan, Tania Craan, Vladimir Kolosov, and Willow Salsky.

# ABBY NOWAKOWSKI

Abby Nowakowski (she/they) is a queer interdisciplinary artist and art educator currently living and working in Central Frontenac. Through printmaking, illustration, and handpoke tattooing, they spread advocacy for care, share stories, and make space for radical softness. Driven by curiosity and kindness, their practice extends into art facilitation with a range of collaborations, workshops, and performances that radiate from queer ecologies and friendships.

In their practice, they are constantly questioning how their artwork can be used as an activist tool and contribute to the collective creative building of sustainable futures. Abby explores themes of transformative justice, belonging, and hopefulness. Learning lessons from the natural world, Abby often leans towards local flora and wildlife as powerful examples of community building and resistance.

# ADELE WEBSTER

Adele Webster is a British/Canadian full time artist whose work has been exhibited nationally and internationally. With a background in graphic design and a unique acrylic wash process, she creates minimalist, dream-like landscapes inspired by nature's horizons. Based in Kingston, Ontario, her award-winning work is represented in galleries across Canada and held in private collections worldwide.

# ALANNA VEITCH

There is significance in liminal spaces, in edges, in the in-between, in the not-yet. There is significance in the spontaneous photographs I didn't intend to take, but that nevertheless appear—living, still, blurred. There is significance in the everyday: the calm of a Toronto intersection as the sun peers over the horizon after an early morning MRI appointment; life's crossroads marked by a sign, a convenient stop, a leaf resting beside the curb.

I am a disabled poet-artist who is affected by change, impelled by the uncertainty of things: the way a melody shifts just when you think you got the hang of its rhythm; when the needle jumps out of the groove because you and your partner bought a scratched-up record and now you're both a little devastated, worried about the investment you made. My work registers the profound uncertainty of the edge, the in-between, the not-yet.

# ALICIA UDVARI

Alicia Udvari (they/he/she) is an emerging multidisciplinary artist currently based in Kitchener, Ontario. Through sculpture, textiles, illustration, and animation, their work is an exercise in self-reflection of their insecurities, fears, and questions about the world. As a queer, mixed-race artist, their practice focuses on the intersections and in-betweens of their identity, and attempts to connect with others in a similar place.

Their recent work explores themes of fear, folklore, animals, and the unknown, and examines how humans create tangible fears in order to cope with deeper anxieties. The human tendency to find comfort in ghost stories above real life horrors has become a strong inspiration for their current work, and a tool to rationalize their own uncertainties about life, relationships, and themselves.

Alicia received their BFAH from Queen's University in 2023 and has since exhibited work across Kitchener, Waterloo, and Kingston. They were a part of the Twofold Artist Residency in 2024 with Modern Fuel and Union Gallery, and recently participated in the Meanwhile Spaces Program with Arts Build Ontario.

# ANDREW DONNELLY

Andrew Donnelly is a multidisciplinary artist and uninvited settler based in Tkaronto (Toronto, Canada). They have received a BFA in Photography from Toronto Metropolitan University. Informed by their queer perspective, Andrew investigates the boundaries between natural patterns and structured frameworks of synthetic systems through mixed-media and photographic works. Their work utilizes recognizable and relatable materials in alternative contexts to subvert preconceived notions of ourselves and the world around us, inviting exploration beyond established ideologies and tugging at the margins of hetero-normative perception. Andrew is the founder of Morphology, a grass-roots arts collective supporting and amplifying the voices of emerging queer artists through project development, critique, and showcasing.

# ANN DECKER

Ann Decker is a Kingston-based artist who paints figures, portraits, and abstracts. In her series "Portraits in Nature," she explores an imaginative connection between the female figure and the natural world. With acrylic and oil, she celebrates tenderness and strength of women in magical settings. Colour and composition shape the narrative and mood. Ann has shown at Union Gallery, Tett Centre Gallery, Modern Fuel Artist-Run Centre, Kingston School of Art, and Kingston City Hall. Her work is collected in Canada, England, and Bolivia.

# BEN DARRAH

I am a mid-career artist with an extensive exhibition record. I earned a BFA in 1986 from the University of Alberta (sculpture) and an MFA in 1995 from the University of Windsor (painting). I primarily make paintings, sculptures, and works on paper.

A recurring theme in my work is the use of found imagery of flora and fauna (and the tools we use to engage with our environment - such as Canadian Tire coolers, Tim Horton's cups, and folding camp chairs) in combination with painted abstract grounds to suggest narratives about (Canadian) identity, environment, and sense of place. By placing these images in a painting, in combination with evocative grounds, I am scrutinizing possible meanings and aesthetic qualities.

My paintings involve a layering of imagery and colour, which create multiple planes of both illusionistic vistas and a flattened, surface space. This space is affected by my use of graffiti techniques, which I started exploring in the 1980's. I was attracted by the casual immediacy of the graffiti mark and the expressively worn patina of the walls that provide the substrate for graffiti artists. To echo this surface I apply thin layers of paint mixed with acrylic gel, which is masked off with imperfect registration so that there is the ghost record of previous layers. The stenciled images have an imperfect authority, while also working as vehicles for colour.

# BRIAN HOAD

Brian Hoad (he/him, b. 1992) is a Canadian visual artist and educator, originally from Port Hope, ON. Hoad began his specialized training in painting and printmaking as a studio assistant to late Canadian Artist, David Blackwood. Following this apprenticeship-style experience, he earned a BFA (Honours), Visual Art, minoring in Art History from Queen's University, then an MFA in Visual Art from University of Regina. Currently maintaining his studio practice in Kingston, ON, Hoad is a PhD Student in Art History (Research Creation) at Queen's University. In addition to his role as an artist and researcher, Hoad is the Technician Supervisor and an Adjunct Instructor with the Queen's Fine Art (Visual Art) Program.

Hoad's art practice reflects upon personal narratives, mainly inspired by past years coming-of-age in Ontario, considering themes of environment and nostalgia. In his research, he applies an ecocritical methodology to creation, while studying the influence 20th century Canadian landscape art on contemporary practitioners. Intrigued by the application of historic processes in contemporary contexts, training in printmaking has had the greatest influence on his studio work while also drawing and painting, taking pleasure in the possibilities of image replay, layering and editing in the former, alongside the often-instantaneous realizations of the latter. Ultimately, these varied technical pursuits support each other throughout his practice.

# CATHERINE GUTSCHE

Catherine Gutsche earned her BFA from York University in 1980. Her sculpture practice centres on the transformation of materials, exploring their capacity to evolve into new aesthetic forms. This process reflects the continuous cycles of change found in nature – where growth, aging, and metamorphosis define life. Just as animals emerge from eggs or cocoons and later alter their shapes, colours, and textures, her work mirrors these organic shifts. Each work in this sculpture series becomes a dialogue between material and time, re-imagining what is present to reveal something fresh, unexpected, and alive.

In this series, she works with cardboard and plaster, creating abstracted compositions that investigate form, rhythm, and texture. Rooted in physical transformations of the materials rather than sketches, her process is guided by intuition – manipulation and layers build upon one another to elevate the overlooked, discarded, and undervalued. Catherine engages in a dialogue between decay and durability, between what we throw away and what we choose to enshrine.

Catherine has participated in artist residencies at Artscape Gibraltar Point (Toronto) and the Pouch Cove Foundation (Newfoundland), and in 2017 was awarded a Denis Diderot Grant to attend the Château d'Orquevaux International Residency in France.

Her work is also represented in private and public collections. In 2013, the Ottawa Public Library in Carp acquired four of her paintings for its permanent collection. Most recently, in 2025, *The Colour of Conversation* was added to the permanent collection of the Diderot Gallery at the Château d'Orquevaux.

# DONOVAN PERRA

Originally trained in satellite remote sensing and imagery analysis at the University of Waterloo, Donovan Perra seeks to build natural worlds worth exploring through his photography. With cartographic attention to the details, Donovan strives to put as much work as possible ahead of the lens. By this discipline, he presents the fantastical with the light of realism, as it occurred.

After years ranging across the Frontenacs, Lanark Highlands, and Rideau Lakes, he has come to make a home in Kingston, where he is developing a studio practice along the banks of the Katarokwi River.

A solo exhibition “Edges Run” at Barque Studio in May of 2025 introduced his work to the community. He continues to be a dedicated advocate for local visual arts and music, supporting with his photography.

# GL BARRETT

In 2017, GL Barrett followed their dream to move to Canada from England, and what they found here surprised them. What began as a passing interest in the natural world has flourished into a passion that fuels their thriving art practice: “My naturalised garden in Prince Edward County offers ample inspiration, though I find myself instinctively drawn to the more unusual aspects of plant and insect lives, and often seek to highlight the hidden, the shunned, and the strange.”

Following a County Arts mentorship program in 2024, GL Barrett launched their artistic career with a series of typographic artworks. The ‘Propagate’ series combines their knowledge of plant propagation, writing skills, and graphic design background to create an emotional depiction of the plants’ perspective, which examines the parallels with human migration. The result is a moving reflection of what it means to experience such profound change: the pain of separation, the fear of the unknown, and the hope for what comes next.

GL Barrett’s artworks, including the entomological portrait series ‘Unseen Neighbours’, have been exhibited at Art in the County (Prince Edward County), Melt Gallery & Studio (Prince Edward County), The Cotton Factory (for Art Circuit, Hamilton), Propellor Gallery (Toronto), Leslie Grove Gallery (Toronto) and Kingston Community Art & Design (Kingston).

# GUIDO ALONSO CORREA MURILLO

As a visual artist, I’m always observing—the way people move through spaces, how landscapes evolve, and the connections between nature and human experience. My artwork focuses on those connections and intersections between visual arts, natural sciences, social issues, and community.

My creative process is guided by a constant overlapping of fleeting ideas, pieces of images, music, photos, books, texts, artworks, conversations that translate into my art pieces: digital work, paintings, ink artwork, and drawings. They show my connection with moments, people, places and landscapes in Canada and the memory of my previous homes – the Mediterranean Coast around Catalonia, Spain and the Coffee Area Mountains in Colombia, where I was born.

The pieces I am submitting were part of “Connections” Exhibited in Atrium Community Gallery, Ottawa from June to August 2024. This visual project found inspiration in my own relationship with nature and trees, the harmonious relationship that traditional communities have with their environment and most of all, by Suzanne Simard’s groundbreaking research on tree communication.

Her research scientifically reveals the inter-connectivity of trees, their intricate, subterranean bonds, and the key role of mother trees. It reveals forests as complex ecosystems based on actual communication, collaboration, and intelligent social behaviours. At its core, my visual project reflects on these ideas—interdependence, community, and the unseen bonds that connect us all.

# HARVEY DONIEGO

Harvey Tolentino Doniego (he/they) is an emerging artist based in the Toronto and Kingston-Katarokwi areas. Harvey is a multidisciplinary artist who explores themes of queer identity, generational trauma, and liminal experiences. Working primarily with crafts, photography, painting, and poetry, Harvey's art delves into the tension between the observer and the ephemeral.

His photography and poetry has recently been published in Queens University's "MUSE" magazine. His artwork has been included in group exhibitions and galleries across Kingston including Union Gallery and the Pride art show of Trellis HIV and Community Care Centre. Harvey has just had his first artist residency with Modern Fuel "It's the Remix! Residency" in August 2025.

As a second-generation immigrant in a multi-generational household, Harvey's work is deeply informed by his queer journey and childhood experiences. His art is inspired by the hidden histories and untold stories of diverse cultures, drawing on both esoteric knowledge and the myths that shape personal and collective identities. His work invites viewers to engage with the liminal space of queerness—an expansive realm that transcends traditional boundaries of self and belonging. Through his art, Harvey challenges the viewer to consider the often unseen, yet deeply transformative, aspects of identity, history, and culture.

# HELEN BAKER

Helen Baker is a Canadian abstract painter. Her works have been described as eclectic and enigmatic, combining innovative lines and rich colours. Working in the medium of acrylic paint, her art captures the unseen around us.

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 can 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 mental health activist, she donates a portion of her sales to mental health causes.

# INEKE MACNAB

Upon retiring from a 30+ year career in Educational Psychology, I earned an Honours BFA in Drawing and Painting from OCAD University. As part of my time at OCAD U, I participated in their elite off-campus program in Florence, Italy. My portraiture work, which I embarked upon in 2019 and during the pandemic, has been heavily influenced by my studies in Florence, where the Italian Renaissance period was accentuated.

In keeping with my studies and my professional life, people have always fascinated me. Their eyes, in particular, catch my attention, as eyes are a prime instrument of communication and expression. But I also attempt to convey emotions through body language. My overarching goal is to communicate the emotions and state of mind of the sitter, hopefully sharing a glimpse into their unique selves at that moment.

My portraits are based on photographs and sketches. My work uses realism to portray moods and emotional complexity. Relying on a number of Renaissance techniques, including at times chiaroscuro, my work focuses on the uniqueness of the individual sitter, striving to give them a three-dimensional quality both physically and emotionally. I use contrasting colours as much as possible to create vibrancy and convey energy. By leaving the backgrounds uncluttered, I allow the essence of the sitter to dominate. This isolated presentation emphasizes that existentially, we are alone. As individuals, we are unique and complex beings who deserve to be seen for who we are. My challenge to the viewer is to engage with the subject and to see beyond the technical aspects of the painting into the sitter's "soul."

# JANET CROCKER

I am a Kingston-based artist whose life-long creative practice has by turns been grounded in writing, music, movement, drawing, painting, fiber arts, and ceramics. For the past six years I have focused exclusively on painting and have exhibited at previous RE:MEMBER shows and a juried show at Modern Fuel. Regardless of medium, in my practice I have consistently explored invisible aspects of the world around us, whether truly intangible (feelings, moods, hauntedness) or tangible but difficult to observe (cellular processes). The paintings in this show are part of a series titled 'human eyes do not graze here', which responds to feelings, ideas, and images I experience during weekly hikes in the region. Drawing further inspiration from poetry, I attempt to imagine myself into the trees, plants, sky, and granite and then paint their aliveness. For me this is a way of de-programming my automatic impulse to impose the conventions of picture-making on the natural world; a way to acknowledge the self-sufficiency and autonomy of the living and interconnected beings that constitute 'landscape.'

# JOANN RALPH

JoAnn Ralph continues to find the same joy in drawing that she has always found. Her earliest subjects included historical figures and maps. Now, her drawings are much more non-objective. JoAnn has exhibited in solo and group shows in South-Eastern Ontario. Of late, she has begun to show more of her work abroad, and also on-line. She appreciates the support and recognition her work has received.

# JULIE MALETTE

Julie Malette is a self-taught, emerging artist, who's focus is on Canadian contemporary abstract landscapes. Her oil and acrylic paintings emphasize the beauty of our natural environment, through the use of vibrant colours, bold brushstrokes, and exaggerated shapes, to express Mother Nature's energy.

Since her childhood, she has felt a deep connection to Mother Earth, and stays grounded in her roots. Mourning the destruction of our land and wildlife from industrialization, I hope to portray Mother Nature's beauty and energy to inspire viewers to protect it; to be in awe of her beauty. After all, beauty matters, so that hope is not lost.

# KAIJA SAVINAINEN

My paintings offer insights into nature's vulnerability and to her aesthetic beauty. The art making process begins with travel to a location. A series of sketches are completed including smaller oils, larger works in studio. A simpler, cleaner composition, and a vibrant colour palette is essential. Eliminate unnecessary details, capture the essence, the soul of the northern landscape revealing her "voice."

Traveling to Yellowknife from Ottawa over the past decade has been deeply rewarding. A vast expanse of cold, purest of snow describes the north. Deeply frigid temperatures of minus 40s for weeks. To walk along a rocky outcrop on the shores of a northern lake is a sensory consuming experience that inspires and overwhelms. The land, the wildlife, the people who inhabit this place are survivors. It can be an unforgiving place if not prepared. This is the rugged and intensely awe-inspiring landscape that is subarctic Canada.

# KAREN EDGEWORTH

As a retired nurse, mother, and grandmother, I did not pursue my creative cravings for many years. In the past few years, I feel I have evolved as an artist, and when I paint or draw, I feel a special kind of excitement amid a feeling of peace and contentment. I love bright colours and expressing emotion through abstract or impressionistic portraits, landscapes, florals, designs, and animals.

# MARÍA MORENO

maría moreno is an award-winning Venezuelan-Canadian abstract painter whose evocative works explore the nuanced interplay of fluidity, spontaneity, and deep emotional resonance. Born in the vibrant Canary Islands and shaped by the dynamic cultural landscape of Caracas, Venezuela, moreno's artistic sensibility is informed by the vivid contrasts and layered memories of these formative environments. Now based in Canada, she primarily works in acrylics, creating textured, visceral compositions that delve into the realms of movement, colour, and raw emotional states.

Her process is intuitive as she begins without a set plan, letting instinct, memory, and mood shape the canvas moment by moment. Rather than seeking perfection, moreno embraces the serendipitous nature of her process and trusts in spontaneity both as a methodology and a fundamental aspect of her artistic language. She invites viewers to move beyond mere observation—to feel, rather than view her work—to engage with the layered, intuitive spaces from which each piece emerges.

Her work has been presented in solo and group exhibitions across Canada and internationally, and is held in private and corporate collections throughout North and South America.

# MICHÈLE LAROSE

I am currently a Kingston artist who paints or thinks about art every day. The world around me presents an unending variety of shapes, colours, and energies that inspire my work. It provides me with challenges to make something out of almost nothing or everything. I find it endlessly fascinating.

# MORGAN WEDDERSPOON

Morgan Wedderspoon is an artist, educator, and arts administrator who is passionate about art practice in community and its potential for grassroots-led social transformation—both imagining and working toward a more just and livable future for all. She earned a Master of Fine Art in Printmaking from the University of Alberta and holds a Bachelor of Fine Art (Honours) from Queen's University.

# OLIVIA DE FLEURIOT PERRY

Olivia de Fleuriot Perry resides and works on the Treaty Lands and Territory of the Mississaugas of the Credit First Nation. As well as the traditional territory of the Huron-Wendat and Haudenosaunee peoples. She completed her MFA at Emily Carr University (2019), where she received the Canada Graduate Scholarship, SSHRC. She has recently exhibited at the Fraser Valley Biennial (2023), The Reach Gallery Museum, (Abbotsford, BC, 2023), Cartography of Care, Spilt Milk Gallery (Edinburgh, UK, 2022) and was published in Issue 3 of MILKED Magazine (Baltimore, MD, USA, 2021).

Through endless photographic documentation, de Fleuriot Perry recreates the layers of brush, using a combination of drawing and painting techniques. Her drawing brings a frantic energy, immersed in washes of acrylic paint. Through this process, she explores the convergence of landscape and abstraction. The topography becomes fragmented into colour, texture, light, and shadow. de Fleuriot Perry's latest paintings explore the intersection of paint and flora, mainly working with textiles, performance, photography, and painting.

Her process is a form of cathartic collecting of images, achieved through repeatedly taking photographs of the same locations across different seasons and then painting the same photos over and over again. By abstracting the landscape through expressive mark-making and large, sweeping washes of paint, de Fleuriot Perry inserts her body into the work through care. Her body covered in water and paint as she stands barefoot on a large, unstretched canvas, using the palm of her hand to push water over her drawings.

# REBECCA COWAN

I am a storyteller who uses images instead of words. After almost 40 years as an artist, I continue to be inspired by the variety of ways people operate in the world. One of the questions that continues to interest me is the conflict between private and public lives. The figures I chose to explore this dichotomy are nymphs. These mythical woodland creatures exist in every culture and can be mischievous, kind, evil, or helpful to the few who see them.

Printmaking is my primary medium, but my practice includes collage, book arts, and assemblage. The pieces I am submitting are mixed media – intaglio prints on transparent Japanese paper, with pencil drawings on the back side, mounted onto painted wooden panels. The nymphs hide in the forest, almost invisible, just as people choose to fade into their backgrounds, so as not to reveal their true nature.

I have had several solo exhibitions in Toronto, Vancouver, and Kingston, as well as participating in numerous group shows. My work is part of private and public collections throughout Canada and the United States. I have received grants and awards from a variety of organizations, including the Canada Council for the Arts, the Ontario Arts Council, Open Studio, and the Toronto Outdoor Art Exhibition.

# SEAN MORRIS

Sean Patrick Morris is an accomplished visual artist with an interest in book illustration and graphic 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, Kingston School of Art, and the Modern Fuel Gallery. He primarily produces works in acrylics and water colour, but also enjoys experimenting with other media, notably sculpture, gouache, and egg tempera. Thematically, his paintings often reflect his work in computing and explore technology's intersection with humanity.

# SERGIO JAUA

Sergio Jaua is a Venezuelan-Canadian artist and designer, born in Caracas, Venezuela, shaped by a family history of migration and cultural blending. From an early age, he was drawn to drawing, painting, and music as means of expressing independence and curiosity. Although he initially pursued graphic design and built a career in advertising, creativity has always been his way of understanding and navigating the world.

After immigrating to Canada, Jaua reconnected with painting with a renewed sense of urgency and depth. What began as a personal return soon evolved into a practice focused on themes of identity, memory, and migration. His portraits often blend design sensibilities with painterly explorations of colour, texture, and human expression, capturing both the resilience of individuals and the shared stories of belonging.

In a short period, he has exhibited his project IN BETWIN: Stories of Kingston's Immigrants three times in Canada, as well as internationally in Portugal. Living now in rural Ontario, he continues to bridge design and fine art, personal history and collective narratives, using portraiture to both document and celebrate the cultural diversity shaping our lives.

# SUMERA KHAN

Sumera Khan is a visual artist, arts educator, and community builder based in Katarokwi/Kingston. Working primarily in oils, her work explores storytelling, memory, and identity through themes of caregiving and domestic space. As a BIPOC artist and caregiver, she is committed to accessibility, inclusion, and meaningful connection through the arts.

She serves as a Director on the Board of Union Gallery, is a Creativity Studio Space artist at the Tett Centre, founder of the Urban Sketchers Hub in Kingston, and a former Twofold Resident with Union Gallery and Modern Fuel. Khan has exhibited widely, received multiple Ontario Arts Council grants, and continues to engage deeply with the local arts community through her curatorial and jury work.

# TANIA CRAAN

Tania Craan began her journey in Toronto after graduating from Sheridan College, where her passion for design led to a career as a graphic book designer. In 2018, she moved to the Kingston region, where she established the Odessa Project ceramic studio, a creative space for her artistic expression. As of 2024, Tania has fully embraced ceramics, dedicating herself to her craft.

# VLADIMIR KOLOSOV

Canadian artist and polymath Vladimir Kolosov (b. 1962) was born to create and is known as a colourist and for his ability to create works that make the viewer think. His artwork is a space where different elements live and interact with each other. There is [a sense of] an environment, energy, movement, relationships, and feelings.

Vladimir considers empathy as the foundation of creativity. He sees and understands the outer and inner world of his model, empathizing and portraying this model in all its integral diversity.

# WILLOW SALSKY

Willow Salsky is a Kingston based painter and printmaker, currently in the BFAH and Concurrent Education programs at Queen's University. Willow explores how their intersecting identities feel within the social world. By representing alienating and isolating experiences and feelings, which are historically and sometimes deemed as unnatural (such as queerness and being neurodivergent), Willow reclaims this narrative through empowering self-representations, showing how differences are important, beautiful, and deeply human.

Willow is inspired by archival, personal photographs, such as ultrasounds, and how psychological differences can manifest in the body, such as skin picking from anxiety. Through hand-driven methods, they make work about the body, with and through their body. In layering, they are able to manipulate materials in a manner that echos the progress beneath. Each piece holds visual histories of aging, gesture, and transformations, the works become a metaphor for the fluidity and history of intersectional identities. Willow is the recipient of the Liu Shiming Award (2024-2025) and has exhibited at Union Gallery and The Tett Centre for Creativity and Learning.

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# DONATE NOW

## **YOUR GENEROSITY POWERS THE FUTURE OF ART IN OUR COMMUNITY**

When you give to Modern Fuel, you make a lasting impact on artists, audiences, and our region's cultural life.

Thanks to your support, we can:

- Empower emerging artists with mentorship, tools, and professional opportunities.
- Bring contemporary art into classrooms, community centres, settlement agencies, and public spaces.
- Offer free exhibitions, events, and workshops that spark dialogue, curiosity, and cultural pride.
- Provide access to equipment and technology that helps artists experiment, innovate, and thrive.
- Foster connection and inclusivity through public programming that reflects and strengthens our diverse community.

## **YOUR MONTHLY GIFT SUSTAINS YEAR-ROUND IMPACT**

As a non-profit, we rely on the generosity of donors like you to keep our doors open, our programs free, and our mission alive.

Over the past 48 years, your support has enabled:

- Over 2,500 exhibitions and events
- Opportunities for more than 1,200 artists
- Countless moments of inspiration for local audiences

Modern Fuel has long been a home for contemporary artists to build their practices and find community — and a place for Kingston and area residents to experience and celebrate local art. We exist because of people like you.

## WHAT YOUR GIFT CAN DO

Every donation makes a difference. Here's how your support adds up:

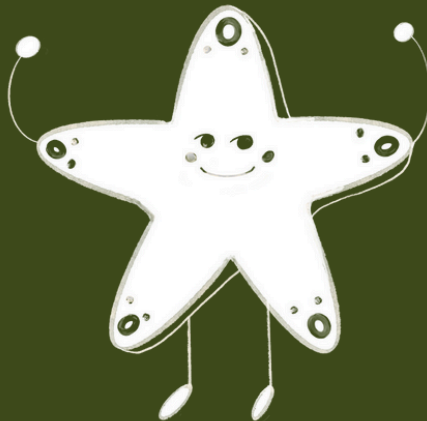
- \$50 helps cover materials for a community art workshop
- \$100 funds the transportation of an exhibition to a local school or community centre
- \$250 contributes to artist fees for exhibitions and performances
- \$500 helps us maintain free public access to our year-round programming
- Monthly donations provide reliable support that sustains our impact throughout the year

As a registered charity with the Canada Revenue Agency, we can issue tax receipts for gifts over \$20.

## THANK YOU FOR FUELING THE ARTS

Your generosity keeps Modern Fuel vibrant, accessible, and artist-focused. Whether you're a long-time supporter or giving for the first time, your gift today ensures that artists continue to grow, connect, and create — and that our entire community benefits from the power of contemporary art.

Thank you for believing in artists and supporting the arts in our region.



**MODERNFUEL**  
artist-run centre