



Contact:
Yng-Ru Chen
Media Relations Director
marketing@kingstongallery.com

Kingston Gallery
450 Harrison Ave, No. 43
Boston, MA 02118
617-423-4113

FOR IMMEDIATE RELEASE:

The Main Gallery
Erica Licea-Kane: *Half Spaces*

The Center Gallery
Susan Alport: *Close Relations*

The Kingston Project Space
Mira Cantor: *Under Siege*

March 4 through March 29, 2020

Opening reception: Friday, March 6, 5 - 8 pm
Artists-led Walk-through: Saturday, March 7, 2 - 3 pm

SOUTH END BOSTON, MA (January 16, 2020) – The March program at Kingston Gallery features three exhibitions that invite the audience to probe deeper, to connect, to reconsider. Headlined by **Erica Licea-Kane**'s vibrant paintings in The Main Gallery, the show features five pieces and a diptych that boldly explore space and its ambiguities. **Susan Alport**'s participatory photographic installation in The Center Gallery questions the notion of "kinship", and **Mira Cantor**'s watercolors and drawings in The Kingston Project Space fervently reconsider the teachings of an origin story, Adam and Eve's expulsion from Eden.

Opening on March 4 and closing on March 26, the public is invited to an opening reception on March 6. The following day, on March 7 from 2 to 3 pm, the three artists will give public walk-throughs of their respective exhibitions; admission is free.

In *Half Spaces* by **Erica Licea-Kane**, the artist uses the title, a mathematical term for dividing space, as a departure point for a nuanced exploration of painted surfaces that reveal, conceal, and seem to invert portions of the original understructure. While her works are technically paintings---specifically, acrylic pigment, acrylic medium, balsa wood, and pyrography---they transcend the formal preconceptions of this medium by referencing fiber art and sculpture. In fact, the experience of viewing her work is an invitation to move closer, to navigate the edges, to catch glimpses of a burned underlayer partially buried under patterns of paint. Or was that thread?

For Licea-Kane, her interest is in creating an ambiguous surface. The abstract quality of her paintings belies the extremely deliberate and carefully considered process. Over the last 20 years, she has fine-tuned her specialized technique of extruding the paint from a pastry bag, squeezing the pigment layer by layer to achieve the impression of fiber art. This distinctive method began in 1999, but has roots in her training as a textile artist. As she explains, “I was always more interested in mixing media. I was meant to be a painter who came from the context of fiber.”

Erica Licea-Kane has exhibited extensively throughout the United States and abroad. Recent exhibitions include The Krikorian Gallery at the Worcester Center for Crafts, Worcester MA; The Fitchburg Art Museum, Fitchburg MA; Site:Brooklyn, NY; Able Baker Contemporary, Portland, ME; Fuller Craft Museum, Brockton, MA; Andrews Art Museum, Andrews, NC; Danforth Museum of Art, Framingham, MA; and the Attleboro Museum, Attleboro, MA. She has been the recipient of several grants and fellowships, including the 2018 Artist Fellowship in Painting from the Massachusetts Cultural Council, the A.R.T Grant from the Berkshire Taconic Community Foundation, and a Regional Fellowship from the New England Foundation for the Arts of the National Endowment of the Arts. She has maintained a studio practice since the early 1980s, and has been a college studio art instructor for over 35 years, most recently at Wheelock College, which included a role as Gallery Director of the Towne Art Gallery. Her work has been reviewed in several publications with recent coverage in the Portland Phoenix, the “Take” section in The Boston Globe, The Portland Press Herald, and Take Magazine as well as past reviews in the Boston Globe Magazine, The Boston Herald, Surface Design Journal and several of the Lark Publications Fiberarts Design series of books. She is currently a visiting lecturer at several institutions in the Boston area.

In the Center Gallery, guest artist **Susan Alport**’s *Close Relations* is a participatory installation inviting viewers to contribute personal definitions of “kinship” upon spending time with the works on view. In the space are images of figures who have continuously impacted Alport’s life. Some are family, others are figures from art and literature whom she considers as close as kin. Also included are characters from novels, along with poets and philosophers who, according to the artist, “speak more directly to me than people I’ve encountered in real time.”

Each image exhibited, whether found, saved for years, or inherited, was re-photographed and reprinted in order for Alport to see the face anew. Her goal is not to create a perfect print, but to have a replica that conveys something “true” about the subject’s inner self that resonates with her. On a table, the artist asks the viewer, “who would be in your prints?” and “what are your determinants for feeling close?” Alport will engage with each response through a reply during and after the run of the show.

Susan Alport is a mixed-media artist who works and lives in Brookline, MA. Her works appropriate and transform imagery, text, and notations to create visual statements about beauty and art, the primacy of the individual, and connections between temporal existence and definitions of beauty. Alport is a graduate of the School of the Museum of Fine Arts, Boston and holds both an MA from Boston University and a BA from Russell Sage College in English Language and Literature. She has taught mixed-media art to children at the New Art Center in Newton, MA and has taught English to English Language Learners and native speakers in area urban and suburban school systems.

Her works have been exhibited widely throughout the Northeast and are held in private collections in Greater Boston and New York.

In the Kingston Project Space, [Mira Cantor's](#) *Under Siege* serves an impassioned plea for a reconsideration of Adam and Eve's expulsion from Eden. Her watercolors and drawings depict the two archetypal figures in the artist's bold but sympathetic lines, vibrating with a fear that reverberates through frenzied pencil work and striking, but austere, use of color. "They should have been given another chance to redeem themselves and apologize for their deviation," Cantor believes. "But the myth seems relevant. From the beginning, humanity was always under siege and the garden was just a make-believe world where man found out what it felt like to be expelled, evicted without empathy, fearing the unknown."

About Kingston Gallery

An artist-run gallery incorporated in 1982, Kingston Gallery is Boston's second oldest such institution presently in operation. The gallery exhibits the work of Boston-area contemporary artists, and features a diverse range of media, including painting, photography, sculpture, and installation. Located in the SoWa district in the South End, the exhibitions are free and open to the public. Gallery hours are Wednesday–Sunday 12–5 pm, and by appointment.

For more information about Kingston Gallery visit: kingstongallery.com

A selection of high-resolution images is available [here](#).

###