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Kingston Gallery
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The Main and Center Galleries
Inside Outside
Vaughn Sills

The Kingston Project Space
Solastalgia
Rhonda Smith

January 20 to February 28, 2021
Opening Reception February 5, 2021, 5:00-8:00pm

SOUTH END BOSTON, MA (November 20, 2020) – In the new year, may we reflect on the fragile nature of our earthly home, whether that be as close as our immediate surroundings or as vast as the planet. This January, Kingston Gallery presents solo exhibitions by Vaughn Sills and Rhonda Smith, artists whose work evokes grief that is tangible, held within beloved landscapes. In the Main and Center Galleries, **Vaughn Sills** builds upon her latest series of photographs in ***Inside Outside***, where delicate bouquets of flowers are juxtaposed with land and seascapes of Prince Edward Island. Sills offers viewers a contemporary take on the classic still-life, imbued with precarious beauty and shades of mourning. In the Kingston Project Space, **Rhonda Smith's** sculptures evoke both praise and requiem for our living world. The work in ***Solastalgia*** offers us a glimmer of hope amidst the ecological devastation, asking the viewer to contemplate the intimacies of our shared landscape.

Kingston Gallery will participate in First Fridays on February 5, 2021, with social distancing guidelines in place (we will accept 8 visitors at a time). The public is welcome to visit the gallery from noon to 5 pm starting January 20, the opening day.

Save the Dates: Kingston Conversations, Wednesdays 7-8 pm
Vaughn Sills interviewed by Chantal Zakari February 10

Main and Center Galleries

Vaughn Sills' newest body of work, *Inside Outside*, is a series of evocative still lifes of flowers juxtaposed with land and seascapes, meditations on grieving and loss. Sills' studio process includes pairing a chosen set of flowers with one of her landscape prints from another ongoing series about grieving for her mother. To create these still lifes, she works with the natural light from two windows and a skylight, to make an image with shadows on the sky, reflections onto clouds, and interior reflection in the glass vases, all of which combine with the rephotographed "background" to create a surreal sensation of a third in-between space.

Inside Outside considers the highly cultivated world of flowers in contrast with the natural, untamed world surrounding us. Domesticity is represented by the garden-grown flowers in vases, alluding to women's creative work, while the natural world is represented by images of the sea and land, often shown with a foreboding sky. Thus, the work refers to the ephemeral nature of life; cut flowers are short-lived, and their beauty reminds us of life precariously balanced on the verge of death. Sadness, love, memory, and grief for Sills' mother are given form in images of the sea and misty fields, amplified now in combination with the flowers.

Yet another sort of grief is in evidence: knowing that the seas are rising, that the farmers' fields often pollute streams and waterways, that even flowers trucked to florists imperil our earth, these photographs remind us that we can no longer assume that our way of life is eternal.

Vaughn Sills photographs have been exhibited in museums and galleries. Her work has been shown at the DeCordova Museum and Sculpture Park, Gibbes Museum in Charleston SC, the DuSables Museum of African American History in Chicago, the US Botanic Garden in Washington, DC, and the Carpenter Center of Arts at Harvard University. Her gallery exhibits include the Ellen Miller Gallery and Davis Orton Gallery. Her two most recent solo shows were at Griffin Museum of Photography (2019) and Trustman Art Gallery at Simmons University. Her work is in the collections of the DeCordova Museum, Harvard Art Museum, Eaton Vance, Fidelity, and Simmons University. Thirty-four photographs from her series of African American Gardens were recently acquired by the Smithsonian American Art Museum. Vaughn's work has earned a number of awards. From the Massachusetts Cultural Council, she received two Artist's Fellowships in Photography, and twice she was also named a Finalist. She has also received grants from Artadia Dialogue for Art and Culture, the Polaroid Foundation, The New England Foundation for the Arts, and the President's Fund for Faculty Excellence from Simmons University. Two books of Vaughn's work have been published: *Places for the Spirit, Traditional African American Gardens* (Trinity University, 2010), and *One Family* (University of Georgia, 2001). Vaughn is a Visiting Scholar at Brandeis University's Women's Studies Research Center and Associate Professor Emerita of Photography at Simmons University. She lives and works in Cambridge, Massachusetts, and Prince Edward Island, Canada.

Kingston Project Space

Rhonda Smith's sculptures are both a tribute and a requiem for our living world. *Solastalgia* is an imaginative look at beloved geographies that are permanently altered due to human devastation.

Constructed of clay, papier mache and wire, the work invites the viewer to a more intimate relationship with our shared landscape.

Visit [here](#) for a bio of Rhonda Smith.

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. Our Covid-19 safety guidelines for visitors can be viewed [here](#).

For more information about Kingston Gallery, visit: www.kingstongallery.com

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

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