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Kingston Gallery
450 Harrison Ave, No. 43
Boston, MA 02118

Kingston Gallery Associate Members Presents

Grey Areas

In the Main, Center, and Project Space Galleries

On View August 2nd - August 27th, 2023
Opening Reception Friday August 4th, 5:00 - 8:00 pm

SOUTH END BOSTON, MA (May 11th, 2023) – This year’s annual exhibition by Kingston Gallery’s Associate Artists explores the theme **Grey Areas** from different perspectives and media. As a collective of artists who have collaborated over the past year to produce this exhibit, the ten artists interpret our world with divergent approaches to both the enigmatic concept and the color “grey.” As artists, they explore liminal places, ideas, and eras that generate questions - many without answers. Responding to the existential areas of an unknowable future or the space between ecosystems, they wonder how to acknowledge non-human collaborators, the myriad “what-ifs” of depression, and the question of secrecy and abuses in institutions and systems of government that operate in obscurity. The diversity of work plays with grey’s ability to take on hue and enliven color, consider the spin of the stories we tell, uncertainty in understanding our world, and the difficulty of truly knowing the space one occupies in that world.

Grey Areas features the following artists: **Stacey Cushner, Sally Dion, Madge Evers, Jim Fenzel, R. Galvan, Jane Lincoln, Jeffrey Nowlin, Jade Olson, Brett S. Poza, and Anne Sargent Walker.** Press images can be downloaded [here](#). Full Artist biographies are available [here](#). A link to the show on Kingston Gallery’s website is [here](#). Highlights from the show for each artist are included below. Public programming will be announced in July 2023..



Stacey Cushner’s drawing and painting practice is nature based. Her work for this show focuses chiefly on the spaces between the living and the dying, drawing with graphite and charcoal on canvas or board. Images of broken trees, crispy brown leaves, roadkill, fires, and temperature changes causing severe weather are seen in contrast to the blue skies, fox kits, chirping birds, and budding flowers from her lived-in surroundings in Vermont. All of these things coexist in spaces

that people pass through, from dawn to dusk, that linger between rain and sunshine, liminal spaces, grey spaces.

Image: *Winds of Rust and Blooms*, Stacey Cushner, 7 Charcoal and Graphite Drawings on Canvas (can be sold separately), 30" x 40" , 2023



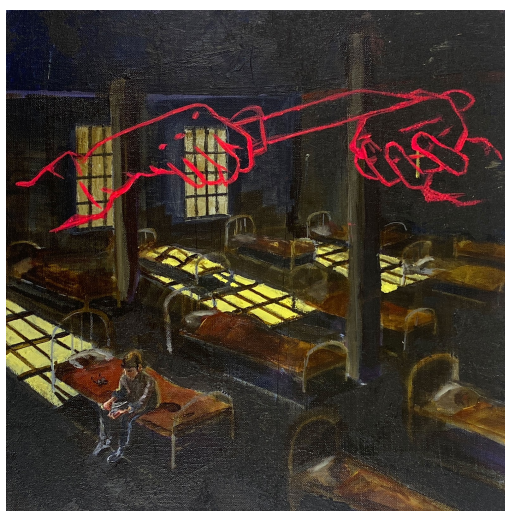
Sally Dion's multimedia practice focuses on the extraordinary and ordinary moments in life, depicting those liminal spaces in life and relationships where it is difficult to understand or realize where you are on the path of life. Dion's drawings have always been about those grey areas. The lines of her drawings join to create an anthill hierarchy of the human figure, connecting thoughts and ideas from her life as a mother, wife, teacher, and friend. Dion carefully considers the female archetype and which characters populate her version of history. Asking "Why do we do art?", for Dion it's telling the story memorializing love, loss and imperfection.

Image: *Dreamers Journey*, Sally Dion, Monotype on Paper, 36" x 31", 2023



Madge Evers is interested in the transformative qualities of decomposition and in an exploration of processes and products of organic materials. She has adapted the spore print, a mushroom identification tool typically used by mycologists and foragers, to create biomorphic monochromatic works on paper. Like the wind and other animals, she spreads the spores of mushrooms; germinates their powdery spores as they land on paper and creates her version of a fruiting body - it forms a two-dimensional image rather than toadstool. In this interdependence with mushrooms, she wonders: *How do I best acknowledge my unwitting collaborators?* Evers is a visual artist, educator, and gardener who lives and works in western Massachusetts.

Image: *Upward*, Madge Evers, Mushroom Spores on Paper, 22" x 28" inches, 2020



A former English teacher, **Jim Fenzel** straightforwardly applies the rules and philosophies that he taught in class onto his narrative paintings of Native Residential Schools. For over one hundred years in the United States and Canada, government and church-run schools carried out a mission to assimilate Native American children and save them by "killing the Indian in the child." Fenzel's work for this show looks at the

Native experience not just at the residential schools but how the removal of children from their culture impacted generations. The schools existed in grey areas of trust and secrecy, and the lives of the survivors and their descendants continue under the heavy shadow of those institutions. Operated by trusted organizations, some schools propagandized their “successes,” but all hid their abuses; many, too, hid the bodies of children who died in their care. Only recently has the ongoing discovery of unmarked graves shone a light on this darker history of Residential Schools.

Image: *2 Years, Sharpening*, Jim Fenzel, Acrylic on Canvas, 16” x 16”, 2023



R. Galvan focuses on grey areas of uncertainty. Asking: “What does memory look like?” By employing newsprint and photographic reproduction to dematerialize snapshots, they bring attention to invisible qualities of spatial organization that structure the ways we understand the world we inhabit. Misaligned grids parallel an individual struggle to hold a memory in focus, or to find perfection in an unstable world. The warped and rippled papers evidence a spatial ground that struggles to present a unified image. R. Galvan is a studio artist based in Medford, MA. Their practice focuses on vanity and on the role systems play in shaping an understanding of memory and the self. With a special focus on queerness and Latinx subjectivity, their work manifests as sculpture, image making, critical research and writing.

Image: *Hold Me Harder, Scene No 3*, R. Galvan, Newsprint, Inkjet, Correction Tape, and Invisible Tape, 96” H, 72” W , 2023



Jane Lincoln printing practice seeks to enliven a viewer’s experience with color. For *Grey Areas*, Lincoln has focused on where gray subtly takes on a hue, and is enlivened by a pure color. In her work, Lincoln manipulates hand painted bands of paper until she achieves the desired color effect. Each painting has a shadow of color around the edges which connects across the surface. As a colorist, Lincoln knows that the color gray is malleable and accommodating. One can purchase N3, Neutral Gray, or mix white with black, but gray is rarely seen as colorless because it is not seen in isolation. If a neutral gray is surrounded by an intense blue, the gray will appear to have a tint of

orange. Simultaneous contrast results from the fact that for any given color the eye requires the complementary color. This occurs as a sensation in the eye of the viewer, and is not tangibly present. It cannot be photographed. It is these color sensations which Lincoln's eye experiences that propels her work.

Image: *Becoming Blue*, Jane Lincoln, Acrylic on Paper/Board, 16" x 16", 2023



Jeffrey Nowlin is fiber artist and sculptor whose work investigates the social systems which impact daily life. His sculptures, created with found fabrics, fibers and reclaimed objects, address the intricate networks of human life. *MDD (Blackberry)* represents the complex, interwoven mantle of major depressive disorder. As it hangs, the piece presents an entry point into the world of this disorder, burdensome and heavy. Nowlin is creating a work which functions in space, asking the viewer to consider the myriad of "what if's": indecision, regret, intractable pain, and the neurotic infinity of depression delivered to the sufferer. A patchwork of episodes, understood through rag weaving, coalesces into a meandering meditation on what it is to functionally plod through the day, even on the best of days.

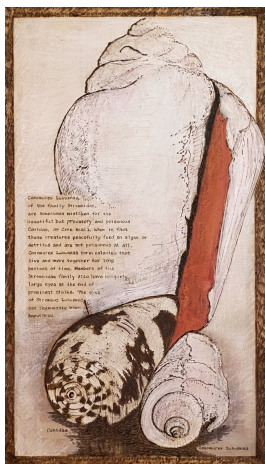
Image: *MDD (Blackberry)*, Jeffrey Nowlin, Hanging weaving made from various fibers, found plastic objects, 87"x38"(approximately), 2023



Through painting and ceramic sculpture, **Jade Olson** explores a realm where imagination rules, and triumph coexists with failure. Growing up in poverty and religious cultism, while also suffering child abuse, art provided Olson with an escape from reality. She found solace in the narratives of superheroes, sentient robots, and iconoclasts, seeing them as symbols of power, hope, and inspiration. In Olson's work, heroic figures are complex. Colorful, large-scale paintings depict powerful champions engaged in struggle – a group of sumo wrestlers spilling outside the ring in a struggle – or in moments of self doubt and vulnerability – a superhero breaking apart into an existential scream. Vivid reds and golds evoke passion and movement contrasting with the grays and blues of frustration. Her sculptures of robots encourage the viewer

to engage with the idea of what it means to be human, and to think about our relationship with technology. In this exhibit, Olson's Imaginative, colorful, robot/human sculptures and paintings exist in the grey area between superhero and failure. Born in Texas, and living in Boston, Olson obtained her BFA from Massachusetts College of Art and Design.

Image: *Self Building Robot*, Ceramic, Glazes, Gold, Vintage Marbles, 27" x 12" x 10", 2023



Brett S. Poza's art practice always begins with photos, which she collects for reference, researching what she has documented and looking at the implications from both a factual and a metaphorical perspective. Much of her recent work has focused on creating images that represent ambiguous states of life. For this show Poza is combining text with images - short riffs on lives assumed to be one way or another, and most often overlooked. Taking images from her childhood collection of sea life gathered from where she grew up, or from research on the myriad forms of life that live deeper in the ocean than most of us will ever go, Poza presents their factual life stories in surprising ways.

Image: *Mistaken Identity*, Brett S. Poza, Burned Drawing on Plywood, Aquarelles, 11" x 20", 2023



Anne Sargent Walker explores the relationships between humans and nature. Her work is about the beauty, complexity, and fragility of nature and our complicated relationship to it. In *Grey Areas*, she combines natural elements such as birch bark or lichen with man made ones such as collaged wallpaper and photographic images, in an abstract style. Small areas may be painted, with pale or gray tones. For Walker, *Grey Areas* refers to an existential uncertainty- what will our world look like in 10, 50, or 100 years? Her memories of the world of the past combine with visions of how it might look in future. But the future is unseeable.

Image: *Relics*, Anne Sargent Walker, Oil, Acrylic, Birch Bark, Bee's Nest on Wood Panel, 12" x 12", 2023.

About Kingston Gallery

An artist-run gallery incorporated in 1982, Kingston Gallery exhibits the work of Boston-area contemporary professional emerging, mid & late career artists, and features a diverse range of media, including painting, photography, sculpture, and installations. 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: [Kingston Gallery](#)

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