



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

Kingston Gallery
450 Harrison Ave, No. 43
Boston, MA 02118
617-423-411

The Main Gallery
Cree Bruins: *Drawn to Film*

Center Gallery
Yuri Shimojo: *Unbroken Line*

The Kingston Project Space
Jennifer Moses: *Protest*

August 26 through September 20, 2020

SOUTH END BOSTON, MA (July 21, 2020) – What does it mean to make art in our present time? Artists were confronted with this question in mid-March as the global pandemic shut down and disrupted our public lives. Such a question was raised once more upon the murder of George Floyd and the worldwide demonstrations demanding justice for Black lives. The three artists opening at Kingston Gallery on August 26 -- Cree Bruins in the Main Gallery, Yuri Shimojo in the Center Gallery, and Jennifer Moses in the Kingston Project Space -- are the first group at Kingston Gallery to exhibit new works created from March 2020 to the present. In the case of Bruins, resourcefulness was her abiding motto. She looked to photographic materials already in her possession as her medium, and through this process, created multifaceted works that speak to the bygone age of the analog in a digital world. New York-based artist Shimojo found solace in her Manhattan studio and created a meditative body of work unlike any she had previously created. Moses, whose show *Protest* was given its title months before the pandemic and Black Lives Matter protests began, created new works to reflect the recent events.

Due to social distancing guidelines, Kingston Gallery will not hold a public opening reception. The public is welcome to visit the gallery from noon to 5 pm on the opening day, Wednesday, August 26. Virtual artist talks and programming will be announced at a later date.

Main Gallery

The COVID-19 shut down provided **Cree Bruins** the opportunity to revisit the collection of analog film materials she had accumulated over the years in her home studio, which resulted in the body of work in the exhibition ***Drawn to Film***. The Main Gallery will feature a series of 24 drawings,

developed using common, discarded or overlooked objects and bits of film photography combined with watercolor and/or graphite. Two installations – *Drawing in the Light*, made from clear protective 35 and 120mm film sleeves, and *Winding Down*, combining Plexiglas rods with 35mm processed film – play with light, casting shadows and reflections to produce diffuse, spatial effects. Other works in the show include *Composites* and *Slide Over*. The use of scale and repetition add significance to the materials by encouraging consideration of the objects themselves, as well as the resulting visions they offer.

“The transition to digital photography has changed how we view our world and the pictures we are able to produce,” Bruins writes in her statement. “It is within this framework that I continue to play with new possibilities through drawings, installations and sculptures to bring to light elements of space, time and memory while reclaiming a medium that has all but faded into the past. I use the physical supports of analog photography – to make rather than take an image.”

Cree Bruins grew up in Rochester, New York and has worked with film for years, due to a long family background with Eastman Kodak. Bruins received her Diploma and Fifth Year Certificate in 2001 from the School of the Museum of Fine Arts, Boston. She has since exhibited in museums and galleries including Danforth Art, deCordova Sculpture Park and Museum, Barbara Krakow, Mills Gallery and numerous other group shows. Honors include the Traveling Fellowship from the Museum of Fine Arts, Boston, Massachusetts Cultural Council Fellowship in drawing, Blanche E. Coleman Award, Yousuf Karsh Prize and Artadia Award finalist. Cree is currently a member of the Kingston Gallery in Boston.

Center Gallery

Guest artist **Yuri Shimojo**, in her Boston exhibition debut, presents a meditative exhibition of four paintings titled *Unbroken Line*. The New York and Kyoto based artist worked on this series while quarantining in her East Village studio. During the peak of the pandemic, under the cacophony of sirens, she turned to this series as a metaphor for our continuous impermanence, and the ephemeral nature of life. In a departure from her previous work, these paintings demonstrate an act of just simply being. They are purposefully devoid of specific stories and personal drama. In an extremely trying moment in history, Shimojo created these paintings to relish each moment, and to be present.

Each painting follows the same simple structure: a hand painted line in one Japanese ink color that remains unbroken on the paper. Painted over many days, the lines sometimes appear thick and dense, while in other places the same line may be so fine as to seem on the verge of disappearing. “It’s very personal because in these paintings you witness my biorhythm, my breath, my presence, on each moment of the line,” says Shimojo. “I wanted to be free from the story of my past, to be free from emotional boundaries, to get out of my own story, which in the past I had represented with forms and shapes. My focus here is on the context of time.”

Yuri Shimojo was born 1966 in Tokyo. The last descendent of her samurai clan who lost all of her immediate family members before the age of 30, Shimojo has always used painting to express the interconnected emotions of joy and pain. Using Japanese *gansai* watercolor or ground ink, her

works are a combination of abstract and surreal, often playful, and always evocative of the desire for universal compassion. With minimal formal training in fine art, her style is grounded in the practice of Japanese traditional theater and years spent with indigenous cultures around the world, leading to the study of universal shamanism. She is based in New York and Kyoto. Her work has been exhibited in New York, San Francisco, Japan, and is in private collections around the world.

Kingston Project Space

Jennifer Moses, in her exhibition ***Protest***, will show abstracted drawings that are inspired by the common visual language felt and seen when large numbers of people gather and unite in protest. The works began with the “Global Protest Wave of 2019” and continue with newer pieces from June and July 2020, representing the renewed urgency of the Black Lives Matter movement. The drawings are inspired by the imagery of widespread public dissent released by the media, and includes protestors signifying the politics of the right, left, center, and every issue in between. Moses sees a common visual language in these representations of chaos, violence, and unity. A combination of abstraction and representation, with forms that evoke compression and movement, ***Protest*** is consistent with her recent work. In the new drawings, the artist felt “compelled to shift from the personal to the body politic.”

Visit [here](#) for a bio of Jennifer Moses.

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: kingstongallery.com

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

###