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Kingston Gallery
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The Main and Center Galleries
On the Rise and Fall, v.2
Judith Brassard Brown

The Kingston Project Space
Small Moments of Sad-Joy
Mary Lang

December 9 to January 17, 2020-2021

(gallery will be closed 12/23-25 and 12/30-1/1 for the holidays)

SOUTH END BOSTON, MA (October 6, 2020) – This year, 2020, is an inflection point. Collectively we are balanced on the precipice of societal upheaval and possibly, humanity's breakthrough. Through it all, artists respond by capturing the moments in between, the beautiful calm amidst the storm. This early winter, we introduce exhibitions by Judith Brassard Brown and Mary Lang, capturing the liminal space amongst world turmoil. In the Main and Center Galleries, **Judith Brassard Brown** exhibits her latest mixed-media paintings, *ON THE RISE AND FALL, V.2*, whose sensory elements permeate each painting in a slow burn. As hues shift from the heat of summer, through the ochre of fall, to the cooling darkness of winter, her works channel unexpected beauty and joy in the context of great injustice and destruction. In the Kingston Project Space, **Mary Lang's** photography exhibition, *SMALL MOMENTS OF SAD-JOY*, offers a meditative reflection on the impermanence of life. Each photograph enters a contemplative state within the space of ordinary, familiar, and nostalgic landscapes.

Kingston Gallery will participate in First Fridays on January 8, 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 December 9, the opening day.

Save the Dates: Kingston Conversations, Wednesdays 7-8 pm

Judith Brassard Brown on December 9th, register [here](#): Mary Lang on December 16th, register [here](#).

Main and Center Galleries

Traveling from its initial exhibition at Anna Maria College in Worcester (February 15-April 15, 2020) ***On the Rise and Fall v.2*** includes additional work reflecting the intensity of this year's turmoil. Brown believes we can unexpectedly experience beauty or feel joy even in the context of injustice, challenge, or destruction. Bearing witness to what is happening in the world, giving a voice through the creation of images is a form of activism. The use of landscape and figural compositions voice our concerns, reflect common ground and connect the personal with what is universal.

In the piece *The Fall*, there is a lack of conclusive topography to identify its precise location. Its menacing colors act as a counterpart to the warm, sunny days pictured elsewhere, and provide an apt metaphor for the extreme spectrums of the inner psyche. *Over There* suggests the frenzy of a bombing or an erupting volcano; it can be seen as a distant reflection of the ancient destructions, more recent wars, or the confetti-like outburst possibly symbolizing the escape of confined ideas, thoughts, or feeling.

In many of Brown's paintings, she uses small fragments of paper collected from old letters, documents, receipts, or materials that colleagues have sent from abroad. Brown combines objects that wouldn't naturally intersect and, by doing so, draws attention to these unexpected associations with materials originating from Europe, Africa, and Asia. She sees no division between 'us' and 'them,' instead using these collage elements to make connections across time and cultural boundaries. The resulting outcome contrasts what we see with what sense there is in the air or below the surface.

Judith Brassard Brown teaches freshman and upper-level courses in the Foundation and Painting Departments at Montserrat College of Art. Currently represented by Kingston Gallery in Boston (since 2005), other home bases included The Arden Gallery (1993-2005) in Boston, The Hopkins Gallery in Wellfleet (1990-98,) and the Gimbel Gallery of Contemporary Art in NYC (1981-84). Her work has been featured in solo and group exhibitions at the Danforth Museum (Framingham, MA), the Art Complex Museum (Duxbury, MA), Soho20 (NYC), Cerulean Gallery (Philadelphia, PA), HallSpace in Boston, MA, and venues in Rome, Viterbo and Trieste, Italy. Artist books are increasingly paired with her studio work. Her work has been reviewed and featured in articles in *The Boston Globe*, *Boston Magazine*, *Art New England*, *ArtScope*, *Cape Cod Voice*, *Delicious Line*, *Boston Traveler*, *Il Messagero Viterbo*, and *Trieste's Il Piccolo*. Brassard Brown's work is included in corporate and private collections in the United States and abroad.

Kingston Project Space

Mary Lang reflects on the Japanese phrase "*Mono no Aware*", the pathos of things, in her newest collection of photographs. A garden hose draped over a railing, a field of Queen Anne's lace at dusk, the arc of a sprinkler all speak to the entrenched feeling of wistful sadness. That fundamental reality builds its foundation on uncertainty. These photographs are not from distant or grandiose

places but show quiet, fleeting moments in her backyard, around the corner from her house, and at friends' yards in Upstate New York and Vermont. Lang borrows the term "sad-joy" from Chögyam Trungpa, to describe the joy of being alive while still in touch with the suffering and impermanence of the world. In this exhibition, Lang asks the viewer to consider, feel, and marvel at the pathos of things.

Visit [here](#) for a bio of Mary Lang.

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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