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FOR IMMEDIATE RELEASE:

**The Main Gallery**  
**Nat Martin: *Studio Views***

**The Center Gallery**  
**Anne Sargent Walker: *Can We Bear It***

**The Kingston Project Space**  
**Susan Emmerson: *Tears Along the Edge***

**January 2 through February 2, 2020**  
**Opening reception: Friday, January 3, 5 - 8 pm**

**SOUTH END BOSTON, MA (November 15, 2019)** – Climate change as a point of crisis, our uncertain future, and the catalyst for our dreams and nightmares, is the unifying theme of Kingston Gallery’s opening program in 2020. Exhibitions by three Boston-area artists, each focused on a different form of media, bring this critical issue to the forefront of our public discourse through bold, provocative works on view for the first time. **Nat Martin’s** solo presentation *Studio Views* in the Main Gallery features a series of 20 photographs; paintings with mixed media in *Can We Bear It* by **Anne Sargent Walker** complete the Center Gallery; and **Susan Emmerson’s** *Tears Along the Edge* in the Project Space feature sculptural works. All shows open to the public on January 2 and are on view through February 2, with a First Friday opening reception from 5 to 8 pm on January 3.

In **Nat Martin’s** *Studio Views*, the artist takes the viewer on a photographic daydream of landscapes that evoke both earthly and alien-world fragments. Responding to the climate crisis, Martin channels the heroic and grand perspectives seen in vintage illustrations of space exploration, as well as Albert Bierstadt’s romantic oil landscapes from the 19th century. Martin’s provocative and dramatic environments were fabricated primarily in the studio using mundane materials, such as a bucket of dried gel medium, a large chunk of rock salt from the side of the road, and even a bonsai tree he lit on fire in his driveway. Once the scene was set, Martin photographed it using an exposure time of about 30 seconds. The artist considers *Transmission* to be the starting point of the series. A photograph possessed with the stillness of darkness, it shows a house settling into the dim of the night, set amongst a barren landscape. However, a glow from within suggests human activity. Someone is awake. Perhaps this

individual is making art. Or perhaps, this person is in front of a glowing screen, watching a video feed from a distant world.

As a parent to young children, Martin worked on this series at night, when his mind was able to wander and explore. Sometimes these moments, coupled with the news of the day about the effects of climate change, would lead to an anxious daydream. Where do we go from here? Intrigued by reports suggesting the possibility of scientists finding a new, habitable planet for humans, works such as *Tangled* were created. In this photograph, the viewer's perspective is of a final transmission from a rover caught up in dense, wet plants on a distant planet.

**Nat Martin** is an artist whose work explores the spaces between photography and sculpture. In his practice, he often sculpts and constructs his photographic subject matter, and he also experiments with ways in which he can give a physical presence to two-dimensional imagery. With a 15 year exhibition history, his work has been shown widely throughout New England. He was an associate member of the Kingston Gallery from 2015-17; this is his first solo show as a full member of the gallery. Martin received his B.A. from Skidmore College in Art History, and earned his M.A. in Art History from the University of Massachusetts, Amherst. He has taught art history, darkroom photography and digital photography since 2000, and lives outside of Boston with his very creative wife and two children.

*Can We Bear It* by Associate member **Anne Sargent Walker** is featured in the Center Gallery. Her mixed media paintings explore the beauty, complexity and fragility of the natural world, along with our complicated relationship with it. The surface content of birds, flora and other creatures often degrades, peels back, dissolves or drips to reveal layers underneath, suggesting the planet's warming and its consequences, including the loss of habitat, species, the earth itself, and of course, us.

While Walker's practice has explored the intersection of human activity and nature for decades, this show asks the critical question: will humans be able to bear the responsibility of enacting real change in our ways of life, or will we be able to bear the possible collapse of entire ecosystems? In one painting, *Don't Kid Yourself*, a hummingbird flutters amongst flowers in a vignette depicting natural harmony. But the surface belies a slow disintegration. The blue against which the flora and fauna thrive appears to be deteriorating, turning dark, encroaching imminently on the majesty of their world. And the flowers do not appear to be real.

**Anne Sargent Walker's** work has been exhibited extensively in New England and is included in collections throughout the country. She was awarded a Berkshire Taconic Foundation Artist's Resource Trust grant, and has participated in artist residencies in Ireland, Italy, and Vermont. She is represented by the Harmon Gallery in Wellfleet, Massachusetts, and is an Associate Member of the Kingston Gallery and Fountain Street Gallery in Boston. Walker grew up in the Boston area and in Vermont. She is a graduate of Connecticut College and Tufts University.

In the Kingston Project Space is *Tears Along the Edge*, installations by **Susan Emmerson**, who uses Tyvek (a plastic paper) to create multiple skeletal objects. In this exhibition, the sculpted objects are emptied, seemingly gutted, with the exception of a glimpse of color within. In one installation, the work is shaped as the area of Florida over which Hurricane Michael made landfall in 2019, devastating communities, thousands of homes, and claiming many lives. On the opposite wall, a second work

using black Tyvek addresses the wreckage of the California wildfires, where debris was barely identifiable and cherished possessions transformed into toxic liquified sludge. In both works, their tactile fragility belies the forces they represent.

### **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](http://kingstongallery.com)

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