



Press Contact:

Krystle Brown
Marketing Director
978-726-8759

marketing@kingstongallery.com

Kingston Gallery
450 Harrison Ave, No. 43
Boston, MA 02118
617-423-4113

The Main Gallery

Bycatch

Elif Soyer

The Center Gallery

Korondaşlar

Ayşe Goloğlu

The Project Space Gallery

Gathering: Homage to Tree and Home

Ann Wessmann

May 5 to May 30, 2021

Opening Reception May 7, 2021, 5:00 - 8:00 pm

SOUTH END BOSTON, MA (March 8, 2020) – Artists going deeper into their work, employing processes that engage repetition, memory, the elasticity of time, and the everpresent isolation of the pandemic are expressed in divergent bodies of work on display at Kingston Gallery in May. In the Main Gallery is ***Bycatch***, new immersive mixed-media works by **Elif Soyer**. "Bycatch" is a term the fishing industry uses for the "incidental capture of non-target species". Soyer's bycatch is that of images, artistic expression and thoughts, and reports of current events big and small. The Center Gallery is populated by large-scale photographs of Turkish artist **Ayşe Goloğlu's** small army of "friends", constructed during lockdown from cast-off materials, which she calls ***Korondaşlar***, best translated as "Corona-migos" or friends in the time of Covid-19. In the Project Space is ***Gathering: Homage to Tree & Home***, **Ann Wessmann's** continued tribute to a singular horse chestnut tree, work created by gathering and sorting the leaves, flowers, twigs, nuts, and hulls that fall to the ground from this special tree. In vibrantly different expressions, in all three galleries, each artist's work is grounded in the noticing and incorporating of discarded and often overlooked materials.

Kingston Gallery will participate in First Fridays on May 7, 2021, with social distancing guidelines in place (we will accept six visitors at a time). The public is welcome to visit the gallery from noon to 5 pm starting May 5th, the opening day.

Kingston Conversations: TBD

Main Gallery

The work in **Bycatch** began as **Elif Soyer**'s ongoing attempt to journal while repurposing mounds of unsolicited junk mail, layering the mundane over the mundane. Soyer says she recognized mid-way through hanging her previous shows, *Balance Due*, and *Daily*, that this theme was one that she would keep drawing on while incorporating "refuse" from previous projects. Paper, pencil, acrylic, cloth, string, tempera, pen, watercolor, junk mail, and bills produce textured and subtle imagery suggestive of, variously, lichen, ear canals, viruses, eyeballs, branches, phrases, fish, neurons, and plants, familiar motifs from the artist's canon. Says Soyer: "The materials, the drawing, writing, and painting are informed by the way I see: space filled with layers and layers, textures, forms and contrast yet always space - the eye takes in so much, the net captures what was not intentionally looked for as well as my original focus. My friends and family say that my untraditional aesthetic must be influenced by my bi-cultural Turkish/American upbringing, surrounded by mosaics, textiles, and tapestries rich in contrast. My bycatch collects clashing materials that co-exist just the same, and eventually manage to coalesce into their own environment."

Elif Soyer is a Turkish-American artist. She received a BA in Economics from Emory University in 1985, a studio diploma in 1995 and an MFA in 1997 from the School of the Museum of Fine Arts, Boston. Soyer has exhibited regularly in the Boston area for over 20 years, with over 10 solo shows at Kingston Gallery, as well as an extensive exhibition history in Turkey, including the Bodrum Bienali in 2013. She is also a fencing coach and co-owner of Moe Fencing Club in Somerville, MA where she trains Olympic hopefuls, weekend warriors, and some of the top-ranked fencers in the US. Her work has oscillated between drawing on the interior landscape of the human body and the exterior landscape of her immediate environment but has always had a very strong tie to time through layering or other seemingly obsessive processes. While she loves the process of painting and drawing, she has a very strong attraction to so-called 'untraditional' mediums such as gravel, discarded textile, raw clay, and scraps of day-to-day life.

The Center Gallery

Ayşe Goloğlu Soyer is a 78-year-old retired neurologist who has never exhibited before. Because she grew up immersed in the art world in Turkey, one wouldn't label her work outsider art, yet she works with a fresh, unselfconscious inventiveness. Her artist statement is a fanciful imagined conversation between the creator and her creations, her **Korondaşlar**, laden with memories of her WWII childhood in Istanbul. "That's how it was. The war crept on. There were days we went without electricity, water, sometimes food. Not saying I miss that part. What I'm saying is that it led me to the great discovery that not having toys didn't mean not having anything to play with, why I have no memories of being idle or bored. We had our shapeshifting folded paper boats, our origami salt shakers, cups, magical boxes in different sizes that, when need be, changed into dollhouses and cars, those cast-off buttons that when threaded on string became bracelets, when put against metal became musical instruments. And if our old torn socks were too worn to be unraveled and re-knitted, they were dolls ready to be stuffed and stuffed animals to be made. And

we, gathering them up and placing them on the blue plastic muşamba were able to sail them on a baby blanket from the Marmara to the North Sea. The creativity that sprouted within us from the seed of paucity grew into abundance. It didn't leave time for boredom." The expressive figures populating the center gallery, fashioned during the isolation of the pandemic from cast-off materials scavenged from the streets and her household, and represented in large photographs on the walls of the gallery, share that same shape-shifting magic.

Kingston Project Space

Growing from her previous exhibition *Gathering: An Homage*, **Ann Wessmann's** Project Space Gallery show ***Gathering: Homage to Tree and Home*** continues the exploration of time, memory, beauty, and the ephemeral. These timeless themes are reflected in the context of the fragility of human beings and the natural world; Wessmann pays tribute to trees, particularly the remaining horse chestnut tree from her childhood home in Scituate. Leaves, flowers, twigs, nuts, and hulls are gathered and sorted in a process of revelation, materials that are normally swept up and discarded. The objects gathered from these trees serve as an homage to their cycle of life, as Wessmann goes through hers.

Visit [here](#) for a bio of Ann Wessmann.

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](#).

###