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Kingston Gallery
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The Main Gallery
Rock, Paper, Scissors
Jennifer Moses

The Center Gallery
Once upon a time...
Antoinette Winters

The Project Space Gallery
The Bookshop is open.
Chantal Zakari

December 1, 2021, to January 16, 2022
Opening Reception December 3, 2021, 5:00 - 8:00 pm

SOUTH END BOSTON, MA (October 22, 2021) – Words becoming action. Poetry to soothe the soul. The book as a subversive art space. This winter, three artists highlight the power of language, text, and uncertainty in work that ranges from paintings on paper to artists' books. In the Main Gallery, **Jennifer Moses** takes a children's game to a new conceptual dimension in ***Rock, Paper, Scissors***. The game becomes a flashpoint to weave in quests for power and fast decision-making in the scope of global chaos. In the Center Gallery, **Antoinette Winters** delves into written language through poetry as a means to contemplate our shared uncertainty in ***Once upon a time...*** Text becomes installation and finds meaning in art book form. Working in similar media, **Chantal Zakari** presents the artist's book and printed media as a rich, varied art form in ***The Bookshop is open.*** on view in the Project Space Gallery. Visitors are encouraged to leaf through the printed material and discover work that opens the gallery space to a larger audience within each book they encounter.

The public is welcome to visit the gallery from noon to 5 pm starting December 1, the opening day. Public Programming will be announced closer to the opening date.

Main Gallery

In the past decade, painter **Jennifer Moses** has developed a visual language consisting of flat

shapes, compressed and moving forms, and a combination of abstract and representational imagery. The use of opposing visual and conceptual themes collide and coexist, such as narrative and gestalt, comic and tragic, line and shape, and namable and unnamable form.

In the exhibition **Rock, Paper, Scissors**, Moses explores the children's playground game literally and metaphorically. It is a game of chance and anticipation designed to negotiate conflicts, make decisions, and establish power; rock dominates scissors, paper binds rock, and scissors cut paper. It is also a metaphor for art-making, representing one aesthetic choice supplanting another. This kind of decision-making and improvisational response to construct the final image is a signature of Moses' work.

In works such as *POW*, a fist and rock forms emerge from chaotic action, caught in a harried freeze-frame moment. In the comic book-inspired piece, *Rock, Paper, Scissors*, speech bubbles appear from the conflicts, perhaps in an attempt at a resolution or a call to battle. In this time of uncertainty, power struggles, inequality, and contests for supremacy, the random nature of a throwdown (one- two- three- shoot!) to determine winners and losers clearly resonates.

Jennifer Moses lives and paints in Boston, Massachusetts. She received her BFA from Tyler School of Art and an MFA in painting at Indiana University. She has been included in exhibitions across the country and throughout New England. Her work has been reviewed in *Art New England Magazine*, *The Boston Globe*, *The Boston Herald*, *Sculpture Magazine*, and *The Roswell Daily Newspaper*. Her work has twice been included in the Northeast edition of *New American Paintings*. In addition, in 2014, Moses' paintings were published in the Book "Making Abstract Art," by Dean Nimmer. Awards include a scholarship/fellowship to the University of Indiana, MFA painting program, a Blanch E. Colman Award, and fellowships to Skowhegan School of Painting and Sculpture, two residencies at Yaddo, the Jentel residency, and the Ragdale Foundation Artist Residency. In addition, Moses was a fellow at the Roswell Artist in Residence in Roswell, NM. This year-long experience culminated with a solo exhibition at the Roswell Museum of Art. Moses is a Professor Emeritus at the University of New Hampshire.

Center Gallery

Guest artist **Antoinette Winters** reflects on the world's shared political, social, and environmental upheaval. Overwhelmed by the deluge of information and the "busyness and loudness" of our lives, the ongoing pandemic and the collective uncertainty of what the future holds, Winters draws upon humanity's connection to poetry and nature. In **Once upon a time...** Winters has focused primarily on the use of text. As she notes, "alone, or in combination, words have the power to evoke a range of human emotions. That power and how our interpretation of words, texts, and phrases changes according to our circumstances interests me."

Her artist book, *In the time of covid*, was conceived during the initial months of the quarantine. She states, "Much like everyone else, I was consumed by the news. I read and listened to anything that might inform me. The language, and its daily repetition, took hold. I made lists of phrases and words. I organized and edited them, focusing primarily on the language and events of the first three months of the pandemic. The use of a long accordion book provided both a means of including the extensive text while also emphasizing the length of the pandemic." For the installation, *I should have begun with this*, Winters revisits her journals and poetry to stencil words directly onto the

walls. Personal phrases and lines of poetry from Mary Oliver, Mark Strand, and Wislawa Szymborska combine text with impermanence, speaking to the uncertainty that is the current state of our world– and our concerns as to “what might remain or be lost.”

Antoinette Winters is a mixed media artist who works at her studio at the Waltham Mills Artist Association in Waltham, MA. She received her degree in Art from Immaculate Heart College, CA, and completed advanced studies at Mass College of Art and the Museum School. Her drawings, paintings, and installations have been presented in numerous venues, including Brickbottom Gallery; Fuller Craft Museum; Brattleboro Museum & Art Center; Carole Calo Gallery, Stonehill College; Beard & Weil Galleries, Wheaton College; Schick Art Gallery, Skidmore College; Jewett Art Gallery, Wellesley College; The Kingston Gallery, Boston; and The Mills Gallery at the Boston Center for the Arts. She conceived of and developed the visual design elements for Concord Academy Dance Company’s performances of *Transformation Pending*, *Strike!* and *Zero at the Bone*. Her work is included in the collections of Meditech, MA, Memorial Sloan Kettering Cancer Center, NYC, Art Complex Museum, MA, and The Corporate Program at de Cordova Sculpture Park and Museum, MA. Her work has been reviewed in Artscope and The Boston Globe.

Kingston Project Space

The art book is having a revival. **Chantal Zakari’s *The Bookshop is open.*** is an exhibition devoted to her twenty-five-year practice of conceptualizing, designing, and publishing art books, magazines, newspapers, postcards, and printed ephemera. The art book is both accessible and demands the viewer’s time; it is not a quick read. Publishing offers artists an autonomous space within the art industry and a means away from the white cube gallery space. For Zakari, there is an appeal to combining text and image on a page, re-inventing the structure of reading and seeing images to create new meanings.

Each one of her books is based on a different authentic experience that also includes research. The process of making the books has taken Zakari to a variety of milieus, from internet sex rooms, to scientific illustrations, from academic pomp and circumstance, to making bombs.

“Our espresso machine is broken today, but come, sit down, read a book or mail a postcard. The Bookshop is open.”

Visit [here](#) for a bio of Chantal Zakari.

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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