

# CHEYMORE GALLERY



## Kevin Frances An Unexpected Houseguest

July 27 - September 28, 2019  
opening reception: Saturday, July 27, 5-7pm

Cheymore Gallery is happy to present Kevin Frances *An Unexpected Houseguest*, on view from July 27 until September 28, 2019, with an opening reception for the artist Saturday, July 27 from 5-7 pm. This is Frances's first exhibition with the gallery and features new photographs and woodblock prints inspired by his hand-built scale model which will be on display in the gallery.

Frances's ongoing project 'Superposition' is about a domestic relationship. This relationship exists across three separate mediums. First as a scale model, then as photographs created from the model and finally as a series of woodblock prints. Each media presents the story from a different perspective and with unique entry points. The scale model shows us a one-bedroom duplex without figures but with many personalized objects that are stand-ins for the couple. The wife is a ceramicist and in her basement studio, her potter's wheel and kiln are waiting to be used while objects from the last firing rest on the shelves. Upstairs in a living room turned home office, the husband works as a writer. We see a computer glowing on the desk and post-it notes on the wall, a reminder of unfinished business or brainstormed ideas. All around there are signs of activity. The husband's sandwich- waiting to be eaten. Papers from his printer- dropped on the floor. Yet, there is an eerie feeling as if our protagonist had to leave in a hurry.

Throughout the work, there are nods to the community of artists and designers who inspire Frances. These clues feel like Easter Eggs. In the office, we see the iconic Charles and Ray Eames chair as well as the famous mid-century bench by Charlotte Perriand. In the basement, there is a perfect miniature replica of the heater depicted in Vija Celmins' iconic painting 'Heater', 1964. On the basement wall, inspiration is tacked up in the form of the Guerrilla Girls' infamous letter to museums about women's underrepresentation in major US art institutions.

In the photo *The Crux*, the kiln has made a surprise appearance in the living room, like it decided to walk up the basement steps and visit. Every object plays a roll in the narrative and the objects are often depicted transplanted from their assumed positions. From instantly recognizable orange Home Depot buckets to miniature florescent lights present in many basements and artists' studios, these things act as reminders of the spaces and objects we live with. Within the photos and woodblock prints, Frances is able to direct our attention to a piece of the puzzle, like shining a flashlight on an important clue. Perhaps the most perplexing are the meteors, which have no worldly explanation as to how they got there. Are *they* the unexpected houseguest awkwardly inserting themselves into this domestic scene? Or is the unexpected houseguest perhaps the push and pull of egos that is inherent within a collaboration, and living with art and artists.

Kevin Frances is an artist who lives and works in New York City. He received his MFA from the Rhode Island School of Design in 2013, and his BA from the University of California, Davis in 2010. In 2012 he was a participant at the Skowhegan School of Painting and Sculpture. His work has been shown at the International Print Center New York, the Knockdown Center in New York, Vox Populi in Philadelphia, the Kala Gallery in Berkeley, How's Howard in Boston, and Galleri CC in Malmö, Sweden. He received a Massachusetts Cultural Council grant in 2016, and the St. Botolph Club Emerging Artist Award in 2017.