

A black and white architectural drawing of a hallway. The floor is covered in a pattern of parallel, slightly curved lines that create a sense of depth and perspective. On the left, a series of vertical lines represent columns or door frames. On the right, a wall is depicted with a fine grid pattern. The word "DWELLING" is written in a serif font in the center of the image.

DWELLING

DWELLING

JUNE 16 – JULY 29, 2023

Considering the central place that figurative painting has gained in contemporary art practices *Dwelling* explores ever-evolving approaches to self-representation. The artists gathered here engage with abstraction, naturalism, and photorealistic precision in order to accentuate the psychological and socio-spatial tension of their built environment, especially domestic interiors.

Dwelling features works by Marcus Jahmal (New York), Cheyenne Julien (New York), Ho Jae Kim (South Korea), Kenrick McFarlane (Chicago), Kyung-Me (New York), and Woody De Othello (Florida), and addresses our complicated relationship to ideas of home. While at times perspectives of home can sustain and nurture our bodies, they can also suggest the entrapment of people's subjectivities. Following this threat, the artists in this exhibition explore psychologically taut environments that imply both a sense of physical embrangement, and a glimpse at complex emotional states through thick washes of color, symmetry, and dramatic shifts in perspective.

San Francisco-based artist **Woody De Othello** reimagines domestic spaces where perspective seems to melt away and twist into unexpected new forms. For *Dwelling*, De Othello has created a free-standing *tableau* of several anthropomorphized objects and imagery which act as a center stage for the exhibition's metaphors of interiority.

Kenrick McFarlane's portraits, rendered in thick washes of color, evoke tensions of the public and private self, bringing into question concepts of

vulgarity and beauty. Formally posed figures are partially erased and blurred, appearing as though they almost seep into the canvas.

Also working with expressionist color is the Brooklyn-based artist **Marcus Jahmal**. The artist's domestic scenes are often drawn from his life growing up in Brooklyn's Prospect Heights neighborhood surrounded by a West Indies community. Jahmal's paintings depict interior scenes of individuals at home. Spaces lose their depth, slowly caving inwards as the floors rise and walls lean in, creating an air thick with psychological tension.

Other works express a sense of entrapment in a more naturalistic style, such as the works of **Ho Jae Kim**. Kim's works on view depict solo figures that seem frozen. In *Day 3: Janitor (2022)*, a uniformed man is seen sweeping from behind. The figure's seemingly mundane task is elevated to theatrical heights as he is perfectly centered under an ornate arch and bathed in lurid stage-like lighting which juxtaposes the janitor's anonymity and nearly invisible labor.

Kyung-Me's three works on view from the series *Papillon de Nuit (2019)* also share this mood of suspension. The Brooklyn-based artist operates within a rigid sense of order, creating meticulously detailed interior settings that have a near perfect symmetry of mirrors, columns, curtains, and spotlights. At first, each scene appears empty. Looking more closely, the viewer can find reference to the depicted space's occupant in each: a hand draped over the arm of a chair, or

an abandoned shoe.

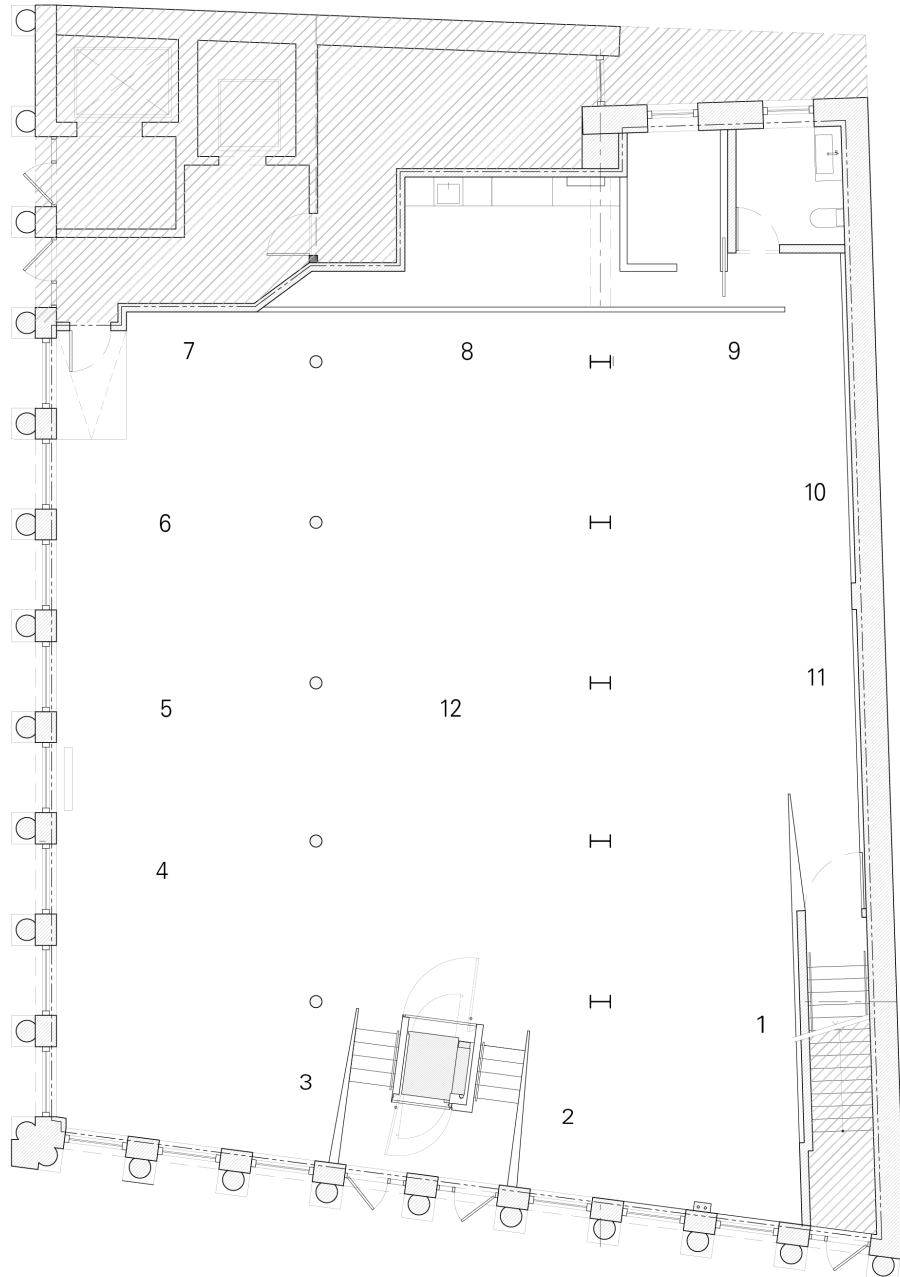
In rich reds and purples, the work *Morning Cigarette (2018)* by **Cheyenne Julien** depicts a single woman seated at a table. Julien's maternal grandmother is rendered with exaggerated features, smoking while lost in thought. The woman's weary expression pushing against the comic depiction in thick primary color.

– Summer Guthery
Artistic Director

Special thanks to the artists; Canal Projects Board of Managers and Advisory Board, especially April Bang, James Kim; The YS Kim Foundation; Filomela Aguirre-Ono; Anton Kern Gallery, New York; Almine Rech; Beth Rudin DeWoody; Bureau, New York; Chapter NY; Collection of Alix Madigan and David Yorkin; Collection of David Madee; Collection of Debi and Steven Wisch; Friedman Benda, New York; Francesca Sonara, New York; Jessica Silverman, especially Sara Wessen Chang for her support; Karma; Kendall and John Talbott; Lorenzo McRae & Nancy Brown; Marc and Livia Straus Family Collection; Mike Kim; and Noah Roy, New York.



Gallery Map



1. Cheyenne Julien
Morning Cigarette, 2018.
Oil and acrylic on canvas, 52 x 60 in.
Collection of David Madee.

2. Kenrick McFarlane
Walt Disney, 2021.
Oil on canvas, 30 x 24 in.
Collection of Alix Madigan and David Yorkin.

3. Ho Jae Kim
Day 3: Janitor, 2022.
Oil, inkjet transfer, enamel, and paper on canvas, 50 x 40 in.
Collection of Mike Kim.

4. Kyung-Me
Papillon de Nuit I, 2019.
Ink, charcoal, and graphite on arches paper, 23 5/8 x 24 3/4 in.
Artwork courtesy of Beth Rudin DeWoody.

5. Kyung-Me
Papillon de Nuit VI, 2019.
Ink, charcoal, and graphite on arches paper, 23 5/8 x 24 3/4 in.
Artwork courtesy of Kendall and John Talbott.

6. Kyung-Me
Papillon de Nuit IV, 2019.
Ink, charcoal, and graphite on arches paper, 23 5/8 x 24 3/4 in.
Artwork courtesy of Jean Liu.

7. Kenrick McFarlane
Untitled (Blue Soldiers), 2021.
Oil on canvas, 48 x 72 in.
Artwork courtesy of Lorenzo McRae & Nancy Brown.

8. Marcus Jahmal
Matador, 2023.
Oil on canvas, 80 x 96 in.
Artwork courtesy of the artist and Anton Kern Gallery, New York.

9. Ho Jae Kim
House with an Ocean View, 2023.
Oil, inkjet transfer, enamel, and paper on canvas, 52 x 64 in.
Artwork courtesy of the artist and Harper's, New York.

10. Marcus Jahmal
Oceanic Quiver, 2022.
Oil on poly cotton canvas, 60 x 72 in.
Artwork courtesy of the artist and Almine Rech.

11. Marcus Jahmal
Picasso's table, 2022.
Oil on canvas, 36 x 48 in.
Artwork courtesy of the artist and Almine Rech.

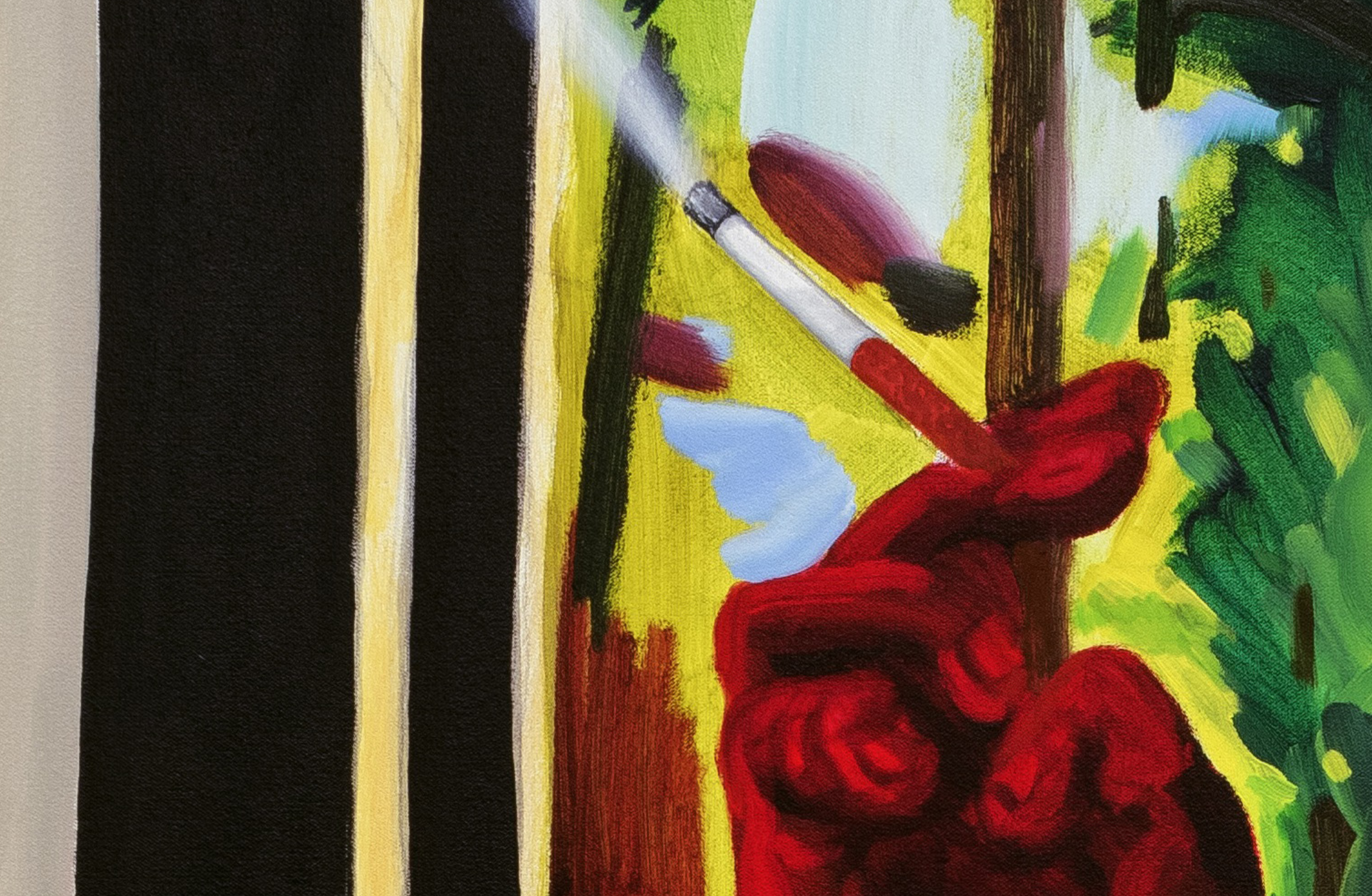
12. Woody De Othello
Returning Back, 2023.
Multimedia installation, overall dimensions 102 x 96 x 144 in.
Artworks courtesy of the artist; Jessica Silverman; Karma; Collection of Debi and Steven Wisch; Francesca Sonara, New York; Friedman Benda, New York; Marc and Livia Straus Family Collection; Noah Roy, New York.

Meet the Artists

Dwelling is an artist centered project. In the making of this show, Canal Projects wanted to amplify the voices of all six participating artists and understand better how their works relate to various notions of "dwelling" evoked by the exhibition's title. In the following excerpts from interviews with each of the artists, we open spaces for Cheyenne Julien, Ho Jae Kim, Kenrick McFarlane, Woody De Othello, Kyung-Me, and Marcus Jahmal to tell us about their own relation to interior and exterior spaces, architectural motifs, and the ways in which these themes and issues are explored through their practices. Hear more from each artist at www.canalprojects.org/dwelling

Canal Projects seeks to provide a generative space to nurture a wide range of intersectional and multidisciplinary artists, granting them the space and resources necessary for greater creativity, experimentation, and risk-taking.

Cheyenne Julien





CP: *While your artworks cover a wide-ranging set of themes, we were wondering if you could elaborate on this idea of socio-spatial racism that you often point to. We are especially curious about how this concept relates to the tension between urban environments and the home apparent in your paintings.*

Cheyenne Julien: I grew up in this housing complex in the Bronx that was created in the 70s as a part of an affordable housing program, government subsidized housing. In college, I started to think a lot about where I was going to return to right after school. And I had always grown up having this feeling of being out of place within the landscape of the city, even within the context of the Bronx, because my building, at the time, was the tallest building in all of the Bronx. So, everybody knew the building. It was really infamous because there was a lot of gang activity when I was growing up and it was kind of dangerous to live there. From a young age, I had a sense that where I lived had different connotations than where other people lived in my neighborhood. I started thinking back to different moments where my building kind of dictated my relationship to myself, or the relationship that people had to me when they found out that I lived in that building.

I started investigating my building in specific, and there's this book that I read, it's called *The Black Skyscraper*, by Adrienne Brown. The book talks about when skyscrapers were being developed in the 30s, it was the first time that white men could stand at the base of a structure and look up at something that was more grand than them. And I really liked the idea that the structure of the building makes you aware of your body. She was trying to point out that it kind of gave white people this anxiety because they were aware now that things were developing beyond them, and also that because of these skyscrapers in the city, people were going to move to the city, people of all different races and ethnicities were going to move to the city and diversify things.



Cheyenne Julien (b. 1994, Bronx, New York) lives and works in the Bronx, NY. She received her BFA in Painting at the Rhode Island School of Design in 2016. She has had solo and two-person exhibitions at Chapter NY, New York; Smart Objects, Los Angeles; Water McBeer, New York; and American Medium, New York. Julien's work has also been included in group exhibitions at Institute of Contemporary Art, Miami; Galerie Hussenot, Paris; Hotel Europe, Zurich; Carl Freedman Gallery, Kent, GBR; Anton Kern Gallery, New York; the Schlossmuseum, Linz, AUR; The Jewish Museum, New York; Gladstone Gallery, New York; Public Art Fund, New York; the American Academy of Arts and Letters, New York; The Harvey Gantt Center, Charlotte, NC; Mitchell-Innes and Nash, New York; Museum of Modern Art, Warsaw; Gavin Brown's Enterprise/Unclebrother, Hancock, NY; Almine Rech Gallery, New York; Karma, New York; Loyal Gallery, Stockholm; and White Cube Bermondsey, London. Julien's work is included in the collections of the Hirshhorn Museum, Washington D.C.; Institute of Contemporary Art, Miami; RISD Museum, Providence; University of New Hampshire Museum of Art, Durham, NH; and the Whitney Museum of American Art, New York.



Ho Jae Kim

CP: *Your painting House with an Ocean View (2023) offers us an interesting blend between being indoors, being outdoors, and being in the vastness of the ocean. Can you tell us more about how you relate to ideas of space? What is signaled by the views you present?*

Ho Jae Kim: For a long time, I have been working with in-between spaces, liminal spaces, or non-spaces. Thematically, I've been coining them as purgatories. In different versions of theology, purgatory is a place that a person goes to after death, but before they go to their respective heaven or hell and, and purgatory is this non-space where a soul or a person would wait.

However, beyond the religious, there are many purgatories in our everyday lives. I am now lucky to be pursuing my passion and realizing my dream or at least have a say in what I want to do. But I think most people in the world are bound by circumstances, whether it's financial, social, geographical or even, or even time. It's a theme that is, or could be more approachable, to more than just people in the art world. I think it's a theme that almost every person in the world can relate to or have empathy for because, what's the action that you take in purgatory? The action that you take is waiting. And it's hard to say that anything is universal, but I think the act of waiting is perhaps one of the most general experiences we all have.





Ho Jae Kim (b. 1993, South Korea) is a New York-based artist who holds a BFA from the Rhode Island School of Design. His works have been acquired by the JP Morgan Chase collection, Morgan Stanley, as well as the X museum in Beijing, and has been featured in publications such as *Whitehot Magazine*, *Artsy*, *Artnet News*, *Architectural Digest*, *Barton's*, and *Forbes* among others. He is also the founder of Civil Art, a nonprofit that works to amplify voices that advocate cultural awareness of Asian Pacific Islanders through social engagement programs that utilize art and literature.

His recent exhibition, "Carousel" is his second solo show with Harper's, following his debut solo in 2021. Kim has participated in group presentations at Nicodim Gallery, Make Room LA, Christie's New York, Sotheby's New York, and Nexx Asia Taipei. Later this year he will present work at Hive Contemporary Beijing. He will also be presenting his first Los Angeles solo exhibition at Nicodim Gallery this fall.



Woody De Othello

CP: For this exhibition, you have created an installation that resembles the interior of a home and contains twisted and anthropomorphized domestic objects that almost appear like they are melting. Can you speak to how your work responds to the notion of dwelling?

Woody De Othello: To me, the term *dwelling* doesn't necessarily go directly to a domestic space. A *dwelling*, for me, is more of a container or a safe space for somebody to hide from the outside world, that space that we go to replenish ourselves. And when I think about *dwelling*, I think about a place that's very similar to a home, it doesn't necessarily need to be home, but I think about a space that you could really unload a lot of psychic energy, a place for you to have that reprieve from everything going on.

I feel like a lot of my work is connected to that theme. A lot of the ceramic vessels are these containers for emotion and feeling and they're trying to safeguard or safekeep themselves. There's almost this layer of self preservation.





Woody De Othello (b. 1991, Miami) holds a MFA from the California College of Arts, San Francisco and a BFA from Florida Atlantic University. His work is in the permanent collections of Whitney Museum of American Art; Pérez Art Museum Miami; ICA, Miami; SFMOMA, San Francisco; Seattle Art Museum; LACMA, Los Angeles; Museum of Fine Arts, Boston; Carnegie Museum of Art, Pittsburgh; San José Museum of Art, CA; John Michael Kohler Arts Center, Sheboygan, WI; and MAXXI National Museum of 21st Century Art, Rome, Italy, and many more. Othello has exhibited widely in group exhibitions at the Museum of Arts and Design, New York; SFMOMA, San Francisco; Hayward Gallery, London; The Met, New York; Smithsonian American Art Museum and Renwick Gallery, Washington D.C.; Whitney Museum of American Art, New York; Fabric Workshop, Philadelphia; FRONT International: Cleveland Triennial; 33rd Ljubljana Biennial, Slovenia; and Center for Craft in Asheville, NC, among others. Large-scale public art commissions include San Francisco International Airport; de Young, Fine Arts Museums of San Francisco; and Cityline, Sunnyvale. He is represented by Jessica Silverman, San Francisco; Karma, New York; and Stephen Friedman, London. Othello lives and works in Oakland, CA.



CP: *The show's title Dwelling is meant to be evocative of the relationship between bodies and space, can you speak about how you perceive the relationship between your work and the topics that the title of the exhibition is alluding to?*

Kenrick McFarlane: These two paintings *Untitled (Blue Soldiers)* (2021) and *Walt Disney* (2021) are a good choice for the concept of the show. *Untitled (Blue Soldiers)* is a really fitting piece because it's showing you these different interiors within these different kinds of perspectives. The painting also has this loose narrative, you see a person behind a flower-like structure peering towards this woman to the left. To me, there's a situation of longing going on, there's a memory that's passing by, a kind of fleeting moment that's taking place.

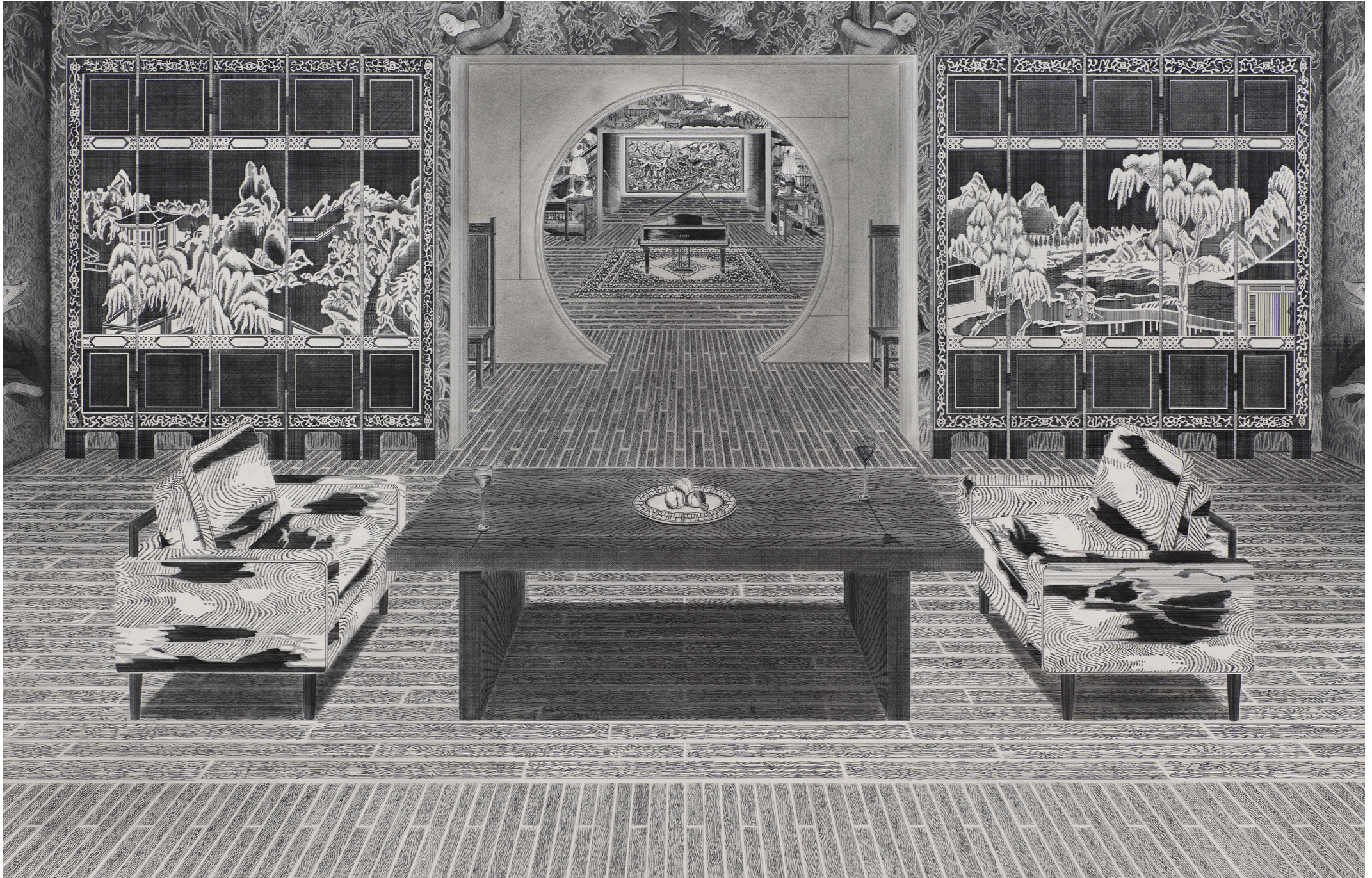
In my work, I tend to use symbols or imagery that formally I'm attracted to. But then there's a desire to compose them with other symbols to create somewhat of a complex psychological narrative that's baffling, that's perhaps a little provocative, or maybe even sincere, and touching, but also violent.

I always love to think about this when I'm in downtown LA because there's so many high rise apartment buildings and you wonder what's happening with these spaces, what's the relationship between these people within these buildings. Because that's so much a part of our life.





Kenrick McFarlane (b. 1990, Chicago) received his BFA from the School of Art Institute of Chicago and studied in the MFA program at University of California, Los Angeles. McFarlane had his debut solo show, *Face Off*, at the Gene Siskel Film Center in Chicago and has since exhibited across the U.S. and South Africa. In 2012, McFarlane was selected by Kerry James Marshall to participate in the exhibition *Eclectic Coherence*, curated by Dawoud Bey, at Expo Chicago. McFarlane's work was most recently exhibited as a part of *Shattered Glass* at Jeffrey Deitch Gallery in Los Angeles.





CP: *There is a great deal of ambiguity in your drawings. They convey wide open interior spaces, and yet through the crosshatching, the shadows, and serial angularity of the lines that cut across the rooms, you get a feeling of closeness and entrapment. Is this intentional?*

Kyung-Me: One concept that I'm constantly thinking about in my image is the tension of the opposites; how do you create a space that feels very open and very closed at the same time or like very liberating and very entrapping? I've done a lot of different projects, but the common denominator of all of them is this theme of entrapment. What is the larger thing that entraps us, and what are the smaller things that we entrap inside?

I wanted each object in the work to subtly radiate a certain tension. For example, the chairs in the background of *Papillon de Nuit VI* are Frank Lloyd Wright chairs that were actually modeled off of guillotines. I wanted to choose objects that at first glance look like beautifully designed objects, but upon closer look they possess a brutalist spirit underneath.

My images function like collages, but also like a Rorschach. I've been working in this symmetrical fashion where I want to create these images that, like a Rorschach, have an open and abstract meaning, and yet still rely or convey well known symbols.

Kyung-Me (b. 1991, New York) received her MFA from the Yale School of Art in 2018. She has an upcoming solo show this October 2023 at Kiang Malingue, Hong Kong. Recent solo and two-person exhibitions include *Sister*, Bureau, New York, NY 2022, *Coniunctio* with Harry Gould Harvey IV, Bureau, New York, NY, 2019; *Poor Thing* with Sydney Shen, Hotel Art Pavilion, Brooklyn, 2018; *Copy Kitty*, Selena Gallery, Brooklyn, 2017; and *Bad Korean*, 17 Essex Gallery, New York, 2016. She is the author of *Bad Korean*, published by Spaceface Books (2016), and *Copy Kitty* (2020). She is professor and educator at the Rhode Island School of Design and the Pacific Northwest College of the Arts. Her drawings belong in the permanent collection at the Whitney Museum of American Art Baltimore Museum of Art and the Magasin III.



Marcus Jahmal

CP: *Your work uses dramatic angles to break up space, allowing the subjects in your paintings to take up and interrupt the rooms they occupy in interesting ways. Can you tell us more about your process?*

Marcus Jahmal: I'm really interested in the spaces we inhabit as human beings. I feel like when I'm making these works, I'm creating worlds. My paintings, they're all kind of made up. They're imaginative, but I see them as interiors or a landscape. I see them as vehicles to convey allegorical pictures.

What inspires me is painting things in ways that I've never seen before, and bringing to life new pictures that are exclusive to the medium of painting and the restrictions of the medium as well. It's about everyday life, and finding a nuance in the mundane.

I'm basically collecting ideas, placing them in the picture, playing in a rhythmic manner. My process in the studio is that I work on multiple canvases at a time. I don't keep the painting stagnant, so I'll move them around. It's this constant process of moving things around and seeing things from different perspectives all the time, and I'll do that for months.



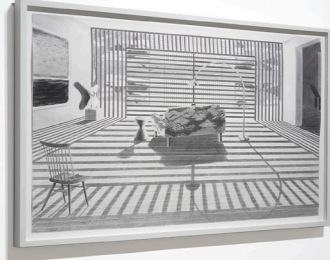
Marcus Jahmal (b. 1990, New York) was raised in Brooklyn's Prospect Heights neighborhood, growing up in a family with roots in the American south. Marcus Jahmal has exhibited widely in the United States, Europe, and Asia. His inaugural monograph, *Solid Ghosts*, was published in 2018, and he has been the subject of a recent institutional solo exhibition at the Passerelle Centre d'art contemporain, in Brest, France.











Images

Cheyenne Julien

Morning Cigarette, 2018. Oil and acrylic on canvas, 52 x 60 in. Collection of David Madee. Image courtesy of the artist and Chapter NY.

Cheyenne Julien. Image courtesy of the artist and Chapter NY. Photo: Shotti, NYC.

Ho Jae Kim

Day 3: Janitor, 2022. Oil, inkjet transfer, enamel, and paper on canvas, 50 x 40 in. Collection of Mike Kim. Image courtesy of the artist, Ho Jae Kim and Harper's, New York.

Ho Jae Kim. Image courtesy of the artist. Photo: Quyn Duong.

Woody De Othello

Night Stand, 2021. Oil on canvas, 16 x 20 in. Courtesy of Noah Roy, New York. Image courtesy of the artist and Jessica Silverman, San Francisco.

Woody de Othello, *Returning Back*, 2023. Multimedia installation, overall dimensions 102 x 96 x 144 in. Artworks courtesy of the artist; Jessica Silverman; Karma; Collection of Debi and Steven Wisch; Francesca Sonara, New York; Friedman Benda, New York; Marc and Livia Straus Family Collection; Noah Roy, New York. Photo: Charlie Perez-Tlatenchi.

Woody De Othello. Courtesy of the artist and Jessica Silverman, San Francisco. Photo: Collette Wylie.

Kenrick McFarlane

Untitled (Blue Soldiers), 2021. Oil on canvas, 48 x 72 in. Courtesy of Lorenzo McRae & Nancy Brown. Image courtesy of the artist and M+B Art

Kenrick McFarlane, 2022. Courtesy of the artist.

Walt Disney, 2021. Oil on canvas, 30 x 24 in. Collection of Alix Madigan and David Yorkin. Image courtesy of the artist and M+B Art.

Kyung-Me

Papillon de Nuit VI, 2019. Ink, charcoal and graphite on arches paper. 23 5/8 x 24 3/4 inches. Courtesy of Kendall and John Talbott. Image courtesy of the artist and Bureau, New York.

Kyung-Me. Image courtesy of the artist.

Marcus Jahmal

Matador, 2023. Oil on canvas, 80 x 96 in. © Marcus Jahmal. Image courtesy of the artist and Anton Kern Gallery, New York.

Marcus Jahmal in his studio in Brooklyn, 2021. © Marcus Jahmal. Courtesy of the artist and Almine Rech. Photo: Zeph Colombatto.

Installation views courtesy of Izzy Leung.

Credits

Dwelling

June 16 – July 29, 2023
Ground Floor Gallery

Booklet created by Maya Hayda

Special thanks to Filomela Aguirre-Ono, Sara Garzón, and James Kim



About Canal Projects

Canal Projects is a nonprofit contemporary arts organization dedicated to supporting forward-thinking local and international artists at pivotal moments in their careers.

Through production, exhibition, research, and interpretation of this work, Canal Projects intends to foster artistic practices that challenge and reflect on the current moment. Canal Projects is generously supported by the YS Kim Foundation.

Visit canalprojects.org for further details.

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