Cheyney Thompson: metric, pedestal, landlord, cabengo, recit

Cheyney Thompson (b. 1975, Baton Rouge, LA) has made the technology, production, and distribution of painting the subject of his work for over a decade. Thompson employs rational structures, technological processes, and generative devices as part of “thinking through problems that organize themselves around the terms of painting.” The artist addresses the contemporary conditions of painting while expanding its potential through visually engaging yet exacting work. With such a rigorous approach to the medium, Thompson produces work that addresses varieties of abstraction, including pictorial, economic, and technological.

The luminous surfaces of the Chronochromes (2009–2011) are painstakingly composed using the color system devised by Albert H. Munsell, a Boston-born painter and professor at the Massachusetts Normal Art School (now MassArt), in the early 1900s. Thompson grafts this color system—used to classify everything from archaeological samples to frozen french fries—onto a calendar: each day is assigned a complementary hue pair, with every hour changing the color value, and every month changing the saturation, of each hand-painted and minutely-controlled brushstroke. Noon is absolute white and midnight is absolute black. This system produces paintings of subtle variations “which register fatigue, distraction, and interruptions,” as well as the flow of time itself.

The materiality of painting is the basis for his Chronochromes (2009), which depict a motif drawn from a spirit; and a bound book collecting references to all of the materials employed in the exhibition. Thompson by his landlords, a kind of exchange exceeding the parameters of the lease; numeric information used in the ritual of male menstruation; two lamps given to Thompson;

The artist’s research process, and the works on view. These materials include: a flute from Papua New Guinea likely used in the ritual of male menstruation; two lamps given to Thompson by his landlords, a kind of exchange exceeding the parameters of the lease; numeric information used to develop five different motifs; a scale model of three sections of the artist’s Chronochrome series; a pedestal with a spirit; and a bound book collecting references to all of the materials employed in the exhibition.

About the Artist

Cheyney Thompson was born in 1975 in Baton Rouge, LA, and currently lives and works in New York City. He received his BFA from the School of the Museum of Fine Arts, Boston, in 1997. He cofounded Oni Gallery, along with Count Zero guitarist Brendon Downey, in an artist-occupied space at 84 Kingston St, Boston, MA, in 1998. Recently, his work has been presented in solo exhibitions at Sutton Lane, Brussels (2010), Overduin and Kite, Los Angeles (2010), Galerie Buchholz, Berlin (2009), and Andrew Kreps Gallery, New York (2009). His work has also been featured in significant exhibitions such as Slow Painting, Museum Morsbroich, Leverkusen, Germany (2009); Collateral, Le Confort Moderne, Poitiers, France (2009); Compass in Hand: Selections from the Judith Rothschild Foundation Contemporary Drawings Collection, Museum of Modern Art, New York (2009); Whitney Biennial, Whitman Museum of American Art, New York (2008); TBA: Cheyney Thompson and Eileen Quinlan, Arnolfini, Bristol, England; and Greater New York, P.S.1 Contemporary Art Center, Long Island City, NY (2005).
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**Lunchtime Gallery Talks:**
Wednesday, February 29, 12:30PM
Gallery talk with LVAC educator Mark Linga

Wednesday, March 14, 12:30PM
Gallery talk with LVAC curator João Ribas

Wednesday, April 4, 12:30PM
Gallery talk with LVAC educator Mark Linga

**Weekend Talks:**
Saturday, February 18, 2PM
Gallery talk with LVAC educator Mark Linga

Saturday, March 24, 2PM
Gallery talk with LVAC educator Mark Linga

Saturday, April 7, 2PM
Gallery talk with LVAC educator Mark Linga

**Public Art Tour:**
Saturday, March 24, 11AM
Tour of MIT’s Public Art Collection with LVAC public art curator Alise Upitis

Please note: Group will meet at the main entrance to MIT, 77 Mass. Ave., Cambridge

Raindate:
Sunday, March 25, 11AM