Funding for Cheyney Thompson: metric, pedestal, landlord, cabengo, recit has been provided by the Massachusetts Cultural Council, and the Council for the Arts at MIT. Media sponsorship provided by the Phoenix Media Communications Group. Major support provided by MIT and the Office of the Associate Provost at MIT. Special thanks to the MIT List Visual Arts Advisory Committee and the Friends of MIT List.

**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

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

February 10–April 8, 2012

MIT LIST VISUAL ARTS CENTER
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 Chromachromes (2009), which depict a motif drawn from archaeological samples to produce a digital artifact that serves as the source for Thompson's series of Untitled (2006) paintings. Enlarged sections of these images are meticulously rendered in shades of gray; arranged in a grid, the tonal scheme used to produce the paintings is itself presented in Is-A (2008) while a detail is reframed in a blue register in Untitled (2008). For his participation in the 2008 Whitney Biennial, Thompson reframed details from the digital source for Thompson's series of Chronochrome paintings. The exhibition also includes a selection of studies on the conditions of image production, these paintings combine both senses of the digital. Blurred photocopies of garbage are used to produce a digital artifact that serves as the source for Thompson's series of Chronochrome paintings. The exhibition also includes a selection of studies on the modernist trope of the grid. The exhibition also features a series of Thompson's recent pedestal sculptures, which turn sculptural volumes into surfaces. The formal iteration of each sculpture reflects his interest in varying forms of display and the relation of measurement to the body. Rather than following the convention of presenting artworks, these sculptures self-reflexively address their function by presenting artefacts, data, and supplemental materials related to the exhibition, 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, Whitney 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).