

Andrew Kreps
Gallery

22 Cortlandt Alley,
New York, NY 10013

Tue–Sat, 10 am–6 pm
andrewkreps.com

Tel. (212)741-8849
Fax. (212)741-8163

Cheyney Thompson

Several Bellonas / Intervals and Displacements
November 10 – December 17, 2022

Andrew Kreps Gallery, 22 Cortlandt Alley
New York

Lisson Gallery, 504 West 24th Street,
New York

Andrew Kreps Gallery is pleased to announce an expansive, dual-part exhibition by Cheyney Thompson staged across two venues, in collaboration with Lisson Gallery in New York. Presenting four distinct, ongoing bodies of painting and drawing, both exhibitions evince Thompson's thoughtful practice, featuring the connective strands of control, combination, and constraint.

At Andrew Kreps Gallery, Thompson continues his *Displacement* series of paintings, each of which also begins life as a homage to the standardized grid. After laying down this regimented ground, a series of custom-made silicon tools are employed to disrupt the still-wet, gridded surface and impose the abstracting, chaotic force of the artist's interventions. Making drags and smears across the surfaces of these works, as though swiping a hand across a screen or tablet, Thompson rearranges the five-millimeter, pixelsque black squares into glitched, attenuated forms, stretching and bending the grid back through and beyond itself into three and perhaps four dimensions, if you allow for the passage of time through these spaces.

A transparent, x-ray quality is evident in these *Displacement* works, which are richly layered with spray-colored bands that mark a regular half-meter interval with irregular gradients. The lozenge supports bisect and measure the feature wall of the gallery, setting the basis for a repeating unit that fills and nearly exceeds the architectural container. Multiple measuring systems slip in and out of phase with one another, allowing the canvases to function as 'displaced' elements from a larger, nested set of determining structures.

Also exhibited at Andrew Kreps, are 13 new drawings in Thompson's TouchTime series that feature elements of Houdon's *Ecorché*, a skinless figure used in the teaching of anatomy. These drawings are executed using a custom built touch-sensitive surface, where a microcomputer records exactly 10 seconds of contact time between implement and paper. By restricting his involvement to minutely recorded, and constrained bursts of transient mark-making – either long, slow lines, or rapid-fire, staccato stabs – Thompson can quantify his artistic labor and rationalize the production of knowledge. TouchTime relates to both this interactive limit to the drawings production and to the durational concept of Takt time that is used to organize work hours to meet demand in manufacturing.

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Far from the mechanical universal clock time that helped discipline the wage relation, the infinitesimally small unit of the compute cycle utilized in the *TouchTime* drawings allows for far more flexible, pervasive forms of capture.

At Lisson Gallery, Thompson shows a series of new paintings, collectively titled *Several Bellonas*. Each is a life-sized detail from a larger Peter Paul Rubens panel in the Louvre, *Apotheosis of Henry IV and the Proclamation of the Regency of Marie de Medici* (1625). Rather than simple, studious copies of an Old Master, however, these multiple reinterpretations are akin to radiographic scans, in which Thompson goes beyond the surface of the original, breaking it down into its constituent parts, before building it back up again. Mimicking the process of image production associated with printing presses, Thompson paints in successive layers of black, cyan, magenta, and yellow. In reducing painting to an act of transcription of decomposed elements, there is room for deviations and differences to emerge and multiply from the original and across the series as a whole. Here, minor variations in densities of color cascade to produce differences across the surfaces of each painting. Unlike the shifting light in Monet's haystacks, which charted time, in Thompson's series, this shift comes from slips of attention and an approach that indexes and amplifies errors in navigating an increasingly confused technical image. This technique attends to both the impossibility of refuting technology through handwork and of stripping back the Rubens painting to a mere set of instructions, or lines of code.

Paul Cézanne drew Rubens' *Bellona* ten times over the last twenty years of his life, creating a series of drawings that would become a point of reference for Thompson starting in 2005, while working with artists Sam Lewitt and Gareth James on a fictional journal concerning drawing, titled *Scorched Earth*. For Thompson, Cézanne's drawings of this allegorical figure of war held together reflections on the role of museums, the motif, and shifts in technologies of image-making. In 2018, Thompson began his series *Toolpaths for Bellona*, in which the Cézanne drawings were redrawn, line by line, as Bézier curves. These parametric curves allow them to be fed through a CNC machine to faithfully reproduce mechanical versions of varying scales and materials, even replicating the pressure of Cézanne's pencil. Having established a data set for each of Cézanne's drawings, Thompson produced forty-five new unique works, derived from the forty-five possible pairs of drawings within the set of ten. While containing elements from each of the "parent" drawings, their offspring would resemble neither, using techniques from data science and machine learning to ultimately generate new compositions.

Thompson then subjected these forty-five new drawings to the same process, leading to an exponential growth, and an exploded population of 990 unique derivations. While typically, similar techniques of data synthesis are geared towards a supposed optimization of the information at hand, Thompson looks towards systems that produce results, rather than conclusions. This focus on sequence over culmination calls to mind the processes by which newness, originality, and our contemporary fascination with gilt-edge novelty are generated by the technological. The culmination of a project started in 2018, these 990 drawings arrive now, alongside an exponential burst of expansion and public access to new forms of artificial intelligence. They are presented here frame-mounted and color-coded to visually identify each drawing and its place within the combinatorial sequence from which it was produced.

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In the Spring of 2023, Lisson Gallery and Andrew Kreps Gallery will co-publish a catalogue of Cheyney Thompson's recent work, including essays by Benjamin D. Piekut and Jennifer Nelson.

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MAIN GALLERY



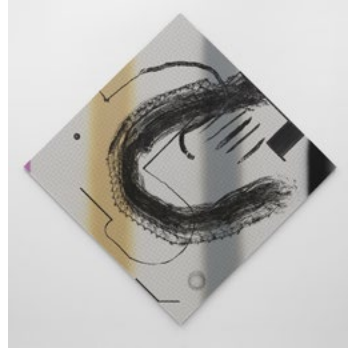
CHEYNEY THOMPSON
Displacement (41616, 4), 2022

Oil and acrylic on linen
80 3/8 x 80 3/8 inches (204.2
x 204.2 cm.);
113 5/8 x 113 5/8 inches
(288.5 x 288.5 cm.) installed
(CT22-032)



CHEYNEY THOMPSON
Displacement (41616, 5), 2022

Oil and acrylic on linen
80 3/8 x 80 3/8 inches (204.2
x 204.2 cm.);
113 5/8 x 113 5/8 inches
(288.5 x 288.5 cm.) installed
(CT22-035)



CHEYNEY THOMPSON
Displacement (41616, 6), 2022

Oil and acrylic on linen
80 3/8 x 80 3/8 inches (204.2
x 204.2 cm.);
113 5/8 x 113 5/8 inches
(288.5 x 288.5 cm.) installed
(CT22-036)



CHEYNEY THOMPSON
Displacement (41616, 7), 2022

Oil and acrylic on linen
80 3/8 x 80 3/8 inches (204.2
x 204.2 cm.);
113 5/8 x 113 5/8 inches
(288.5 x 288.5 cm.) installed
(CT22-037)



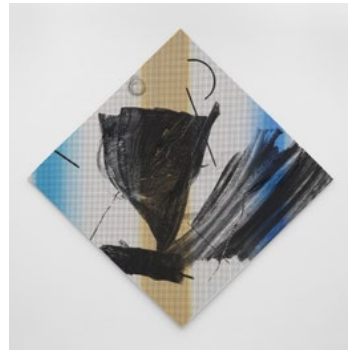
CHEYNEY THOMPSON
Displacement (41616, 8), 2022

Oil and acrylic on linen
80 3/8 x 80 3/8 inches (204.2
x 204.2 cm.);
113 5/8 x 113 5/8 inches
(288.5 x 288.5 cm.) installed
(CT22-038)



CHEYNEY THOMPSON
Displacement (41616, 9), 2022

Oil and acrylic on linen
80 3/8 x 80 3/8 inches (204.2
x 204.2 cm.);
113 5/8 x 113 5/8 inches
(288.5 x 288.5 cm.) installed
(CT22-033)



CHEYNEY THOMPSON
*Displacement (41616, 10),
2022*

Oil and acrylic on linen
80 3/8 x 80 3/8 inches (204.2
x 204.2 cm.);
113 5/8 x 113 5/8 inches
(288.5 x 288.5 cm.) installed
(CT22-034)



CHEYNEY THOMPSON
*Displacement (41616, 11),
2022*

Oil and acrylic on linen
80 3/8 x 80 3/8 inches (204.2
x 204.2 cm.);
113 5/8 x 113 5/8 inches
(288.5 x 288.5 cm.) installed
(CT22-029)

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CHEYNEY THOMPSON
Displacement (41616, 12),
2022

Oil and acrylic on linen
80 3/8 x 80 3/8 inches (204.2
x 204.2 cm.);
113 5/8 x 113 5/8 inches
(288.5 x 288.5 cm.) installed
(CT22-040)



CHEYNEY THOMPSON
TouchTime [10, 2] // écorché,
tondo, 2022

Graphite on paper mounted
on museum board
19 3/4 inches (50.2 cm.)
diameter
(CT22-076)



CHEYNEY THOMPSON
TouchTime [10, 1] // écorché,
tondo, 2022

Graphite on paper mounted
on museum board
19 3/4 inches (50.2 cm.)
diameter
(CT22-075)



CHEYNEY THOMPSON
TouchTime [10, 14] // écorché,
tondo, 2022

Graphite on paper mounted
on museum board
19 3/4 inches (50.2 cm.)
diameter
(CT22-088)



CHEYNEY THOMPSON
TouchTime [10, 10] // écorché,
tondo, 2022

Graphite on paper mounted
on museum board
19 3/4 inches (50.2 cm.)
diameter
(CT22-084)



CHEYNEY THOMPSON
TouchTime [10, 9] // écorché,
tondo, 2022

Graphite on paper mounted
on museum board
19 3/4 inches (50.2 cm.)
diameter
(CT22-083)



CHEYNEY THOMPSON
TouchTime [10, 8] // écorché,
tondo, 2022

Graphite on paper mounted
on museum board
19 3/4 inches (50.2 cm.)
diameter
(CT22-082)



CHEYNEY THOMPSON
TouchTime [10, 11] // écorché,
tondo, 2022

Graphite on paper mounted
on museum board
19 3/4 inches (50.2 cm.)
diameter
(CT22-085)

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CORRIDOR



CHEYNEY THOMPSON
TouchTime [10, 13] // écorché,
tondo, 2022

Graphite on paper mounted
on museum board
19 3/4 inches (50.2 cm.)
diameter
(CT22-087)



CHEYNEY THOMPSON
TouchTime [10, 12] // écorché,
tondo, 2022

Graphite on paper mounted
on museum board
19 3/4 inches (50.2 cm.)
diameter
(CT22-086)



CHEYNEY THOMPSON
TouchTime [10, 3] // écorché,
tondo, 2022

Graphite on paper mounted
on museum board
19 3/4 inches (50.2 cm.)
diameter
(CT22-077)



CHEYNEY THOMPSON
TouchTime [10, 4] // écorché,
tondo, 2022

Graphite on paper mounted
on museum board
19 3/4 inches (50.2 cm.)
diameter
(CT22-078)

DOUBLE-HEIGHT SPACE



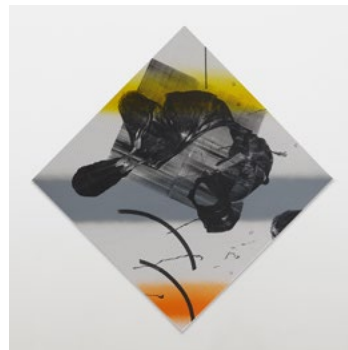
CHEYNEY THOMPSON
TouchTime [10, 5] // écorché,
tondo, 2022

Graphite on paper mounted
on museum board
19 3/4 inches (50.2 cm.)
diameter
(CT22-079)



CHEYNEY THOMPSON
TouchTime [10, 6] // écorché,
tondo, 2022

Graphite on paper mounted
on museum board
19 3/4 inches (50.2 cm.)
diameter
(CT22-080)



CHEYNEY THOMPSON
Displacement (41616, 13),
2022

Oil and acrylic on linen
80 3/8 x 80 3/8 inches (204.2
x 204.2 cm.);
113 5/8 x 113 5/8 inches
(288.5 x 288.5 cm.) installed
(CT22-030)



CHEYNEY THOMPSON
Displacement (41616, 14),
2022

Oil and acrylic on linen
80 3/8 x 80 3/8 inches (204.2
x 204.2 cm.);
113 5/8 x 113 5/8 inches
(288.5 x 288.5 cm.) installed
(CT22-039)

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CHEYNEY THOMPSON
Displacement (41616, 15),
2022

Oil and acrylic on linen
80 3/8 x 80 3/8 inches (204.2
x 204.2 cm.);
113 5/8 x 113 5/8 inches
(288.5 x 288.5 cm.) installed
(CT22-041)

Cheyney Thompson

BORN 1975, BATON ROUGE, LOUISIANA.
LIVES AND WORKS IN NEW YORK CITY.

EDUCATION

1997 BFA The School of the Museum of Fine Arts, Boston
 Tufts University
 Harvard University, Cambridge
 L'Ecole Nationale-Superieur Des Beaux-Arts, Paris

SOLO EXHIBITION AND TWO PERSON EXHIBITIONS

2021 *L'Écorché*, Campoli Presti, Paris, France
2020 Ordet, Milan, Italy
 Displacements and Dead Trees, Miguel Abreu Gallery, New York
 (with Eileen Quinlan)
2018 Galerie Bucholz, Berlin, Germany
 Campoli Presti, Paris, France
 Campoli Presti, London, UK
2017 *Somewhere Some Pictures Sometimes*, Andrew Kreps Gallery, New
 York
 Sam Lewitt/Cheyney Thompson. Grid. Gradient. Drunken Walks., The
 Brno House of Arts, Brno, Czech Republic
2016 *Bird Shells and Chambered Wings*, Raucci/Santamaria, Milano
2015 *Birdwings and Chambered Shells*, Andrew Kreps Gallery, New York
 Chambered Shells and Birdwings, Galerie Buchholz, Berlin
2014 *Drunks*, Campoli Presti, London
2013 10M/100 ML/10 L, Galerie Buchholz, Köln, Germany
2012 *Cheyney Thompson The Completed Reference: Pedestals and
 Drunken Walks*, Kunstverein Braunschweig, Germany
 Sometimes Some Pictures Somewhere, Andrew Kreps Gallery, New
 York
 Cheyney Thompson: metric, pedestal, landlord, cabengo, recit,
 curated by João Ribas, MIT Visual Arts Center, Cambridge,
 Massachusetts
2011 *Chronochromes/Umberto/Simon/Carlo*, Galleria Raucci/

- Santamaria, Naples, Italy
- 2010 *Chronochromes, Data, Motifs*, Rathole Gallery, Tokyo
Memphis, Pedestals, Chronochromes, Subincision, Papua New Guinea, /Macaire/, Motifs, Overduin and Kite, Los Angeles
Chonochromes, Menarches, Socles, Paul de Casteljau, /Robert/, Motifs, Sutton Lane, Brussels
- 2009 *Pedestals, Bias-cut, /Robert Macaire/, Chromochromes*, Galerie Daniel Buchholz, Berlin
- 2008 *Robert Macaire Chromachromes*, Andrew Kreps Gallery, New York
Some Motifs and their Sources, Galerie Daniel Buchholz, Köln, Germany
Cheyney Thompson, Sutton Lane, Paris
- 2006 *Cheyney Thompson*, Galleria Raucci Santamaria, Naples, Italy
Quelques Aspects de l'Art Bourgeois: La Non-Intervention, Andrew Kreps Gallery, New York
The End of Rent Control and the Emergence of the Creative Class, Daniel Buchholz Gallery, Köln, Germany
- 2005 Art Statements Art Basel 36, Basel
S&M – Cheyney Thompson/Eileen Quinlan, Sutton Lane, Paris
Cheyney Thompson, Raucci Santamaria Gallery, Naples, Italy
Cheyney Thompson: Selected works, Cheekwood Art Museum, TN
- 2004 *1998*, Andrew Kreps Gallery, New York
- 2003 *Cheyney Thompson*, Sutton Lane, London
- 2002 *1 Scenario + 1 Situation*, Andrew Kreps Gallery, New York
- 2000 *Cheyney Thompson*, James Fuentes Gallery, New York
Cheyney Thompson, Parker's Box, Brooklyn, NY
- 1999 *Cheyney Thompson*, The Norman Project, New York

GROUP EXHIBITIONS

- 2022 *The Cumulative Effect* curated by John Yau, Andrew Kreps Gallery at Songwon Art Center, Seoul, South Korea
Walk, Shirn Kunsthalle Frankfurt, Frankfurt, Germany
- 2020 *Drawing 2020*, Gladstone Gallery, New York
- 2019 *Tainted Love / Club Edit*, Villa Arson, Nice
- 2018 *Low Form. Imaginaries and Visions in the Age of Artificial Intelligence*, curated by Bartolomeo Pietromarchi, MAXXI, Rome, Italy
Programmed: Rules, Codes, and Choreographies in Art, 1965–2018, Whitney Museum of American Art, New York
Liz Deschenes, Jean Prouvé and Cheyney Thompson: Carte Blanche to Campoli Presti, Galerie Patrick Seguin, London
- 2017 *Tainted Love*, Confort Moderne, Poitiers, France
99 Cents or Less, Museum of Contemporary Art Detroit, MI
New York Grid, Mathew NYC, New York
Colori. The Emotions of Color in Art, Castello Di Rivoli, Museo

- 2016 d'Arte Contemporanea, Turin, Italy
Fine Young Cannibals, Petzel Gallery, New York
Invisible Adversaries: Marieluise Hessel Collection, Hessel Museum of Art, Bard College, Annandale-on-Hudson, NY
Collected by Thea Westreich Wagner and Ethan Wagner, Centre Pompidou, Paris
Money, Good and Evil. A Visual History of Economics, Staatliche Kunsthalle Baden-Baden, Baden-Baden, Germany
From Minimalism Into Algorithm, The Kitchen, New York
WORLD WON'T LISTEN, Capital Gallery, San Francisco, CA
Tales of Ratiocination, Campoli Presti, London
A Slow Succession with Many Interruptions, SFMOMA, San Francisco, CA
- 2015 *Collected by Thea Westreich Wagner and Ethan Wagner*, Whitney Museum of American Art, New York
Transmission. Récréation et répétition, Palais des Beaux-Arts, Paris
- 2014 *Score!*, curated by Cheyney Thompson and Amy Sillman, Hessel Museum of Art at Bard College, Annandale on Hudson, NY
Une Histoire, Centre Pompidou, Paris
A Moveable Feast – Part XI, Campoli Presti, Paris
- 2013 *Materials and Money and Crisis*, Museum Moderner Kunst, Vienna, Austria
drunken walks / cliché / corrosion fatigue / ebay, Miguel Abreu Gallery, New York
After Finitude, Or Gallery, Vancouver
- 2012 *Chat Jet, Painting Beyond the Medium*, Kunstlerhaus Graz, Austria
- 2011 *The Indiscipline of Painting*, curated by Daniel Sturgis, Tate St. Ives, England
- 2010 *The Space Between Reference and Regret*, Friedrich Petzel Gallery, New York
Le Tableau, curated by Joe Fyfe, Cheim and Read, New York
Blind Mirror, Raucci Gallery, New York
PNTNG, Sutton Lane, Paris
- 2009 *Slow Painting*, Museum Morsbroich, Leverkusen, Germany
Collatéral, Le Confort Moderne, Poitiers Cedex, France
Compass in Hand: Selections from The Judith Rothschild Foundation Contemporary Drawings Collection, Museum of Modern Art, New York
Besides, With, Against, and Yet: Abstraction and the Ready-Made Gesture, curated by Debra Singer, The Kitchen, New York
Group Exhibition, Sutton Lane, London
- 2008 *Looking Back*, Mireille Mosler, Ltd. New York
From Brooklyn with Love. Parker's Box. Brooklyn, NY
Whitney Biennial, Whitney Museum of American Art, New York
- 2007 *TBA: Eileen Quinlan, Cheyney Thompson and Lucy McKenzie*, Arnolfini, Bristol, England
Regroup Show, Miguel Abreu Gallery, New York
The Lath Picture Show, Friedrich Petzel Gallery, New York

- 2006 *For the People of Paris*, Sutton Lane, Paris
it is, what is it?, Andrew Kreps Gallery, New York
Slow Burn, Galerie Edward Mitterrand, Geneva
- 2005 *Painters Without Paintings & Paintings Without Painters*,
Orchard47, New York
Sutton Lane in Paris, Galerie Ghislaine Hussenot, Paris
Greater New York, MoMA P.S.1 Contemporary Art Center, Long
Island, NY
- 2004 *Material Matters*, Herbert Johnson Museum of Art, Ithaca, NY
Quodlibet, Galerie Daniel Buchholz, Koln, Germany
- 2003 *Miss. Understood: James Yamada, Frederic Pradeau, Cheyney
Thompson*, Galleria Raucci/Santamaria, Naples, Italy
Dreams and Conflicts: The Dictatorship of the Viewer, The Venice
Biennale, Venice, Italy
Exposition of International Art, The Venice Biennale, Venice, Italy
Tear Me Up Tear Me Down, Curated by Amy Davila, White Box,
New York
Clandestine, The Venice Biennale, Venice, Italy
Rendered, Sara Meltzer Gallery, New York
Papers, Acme, Los Angeles
- 2001 *Life is Elsewhere*, Canada Gallery, New York
Playground of the Fearless, Entropy Gallery, Brooklyn, NY
- 1999 *Escape*, DNA Gallery, Provincetown, MA
Formula, Oni Gallery, Boston, MA
- 1998 *Group Show*, Grossman Gallery, Boston, MA
Genesis in the Retort, Oni Gallery, Boston, MA
- 1996 *Group Show*, Gallerie Gauche, Paris

BIBLIOGRAPHY

- 2017 Wilson, Michael. "Cheyney Thompson." *Artforum*, November
Schaernack, Christian. "The World of Cheyney Thompson." *Neue
Zürcher Zeitung*, December
Hampton, Chris. "In Detroit, Artists Explopre the Riches of the
99-Cent Store." *The New York Times*, June
- 2016 Hoffmann, Jenn. "The Importance Of Being An Influence."
Mousse, February
- 2015 Saltz, Jerry. "The 10 Best Art Shows of 2015." *New York Magazine*,
December
- 2014 Rappolt, Mark. "Art Materials and Money and Crisis." *Art Review*,
March Issue
- 2012 Smith, Roberta. "Like Watching Paint Thrive: In Five Chelsea
Galleries, the State of Painting." *The New York Times*, June 28
"The Lookout: A Weekly Guide to Shows You Won't Want to
Miss." *Art in America*, June 13
Nicolás Guagnini. interview, *Mousse*, February – March

- Peter R. Kalb. "Cheyney Thompson." *Art in America*, 4 May 2012
"Preview: Cheyney Thompson." *Artforum*, Winter Preview Aude
Launay. "Cheyney Thompson, a system against the system." *O2 n*
56, Winter
"Cheney Thompson on Art Education." *Art iT*, November 11
- 2010 Joselit, David. "Blanks and Noise." *Texte Zur Kunst*, March, Issue
77
- 2009 David Joselit. "Painting Beside Itself." October, Issue 130, Fall, pp.
125 – 134
Hugonnier, Marine. What To See This Month. *Art Review*,
September: Issue 34
Trezzi, Nicola. Cheyney Thompson. *Flash Art*, September
Busta, Caroline. Cheyney Thompson. *Artforum*, September
Weiner, Emily. Cheyney Thompson. *ArtForum Critics Picks*, May
- 2008 Davies, Lillian. Cheyney Thompson. *ArtForum Critics Picks*, April
Schmerler, Sarah. "Off The Wall, The Biennial ain't what it used to
be." *New York Post*, March 8
Davis, Ben. "Genre-Jumping at James Fuentes's New Gallery."
Village Voice, February 12
- 2007 Knight, Nicolas. "Mind the Gap." *NYartsmagazine.com*, May - June
"Future Greats." *Art Review*, March, Issue 09
Richard, Francis. "Cheyney Thompson." *Artforum*, February
"Cheyney Thompson: Painting an Agreement." *ZOOZOOM*
CULTURE – <http://www.blog.zoozoom.com/culture/> January 29
- 2006 "Cheyney Thompson." *New Yorker*, December 25
Smith, Roberta. "Cheyney Thompson: Quelques Aspects De L'Art
Bourgeois: La Non-Intervention." *New York Times*, December 29
Smith, Roberta. "Art in Review; Cheyney Thompson." *New York*
Times, December 22
- 2005 Higgs, Mathew. "On the Ground, New York." *Artforum*, December
"Cheyney Thompson et Eileen Quinlan." *Paris-art.com*, November
"Emerging Artists." *artMatters*, School of the Museum of Fine Arts
Boston. Fall
Maddox, David. "Everyday Scenes. Two painters who render the
banal in distinct Ways." *Arts and Entertainment*, March 24
Hirsch, Faye. "Cheyney Thompson at Andrew Kreps." *Art in*
America, January
- 2004 Dailey, Meghan. "Cheyney Thompson." *Artforum*, Summer
Campagnola, Sonia. "Miss Understood." *Flash Art*,
February-March
Smith, Roberta. "Jim Lambie. Mental Oyster." *The New York*
Times, April 30
"Cheyney Thompson." *The New Yorker*, April 12
Levin. "Shortlist c50." *Village Voice*, April 7-13
Cotter, Holland. "Cheyney Thompson." *The New York Times*, April
9
- 2003 Saltz, Jerry. "After Shock." *The Village Voice*, October 31
"Cheyney Thompson: The Table of Accumulation (Clandestine,

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- Arsenale)” *V Magazine*, September/October
Saltz, Jerry. “Babylon Rising.” *The Village Voice*, September 5
Lake, Claudia. “The Artworld: Cheyney Thompson.” *Prophecy Magazine*, Issue 4
Harris, Larissa. “Venice Diary.” *Artforum Online*
Wilson, Michael. “Periodic Tables.” *Frieze*, Issue 76. (June, July, Aug.)
Ricci, Daniela. “Miss Understood.” *Il Mattino*, November
Fujieda, Manami. “Very New York!” *BT Magazine*, January
2002 Burton, Johanna. “Cheyney Thompson.” *Time Out New York*, July 4-11
Levin, Kim. “Cheyney Thompson.” *The Village Voice*, June 26 - July 2
“Critics Pick.” *Time Out New York*, June 27-July 4
Newhall, Edith. “Cheyney Thompson.” *New York Magazine*, June 24-July 1

CATALOGUE

- 2012 Cheyney Thompson, *Metric, Pedestal, Cabengo, Landlord, Recit*, MIT Press
2008 Whitney Biennial 2008, Yale Press
2005 Inselmann, Andrea. *Material Matters*. Herbert F. Johnson Museum of Art at Cornell University

PUBLIC COLLECTIONS

Centre Pompidou, Paris, France
Museum of Modern Art, New York, NY
San Francisco Museum of Modern Art, CA
Walker Art Center, Minneapolis, MN
Whitney Museum of American Art, New York, NY