And rew
Kreps Gallery is pleased to announce Cheyney Thompson's fourth solo exhibition for the gallery entitled, "Robert Macaire Chromachromes." In the exhibition Thompson brings together thirteen paintings which share the common motif of an enlarged section of the linen support. The scanned fabric sample is divided into three equal sets of numeric which correspond to the value axis of the digital template which consolidates the value highlight, mid-tone, and dark. The lights and coordinates for the distribution of complementary colour pairs based on Albert Munsell's colour model. These complementary colour pairs are arbitrarily assigned to the individual paintings as a means of providing a minimum of identity within the ensemble. Each painting in the sequence has a unique format which functions as a recitation of the variety of the types of painting supports which have constituted the grounds for the formation of the many genes and attendant subjects of painting. Their designation as chromachromes is intended to signal their in the rationalized framework of a complete color system. This system is sufficiently capable the monochrome could be their insistent plurality, diffuse and totalised chromachromes; in can only ever produce example after example. The forces at play in the chromatic are directed in toward imaging a particular sapect of a support of Painting. Robert Macaire, like Painting, at one time seemed to be a subject who could bear out the injunction. Enrichises-vousl, uttered by François Guiztot at the height of the July Monarchy. In almost the same moment that in d u s t r i a l

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capitalism began to produce representative social types. Robert capitalism began to produce representative social types, Robert Macaire dissolved the efficacy of those types through a process of multiplication. The image of Robert Macaire could only be responded to negatively, through contempt, disavowal or derision. Strangely, Macaire lost his image, and like vampires peering in the looking glass, our images no longer come back to us. But, of course, as we can see in Thompson's exhibition Macaire's name remains. In this case the name is spatialy and temporally conjoined

s t a t e d ,
"There is no alternative."

to the name Painting. In another case Macaire's name could quietly sit in a list of other names, like Harvey Shipley Miller, Albert Munsell, or Margaret Thatcher who in their fidelity to the previous injunction, solemnly