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## VLSI Very Large Scale Integration

**William Feeney  
Cheyney Thompson**

Opening Reception, Friday 17th of November , 6-8 pm  
Exhibition dates: November 18, 2000 to January 7, 2000  
Opening Hours, Friday to Sunday 13:00 to 19:00pm

### **Also...**

DENCITY " Serving New York's Gritty Backstage"  
A bus tour through New York's hidden landscapes presented by E-XPLO

Dates: Sat. November 25, Fri/Sat Dec. 1,2,8,9,15,16  
Times: 9:00pm, 10:00 pm, 11:00 pm. Tour starts and ends at Parker's Box. Tickets:  
\$15 / \$12 in advance at Earwax Records Bedford Av., Parker's Box and online at  
[www.explo.org](http://www.explo.org)

In this exhibition we present the works of two artists, Cheyney Thompson and William Feeney, living in Williamsburg. Beyond a series of visual relationships between the works, their co-habitation in the space intends to establish a whole new series of links between them, but also to pose some questions about perception, the relationship between the visible and the invisible and the particular ways we relate to the objects we call *art*. Both artists propose works that define their medium (sculpture, painting) and which crossbreeds the boundaries of these genres, touching what we could call *the politics* of art. Both try to relocate the problem of contemplation within a broader collective encounter with the unstable line that separates art and non-art but also the relationship between the singular confrontation with two-dimensional and three-dimensional space.

"There is a world, no longer an image, scarcely even a picture, at most, there is only a retinal stain, an afterimage. A sharply constructed world where everything is at all times visible, where nothing is on the horizon, where there has ceased to be a horizon - only a room and only objects. I don't want to make icons or anthems, but rather a place or a possibility. I want everything to come into focus in order to look at something that I've already seen a thousand times, that I have ceased feeling for." These words of **Cheyney Thompson** define the core of his project rendering secondary the medium he uses. We can then read his works as an invitation to rediscover the perceptual field and the reinvention of representational practices. In this sense, **William Feeney's** playing with the line between the figure of the "model" and the sculptural object is linked to parallel preoccupations. "What I call "art" is really only a simulation", he states. "By extracting some concept from our modern culture and introducing it into contemporary art, an idea, notion, anecdote, or mythology is re-created. This serves as a template for my process; once I get my mind around an idea, I have to fabricate it. My work, with its barely there kineticism, conveys a feeling of an event or calamity that has just been lost. The schism that is created opens the opportunity for the viewer to plug in his or her own story where mine left off."