

Black Square Space (By Tom R. Chambers)

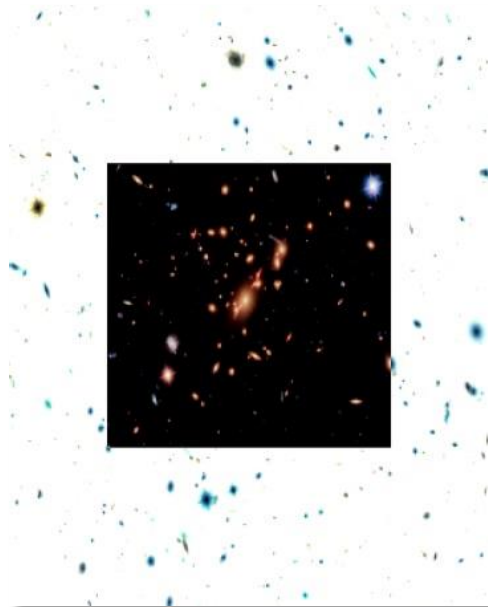
I am utilizing images of the Universe (courtesy of HubbleSite [<http://hubblesite.org>]) in combination with Kazimir Malevich's "Black Square" to confirm his (Malevich) interest in Astronomy and connection of his Suprematist work with the Universe. The "Space" images have been pixelated to show abstractions - configurations of pixels - running throughout the "Black Square" and beyond ("white abyss"). Malevich's "Black Square" becomes monolithic. He called himself, "President of s(S)pace".

According to Malevich, the "white abyss" of the background, whose whiteness was conditioned by the extreme incandescence of energetic tension in the Universe, was the manifestation of s(S)pace on Suprematist canvases. He called this process "dissolution", a term with Cosmic connotations: "The Cosmos is dissolution. The Earth is a small splitting."

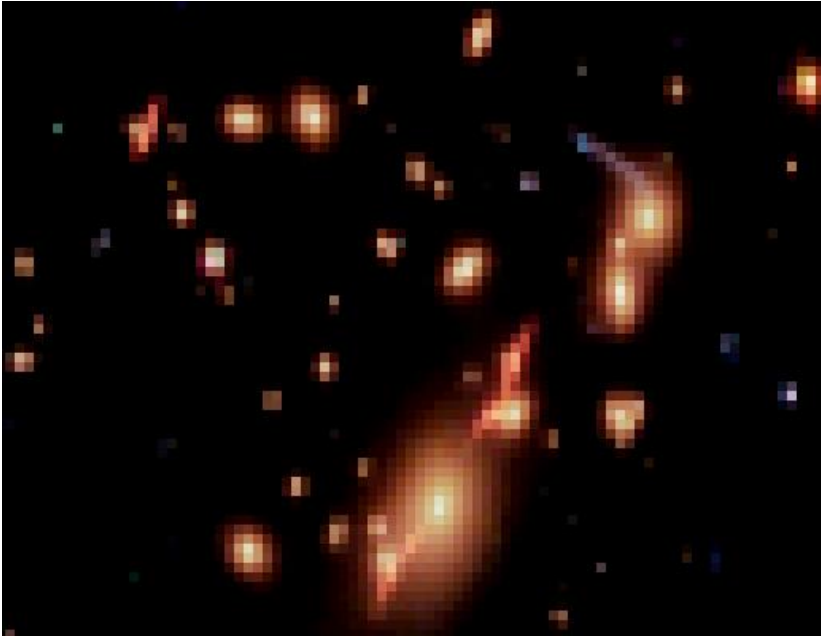
In Malevich's everyday life, his proclamation of the inevitable break from Earth and mastery of space turned into a passionate immersion in Astronomy. During his Vitebsk years (1919-22), he was never parted from his pocket telescope, constantly observing and studying the starry sky. His text, "Suprematism: 34 Drawings", published on December 15, 1920 prophesied the introduction about humanity's Cosmic future. It was here that he gave the ordinary word "sputnik" - Russian for companion or fellow traveler - the meaning that made it famous. . (["The Cosmos and the Canvas"](#), Aleksandra Shatskikh)

In his text, Malevich lays out his ideas: "The Suprematist machine, if it can be put that way, will be single-purposed and have no attachments. A bar alloyed with all the elements, like the Earthly sphere, will bear the life of perfections, so that each constructed Suprematist body will be included in Nature's natural organization and will form a new sputnik; it is merely a matter of finding the relationship between the two bodies racing in s(S)pace. A new sputnik can be built between Earth and Moon, a Suprematist sputnik equipped with all the elements that moves in an orbit, forming its own new path."

One of the pieces (BSS-1) from "Black Square Space" is seen below:



When the image is viewed from afar, it resembles works - albeit in a dilute form - by Jackson Pollock, the Abstract Expressionist painter, during his "Drip Period".



When the image is viewed close up, it reveals Suprematist configurations of pixels.

Go to <http://tomrchambers.com/bsc.html> to see the project in its entirety.

I have been interested in Abstract Art since the 1970s, particularly the geometric approach involving the square, rectangle and circle. As a result of my immersion in Digital Art in 2000 working with pixels and their configurations: <http://tomrchambers.com/rmde.html>

these "Pixelscapes" - as I call them - were a revelation for me when compared to the nonobjective works generated 40 years before the pixel and 80 years before the Digital Revolution. It seemed that I had managed to do what Kazimir Malevich and other Suprematists (Minimalists) had done through the simple process of magnification and isolation of the pixel(s).

I moved towards Suprematism with the "My Dear Malevich" project:

<http://tomrchambers.com/malevich.html>

and my action of looking within a portrait (photo) of Kazimir Malevich to find the basic component(s), pixel(s) was the same action as Malevich looking within himself - inside the objective world - for a pure feeling in creative art to find his "Black Square", "Black Cross" and other Suprematist works.

I continue my pixel process today, and focus on projects that interpret Malevich's "Black Square" and "Black Cross": <http://tomrchambers.com/bsi.html>