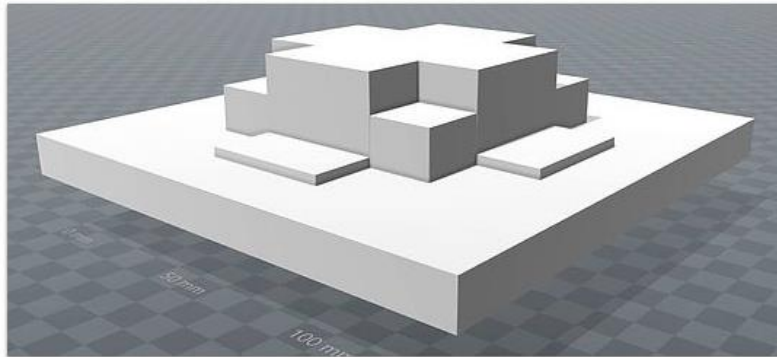
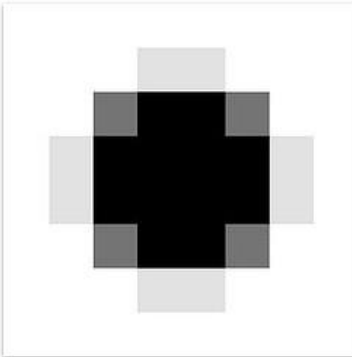


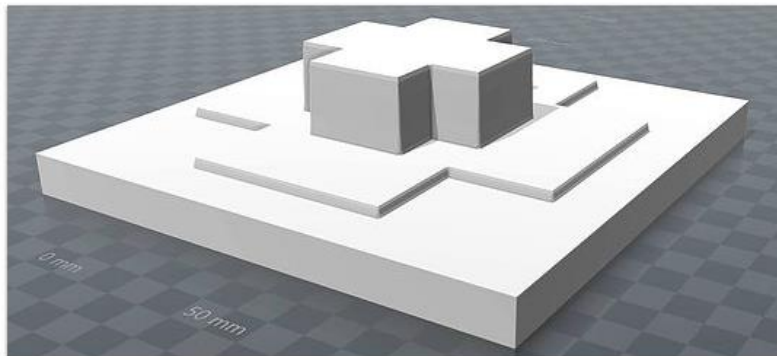
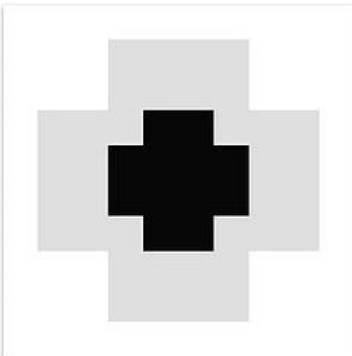
MDM 6 3D

The six pieces ("[My Dear Malevich](#)") (2D) shown in the "[Suprematism Infinity: Reflections, Interpretations, Explorations](#)" exhibition (Columbia University, New York City, New York [December 10, 2015]; accepted for the [Russian American Cultural Center](#) (RACC) Art Collection, New York City) are transformed 3-dimensionally as "[ARCHITECTONS](#)" in keeping with [Kazimir Malevich](#)'s 3D work. Chambers has taken the "black" out of the pieces except for shading and shadows, and what he likes about this [Suprematist](#) journey is its origin within a digitized portrait of Malevich magnified to reveal the pixel configurations as 2D representations, and then extruded as 3D representations (sculptures).

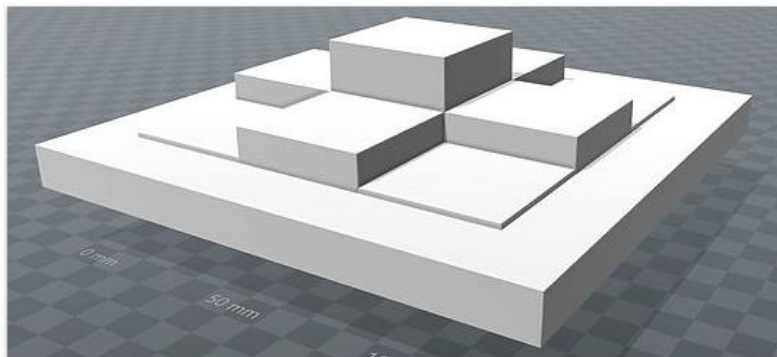
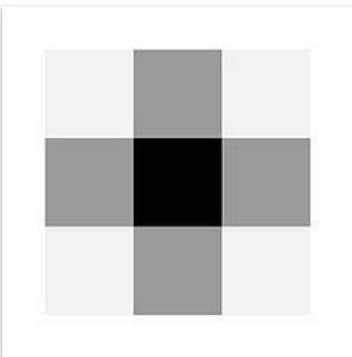
MDM-1:



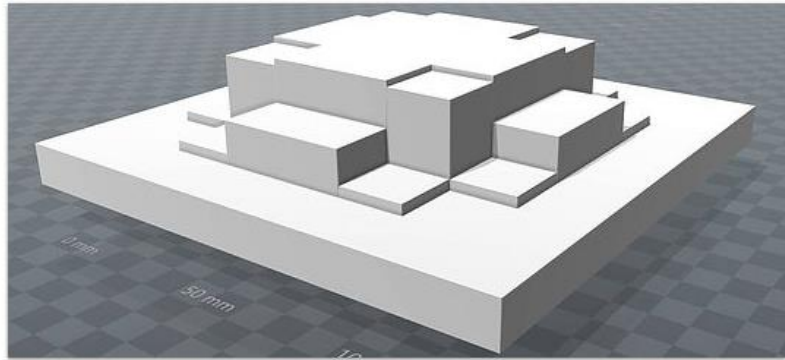
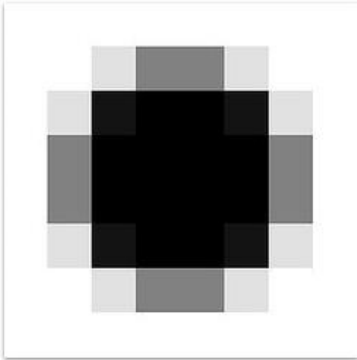
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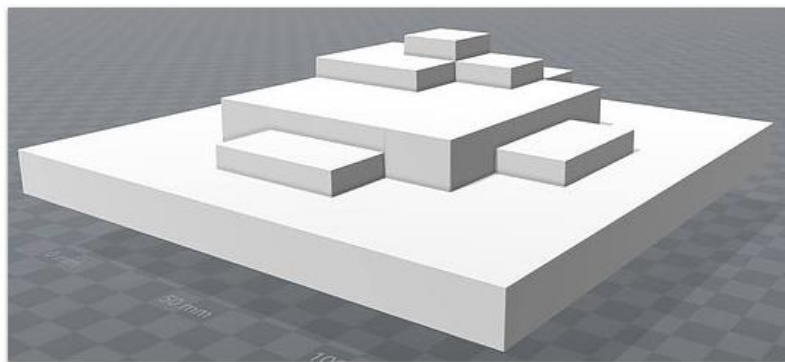
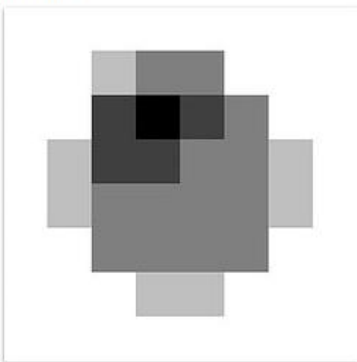
MDM-5:



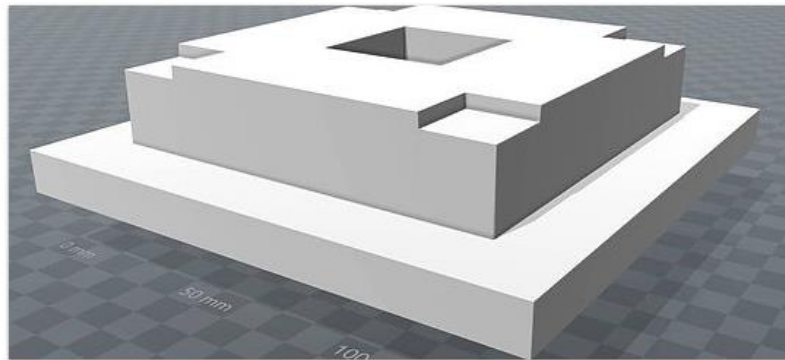
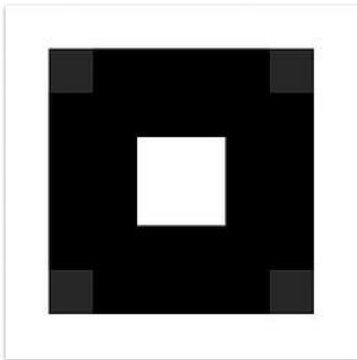
MDM-6:



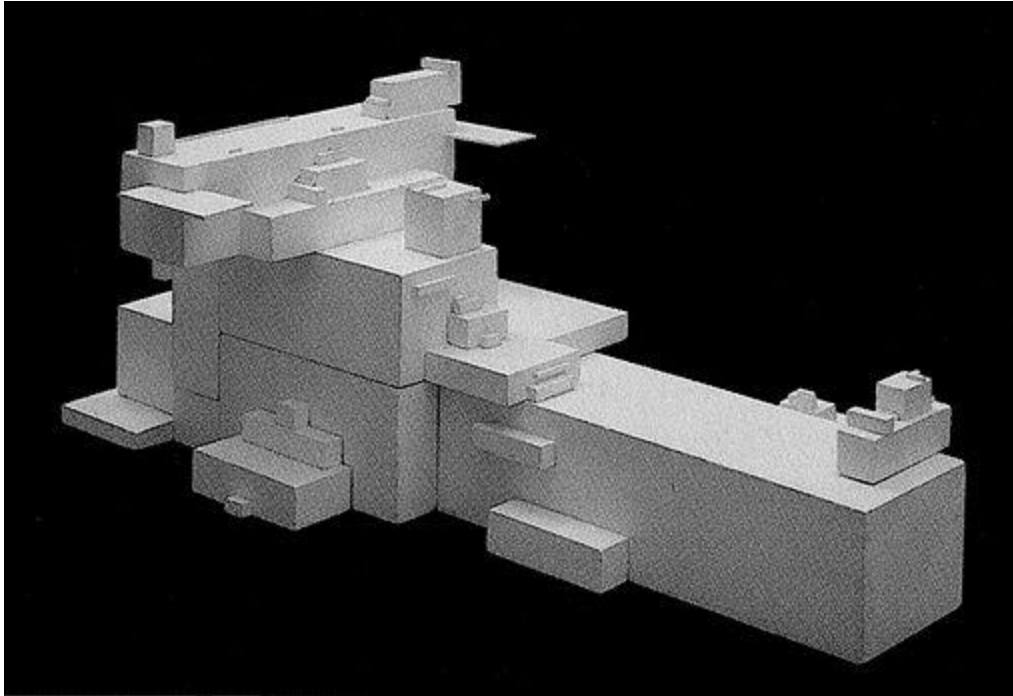
MDM-12:



MDM-14:



One of Kazimir Malevich's ["Architectons"](#):

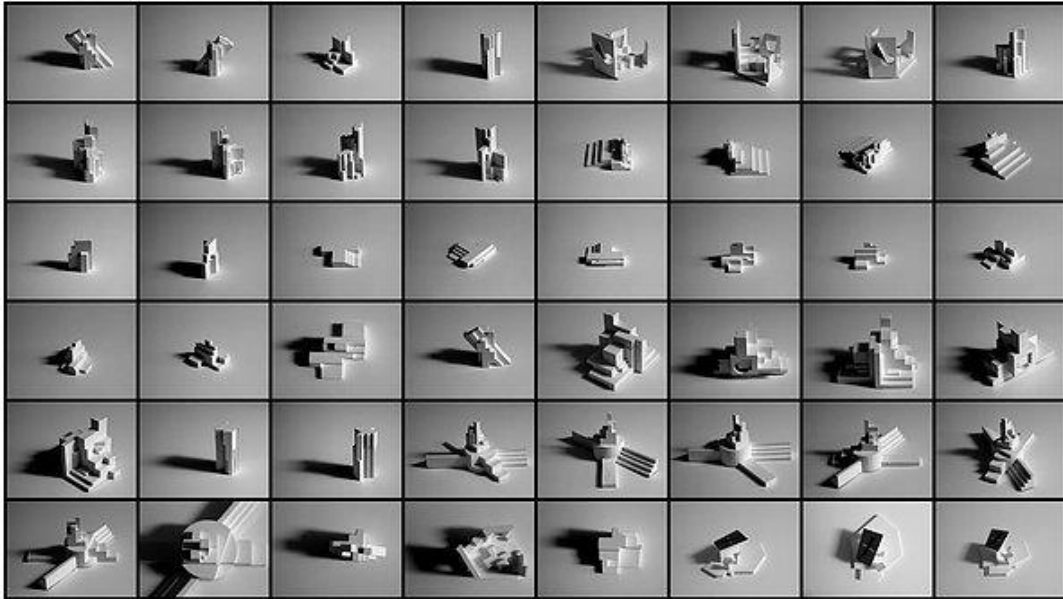


"New architecture is distinguished from Suprematist architecture by the latter and also by the order of elements in Suprematist architecture. This is clearly felt when one compares the two forms of Western new architecture and Suprematist architectonics. The architectonics — Alpha of horizontal building and Gota of vertical — reveal those features, which, it seems to me, ought to be in the new architecture. Because of its formal similarity contemporary architecture may be divided into characteristic types: individual and collective. New architecture, as a form, I attribute to collective elaboration, on which not only architects but also artists who are basically painters are working. The collective of new architecture consists of a large number of people. This latter fact makes me think that our architectural period has even in immediate link with antique architecture, in its methods and even in its attitude to life. In the classical architecture of the past there was also an invariable forming element present, which was worked on by many architects. They were united by the same objective forming element that we now find in the new Suprematist architecture.

Now, as then, with the help of the same forming element which creates an architectural expression of life, the architect is able to reveal his own personality. This latter feature alters neither form nor style but merely produces an individual nuance."

Kazimir Malevich, [Painting and the Problem of Architecture](#) (1928)

Chambers exhibited ["My Dear Malevich"](#) along with [Max Semakov's](#) "Architecton" models as a part of ["Black Square Interpretations and Other Suprematist Explorations"](#), CaviArt Gallery, [Russian Cultural Center](#), Houston, Texas, March 6 - April 7, 2015. Semakov and his MiMs Art group are inspired by [Suprematist](#) architectons transformed into elements of recreational architecture to comprise "Suprematist Park" (project based in Moscow, Russia). These models are displayed in the poster (photographs and design by Chambers) below:



MiMs Architects

Mikhail Ivanov, Max Semakov

