

DIGITAL SUPREMATISM

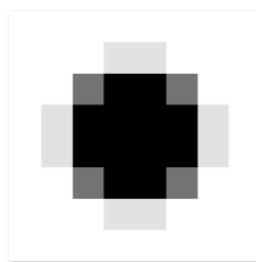
"Tom R. Chambers is a Texan with a "Russian, Suprematist soul". He has repeatedly introduced the modern trend of new media art to the masses. He has brought Minimalism to the pixel. In 2000, Chambers began to look at the pixel in the context of Abstraction and Minimalism. And he is currently working with interpretations of Kazimir Malevich's "Black Square" and other Suprematist forms. His work calls our attention to visual singularity, which is all that we see in the digital universe. Since the pixel corresponds to what we call "subatomic particles" in our physical universe, Chambers' work connects us directly with the feeling of Russian Suprematism, described as the spirit that pervades everything, and pays tribute to the faith in the ability of abstraction to convey "net feeling in the work." (Curator, OMG [One Month Gallery], Moscow, Russia, 2015)

Chambers states:

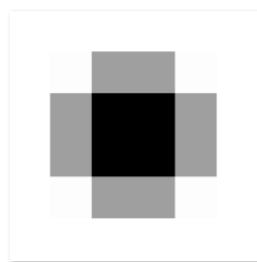
"I have always liked Minimalist works and as a digital artist, I began to explore the pixel as an art form in 2000. As I did research, and experimented with this picture element, I also began to read about Kazimir Malevich and his extreme Minimalist approach with 'Black Square'. The more I contemplated his 'Black Square', the deeper I moved into the pixel and consequently the creation of the 'My Dear Malevich' project, which revealed similar to identical Suprematist forms that he created. I have focused on the pixel and his 'Black Square' ever since."

My Dear Malevich (MDM) (<http://tomrchambers.com/malevich.html>)

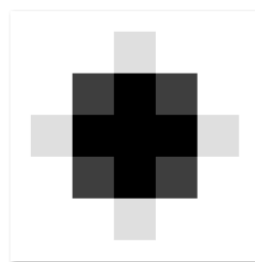
In 2007, Chambers traveled (via magnification) into a digitized photograph of Malevich and discovered at the singular pixel level arrangements which echo back directly to Malevich's own totally abstract compositions.



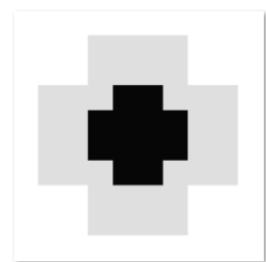
mdm1



mdm2



mdm3



mdm4

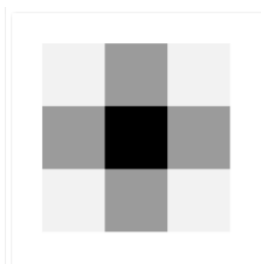
Excerpt from the review by JD Jarvis, Art Critic/Artist and coauthor of Going Digital: The Practice and Vision of Digital Artists (ISBN 1-59200-918-2) (Note: This review was written for the first exhibition of "My Dear Malevich" at the Art Gallery, Fine Arts Department, Zhaoqing University, Zhaoqing, China [April 2 - 15, 2007].):

"This project is such an apt metaphor for Malevich's own journey deep with himself, as well as, his discovery of the non-objective soul of art contained within the objective world as to constitute a form of visual poetry.

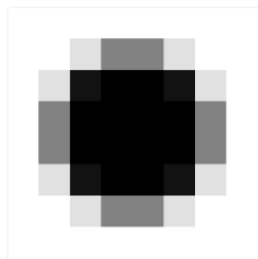
This visual poetry contains the ironic connection between Modernist philosophy which moved visual art from figurative representational pictures of the physical world into an expressive and emotional world of abstraction; and, the digital realm in which the purely abstract unit of one pixel off - one pixel on, has been utilized to reproduce once again, with breath taking accuracy the physical world. Now, Chambers' has shown a path by which this tool, which so often serves hyper-reality, is forced to reveal the abstract soul at its very core.

Was Malevich thinking in 'pixels' without knowledge of the term and even many decades before the fact of the technology, which utilizes this basic component? His association with Futurism might account for this sort of metaphysical connection. And, so it is that we have the aspect of this exhibition that straddles a whole century of art, from the earliest beginnings of Modern art to the latest developments in the tools by which the newest works are being made.

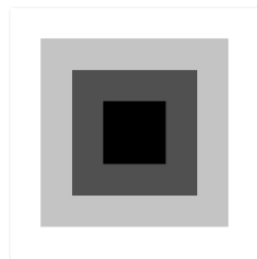
The ground that is covered is immense, but the time between the two virtually disappears in this exhibit. It seems that with 'My Dear Malevich' it is not a matter of what is old (or new) being new (or old) again; but that what is 'old' and 'new' exists simultaneously. That which is 'gone' is also, at the very same time, ever-present."



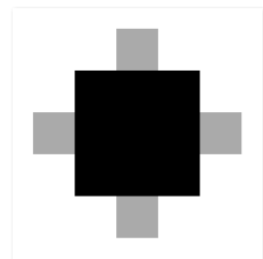
mdm5



mdm6



mdm7



mdm8

Comments re: "My Dear Malevich", Art Gallery, Fine Arts Department, Zhaoqing University, Zhaoqing, China (April 2 - 15, 2007):



Harvey J. Bott, Sculptor (USA):

"JD Jarvis' review is a most essential discourse of not only this historically portentous exhibition but of you and your oeuvre stratagem, an investiture of nearly ineffable wonder that says virtual past-present-future brought to the e-world and now the reality of tangible documentation in a venue that Malevich would have been proud to share with you."

Sandra Boccara, wife of the late Laurent Boccara, Painter and Collage Artist (USA):

"Synchronicity is alive and well as I view your Malevich exhibition ... so reminiscent of the work and intentions of my husband's work, Laurent Boccara."

Andrey Martynov, Curator, Novosibirsk State Art Museum, Novosibirsk (Russia):

"Chambers' 'Pixelscapes' have been exhibited in Novosibirsk and shown at the Solovetsky Monastery. He is working with the idea of a small unit or cell of an image, which shows a fantastical world through print and animation. He will show this new black-and-white series ... 'My Dear Malevich' ... at the Fourth Novosibirsk International Festival of Digital Imaging at the Novosibirsk State Art Museum in May/June, 2007. It will be a pleasure for us to show this series that

stems from the Suprematist traditions of the great Malevich. He was a remarkable artist of the 20th century who looked deeply into the philosophical content of images. Chambers uses this same philosophy in his long-term art projects such as 'Pixelscapes'."

Christina Lodder, Professor of Art History, University of Saint Andrews, Scotland (Author of Russian Constructivism [ISBN 0-300-03406-7] and Malevich [ISBN 0-7148-3912-4]; Vice President, The Malevich Society) (UK):

"What you are doing looks very exciting."

Mark Tribe, Assistant Professor, Modern Culture/Media Studies, Brown University and Founder of Rhizome.org [USA]:

"Congrats! It's a terrific project."

Mark Amerika, Associate Professor, Dept. of Art and Art History, University of Colorado at Boulder, Boulder, Colorado (USA):

"While China itself is going through a kind of postproduction remix phase, I'm interested in the way you are remixing the digitized version of Malevich, as an image, within the traditional context of both gallery and object, while highlighting the pixel as the primary visual element in the making of new work. Congratulations on your show. The documentation of it makes it look very exciting and I am intrigued by it."

Joe Nalven, Cultural Anthropologist, Founder/Editor of Digital Art Guild and coauthor of Going Digital: The Practice and Vision of Digital Artists (ISBN 1-59200-918-2) (USA):

"Kazimir Malevich covers a wide range of styles and color/black-white imaging. Tom R. Chambers has isolated and deepened that side of Malevich's non-representational and devilishly focused square (and what we now see in the pixel). The presentation is austere with no one -- unlike Chambers' other online shows with many others in dynamic interaction, but rather we see reflections of the same images in the ceiling and the floor, creating a space not unlike the George Lucas sci-fi 'THX-1138' movie. The absence of people in the exhibition rooms mirrors their absence in the imagery."

But is this calm? Is it provocative? Are there any emotions? Malevich's striving to strip away content associations may have been poured into his work, but how a viewer sees these images can be quite otherwise. So, too, Chambers' images.

Tom R. Chambers has created a dialogue running back and forth in time about this very seductive side of making images. Of course, should Chambers continue down this path, what will happen to the pixel analogy when he chances upon Malevich's black circle? I'm sure we will all be delighted."

Shankar Barua, Artist/Musician/Writer/Designer (Founder and Managing Trustee for The Academy of Electronic Arts, creator of "The Idea" and Director of The Carnival of e-Creativity & Change-agents Conclave) (India):

"As an old believer in the singular importance of Tom R. Chambers' creative explorations with regard to driving a leading-edge stream of evolution of the digital-still-image-as-art into this new millennium, I am absolutely delighted to see him go back to print after the fascinating 'Pixelscapes' diversion, with this stunning new exhibition, 'My Dear Malevich'.

Not that I know anything much about fine arts, but in this rising new era of burgeoning empowerment of individuals by technology across all streams of human endeavour, all over the world, when the more popular leading-edges of many creative streams are often about little more than fascination and infatuation with the shiny new baubles of new mediums in themselves, it is important to so manifest and be reminded that high art should certainly derive from, and serve, much deeper folds in the brains of any individual, community and generation."

Allan Revich, Artist and Director of Digital Salon (USA):

"Tom R. Chambers is blessed with an uncanny ability to marry high-concept with visual beauty. He demonstrates his ability to do so in his 'My Dear Malevich' exhibition, where he riffs on the work of the Suprematist artist, Kazimir Malevich, to create wonderfully intriguing 'Pixelscapes'. Chambers' 'Pixelscapes' merge the analog and digital worlds, and merge the past with the present to create a new kind of imagery that brings wall-based visual art into the 21st century. His work is interesting to think about, and pleasant to look at. What more can we ask for from the art on our walls?"

Michael Takeo Magruder, New Media Artist and Researcher, King's Visualisation Lab, King's College London, London, England (UK):

"I very much enjoy the critical, analytical and aesthetic nature of the artwork. As you are aware, much of my own work is an exploration of the digitally minimal and the fundamental structures that comprise media technology - so I feel well-placed to understand and comment on your artistic concerns in this area. I feel that many contemporary artists working in New Media utilize the pixel without understanding its core essence in terms of both technology that creates it and the connections it has to the art historical past.

I did not have such negative feelings when considering this body of work. I find the premise of the work is a relevant extension of the Suprematism and Minimalism art movements of the 20th century, in which you revisit critical explorations from the past and augment your investigations with present day technologies and context."

Harold Olejarz, Artist and Art Educator at Eisenhower Middle School (U.S. Department of Education National Blue Ribbon School) (USA):

"At the beginning of the 20th century Kazimir Malevich was at the forefront of a revolution in art. His work took chances and explored new directions in representation. Malevich was an experimenter, pushing art to the edges.

Today, at the beginning of the 21st Century, Tom R. Chambers' work bridges 100 years of art history and creates connections between his own ground-breaking work as a digital artist and the ground-breaking work of Malevich. Chambers' 'Pixelscapes' explore issues of digital representation as well as refer back to the seminal dialog about representation that Malevich and his contemporaries initiated. Look beneath the elegant simplicity of the art of Malevich and Chambers and you will find the essential building blocks of art. Look closely at Chambers' images and you will find the building blocks of today's digital revolution."

Cecil Herring, Artist (USA):

"My first thought upon seeing your powerful show in black and white was an homage to the 'Tomb of the Unknown Soldier' and also the Aleksandr Solzhenitsyn novel, 'One Day in the Life of Ivan Denisovich', where with the least amount of freedom and the smallest bit of material, the hero saves a bit of

comb and some trinkets. His soul is still his soul, and he can make something of nothing - no color, no material - and no one can take that from him. Stark? Yes. Art? Yes! Congratulations!"

Bruce Hanks, Manager, University of Winnipeg Instructional Network, Center for Teaching, Learning and Technology (CDDL), The University of Winnipeg (Canada):

"'Black Square' (1915), consisting of nothing more than a black square on a white field ... one of Kazimir Malevich's earliest works into Suprematism ... becomes the starting point, ninety two years later, for an exhibition by Tom R. Chambers simply titled 'My Dear Malevich'.

This is not necessarily new work for Chambers. In 2000 he explored the pixel in what has become his ongoing exploration under the namesake of 'Pixelscapes' (A pixel (picture element) being a single point in a graphic image, an abstract sample.). In his article 'The pixel as Minimalist Art', reference is made to Malevich's 'Black Square' (1915) and 'Black Cross' (1923). What is new about 'My Dear Malevich', is Chambers removing the pixel from the screen and placing it on a gallery wall as large digital images, a transfer that becomes an all at once opportunity to see the totality of the work. To enter a space and see larger than life pixels displayed one after the other in all their complex diversity allows for a truly meditative experience. What is more interesting is Chambers' starting point for the project, a photograph of Malevich in which he turned the telescope around and concentrated on a small area of the image. By enlarging this one small area, the pixels become a vast universe of the non-objective out of which emerged the exhibition 'My Dear Malevich'."

Claude Bossett, Artist (Unveiled a tribute to the pixel for its 50th Birthday [2004] by painting a 60 cm x 60 cm blue square on a 100 cm x 140 cm canvas.) (Austria):

"A refreshing extrapolation of the pixel, and it appears to be well accepted (balanced) all around."

Franklin W. Robinson, the Richard J. Schwartz Director of the Herbert F. Johnson Museum of Art, Cornell University (USA):

"The variety and range of what you do, your imagination and originality, are just amazing."

Peter Ciccariello, Artist (USA):

"Fascinating project - image reduced to its fundamental core, pointing with delicious lyricism to the singularity of the source."

Vlatko Ceric, Artist (Croatia):

"I know your 'Pixelscapes' work quite well, and I find it very interesting. The 'My Dear Malevich' exhibition is absolutely fascinating - what a range of impressions you are creating out of a very few pixels."

Xu Hongbo, Art Professor, Fine Arts Department, Zhaoqing University (China):

"Malevich is a traditional resource of art. Chambers uses it like a Chinese Artist uses the traditional form of brush painting. The abstract works of Malevich were studied by Chinese artists 10 to 15 years ago. Why did this study cease? I think because this kind of art doesn't have Chinese roots. We can become enlightened again through Chambers' exhibition. Most contemporary Chinese artists do not address this form with ease like their predecessors."

Wu Nan, Art Professor, Fine Arts Department, Zhaoqing University (China):

"Tom R. Chambers is a blend of the West and the East ... frank and charming with a disposition of an Eastern writer ... and this combination seems consistent when viewing his early photographic works, which are full of humanity, morality and caring."

His recent creative work, 'My Dear Malevich' has a very different connotation: bright and fashionable, which conjures up skin texture within a multi-colored grid or graph. The meaning is manifested within a Western world's characteristics of materialism, public display and desire with curious, affective tonal range and realm of imagination ... it's beckoning."

Chambers seems to want to elucidate a subject ... make a significant attempt at clarifying a notion. His appreciation of Kazimir Malevich's Suprematist artwork is only a way or an excuse to present an artistic trend through iconography that borders on 'religion'. The 'Pixelscapes' that comprise the project represent a collective expression."

The subtle grays, blacks and whites combined with the cross symbol remind us of a certain 'awe'. The artworks transmit a solemnity and moving atmosphere. The expression is direct and effective, which is the most obvious characteristic of contemporary art."

Don Archer, Director, Museum Of Computer Art (MOCA) (USA) (Twelve out of the 19 Pixelscapes that comprise "My Dear Malevich" are on exhibit at MOCA.):

"Tom R. Chambers has been an iconoclastic digital artist and passionate teacher of digital art for many years. He is most recently visiting lecturer on digital and new media art and digital photography in the Fine Arts Department of Zhaoqing University in Zhaoqing, China. His own art is a celebration of digital abstraction and reductionism in a long series of works that he calls 'Pixelscapes'. His most recent series is called 'My Dear Malevich' and is a tribute to the celebrated Ukrainian-born artist Kazimir Malevich (1878-1935) who was founder of Suprematism, a non-representational art that featured geometric forms and shapes. These new images are a confirmation of Chambers' dedication to minimalist art and to the pixel, in all its potential and limitations."

Luca LUNK Leggero, New Media Artist (Creator of How to make a perfect Malevich using only basic HTML code) (Italy):

"I really like 'My Dear Malevich'. I think the concept behind 'Pixelscapes' is fascinating. It is also interesting that Malevich is important for new media/net artists."

Other venues, etc. re: "My Dear Malevich":

Online art residency at St. Petersburg Art Residency (Russia):

<https://virtualresidency.p-10.ru/author/tom-chambers/>.

The St. Petersburg Art Residency (SPAR) was founded in 2012 in the oldest local art center Pushkinskaya-10. The art center Pushkinskaya-10 is a collective art work, a monument to the victory of free culture over conformist Soviet ideology - the sole example of an independent and self-organized artist commune. During the 25 years of its existence, Pushkinskaya-10 has become a point of interest for artists and art collectives.

“Suprematism Infinity: Reflections, Interpretations, Explorations” (Group Show), Atrium Gallery, Harriman Institute, Columbia Institute, New York City, New York, U.S.A., December 1, 2015 - January 22, 2016 ([pdf](#)). Click on [SIRIE](#) to view photographs (by Cho Eun-mi) of the opening. Note: this work was donated to the Russian American Cultural Center (RACC) Art Collection, New York City ([letter](#)).

Russian American Cultural Center
520 E. 76th Street, Suite 7E, New York, NY 10021
646-831-0554 | russculture@aol.com | www.russianamericanculture.com

**Suprematism Infinity:
Reflections, Interpretations, Explorations**

Harriman Institute of Columbia University
420 West 118th Street, 12th Floor

Tom Chambers, Mark Khidekel & Max Semakov

Curated by Regina Khidekel

Exhibition Reception:
Thursday, December 10, 2015 | 6:00 – 8:00 pm

7:00 pm - talk by Irina Nakhova
Videos by Irina Nakhova will be shown at the Reception event

Exhibition on view: December 1, 2015 - January 22, 2016
Special thanks for support of the exhibition program to:
The AVC Charity Foundation

RACC LAZAR KHIDEKEL

RACC's program is made possible by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, the New York City Department of Cultural Affairs, in partnership with the City Council.

**EXHIBIT OPENING:
SUPREMATISM INFINITY:
REFLECTIONS, INTERPRETATIONS,
EXPLORATIONS**

**SUPREMATISM INFINITY
REFLECTIONS, INTERPRETATIONS, EXPLORATIONS**

CURATED BY REGINA KHIDEKEL
WORKS BY TOM CHAMBERS, MAX SEMAKOV AND
MARK KHIDEKEL

COLUMBIA UNIVERSITY
The Harriman Institute

December 1, 2015 – January 22, 2016
Monday – Friday, 9am – 5pm
HARRIMAN INSTITUTE ATRIUM (12TH FLOOR, 420 WEST 118TH STREET)

Please join the Harriman Institute for an exhibit opening reception that will feature a series of video clips documenting Irina Nakhova's Green Pavilion, "Order: contemporary," and a talk by Irina Nakhova at 7:00 pm. "Suprematism Infinity: Reflections, Interpretations, Explorations" Curated by Regina Khidekel, showcases works by Irina Nakhova, Tom Chambers, Max Semakov and Mark Khidekel. It explores works inspired by the legacy of Suprematism through new forms, styles, media, and technology. Inspired by Kasimir Malevich a century ago, Suprematism became one of the most radical and influential art movements of the 20th century.

Next location: columbia.edu for more information.

Thursday, December 10, 2015
6:00 pm - 8:00 pm
Harriman Institute Atrium (12th Floor IAB)
420 West 118th Street

COLUMBIA HARRIMAN INSTITUTE

Note: this exhibition is in conjunction with the "100 Years of Suprematism" conference, Shapiro Center, Columbia University, New York City, December 11 - 12, 2015. It is organized in celebration of the centenary of Kazimir Malevich's invention of Suprematism and the first public display of his Suprematist paintings in December, 1915. The two-day conference is organized in association with the Harriman Institute, the Lazar Khidekel Society, and SHERA. It features presentations by an international and renowned group of scholars. Among them are leading researchers in the field from the United States, Russia, and the United Kingdom. The event includes a presentation of "Kazimir Malevich: Letters and Documents, Memoirs and Criticism" (London: Tate, 2015) ([pdf](#)) (<http://tomrchambers.com/Malevich Society.htm>).

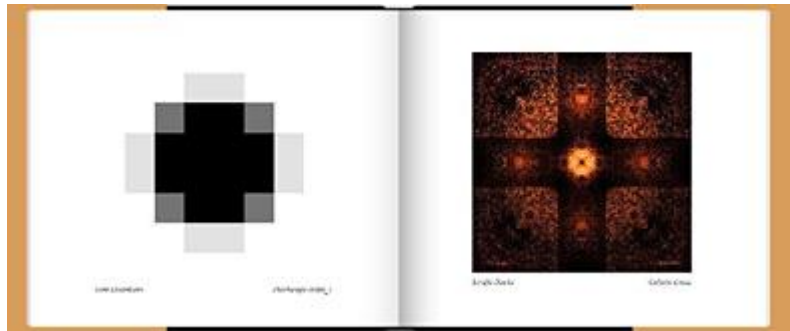
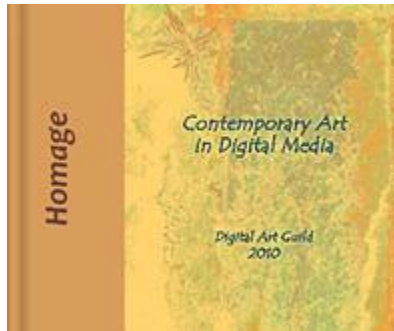
"Black Square Interpretations and Other Suprematist Explorations" (two-person show with Max Semakov), CaviArt Gallery, Russian Cultural Center, Houston, Texas, March 6 - April 7, 2015. Tom R. Chambers and Max Semakov/MiMs Art Group come together to pay tribute to Kazimir Malevich through a series of artworks that interpret his "Black Square", and explore Suprematism. Chambers is based in Houston, Texas, and Semakov is based in Moscow, Russia, which moves this collaboration to a higher plane of exchange between the citizenry of two countries - America and Russia. Chambers and Semakov through their interpretations and explorations move Suprematism in the direction of Neo-Suprematism. Their artworks accentuate and cultivate non-objectivity - the supremacy of pure feeling in creative art. Click on [BSIOSE](#) to view photographs (by Cho Eun-mi) of the opening.

"Beyond the Borders" (The Guest section) (Group Show), Novosibirsk Municipal Center of Fine Arts, Novosibirsk, Russia, November 3 - 21, 2010.

[MDM-1](#), "Homage: Contemporary Art in Digital Media" (Group Show), Art Institute of California, San Diego, California, U.S.A., September 11 - October 15, 2010.

[MDM-1](#), "Homage: Contemporary Art in Digital Media" (Group Show), Escondido Arts Partnership Municipal Gallery, Escondido, California, U.S.A., July 9 - August 21, 2010.

Catalog:



“aniGma-4”, Fourth Novosibirsk International Festival of Digital Imaging (Group Show), Novosibirsk State Art Museum, Novosibirsk, Russia, May 10 - June 10, 2007:



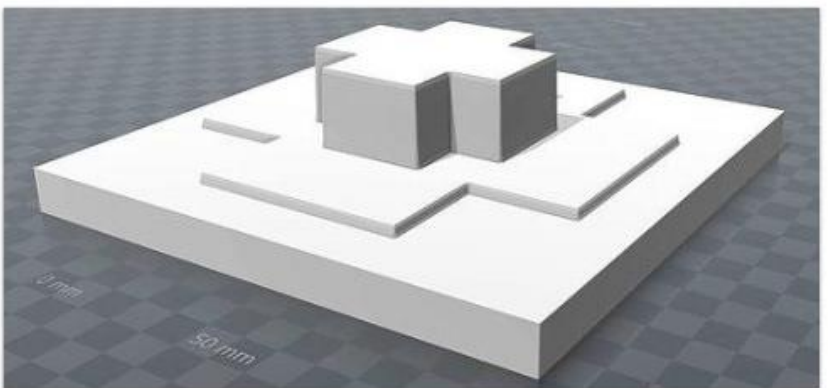
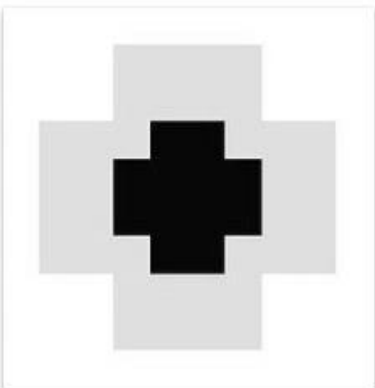
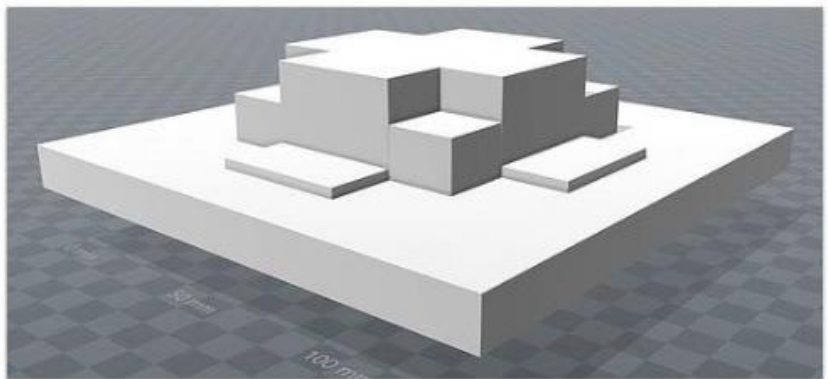
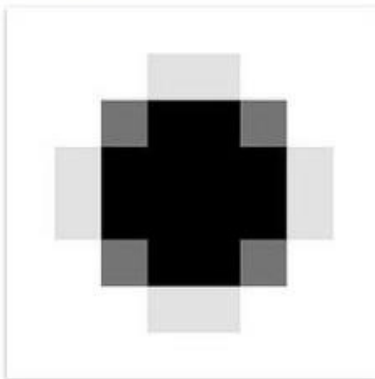
Brochure and Poster:

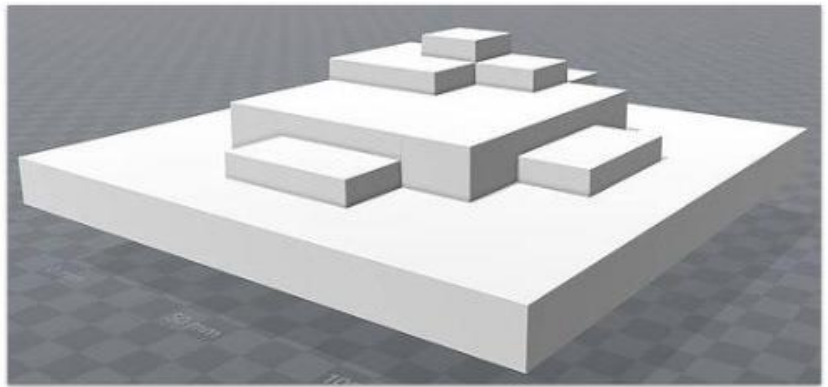
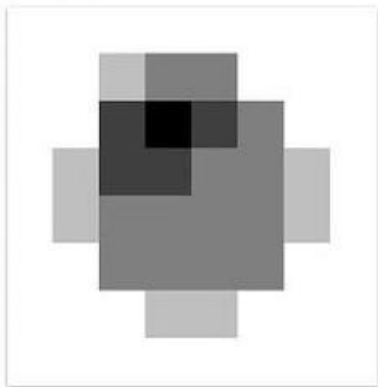
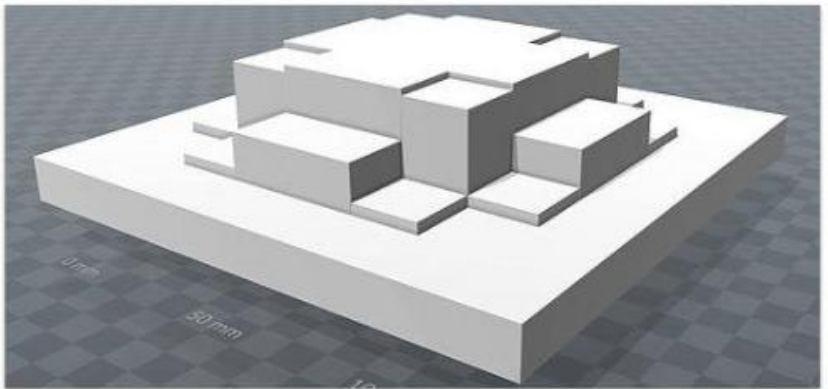
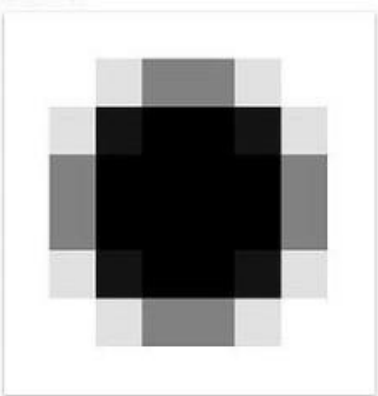
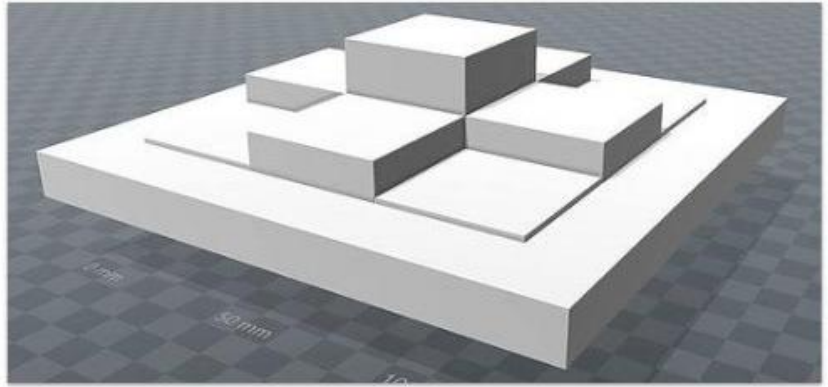
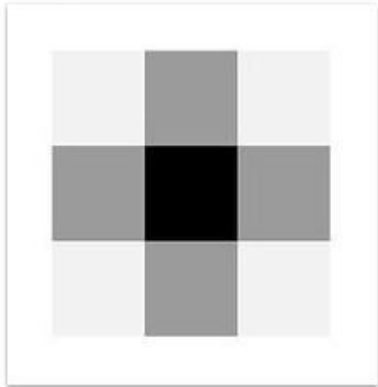


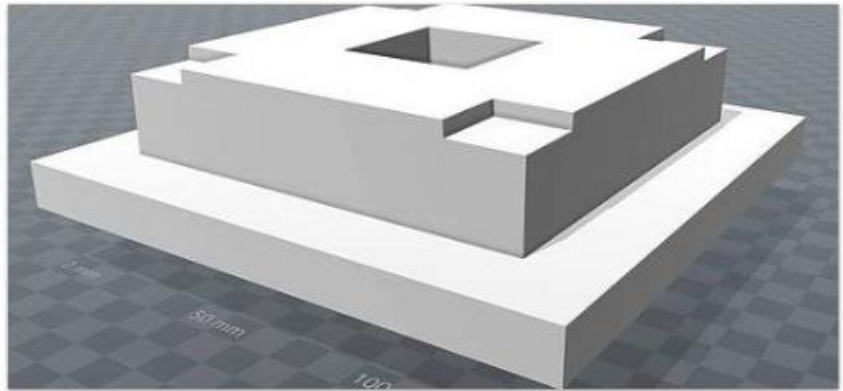
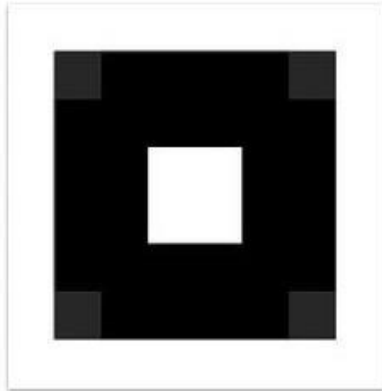
My Dear Malevich 3D

The pieces ("My Dear Malevich") (2D) shown in the "Suprematism Infinity: Reflections, Interpretations, Explorations" exhibition (Atrium Gallery, Harriman Institute, 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 similar to ["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).







My Dear Malevich Kinetic-Glitch (<https://vimeo.com/221787210>)

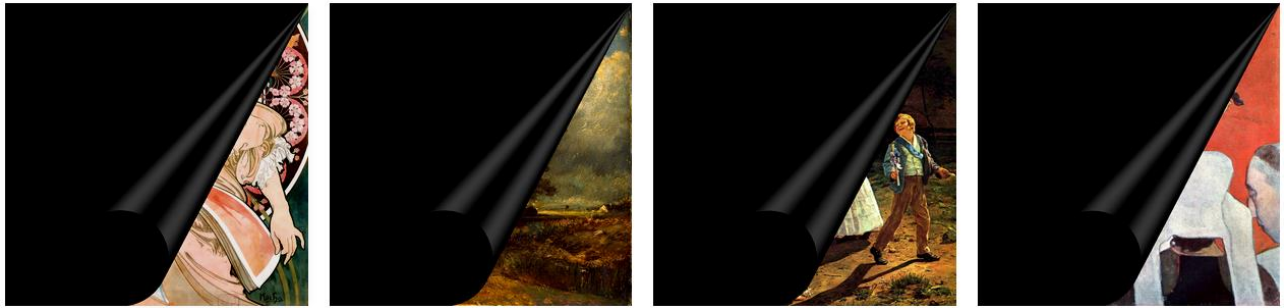
The images from the "My Dear Malevich" project are video-glitched to provide a kinetic interpretation. Kazimir Malevich might have approved of this "tech/digital" approach (from static to kinetic) to create SENSATION. The static forms break into a multitude of "other" geometric forms (hybrids) via the video glitching; and these forms "move about" to create this dynamism.

Black Square Interpretations (BSI) (["Black Square Interpretations"](#))

Chambers works with Kazimir Malevich's "Black Square" to celebrate and challenge this iconic, Suprematist art form. It was first shown in "The Last Futurist Exhibition 0,10" in 1915. The work is invoked by critics, historians, curators, and artists as the "zero point of painting", referring to the painting's historical significance and paraphrasing of Malevich. (Wp)

BSI-1/Black Square Unmasked (["Black Square Unmasked"](#))

According to Kazimir Malevich, the originator of Suprematism and creator of "Black Square": *"To the Suprematist, the visual phenomena of the objective world are, in themselves, meaningless; the significant thing is feeling, as such, quite apart from the environment in which it is called forth."*



Above, left to right: BSU-1 (Art Nouveau - "F. Champenois Imprimeur-diteur" by Alfons Mucha, 1897); BSU-2 (Barbizon School - "The Old Oak" by Jules Dupr, c1870); BSU-3 (Biedermeier - "Corpus Christi Morning" by Ferdinand Georg Waldmüller, 1857); BSU-4 (Cloisonnism - "Vision After the Sermon" by Paul Gauguin, 1888).

Suprematism represents an anti-materialist, anti-utilitarian philosophy. Malevich continues to state, *"Art no longer cares to serve the state and religion, it no longer wishes to illustrate the history of manners, it wants to have nothing further to do with the object, as such, and believes that it can exist, in and for itself, without 'things' (that is, the 'time-tested well-spring of life')." (Part II of The Non-Objective World, 1927)*

To unmask "Black Square" is to remove this equalizer of all art movements, to reveal such (art movements) as insignificant in the mind of Malevich on behalf of Suprematism. The only true reality for Malevich - absolute non-objectivity. He states, *"A blissful sense of liberating non-objectivity drew me forth into a 'desert', where nothing is real except feeling."* (Part II of The Non-Objective World, 1927)

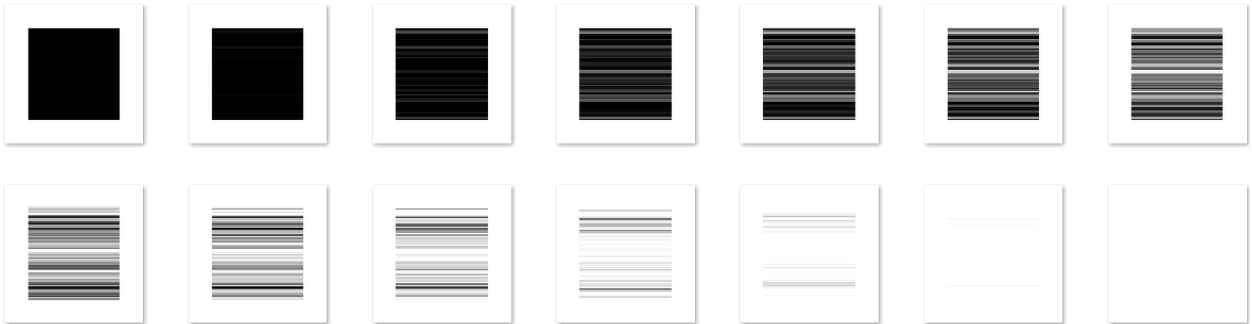
Exhibition:

"Black Square Interpretations and Other Suprematist Explorations" (two-person show with Max Semakov), CaviArt Gallery, Russian Cultural Center, Houston, Texas, March 6 - April 7, 2015.

BSI-2/Beyond Black Square (["Beyond Black Square"](#))

This project is a video that moves Kazimir Malevich's "Black Square" to the next level - Neosuprematism. It also simulates the evolution of the bar code system.

Stills (at five-second intervals) from the video are seen below:



Kazimir Malevich:

"This was no 'empty square' which I had exhibited but rather the feeling of non-objectivity. I realized that the 'thing' and the 'concept' were substituted for feeling and understood the falsity of the world of will and idea. Suprematism is the rediscovery of pure art which, in the course of time, had become obscured by the accumulation of 'things'. But the nature and meaning of artistic creation continue to be misunderstood, as does the nature of creative work in general, because feeling, after all, is always and everywhere the one and only source of every creation. The emotions which are kindled in the human being are stronger than the human being himself - they must at all costs find an outlet, they must take on overt form, they must be communicated or put to work."

Tom R. Chambers:

"Moving Malevich's 'Black Square' beyond - particularly in kinetic form - compounds the feeling of non-objectivity. The 'Black Square' becomes the void in piecemeal fashion releasing those emotions that he refers to as being 'kindled in the human being' to even a higher degree. They have indeed 'found an outlet' and 'taken on overt form' - Neosuprematism."

Exhibitions:

Digital Art Community (DAC), SIGGRAPH 2017, Los Angeles, California, July 30 - August 3, 2017. "Black Square Interpretations and Other Suprematist Explorations" (two-person show with Max Semakov), CaviArt Gallery, Russian Cultural Center, Houston, Texas, March 6 - April 7, 2015.

BSI-3/Red Sweep Black Square (["Red Sweep Black Square"](#))

This project is a video/installation piece re: Kazimir Malevich's "Black Square" and "Red Square", both exhibited in 1915. They approximate being one and the same, but Malevich considered his "Black Square" to be the true icon - its zero form - for Suprematism. In Malevich's system, the movement from black-and-white Suprematism to colored and finally to white Suprematism was indicated by three squares: a black, a red, and a white one. (Vitebsk, Aleksandra Shatskikh, 2007 [1917-1922])

The first time Malevich exhibited his "Red Square", in 1915, it was subtitled "Pictorial Realism of a Peasant in Two Dimensions". During the Vitebsk years, the representation of the "Red Square" was politicized. Lazar Lissitzky had a hand in this Bolshevization of the Suprematist figure. He turned the "Red Square" into the Unovis seal. However, Malevich and all the other Suprematist-Unovis members deemed the "Black Square" to be the true symbol of Unovis. (Vitebsk, Aleksandra Shatskikh, 2007 [1917-1922])

Stills (at six-second intervals [first sweep]) from the video are seen below:



The sweeping of the color red acknowledges "Red Square" as a Suprematist figure, but there is always a return to the true icon, "Black Square" for Suprematism.

Exhibitions:

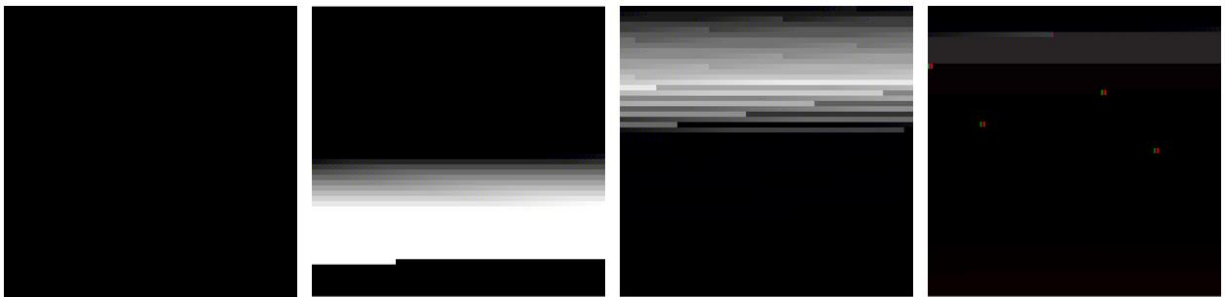
"Suprematism Infinity: Reflections, Interpretations, Explorations" (group show), Atrium Gallery, Harriman Institute, Columbia University, New York City, New York, U.S.A., December 1, 2015 - January 22, 2016.

Note: this exhibition is in conjunction with the "100 Years of Suprematism" conference, Shapiro Center, Columbia University, New York City, December 11 - 12, 2015. It is organized in celebration of the centenary of Kazimir Malevich's invention of Suprematism and the first public display of his Suprematist paintings in December, 1915. The two-day conference is organized in association with the Harriman Institute, the Lazar Khidekel Society, and SHERA. It features presentations by an international and renowned group of scholars. Among them are leading researchers in the field from the United States, Russia, and the United Kingdom. The event includes a presentation of "Kazimir Malevich: Letters and Documents, Memoirs and Criticism" (London: Tate, 2015). Stills from "Red Sweep Black Square" were donated to the Russian American Cultural Center (RACC) Art Collection, New York City ([letter](#)).

"Black Square Interpretations and Other Suprematist Explorations" (two-person show with Max Semakov), CaviArt Gallery, Russian Cultural Center, Houston, Texas, March 6 - April 7, 2015.

BSI-4/Black Square Embellished (["Black Square Embellished"](#))

This project reflects Kazimir Malevich's "Black Square" after glitch treatment. This treatment is the embellishment of "Black Square" in each case, and it could be argued that it is also the defacement of the same. Is this act of changing the appearance or surface of "Black Square" for better or worse, or does it matter? Would Malevich disapprove of these digital renditions since he once stated, *"There's nothing more after Black Square."*?



Things evolve, and opinions change, and Chambers considers "Black Square Embellished" an evolution of sorts ... a move from Malevich's Suprematism towards Neo-Suprematism. There are those out there who might even interpret these pieces as Anti-Suprematism.

Malevich's "Black Square" changed the interpretation of art ... "Black Square Embellished" changes the interpretation of "Black Square".

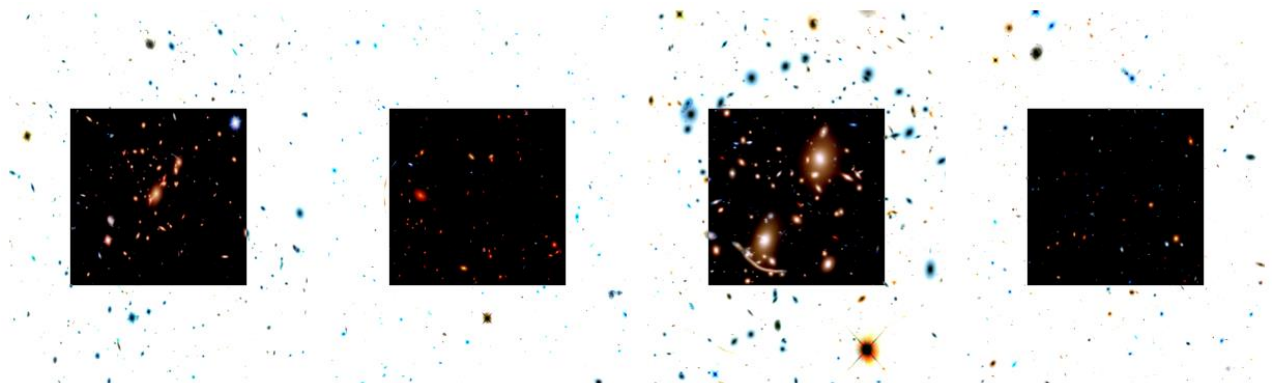
Exhibition:

D-Art Gallery (Group Show), 23rd International Information Visualization Conference, University of Paris, Paris, France (July 2-5, 2019) and 16th International Conference Computer Graphics, Imaging and Visualization Conference, Flinders University, Adelaide, Australia (July 16-19). Both conferences organized in London, England.

(<https://dart20192.wixsite.com/mysite/tom-chambers>)

BSI-5/Black Square Space ("[Black Square Space](#)")

Chambers utilizes 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 pixellated to show abstractions - configurations of pixels - running throughout the "Black Square" and beyond ("white abyss"). Malevich's "Black Square" becomes monolithic/monumental. Malevich called himself, "President of s(S)pace".



According to "The Cosmos and the Canvas", Aleksandra Shatskikh, Malevich at Tate Modern, July 30, 2014 (Tate Etc., Issue 31, Summer 2014):

Kazimir Malevich called his abstract compositions Suprematism, which in its first stage meant the dominance of color energy and its transformations in painting. For him, the life of color as such was linked to the Universe: objectless color generated the sensation of its objectless, imageless being. According to him,

the "white abyss" of the background, whose whiteness was conditioned by the extreme incandescence of energetic tension in the Universe, was the manifestation of space on Suprematist canvases. In late 1917 the painted elements became increasingly dynamic. Their sharp edges cut into the whiteness, and as the concentration of colour decreases, the boundary between figure and background disappears. Malevich called this process "dissolution", a term with Cosmic connotations: "The Cosmos is dissolution. The Earth is a small splitting." Through the dissolution of color by the "white abyss" in Suprematism, the phenomenon of non-material time, linked to non-figurative space, appeared more often. In a 1918 poem, Malevich developed this idea:

"Each shape has a real type of time and the coloration of colors is the power of the time's oscillation, time's movement creates shape while simultaneously coloring it and consequently the speed of time can be defined by color."

Exhibition:

D-Art Gallery (Group Show) ([article](#)), 22nd International Conference on Information Visualization and 15th Conference Computer Graphics, Imaging and Visualization, University of Salerno, Salerno, Italy, July 10-13, 2018. Organized in London, England. (<https://dart20189.wixsite.com/iv-2018/tom-chambers>)

BSI-6/Black Square Desecration (["Black Square Desecration"](#))

Kazimir Malevich's "Black Square" (1915) receives glitch treatment - perceived as "desecration" - and perhaps embraced by this Suprematist if he were alive today. Suprematism is based upon "the supremacy of pure artistic feeling" (sensation), and the kinetic glitch treatment enhances these emotions via pixel reconfigurations, the introduction of color fields and movement. The sound component complements the feeling. This video piece could be viewed as Neo-Suprematism:

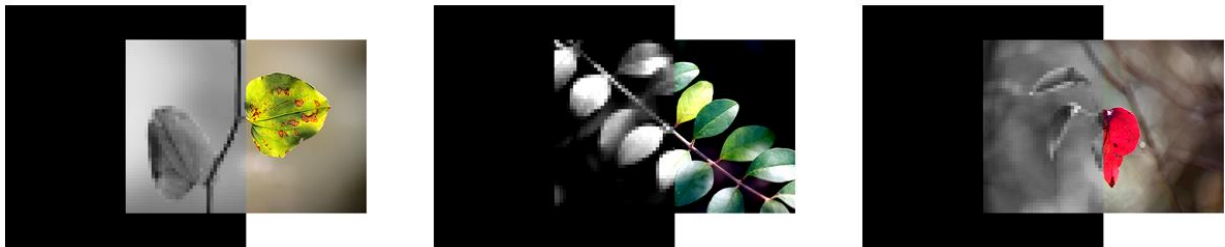
<http://tomrchambers.com/bsd.html>

Exhibition:

Official Selection for Viewing, Experimental Animation and Video Art Program, LINOLEUM International Contemporary Animation and Media-Art Festival, Ukraine, September 28 - October 1, 2017.

BSI-7/Black Square Merge: Nature (["Black Square Merge: Nature"](#))

This project is a continuation of Chambers' experimentation with Kazimir Malevich's "Black Square" and Suprematism. He merges photographs of Nature with "Black Square" to create a zone of Suprematism via the pixel(s). The merge results in a loss of color (variations of gray including achromatic grayscale shades, which lie between white and black colors). The project is in keeping with Malevich's Suprematism - the feeling of non-objectivity - the creation of a sense of bliss and wonder via abstraction.



"Black Square Merge: Nature" becomes one of homage a second time - first, "My Dear Malevich" - by utilizing photographs of Nature to explore at the pixel level - transformation into aesthetic fields of "Pixelscapes" via the merge of Malevich's "Black Square" - to rekindle his thoughts about creation.

He states, *"No phenomenon is mortal, and this means not only the body but the idea as well, a symbol that one is eternally reincarnated in another form which actually exists in the conscious and unconscious person."*

In his book, The Non-Objective World, Malevich described the inspiration for his "Black Square". He states, *"I felt only night within me, and it was then that I conceived the new art, which I called Suprematism."* "Black Square Merge: Nature" represents this reincarnation that he talks about; and the loss of color of the pixels due to the merge of the color photograph with his "Black Square" conjures up his feelings of *"night within me"* and their consequent creation of the new art, Suprematism.

Review by JD Jarvis, Art Critic/Artist and coauthor of Going Digital: The Practice and Vision of Digital Artists (ISBN 1-59200-918-2) (USA):

"Well over a decade ago, Tom R. Chambers began to look at the pixel within the context of Abstraction and Minimalism:

The Pixel As Minimalist Art

His work in this vein draws our attention to the visual singularity that makes up everything we see in the digital universe. Since the pixel equates to what we call a 'subatomic particle' within our physical universe, Chambers' work engages us directly with the feeling that the Russian Suprematist described as the non-objective spirit that pervades everything and pays due homage their belief in the ability of Abstraction to convey 'the supremacy of pure feeling in creative art'. Indeed, an earlier edition within this long series of work explored the visual meaning behind the works and words of Suprematist painter and theorist Kazimir Malevich:

My Dear Malevich

In this latest edition of images and prints Chambers seeks to metaphorically merge inner and outer worlds by presenting photorealistic nature as it transitions into digital abstraction at the pixel level. 'Black Square Merge: Nature' is precisely what it says it is. We see, almost in cinematic form the movement from a picture of reality to a picture of pure abstraction. What this viewer finds most interesting is that area of transition between these absolutes. It satisfies me that in this grey area where nature begins to break down and abstraction appears to be taking hold that we find the greatest latitude and possibility for creative energy.

I was overcome, at first, by the sheer number of images in this edition, but when I saw on my computer screen a thumbnail of a large number of these works gathered on a single page I realized that each image is like a jewel and that the effect will be quite wonderful when the physical prints of these images are finally displayed back in the realm of physical reality. In such a display we will find ourselves inside that journey that Malevich described and which Tom R. Chambers so elegantly materializes."

Exhibition:

"Black Square Interpretations and Other Suprematist Explorations" (two-person show with Max Semakov), CaviArt Gallery, Russian Cultural Center, Houston, Texas, March 6 - April 7, 2015.

BSI-8/Black Square Cross Revolution (["Black Square Cross Revolution"](http://tomrchambers.com/bscr.html))

This project is a video/installation piece that contrasts the Suprematist works of Kazimir Malevich with the Russian Revolution of 1917:

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

In 1915, Kazimir Malevich laid down the foundations of Suprematism when he published his manifesto, *From Cubism to Suprematism*. In 1915/1916 he worked with other Suprematist artists in a peasant/artisan co-operative in Skoptsi and Verbovka village. Malevich exhibited his first "Black Square" at the "Last Futurist Exhibition 0,10" in Petrograd (Saint Petersburg) in 1915. A black square placed against the sun appeared for the first time in the 1913 scenery designs for the Futurist opera, "Victory over the Sun".

After the October Revolution (1917), Malevich became a member of the Collegium on the Arts of Narkompros, the Commission for the Protection of Monuments and the Museums Commission (all from 1918/1919). He taught at the Vitebsk Practical Art School in the USSR (now part of Belarus) (1919-1922), the Leningrad Academy of Arts (1922-1927), the Kiev State Art Institute (1927-1929), and the House of the Arts in Leningrad (1930).

He wrote the book, *The World as Non-Objectivity*, which was published in Munich in 1926 and translated into English in 1959. In it, he outlines his Suprematist theories.

In 1923, Malevich was appointed director of Petrograd State Institute of Artistic Culture. He painted his "Black Cross" the same year. The institute was forced to close in 1926 after a Communist party newspaper called it "a government-supported monastery" rife with "counterrevolutionary sermonizing and artistic debauchery." The Soviet state was by then heavily promoting a politically sustainable style of art called Socialist Realism - a style Malevich had spent his entire career repudiating.

Malevich's assumption that a shifting in the attitudes of the Soviet authorities toward the modernist art movement would take place after the death of Vladimir Lenin and Leon Trotsky's fall from power was proven correct in a couple of years, when the Stalinist regime turned against forms of abstraction, considering them a type of "bourgeois" art, that could not express social realities. As a consequence, many of his works were confiscated and he was banned from creating and exhibiting similar art.

Critics derided Malevich's art as a negation of everything good and pure: love of life and love of nature. The Westernizer artist and art historian Alexandre Benois was one such critic. Malevich responded that art can advance and develop for art's sake alone, saying, *"art does not need us, and it never did"*. (Wp)

BSI-9/Bourgeois Black Square (["Bourgeois Black Square"](#))

This project is a video/installation piece re: the Stalinist regime that turned against forms of abstraction, considering them a type of "bourgeois" art, that could not express social realities. Kazimir Malevich's "Black Square" was considered such, and many of his works were confiscated. He was also banned from creating and exhibiting similar art:

http://tomrchambers.com/bourgeois_bs.html

Critics of the regime spoke of Malevich and his art with contempt stating that his work was a negation of everything good and pure, love of life and love of nature. Malevich responded that art can advance and develop for art's sake alone, saying, *"art does not need us, and it never did,"* thus the premise for this video/installation piece. (Wp)

BSI-10/Black Square TransFORMations (["Black Square TransFORMations"](#))

This project is a video of kinetic forms within Kazimir Malevich's "Black Square" zone. They are in keeping with some of his Suprematist forms that seem to float and simulate aerial views.

<https://www.youtube.com/watch?v=IJgpOWN4XXc&t=20s>

Malevich states: *"The square changes and creates new forms, the elements of which can be classified in one way or another depending upon the feeling which gave rise to them."*

Exhibition:

"Black Square Interpretations and Other Suprematist Explorations" (two-person show with Max Semakov), CaviArt Gallery, Russian Cultural Center, Houston, Texas, March 6 - April 7, 2015.

BSI-11/Black Square Rotation Black Circle (["Black Square Rotation Black Circle"](http://tomrchambers.com/rotation_bs.html))

This project is a video/installation piece re: the transformation of Kazimir Malevich's "Black Square" to "Black Circle" via rotation or movement. The evolution from one geometric form to another - square to circle - via kinetics (movement) is in keeping with Malevich's description of the artworks as *"new icons for the aesthetics of modern art"* within the art movement, Suprematism.

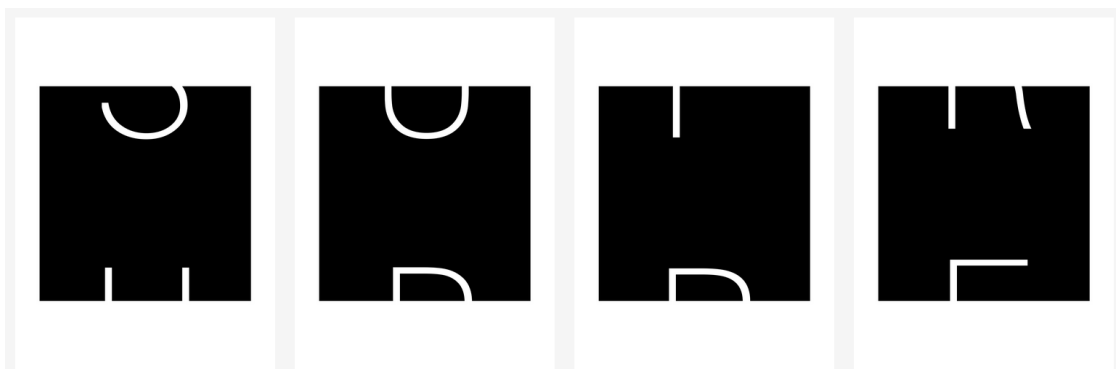
http://tomrchambers.com/rotation_bs.html

He created this Suprematist grammar based on fundamental geometric forms - in particular, the square and the circle. In the 0.10 Exhibition in 1915 (the Dobychna Art Bureau at Marsovo Pole, Petrograd [Saint Petersburg]), Malevich exhibited his "Black Square" and "Black Circle". (Wp)

Keep your focus centered on "Black Square" to experience the conjuration of "Black Circle".

BSI-12/Black Square Stencil (["Black Square Stencil"](#))

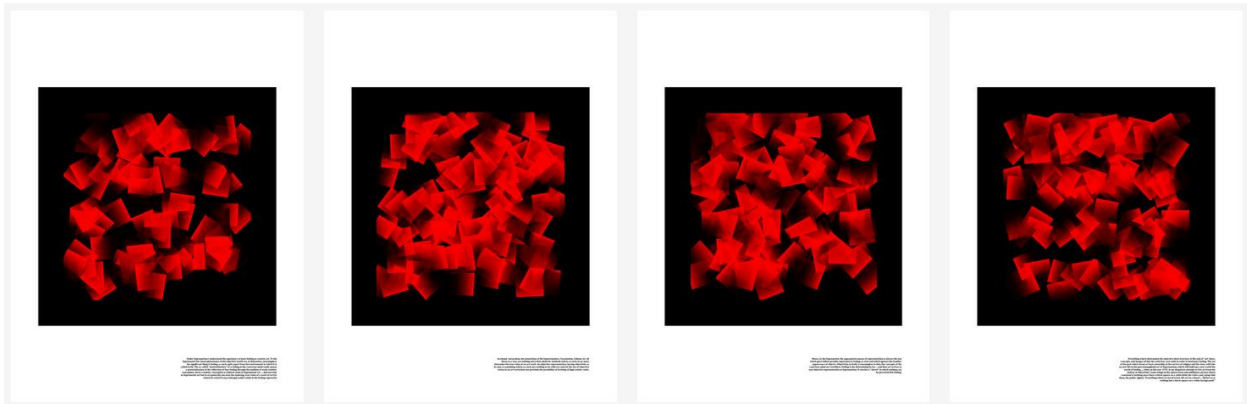
Kazimir Malevich's "Black Square" is seen in the form of stencils (marks) via the word, SUPREMATISM. The letters are configured vertically/centrally.



The approach can be viewed as text art, but if the familiar shapes of the letters are put out of mind/aside, the "Black Square" overviews become Neo-Suprematist forms of black and white Geometric Art.

[Suprematism by Kazimir Malevich](#)

BSI-13/Black Square Red Squares Statement ([Black Square Red Squares Statement](#))



A transformation tool is utilized in GIMP (graphic Arts software) to create "Red Square" configurations/interpretations of Kazimir Malevich's statement - paragraph by paragraph - about Suprematism. The squares intersect, and dance/float about on his "Black Square".



Viewed from afar, the series of images tend to repeat themselves, but upon close inspection, they vary greatly just as each paragraph within the statement holds/conveys different meanings.

[Suprematism by Kazimir Malevich](#)

Suprematist Representations of Kazimir Malevich's Work Prior To "Black Square" (["Prior to Black Square"](#))

Digital reproductions of [Kazimir Malevich](#)'s work are magnified to reveal pixel configurations that rival works in Suprematism, Abstraction, Minimalism, Geometric, and Color Field art movements. They are brought to the forefront via these early works to celebrate Malevich's latent and ultimate creativity which gave way to Suprematism with the display of "Black Square" and other works in 1915 as part of the [Last Futurist Exhibition of Paintings 0,10](#). The perusal of these "pixelscapes" shows an occasional "Black Square", "Red Square", "White Square", and "Black Cross" that Malevich created as iconic representations of his art movement. The overall geometry and color fields are in keeping with Suprematism.



As it relates to the timeframe of the above works: 1900 - 1914:

According to kazimir-malevich.org:

Peasant art surrounded him in childhood. He delighted in peasant embroidery, and in decorated walls and stoves. He himself was able to paint in the peasant style. He studied drawing in Kiev from 1895 to 1896. In 1904. After the death of his father, he moved to Moscow. He studied at the Moscow School of Painting, Sculpture and Architecture from 1904 to 1910 and in the studio of Fedor Rerberg in Moscow (1904-1910). In 1911 he participated in the second exhibition of the group Soyuz Molodyozhi (Union of Youth) in St. Petersburg, together with Vladimir

Tatlin and, in 1912, the group held its third exhibition, which included works by Aleksandra Ekster, Tatlin and others. In the same year he participated in an exhibition by the collective Donkey's Tail in Moscow.

In March 1913, a major exhibition of Aristarkh Lentulov's paintings opened in Moscow. The effect of this exhibition was comparable with that of Paul Cezanne in Paris in 1907, as all the main Russian avant-garde artists of the time (including Malevich) immediately absorbed the cubist principles and began using them in their works. Already in the same year the Cubo-Futurist opera "Victory Over the Sun" with Malevich's stage-set became a great success. In 1914, Malevich exhibited his works in the Salon des Independants in Paris together with Alexander Archipenko, Sonia Delaunay, Aleksandra Ekster and Vadim Meller, among others.

Suprematist Variations On Kazimir Malevich's "Three Women on the Road" (1900)
(["Suprematist Variations on Kazimir Malevich's 'Three Women on the Road' \(1900\)"](#))

This project plays on Suprematist variations of Kazimir Malevich's "Three Women on the Road" (1900) after glitch treatment and magnification of the digital reproduction of the painting seen below:



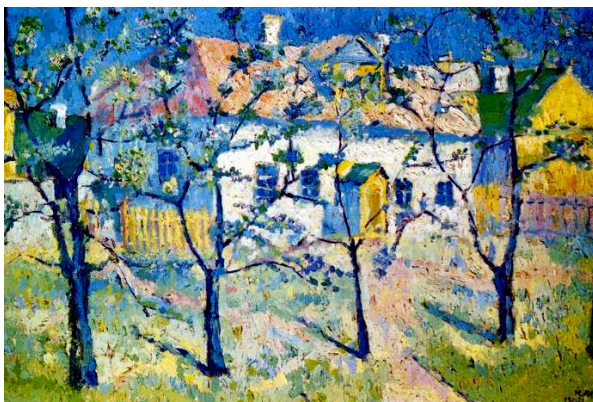


These pixel configurations ("Pixelscapes") above rival works in Suprematism, Abstraction, Minimalism, Geometric, and Color Field art movements. They are brought to the forefront via this early work to celebrate Malevich's latent and ultimate creativity which gave way to Suprematism with the display of "Black Square" and other works in 1915 as part of the Last Futurist Exhibition of Paintings 0,10.

A "glitch" is a disruption in a system. Also, Glitch Art - the aestheticization of digital or analog errors - is a current, viable art form that includes workshops, lectures, performances, installations and screenings worldwide. (Wp)

Suprematist Variations on Kazimir Malevich's "Spring Garden in Blossom" (1904)
[\(Suprematist Variations on Kazimir Malevich's "Spring Garden in Blossom" \(1904\)\)](#)

This project plays on Suprematist variations of [Kazimir Malevich](#)'s "Spring Garden in Blossom" (1904) after glitch treatment and magnification of the digital reproduction of the painting seen below:



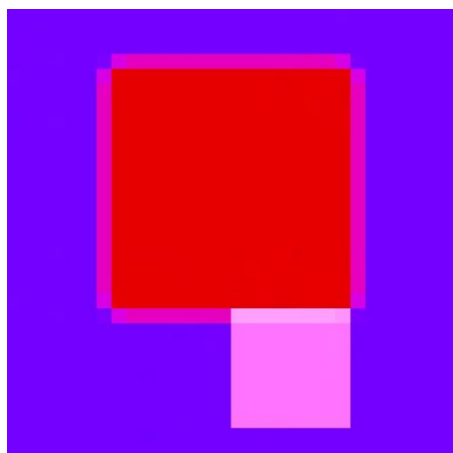


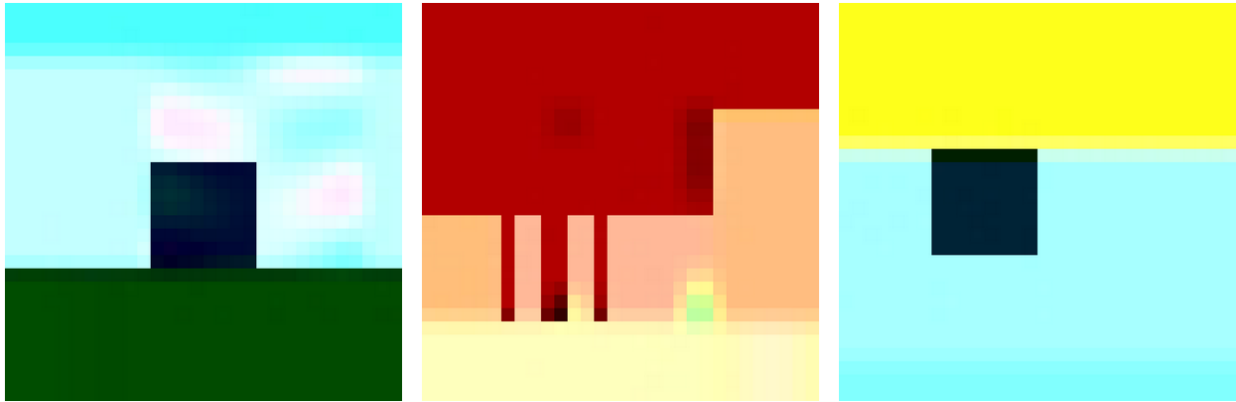
These pixel configurations ("Pixelscapes") above rival works in Suprematism, Abstraction, Minimalism, Geometric, and Color Field art movements. They are brought to the forefront via this early work to celebrate Malevich's latent and ultimate creativity which gave way to Suprematism with the display of "Black Square" and other works in 1915 as part of the Last Futurist Exhibition of Paintings 0,10.

A "glitch" is a disruption in a system. Also, Glitch Art - the aestheticization of digital or analog errors - is a current, viable art form that includes workshops, lectures, performances, installations and screenings worldwide. (Wp)

SGB-25 Second Generation ([SGB-25 Second Generation](#))

This project comprises 26 pieces (18"x18" each for exhibition) that play on Suprematist variations of [SGB-25](#) from [Kazimir Malevich](#)'s "Spring Garden in Blossom" (1904) after glitch treatment and magnification:





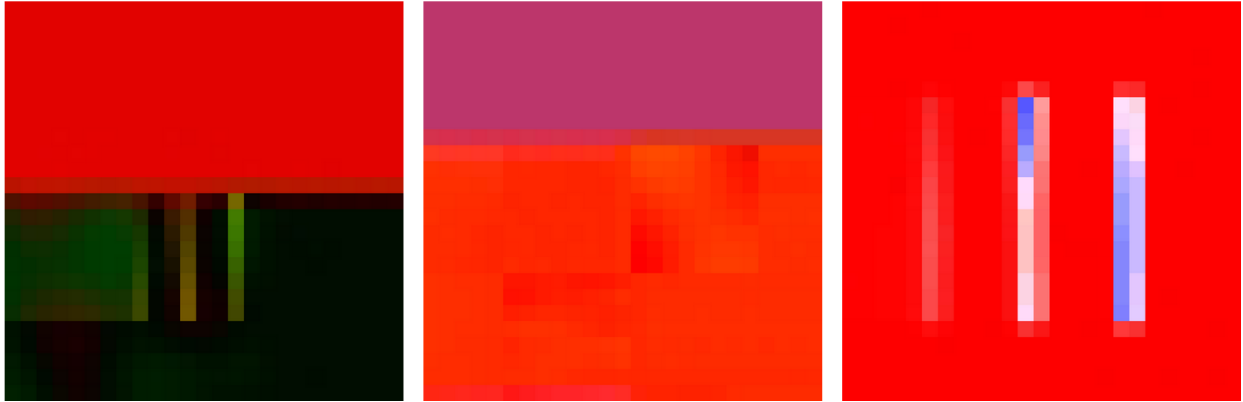
These pixel configurations ("Pixelscapes") above rival works in Suprematism, Abstraction, Minimalism, Geometric, and Color Field art movements. They are brought to the forefront via this early work to celebrate Malevich's latent and ultimate creativity which gave way to Suprematism with the display of "Black Square" and other works in 1915 as part of the Last Futurist Exhibition of Paintings 0,10.

A "glitch" is a disruption in a system. Also, Glitch Art - the aestheticization of digital or analog errors - is a current, viable art form that includes workshops, lectures, performances, installations and screenings worldwide. (Wp)

The Pixel as Suprematist/Minimalist Art ([The Pixel as Suprematist/Minimalist Art](#))

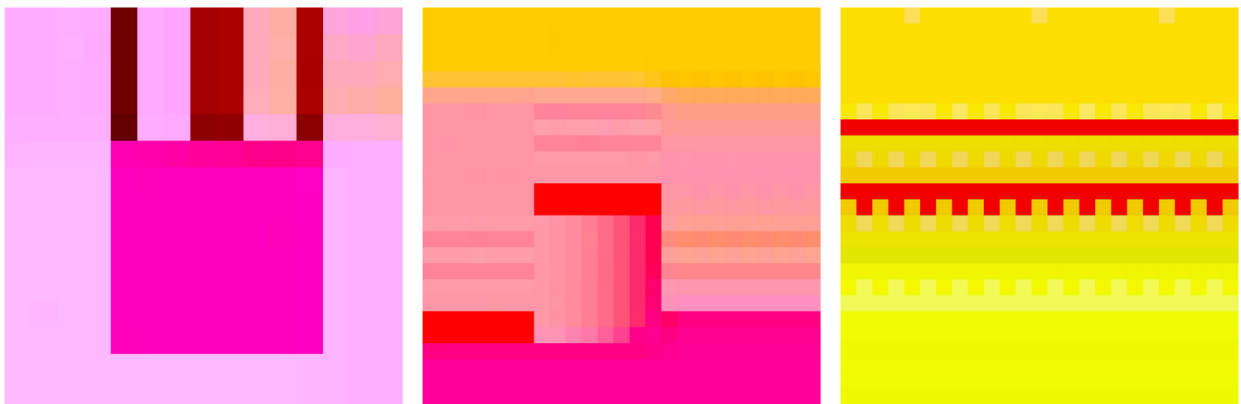
During the latter part of 2000, Chambers began to look at the [pixel](#) within the context of [Suprematist/Minimalist](#) art. He equated the pixel with the works of non-objective artists like [Vasily Kandinsky](#), [Barnett Newman](#), [Mark Rothko](#), [Ad Reinhardt](#), [Kazimir Malevich](#), [Piet Mondrian](#) and others. They generated works to establish an abstract visual language of the sublime, pure color, geometric form, deep contemplation and metaphysical pursuit of the truth.

The pixels or "Pixelscapes" - as he calls them - conform with many of these non-objective artists' works. They are a revelation for him when compared to these non-objective works generated many years before the pixel and Digital Revolution. It seems that he has managed to do what Kazimir Malevich and other Suprematists (Minimalists) have done through the simple process of magnification and isolation of the pixel(s).

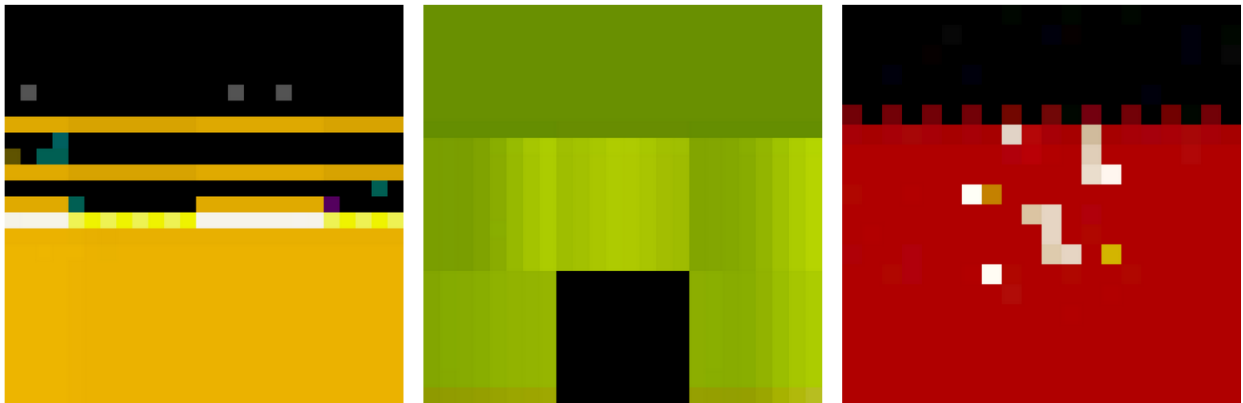


JD Jarvis, Art Critic/Artist and coauthor of *Going Digital: The Practice and Vision of Digital Artists* (ISBN 1-59200-918-2):

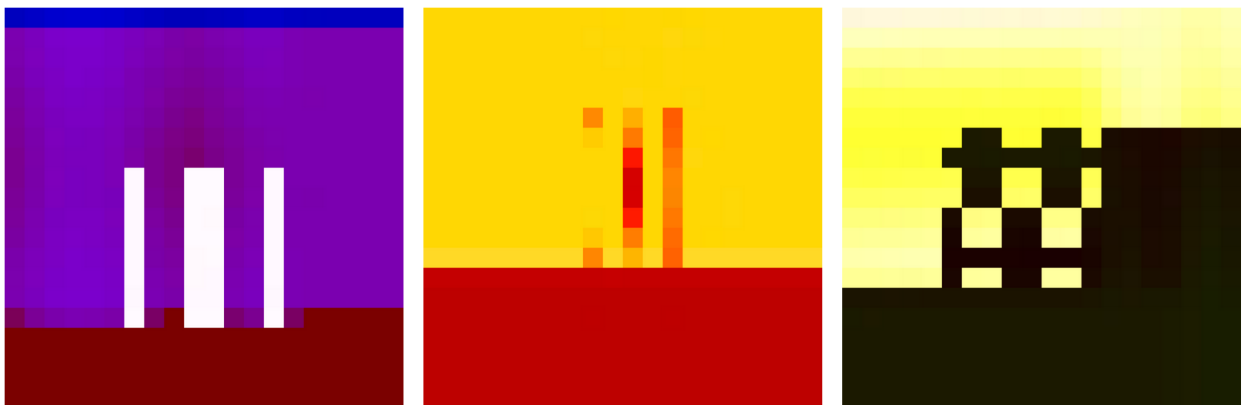
"Utilizing the most basic unit of any computer graphic - the single pixel - his 'Pixelscapes' serve as colorful pathways into the purely metaphysical aspects of art which, by virtue of presenting so little, leads the viewer to so much in terms of their own emotional content. This visual poetry contains the ironic connection between Modernist philosophy which moved visual art from figurative representational pictures of the physical world into an expressive and emotional world of abstraction. Now, Chambers has shown a path by which this tool, which so often serves hyper-reality, is forced to reveal the abstract soul at its very core."



This project comprises 90 pieces that play on Suprematist variations of Kazimir Malevich's early works prior to ["Black Square"](#) after glitch treatment and magnification of the digital reproductions.



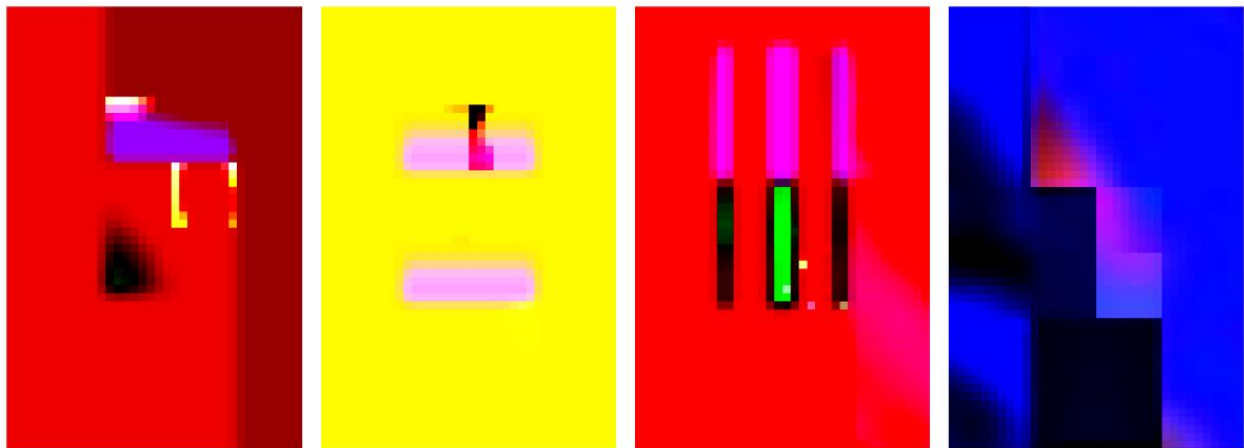
These pixel configurations ("Pixelscapes") rival works in Suprematism, [Abstraction](#), Minimalism, Geometric, and [Color Field](#) art movements. They are brought to the forefront via these early works to celebrate Malevich's latent and ultimate creativity which gave way to Suprematism with the display of "Black Square" and other works in 1915 as part of the [Last Futurist Exhibition of Paintings 0,10](#).



A "glitch" is a disruption in a system. Also, [Glitch Art](#) - the aestheticization of digital or analog errors - is a current, viable art form that includes workshops, lectures, performances, installations and screenings worldwide. (Wp)

The Primordial Pixel (["The Primordial Pixel"](#))

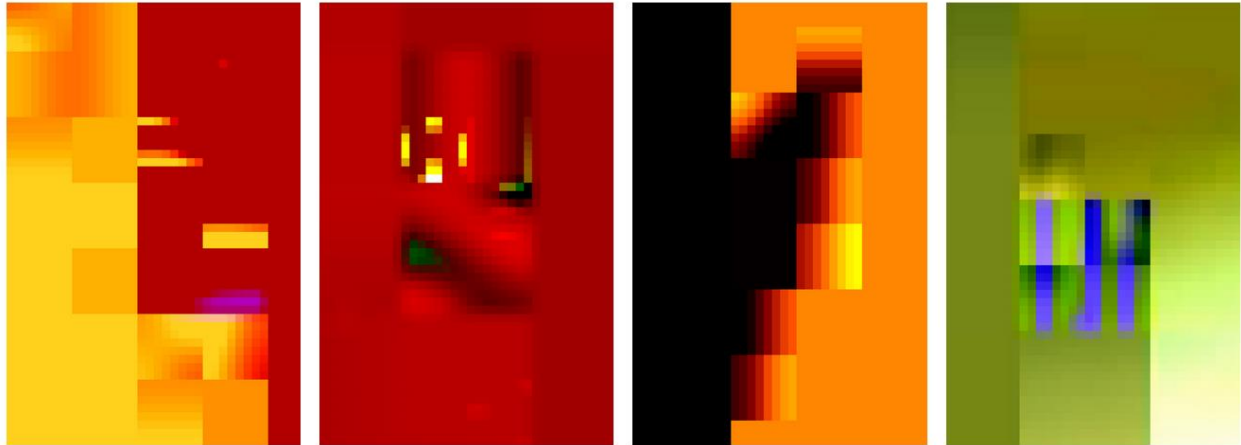
These “Pixelscapes” are similar to [Color Field painting](#) that emerged in New York City during the 1940s and 1950s. This movement places less emphasis on gesture, brushstrokes and action in favor of an overall consistency of form and process. In Color Field painting, color is freed from objective context, and it becomes the subject in itself (Themes in American Art: Abstraction, National Gallery of Art, Web, May 9, 2010).



Color Field painting emerged out of the attempts of several artists to devise a modern, mythic art. Seeking to connect with the primordial emotions locked in ancient myths, rather than the symbols themselves, they sought a new style that would do away with any suggestion of illustration (theartstory.org/movement-color-field-painting). Jackson Pollock, Adolph Gottlieb, Hans Hofmann, Barnett Newman, Clyfford Still, Mark Rothko, Robert Motherwell, Ad Reinhardt and Arshile Gorky (in his last works) are among the prominent abstract expressionist painters identified as being connected to Color Field painting in the 1950s and 1960s (Smithsonian Museum Exhibits Color Field Painting, December 7, 2008).

By the late 1950s and early 1960s, young artists began to break away stylistically from Abstract Expressionism experimenting with new ways of making pictures and new ways of handling paint and color. In the early 1960s, several and various new movements in abstract painting were related to each other. Some of the new styles and movements that appeared in the early 1960s as responses to [Abstract Expressionism](#) were called: [Washington Color School](#), [Hard-edge painting](#), [Geometric Abstraction](#), [Minimalism](#), and Color Field (Smithsonian Museum Exhibits Color Field Painting, December 7, 2008).

Chambers' "Pixelscapes" and his [earlier works](#) with the pixel - are an attempt at equating this picture element with the various aforementioned movements.



Exhibitions:

IV-2 2020, Melbourne 24th International Conference Information Visualisation - PART II@Melbourne, Victoria University, Melbourne, Australia, 24 - 27 November 2020. ([D-ART Gallery](#))

24th International Symposium Digital Art, and Online Gallery - D-ART - IV2020, Vienna 24th International Conference Information Visualisation - PART I@Vienna, Vienna, Austria, 28 - 31 July 2020. ([D-ART Gallery](#))

"PP-1, PP-2", "The First Catskill Digital Art Show" (group show), The Atelier Progressif Creative Art Space, Catskill, New York, U.S.A., March 11 - April 8, 2016.

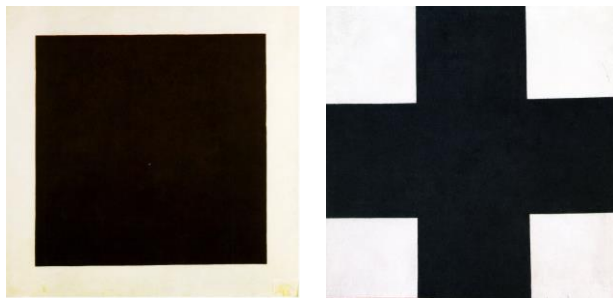
Pixel Experimentation – The Early Works (["Pixel Experimentation – The Early Works"](#))

During the latter part of 2000, Tom R. Chambers began to look at the [pixel](#) within the context of [Abstractionism](#) and [Minimalism](#). He began to equate the pixel with the works of non-objective artists like [Vasily Kandinsky](#), [Barnett Newman](#), [Mark Rothko](#), [Ad Reinhardt](#), [Kazimir Malevich](#), [Piet Mondrian](#) and others. They generated works to establish an abstract visual language of the sublime, pure color, geometric form, deep contemplation and [metaphysical](#) pursuit of the truth. (Wp)

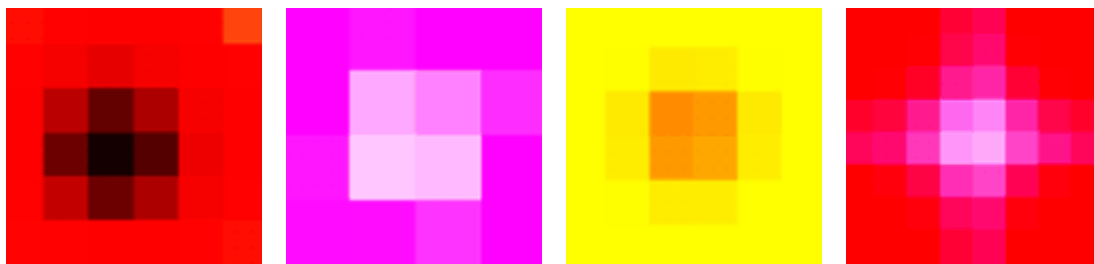
The pixels or “Pixelscapes” - as he calls them - conform with many of these non-objective artists' works. These “Pixelscapes” were a revelation for him when compared to these non-objective works generated many years before the pixel and [Digital Revolution](#). It seemed that he had managed to do what Kazimir Malevich and other Suprematists (Minimalists) had done through the simple process of magnification and isolation of the pixel(s).

Kazimir Malevich, in particular, invented this new, abstract visual language that he called [Suprematism](#) - the name he gave to paintings consisting of one or more colored geometric shapes on a white field. He wrote of visualizing a state of feeling, of creating through abstract painting a sense of bliss and wonder.

Malevich's ["Black Square"](#) (1915) and ["Black Cross"](#) (1923) are seen below:

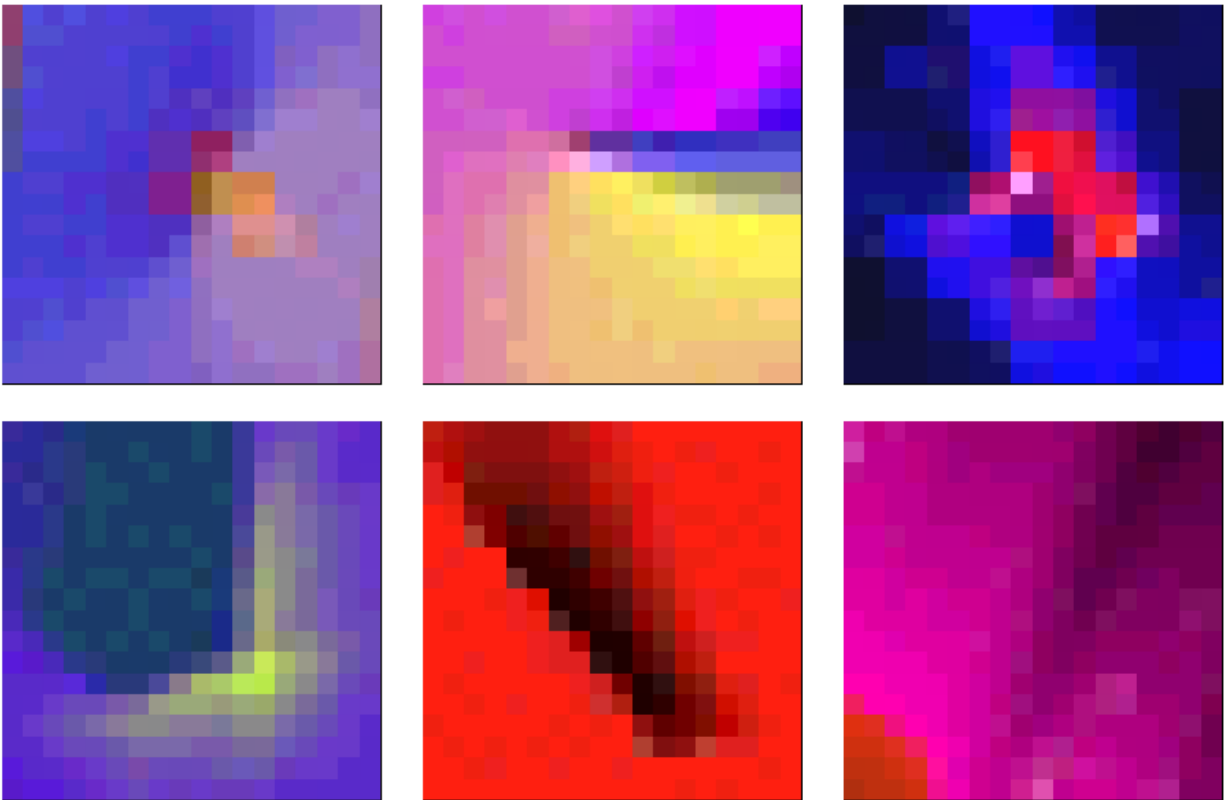


The pixel – Chambers' ["Pixelscapes \(Third Generation\)"](#) - seen below are reminiscent of Malevich's works:



The above Pixelscapes are at greater magnification and isolation via filter (halftone) treatment in Photoshop. These actions begin to move the pixel towards similar considerations taken by Malevich and other early Suprematists (Minimalists). They also sought to de-mystify art, to reveal its most fundamental character, its reality, exposing its materials and processes. And they attempted to engage the viewer in a direct and unmediated experience. (Wp)

Chambers' first- and second-generation ["Pixelscapes"](#) are a bit tentative in the sense that he had just begun to explore the potential of the pixel as an abstract art form with the notion of their Minimalist genre and relationship to the early Minimalists' and Abstractionists' works. These "Pixelscapes" (First and Second Generations) comprise more pixels, and they focus on color fields and juxtapositions, seen below:



He arrived at these particular pixel combinations (seen above) by exploring various photographs at extreme magnification then isolating/cropping the color fields and juxtapositions via Photoshop to generate the "Pixelscapes".

JD Jarvis, Art Critic/Artist and coauthor of Going Digital: The Practice and Vision of Digital Artists (ISBN 1-59200-918-2) states:

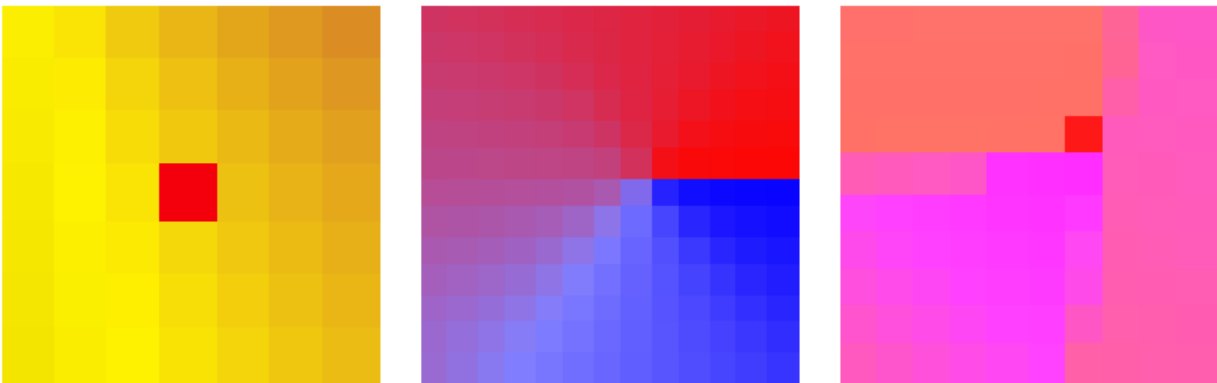
"In terms of Minimalism, Chambers' works seem almost elaborate, with strong patterns emerging from the basic structure that is the single pixel. Taken to the next extreme would be a sculptural arrangement of individual squares (pixels) of a single color. As if pixels have liberated themselves, through magnification, from any other context and are now present as individual entities in non-virtual space."

So this brings us to his third-generation "Pixelscapes" once again that are in keeping with Kazimir Malevich's works some 80 to 90 years ago, and they seem to have liberated themselves as Minimalist Art in their own right. And sometimes Chambers feels that there's no need to look any further than the pixel because it doesn't pretend to be anything else other than what it is - truth.

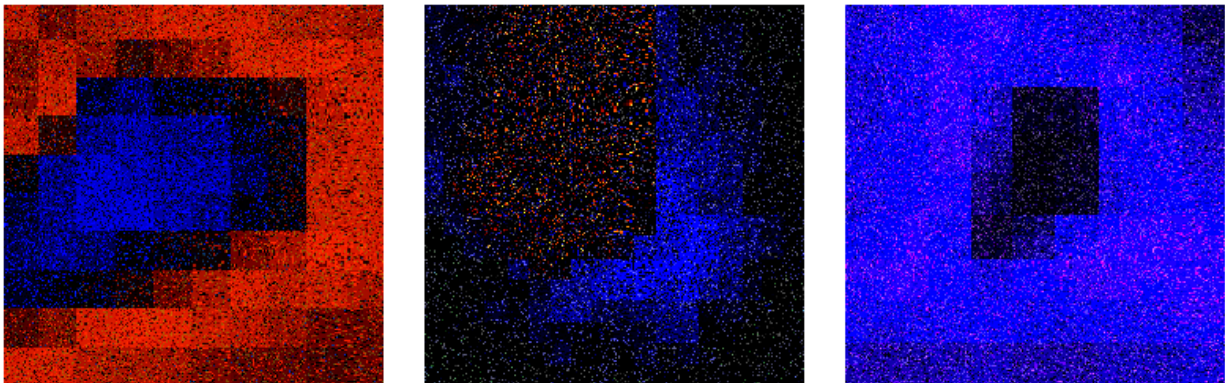
This most basic component of any computer graphic, which stands for picture element, corresponds to the smallest thing that can be drawn on a computer screen. It's also mathematical in the sense that it can be represented by 1 bit, a 1 if the pixel is black, or a 0 if the pixel is white.

So Malevich, the Russian Suprematist whose work was a precursor to Minimalism, and those Minimalists who followed later would probably have had great appreciation for this basic and mathematical component - the pixel.

Chambers' fourth-generation "[Pixelscapes](#)" are only three in number, and they delve into the realm of the sublime. Again, he arrived at these particular pixel combinations (seen below) by exploring various photographs at extreme magnification then isolating/cropping the color fields and juxtapositions (via Photoshop) to generate the "Pixelscapes".



His fifth-generation ["Pixelscapes"](#) are compounded versions of second-generation "Pixelscapes" through the use of noise and texture filters in Photoshop. This compounded effect or the process of adding pixels on top of pixels - and at various sizes - enhances the sublimity, and it also brings in other interpretations or connotations such as plurality, for example the coexistence of several worlds. These "Pixelscapes" are seen below:



On July 14, 2004 in Vienna, Austria, artist, Claude Bossett, unveiled a ["Tribute to the Pixel"](#) for its 50th Birthday, titled "Pixel". The tribute took the form of an acrylic painted 60 cm x 60 cm blue square on a 100 cm x 140 cm canvas. It is a portrait of a magnified pixel. This is mentioned because his process of painting the large blue square on a larger, white canvas to represent a pixel tends to come full-circle with the early Minimalists doing essentially the same before the pixel and the Digital Revolution. Chambers continues on course with his "Pixelscapes".

Exhibitions:

"Pixelscapes: First and Second Generations" (solo show), The H Gallery, Houston, Texas, U.S.A., July 10 - August 9, 2010.

"Pixelscapes: Fifth Generation", "aniGma-3", The 3rd Novosibirsk International Festival of Digital Imaging & Animation (group show), Novosibirsk State Art Museum, Novosibirsk, Russia, April 6 - May 15, 2006.



"PixelScapes: First and Second Generations", "aniGma-2", The 2d Novosibirsk International Festival of Digital Imaging & Animation (group show), Novosibirsk State Art Museum, Novosibirsk, Russia, April - May, 2005.



"PixelScapes: Fifth Generation" (PFG-1, PFG-2 and PFG-5), "IDAA 2005" (group show) (Juror invitation), QUT Art Museum, Brisbane, Australia, July - August, 2005.

"PixelScapes: Fifth Generation" (PFG-1, PFG-2 and PFG-5), "IDAA 2005" (group show) (Juror invitation), VCA Gallery, Victorian College of the Arts, Southbank Victoria, Australia, June - July, 2005.

"PixelScapes: Fifth Generation" (PFG-1, PFG-2 and PFG-5), "IDAA 2005" (group show) (Juror invitation), The Academy Gallery, University of Tasmania, Inveresk, Australia, March - April, 2005.

"Pixelscapes: Third Generation", Museum of Computer Art (MOCA), March, 2004.

"Pixelscapes: First and Second Generations" (group show), "InterGraphic (Bishkek International Exhibition of Graphic art)", State Museum of Fine Arts, Bishkek, Kyrgyzstan, Russia, February 27 - March 6, 2004.

"Pixelscapes: Fourth Generation" (PL8, PL9 and PL10), "IDAA 2004" (group show) (Juror invitation), VCA Gallery, Victorian College of the Arts, Southbank Victoria, Australia, August - September, 2004.

"Pixelscapes: Fourth Generation" (PL8, PL9 and PL10), "IDAA 2004" (group show) (Juror invitation), QUT Art Museum, Brisbane, Australia, June 4 - August 15, 2004.

"Pixelscapes: Fourth Generation" (PL8, PL9 and PL10), "IDAA 2004" (group show) (Juror invitation), The Academy Gallery, University of Tasmania, Inveresk, Australia, April-May, 2004.

"Pixelscapes: Third Generation" (I-dS1, I-dS2 and I-dS3), "IDAA 2003" (group show) (Juror invitation), VCA Gallery, Victorian College of the Arts, Southbank Victoria, Australia, December, 2003.

"Pixelscapes: First and Second Generations"/"Pixelscapes: Third Generation" (group show), "International Festival of Digital Imaging & Animation", Novosibirsk, Russia, October 18 - 19, 2003.

"Pixelscapes: First and Second Generations", Third Novosibirsk International Contemporary Graphic Biennial 2003 (group show), State Picture Gallery, Novosibirsk, Russia, September - November, 2003.



"Pixelscapes: First and Second Generations", "Art Is Everywhere", "Boston Cyberarts Festival", Art Institute of Boston at Lesley University, Boston, Massachusetts, U.S.A., April 26 - May 10, 2003.

"Pixelscapes: First and Second Generations", "Third Generation" (featured artist; solo show), "Digital Content Consortium (DCC) Conference", University of North Carolina-Pembroke, March 28-29, with the exhibition to continue at the UNC Art Department/Media Integration Project through May 15, 2003.

"Pixelscapes: Third Generation" (I-dS1, I-dS2 and I-dS3), "IDAA 2003" (group show) (Juror invitation) ([view installation](#)), The Academy Gallery, University of Tasmania, Australia, March-April, 2003.

"Pixelscapes: First and Second Generations" (solo show), Museum of Contemporary Art, Solovki (Solovetskie Ostrova/Solovetskie Islands, White Sea), Russia, Summer, 2002.

"Pixelscapes: First and Second Generations", "ArCade-III in Russia" (group show) (an international exhibition of computer generated prints), Novosibirsk, Russia (curated by Sue Gollifer, University of Brighton and the London Institute, UK and by Andrey Martynov, LeVall Art Gallery, Novosibirsk, Russia), July 18 - 31, 2002.

"Pixelscapes: First and Second Generations" (solo show) ([view installation](#)), LeVall Art Gallery, Novosibirsk, Russia, April 4-17, 2002.

Tom R. Chambers

www.tomrchambers.com

tom@tomrchambers.com