

Exhibitions/Screenings

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A Night at the Silver Top

Po Gallery/Anchor Project (three-person show), Providence, Rhode Island, U.S.A., 1992.

This photo documentary project focuses on the customers who frequent the diner, Silver Top in Providence, Rhode Island. The diner has been a fixture at the corner of Harris Avenue and Kinsley since the 1930s. During its heyday, the Silver Top would stay open 24 hours, feeding the city's factory workers on their way home from the third shift. In more recent years, it has opened after midnight and closed around dawn, catering to the after-the-bars-close crowd.

Black Square Interpretations

Black Square Space (article – [http://tomrchambers.com/BSS TRC.pdf](http://tomrchambers.com/BSS_TRC.pdf)) (Black Square Interpretations), International Digital Art Gallery (D-ART) for the 22nd International Conference on Information Visualization & 15th Conference Computer Graphics, Imaging and Visualization, University of Salerno, Salerno, Italy, July 10-13, 2018. Organized in London, England.

Images of the Universe (courtesy of HubbleSite [<http://hubblesite.org>]) are used 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/monumental. Malevich called himself, "President of s(S)pace".

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

Black Square Desecration, Experimental Animation and Video Art Program, LINOLEUM International Contemporary Animation and Media-Art Festival, Ukraine, September 28 - October 1, 2017.

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>

Beyond Black Square, Digital Art Community (DAC) installation, SIGGRAPH 2017, Los Angeles, July 30 - August 3, 2017.

This project is a video/installation piece that moves Kazimir Malevich's "Black Square" in the direction of Neo-Suprematism. It also simulates the evolution of the bar code system.

http://tomrchambers.com/beyond_bs.html

Red Sweep Black Square, 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.

This project is a video/installation piece: 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])

In the video, 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.

http://tomrchambers.com/bs_rs.html

http://tomrchambers.com/sirie_opening.html

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).

http://tomrchambers.com/Malevich_Society.htm

Post Scriptum 100 + 8 (group show), One Month Gallery (OMG), Moscow, Russia, June 8 - July 8, 2015.

CaviArt Gallery (two-person show), The Russian Cultural Center, Houston, Texas, U.S.A., March 6 – April 7, 2015.

This project pays tribute to Kazimir Malevich through a series of artworks that interpret his "Black Square", and explore Suprematism. Chambers through his interpretations moves Suprematism in the direction of Neo-Suprematism. His artworks accentuate and cultivate non-objectivity - the supremacy of pure feeling in creative art.

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

http://tomrchambers.com/bsiose_opening.html

Buddha Earth

Common Ground (Digital Art for a Healthy Planet) (group show), A&I Gallery, Los Angeles, California, U.S.A., July 8 - August 13, 2010.

Common Ground (Digital Art for a Healthy Planet) (group show) (Limited Edition Commemorative Book; all the book proceeds donated to these environmental non-profit organizations: The World Wildlife Fund, Global Giving, and the Global Environmental Institute.), Huan Tie Art Museum, Beijing, China, November 9 - 19, 2008.

Courtesy of Common Ground: bringing together art, technology and philanthropy to focus attention on - and raise money for - environmental projects worldwide; an online community of artists, designers, galleries, curators, art patrons, art institutions, art consumers and concerned corporate citizens; international touring exhibition and media events highlighting digital art in limited edition reproductions and commemorative books, all focused on the theme of environmental stewardship; a corporate sponsored, brand extension series of events that generates media coverage through artist and celebrity participation, with visibility on television, print media and on the Web; and through this visibility and art sales, awareness and funds for environmental stewardship projects.

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

Descendants 350

Rhode Island State Archives (solo show) (accepted by the Secretary of State as a part of the Rhode Island State Archives Permanent Collection), Providence, Rhode Island, U.S.A. 1991.

The Old Colony House (solo show) (sponsored by the Secretary of State's Office, Rhode Island), Newport, Rhode Island, U.S.A., 1988.

The State House (solo show) (sponsored by the Secretary of State's Office, Rhode Island; and received a Governor's Proclamation), Providence, Rhode Island, U.S.A., 1988.

The Barrington Public Library (solo show) (sponsored by the Daughters of the American Revolution), Barrington, Rhode Island, U.S.A. 1988.

Faculty Club Gallery (solo show), Brown University, Providence, Rhode Island, U.S.A., 1987.

The Warwick Museum of Art (solo show), Warwick, Rhode Island, U.S.A., 1987.

The Narragansett Pier Free Library (solo show) (sponsored by the Narragansett Historical Society), Narragansett, Rhode Island, U.S.A. 1987.

CCE Gallery (solo show), The University of Rhode Island, Providence, Rhode Island, U.S.A., 1987.

The Roger Williams Park Museum (solo show) (sponsored by the City of Providence), Providence, Rhode Island, U.S.A. 1987.

The Fleet Center Gallery (solo show) (grant - Providence 350, Inc.), Providence, Rhode Island, U.S.A. 1986.

This photo documentary project of Descendants of many of the First Settlers of Rhode Island pays tribute to the trials and tribulations that their Ancestors were subjected to during the early to middle 1600s. It offers a unique look and study of the State's early history as it relates to images of Descendants (contemporaries) as icons or symbols to talk about their Ancestors' (First Settlers') contributions through text extracted from [The Genealogical Dictionary of Rhode Island](#) (and other sources). This project was funded by Providence 350, Inc. as a part of Rhode Island's 350th Anniversary Celebration, 1986; and it received a Proclamation from Edward DiPrete, Governor of Rhode Island. <http://tomrchambers.com/index-27.html>

Dyer Street Portraiture

PhotoForum Online Gallery (solo show), Rochester Institute of Technology, Rochester, New York, U.S.A., 1997.

Photo 1991, Lincoln (Flanagan) Campus Art Gallery (group show), Community College of Rhode Island, Lincoln, Rhode Island, U.S.A., 1991.

Photo Show 1988, Corridor Gallery (group show), Department of Transportation (sponsored by the Rhode Island State Council on the Arts), Providence, Rhode Island, U.S.A., 1988.

The Silver Bullet Gallery (solo show) (listed in the Notable Exhibitions section of [American Photo](#) magazine, March, 1986), Providence, Rhode Island, U.S.A. 1986.

Photo 1985, The Gallery of Fine Arts (group show), Daytona Beach Community College, Daytona Beach, Florida, U.S.A., 1985.

Southern Light Gallery (solo show), Amarillo College, Amarillo, Texas, U.S.A., 1985.

This photo documentary project records the denizens of a particular military street - Dyer Street – in El Paso, Texas. American Photo magazine listed the project in its Notable Exhibitions section, March, 1986: "*The black-and-white images record a diversity of common people in an urban habitat with an ambiance of film noir.*"

<http://tomrchambers.com/index-20.html>

Geo, Blades, Mutation

IDAA 2001 (group show), Noosa Regional Gallery, Australia, 2001.

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

Hometown

Emerging Rhode Island Artists, Corridor Gallery (group show) (sponsored by the Rhode Island State Council on the Arts), T.F. Green Airport, Warwick, Rhode Island, U.S.A. 1986.

Hot City

G.F. Gallery (solo show), Austin, Texas, U.S.A., February 20 - March 12, 1992.

Corridor Gallery (solo show), Rhode Island Hospital Trust National Bank, Providence, Rhode Island, U.S.A., June 16 - August 31, 1989.

This photo documentary project is based on Chambers' coverage of Providence, Rhode Island as Personal Photographer to Mayor Joseph R. Paolino, Jr. and City Photographer during 1985 - 1989. The project received a grant from Rhode Island Hospital Trust National Bank; was accepted as part of the City of Providence Archives; received a Mayor's Proclamation; and was listed in American Photo magazine, Notable Exhibitions section, July, 1989 issue),

<http://tomrchambers.com/index-25.html>

In and Out

Photo Show 1987 (group show), Gallery One, Providence, Rhode Island, U.S.A., 1987.

In Black and White

Rhode Island Black Heritage Society (solo show), Providence, Rhode Island, U.S.A., 1991.

This photo documentary project comprises black and white photographs that focus on the Black community in Providence, Rhode Island. It is based on Chambers' coverage of Providence, Rhode Island as Personal Photographer to Mayor Joseph R. Paolino, Jr. and City Photographer during 1985 - 1989. The project received a grant from The Rhode Island Black Heritage Society; and it was accepted as part of their archives.

Kites for Gandhi

NMA@NID (group show), National Institute of Design, Ahmedabad, India, July 10 – 28, 2006.

This new media project involves Flash when Chambers was conducting a new media art workshop at the National Institute of Design in India. Kites are significant in India to rejoice in the spirit of the day and as a part of the Makar Sankranti Festival (change of season), and Mahatma Gandhi spent a portion of his life at an ashram (hermitage) near Ahmedabad. Chambers created this movie as an offering and out of respect for this philosopher and leader of the people.

http://tomrchambers.com/kites_for_g.html

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

Little Tommy

Digital Art Community (DAC) installation, SIGGRAPH 2017, Los Angeles, July 30 - August 3, 2017.

This new media project involves a photograph of Chambers taken around the age of two or so (1949-1950). The kinetic, glitch treatment addresses the mind attempting to grasp the far past - and extreme youth - but just can't get there in full, consequently, the break up of the short-lived image, over and over.

http://tomrchambers.com/little_tommy.html

Mattie Oline: Thoughts of a Grandmother

Tales 'N' Trails Museum, Nocona, Texas, September 23 – October 27, 2017.

This project is a tribute to Chambers' grandmother, Mattie Oline (Battles) Meekins, 1899-1997. She kept a diary from 1948 through part of 1993. Chambers researched her entries over the years, and chose the ones that have significance for him and society. His grandmother rarely missed making a daily entry in her diary during 45-plus years - an astonishing 16,000-plus entries. Chambers was born in July of 1947, so her diaries were ongoing from when he was about six-months old through the age of 45. The entries are practical, heartfelt and country-bred.

His grandmother's handwriting is used to provide an immediacy - connection - with Mattie Oline. Notes are used to add more information. He hopes that his grandmother would understand why he has chosen to go public with some of her diary entries: to pay tribute to an individual who helped raise him; and to indicate his sense of longing for her presence. As a former educator, he also sees merit in using family diaries as educational tools.

http://tomrchambers.com/motg_showpieces.html

This project has a partnership link on the Texas State Historical Association website:

<https://www.tshaonline.org/links>

Med-Lines

Medical Library (solo show), Texas Tech University Health Sciences Center, Lubbock, Texas, U.S.A., 1982.

This photo project focuses on the architecture of the Health Sciences Center to generate abstract interpretations.

Mexico: A Package Tour

The Museum of Texas Tech University (solo show), Lubbock, Texas, U.S.A., 1981.

This photo documentary project focuses on the people and environs of Taxco, Mexico.

Mother's 45s

Parents (group show), Museum of Contemporary Art, Wright State University, Dayton, Ohio, U.S.A. (selected through national competition), April 13 - May 14, 1992.

Gallery One (solo show), Providence, Rhode Island, U.S.A., April, 1990.

Photographs of Chambers' mother are sequenced according to the chronology of her life, which spans almost 60 years (1925-1983). When the piece is viewed along with the songs his mother once listened to, the sound stimulus pulls the viewer from record to record (1 - 45), and this process has some interesting points: the maturation process of his mother is seen; the man who came into her life and eventually became her husband and his father is seen; the maturation process of her only child (him) is seen; the change in hair and fashion styles is seen; the change in automobile models is seen; and various locales throughout the United States are seen. This project (and its success) is the high point of Chambers' career for the simple reason that it involves and perpetuates his mother's existence.

<http://tomrchambers.com/index-13.html>

My Dear Malevich

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).

CaviArt Gallery (two-person show), The Russian Cultural Center "Our Texas", Houston, Texas, U.S.A., March 6 – April 7, 2015.

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

Homage: Contemporary Art in Digital Media (group show), Art Institute of California, San Diego, California, U.S.A., October 8 - November 8, 2010.

The H Gallery (solo show), Houston, Texas, U.S.A., July 10 - August 9, 2010.

Homage: Contemporary Art in Digital Media (group show), Escondido Arts Partnership Municipal Gallery, Escondido, California, U.S.A., July 9 - August 21, 2010.

aniGma-4 (Fourth Novosibirsk International Festival of Digital Imaging) (group show), Novosibirsk State Art Museum, Novosibirsk, Russia, May 10 - June 10, 2007.

Art Gallery (solo show), Fine Arts Department, Zhaoqing University, Zhaoqing, China, April 2 - 15, 2007.

This homage to Kazimir Malevich is a confirmation of Tom R. Chambers' Pixelscapes as Minimalist Art and in keeping with Malevich's Suprematism - the feeling of non-objectivity - the creation of a sense of bliss and wonder via abstraction. Chambers' action of looking within a portrait (photo) of Kazimir Malevich to find the basic component(s), pixel(s) is 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.

http://tomrchambers.com/malevich_dir.html

Nocona - The Early Years

Tales 'N' Trails Museum, Nocona, Texas, November 4 - December 31, 2017.

This selection of photographs provided by the citizens and now residing in the Permanent Collection of the Tales 'N' Trails Museum shows the early years of the community and surrounding areas. It puts a "face" and sometimes names to activities over a 100 years ago that were a formative influence. The text is extracted from TSHA (Texas State Historical Association) and other sources to provide as accurate a narrative as possible to reflect the mores and living conditions of the time. The original photographs were scanned by Mike Storey. The restorations, poster layouts, and research (text) are by Tom R. Chambers. The research was edited and approved by Nell Ann McBroom (Director/Curator, Tales 'N' Trails Museum) and Max Brown (Historian).

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

Once Upon a Strand

Galveston County Courthouse (solo show), Galveston, Texas, U.S.A., 1974.

American National Insurance Archives (solo show), Galveston, Texas, U.S.A., 1974.

This photo project focuses on the interiors of the buildings on the Strand in Galveston, Texas. It is a National Historic Landmark District of mainly Victorian era structures that now house restaurants, antique stores, and curio shops. Because of the Port of Galveston's enormous vessel traffic, the Strand became a popular place for major businesses to locate, including the state's five largest banks at the time, wholesalers, commission merchants, cotton brokers, attorneys and slave auctioneers.

People and Cultures

The Roger Williams Park Museum (solo show) (grant - City of Providence), Providence, Rhode Island, U.S.A. 1987.

This photo documentary project is based on Chambers' coverage of Providence, Rhode Island as Personal Photographer to Mayor Joseph R. Paolino, Jr. and City Photographer during 1985 - 1989.

People to People

Kumho Art Center (two-person show) (accepted as part of the Kumho Art Foundation Archives), Gwangju, South Korea 1997.

This photo documentary project focuses on the Korean people through portraits. His photographs are combined with those of a Korean photographer (Choi Ok-soo) to offer a Western-Eastern perspective of documentation.

<http://tomrchambers.com/index-21.html>

Pixelscapes: First and Second Generations

The H Gallery (solo show), Houston, Texas, U.S.A., July 10 - August 9, 2010.

Art and Music 2005 (group show), Coves de Canelobre (Caves of Candalabra), Busot, Spain, August 19 - 21, 2005.

aniGma-2, The 2d Novosibirsk International Festival of Digital Imaging & Animation (group show), Novosibirsk State Art Museum, Novosibirsk, Russia, April - May, 2005 .

InterGraphic (group show), Bishkek International Exhibition of Graphic Art, State Museum of Fine Arts, Bishkek, Kyrgyzstan, Russia, February 27 - March 6, 2004.

International Festival of Digital Imaging & Animation (group show), Novosibirsk, Russia, October 18 - 19, 2003.

Third Novosibirsk International Contemporary Graphic Biennial 2003 (group show), State Picture Gallery, Novosibirsk, Russia, September - November, 2003.

Art Is Everywhere (group show), Boston Cyberarts Festival, Art Institute of Boston at Lesley University, Boston, Massachusetts, U.S.A., April 26 - May 10, 2003.

Digital Content Consortium (DCC) Conference (featured artist; solo show) 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.

Museum of Contemporary Art (solo show), Solovki (Solovetskie Ostrova/Solovetskie Islands, White Sea), Russia, Summer, 2002.

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.

LeVall Art Gallery (solo show), Novosibirsk, Russia, April 4-17, 2002.

This project focuses on the pixel within the context of Abstractionism and Minimalism. The pixels or Pixelscapes – as Chambers calls them - conform with many of non-objective artists' works. These Pixelscapes are a revelation for him when compared to these non-objective works generated 40 years before the pixel and 80 years before the Digital Revolution.

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

Pixelscapes: Third Generation

Museum of Computer Art (MOCA) (solo show), March, 2004.

IDAA 2003 (group show) (Juror invitation), VCA Gallery, Victorian College of the Arts, Southbank Victoria, Australia, December, 2003.

IDAA 2003 (group show) (Juror invitation), The Academy Gallery, University of Tasmania, Australia, March-April, 2003.

This project focuses on the pixel within the context of Abstractionism and Minimalism. The pixels or Pixelscapes – as Chambers calls them - conform with many of non-objective artists' works. These Pixelscapes are a revelation for him when compared to these non-objective works generated 40 years before the pixel and 80 years before the Digital Revolution.

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

Pixelscapes: Fourth Generation

IDAA 2004 (group show) (Juror invitation), VCA Gallery, Victorian College of the Arts, Southbank Victoria, Australia, August - September, 2004.

IDAA 2004 (group show) (Juror invitation), QUT Art Museum, Brisbane, Australia, June 4 - August 15, 2004.

IDAA 2004 (group show) (Juror invitation), The Academy Gallery, University of Tasmania, Inveresk, Australia, April-May, 2004.

This project focuses on the pixel within the context of Abstractionism and Minimalism. The pixels or Pixelscapes – as Chambers calls them - conform with many of non-objective artists' works. These Pixelscapes are a revelation for him when compared to these non-objective works generated 40 years before the pixel and 80 years before the Digital Revolution.

<http://tomrchambers.com/psinsidedeep2.html>

Pixelscapes: Fifth Generation

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

IDAA 2005 (group show) (Juror invitation), QUT Art Museum, Brisbane, Australia, July - August, 2005.

IDAA 2005 (group show) (Juror invitation), VCA Gallery, Victorian College of the Arts, Southbank Victoria, Australia, June - July, 2005.

IDAA 2005 (group show) (Juror invitation), The Academy Gallery, University of Tasmania, Inveresk, Australia, March - April, 2005.

This project focuses on the pixel within the context of Abstractionism and Minimalism. The pixels or Pixelscapes – as Chambers calls them - conform with many of non-objective artists' works. These Pixelscapes are a revelation for him when compared to these non-objective works generated 40 years before the pixel and 80 years before the Digital Revolution.

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

Pscan Derivatives

PFG-2 (group show), Today Art Gallery, Beijing, China, November 4 - 10, 2005.

This project focuses on Pixelscapes that take on a kinetic identity through the utilization of the lens applet, allowing one's vision to play on both fields (background and simulated foreground via magnification and movement) to establish a relationship - distant and close - between the two. It's also interactive by placing the cursor on the lens and moving it about for closer study.

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

Ptone Derivatives

Digital Showcase 15 (group show), Austin Museum of Digital Art (AMODA), Austin, Texas, U.S.A., May 28, 2002.

This project focuses on Pixelscapes that take on a kinetic identity through the utilization of the halftone filter and huerot applet, allowing one's vision to absorb the color (rotation/pattern changes to evoke certain moods.

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

Public Domain Reconstruction

Red Lines, Dart Gallery, Information Visualization Symposium (IV2004) (group show), University of London, London, England, July 14-16, 2004.

This project focuses on the gif file. There are an infinite number of animated images (gif files) in the public domain on the Internet, and Chambers reconstructs the purpose of the single gif file through background image utilization. This reconstruction produces a background of Kinetic (e) Art.

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

Retro Providence: 1985-1990

Corridor Gallery, City Archives, City Hall (sponsored by Providence City Archives), Providence, Rhode Island, U.S.A., October 14 - December 14, 2016.

Chambers returns to Providence to showcase a sampling of his coverage as Mayoral and City Photographer for Providence, 1985-1990. The exhibition comprises 60 prints of city activities and its people 26-31 years ago. The coverage over a six-year period is a direct result of a mayor's presence and activity throughout the environs of a city. It is assignment-based via a press secretary's office, City Hall.

The viewers of this exhibit are able to reflect on city environs/activities, and compare yesterday's with today's Providence. For those individuals who were a part of the coverage during that period of time and now, it will undoubtedly hold dear their involvement/participation that comprises this time capsule.

The project is similar to the [HOT CITY](#) exhibit that Chambers compiled when he worked for the City of Providence in 1989. At that time, [American Photo](#) magazine listed the exhibition in its "Notable Exhibitions" section in their July 1989 issue.

http://tomrchambers.com/retro_prov.html

Southwest of Rusape: The Mucharambeyi Connection

SWRMC-1, Hyperlink: PhotoForum Worldwide Exhibition (group show), Rochester Institute of Technology, Rochester, New York, U.S.A., 1997.

Corridor Gallery (solo show), United States Information Service (USIS) (received a United States Government grant ; officially opened by the U.S. Ambassador to Zimbabwe; and accepted as a part of the USIS Archives.), Harare, Zimbabwe, Africa, 1995.

This photo documentary project is in association with the Mucharambeyi family in Rusape, North East Zimbabwe and sponsored by U.S.I.S., Harare, Zimbabwe as the inaugural exhibition/event for the United States Information center (1995). The Mucharambeyi family attended, and Johnnie Carson, U.S. Ambassador to Zimbabwe, opened the exhibition.

<http://tomrchambers.com/index-22.html>

Streak 16

Dart Gallery, Information Visualization Symposium (IV2003) (group show), University of London, London, England, July 16-18, 2003.

This project appropriates Chambers' piece, "360" through multiple framing (Web mechanics) to produce "Streak 16". It is Connective Art in the sense that the viewer can manipulate the overall image by utilizing the vertical and horizontal scroll bars of each frame to create his/her version. When "Streak 16" is manipulated, its repetitive nature seems to be broken, but only in the sense of and due to change in position/placement - creating hybrids of Kinetic Art.

<http://tomrchambers.com/streak16.html>

The Malevich Malady: Black Square Red Zone

The Art of Habit and Addiction (group show), Kallinen Contemporary Art Gallery, Houston, Texas, U.S.A., June 14 - 28, 2014.

Within the context of this exhibition, Kazimir Malevich's "Black Square" represents humanity, and his "Red Square" represents inflammation or the infusion - via the syringe - of the addiction.

http://tomrchambers.com/mal_malady.html

The People of Longhu Town, China

Zhao/Chambers Joint Photo Exhibition (two-person show), Yellow River College of Technology, Zhengzhou, China, April, 2005.

Zhao/Chambers Joint Photo Exhibition (two-person show), Library Gallery, Sheng Da College, Zhengzhou, China, June, 2004.

This photo documentary project takes a look at the Chinese people through portraits. His photographs are combined with those of a Chinese photographer (Zhao Zhenhai) to offer a Western-Eastern perspective of documentation.

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

The Primordial Pixel

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.

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).

http://tomrchambers.com/primordial_pixel.html

To be

Shakespeare 450 (group show), Novosibirsk State Regional Scientific Library, Novosibirsk, Russia, June 1 - 30, 2014.

Shakespeare 450 (group show), Centre of Contemporary Youth Culture "Etazh/Storey", Novosibirsk, Russia, April 25 - May 20, 2014.

Shakespeare 450 (group show), Shakespearean Literary Festival, Faculty of Foreign Languages, Novosibirsk State Pedagogical University, Russia, April 23, 2014.

This project celebrates William Shakespeare's 450th birthday anniversary, 1564 – 2014.

http://tomrchambers.com/shakes_450.html

Toe Totum

Glass Membrane: Scanner to Screen (group show), Digital Studio, UCR/California Museum of Photography, Los Angeles, CA, U.S.A., March 23 - May 12, 2002.

<http://tomrchambers.com/index-67.html>

Tom Chambers Looks at H.J. Bott

The Rosenberg Library (two-person show), Galveston, Texas, U.S.A., 1975.

This project focuses on Harvey J. Bott's "Fetal Form" series. Bott is a sculptor. Chambers worked with Bott to provide photo documentation of his "DoV" concept and sculptures.

<http://www.hjbott.com/>

Tom Series

(First Love Tom, Apple Tom, Apollo Tom), Face to Face (group show), Modern Fine Arts Museum, Rostov-on-Don, Russia, August 18, 2017.

(Hometown Tom, Tube Tom, Apple Tom, Photo Tom), The FACE (group show), Tolijatti State Art Museum, Russia, October - December, 2015.

(Hometown Tom, Tube Tom, Apple Tom, Photo Tom), The FACE (group show), Perm State Art Gallery, Russia, May - July, 2015.

(Tube Tom), The Selfie Show: An Art Exhibition of Self-portraits (group show), Museum of New Art, Troy, Michigan, U.S.A., May - June, 2015.

(Hometown Tom, Tube Tom, Apple Tom, Photo Tom), The FACE (group show), Villa Ichon, Bremen, Germany, November - December, 2014.

(Hometown Tom, Tube Tom, Apple Tom, Photo Tom), The FACE (group show), Samara State Art Museum, Russia, May - July, 2014.

(Hometown Tom, Tube Tom, Apple Tom, Photo Tom), The FACE (group show), SFA Galleries, Nacogdoches, Texas, U.S.A., September - October, 2013.

(Hometown Tom, Tube Tom, Apple Tom, Photo Tom), The FACE (group show), Photo Festival, Arezzo, Italy, September - October, 2012.

(Hometown Tom, Tube Tom, Apple Tom, Photo Tom), The FACE (group show), Manomentr Gallery, Moscow, Russia, February, 2012.

(Hometown Tom, Tube Tom, Apple Tom, Photo Tom), The FACE (group show), Eumeria Gallery, Tokyo, Japan, December 12 - 17, 2011.

(Hometown Tom, Tube Tom, Apple Tom, Photo Tom), The FACE (group show), Rosphoto Exhibition Centre for Photography, St. Petersburg, Russia, November 25 - December 1, 2011.

(Hometown Tom, Tube Tom, Apple Tom, Photo Tom), The FACE (group show), Gallery, American University of Paris, Paris, France, October 11 - November 7, 2011.

(Hometown Tom, Tube Tom, Apple Tom, Photo Tom), The FACE (group show), Metenkov Museum of photography, Ekaterinburg, Russia, August 17 - September 18, 2011.

(Hometown Tom, Tube Tom, Apple Tom, Photo Tom), The FACE (group show), Chelyabinsk Museum of arts, Chelyabinsk, Russia, July 5 - August 9, 2011.

(Hometown Tom, Tube Tom, Apple Tom, Photo Tom), The FACE (group show), Roba Gallery, Omsk, Russia, June 18 - July 6, 2011.

(Hometown Tom, Tube Tom, Apple Tom, Photo Tom), The FACE (group show), Krasnoyarsk Cultural Museum Centre, Russia, March 31 - May 22, 2011.

(Hometown Tom, Tube Tom, Apple Tom, Photo Tom), The FACE (group show), Novosibirsk State Museum of Local History, Novosibirsk, Russia, February 16 - March 14, 2011.

(China Tom, Tao Tom, Hometown Tom, AHS Tom), SELF/SOUL (Joint Student Exhibition, Zhaoqing University and University of Louisville[Louisville, Kentucky, U.S.A.]) (group show), Fine Arts Department, Zhaoqing University, Zhaoqing, Guangdong Province, China, December 1 - 25, 2006.

(China Tom, Tao Tom, Hometown Tom, Target Tom), Faculty Exhibition (group show), Fine Arts Department, Zhaoqing University, Zhaoqing, Guangdong Province, China, November 25 - December 1, 2006.

The self-portrait is utilized to project Chambers' life experiences. His portrait remains constant with the experience (situation) indicated as a change or flux in the image. The accompanying text details his experience with the inclusion of links to the Internet for additional information. "Tom Series" is not only an artwork about Chambers' life - biography (visual/textual) - but also a reference tool - a study of history through his existence. The constancy of the same portrait (Chambers' image) indicates a human being's existence within a world/an environment that's ever influencing and changing the psyche and at some point in time - later (twilight) years for this individual, the psyche begins to take control and evaluate the process.

http://tomrchambers.com/tom_series.html

Variations on the Dan Mask

Mezzanine Gallery (solo show), National Gallery of Zimbabwe, Harare, Zimbabwe, Africa, December, 1995.

An African traditional mask from the Dan Tribe, Eastern Liberia (National Gallery of Zimbabwe Permanent Collection: PC - 6400 - 0147) is the object for the photogram, and then manipulation of the non-exposed area generated from this original mask form to vary the look. There's a transference from a traditional form to a contemporary one, or in other words, this contemporary treatment remains within the confines of the traditional form (through direct contact), and borders on Abstract Art that reduces natural appearances to simplified forms.

<http://tomrchambers.com/index-12.html>

Wide-screen China

Captured (group show), Houston Institute For Culture, The Haven Center, Houston, Texas, U.S.A., October 6 - November 1, 2007.

This photo documentary project comprises black and white photographs in wide-screen format. Chambers uses this format reminiscent of the CinemaScope movies that impressed him when he was a child and cognizant of the popularity of wide-screen television in today's homes. The bit of distortion seen in most of the images creates a sense of drama with a focus on darks and lights to set a certain mood. There's an otherworldliness that seems to run through the series of photographs.

<http://tomrchambers.com/wsc1/index.html> - <http://tomrchambers.com/wsc2/index.html>

<http://tomrchambers.com/wsc3/index.html> - <http://tomrchambers.com/wsc4/index.html>

<http://tomrchambers.com/wsc5/index.html> - <http://tomrchambers.com/wsc6/index.html>

Yin Yang Future

Imagining the Future We Want (group show), VALISE Gallery, Vashon, Washington, U.S.A., September, 2011.

This project is in keeping with the "Digital Revolution", vis-à-vis, the iconic male and female font symbols that have been altered to move towards the need for humanity's change in thought - "Yin Yang" - the idea of balance.

http://tomrchambers.com/yin_yang.html

Venue Chronology

International Digital Art Gallery (D-ART) for the 22nd International Conference on Information Visualization & 15th Conference Computer Graphics, Imaging and Visualization, University of Salerno, Salerno, Italy, July 10-13, 2018. Organized in London, England.

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

Tales 'N' Trails Museum, Nocona, Texas, September 23 - October 27, 2017 and November 4 – December 31, 2017.

Modern Fine Arts Museum, Rostov-on-Don, Russia, August 18, 2017.

Digital Art Community (DAC), SIGGRAPH 2017, Los Angeles, July 30 - August 3, 2017.

Corridor Gallery, City Archives, City Hall, Providence, Rhode Island, U.S.A., October 1 - December 14, 2016.

The Atelier Progressif Creative Art Space, Catskill, New York, U.S.A., March 11 - April 8, 2016.

Atrium Gallery, Harriman Institute, Columbia University, New York City, New York, U.S.A., December 1, 2015 - January 22, 2016.

Tolijatti State Art Museum, Russia, October - December, 2015.

One Month Gallery (OMG), Moscow, Russia, June 8 - July 8, 2015.

Perm State Art Gallery, Russia, May - July, 2015.

Museum of New Art, Troy, Michigan, U.S.A., May - June, 2015.

CaviArt Gallery, The Russian Cultural Center, Houston, Texas, U.S.A., March 6 – April 7, 2015.

Villa Ichon, Bremen, Germany, November - December, 2014.

Samara State Art Museum, Russia, May - July, 2014.

Kallinen Contemporary Art Gallery, Houston, Texas, U.S.A., June 14 - 28, 2014.

Novosibirsk State Regional Scientific Library, Novosibirsk, Russia, June 1 - 30, 2014.

Centre of Contemporary Youth Culture, Novosibirsk, Russia, April 25 - May 20, 2014.

Faculty of Foreign Languages, Novosibirsk State Pedagogical University, Russia, April 23, 2014.

SFA Galleries, Nacogdoches, Texas, U.S.A., September - October, 2013.

Arezzo, Italy, September - October, 2012.

Manomentr Gallery, Moscow, Russia, February, 2012.

Eumeria Gallery, Tokyo, Japan, December 12 - 17, 2011.

Rosphoto Exhibition Centre for Photography, St. Petersburg, Russia, November 25 - December 1, 2011.

Gallery, American University of Paris, Paris, France, October 11 - November 7, 2011.

Metenkov Museum of photography, Ekaterinburg, Russia, August 17 - September 18, 2011.

VALISE Gallery, Vashon, Washington, U.S.A., September, 2011.

Chelyabinsk Museum of arts, Chelyabinsk, Russia, July 5 - August 9, 2011.

Roba Gallery, Omsk, Russia, June 18 - July 6, 2011.

Krasnoyarsk Cultural Museum Centre, Russia, March 31 - May 22, 2011.

Novosibirsk State Museum of Local History, Novosibirsk, Russia, February 16 - March 14, 2011.

Novosibirsk Municipal Center of Fine Arts, Novosibirsk, Russia, November 3 - 21, 2010.

Art Institute of California, San Diego, California, U.S.A., October 8 - November 8, 2010.

The H Gallery, Houston, Texas, U.S.A., July 10 - August 9, 2010.

Escondido Arts Partnership Municipal Gallery, Escondido, California, U.S.A., July 9 - August 21, 2010.

A&I Gallery, Los Angeles, California, U.S.A., July 8 - August 13, 2010.

Huan Tie Art Museum, Beijing, China, November 9 - 19, 2008.

Houston Institute For Culture, The Haven Center, Houston, Texas, U.S.A., October 6 - November 1, 2007.

Novosibirsk State Art Museum, Novosibirsk, Russia, May 10 - June 10, 2007.

Art Gallery, Fine Arts Department, Zhaoqing University, Zhaoqing, China, April 2 - 15, 2007.

Fine Arts Department, Zhaoqing University, Zhaoqing, Guangdong Province, China, December 1 - 25, 2006.

Fine Arts Department, Zhaoqing University, Zhaoqing, Guangdong Province, China, November 25 - December 1, 2006.

National Institute of Design, Ahmedabad, India, July 10 - 28, 2006.

Novosibirsk State Art Museum, Novosibirsk, Russia, April 6 - May 15, 2006.

Today Art Gallery, Beijing, China, November 4 - 10, 2005.

Coves de Canelobre (Caves of Candalabra), Busot, Spain, August 19 - 21, 2005.

QUT Art Museum, Brisbane, Australia, July - August, 2005.

VCA Gallery, Victorian College of the Arts, Southbank Victoria, Australia, June - July, 2005.

Novosibirsk State Art Museum, Novosibirsk, Russia, April - May, 2005.

Yellow River College of Technology, Zhengzhou, China, April, 2005.

The Academy Gallery, University of Tasmania, Inveresk, Australia, March - April, 2005.

VCA Gallery, Victorian College of the Arts, Southbank Victoria, Australia, August - September, 2004.

QUT Art Museum, Brisbane, Australia, June 4 - August 15, 2004.

Dart Gallery, University of London, London, England, July 14 - 16, 2004.

Library Gallery, Sheng Da College, Zhengzhou, China, June, 2004.
The Academy Gallery, University of Tasmania, Inveresk, Australia, April - May, 2004.
Museum of Computer Art (MOCA), March, 2004.
State Museum of Fine Arts, Bishkek, Kyrgyzstan, Russia, February 27 - March 6, 2004.
VCA Gallery, Victorian College of the Arts, Southbank Victoria, Australia, December, 2003.
Novosibirsk, Russia, October 18 - 19, 2003.
State Picture Gallery, Novosibirsk, Russia, September - November, 2003.
Dart Gallery, University of London, London, England, July 16 - 18, 2003.
Art Institute of Boston at Lesley University, Boston, Massachusetts, U.S.A., April 26 - May 10, 2003.
The Academy Gallery, University of Tasmania, Australia, March - April, 2003.
University of North Carolina-Pembroke, North Carolina, March 28-29 and May 15, 2003.
Museum of Contemporary Art, Solovki (Solovetskie Ostrova/Solovetskie Islands, White Sea), Russia, Summer, 2002.
LeVall Art Gallery, Novosibirsk, Russia, July 18 - 31, 2002.
Austin Museum of Digital Art (AMODA), Austin, Texas, U.S.A., May 28, 2002.
LeVall Art Gallery, Novosibirsk, Russia, April 4 - 17, 2002.
Noosa Regional Gallery, Australia, 2001.
PhotoForum, Rochester Institute of Technology, Rochester, New York, U.S.A., 1997.
Kumho Art Center, Gwangju, South Korea, 1997.
Corridor Gallery, United States Information Service (USIS), Harare, Zimbabwe, Africa, 1995.
Museum of Contemporary Art, Wright State University, Dayton, Ohio, U.S.A., April 13 - May 14, 1992.
G.F. Gallery, Austin, Texas, U.S.A., February 20 - March 12, 1992.
Po Gallery, Providence, Rhode Island, U.S.A., 1992.
Rhode Island Black Heritage Society, Providence, Rhode Island, U.S.A., 1991.
Campus Art Gallery, Community College of Rhode Island, Lincoln, Rhode Island, U.S.A., 1991.
Rhode Island State Archives, Providence, Rhode Island, U.S.A. 1991.
Gallery One, Providence, Rhode Island, U.S.A., April, 1990.

Corridor Gallery, Rhode Island Hospital Trust National Bank, Providence, Rhode Island, U.S.A., June 16 - August 31, 1989.

The Old Colony House, Newport, Rhode Island, U.S.A., 1988.

The State House, Providence, Rhode Island, U.S.A., 1988.

The Barrington Public Library, Barrington, Rhode Island, U.S.A. 1988.

Corridor Gallery, Department of Transportation, Providence, Rhode Island, U.S.A., 1988.

Faculty Club Gallery, Brown University, Providence, Rhode Island, U.S.A., 1987.

The Warwick Museum of Art, Warwick, Rhode Island, U.S.A., 1987.

The Narragansett Pier Free Library, Narragansett, Rhode Island, U.S.A. 1987.

CCE Gallery, The University of Rhode Island, Providence, Rhode Island, U.S.A., 1987.

The Roger Williams Park Museum, Providence, Rhode Island, U.S.A. 1987.

Gallery One, Providence, Rhode Island, U.S.A., 1987.

The Fleet Center Gallery, Providence, Rhode Island, U.S.A. 1986.

The Silver Bullet Gallery, Providence, Rhode Island, U.S.A. 1986.

Corridor Gallery, T.F. Green Airport, Warwick, Rhode Island, U.S.A. 1986.

The Gallery of Fine Arts, Daytona Beach Community College, Daytona Beach, Florida, U.S.A., 1985.

Southern Light Gallery, Amarillo College, Amarillo, Texas, U.S.A., 1985.

Medical Library, Texas Tech University Health Sciences Center, Lubbock, Texas, U.S.A., 1982.

The Museum of Texas Tech University, Lubbock, Texas, U.S.A., 1981.

The Rosenberg Library, Galveston, Texas, U.S.A., 1975.

Galveston County Courthouse, Galveston, Texas, U.S.A., 1974.

American National Insurance Archives, Galveston, Texas, U.S.A., 1974.

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