

The Pixel as Suprematist/Minimalist Art

During the latter part of 2000, Tom R. 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):

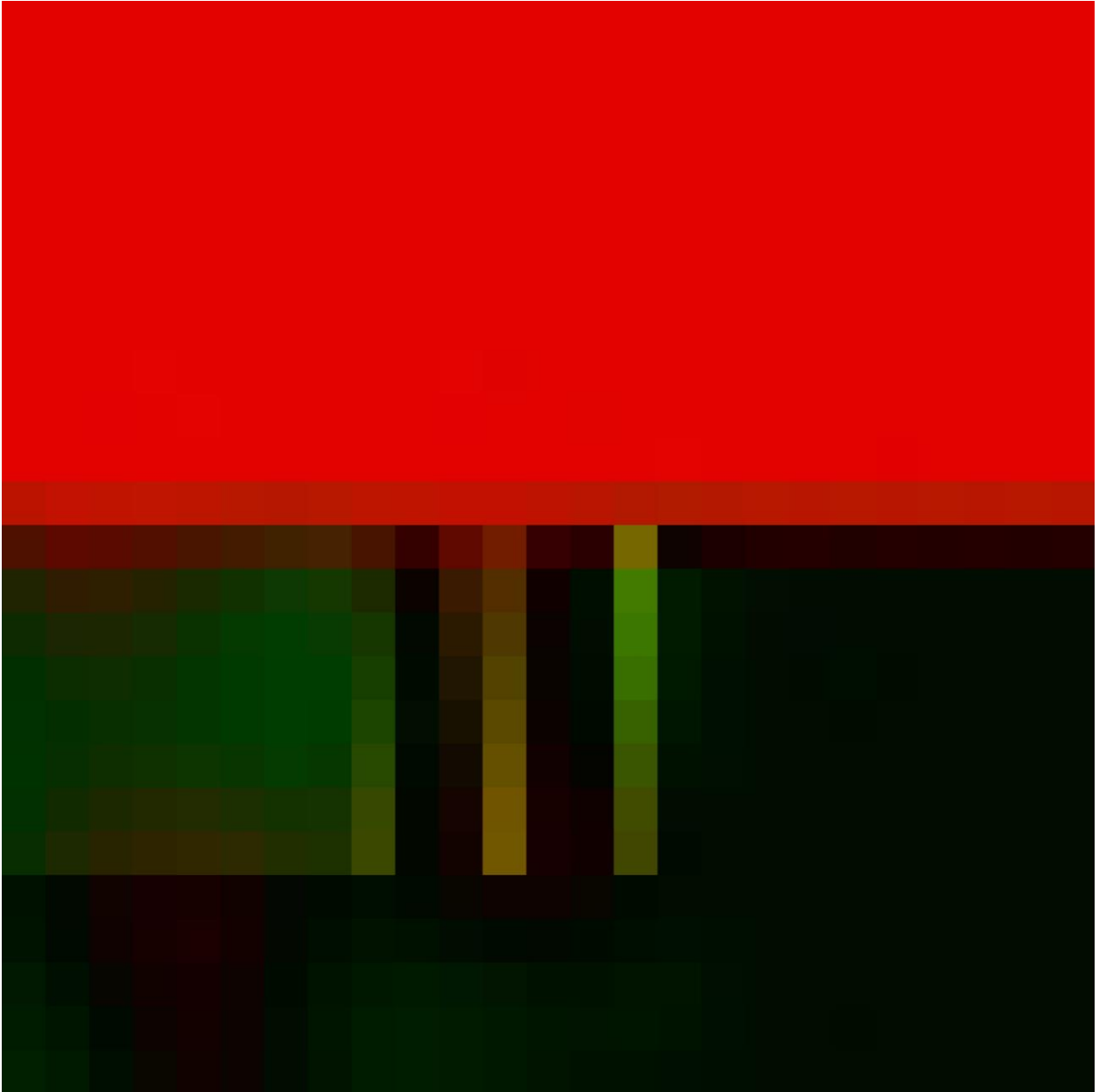
"Mr. Chambers has been experimenting for several years with his series of "Pixelscapes" exhibitions. Utilizing the most basic unit of any computer graphic - the single pixel - his "Pixelscapes" serve as colorful pathways into the purely metaphysical aspects of art which, by virtue of presenting so little, 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; 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."

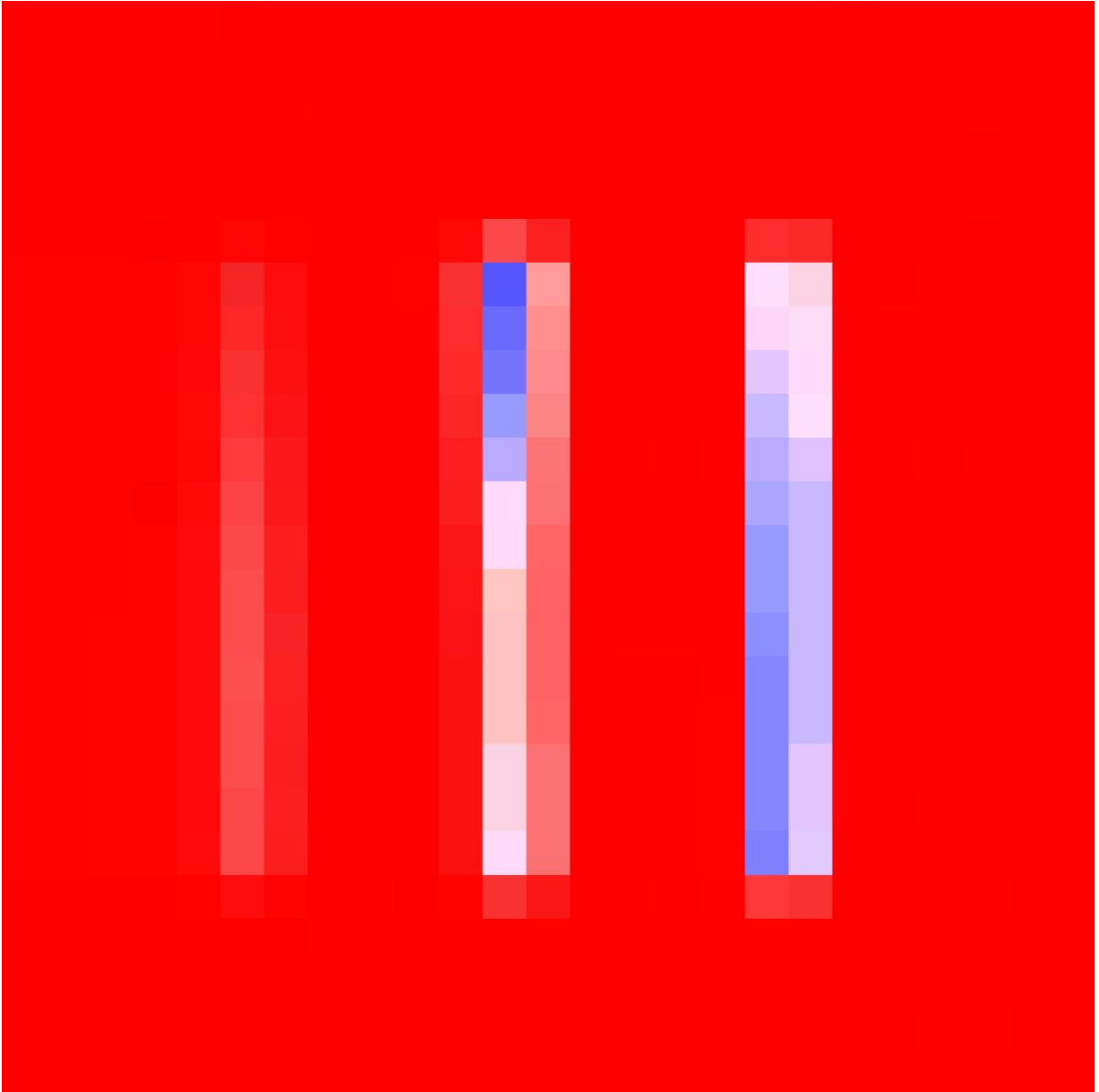
This project plays on Suprematist variations of Kazimir Malevich's early works prior to "Black Square" after glitch treatment and magnification of the digital reproductions.

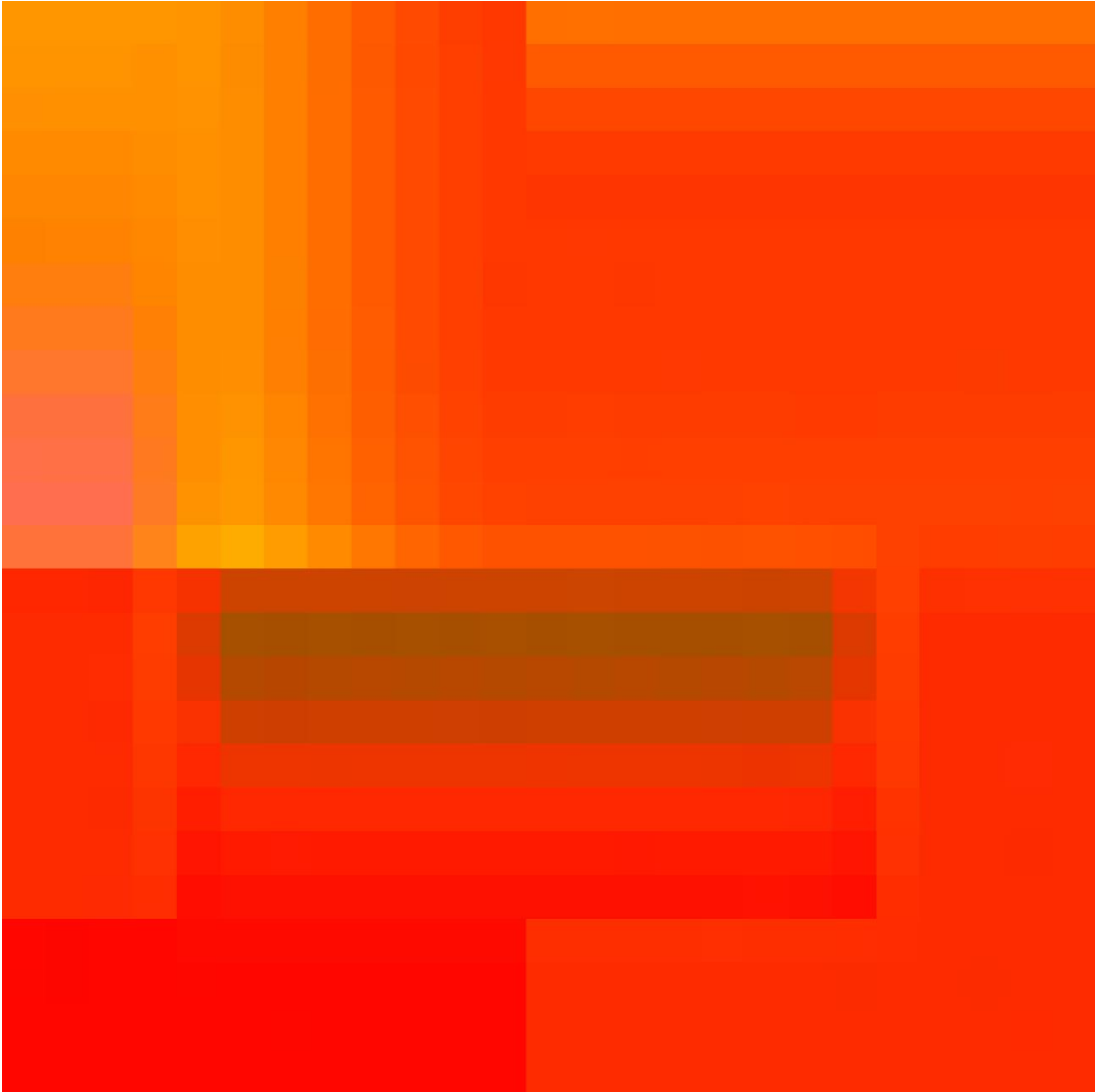
These pixel configurations ("Pixelscapes") rival works in Suprematism, Abstraction, Minimalism, Geometric, and Color Field art movements. They are brought to the forefront via these early works to celebrate Malevich's latent and ultimate creativity which gave way to Suprematism with the display of "Black Square" and other works in 1915 as part of the Last Futurist Exhibition of Paintings 0.10.

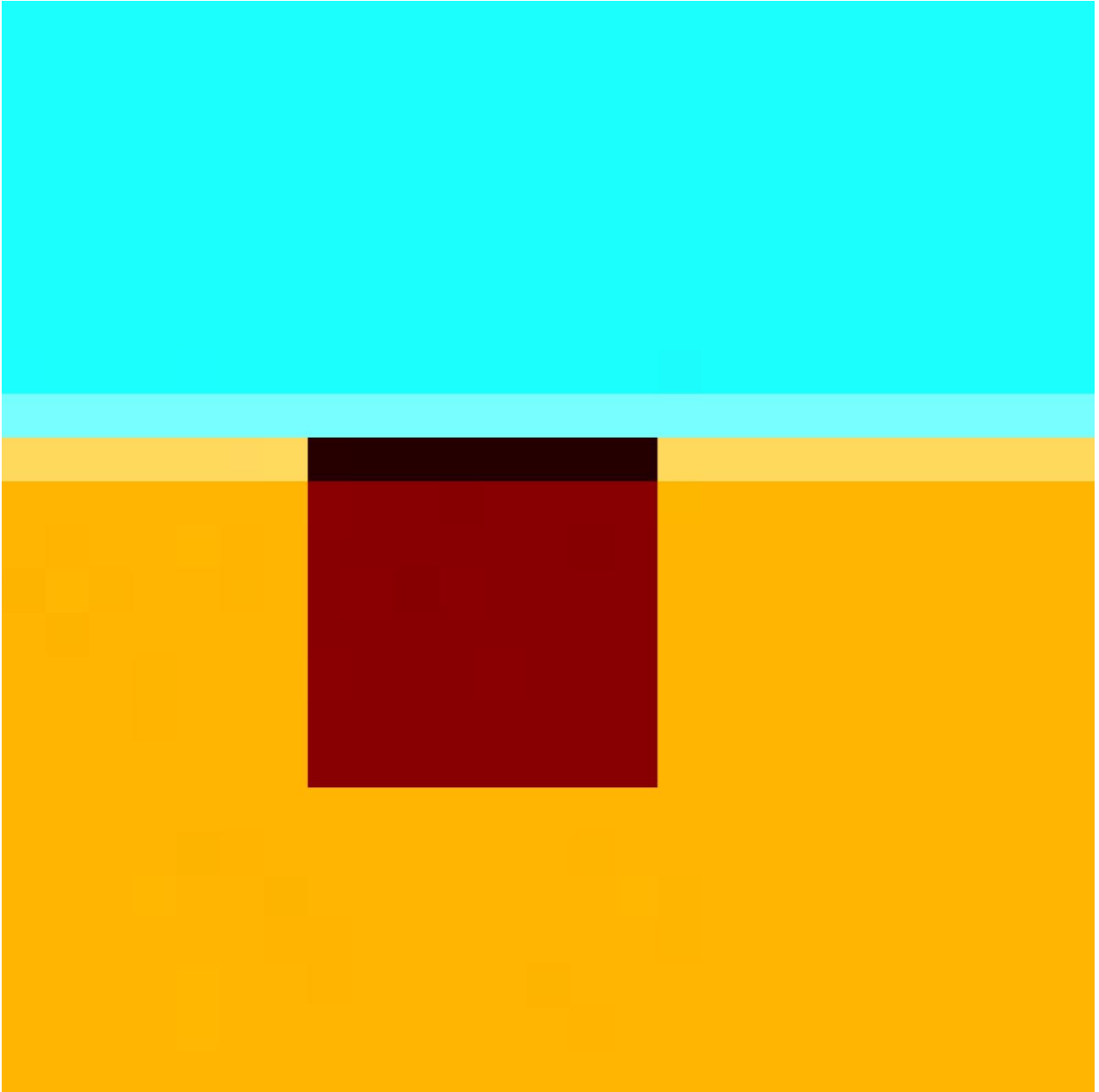
A "glitch" is a disruption in a system. Also, Glitch Art - the aestheticization of digital or analog errors - is a current, viable art form that includes workshops, lectures, performances, installations and screenings worldwide.

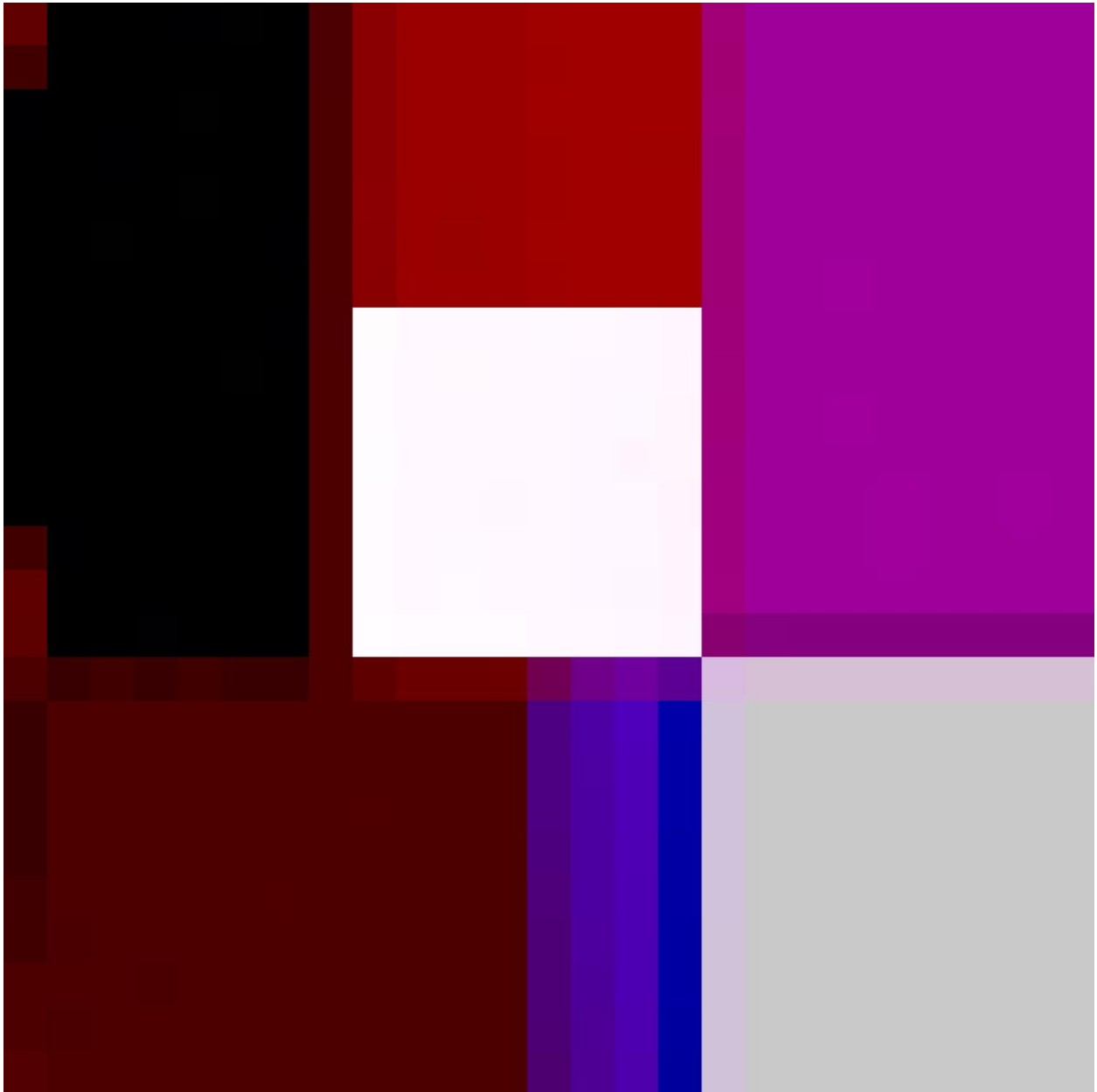
"Pixelscape" plates follow:

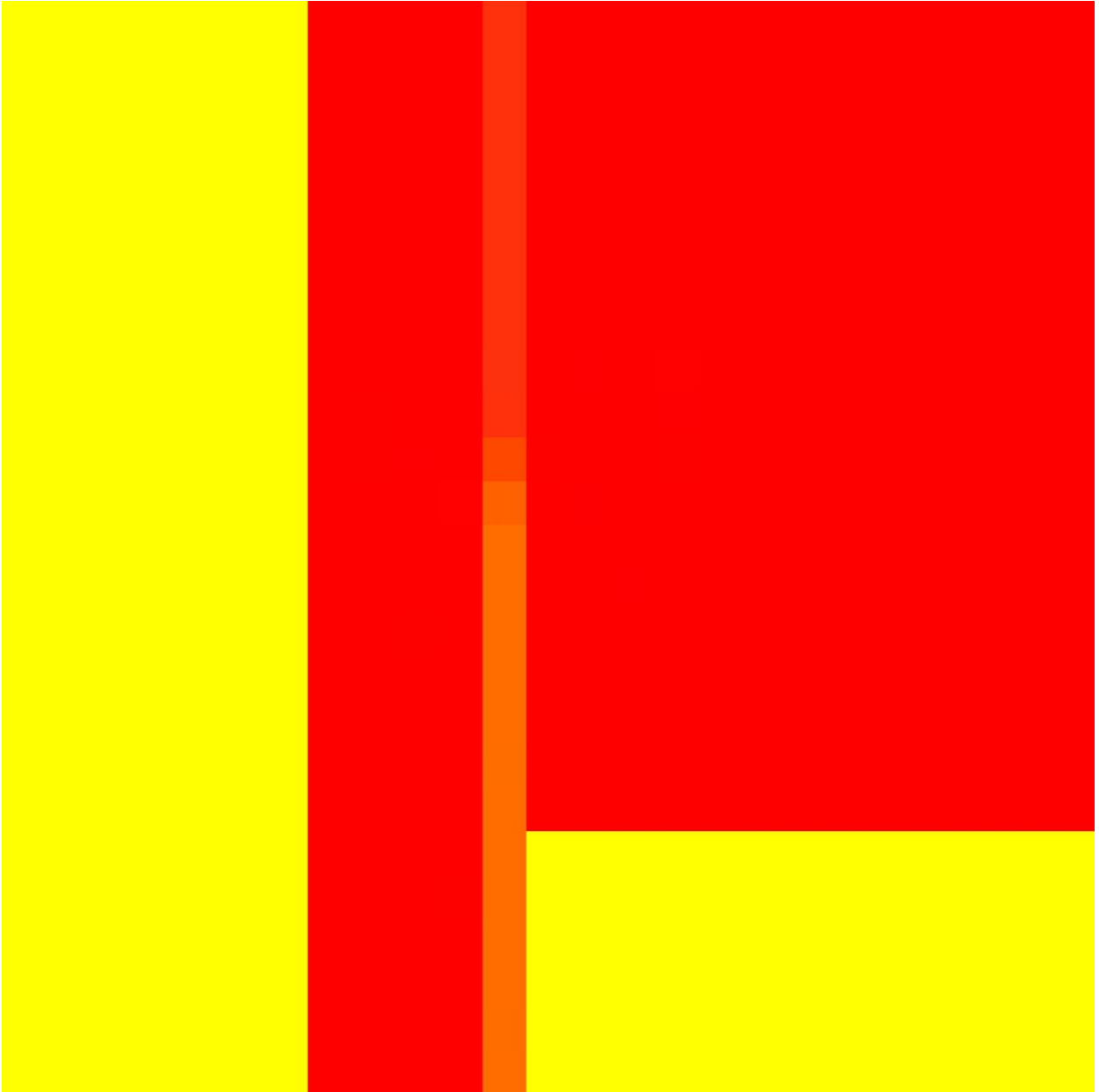


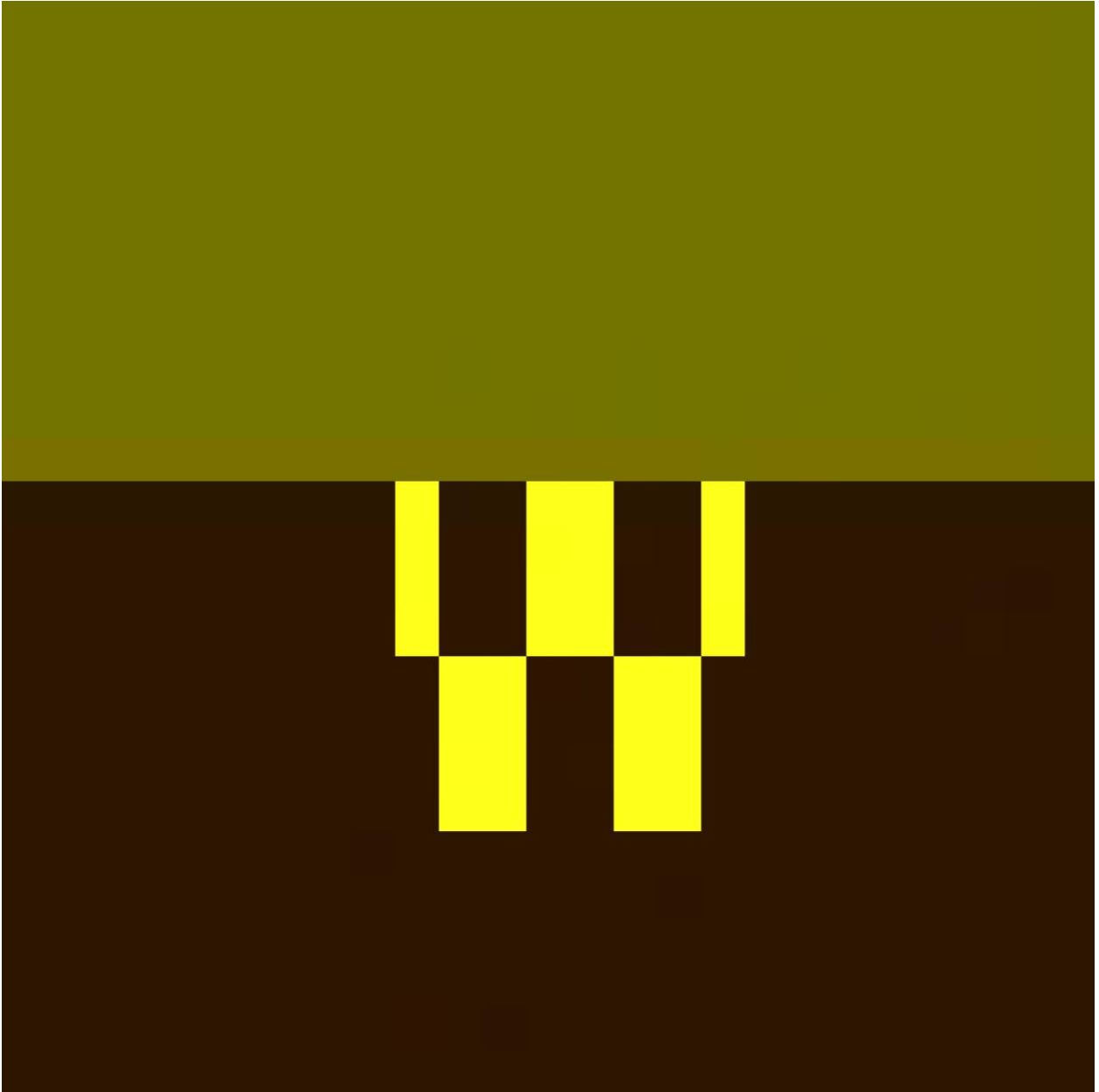


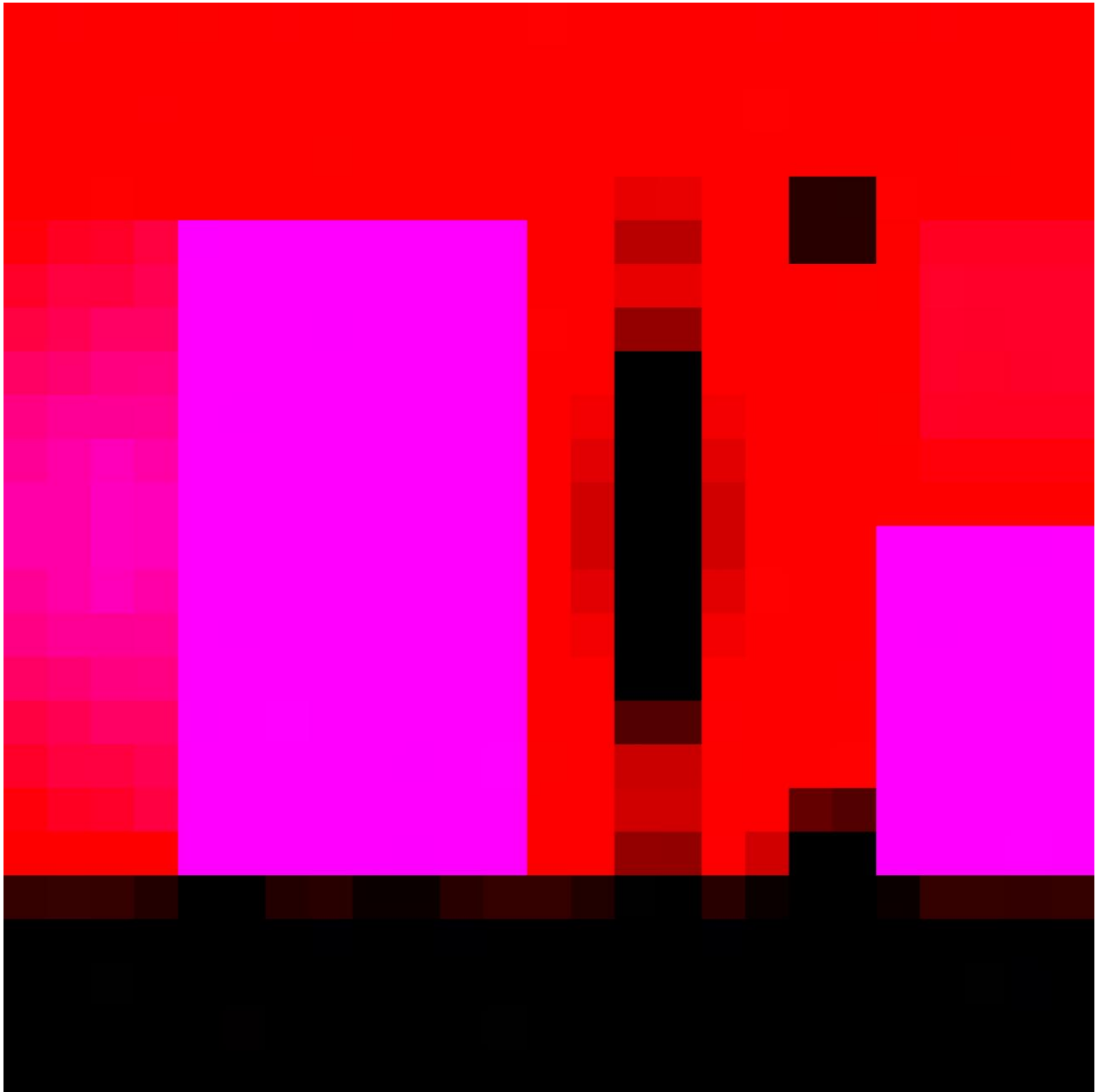


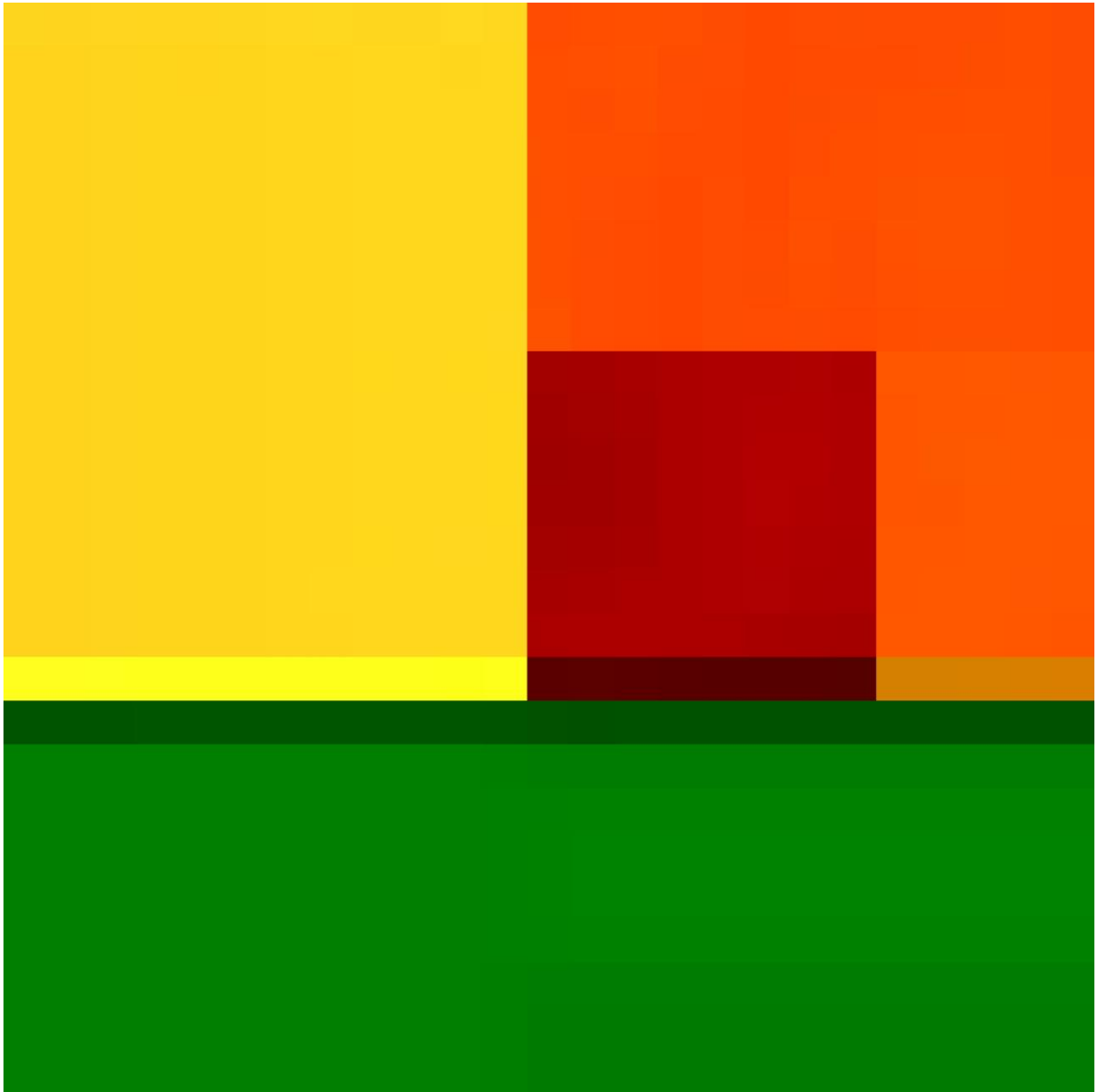


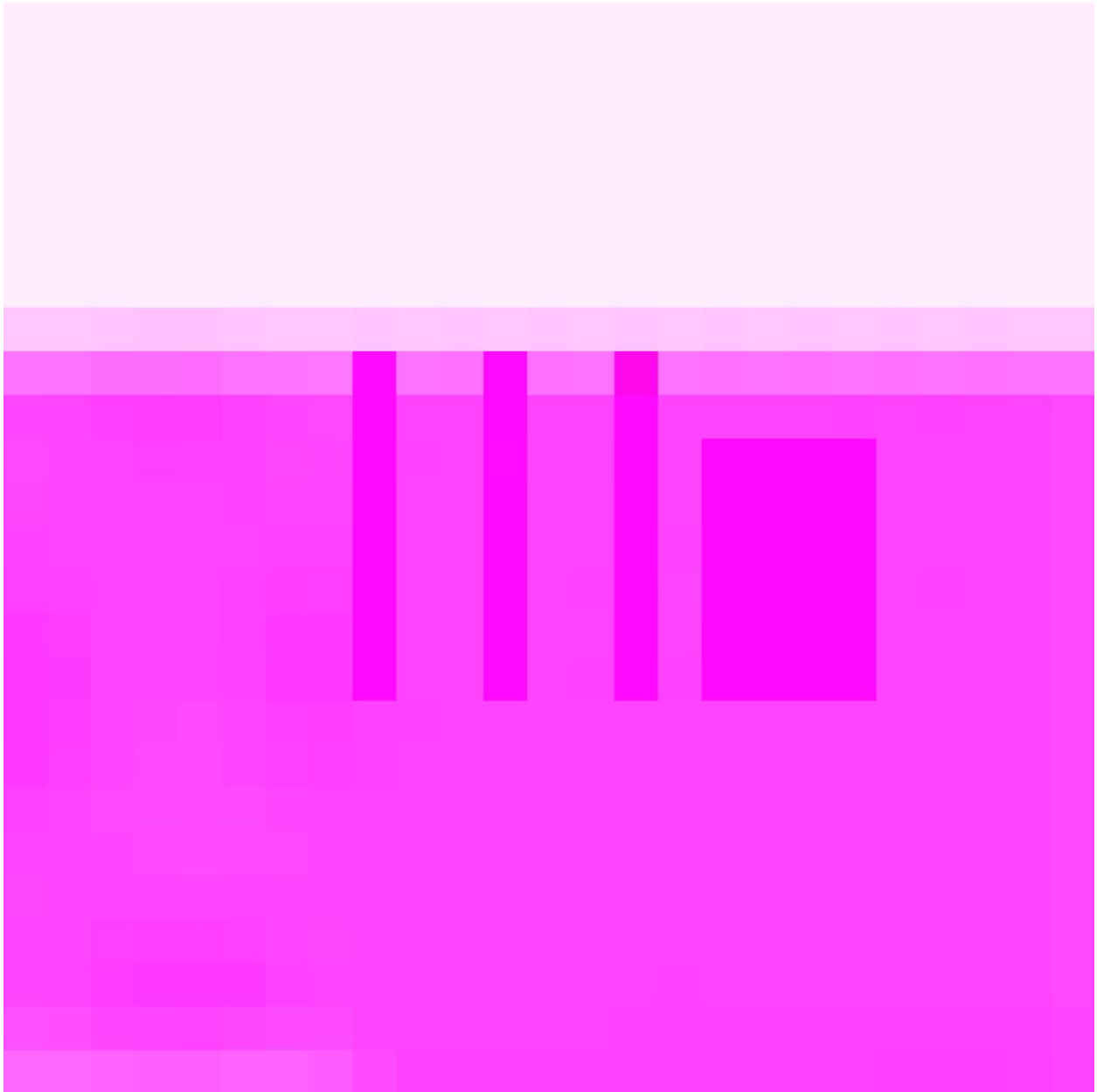


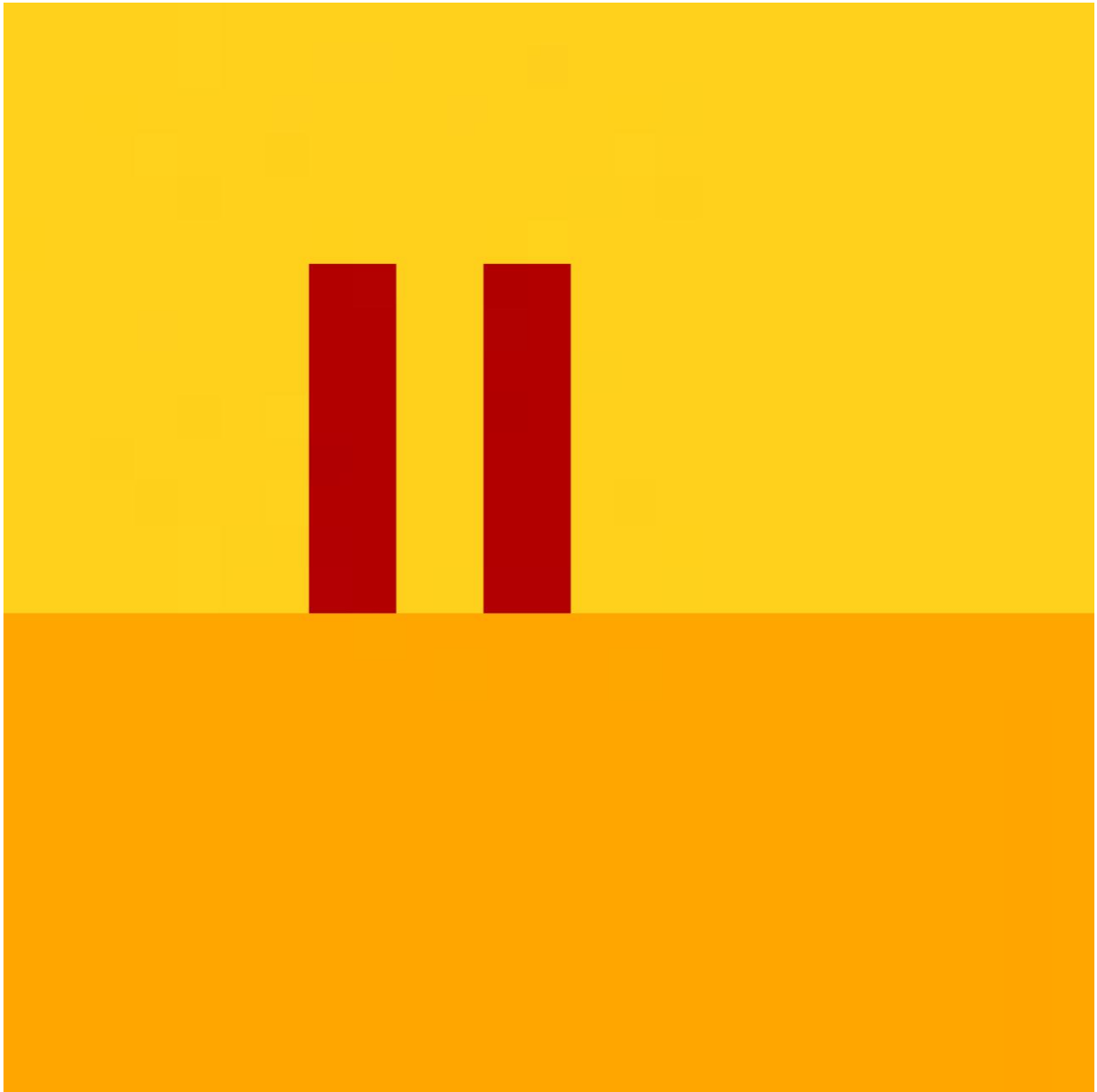




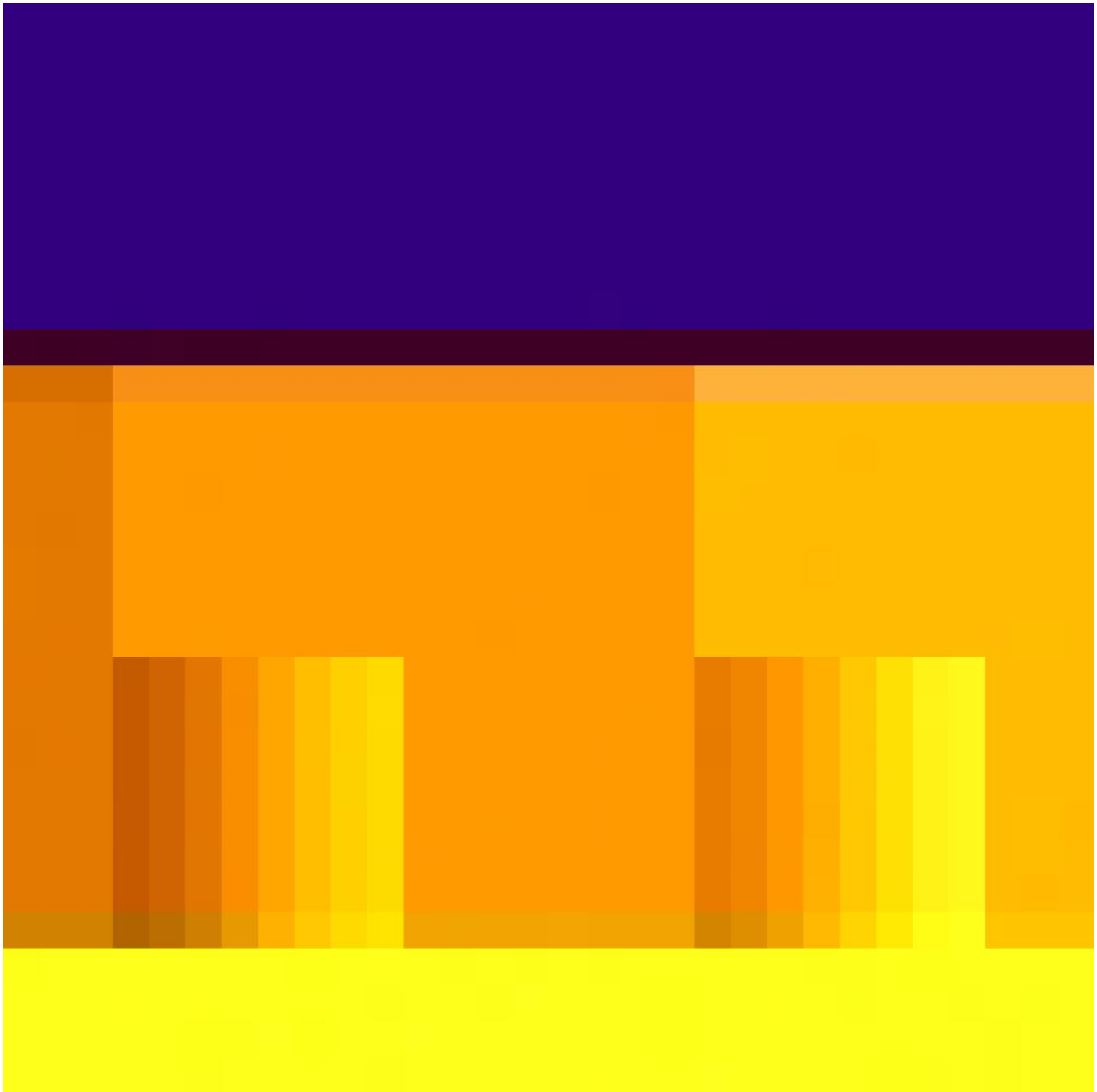


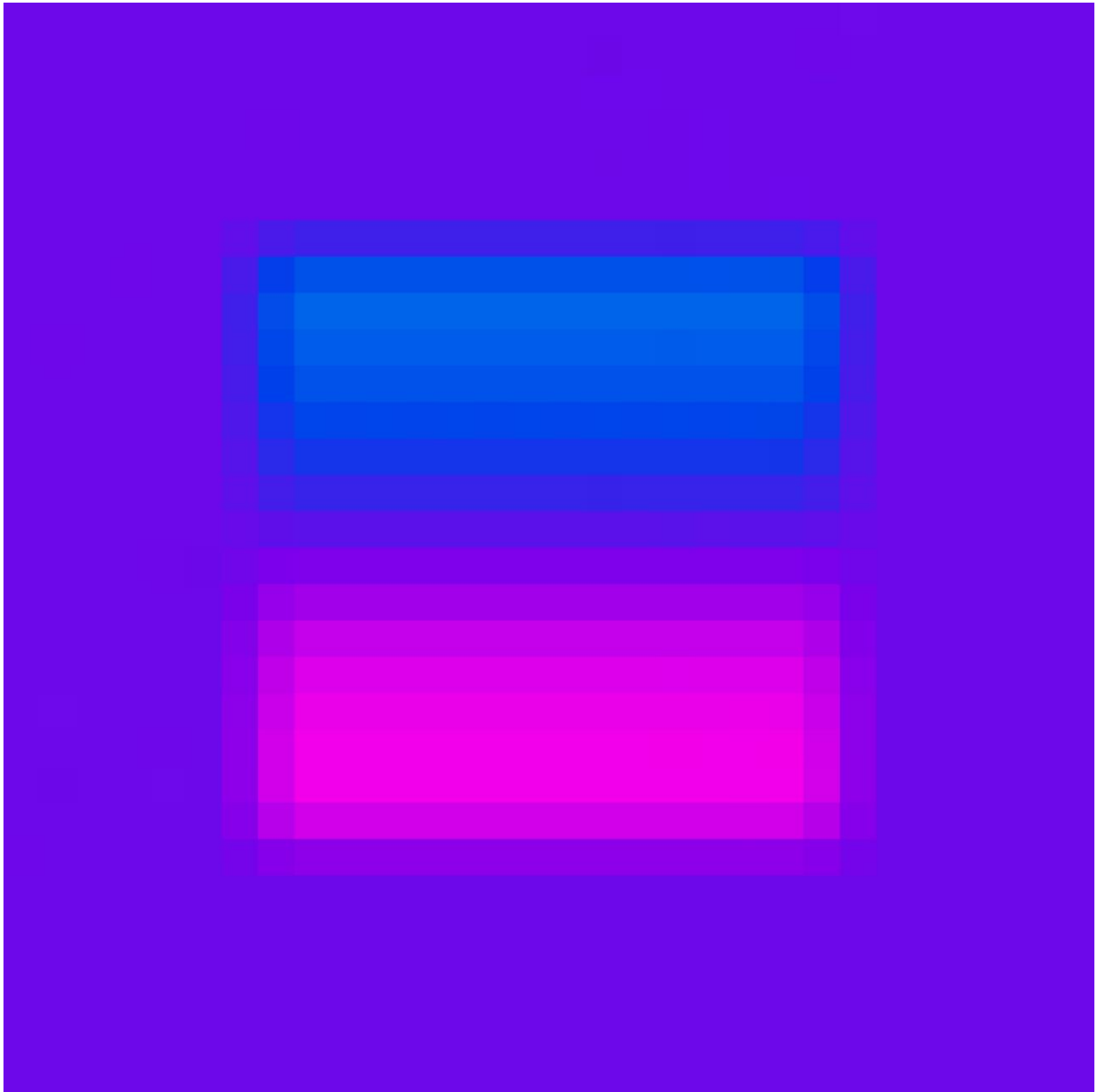


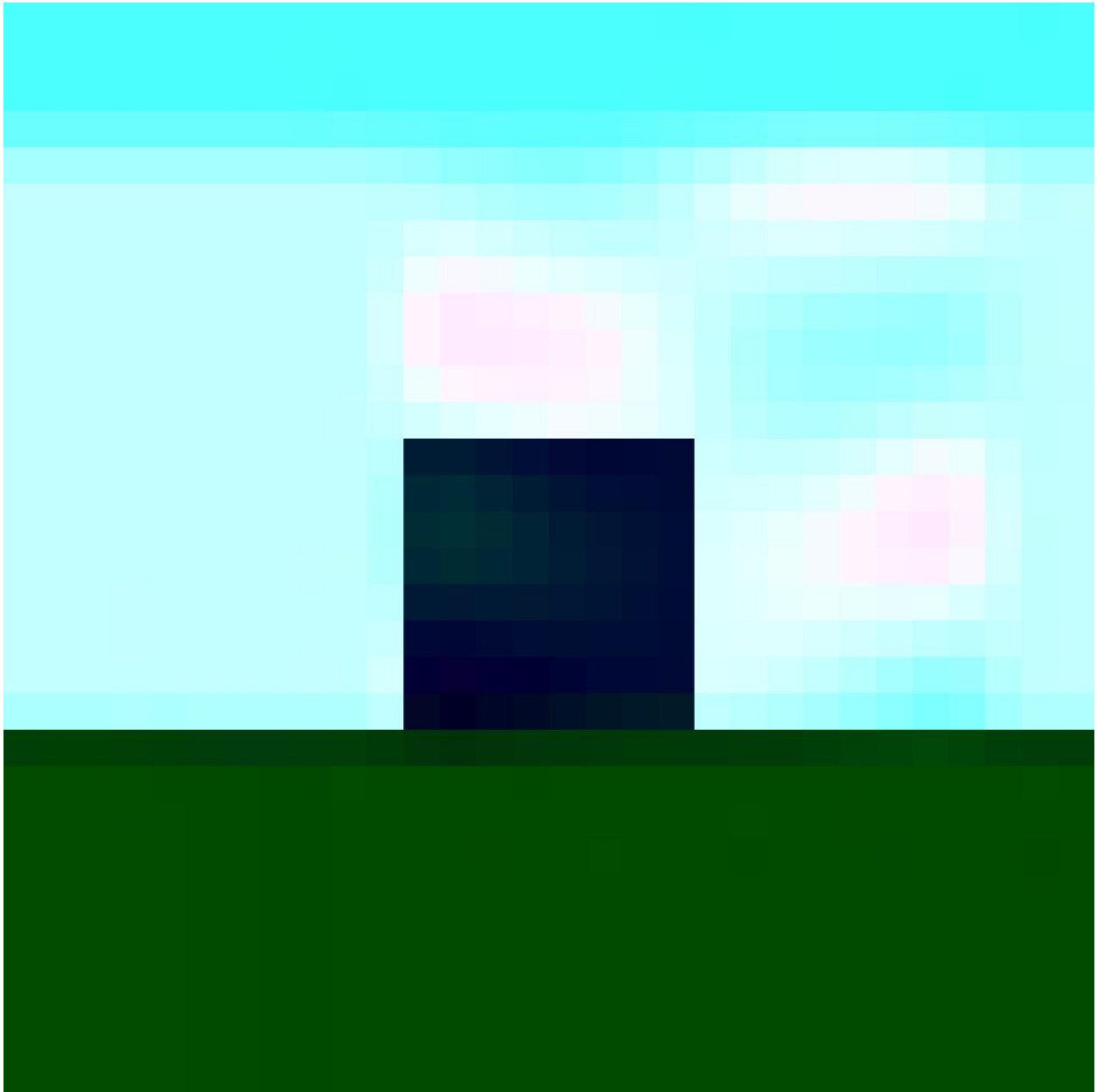


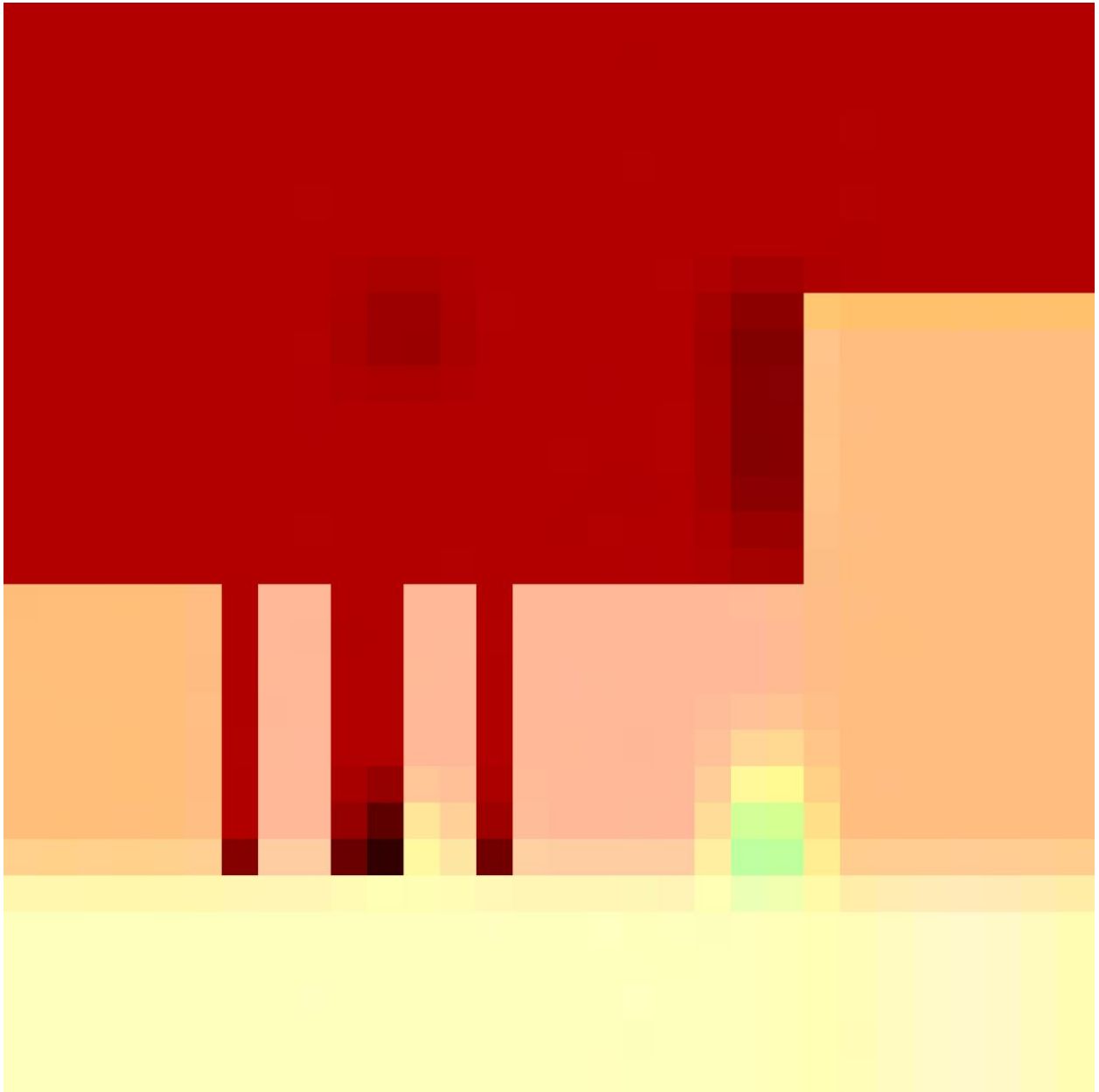


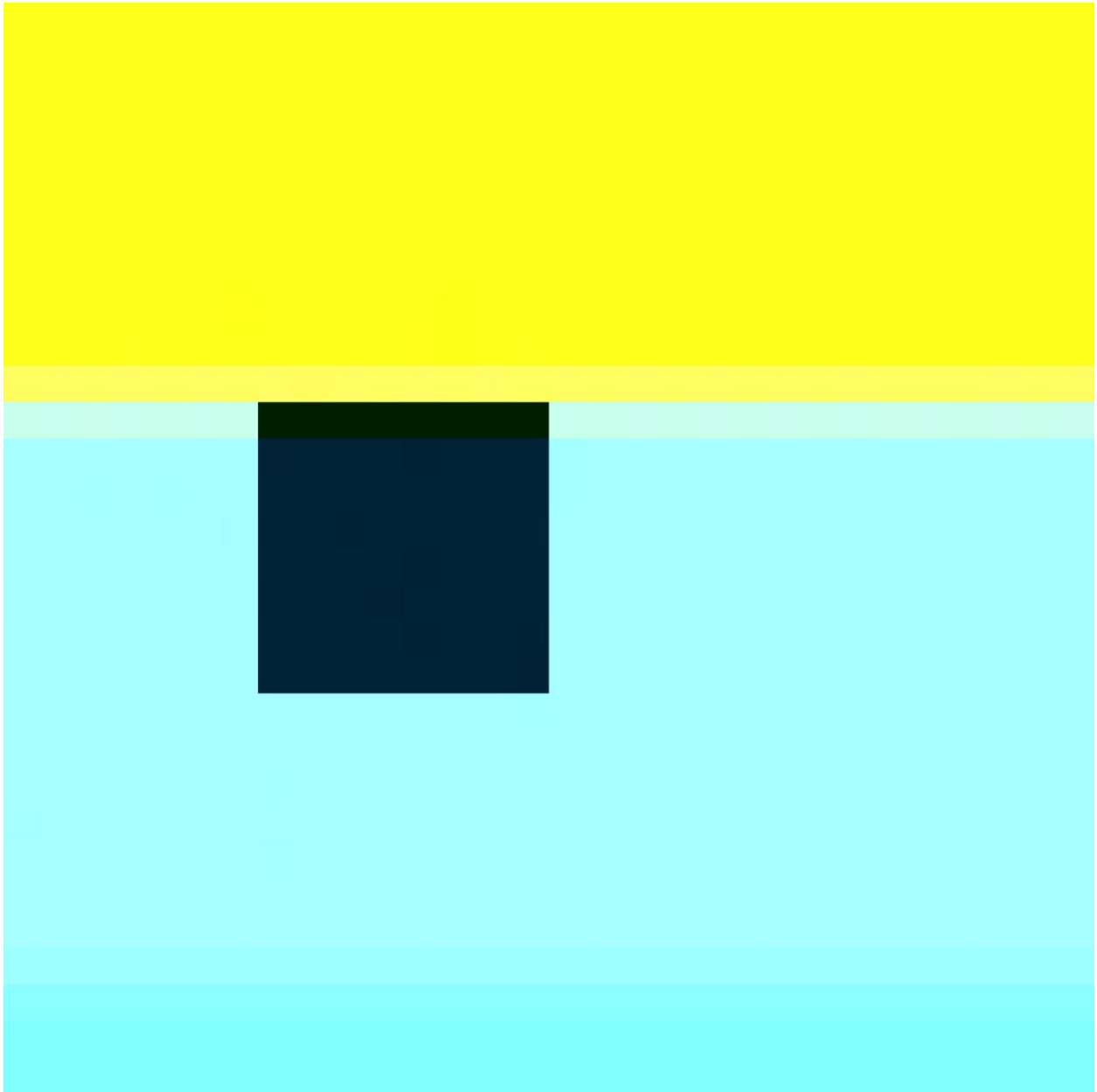


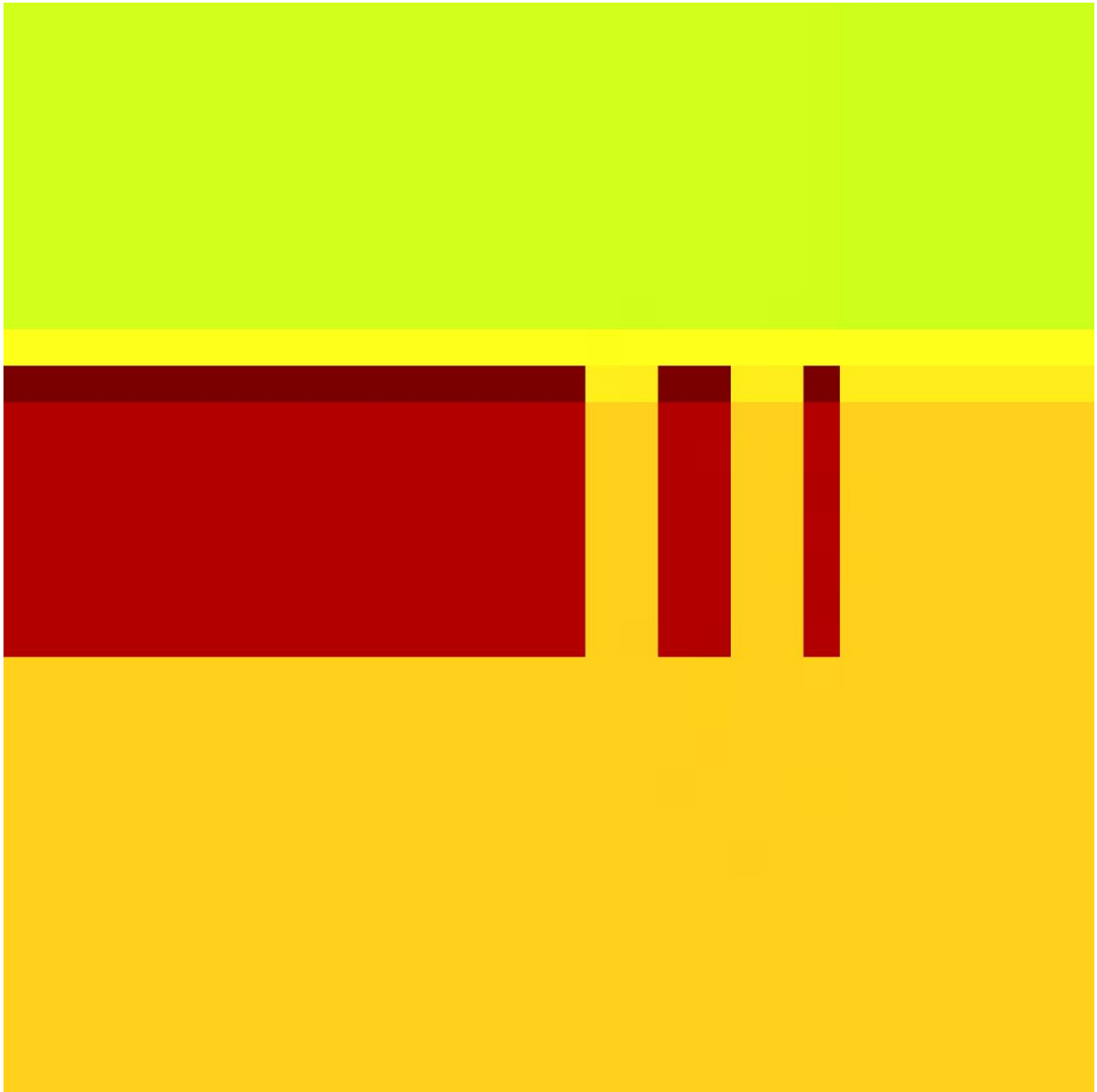




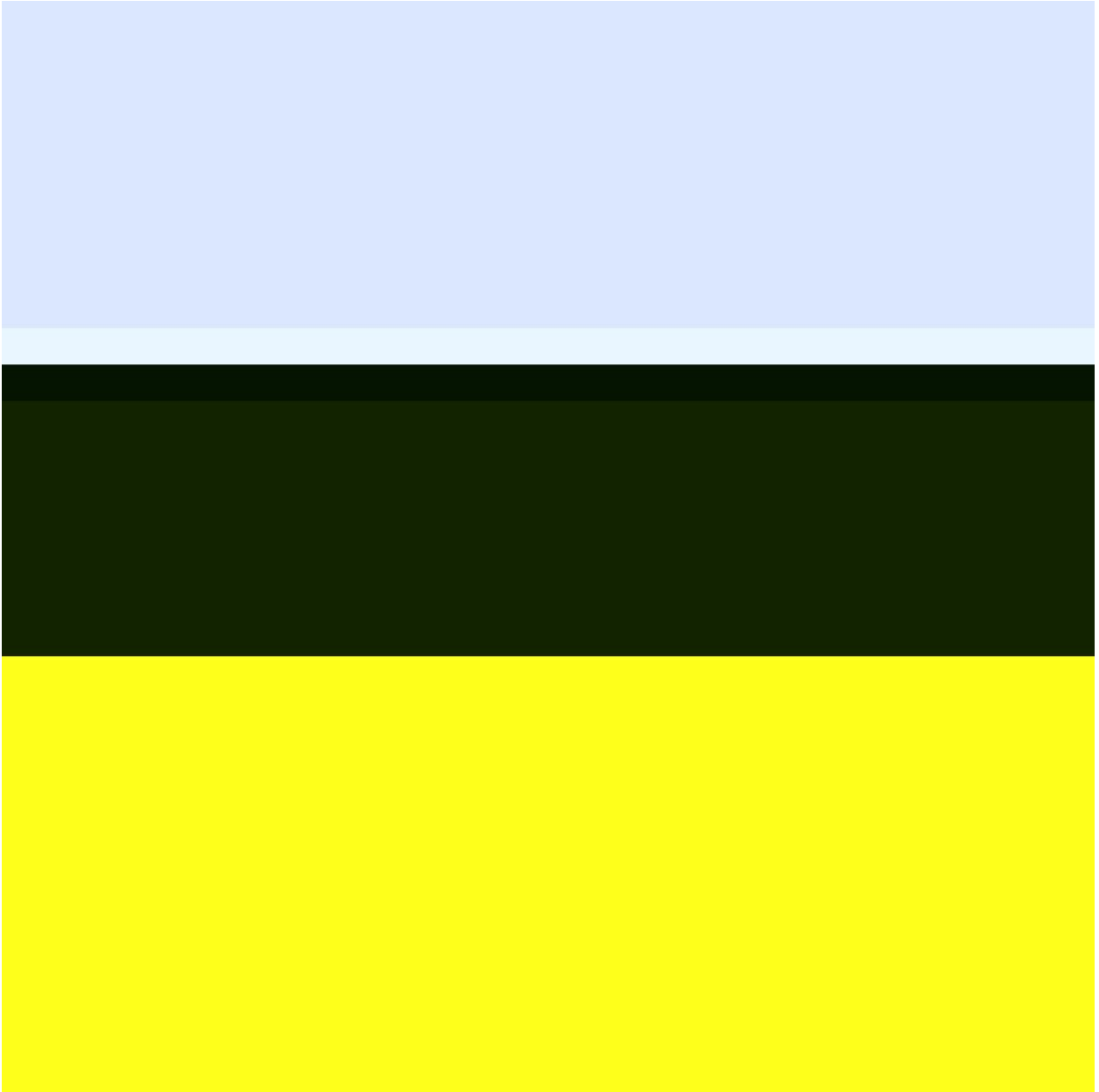


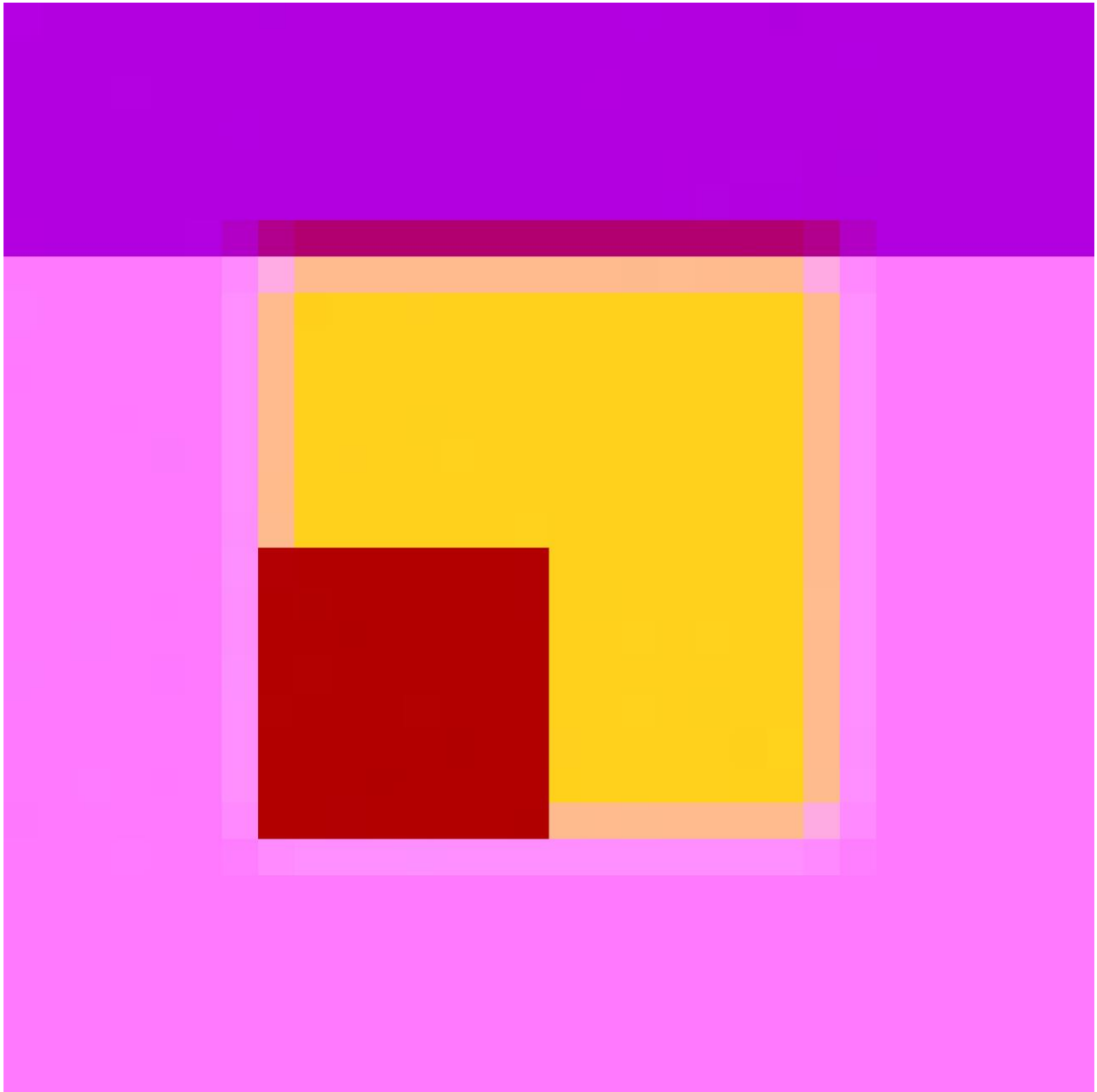


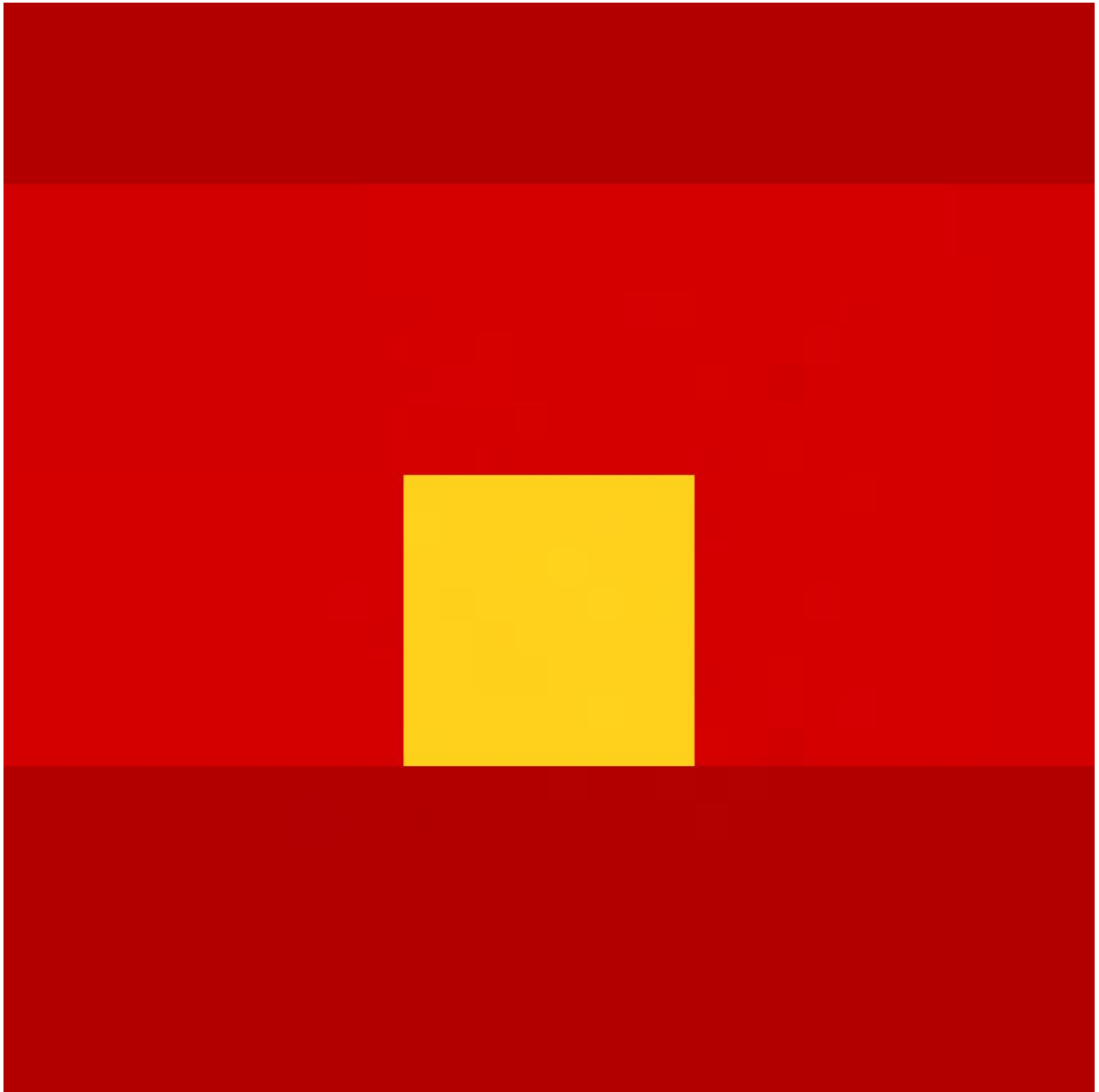


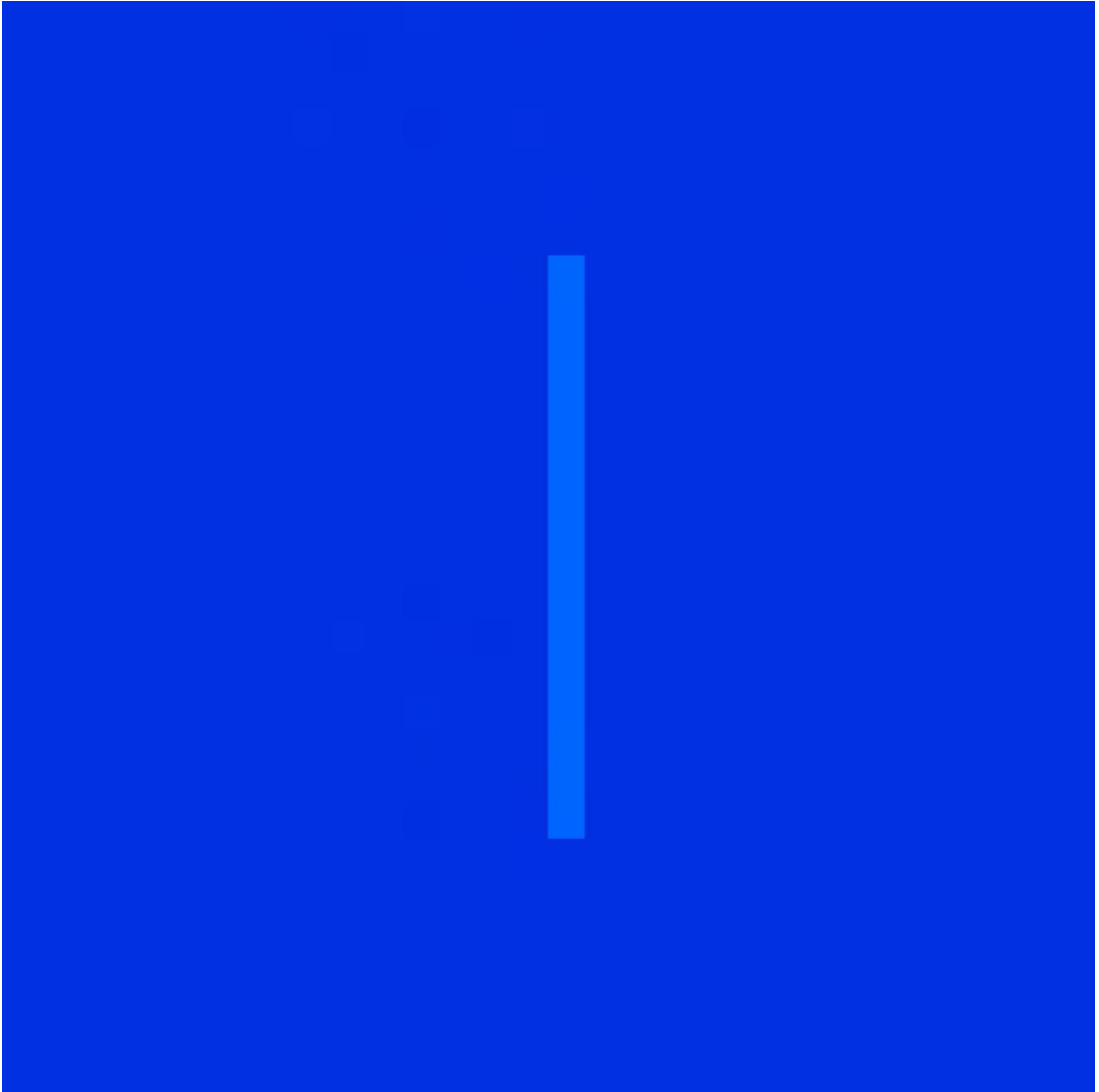


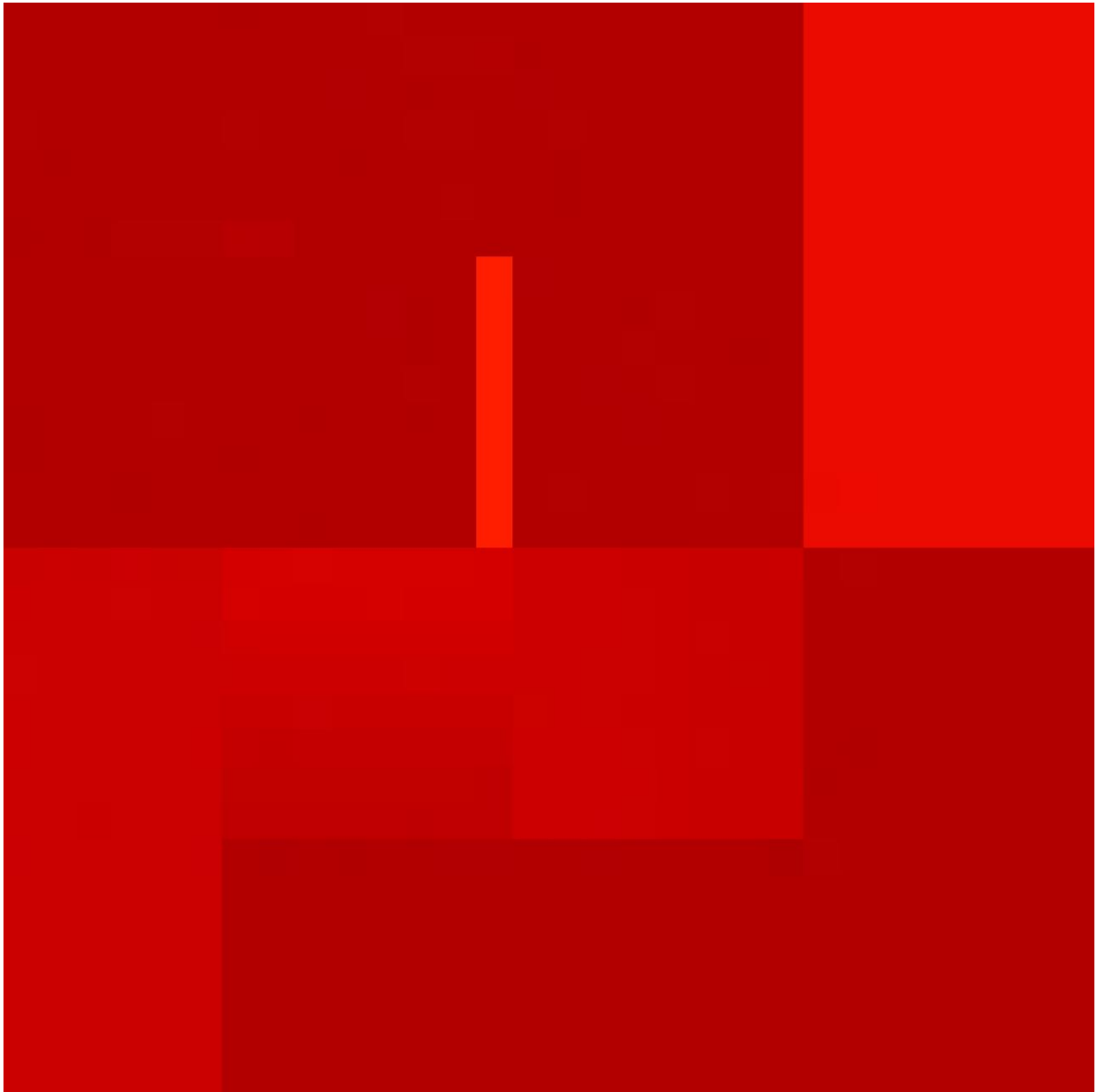


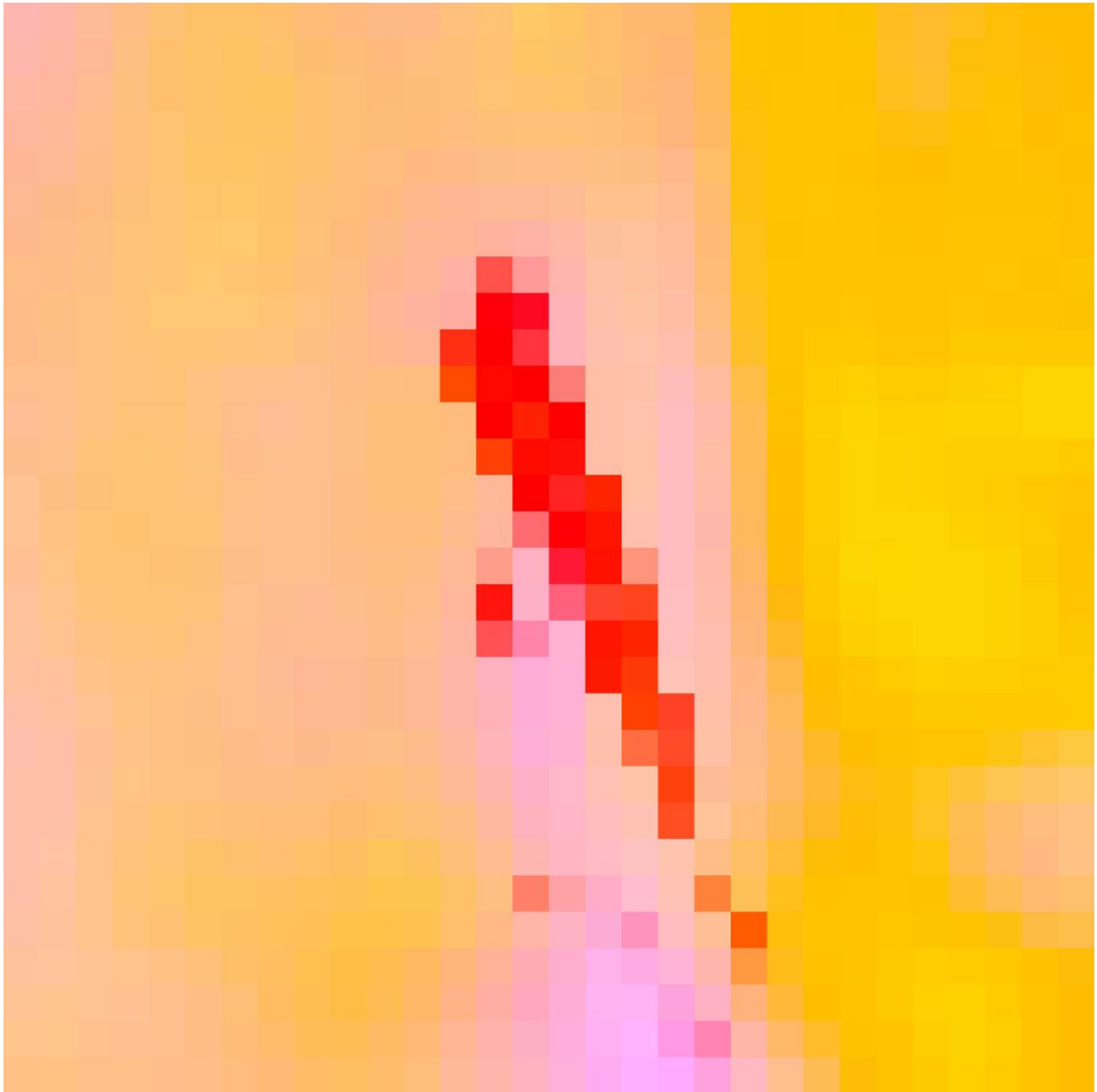


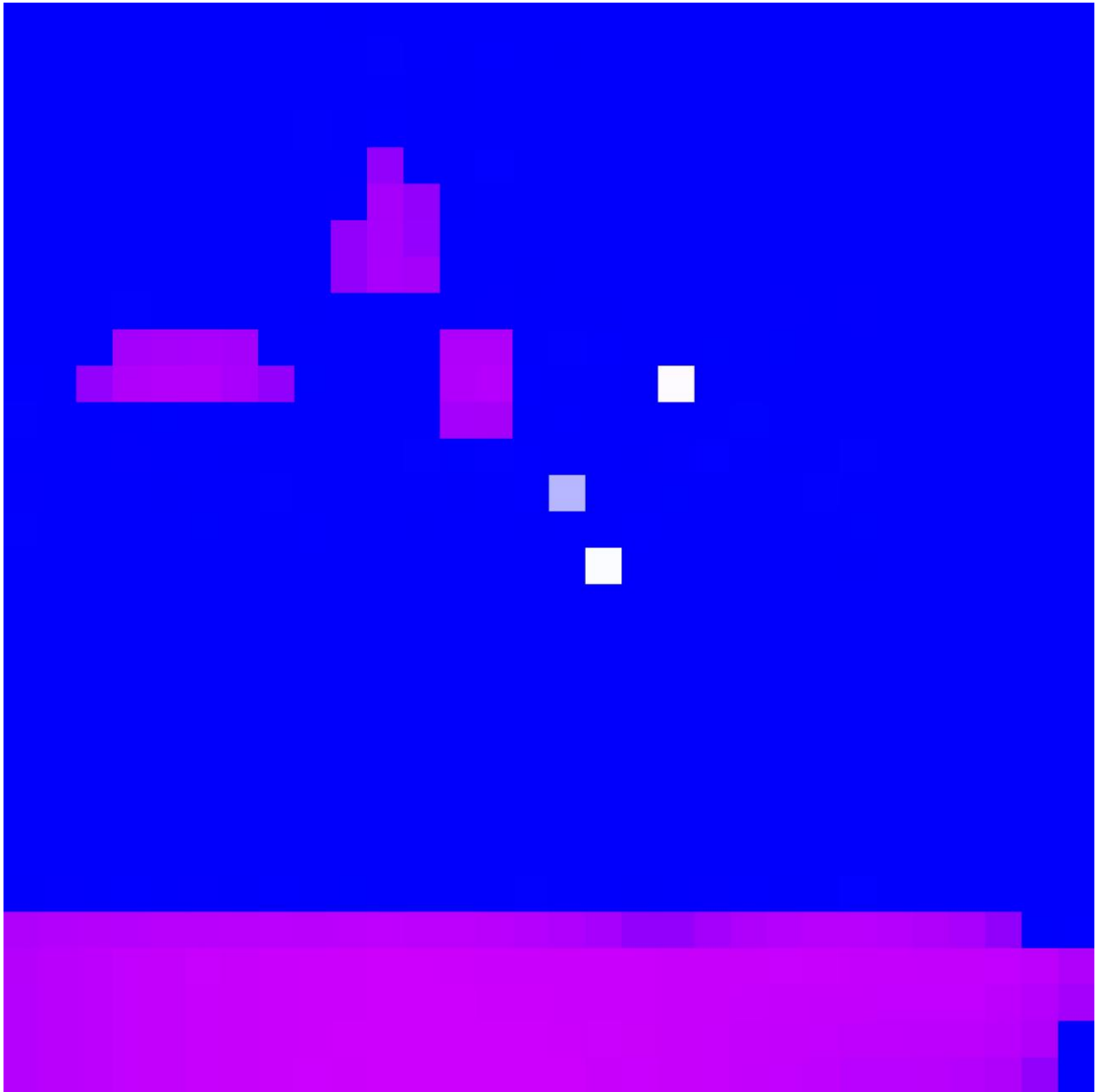


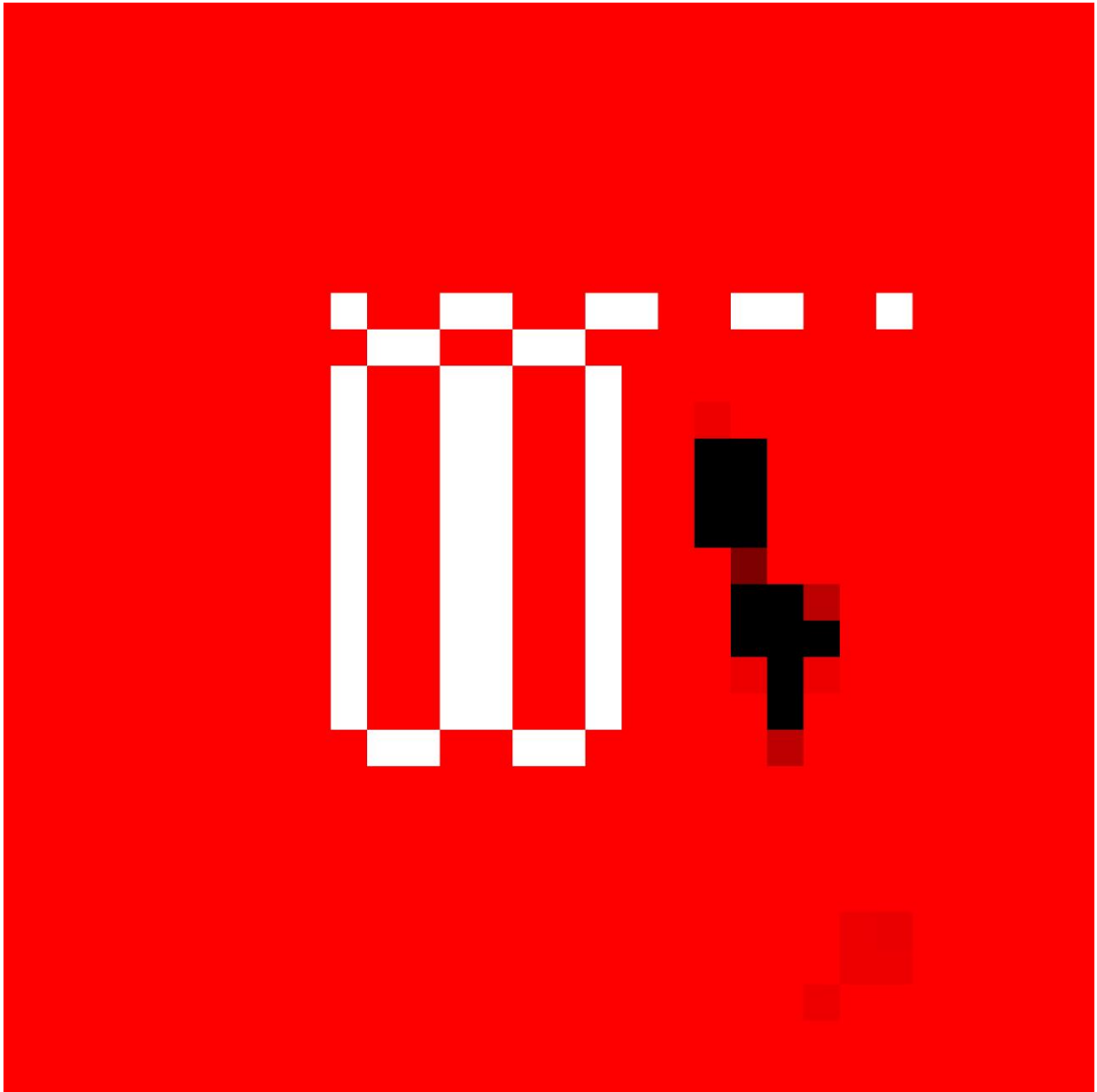


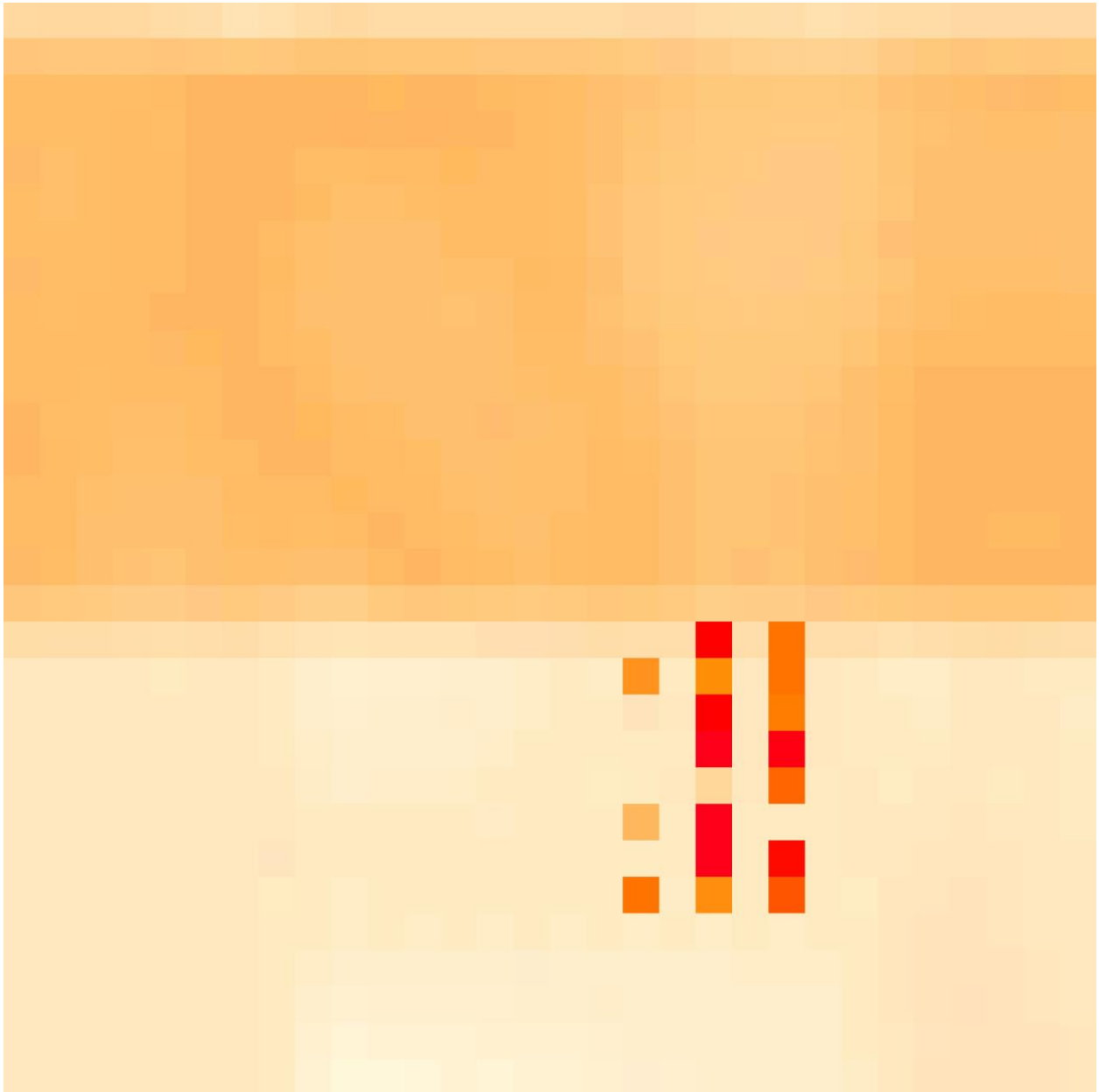


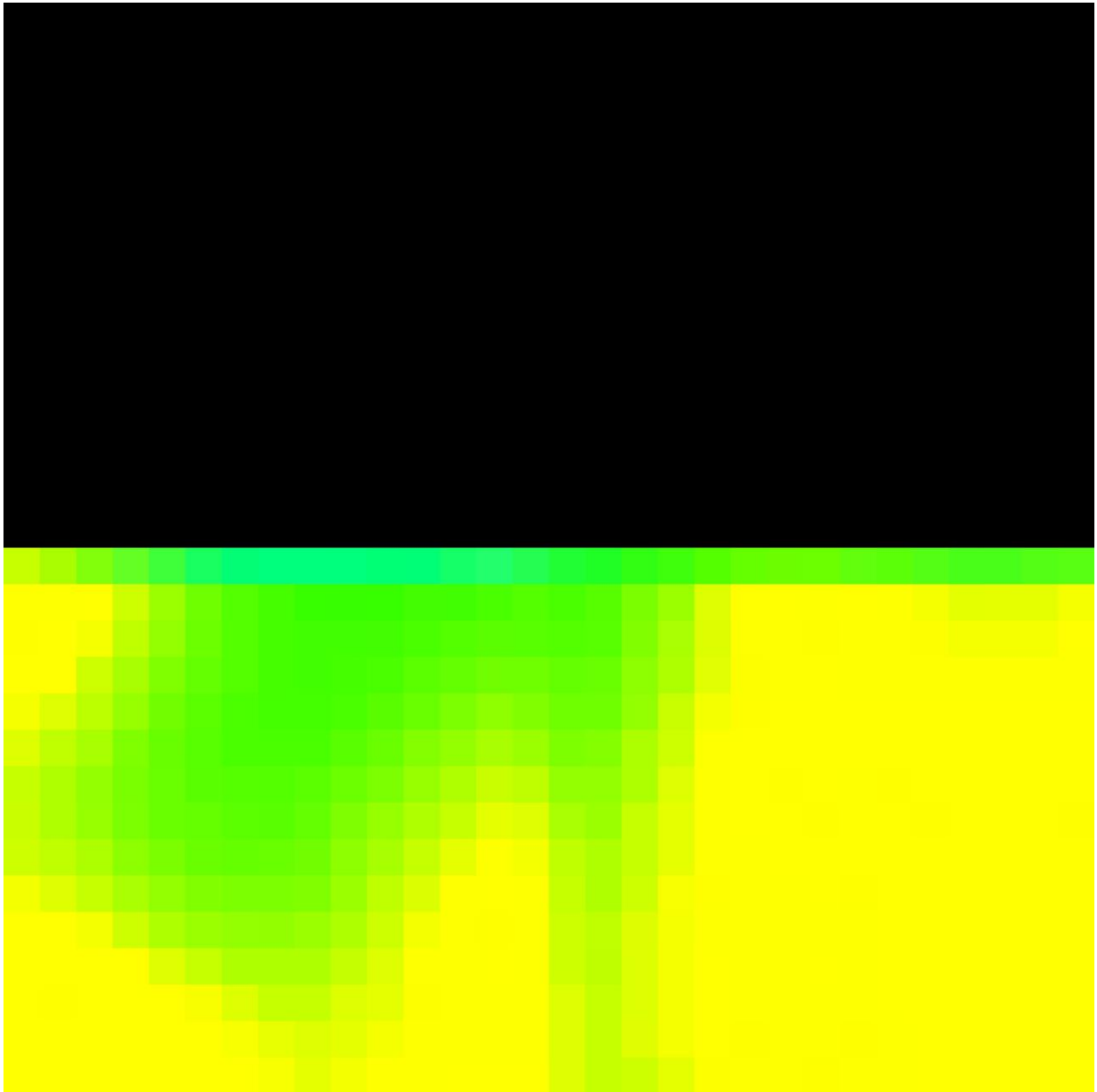


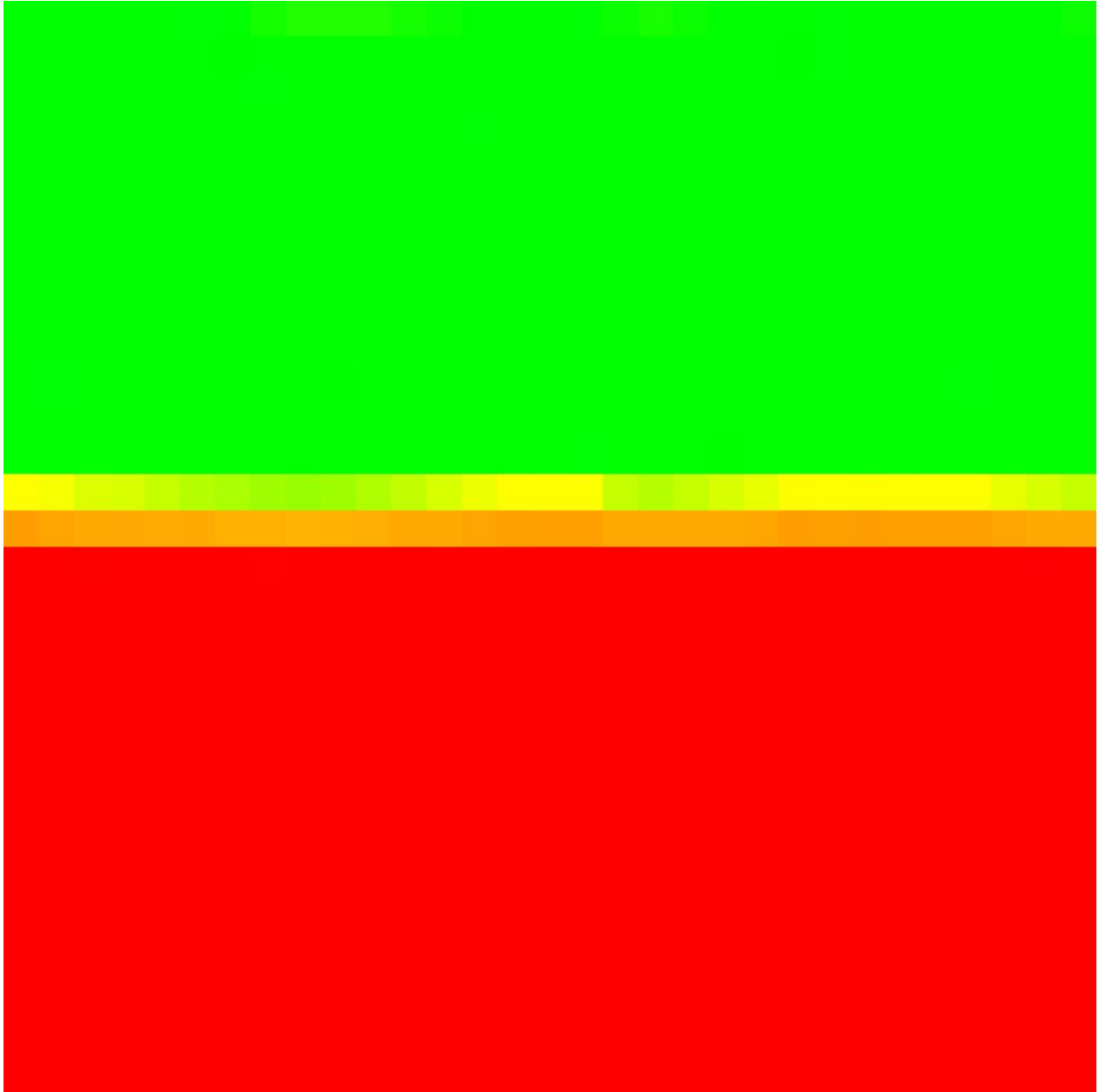


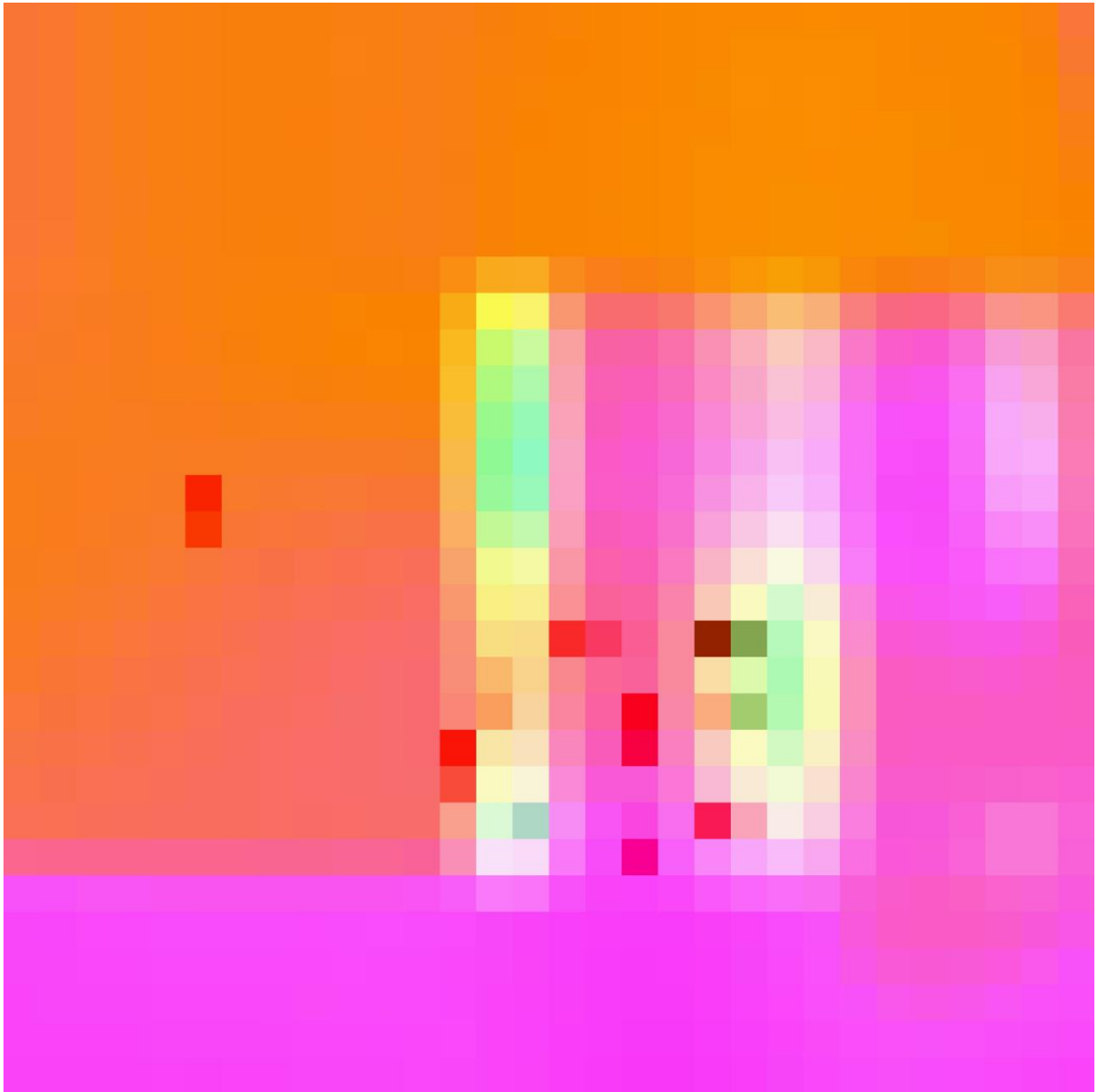


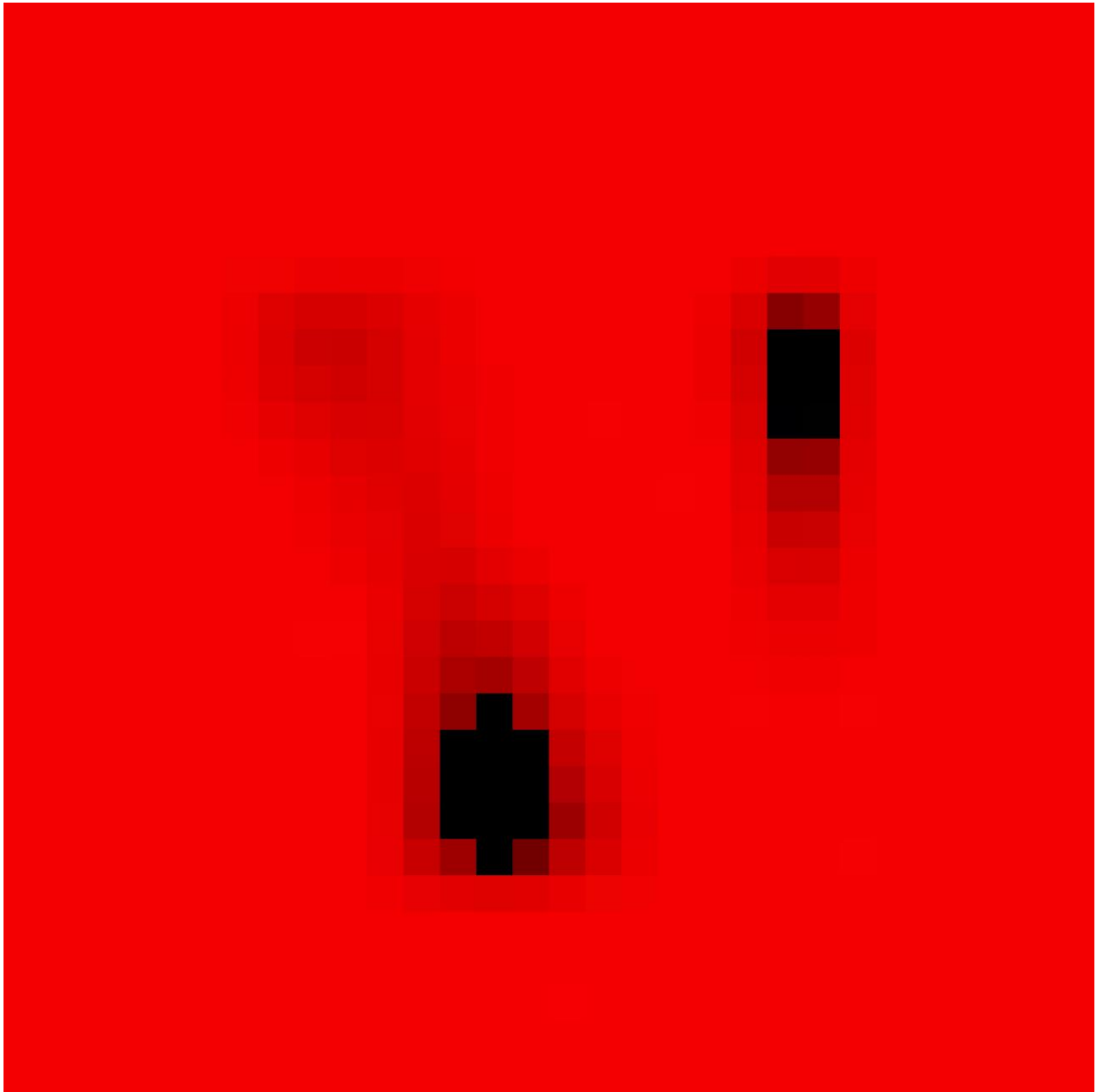


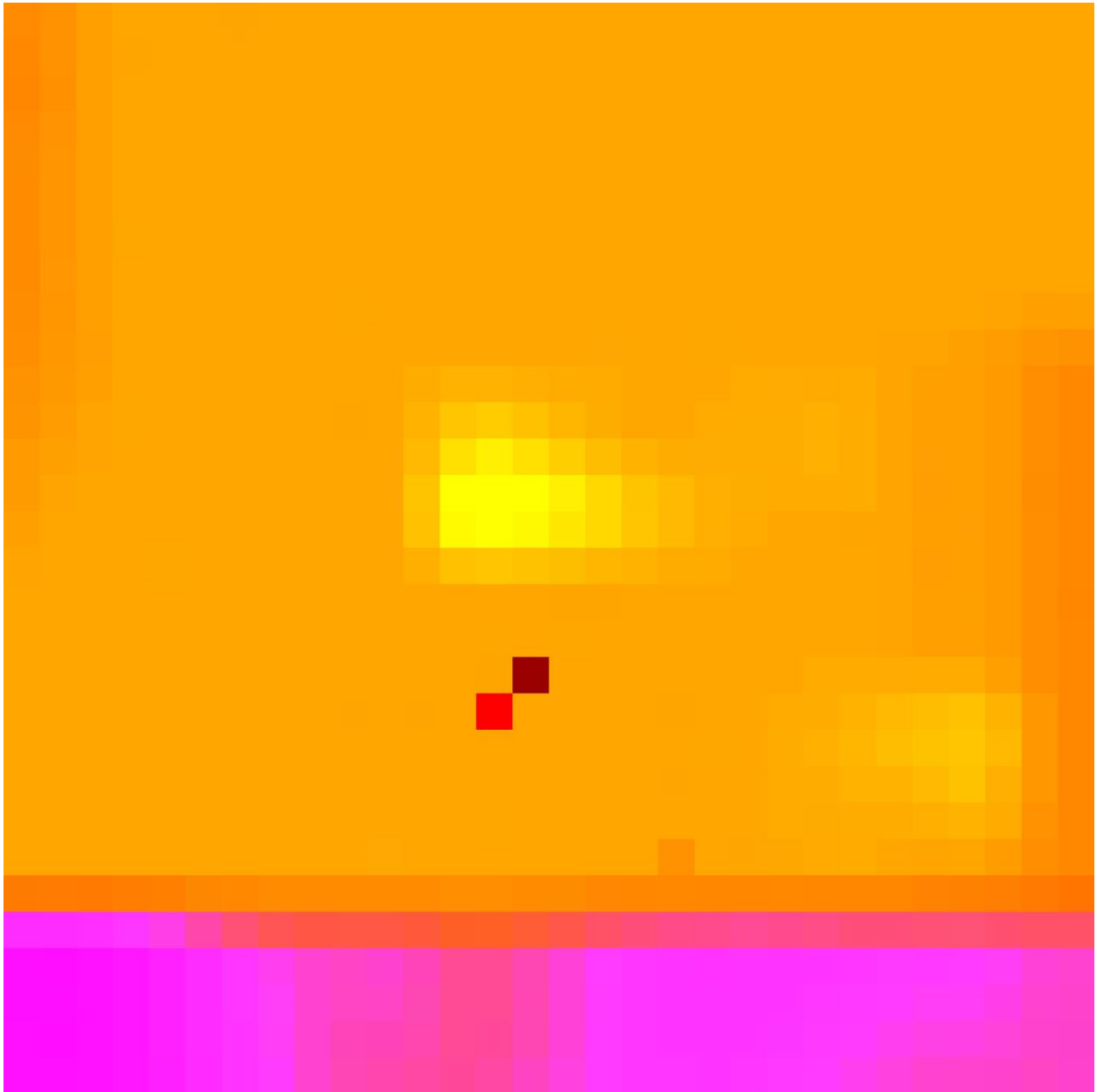


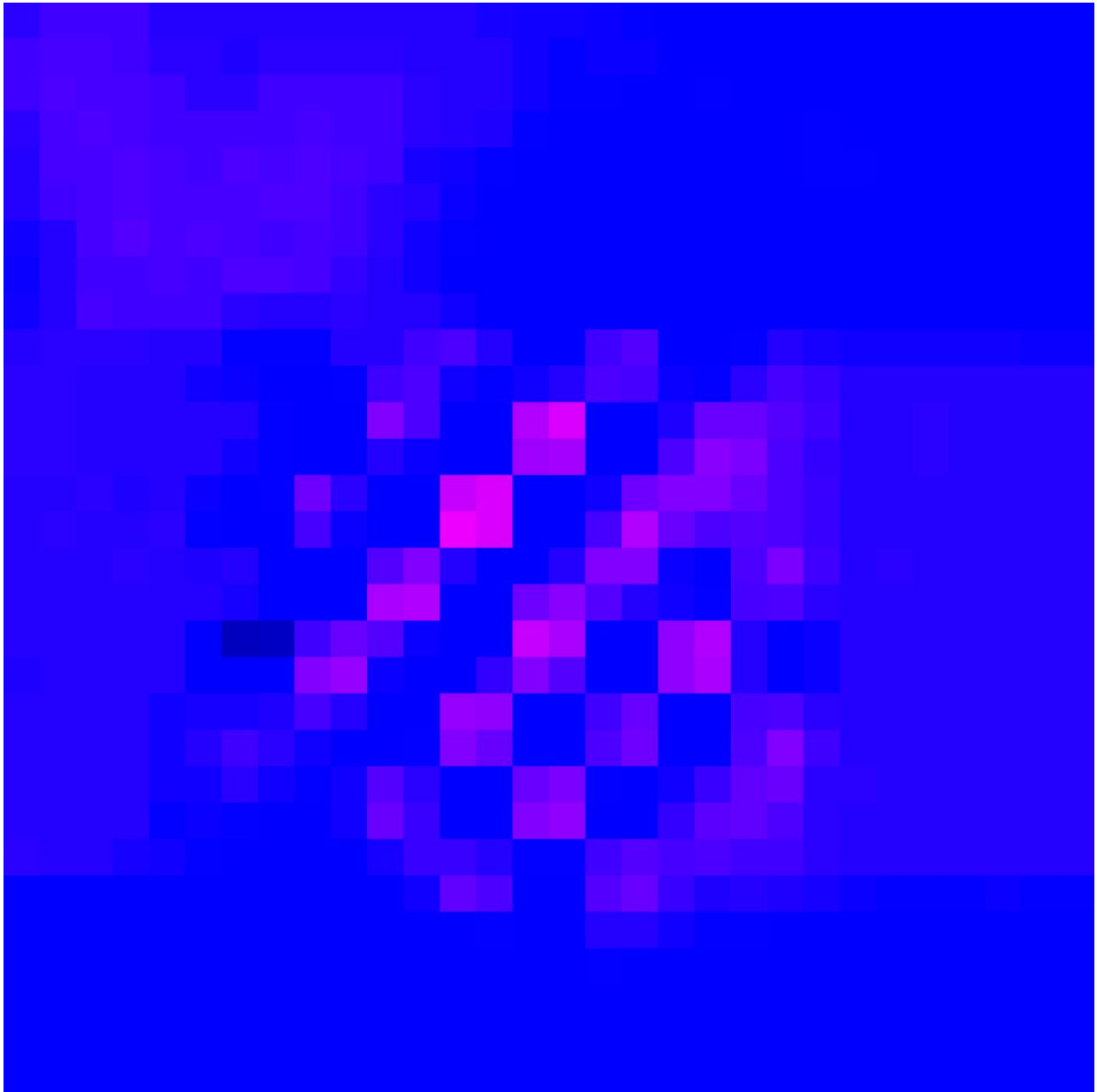


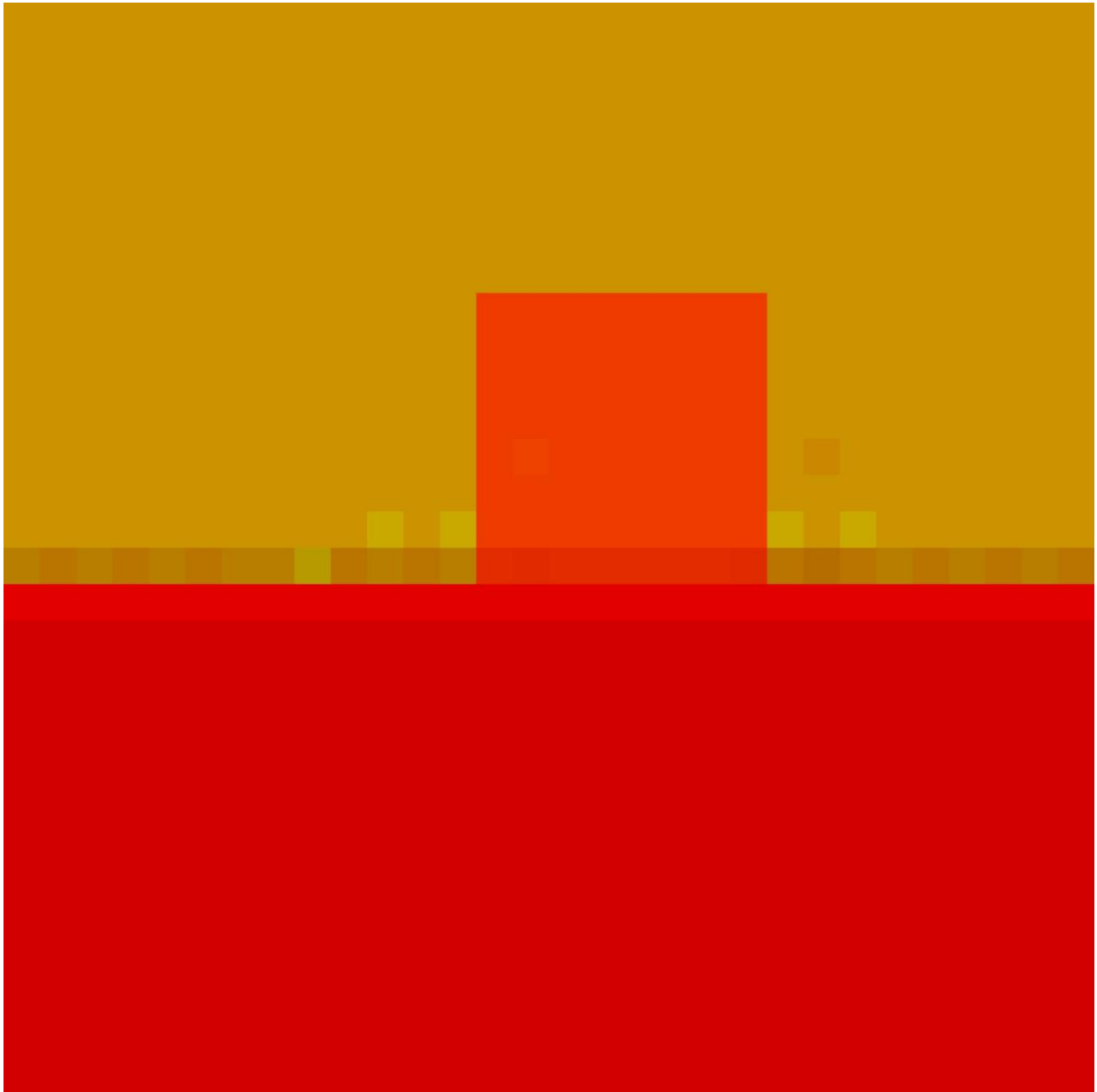


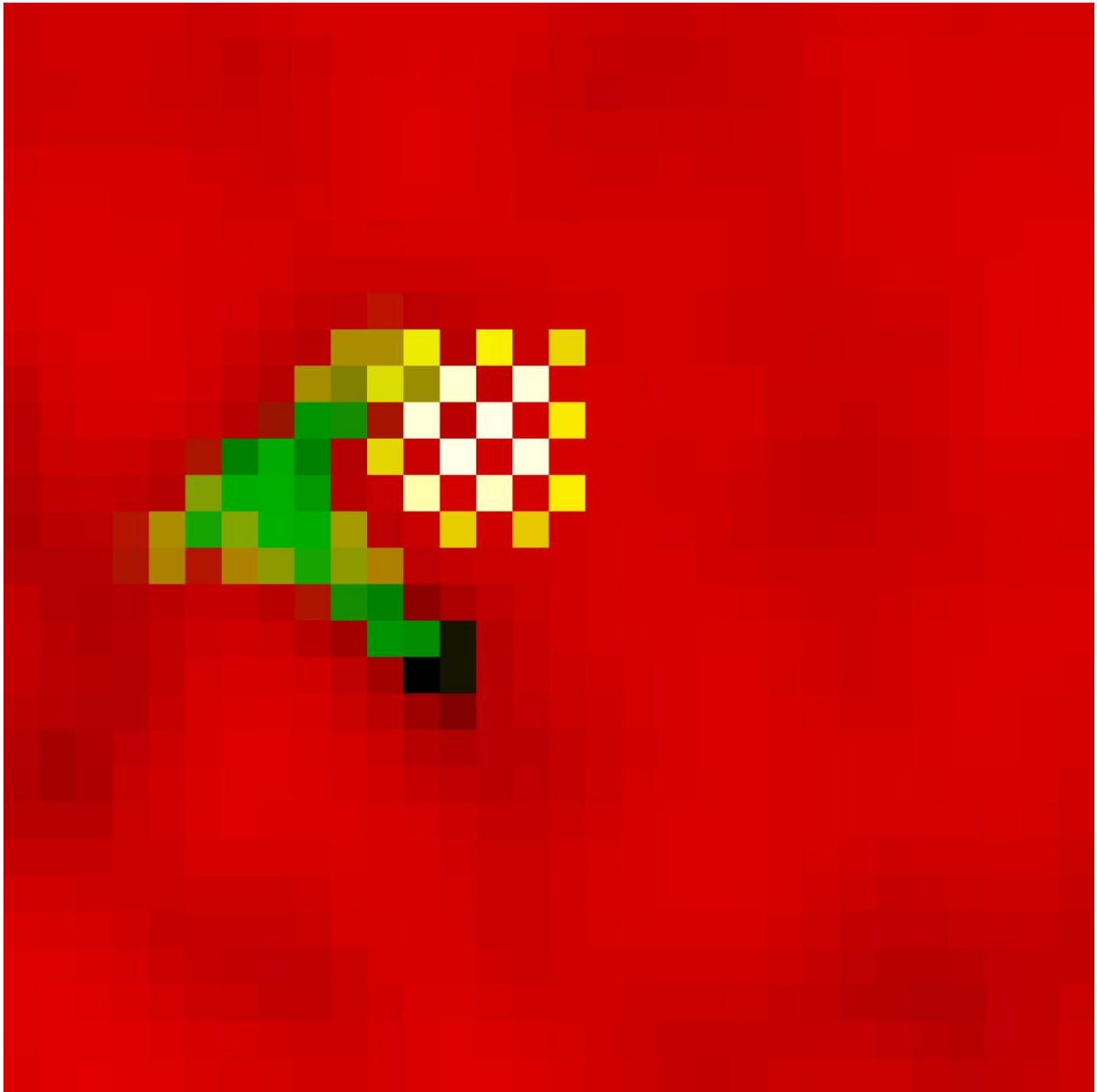


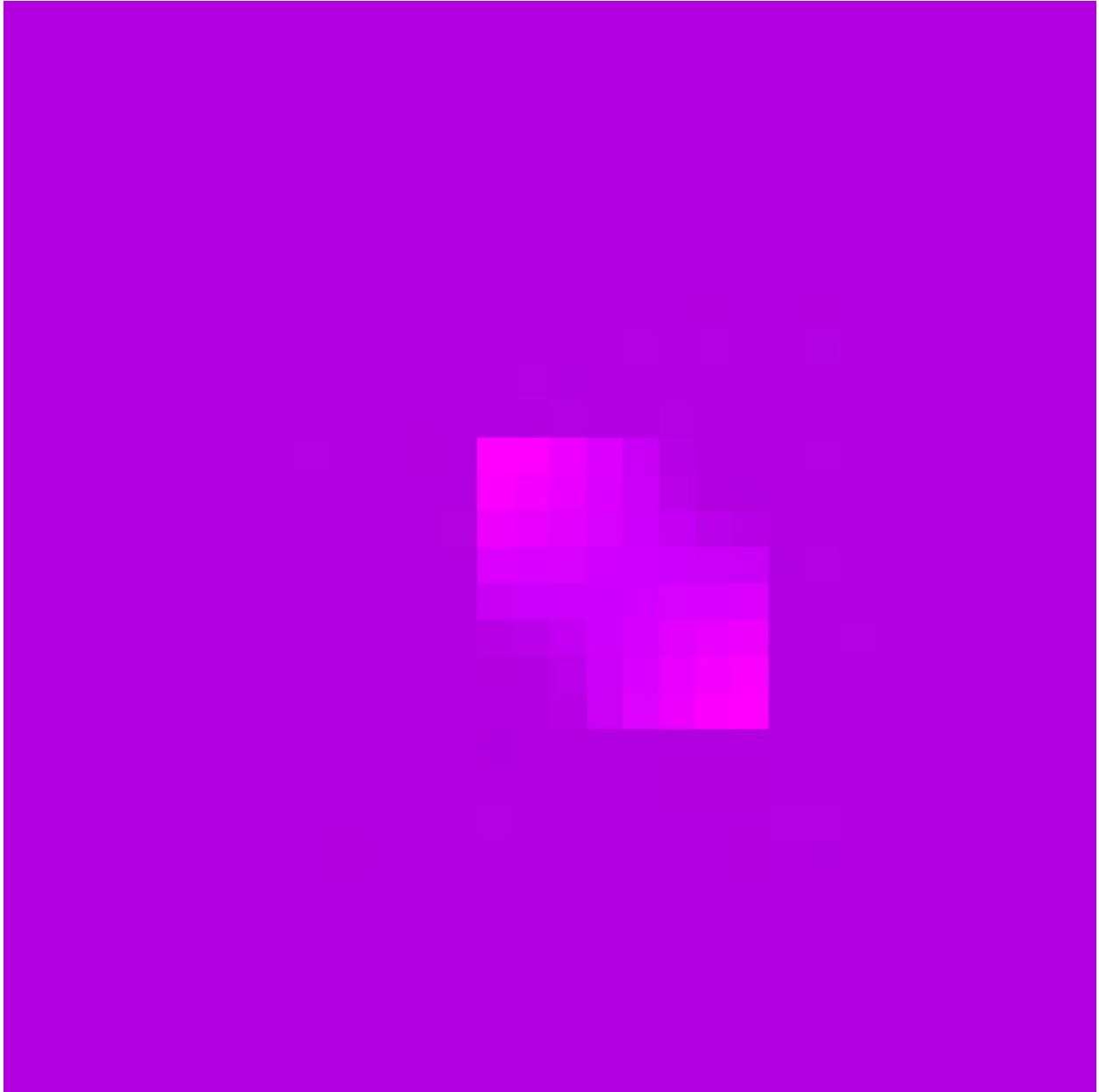


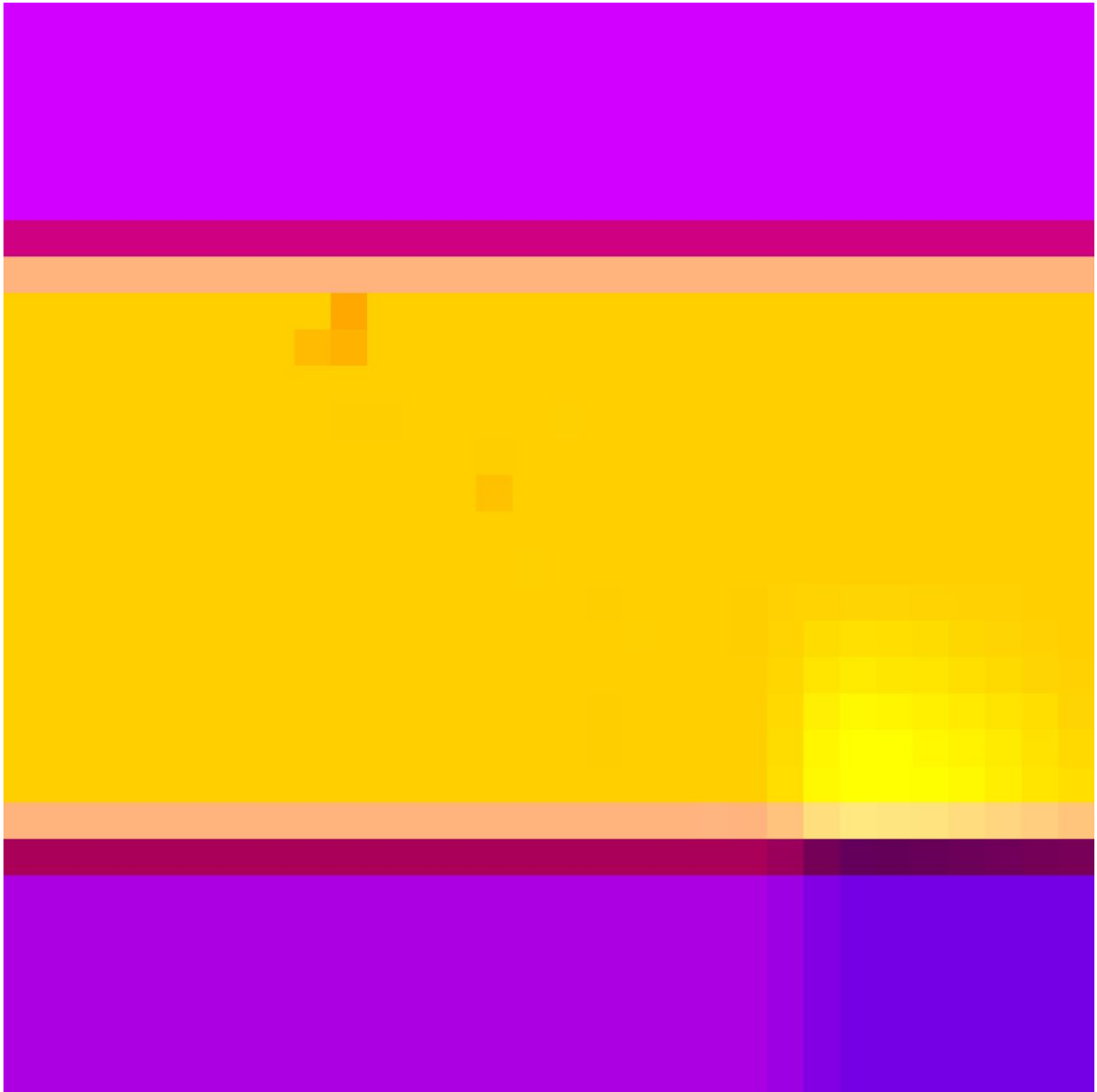


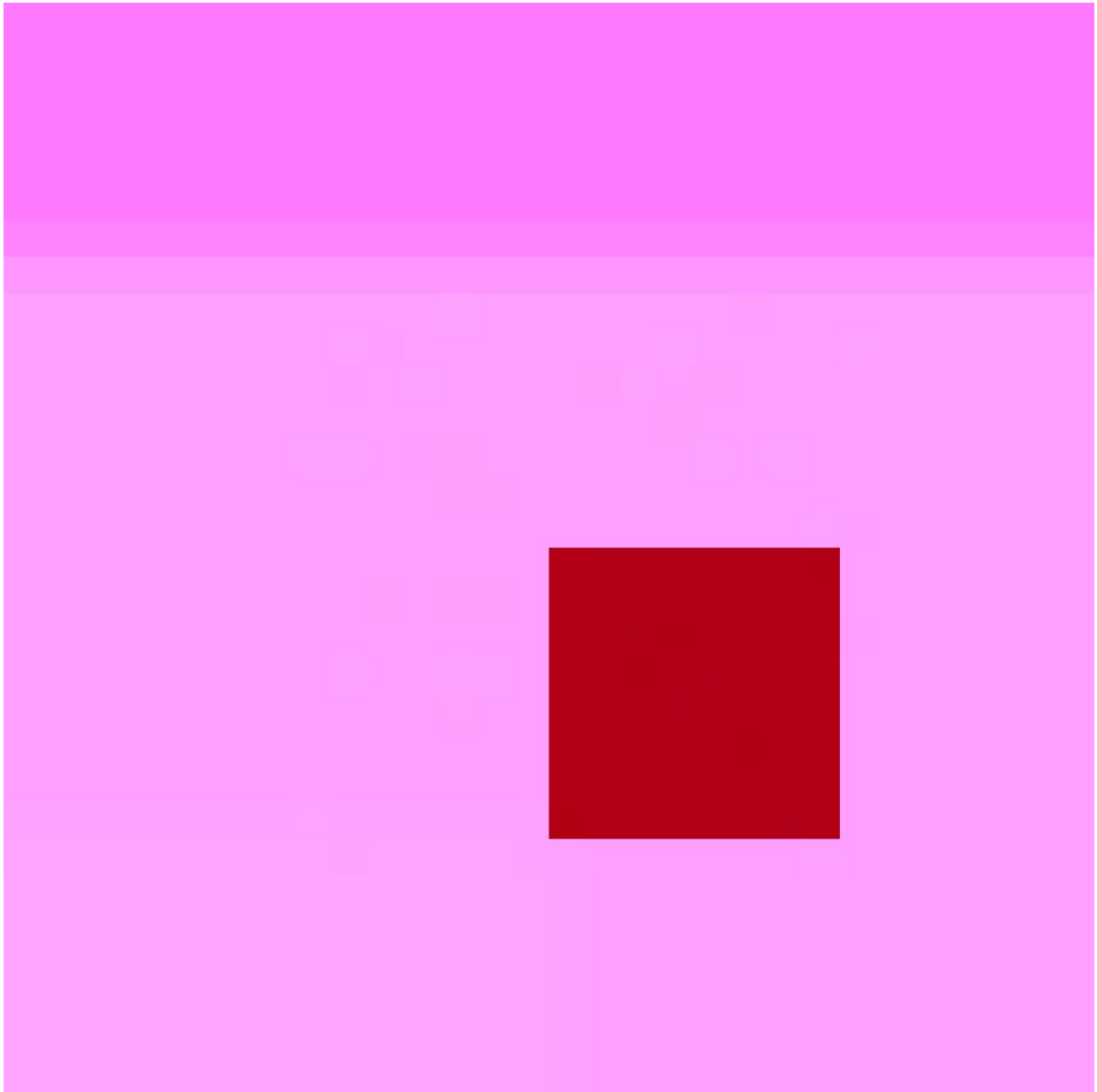


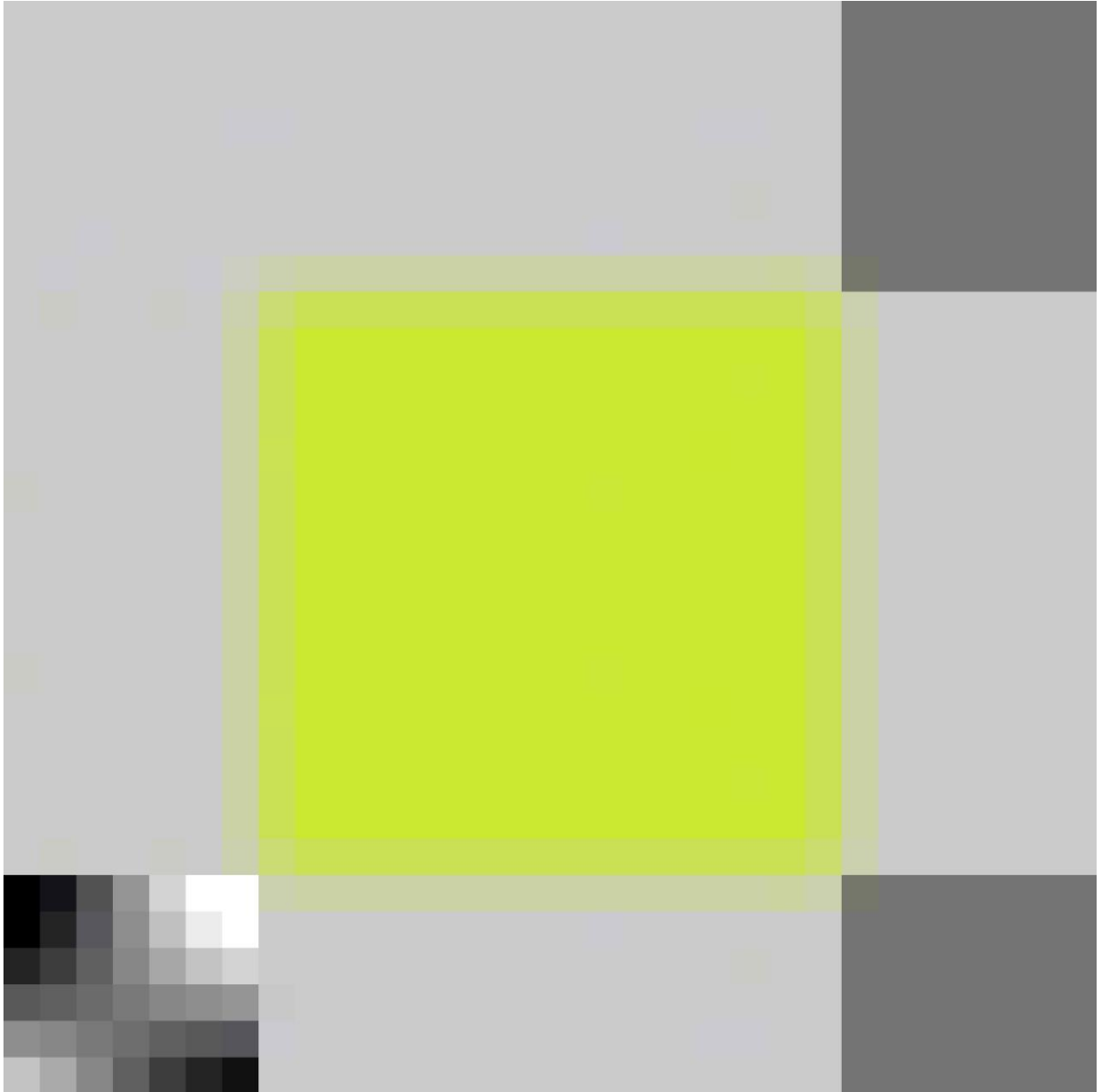


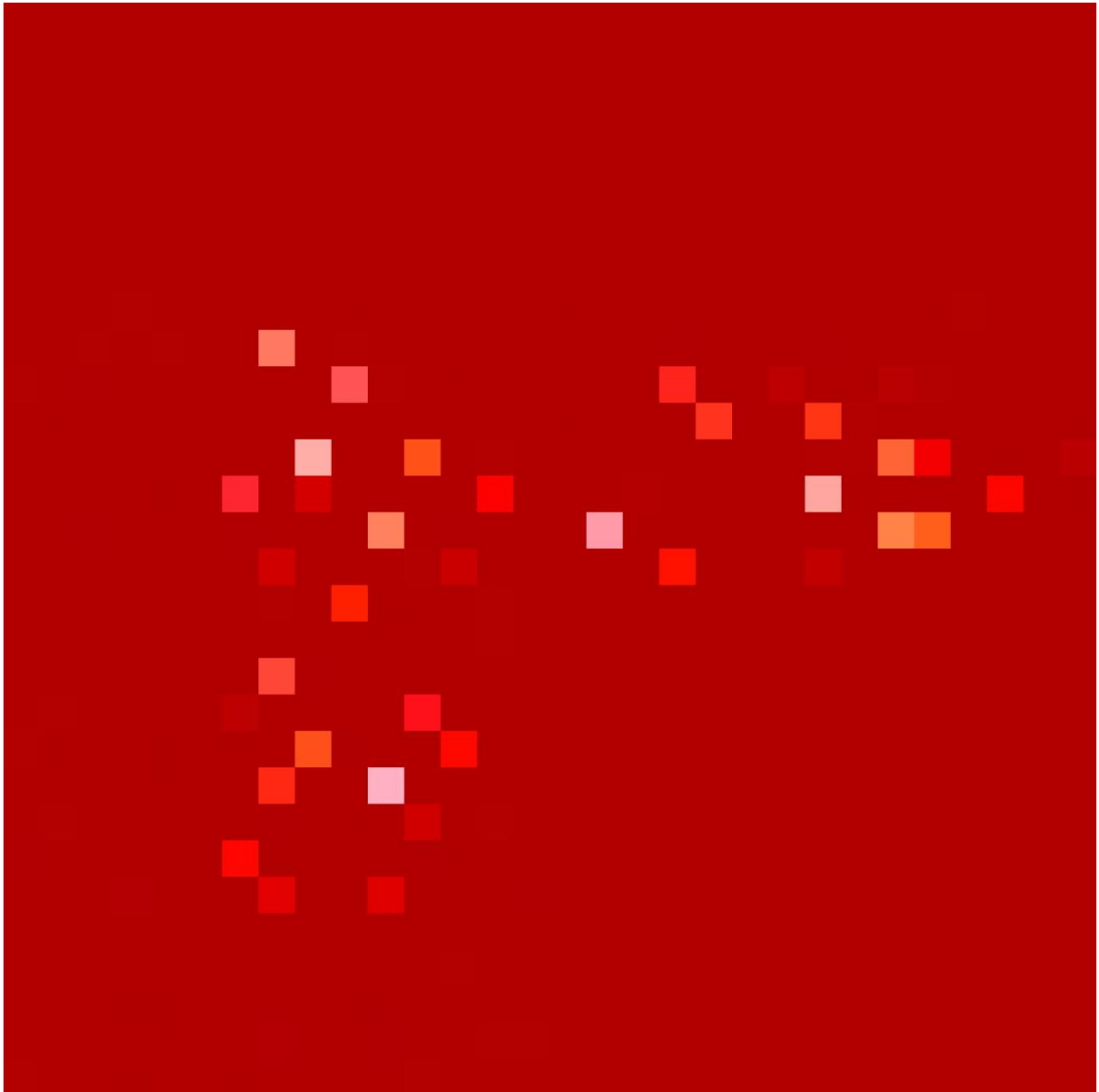


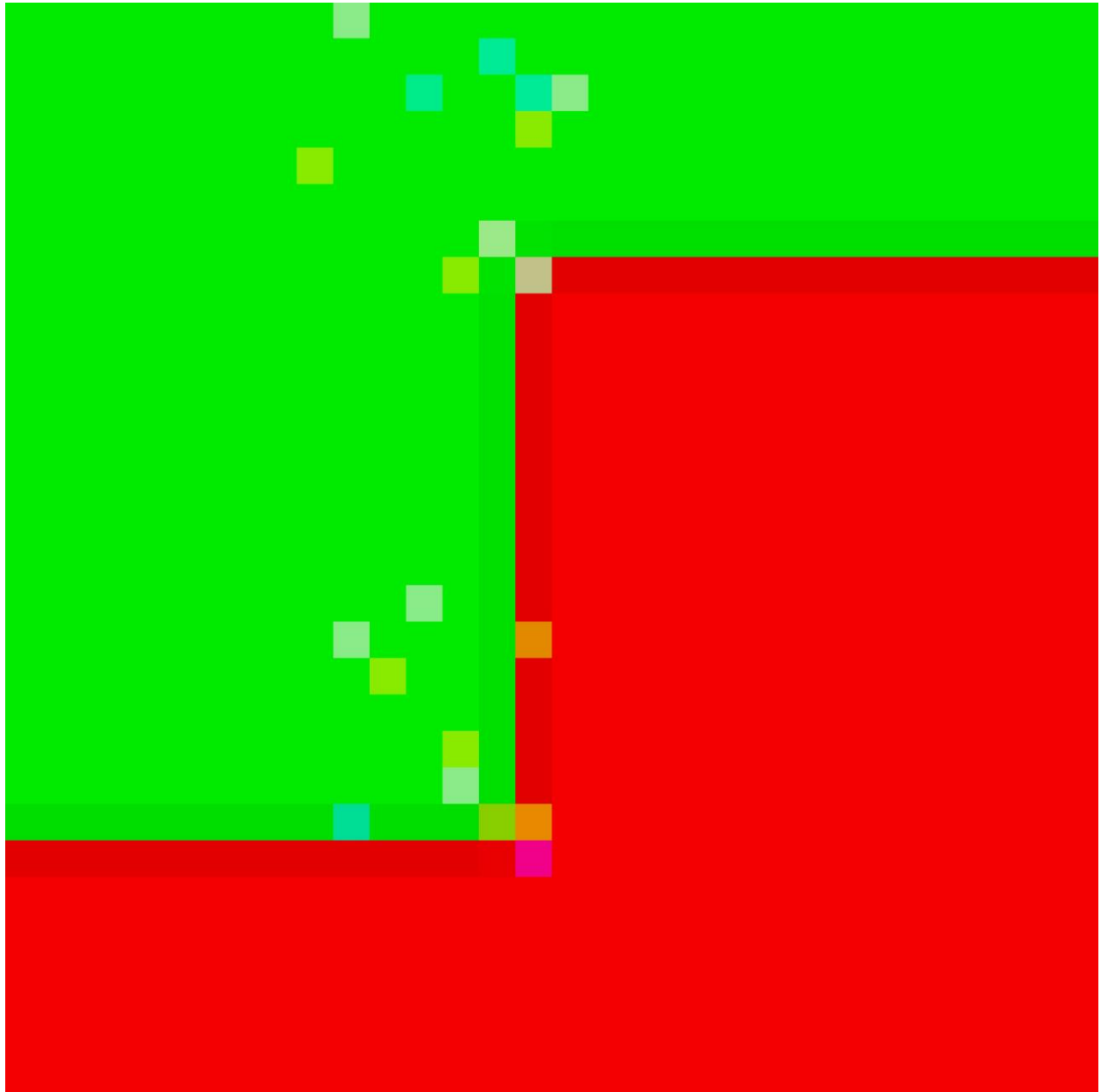


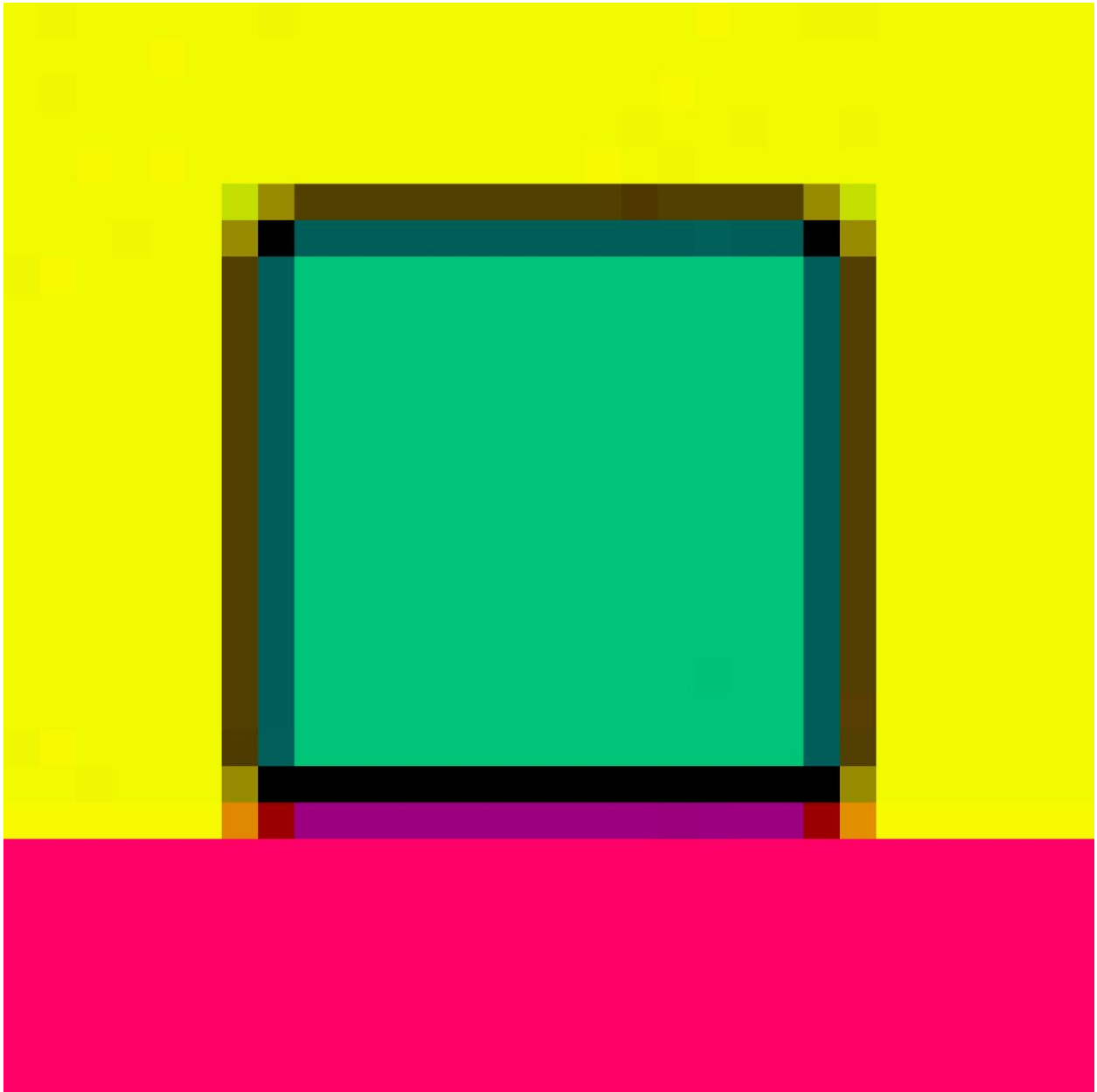


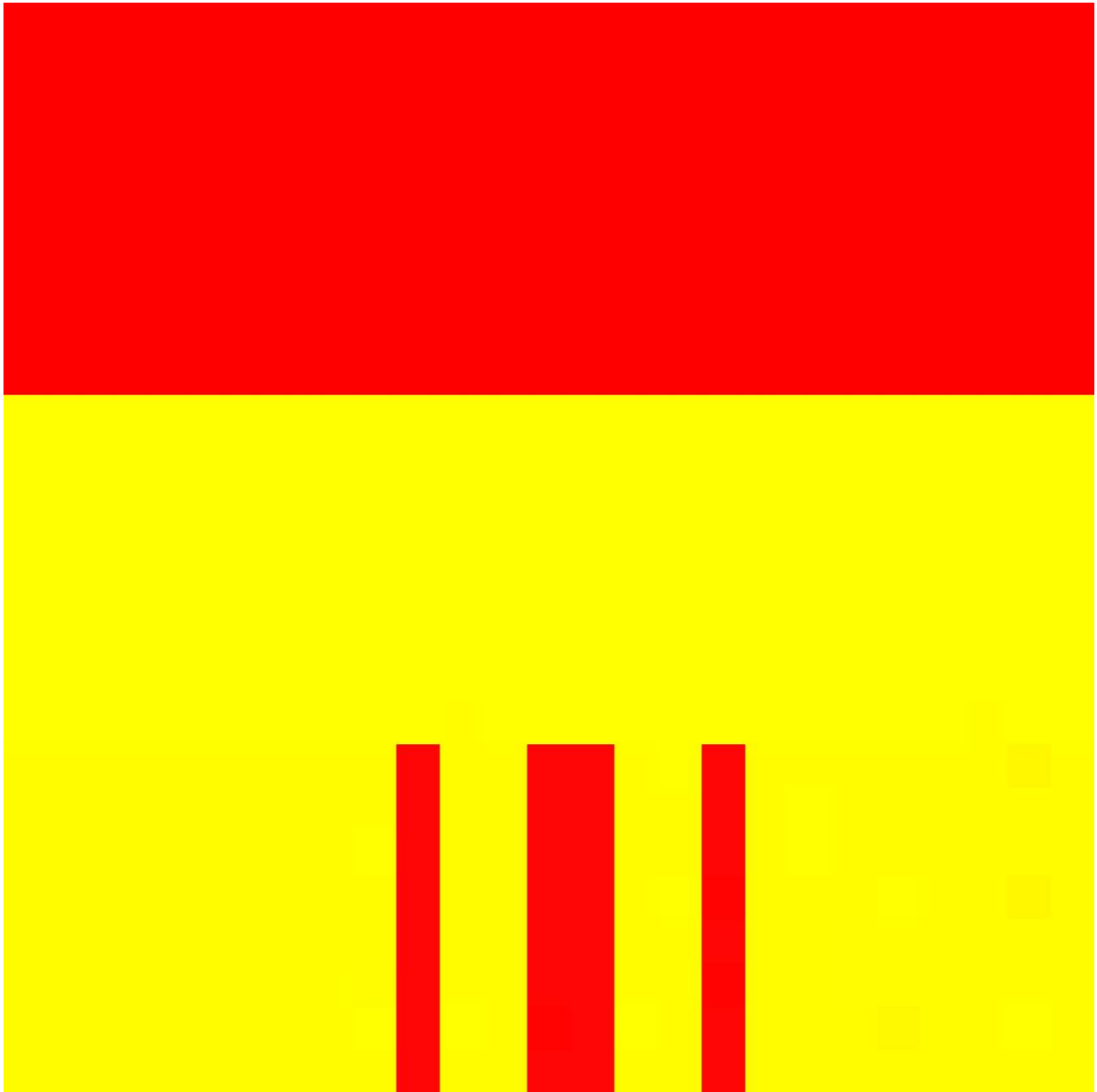


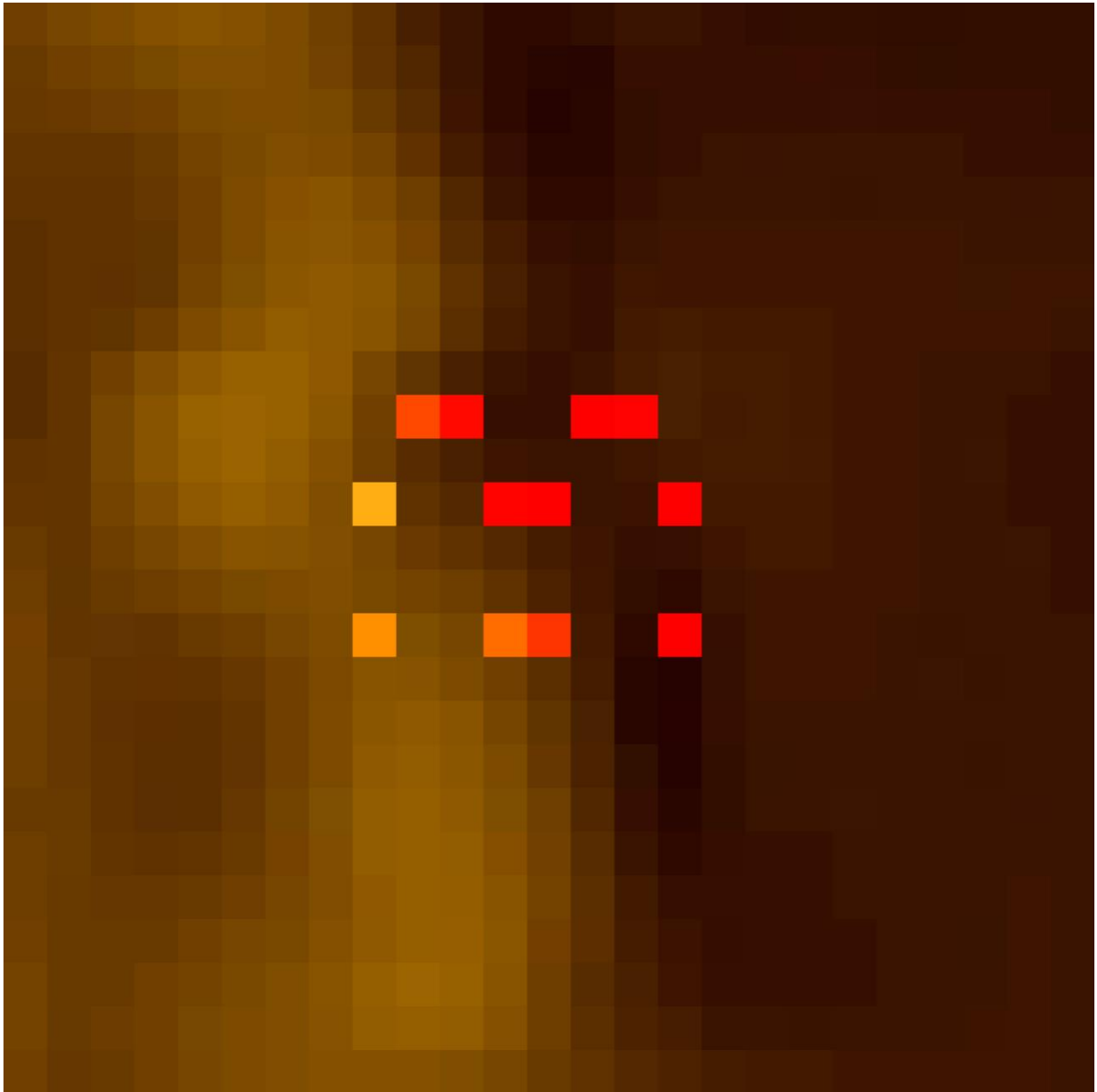


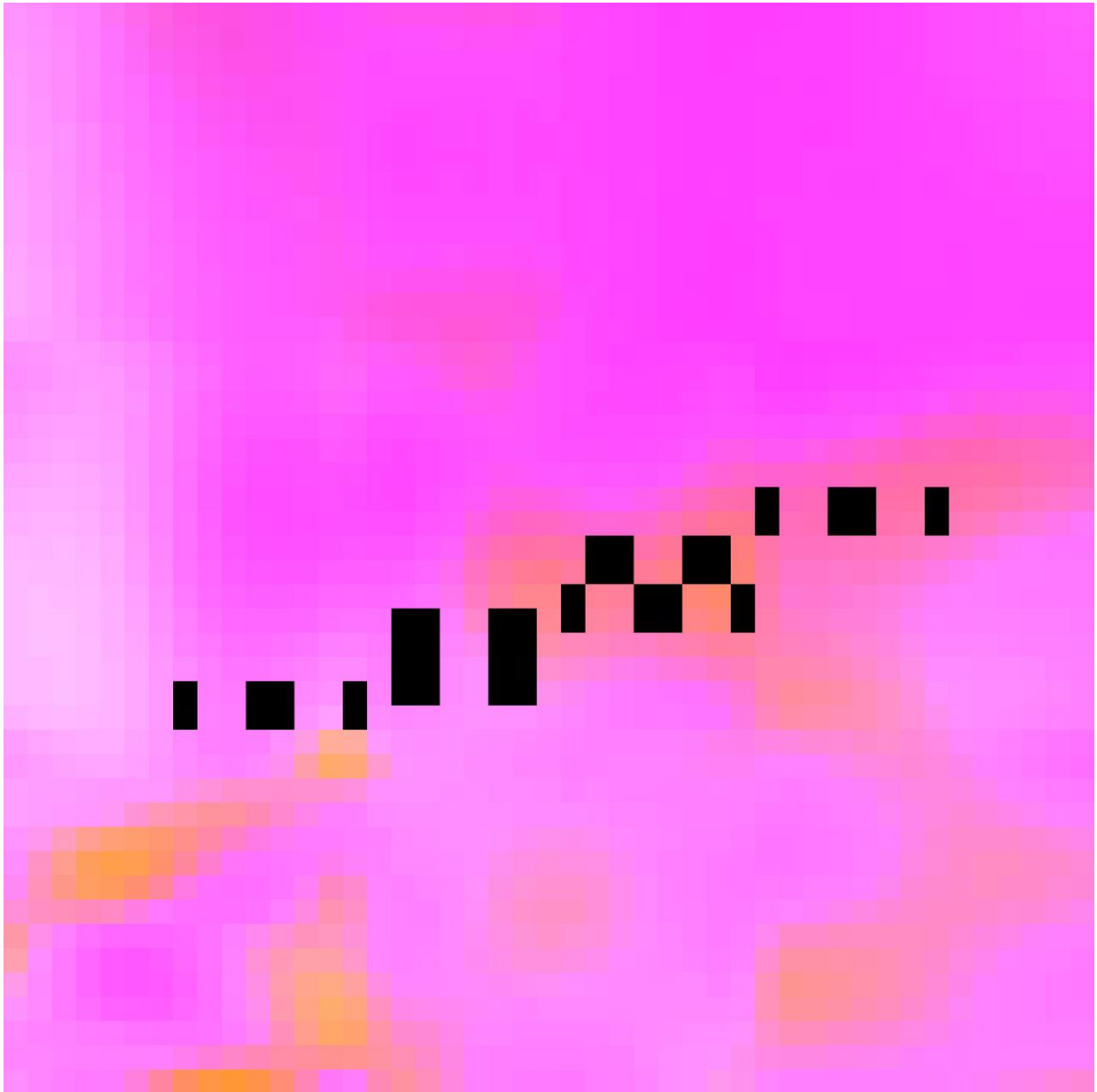


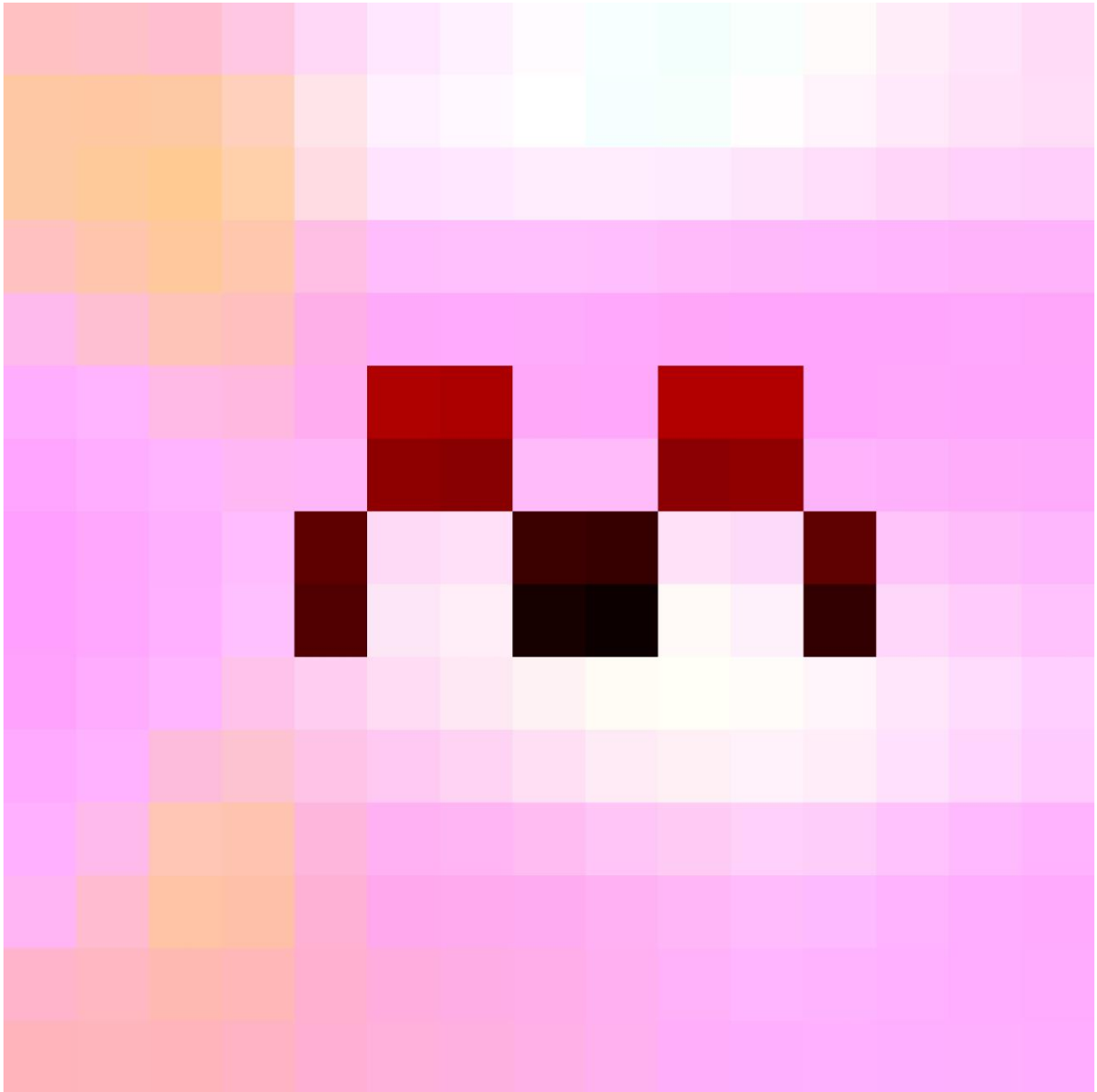


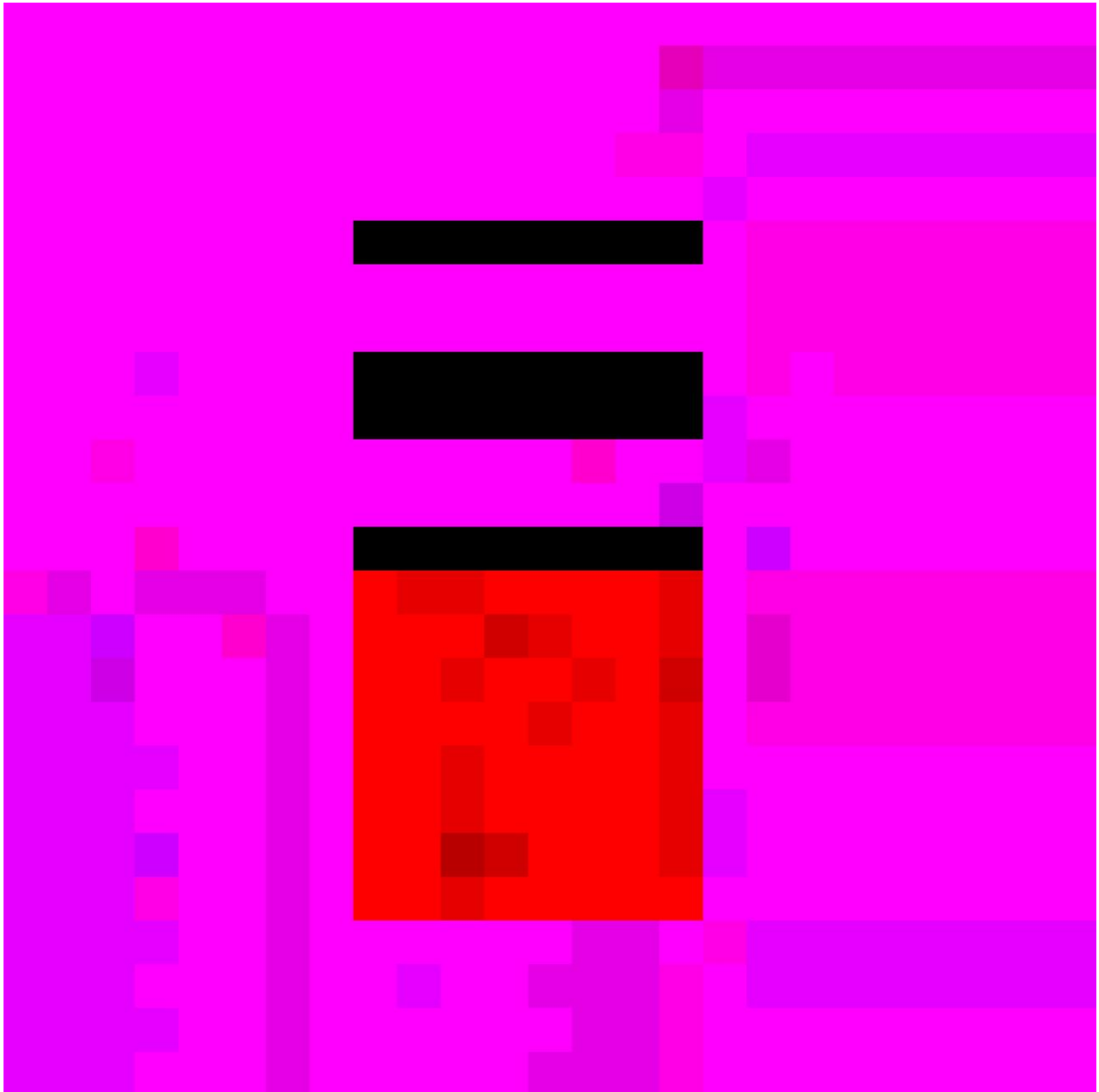


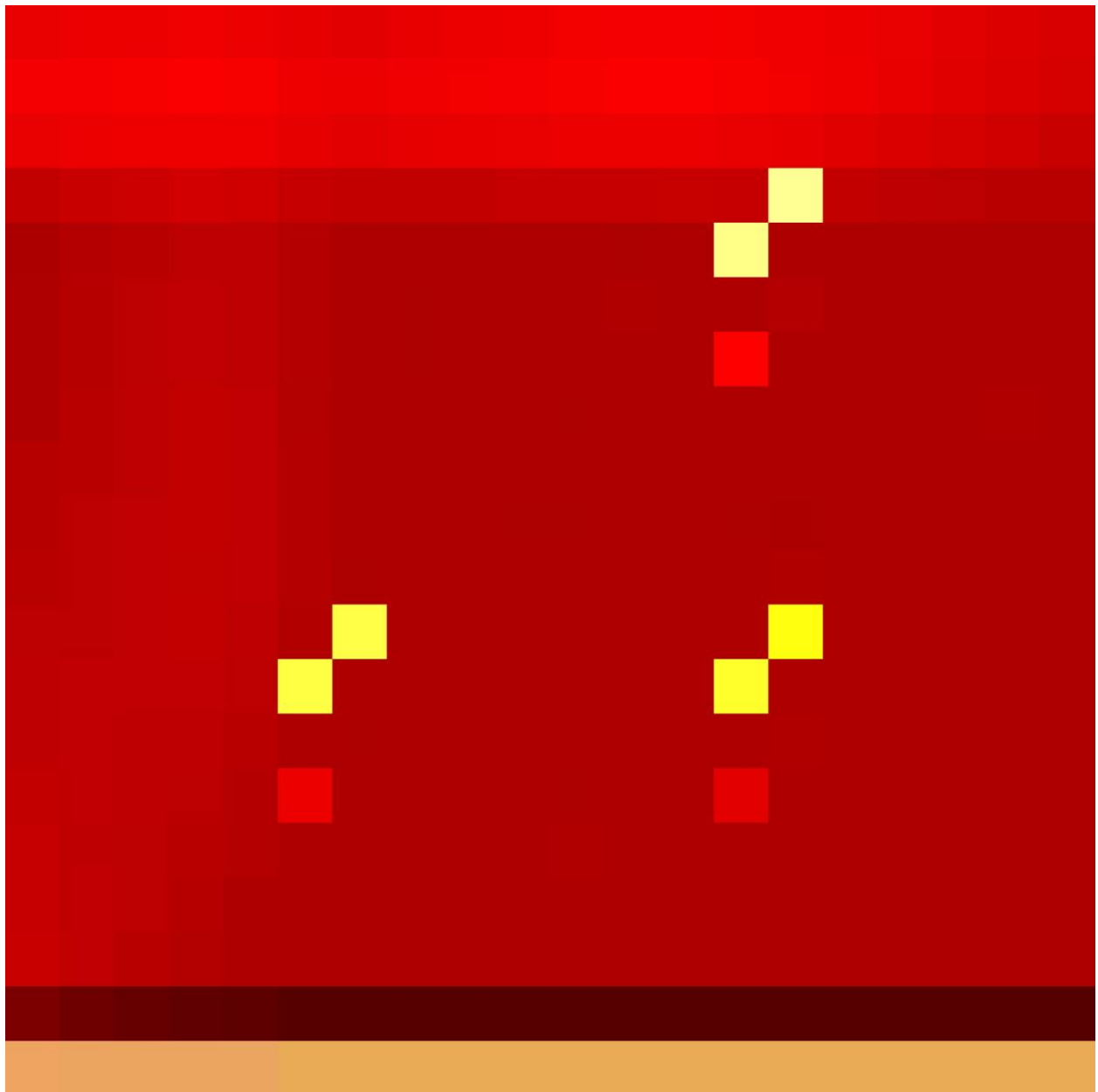


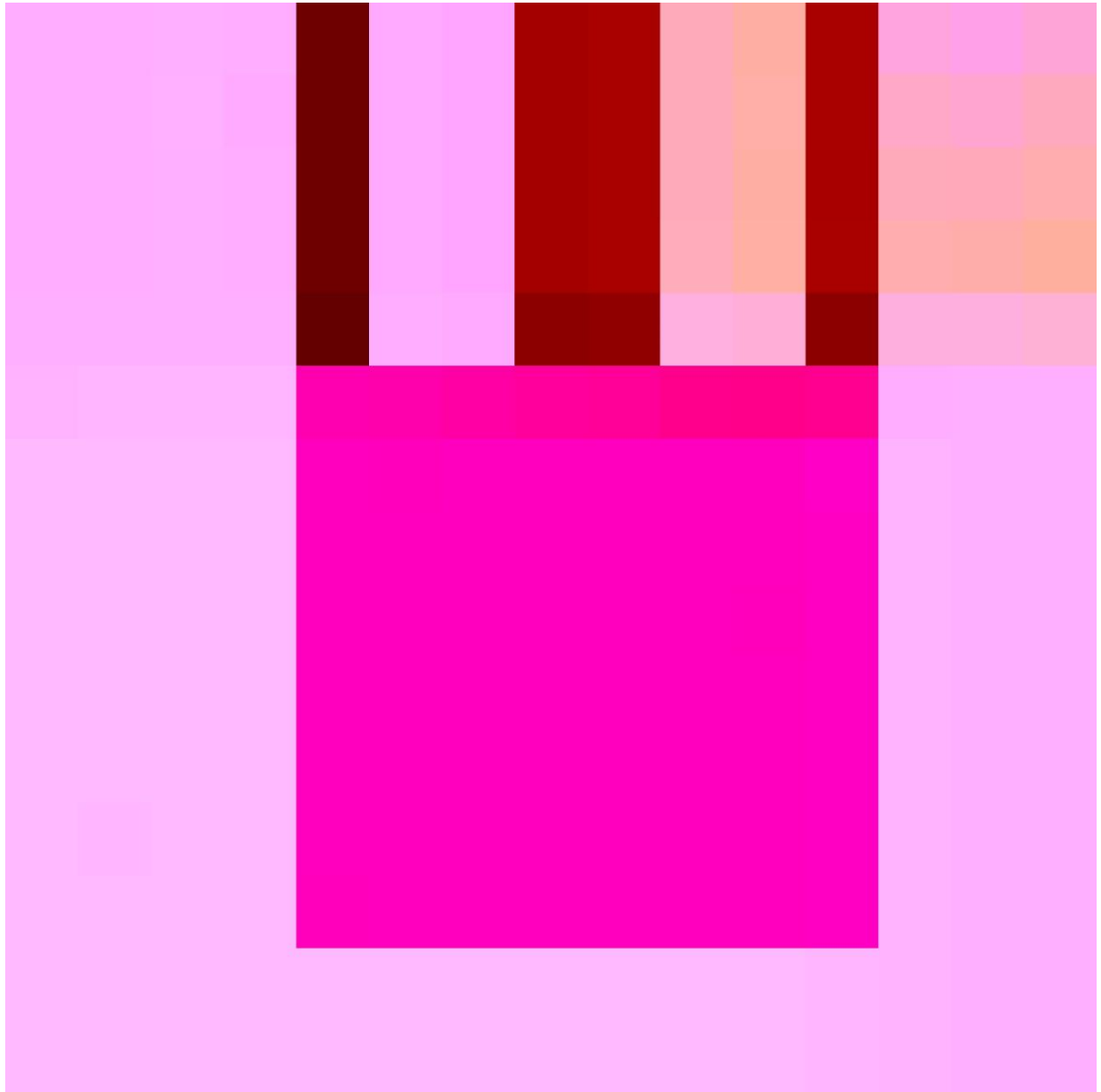


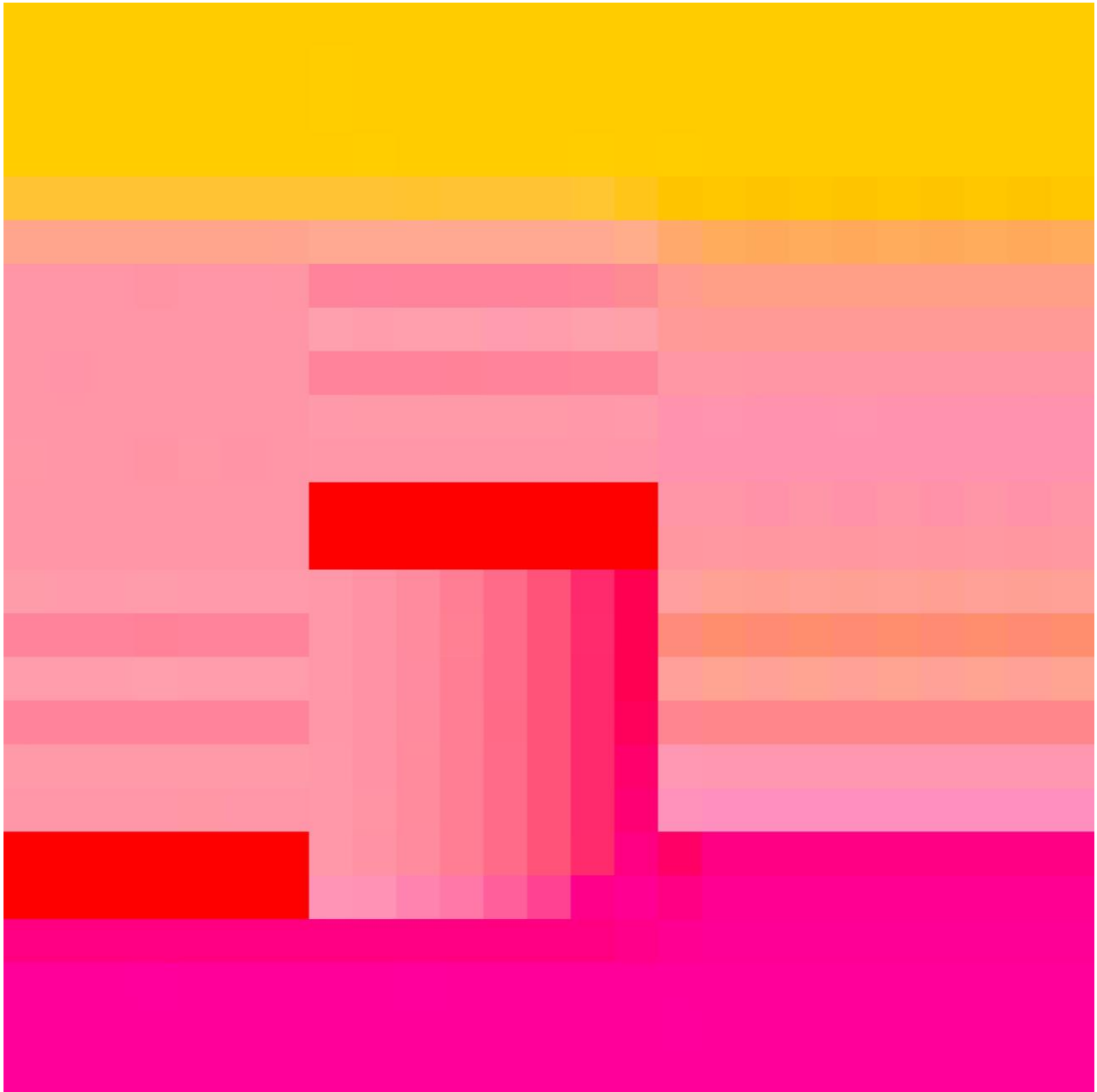


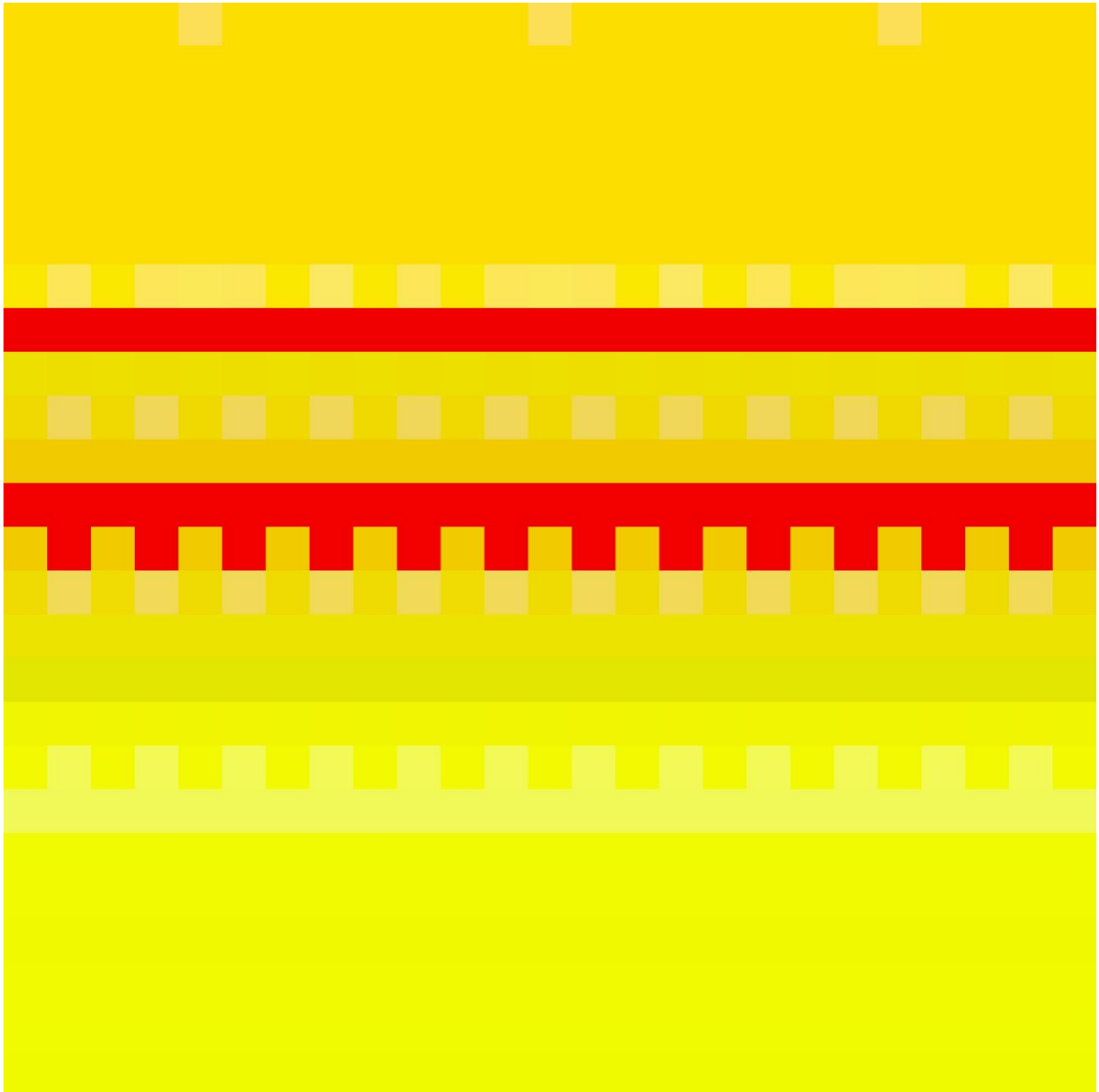


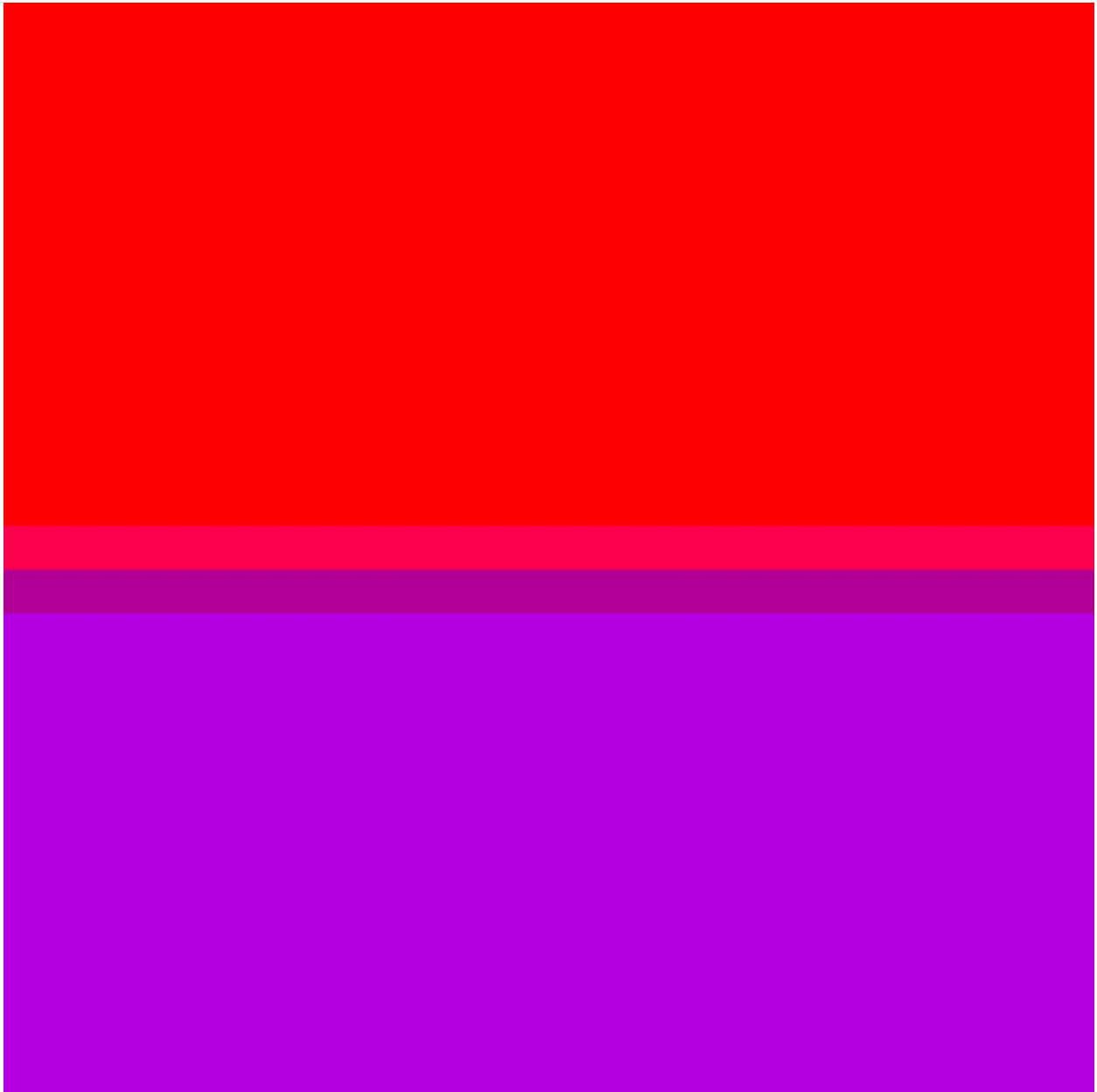




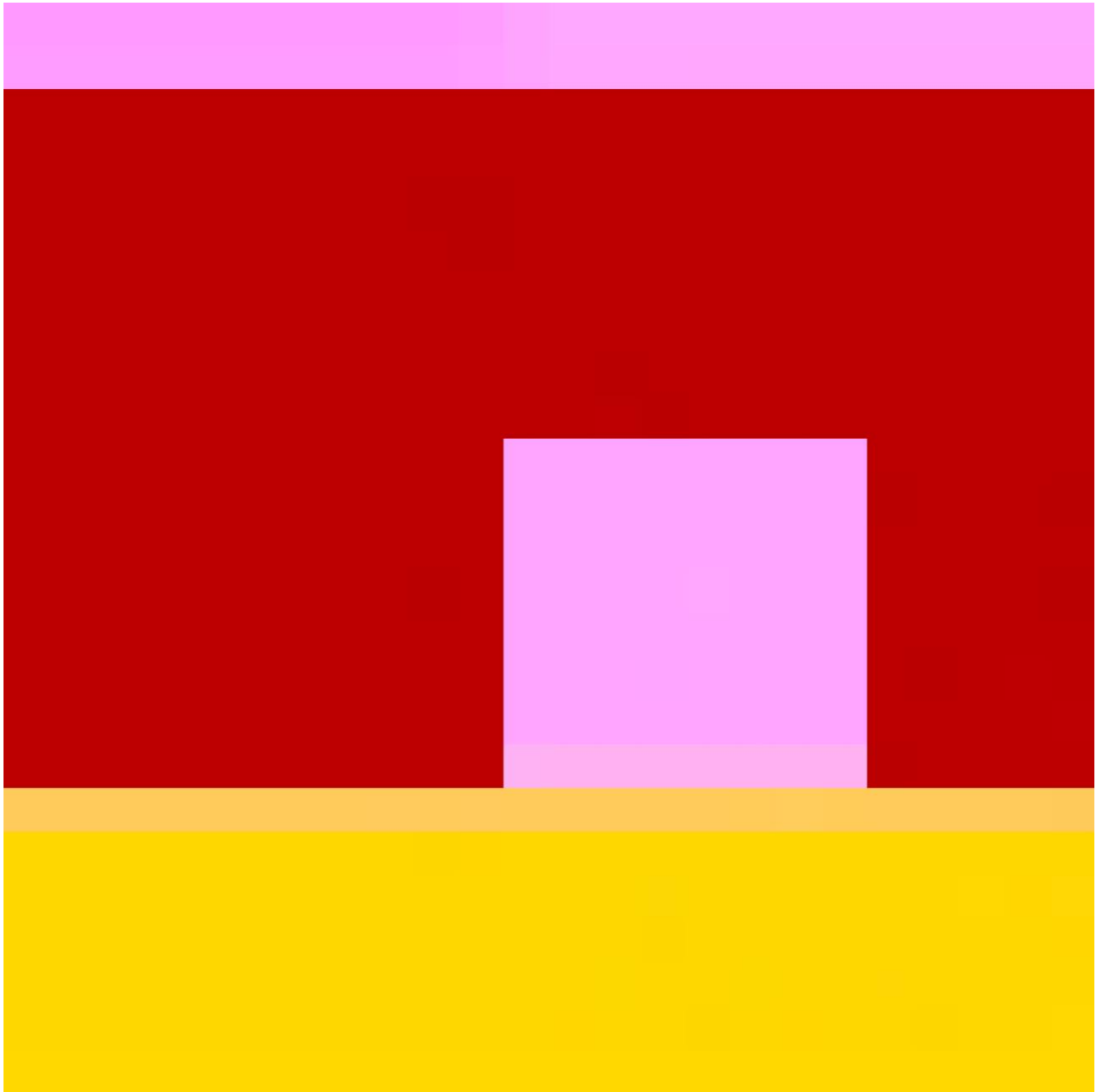


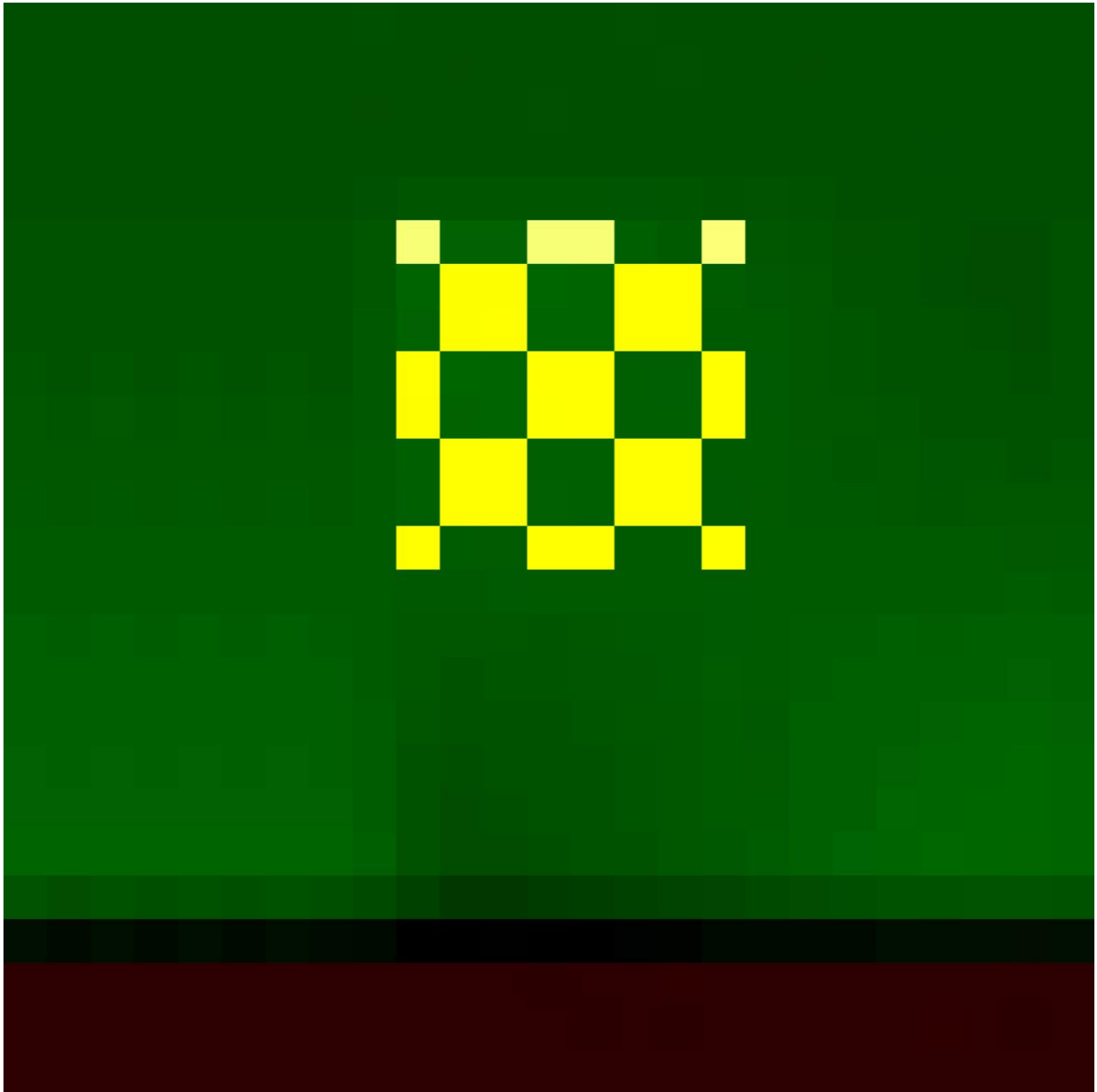




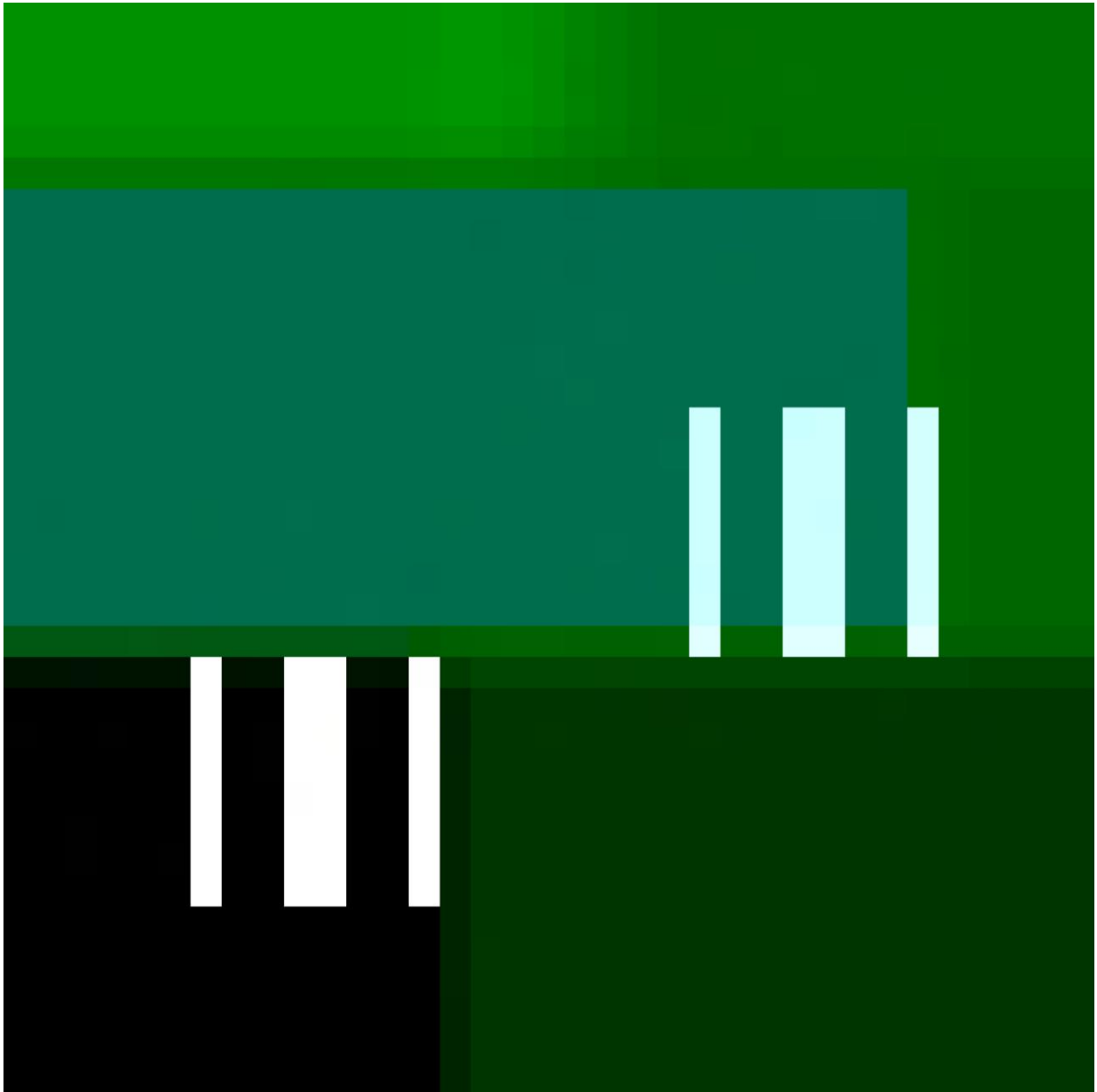


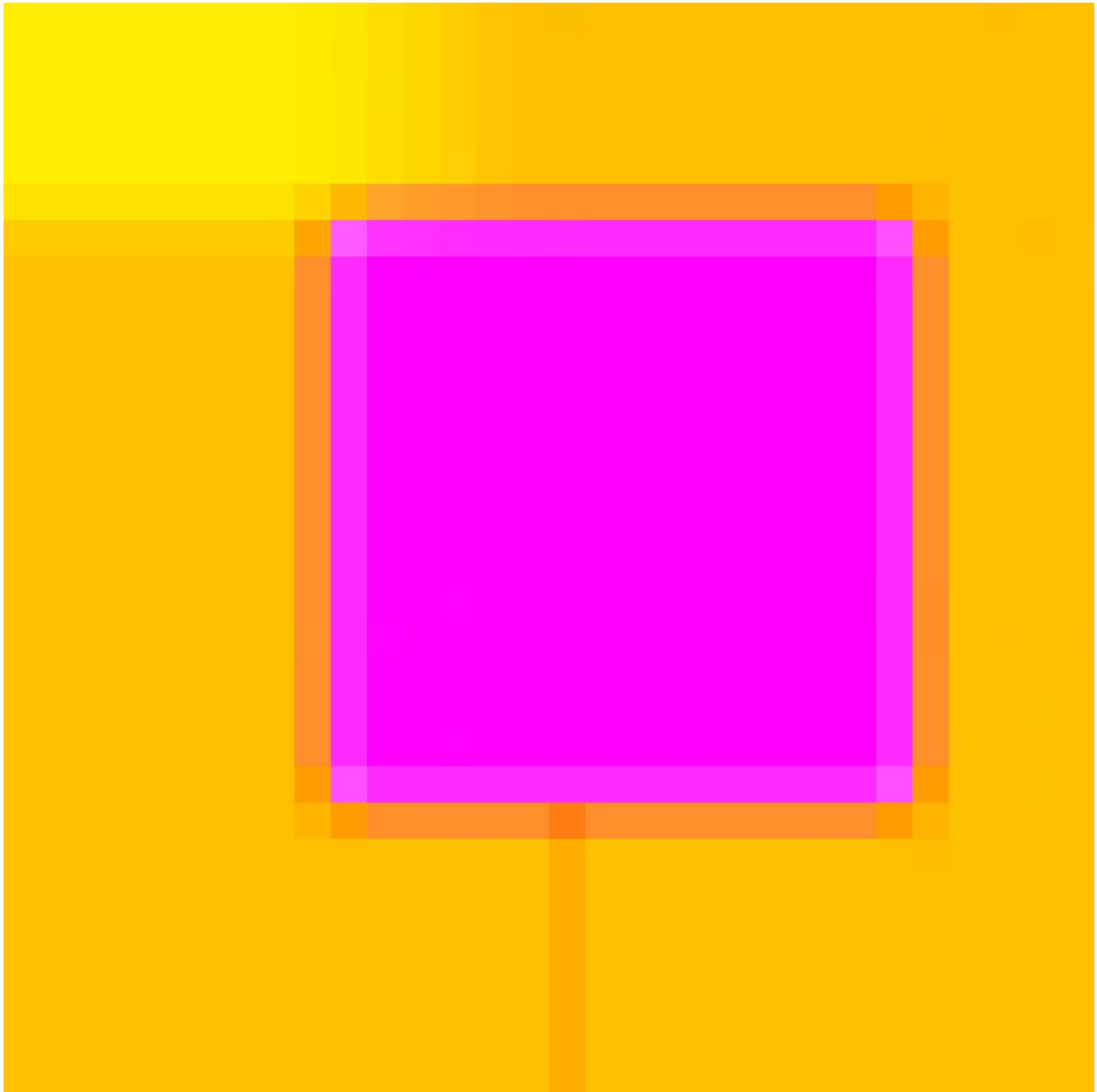


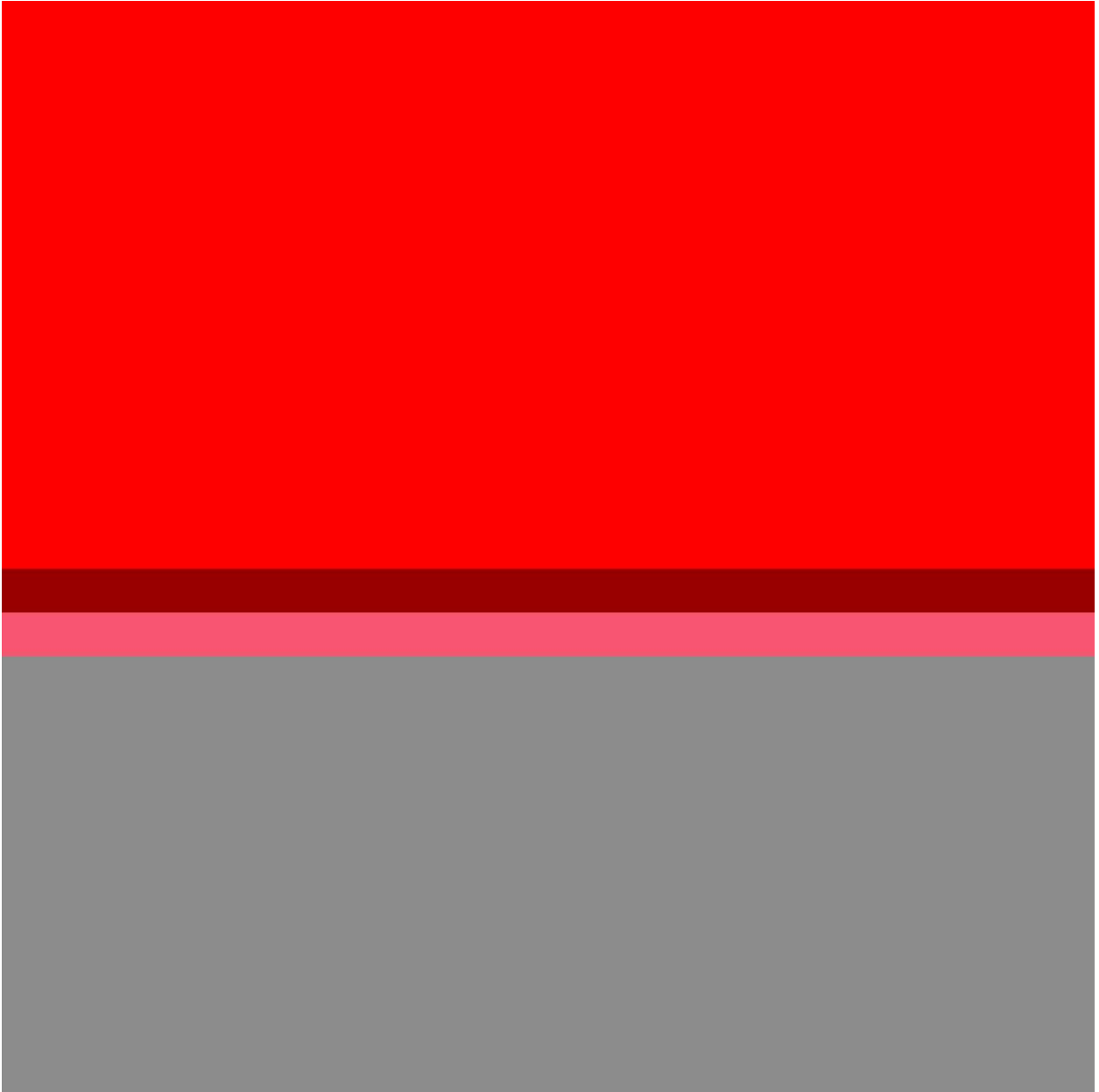


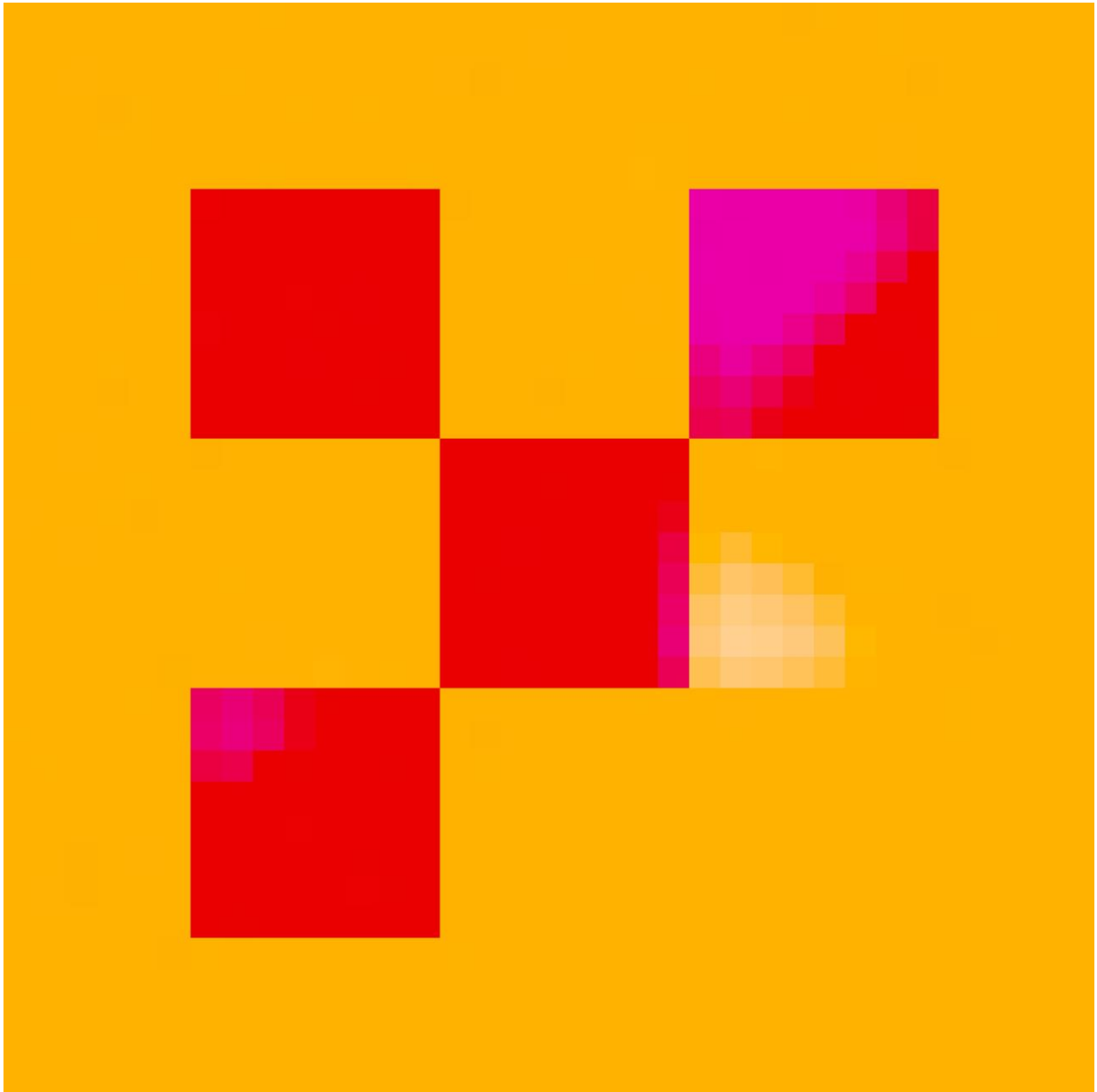


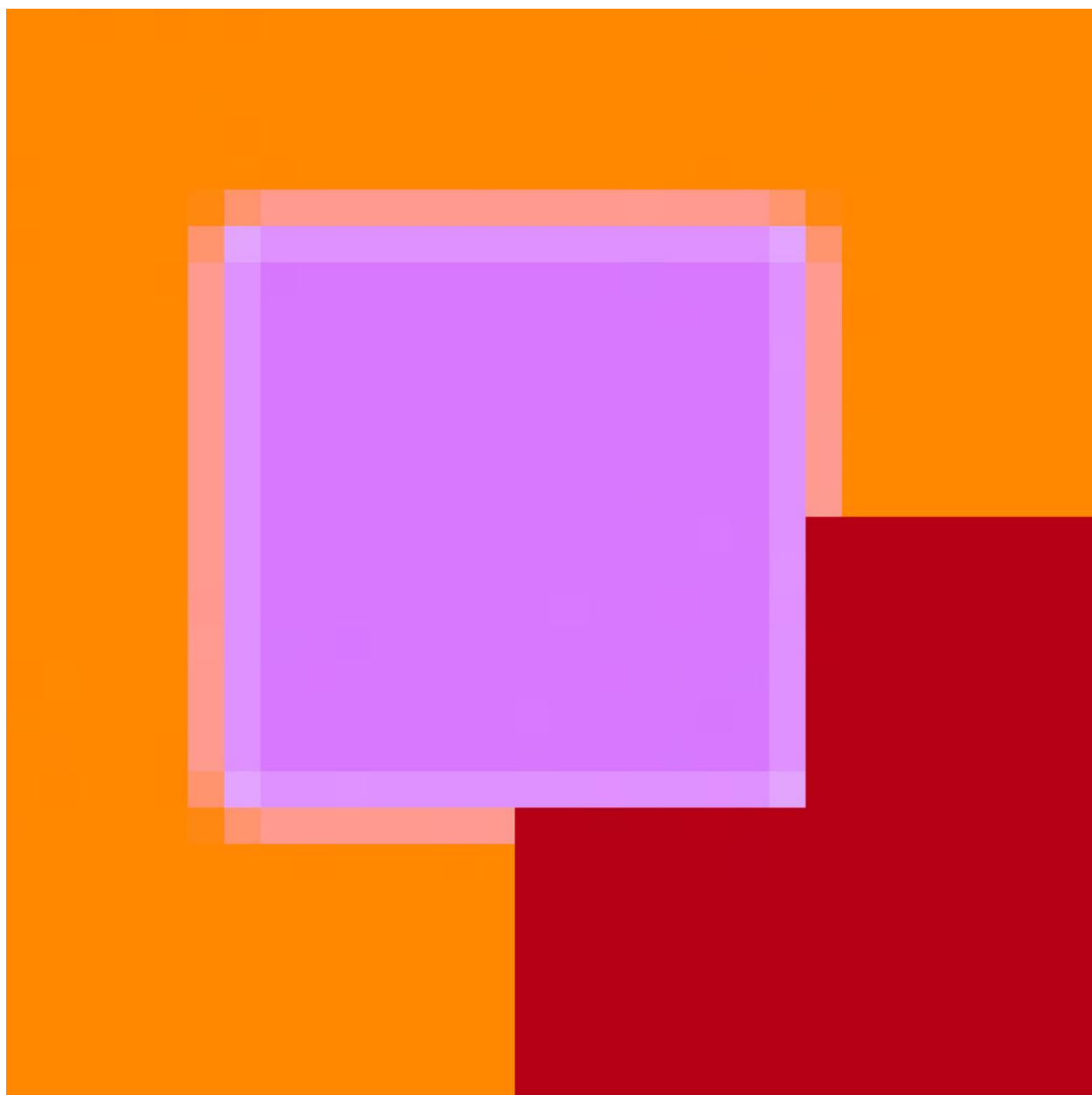






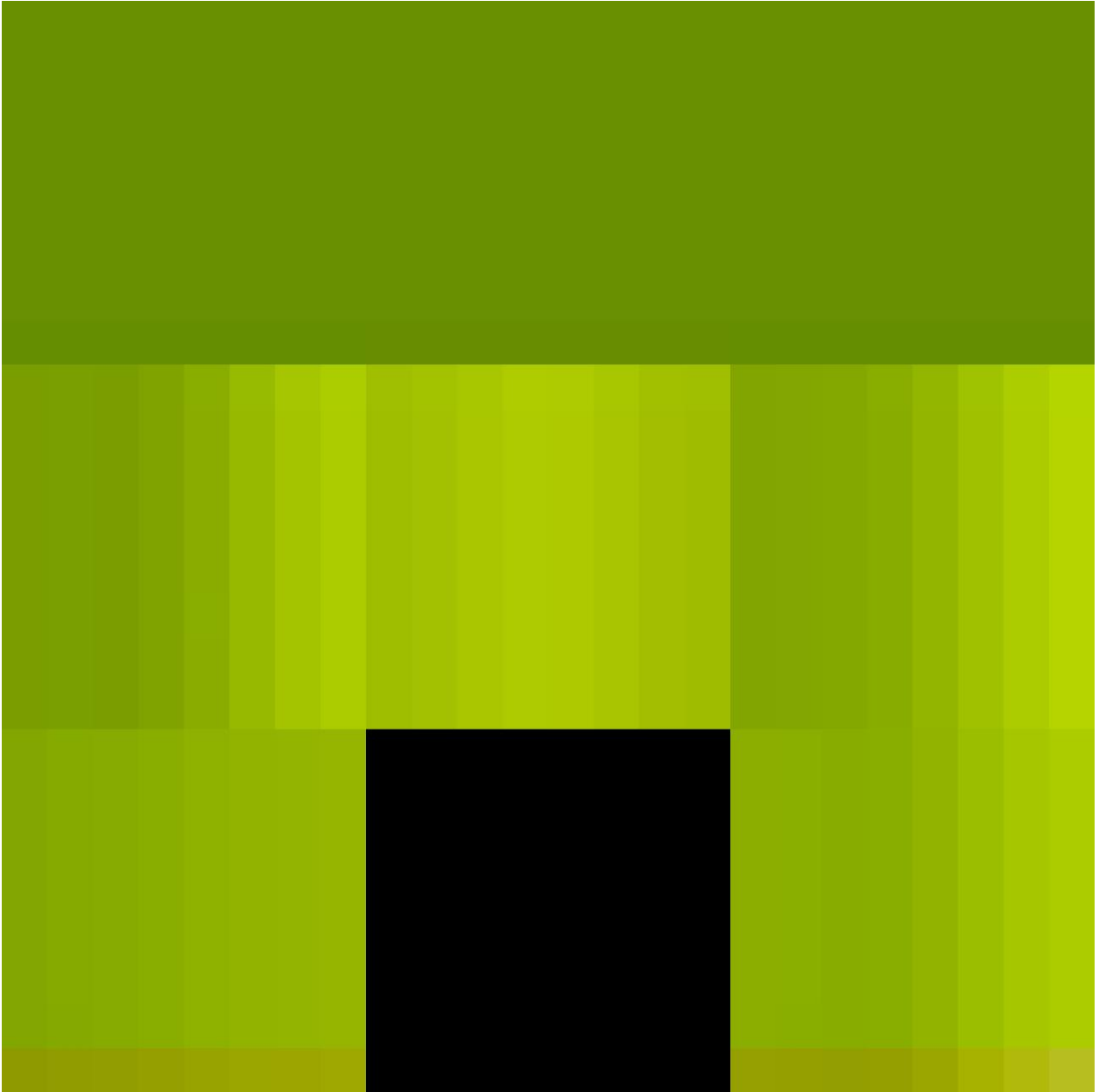


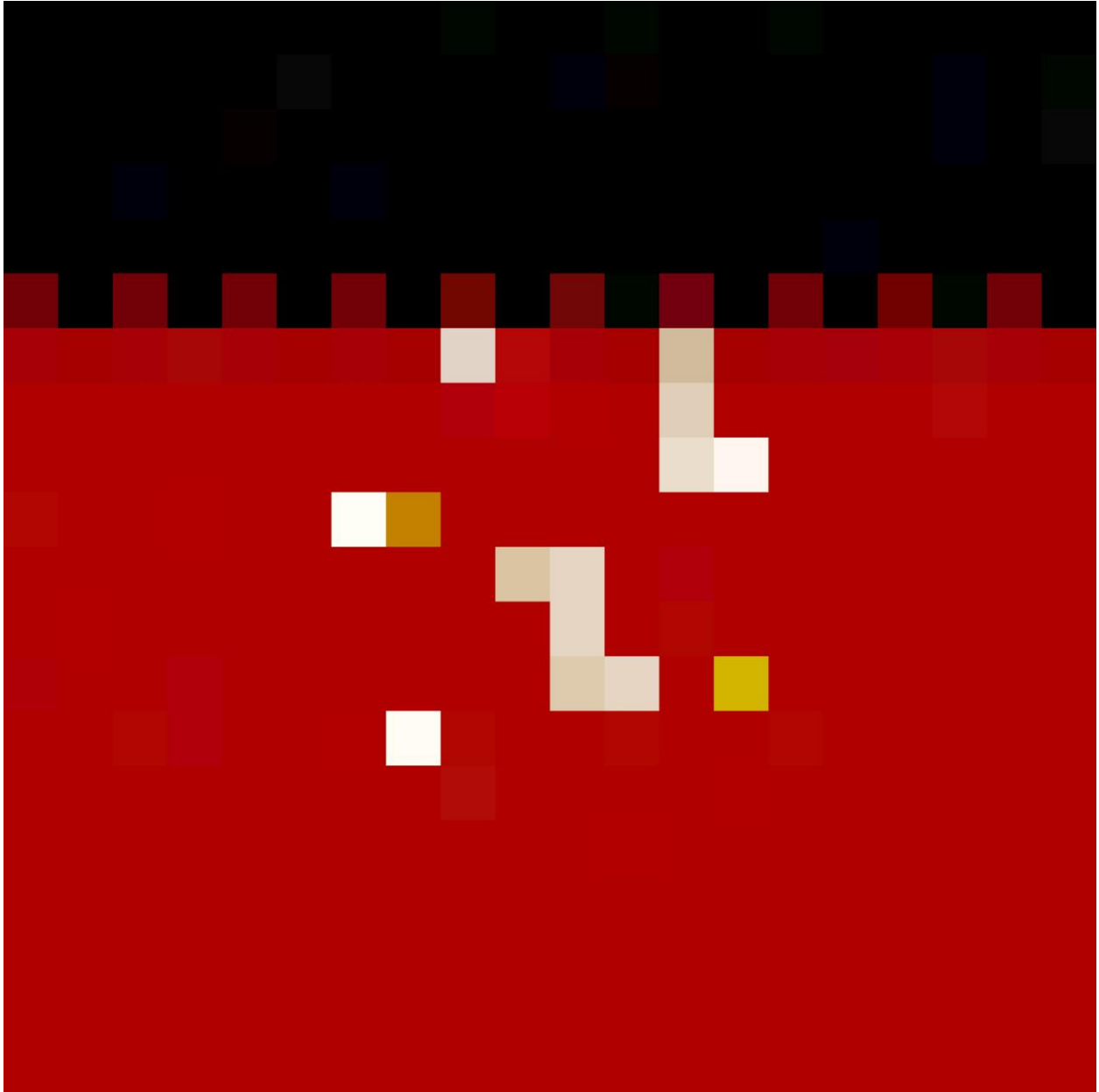


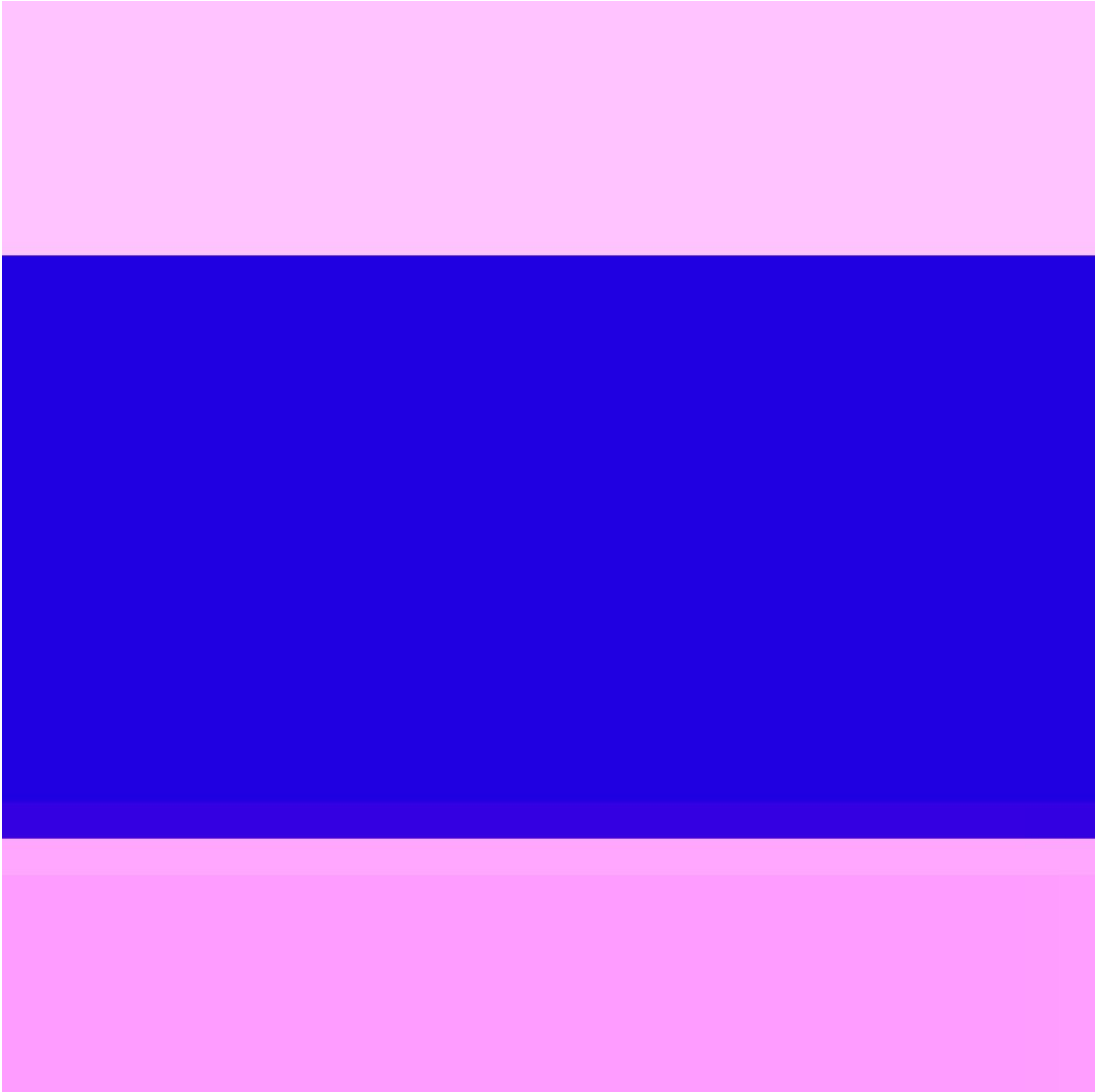


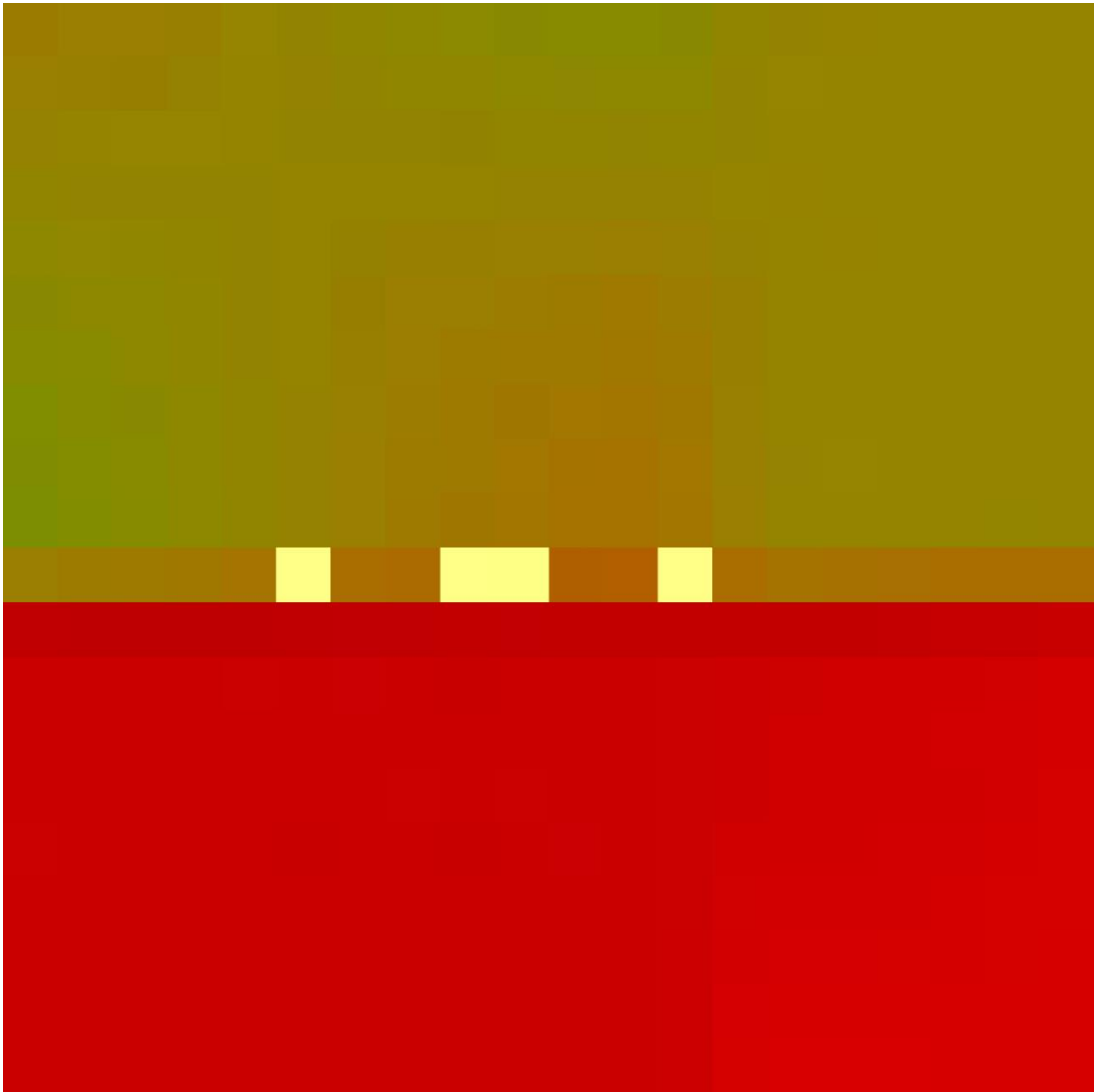


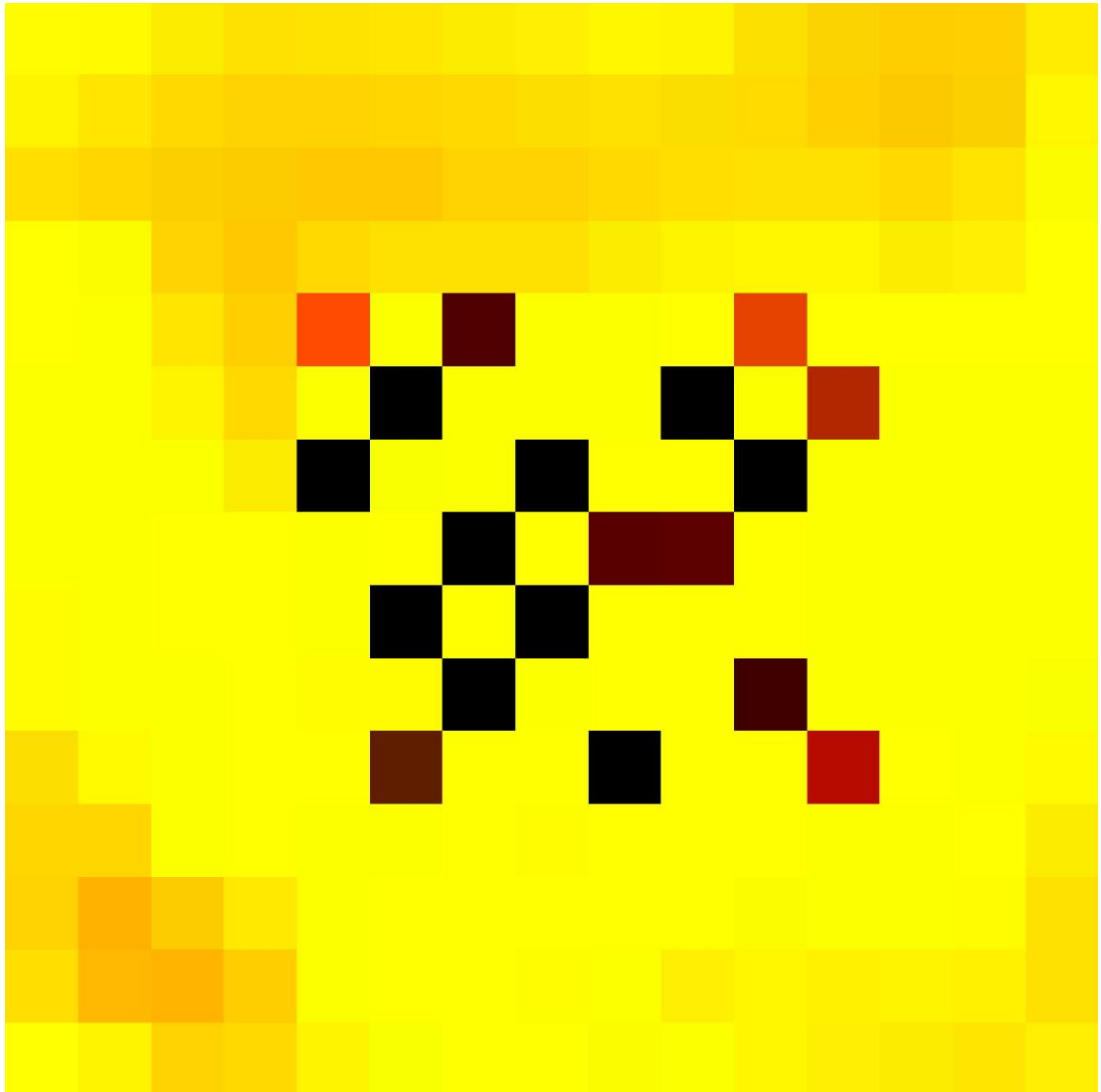


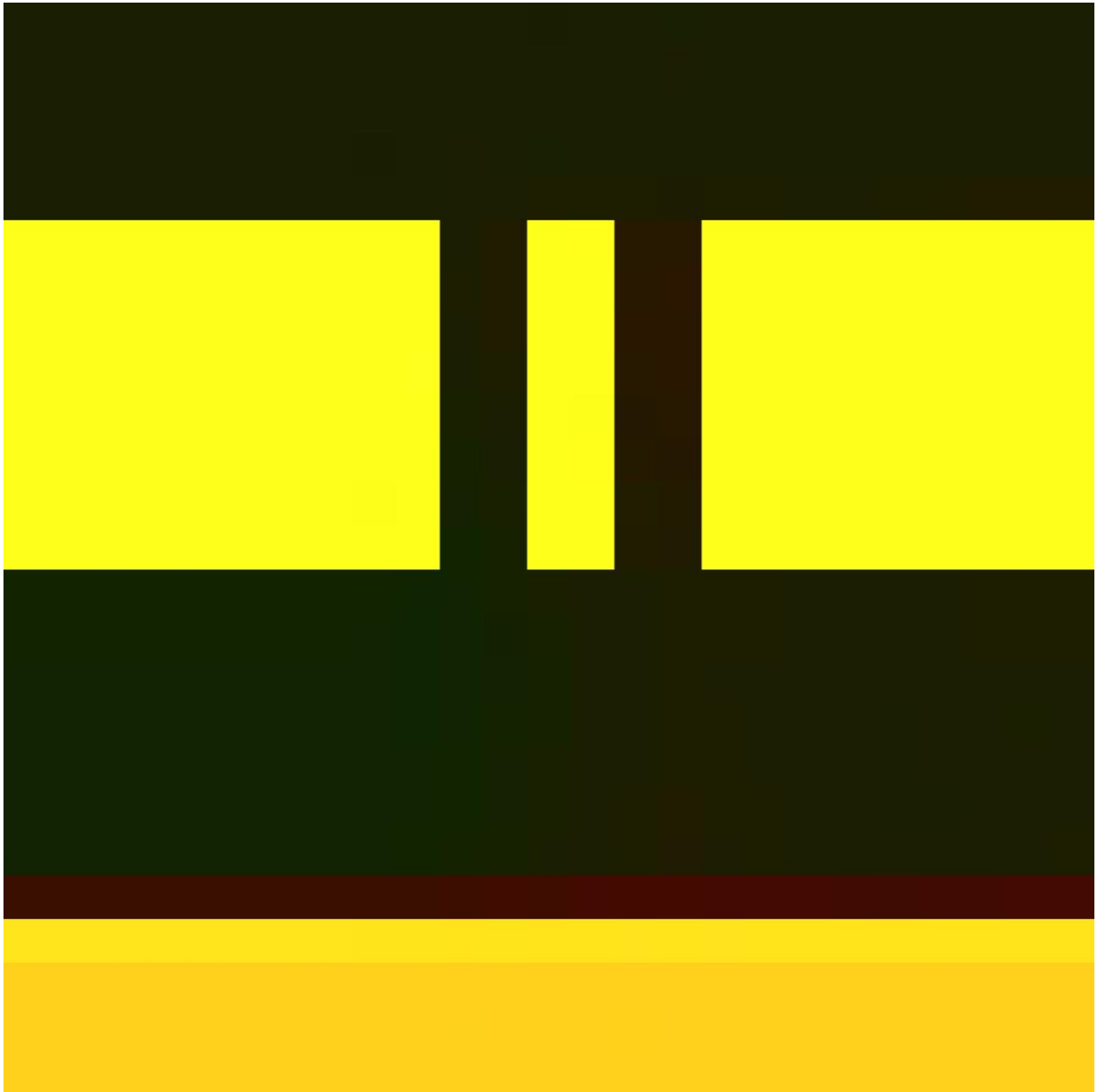


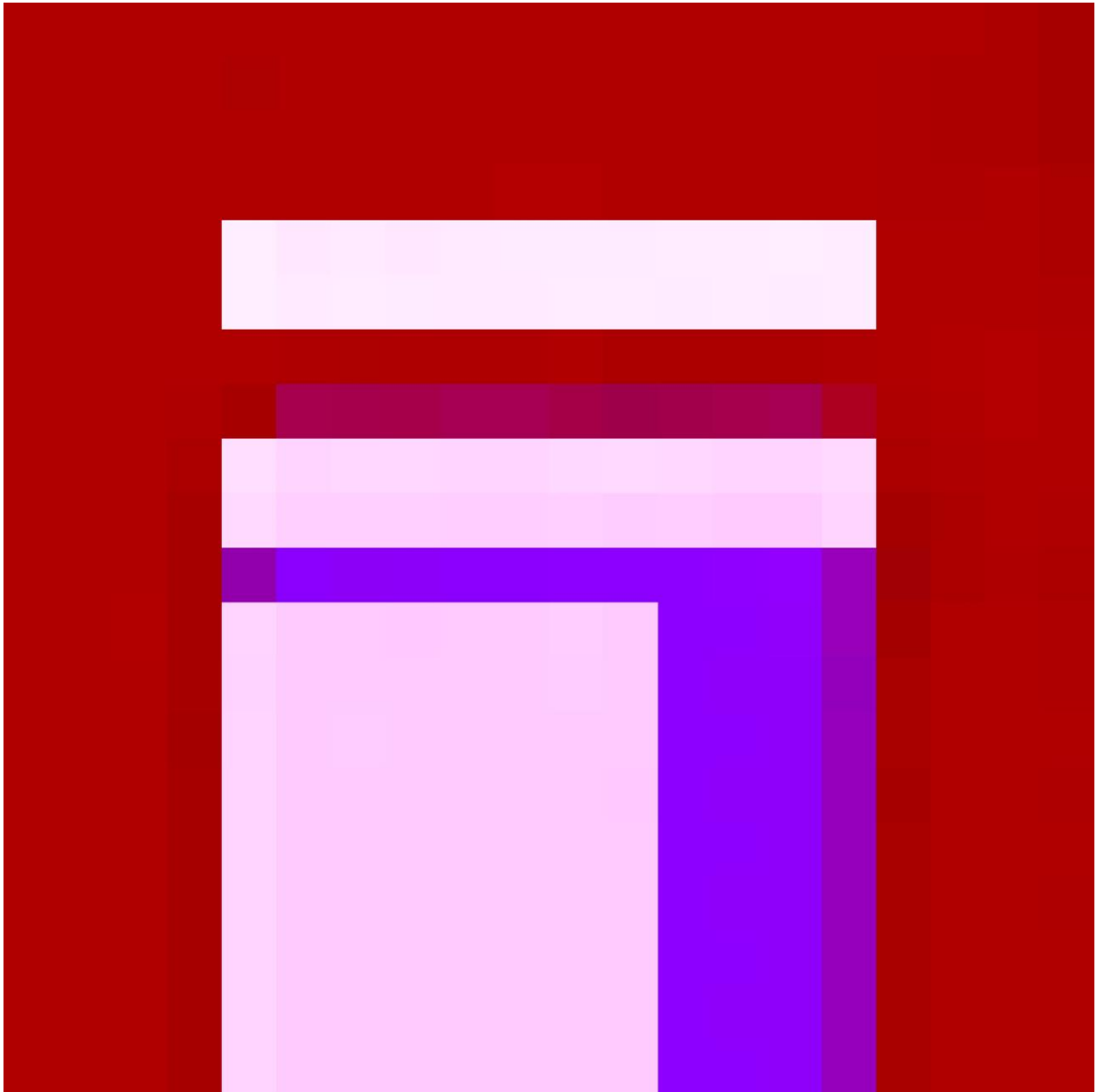


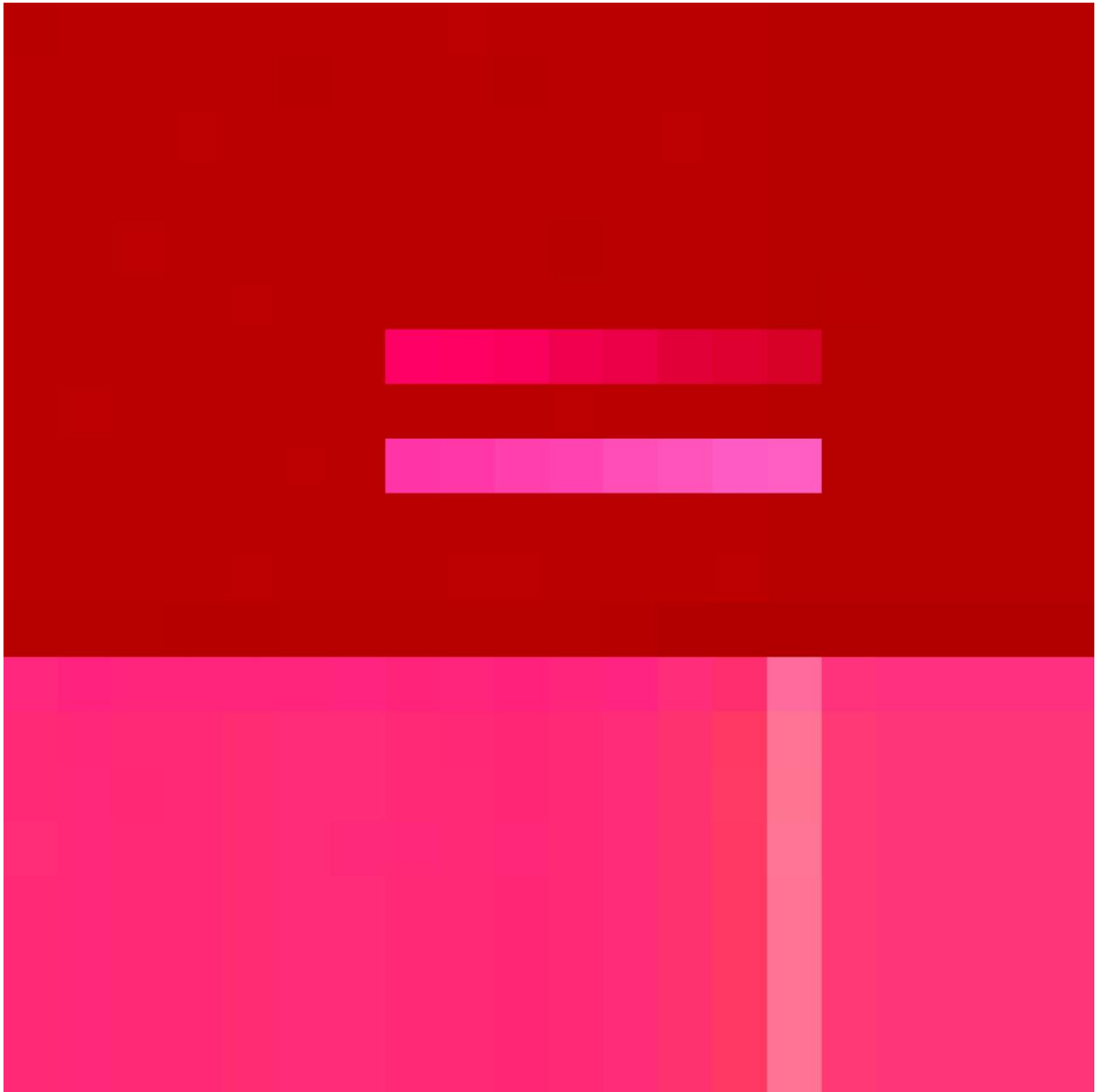




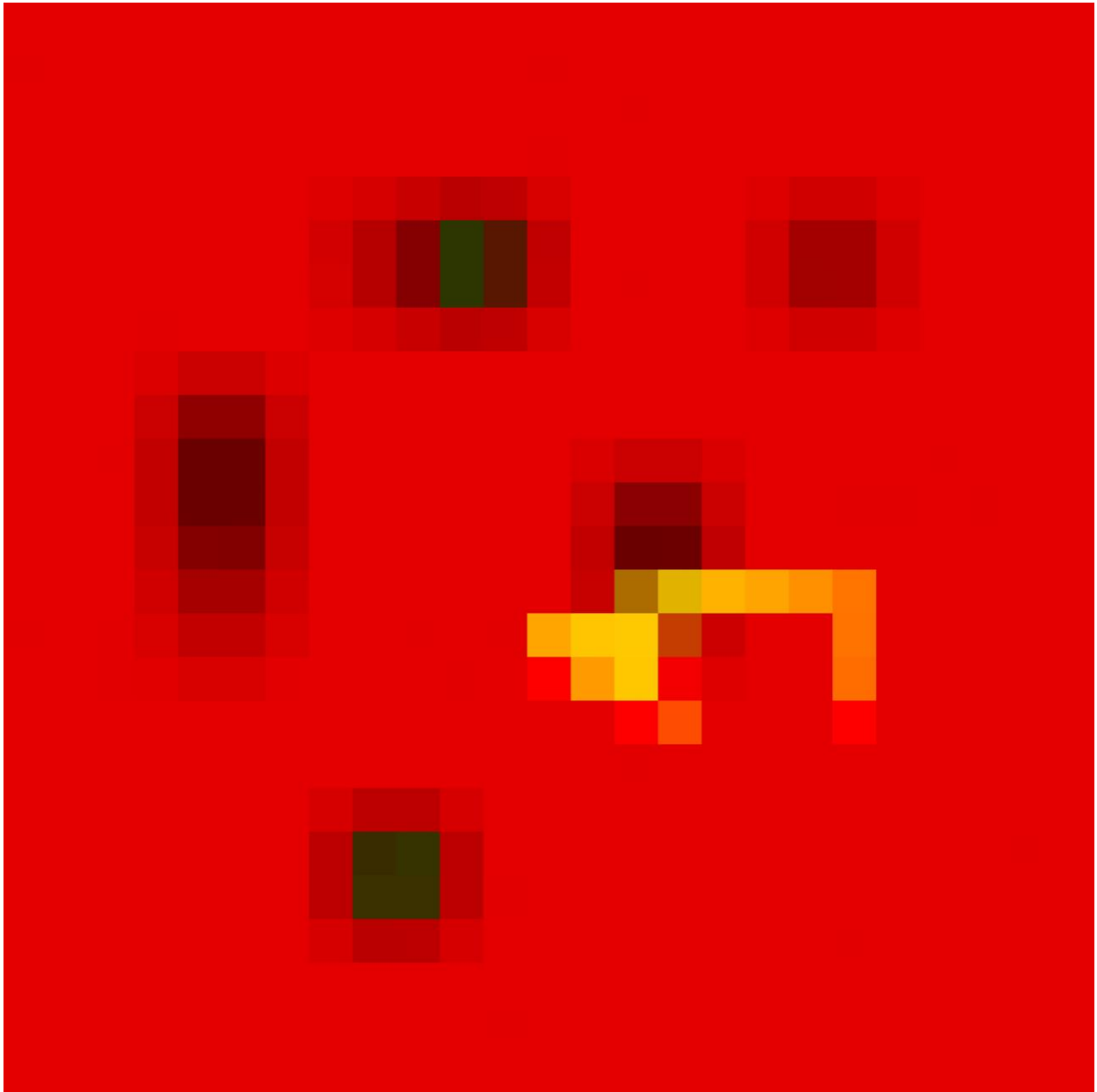


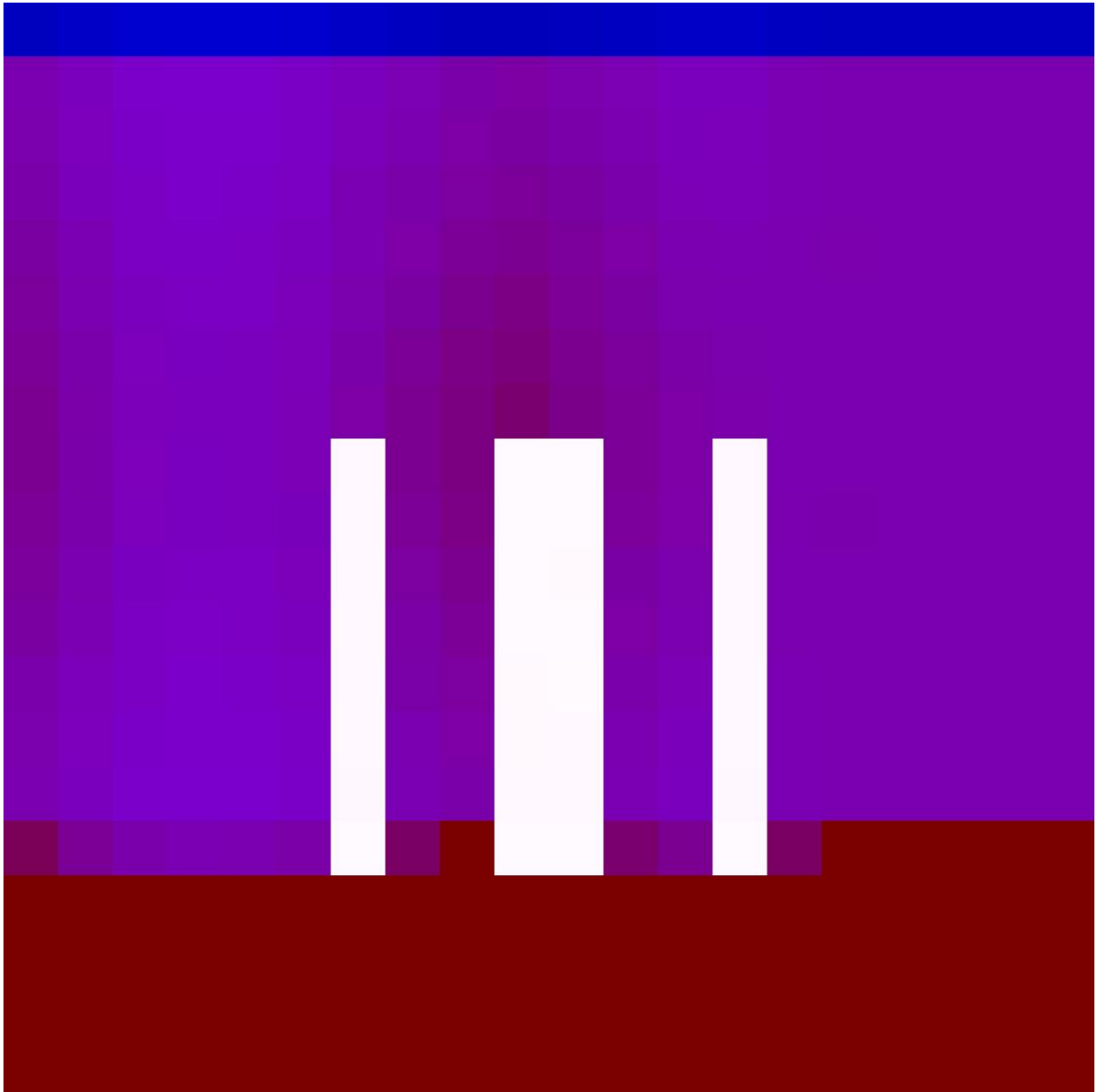


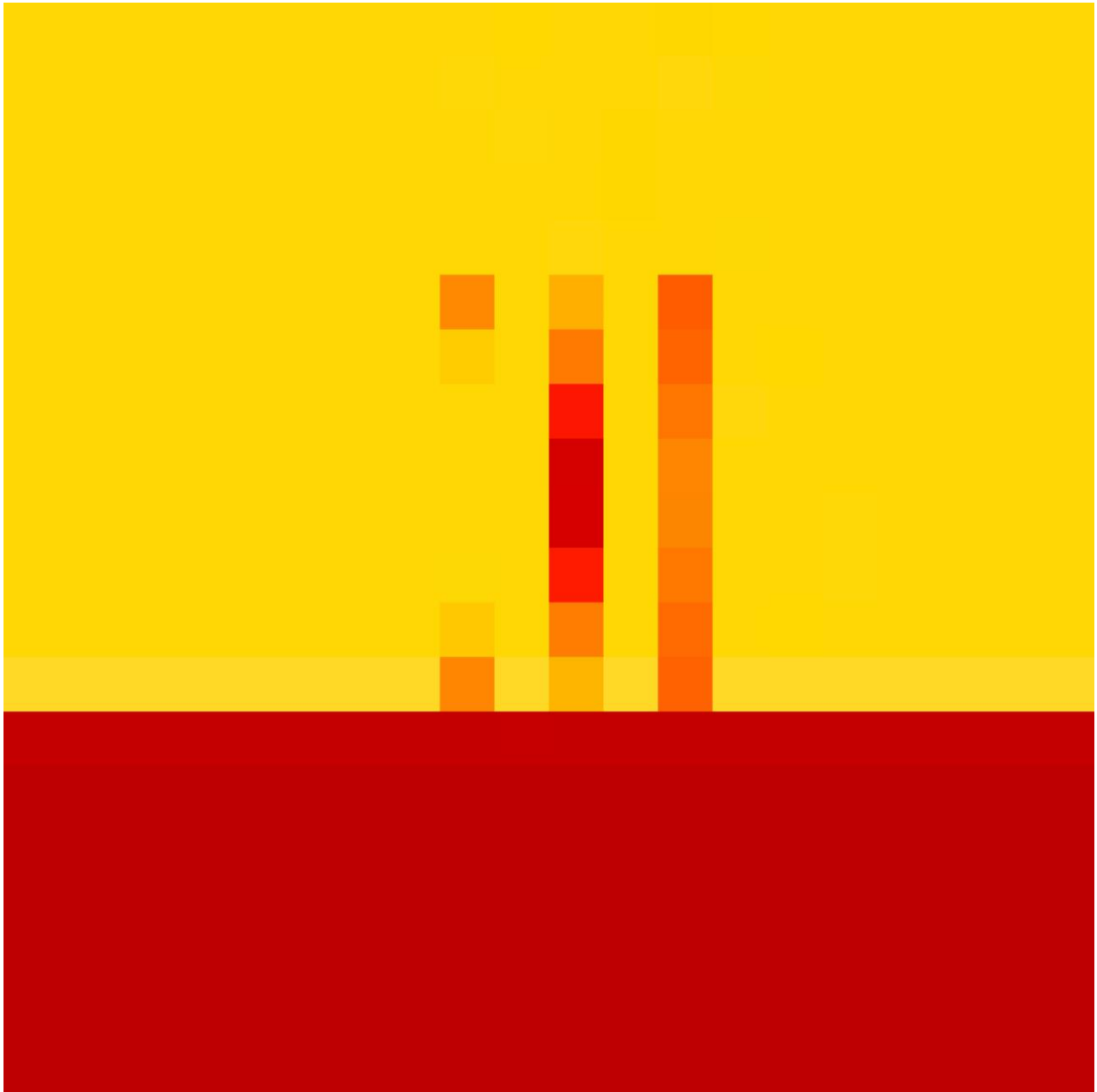


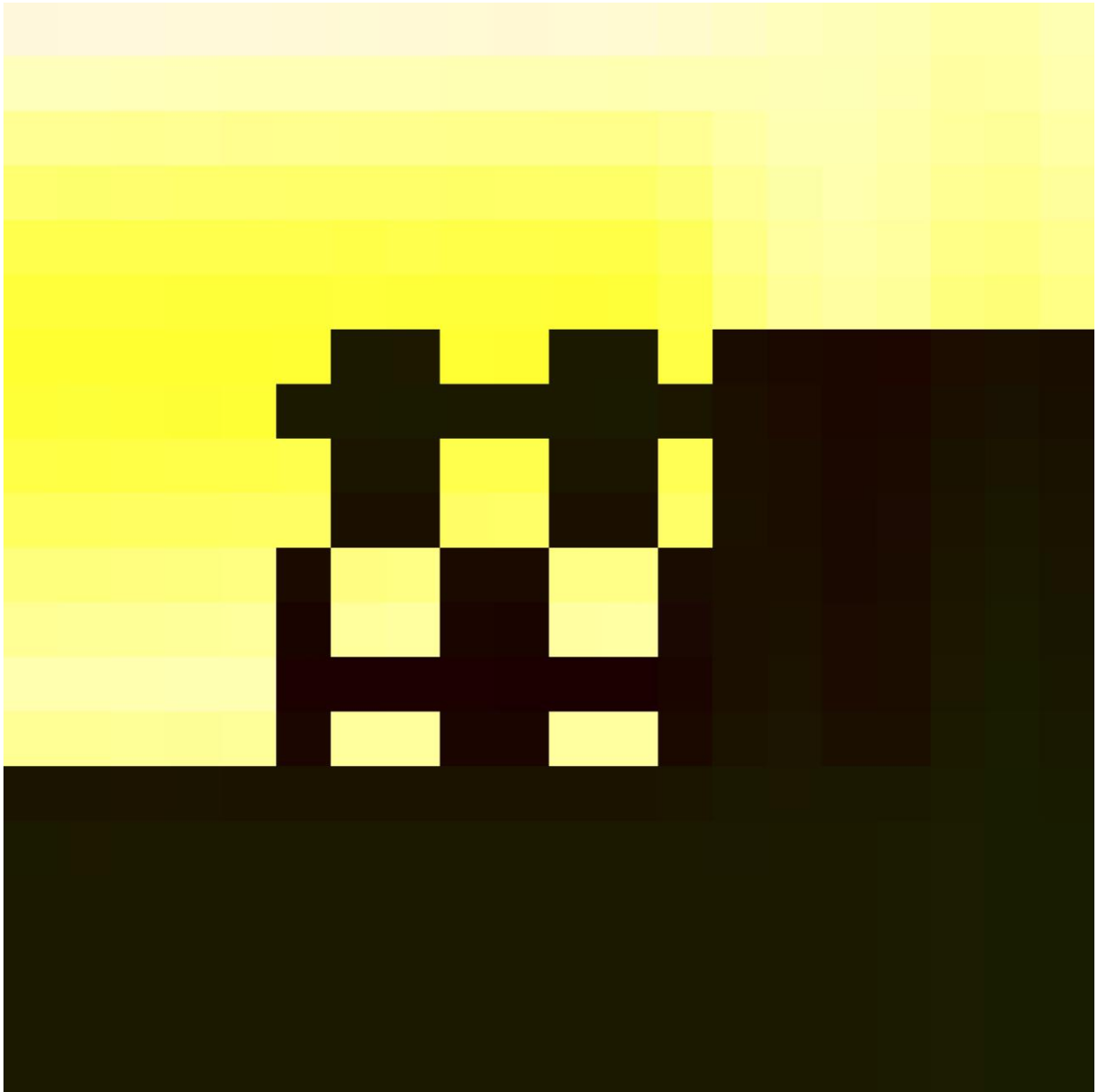






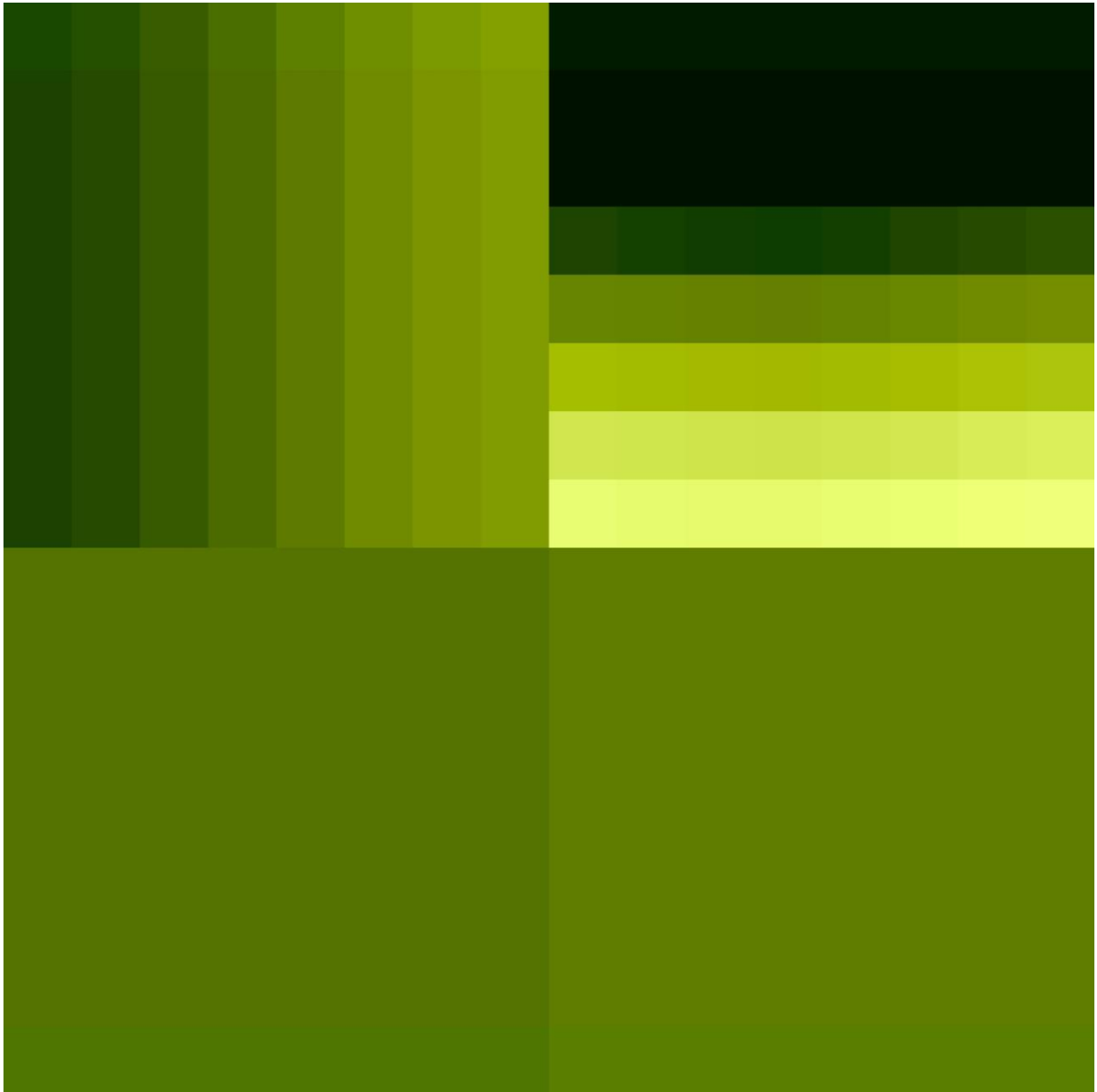


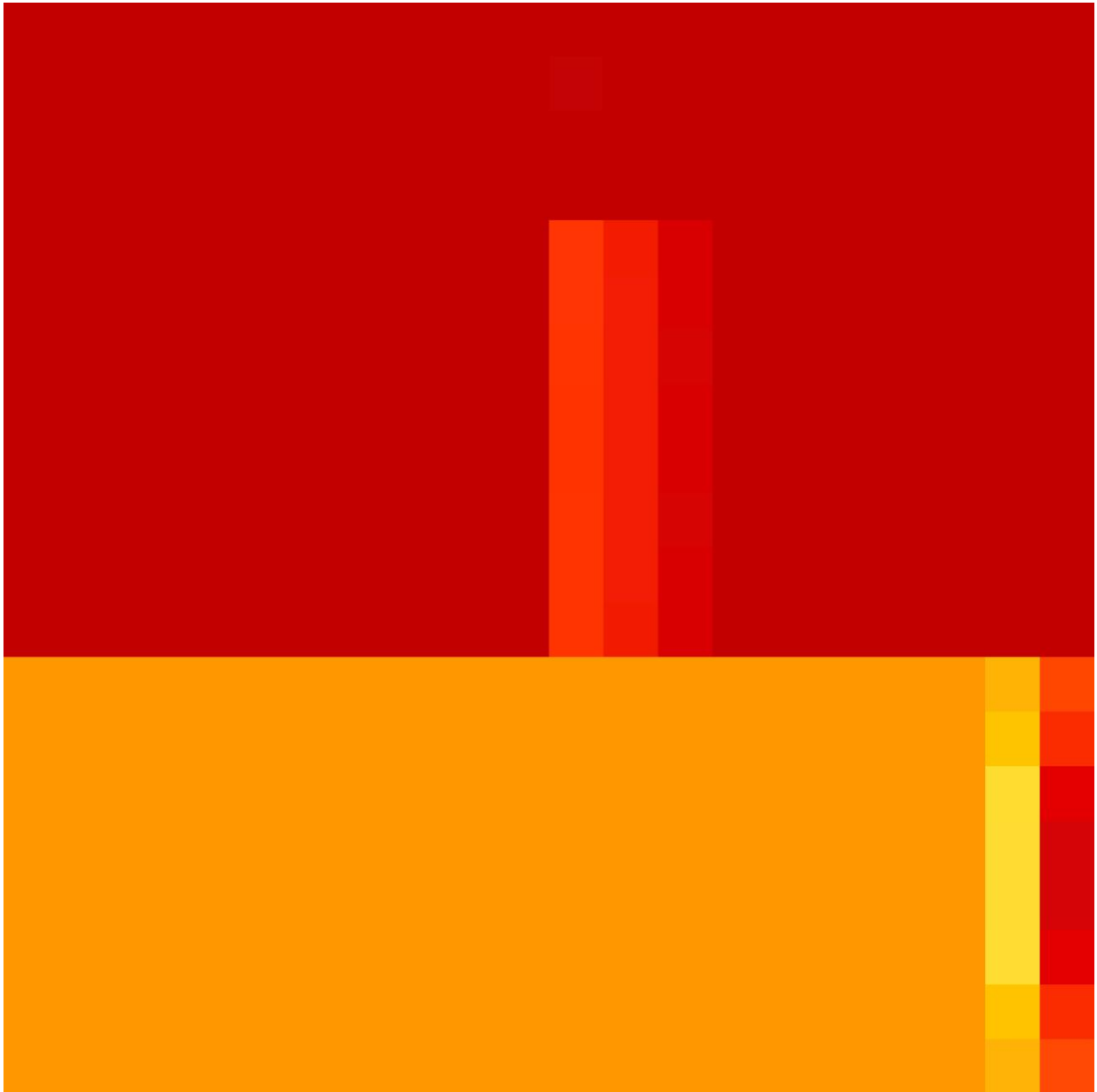


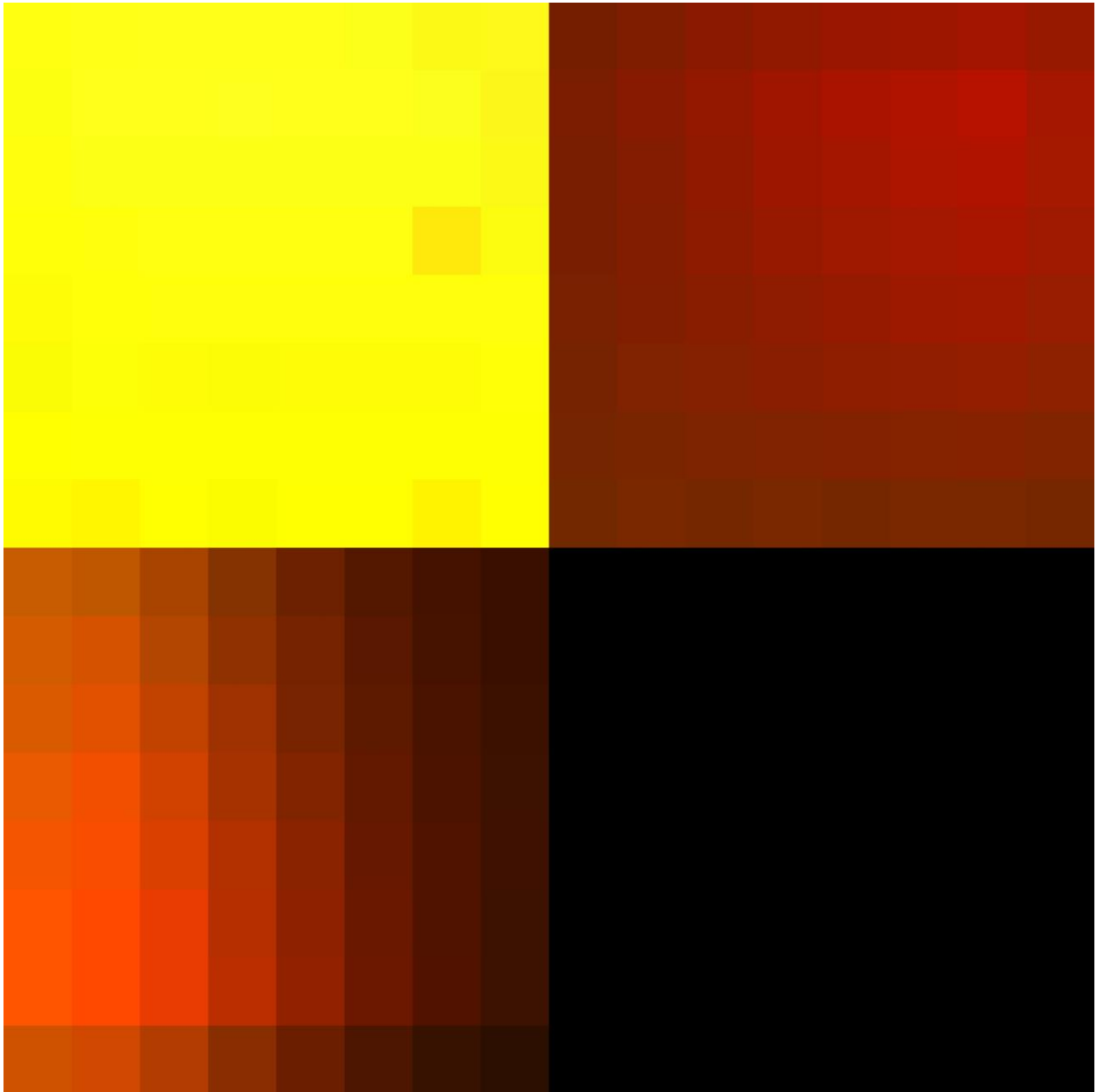


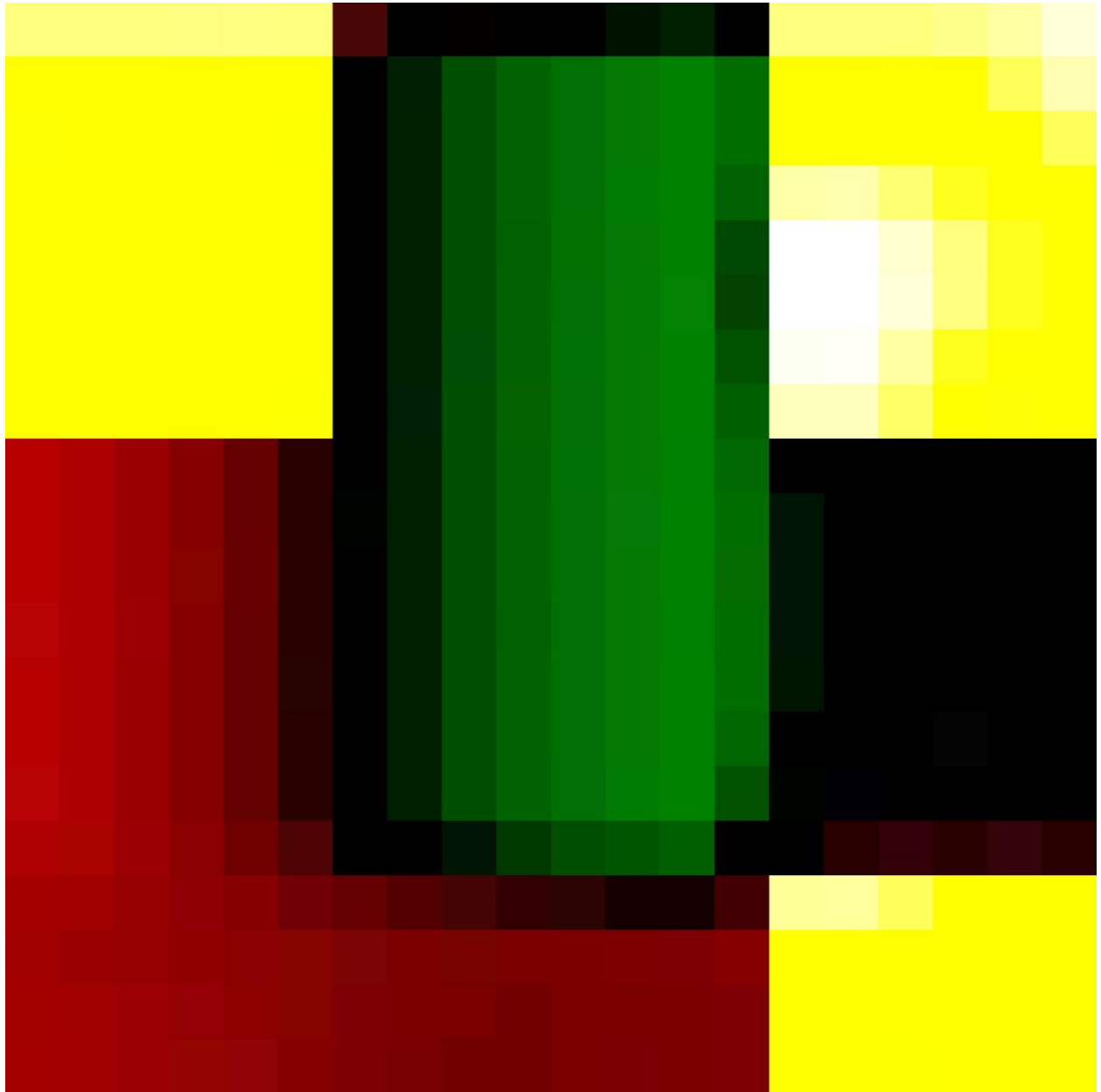




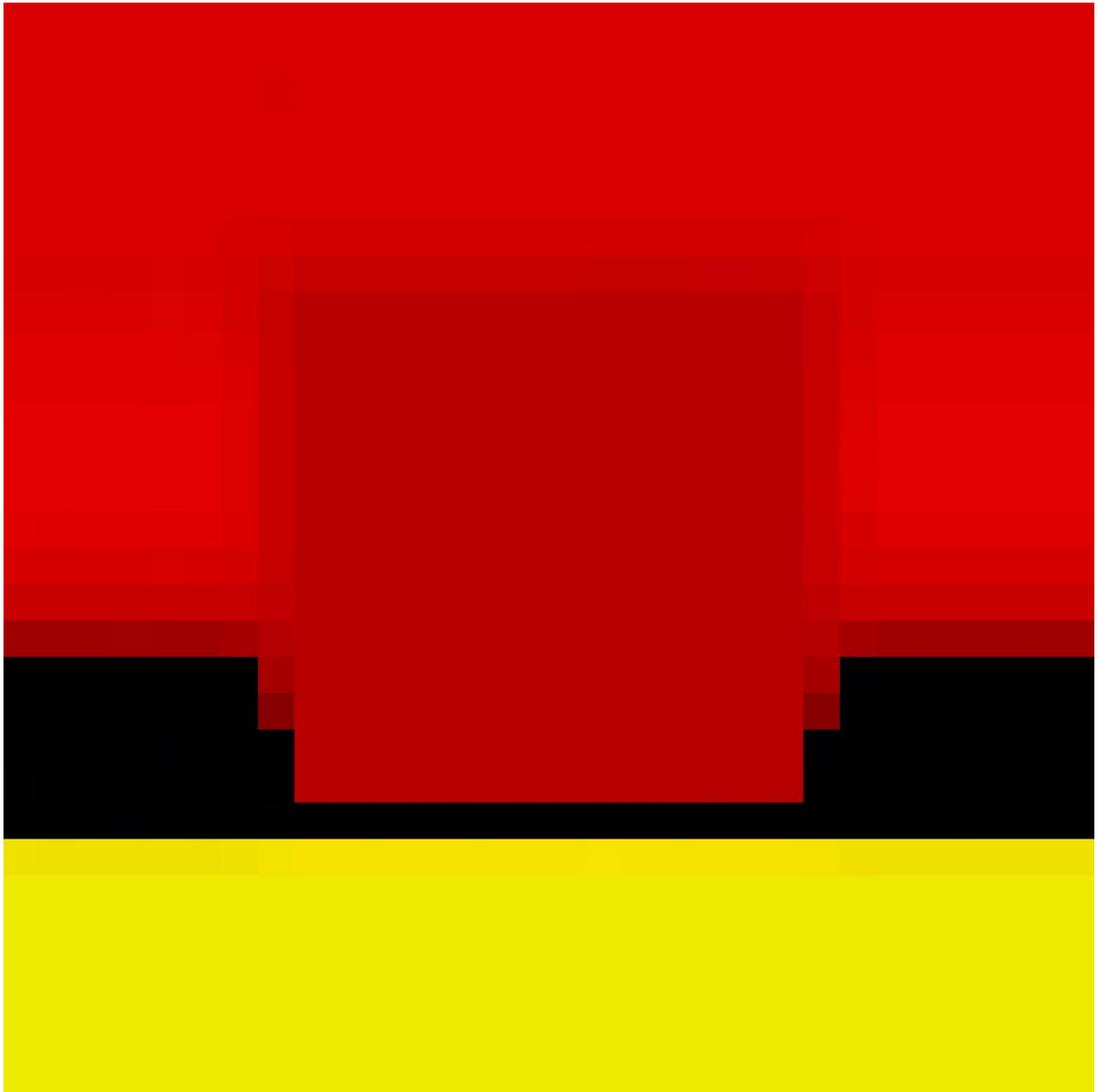


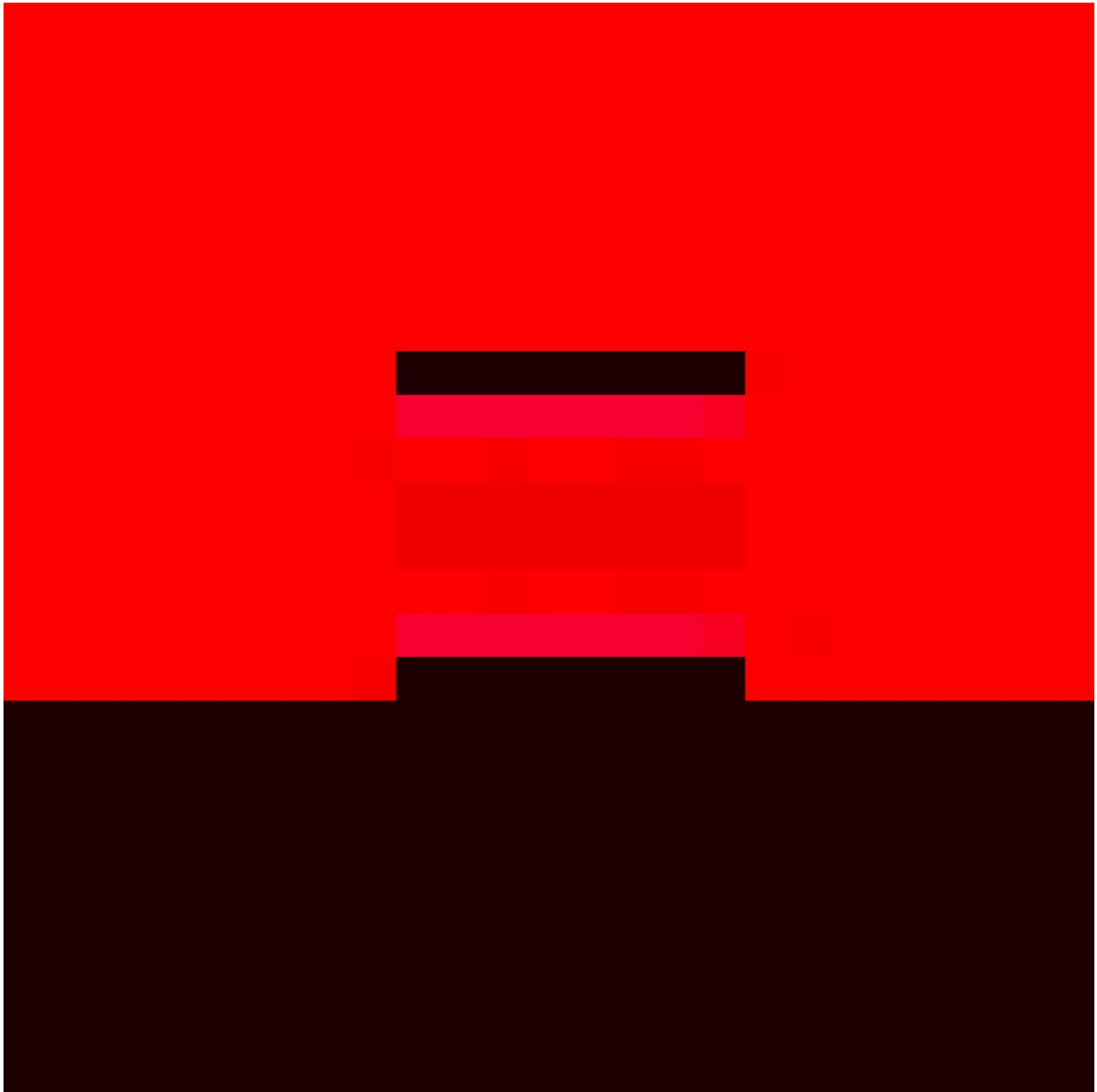


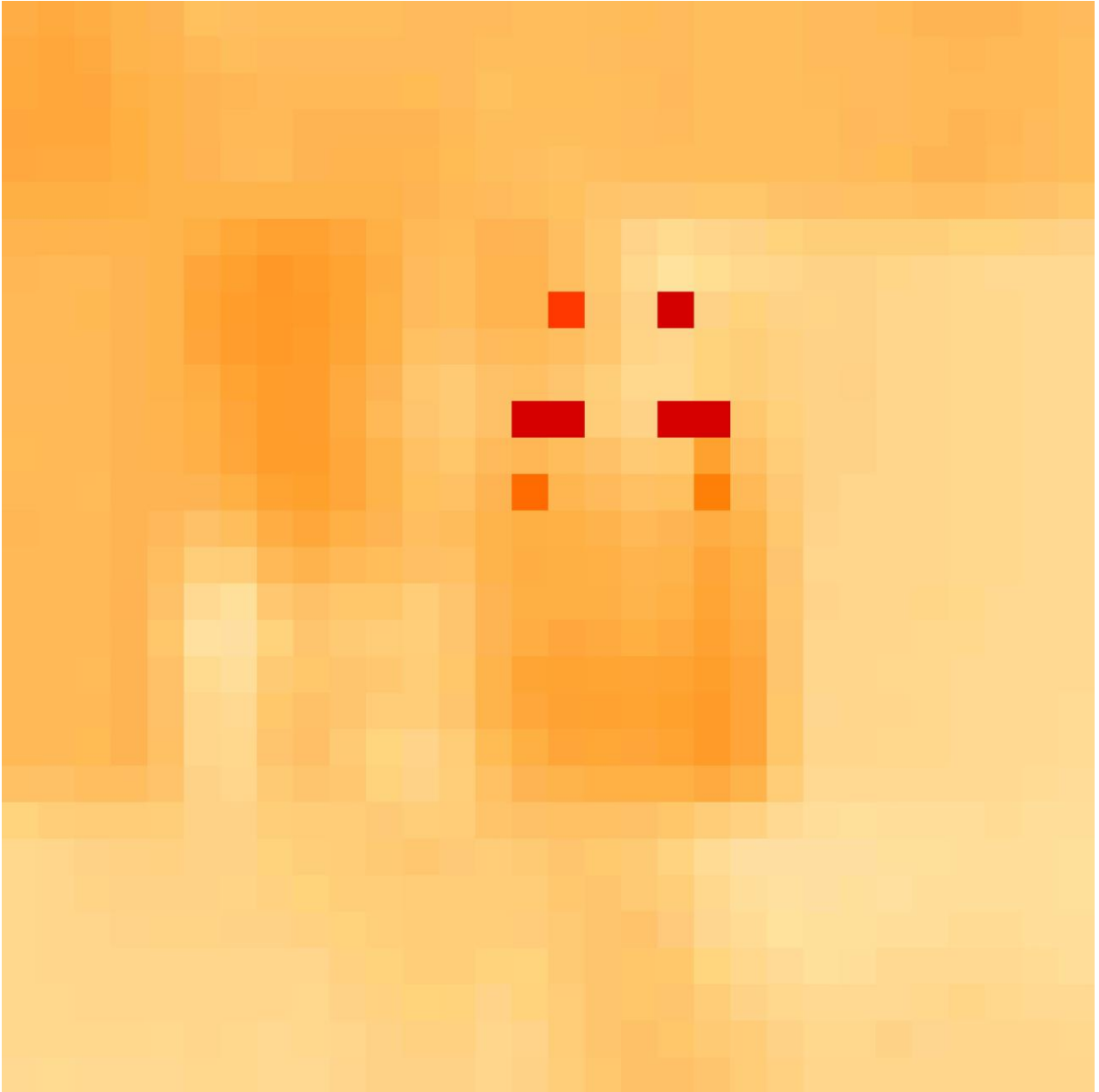












Tom R. Chambers

www.tomrchambers.com

tom@tomrchambers.com