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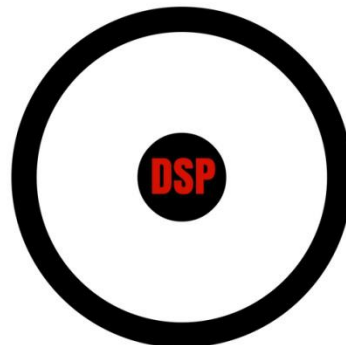
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"I was pleasantly surprised to look at your work. I believe it's the strongest I've seen." (Robert Hirsch, Director, Southern Light Gallery, Amarillo College) (1984)



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



**Rhode Island
350th Anniversary
1636-1986**



D350 escendants

This photo album 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.

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

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

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

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

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

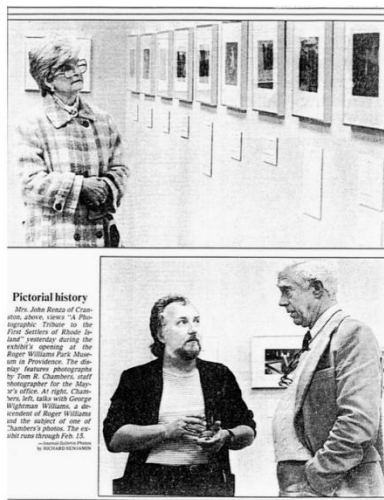
The Warwick Museum of Art, Warwick, Rhode Island, U.S.A., 1987.

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

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

The Roger Williams Park Museum (Museum of Natural History and Planetarium), Providence, Rhode Island, U.S.A. (sponsored by the City of Providence), 1987.

The Fleet Center Gallery/50 Kennedy Plaza, Providence, Rhode Island, U.S.A. (grant - Providence 350, Inc.), 1986.



Pictorial history

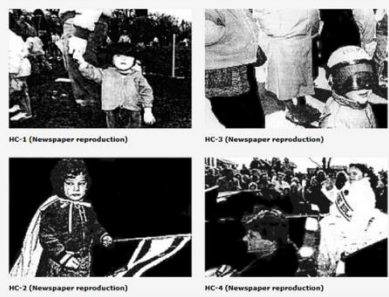
Mrs. John Beza of Cranston, above, views "A Pictorial History of the First Settlers of Rhode Island" featuring photographs by Tom R. Chambers, staff photographer for the State's office. At right, Chambers, left, talks with George Williams, a descendant of Roger Williams and the subject of one of Chambers's photos. The exhibit runs through Feb. 14.



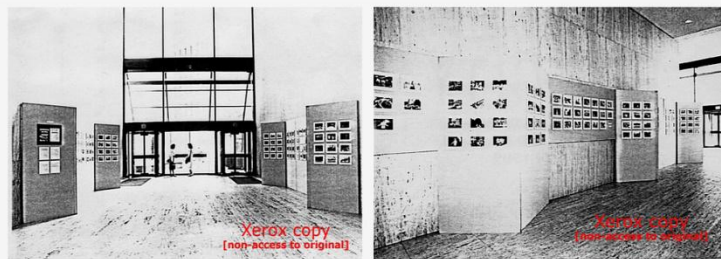
Tom R. Chambers (left) talks with George Williams (Descendant of Roger Williams) at the "Descendants 350" exhibition, Roger Williams Park Museum.

HOT CITY

Tom R. Chambers put together this project based on his coverage of Providence, Rhode Island as Personal Photographer to Mayor Joseph R. Paolino, Jr. and City Photographer during 1985 - 1989. At the time, it offered an interesting aspect to historical, visual documentation. Usually, this type of display shows past generations involved in various activities, and the viewer can only attempt to relate to what is perceived as having happened during that particular era. Since HOT CITY involved contemporaries, the viewer may have had personal recall of an activity, may have known and related with an individual in the coverage and in fact, may very well have been a part of the documentation process. The project received a Proclamation from Mayor Joseph R. Paolino, Jr.



News coverage: Portfolio, Sunday Journal Magazine, The Providence Journal-Bulletin (June 25, 1989), Providence, Rhode Island: "Tom Chambers is a documentary photographer who works as an official photographer for the City of Providence. Although his job requires that he photograph officials at public events, he often also focuses on the ordinary people who appear at these gatherings and elsewhere in Providence. In the photographs on these pages, we see moments that wouldn't come across in a 60-second TV news story: a boy waiting for a parade to start; a little boy holding his father's hand; a little boy wearing a police helmet and standing in a crowd of people at a parade; and a girl riding and waving to a crowd. These images are selected from among the 400 prints now appearing in an exhibit of Chambers' work at Hospital Trust National Bank. Entitled 'Hot City', the exhibit continues through August."



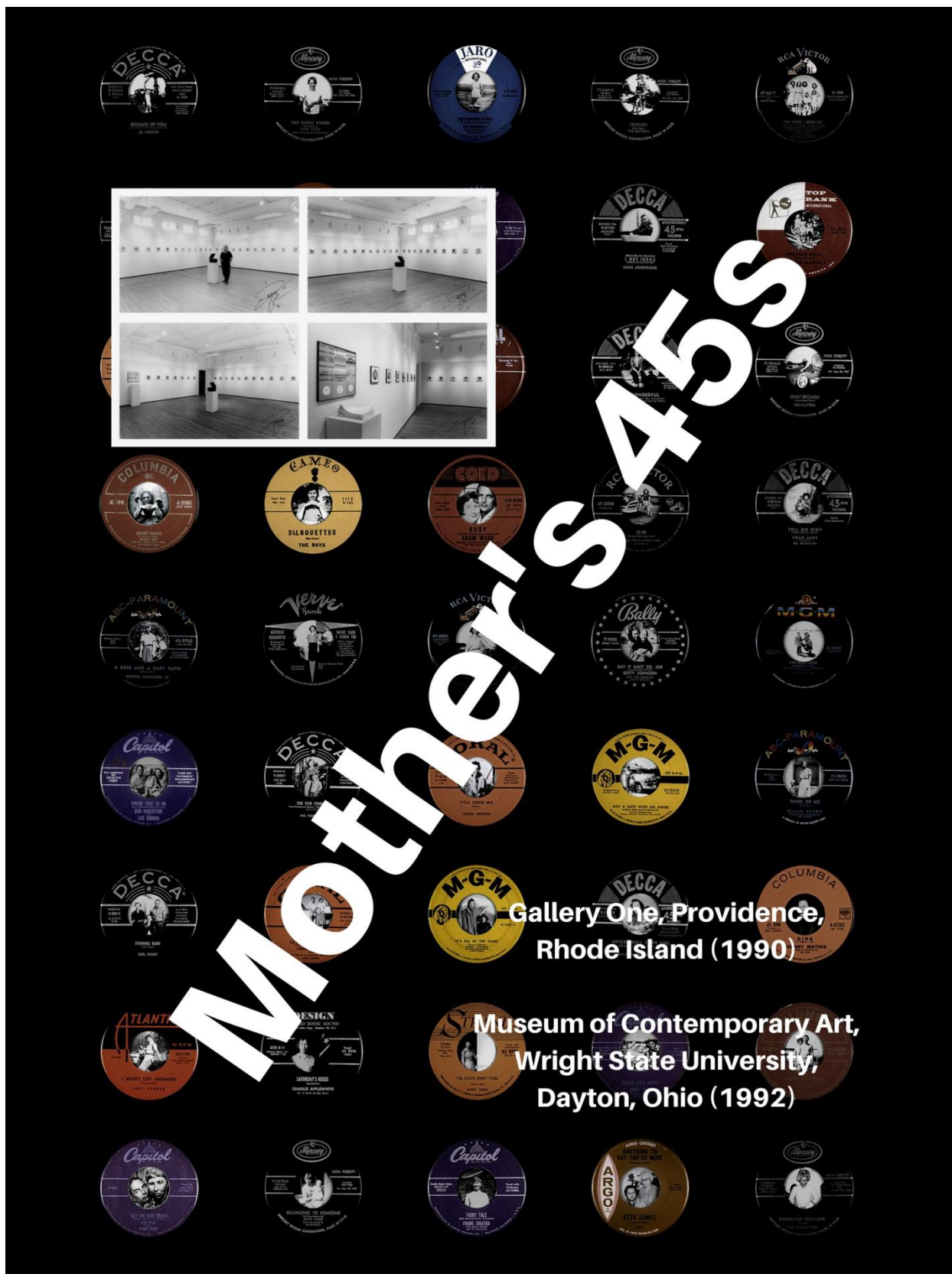
Hot City (solo show), Corridor Gallery, Rhode Island Hospital Trust National Bank, Providence, Rhode Island, U.S.A. (grant - Rhode Island Hospital Trust National Bank; accepted as a part of the City of Providence Archives; received a Mayor's Proclamation; listed in American Photo magazine, Notable Exhibitions section, July, 1989 issue), June 16 - August 31, 1989.



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

Tom R. Chambers receives the Proclamation for "Hot City" from Joseph R. Paolino, Jr., Mayor of the City of Providence.





Gallery One, Providence,
Rhode Island (1990)

Museum of Contemporary Art,
Wright State University,
Dayton, Ohio (1992)

USPC Volunteer in the Arts (Curator) National Gallery of Zimbabwe Harare, Zimbabwe, 1993-1995



Tom R. Chambers joined the [United States Peace Corps](#) as a Volunteer in the Arts, September of 1992. The three years that followed have been the most fulfilling in his career. The promotions people at the organization say, "It's the toughest job you'll ever love." His job wasn't the toughest, but it was certainly something he loved doing, and he will remember it as a self-satisfying experience.

He was satisfied not only with helping others, but also with the freedom he had to project his individual characteristics and talents. The latter proved to be an opportunity that he had never had before at the workplace. As long as he didn't 'step on any toes', he was able to use his full ability, and generate as much activity as possible. He did that as a part of his Primary Assignment and two Secondary Projects. His projects are now in the Archives at the Peace Corps headquarters in Washington, D.C.

His Primary Assignment was one of Curator for the National Gallery of Zimbabwe in the capital city of Harare. He wrote a grant proposal, and received funds from the African Archives and Museums Project/Social Science Research Council to computerize the gallery's Permanent Collection information. It took almost the three-year period to research, design the software and input the data, but it was accomplished, and the gallery now has a sophisticated information data base. He also trained the African staff in computer utilization and curatorial preparation. Numerous exhibitions were mounted - particularly the Traditional African artifacts - to take advantage of the new information system. He made headway in establishing a relationship between the gallery and AFRICOM (a preservation organization) to preserve Traditional African artifacts and share collection information with other museums and galleries worldwide. All of this culminated in an invitation by the gallery to exhibit a personal project, "Variations on the Dan Mask". This conceptual look at the African mask form was well-received at the exhibition opening and later. This exhibition was a good ending to his three years at this institution. His project is now a part of the gallery's exhibitions listings, but what is probably more important is that he was accepted by the African Arts community as an individual, not an American and not a person of a different race. This fact is really important to him as he continues to integrate as a part of world society.

His Secondary Project was one of arts outreach to African artists - 'school leavers' - who participated in three (one per year) fine arts/documentary photography workshops, "The McEwen Photographic Studio", named after Frank McEwen, the first director of the National Gallery of Zimbabwe. These students showed an outstanding potential for self-expression through the medium of photography, and their works were exhibited at the National Gallery of Zimbabwe as a part of "Moments In Time" (1993), "Moments In Time I" (1994) and "Moments In Time III" (1995). These exhibitions were officially opened by the U.S. Ambassador to Zimbabwe. This U.S.A. connection brought the relationship between the African community and the Peace Corps even closer. He feels good about this, and considers his contribution not only having educational value, but also public relations importance as it relates to interracial understanding.

His Tertiary Project was one of grass-roots development to reach out to street children and young adults through a program called, "Street Kids In Action". This educational/vocational program brought together interested parties in the African community to make an attempt to solve the 'street problem'. Concerted efforts resulted in substantial funds being raised to offer opportunities to these at-risk young people. He hopes the program is continuing to solve this problem, and he is happy that he played a role in providing the stimulus to generate this kind of activity.



Chambers is seen loading one of his film cameras in rural Zimbabwe.



Chambers' living quarters in Harare, Zimbabwe.



NATIONAL GALLERY
OF ZIMBABWE



Curatorial Activities 1993-1995

Tom R. Chambers
Volunteer in the Arts
USPC (Curator)



Zimbabwean Traditional Artifacts: In pre-colonial Zimbabwe, technology and the arts were successfully combined to produce the material requirements of a culture dating back a millenium. The people of Zimbabwe had developed technology appropriate for the manufacture of tools, implements, weapons, vessels, musical instruments and ornaments of all kinds which demonstrate ingenuity and originality, a sophisticated understanding of the natural environment and above all, a quality of life in which cultural values were fully appreciated. They developed a fine sense of aesthetic understanding and examples of this (and can still be found) comprise the Zimbabwean display. This society and culture has its roots in a one-thousand year history. (Material Goods of Zimbabwe)



Zimbabwean Contemporary Stone Sculpture: These stone sculptures are the early works ... 1950s - 1970s ... by Zimbabwean sculptors as a result of the workshops held at the National Gallery of Zimbabwe by Frank McEwen (first director). When McEwen arrived people were already producing stone work for sale to tourists produced in soft soapstone. Concurrent with the arrival of McEwen to the country's new national gallery, a few carvers were independently breaking away from the established forms of carving and experimenting on their own. This new work ignited McEwen's enthusiasm and imagination and led to his assuming the role of encourager and 'director'. Artists brought their work to the gallery for selection and sale and McEwen would visit their studios to guide, comment and initiate relationships. (postcolonialweb.org)



The Old Masters: The paintings span 250 years (mid-16th Century - late 18th Century) of Art History by the Old Masters from Paolo Caliari Veronese's Astronomer and Patriarch to Thomas Gainsborough's Portrait of Francis Browne. The sculptures are by Auguste Rodin. The term "Old Masters" generally refers to the most recognized European artists - mostly painters - working between the Renaissance and 1800. In theory, the term applies only to artists who were fully trained - Masters of their local artists' guild, and worked independently - but in practice, paintings produced by pupils or workshops are often included in the scope of the term. (wikipedia.org/wiki/Old_Master)



Abstractionism - Abstract Expressionism: Abstractionism is unrelated to world appearances. It refers only to invisible, inner states or simply to itself. Some Abstract Art is 'abstracted' from nature; its starting point is the 'real' world. A form is selected, then simplified until the image bears only stylized similarities to the original, or is changed almost entirely beyond recognition. Abstract Expressionism is an emphasis on surfaces, which implies that much remains beneath the surface, especially since a public realm has been turned into an existential space. (Abstract Art, Anna Moszynska, 1990, Thames and Hudson Ltd., London) (Abstract Expressionism, David Anfram, 1990, Thames and Hudson Ltd., London)

The McEwen Photographic Studio



Tom R. Chambers initiated and implemented this photographic studio for the National Gallery of Zimbabwe (Harare, Zimbabwe, Africa), and its namesake is a tribute to Frank McEwen, the Gallery's first Director, and in recognition of his Workshop School activities for African artists during the 1950s and 1960s. His (McEwen's) insight to nurture (then) exceptional talent through a rediscovered medium - sculpting in stone - is now reflected through international recognition of this contemporary art form.



Hugh Mbayire



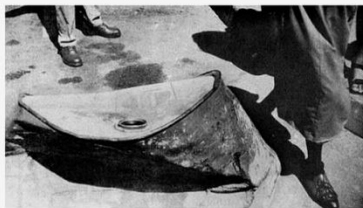
Washington Madhara



Stephen Garananga



Farayi Naro



Charles Kamangwana



Holly Phiri



Tanyaradzwa Chiota



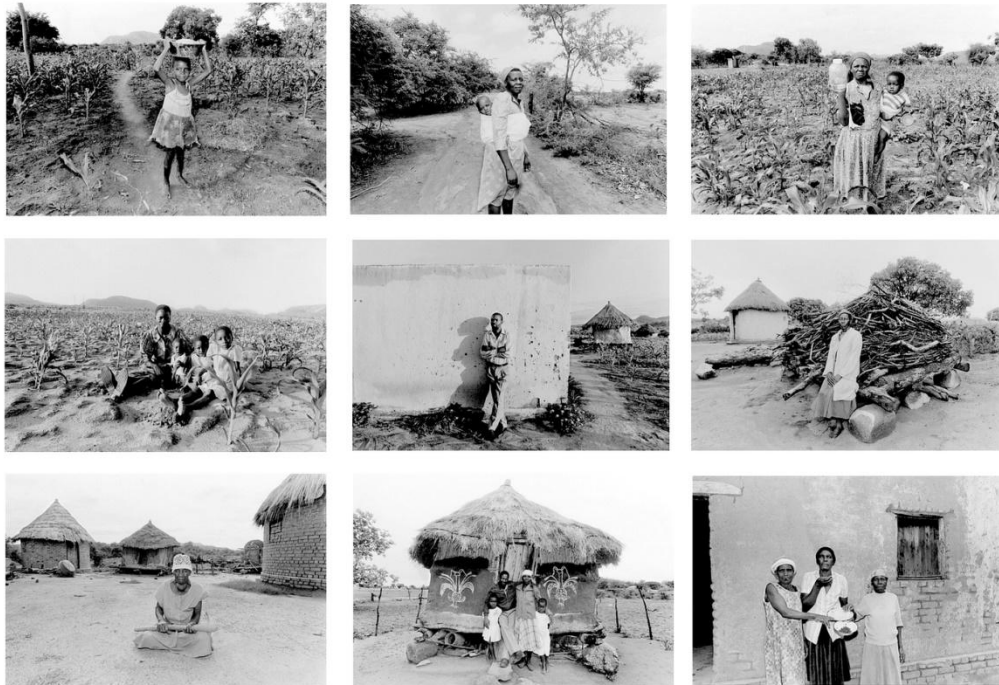
Tapiwa Vambe

The introduction of the medium of photography into the Gallery's Art School (sponsored by BAT Ltd.) nurtured - over a three-year period (1993-1995) - the exceptional talent by African artists (school leavers) to grasp the medium and possibly, again, have a significant impact for the visual arts of Zimbabwe at the international level. The students' photographs were exhibited as **Moments In Time** (1993), **Moments In Time II** (1994) and **Moments In Time III** (1995) at the National Gallery of Zimbabwe. Chambers received a letter from McEwen stating his appreciation of his namesake being used for the studio. Edward Gibson Lanpher, U.S. Ambassador to Zimbabwe officially opened Moments In Time and Moments In Time II, and David Bellama, Country Director, Zimbabwe, United States Peace Corps officially opened Moments In Time III. Kodak Zimbabwe was the generous sponsor of the studio providing film, chemicals and paper.



Southwest of Rusape

The Mucharambeyi Connection



This documentary photography project is in association with the Mucharambeyi family in Rusape, North East Zimbabwe and sponsored by U.S.I.S. as the inaugural exhibition/event for the United States Information center, Harare, Zimbabwe, 1995.

Hyperlink: PhotoForum Worldwide Exhibition (Southwest of Rusape: The Mucharambeyi Connection [SWRMC-1]) (group show), first, on-line/hyperlinked exhibition under the auspices of PhotoForum/Rochester Institute of Technology, Rochester, New York, U.S.A. (initiator/coordinator), 1997.

Southwest Of Rusape: The Mucharambeyi Connection (solo show), Corridor Gallery, United States Information Service (USIS), Harare, Zimbabwe, Africa (Received a United States Government Grant ; officially opened by the U.S. Ambassador to Zimbabwe; and accepted as a part of the USIS Archives.), 1995.

United States
Information
Service

Office: Harare East
Room Number:
PO Box 4015
Harare, Zimbabwe

Telephone: (06) 250111, (06) 250112

Tim Chambers
US Peace Corps
Banawa House
c/o: Kigoma/Union
HARARE

Dear Tom:

Attached is a copy of the Embassy Awards program with your exhibit mentioned on the cover.

Thank you very much for the lovely photos. Everyone comments on the beauty of the exhibit and the dignity portrayed in the photos.

Sincerely,

Lucy H. Hall

Lucy H. Hall
Director



Christopher Chipfya
Conservator
National Gallery of Zimbabwe

Chambers at the "SWRMC" opening, USIS.

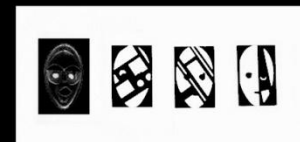
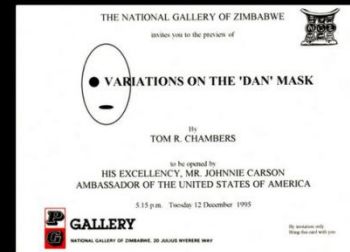


VARIATIONS ON THE DAN MASK



Tom R. Chambers uses an African Traditional mask from the Dan Tribe in Eastern Liberia (a piece from the National Gallery of Zimbabwe Permanent Collection: PC - 6400 - 0147) as the object for the photogram, then manipulates 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.

REVIEW: Interesting Photograms By Chambers On Display, The Sunday Mail Magazine, Harare, Zimbabwe (December 17, 1995): "After missing a couple of Tom R. Chambers' photographic exhibitions, I finally caught up with his work at the National Gallery of Zimbabwe where he is showing some interesting photograms based on a African Traditional mask form from the Dan Tribe in Eastern Liberia. Titled, 'Variations on the Dan Mask', Chambers offers his interpretations of the mask form depicting different shapes and symbols from which the viewer can also give his/her own interpretations. Though based on a Traditional mask, the different images have a much more contemporary appeal with graphical designs that have both humor and symbolic meaning. The artist's approach is said to border on abstract art as it reduces natural appearances to simplified forms. He says the first is the depiction of the essential or generic forms of things by elimination of particular and accidental variations. The other is the working away from the individual and particular with a view to creating an independent construct of shapes which will have aesthetic appeal in its own right. In some instances, the images reflect the moon and darkness while others depict a face hiding behind bars of different shapes." (Pikirayi Deketeke - Art Critic)



"GREAT CONCEPT - VERY MODERN. ECONOMIC, YET POWERFUL. CONGRATULATIONS, TOM!" (TONY MHOONDA, ART CRITIC)

"WONDERFUL, ENGAGING WORK!" (STEPHEN WILLIAMS, REGIONAL DIRECTOR, NATIONAL GALLERY IN BULAWAYO)

"THE STRENGTH AND IMPACT OF THE IMAGE COMES FROM 'PUSHING' THE STATIC INFORMATION. THERE'S A NICE SENSE OF PLAY THAT ALSO RESPECTS THE FORMALITY OF THE IMAGE. MASKS TRANSFORM AND TRANSCEND THE WEAKER AND THESE PHOTOGRAMS ALTER THE MASK IN THE SAME WAY. CONGRATULATIONS, TOM, AND GOOD LUCK!" (SYLVIA BEWS-WRIGHT)

"WHAT A FABULOUS IDEA. I WASN'T ABLE TO STAY ON OPENING NIGHT, BUT HAVE THOROUGHLY ENJOYED IT TODAY. V6, V7 AND V8 ARE MY FAVORITES. BEST WISHES!" (LUCY HALL, DIRECTOR, UNITED STATES INFORMATION SERVICE (HARARE))

"I COULD SEE A VERY DEEP AND CREATIVE WORK. I REALIZED THAT FOREIGN PEOPLE WHO CHOOSE TO LIVE ON THIS CONTINENT ARE REALLY SEARCHING SOMETHING HIGHER THAN ORDINARY LIFE. CONGRATULATIONS AND SUCCESS!" (ALEXANDRA ALMEIDA, CGIL, BRAZIL)

"A UNIQUE FORM OF ART!"

"THE WORK IS BEYOND HUMANITY!" (SMART)

"WELL DONE TOM. KEEP UP THE BEAUTIFUL WORK!" (MOLLY)

"TOM, CONGRATULATIONS ON YOUR VERY INTERESTING WORK - GOOD STUFF!" (LARI)

"CONGRATULATIONS, MAKOKOKOTO, AMINLOPE - OUR SON AND ALL THE BEST FOR THE FUTURE!" (THE CHAKANYUKA FAMILY)

"THE EXHIBITION HAS BEEN WELL DONE AND WITH RESPECT. LET IT BE LIKE THIS!"

"THE ART IS VERY BEAUTIFUL AND VERY CREATIVE. KEEP IT UP!"

"YOUR ART IS QUITE DIFFERENT, BUT VERY BEAUTIFUL!"



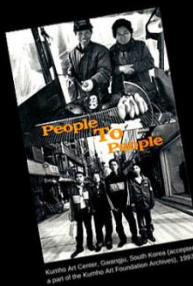
PEOPLE TO PEOPLE



This photo documentary project focuses on the denizens of Gwangju, South Korea, 1997. The photo sessions are staged in the sense that the subjects are posed in relation to their surroundings. A 20mm lens is used to "condense" the view, and show the backdrop. The subjects' posture and expression come across as natural, but their "look" is manipulated through constant encouragement.



Media coverage: An American Called Tom Has Photo Exhibition In Korea, Kumho Culture Monthly, May, 1997: "Tom R. Chambers' thirty-third exhibition is currently being held at the Kumho Art Center in Gwangju. The title of the show is **People To People**, and it takes a look at the Korean people through documentary portraits. His photographs are combined with those of a Korean photographer, Choi Ok-soo, to offer a Western/Eastern perspective of documentation. Mr. Chambers said that photographs are made from different viewpoints, and these viewpoints represent the respective photographer's feelings about reality. And he continued by saying that his images project these feelings and make others aware of their own reality. Mr. Chambers spoke slowly and articulately during the interview for this story. He wanted to make sure that he was understood. He said that his way of speaking had become a habit since residing in Korea. This month is very special for him because of his current exhibition and his recent marriage to a Korean woman. At the age of fifty, he decided to say adieu to single life, and got married to Cho Eun-mi at Hyangkyo in Gwangju. He had a Traditional Korean Wedding Ceremony, and Choi Ok-soo documented the event. Three of those photographs are a part of **People To People**. Mr. Chambers continued to talk about his photographic style by saying that he makes photographs only in black-and-white, because color detracts from subject content. His works in this exhibition focus on harmony between a human being and his/her environment. He documents people just as they are, naturally and truthfully." (Yoon Jeong-mi, Reporter; translation by Kim Hye-Kyung)



Kumho Art Center, Gwangju, South Korea December 1997. A part of the Kumho Art Foundation Archive, 1997.



Chambers and Choi Ok-soo are seen with a monk at a temple (Mangyuk, Hyeoksa, Wonyong) near Gwangju, South Korea where they made several photographs for the "People to People" project.



Kumho Culture Monthly, Vol. 5, 1997. Chambers is seen during his interview for the article, which is featured above.

Sheng Da Campus

Tom R. Chambers (2003-2005)

Tom R. Chambers (2003-2005)

The People of Longhu Town



This photo documentary project focuses on the denizens of Longhu Town, China, 2004. The photo sessions are staged in the sense that the subjects are posed in relation to their surroundings. A 20mm lens is used to "condense" the view, and show the backdrop/background. The subjects' posture and expression come across as natural, but their "look" is manipulated through constant encouragement.

Focus On Your World, Zhao/Chambers
Joint Photo Exhibition (The People of
Longhu Town, China) (group show: Zhao
Zhenhai, Tom R. Chambers and Zhao's
photo students), Yellow River College of
Technology, Zhengzhou, China, April, 2005.

Zhao/Chambers Joint Photo Exhibition
(The People of Longhu Town, China) (two-
person show: Zhao Zhenhai and Tom R.
Chambers), Library Gallery, Sheng Da
College, Zhengzhou, China, June, 2004.



PhotoForum Gallery

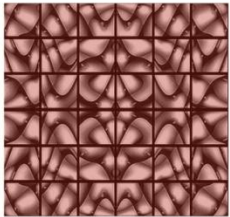
Rochester Institute of Technology



The PhotoForum is an educational network and databank established to serve the photographic and imaging communities in general with a medium for exchange of ideas and with an accessible data bank of informational files about a wide variety of photo/imaging subjects.



Dyer Street Portraiture (solo show), 1997.



Feeding Frenzy, Passion, second online, hyperlinked exhibition (group show) (organizer, curator), 1998.



Haein-sa (group show), 2001.

Cyber Temple

"From the fertile mind of Tom Chambers. Quite thought provoking." (Bob Roseman)

"Something different. Makes me think of real cyberspace, or reality overlay equipment, where my perceptions really would be mediated through a computer, and I might really see digital artifacts in front of me." (David Dyer-Bennet)

"I am taking a class right now that allows me to really enjoy this image and your quotation, Tom. The clearly defined figures entering the undefined building reminds me of Buddhists entering the state of Sanyata, or nothingness--removing themselves from the outer world so to say. I like this very much, and as I said it holds much meaning to me at this particular time." (Marilyn)

"The cyber-temple, supplanting the role of traditional temples? It may only be a simulation, but it's as real as you need? Simulation is sufficient, because it's your spirituality, not the buildings that are important? They're the things that it seems to be saying to me anyway." (Steve Hodges)

"The telephoto lens of Tom chambers focuses the viewers power of concentration on the reflective mirror images framing the 'Cyber Temple' as though silhouetting the image with two bookend hands embracing our experimental present, in the foreground shadowed by the teacher of our past, projecting to the illumination of a future traveling in serenity, in reality is the extension of our present. Our world is the perception of our thoughts; or are our thoughts permeated by the perception of our world." (Maggie)

"The temple image ... very interesting ... tension in the heart of the sacred." (George)



Southwest of Rusape: The Mucharambeyi Connection (SWRMC-1), Hyperlink: PhotoForum Worldwide Exhibition (group show), first on-line/hyperlinked exhibition (initiator/organizer/curator), 1997.



Speed Pole (group show), 1999.



New Directions (Milk and Cookies, Torment, Feeding Frenzy) (solo show), exhibition of digitally-manipulated images, 1998.



Cyber Temple (group show), 2000.



Metropolis, Digital Derivatives/Beyond Photography Gallery (group show), exhibition of digitally-manipulated images, 2000.



Korean Young Generation (group show), 2001.



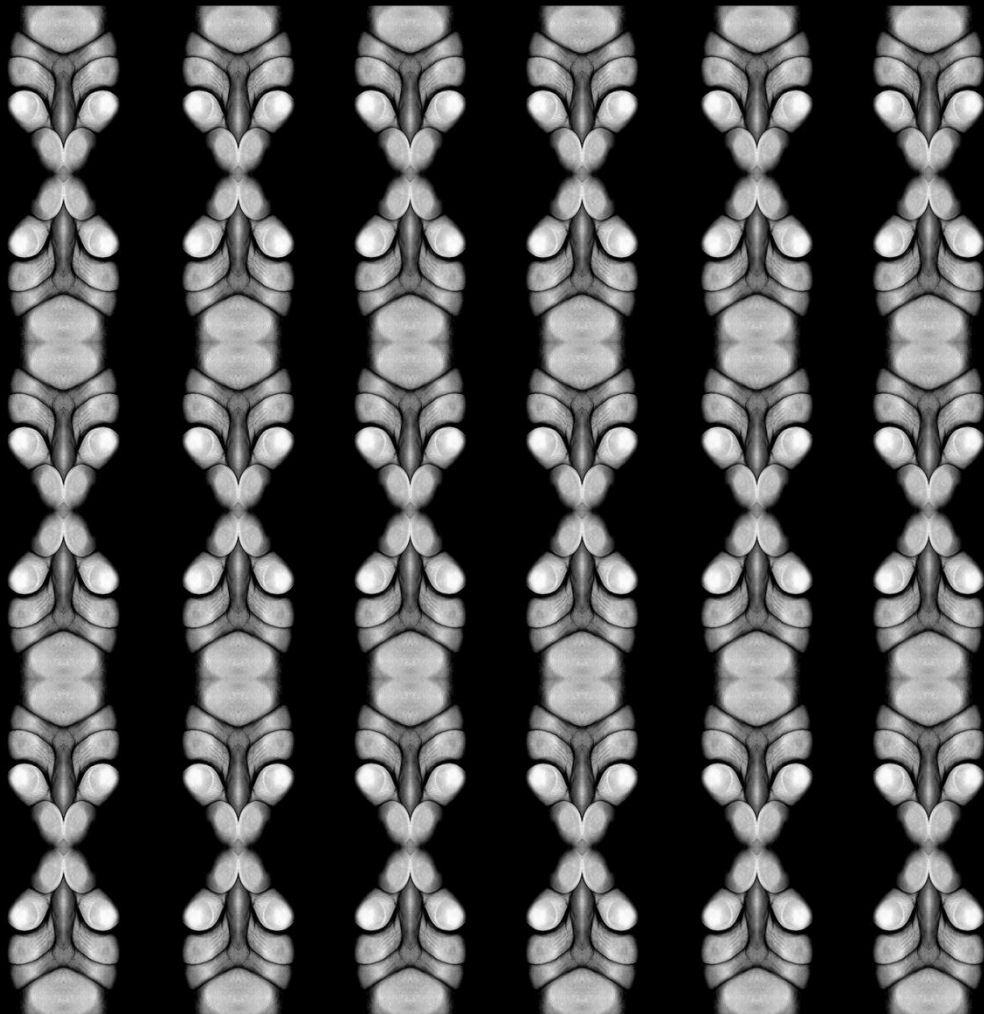
Korean Mechanic (group show), 2001.



Toe Totems

Glass Membrane: Scanner to Screen (2002)

Tom R. Chambers' project, "Toe Totems" is shown as part of the group show, "Glass Membrane: Scanner to Screen", Digital Studio, University of California Riverside/California Museum of Photography, Los Angeles, California, U.S.A., March 23, 2002 - May 12, 2002. The project is a tribute to the Native peoples who made/make totems as symbols that each Native family, or clan, adopts.



Ptone Derivatives, AMoDA

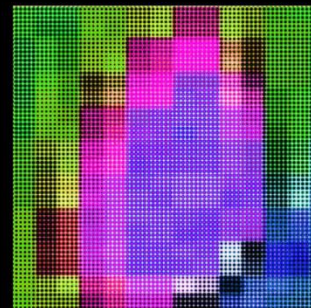
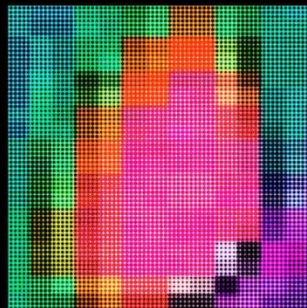
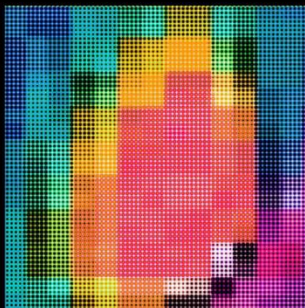
Digital Showcase 15 (Austin, Texas [May 28, 2002])



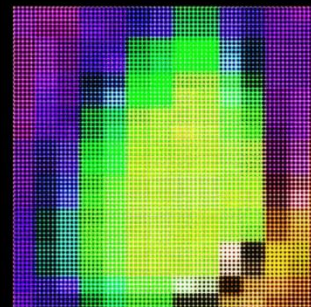
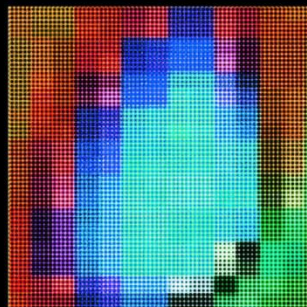
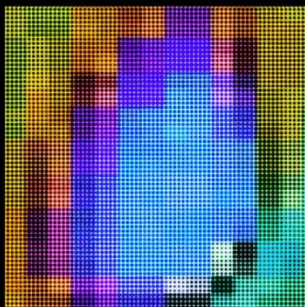
Tom R. Chambers participates in this digital showcase by projecting his "Ptone Derivatives" along with works from other visual artists: FreddyO, Max Held, Joe Huck, Alex Killough, and Remote Lounge. The musicians are Mr. Fang (Artificial Music Machine), Bob Sawey, Dots (Houston), and Nicedisc (F-Matic, NYC).

Chambers' "Ptone Derivatives" are shown at the Austin Museum of Digital Art in Austin, Texas. They are derived from his "First and Second Generation Pixelscapes", and take on a kinetic identity through the utilization of the halftone filter and hue/rot applet. One's vision is allowed to absorb the color shift/pattern changes to evoke a certain mood(s).

"Ptone Derivatives" are part of the Rhizome ArtBase. Founded in 1999, the Rhizome ArtBase is an online archive of new media art containing some 1600 art works, and growing. The ArtBase encompasses a vast range of projects by artists all over the world that employ materials including software, code, websites, moving image, games and browsers to aesthetic and critical ends.



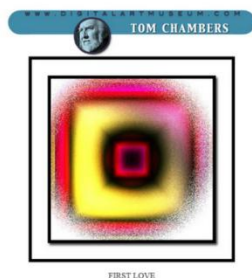
Stills from "Ptone Derivatives" Video



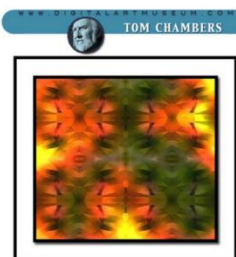
Early Works

WWW.DIGITALARTMUSEUM.COM
ON-LINE
TOM CHAMBERS
Artist's Website E-mail Statement

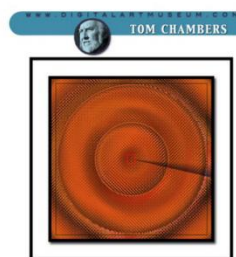
Tom R. Chambers began experimenting with the Digital Arts in 1999, and these works (most - assemblage and symmetry) were shown at digitalartmuseum.com in 2001.



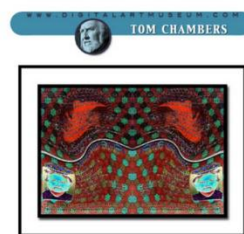
FIRST LOVE



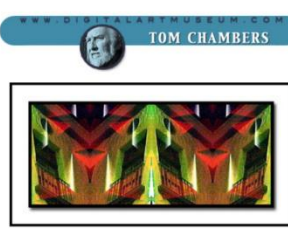
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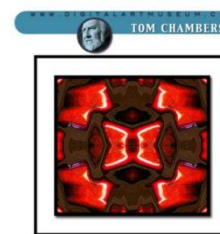
HOME SWEET HOME



PASSPORT TO NOWHERE



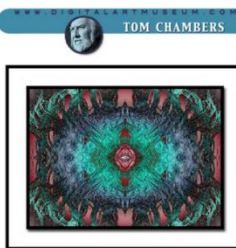
MEXICAN CANVAS



APPLE PIE



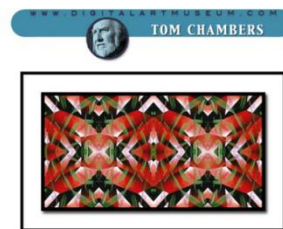
METROPOLIS



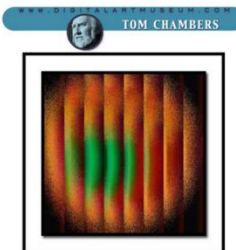
HAIRDO



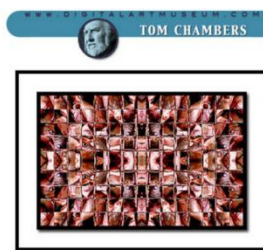
WHITE FILE



CRAB SALAD



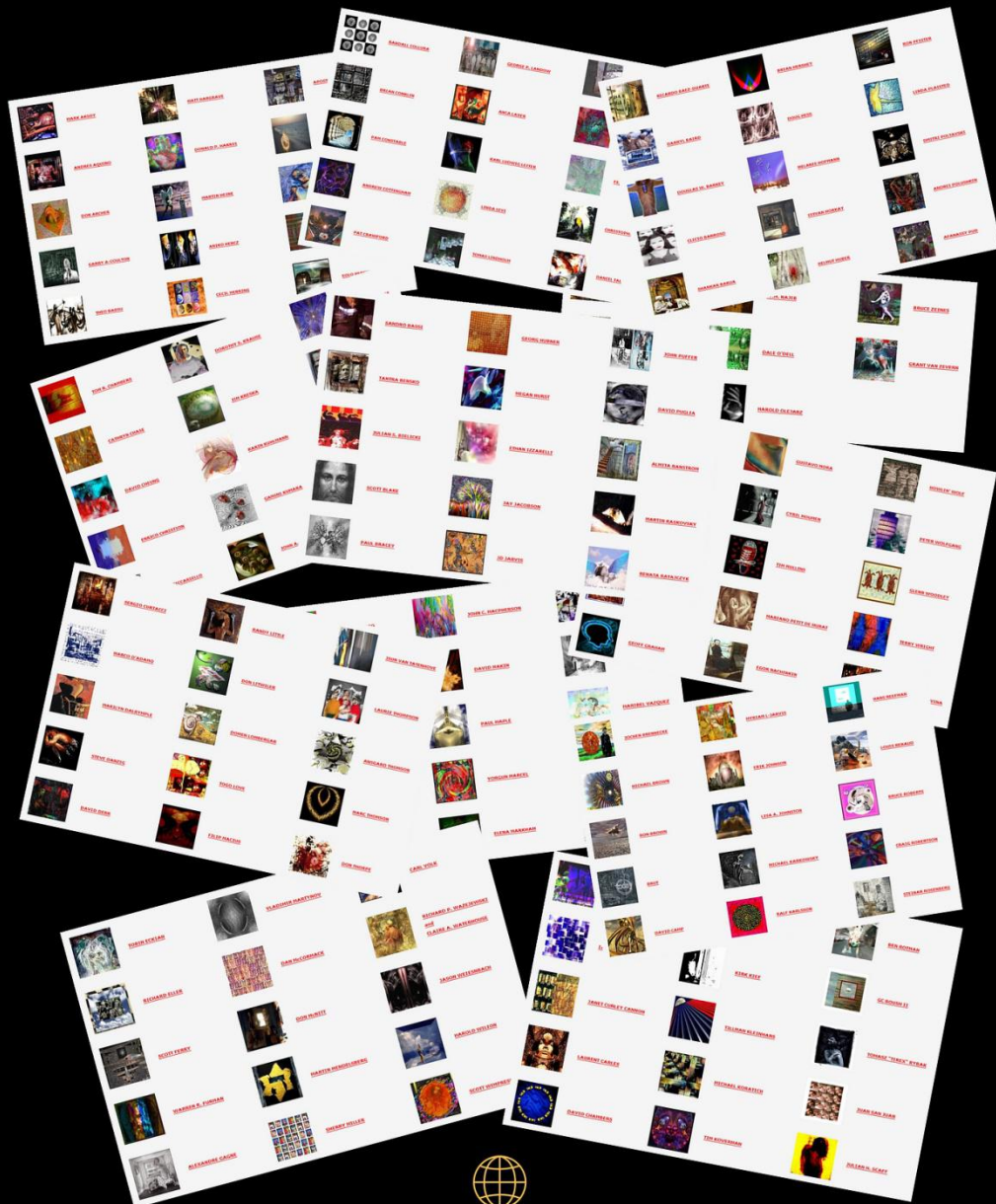
MUTATION



FISH STORY

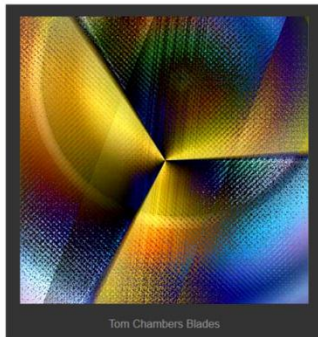
FOCUS GALLERY

Tom R. Chambers established this gallery in 1997 - one of the first digital art galleries online.

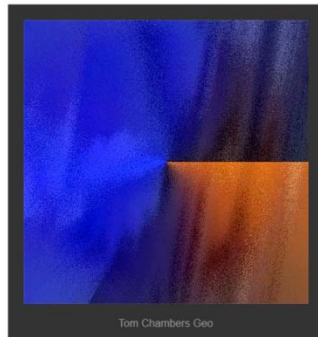


Blades, Geo, Mutation

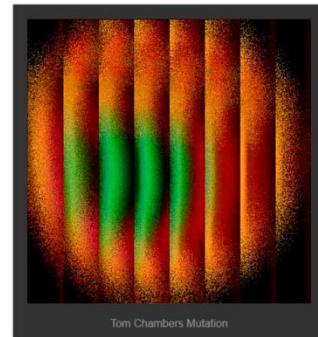
IDAA 2001



Tom Chambers Blades



Tom Chambers Geo



Tom Chambers Mutation

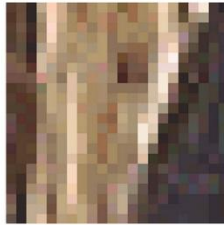
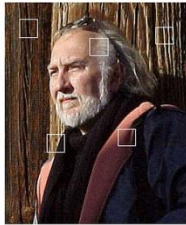
Tom R. Chambers showed "Blades", "Geo", and "Mutation" as part of the "Top 100" exhibition for the International Digital Art Awards (IDAA), Noosa Regional Gallery, Tewantin, Australia, 2001. He joined the IDAA as Juror and New Media Director for the 2003, 2004, and 2005 exhibitions. He was instrumental in expanding the content of the IDAA to include New Media Art, and helping to bring the 2005 exhibition to Beijing, China under the auspices of the Beijing Film Academy. His IDAA Juror Statements follow:

2003: "It seems, at least in this Juror's mind, that this year's IDAA is more Fine Arts than in previous years. This can be debated, of course, and bring up the question, "What comprises the Fine Arts?", but my point is that there's an overall increase in higher planes of thought with a high degree of technical expertise to convey such (better/above). Because of this, Digital Art - within the confines of this IDAA - is evolving in the direction that I think is needed for acceptance and sustenance within higher circles. What are these higher circles, and is it important for Digital Art to attain this acceptance and sustenance? They are those institutions and other entities that perceive certain genres of Art and their selected works as Fine (better/above) and/or significant as a Movement and/or having an influence; and it is absolutely important for Digital Art to attain such. The Whitney Museum of American Art and San Francisco Museum of Modern Art have already established themselves as visible institutional supporters of this genre. And they will continue to do so with other institutions/entities joining, if Digital Art is created accordingly. These criteria tend to intimidate, isolate, and create rifts, but Art History has shown with a reasonable degree of consistency that Art accepted and sustained in this fashion has indeed set those standards that are so important in defining the Fine Arts with its various Movements. And Digital Art should be no different to begin to bring it into the fold and again as indicated by this IDAA. Much wasted time has been devoted to articles and discussion whether or not Digital Art is Art. I feel that this is a moot point and even ludicrous to bring up this continual blather. Of course it is, and this IDAA reveals it as Fine."

2004: "A sweeping view of this year's IDAA reveals mainly a figurative approach concomitant with photo-based and manipulative expression as a part of the digital medium that rivals the same in other media. Abstraction and Abstract Expressionism are alive and well within various works that also rival these movements in other media. As an overview, the exhibition confirms that the digital medium is indeed Fine as it relates to the Arts and in some instances, surpasses other media according to the ability of the creator. In the hands of a Master and evidently seen in many of the works as a part of this IDAA, the digital medium is playing a viable and vital role in redefining and/or expanding the artist's tools for self-expression. As the view is narrowed or focused per work, a great deal of evocation or imaginative re-creation is felt. This is due to the multifaceted nature of the digital medium and how its diverseness is interpreted and utilized. The IDAA 2004 is all of this and possibly more. From Joaquin Baron Herranz's 'How To Make A Possible Perfect Christmas Tree' to Graham Thompson's 'North-South-East-West', the New Media section of the 2004 IDAA exhibition comprises a good range of movement/sequential-art, which sometimes require participation to move the meaning along. Videos via QuickTime, Flash and series of Web pages project the artists' concepts at a level of expression that equate with installation/experimental art in real space. The New Media entries this year go beyond mere technical wizardry to move towards a level of evocation that can be called Fine Art."

2005: "The 2005 IDAA exhibition and prior IDAA exhibitions are good examples of a combination of art and technology in which computer or digital technology has been used in some part of the artistic process. And the works - invited and public - that comprise this year's IDAA bespeak fine art in which the artists are internalizing and/or appealing to the human condition. These emotional and/or intellectual aspects are so apparent in these works that I forget the computer or digital technology, and so it should be forgotten that its remembrance too easily pigeonholes the works at an unacceptable level. This classification according to a mental stereotype that declares this kind of process 'too easy to be art' is indeed grave if not a travesty. And to reiterate the nature of the 2005 IDAA is to say that these works transcend their digital origins and/or treatments to make art."

Pixelscapes



During the latter part of 2000, Tom R. Chambers began to look at the pixel within the context of Abstractionism and Minimalism. He used his self-portrait (to the left) as a testing ground to begin 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.

The pixels or Pixelscapes - as he calls them - conform with many of these non-objective artists' works. These Pixelscapes were somewhat of a revelation for him when compared to these nonobjective works generated 40 years before the pixel and 80 years before the 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.

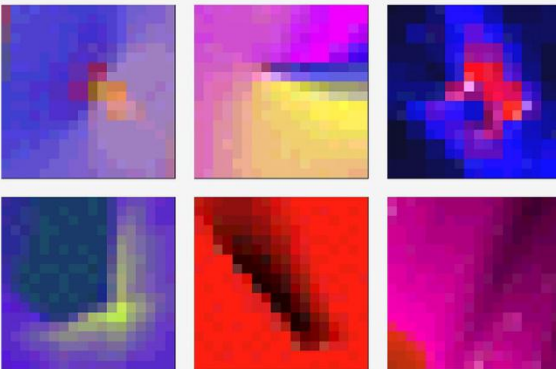


Malevich's Black Square (1915) and Black Cross (1923) are seen to the left. Chambers' evolution with the pixel - his Pixelscapes (Third Generation) seen below - are reminiscent of Malevich's works.



"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." (J.D. Jarvis)

Chambers' First and Second Generation Pixelscapes 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 comprise more pixels and focus on color fields and juxtapositions (seen below).



These Pixelscapes are in keeping with Kazimir Malevich's works 100 years ago, and they seem to have liberated themselves as Minimalist Art in their own right. 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 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, 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.



Pixelscapes

Exhibitions



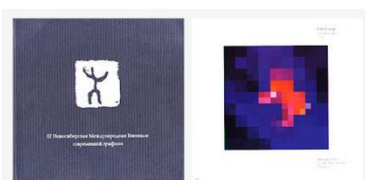
Pixelscapes: First and Second Generations (solo show), Levall Gallery, Novosibirsk, Russia, April 4-17, 2002.



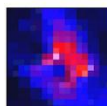
Pixelscapes: Third Generation, IDAA 2003 (group show), The Academy Gallery, University of Tasmania, Australia, March - April, 2003.



Tom R. Chambers
Executive Committee Member, IDAA
Juror, IDAA 2003



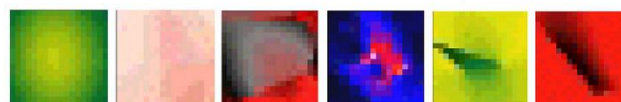
Pixelscapes: First and Second Generations (group show), Third Novosibirsk International Contemporary Graphic Biennial 2003, State Picture Gallery, Novosibirsk, Russia, September - November, 2003.



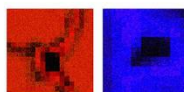
(ISBN 5-86272-92-8 [Page 138])



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



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

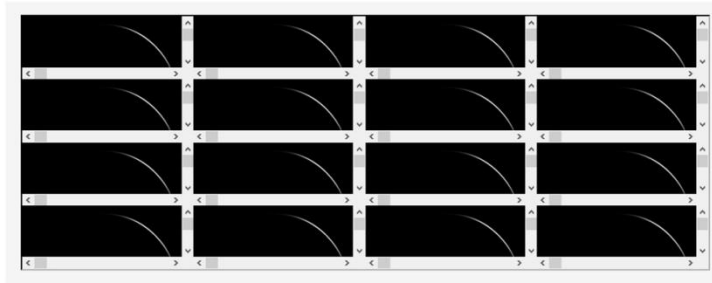


During the latter part of 2000, Tom R. Chambers began to look at the pixel within the context of Abstractionism and Minimalism. He equates the pixel with the works of non-objective artists like Vasily Kandinsky, Barnett Newman, Mark Rothko, Ad Reinhardt, Kazimir Malevich, Piet Mondrian and others. They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



Streak 16 | Red Lines

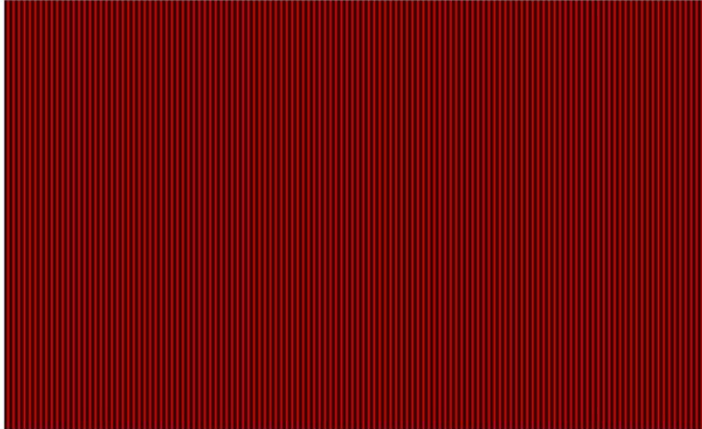
Information Visualization Symposium, University of London



Still from "Streak 16" seen to the left - part of the Rhizome ArtBase. Founded in 1999, the Rhizome ArtBase is an online archive of new media art containing some 1600 art works, and growing. The ArtBase encompasses a vast range of projects by artists all over the world that employ materials including software, code, websites, moving image, games and browsers to aesthetic and critical ends.

Tom R. Chambers appropriates his "360" piece through multiple framing (Web mechanics) to produce "Streak 16". He considers this project 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>)

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



Still from "Red Lines" seen to the left - part of the Rhizome ArtBase. Founded in 1999, the Rhizome ArtBase is an online archive of new media art containing some 1600 art works, and growing. The ArtBase encompasses a vast range of projects by artists all over the world that employ materials including software, code, websites, moving image, games and browsers to aesthetic and critical ends.



Tom R. Chambers reconstructs the purpose of the single .gif file through background image utilization to produce "Red Lines". This reconstruction produces a background of Abstract Kinetic (e) Art. (<http://tomrchambers.com/redlines.html>)

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

Digital/New Media Art



Zhaoqing University (Classroom Activities, 2005-2007)



Tom R. Chambers is seen in his classroom discussing concepts for various Digital/New Media Arts projects (Self, RED and Into the Future). Chambers' translator, Shan Shan (Gina) is seen to his right. Chambers was invited as Guest Lecturer for two years to develop and teach a Digital/New Media Arts program for Fine Arts majors at Zhaoqing University, 2005-2007. During this period of time, he set up collaborative projects/exhibitions with other colleges/universities: Beijing Film Academy (Beijing, China), Art Institute of Boston at Lesley University (Boston, Massachusetts, U.S.A.), Maine College of Art (Portland, Maine, U.S.A.), Rensselaer Polytechnic Institute (Troy, New York, U.S.A.), National Chengchi University (Taipei, Taiwan), Wake Forest University (Winston-Salem, North Carolina, U.S.A.) and University of Louisville (Louisville, Kentucky, U.S.A.)

DNMA/ZQU

Tom R. Chambers joined the Fine Arts Department, Zhaoqing University (China) to develop and teach a Digital/New Media Art Program. He and his students collaborated with Beijing Film Academy (Beijing, China), Art Institute of Boston at Lesley University (Boston, Massachusetts, U.S.A.), Maine College of Art (Portland, Maine, U.S.A.), Rensselaer Polytechnic Institute (Troy, New York, U.S.A.), National Chengchi University (Taipei, Taiwan), Wake Forest University (Winston-Salem, North Carolina, U.S.A.) and University of Louisville (Louisville, Kentucky, U.S.A.) in joint student projects/exhibitions, off- and on-line.



IDAA

International Digital Art Awards

Tom R. Chambers was Executive Committee Member and Juror for the IDAA (International Digital Art Awards [based in Australia]), 2003, 2004 and 2005 IDAA exhibitions. He was instrumental in expanding the content of the IDAA to include New Media Art, and served as online New Media Director (2004 - 2005). He was also instrumental in helping to bring the 2005 IDAA Exhibition to Beijing, China under the auspices of the Beijing Film Academy.



2003



2005

The IDAA is an integrated exhibition program presenting both printed and new media art. It is an alternative, planet-wide forum for digital artists and a dedicated program within a fine art context, rather than a prescribed industrial and/or academic platform of events.

In 2005 we implemented a new directive to invite artists who we felt were contributing important work to the time-line as well as supporting a public call.

In this exhibition we are presenting the work from eminent careered artists such as David Em, Jerry Uelsmann, Istvan Horkay & Peter Greenaway (film maker), Mark Amerika, Roman Veretsko, Peter Callas, Jack Davis, Jody Zeilen, Jean-Pierre Herbert, Paul Brown, Stephen Jones, David Harley, Leah King-Smith, Juliet Martin, Sabrina Raaf, Mark Wilson, Joel Slayton, Daniel Brown, Mary Flanagan and Alicia Candiani.

We are also highlighting the art of Jerry Uelsmann whose traditional methods of art making have helped form the conceptual language (photomontage) over the past 40+ years. In this exhibition we have Uelsmann's work dating back from 1969 as a comparative document to current technology.

The IDAA list reflects a historical note and one that continues to add to the contemporary landscape. The collective value of this important exhibition is something that audiences are not likely to see in one exhibition.

Tom Chambers (New Media Director) has curated an extraordinary list of new media artists for our online presentation. I also had the opportunity to coordinate several new media installations for the touring exhibition.



Left to right: Istvan Horkay (Hungarian artist), Australian new media artist (IDAA Committee Member), Tom R. Chambers (IDAA Committee Member), Steve Savory (Director, IDAA), President of the Beijing Film Academy (BFA), Wang Honghai (BFA New Media Dean) and BFA New Media Professor.



2004 International Digital Art Awards



[Comments](#) - [Feedback](#) - [Contact Director](#)

[Juror's Statements](#)

TOM CHAMBERS
CO DIRECTOR IDAA NEW MEDIA

[Website](#)

IDAA PRINT:

"A sweeping view of this year's IDAA reveals mainly a figurative approach concomitant with photo-based and manipulative expression as a part of the digital medium that rivals the same in other media. Abstraction and Abstract Expressionism are alive and well within various works that also rival these movements in other media. As an overview, the exhibition confirms that the digital medium is indeed "Fine" as it relates to the Arts and in some instances, surpasses other media according to the ability of the creator. In the hands of a "Master" and evidently seen in many of the works as a part of this IDAA, the digital medium is playing a viable and vital role in redefining and/or expanding the artist's tools for self-expression. As the view is narrowed or focused per work, a great deal of evocation or imaginative re-creation is felt. This is due to the multifaceted nature of the digital medium and how its diverseness is interpreted and utilized. The IDAA 2004 is all of this and possibly more."

IDAA NEW MEDIA:

"From Joaquin Baron Herranz's 'How To Make A Possible Perfect Christmas Tree' to Graham Thompson's 'North-South-East-West', the New Media section of the IDAA 2004 comprises a good range of movement/sequential-art, which sometimes require participation to move the meaning along. Videos via QuickTime, Flash and series of Web pages project the artists' concepts at a level of expression that equate with installation/experimental art in real space. The New Media entries this year go beyond mere technical wizardry to move towards a level of evocation that can be called Fine Art."



Left to right: Wang Honghai (BFA New Media Dean), President of the Beijing Film Academy (BFA), Tom R. Chambers (IDAA Committee Member) and Xu Dowel (BFA New Media Tutor and Coordinator of the exhibition).

Dyer Street Portraiture to Pixelscapes



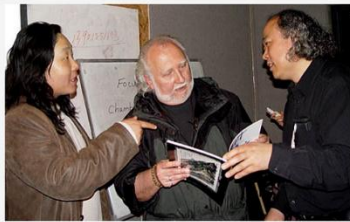
Tom R. Chambers was invited by the Fine Arts Department, New Media, Beijing Film Academy (BFA) (Beijing, China) (April 8, 2005) to give a retrospective lecture, "Dyer Street Portraiture to Pixelscapes", to students and faculty. This twenty-five year retrospective took a look at Chambers' evolution from conventional documentary photography to his current work with digital and new media art. (Photos by Eunmi Cho)



Wang Honghai, Dean of Fine Arts (left) and Liu Xuguang, New Media Professor (right) listen to the lecture along with BFA students.



Chambers lecturing from his laptop computer with Xu Dawei, New Media Tutor as his translator. Xu Dawei was responsible for bringing Chambers to the BFA.



Chambers seen between Xu Dawei (left) and Liu Xuguang (right) receiving a fine arts publication.



Chambers seen in the BFA student union lounge with Xu Dawei and some of his new media students.

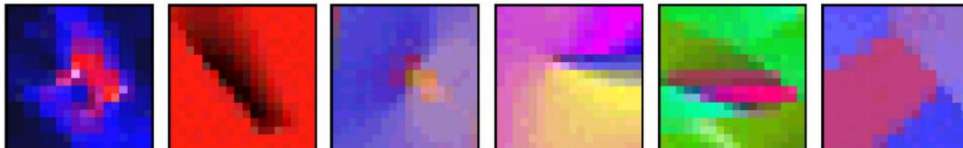
Chambers, gave a three-hour lecture at the academy about his 25-year journey from conventional, documentary photography to digital and new media art focusing on his current involvement with Pixelscapes. He talked about Focus Gallery, his online gallery for other artists who are working with digital generation and manipulation as an art form, and he mentioned the International Digital Art Awards (IDAA), an Australian-based arts organization for which he serves as an executive committee member, juror and new media director. He is also an advisor for the Academy of Electronic Arts, New Delhi, India.

JD Jarvis, Artist and Art Critic:

"The genre of Minimalism makes a good verbal foundation for the work Chambers is exploring. This new generation of work is challenging even those distinctions. In terms of Minimalism these 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. The potential for a huge installation referenced as a unit (pattern) from a great distance or seen as individual bits up close has implications for an individual's life within a global community, as well as, commenting on digital communication/art."

Don Archer, Artist and Director, Museum of Computer Art (MOCA):

"Tom R. Chambers' Pixelscapes are studies in digital art that resort exclusively to the pixel itself for visual interest. These are abstract arrangements of pixels in color and may be referenced as exercises in computer Minimalism. With this work and other explorations of computer abstraction, the artist has come a long way from his origins twenty-five years ago as a documentary photographer. His art and art commentary have been widely published on a number of distinguished websites, and his prints shown in numerous exhibitions around the world."



NMA@NID



This view is a slightly different perspective from photo one to give an overview of the installation. The print (Untitled) far center near the windows is by Ruta Potnis.



This view shows Devyani Arya's "The Unsung Heroes" (ode to the software developer) far left, Pallavi Kulkarni's "Plastic: India's boon or scourge" foreground center, Eva's "Kaleidoscope" far center (beyond post), Shweta Grampurehit's "Black or White" foreground right and Basangouda Inanidar's "Yin-Yang and Ping Pong" far right. The prints (Untitled series) to the left near the windows are by Lakshmi Kumar.



This view shows Ruchira Parihar's "The whole is greater than the sum of its parts" foreground right, Gayatri Sathe's "Veiled" center and Abhishek Shrivastava's "A city next to me" (projection) far left. The prints ("Impressions - G") to the right near the windows are by Gayatri Sathe.



This closer view shows Devyani Arya's "The Unsung Heroes" [ode to the software developer] left, Tom R. Chambers' (workshop instructor) "Kites for Gandhi" center and Eva's "Kaleidoscope" far right. The print mosaic and print to the right are by Eva.



Three NID students are seen viewing the time-based art works. They are wearing headphones to be able to relate the visuals to their respective audio for an immersive experience. Ruta Potnis' prints are seen far left near the windows, and Abhishek Shrivastava's "A city next to me" (projection) is seen far center.



Tom R. Chambers, workshop instructor, is seen talking to two of the New Media Design graduate students, Ruchira Parihar (center) and Ruta Potnis (right).

New Media Art (NMA) at the National Institute of Design (NID) exhibition is a culmination of a three-week workshop for New Media Design graduate students at NID in Ahmedabad, India, July 10-28, 2006. The workshop was conducted by Tom R. Chambers. The no-constraints workshop encouraged self-expression through computer technology within a Fine Arts context.

According to Chambers, art created via New Media should follow traditional conventions in the sense of appreciation for existing foundations and their various Art Movements. He has tried to instill this within the workshop process, and an overview of the exhibition sees an emotional component and search for truth that permeate the Fine Arts.

CeC & CaC

Carnival of e-Creativity & Change-agents Conclave

Developed and presented by the Academy of Electronic Arts (AeA) in partnership with, and in, the India International Centre, as an annual global occasion to collectively seek out, manifest, learn from, connect with and enjoy a studied broad canvas of cutting-edge participation and content from India and the world, addressing the creative empowerment of individuals by the burgeoning spread of technology across multiple streams of human endeavor. The founder and director is Shankar Barua. Tom R. Chambers has been on the organization's Advisory Board since its beginning in 2006. Over the years, Chambers has used his affiliation with the AeA to showcase (video screenings) his students' new media and digital art works:



This show shows Royce Ryan's "The Missing Pieces" (left to the software developer) (left), Rafael Kulkarni's "Music: India's home or foreigner" (foreground center), Evan's "Kaleidoscope" (far center beyond post), Shashi (foreground) "Black on White" (foreground right and foreground) (center) "The Yang and Ping Pong" (far right). The prints (dotted center) to the left were the students' art by Lakshmi Ramani.

CeC & CaC 2007: New Media Art - a brief video of works by students of New Media Design at the National Institute of Design (Ahmedabad/India), including images from the exhibition they developed in 2006 under the guidance of Visiting Faculty Tom R. Chambers, Artist, Arts Administrator & Teacher, USA/China (courtesy Hemangini Sinha, Faculty and New Media Coordinator, NID) (run off PC media-player) approx. 6min.

CeC & CaC 2007



CeC & CaC 2009: DA_7_8_RYSS - Middle school students (7th and 8th grades) at Raul Yzaguirre School For Success (RYSS), Houston, Texas, U.S.A. participated in a classroom assignment involving GIMP 2 photo software and vocabulary building through word identification and meaning, via the Internet. Each student was given a particular word to discover the meaning of online, and then translate that meaning into Digital Art.

CeC & CaC 2009



ABRASSON Aleman, Remando ACCELERATION Alvarado, Federico
ANTIBOTIC Centina, Josue APPENDAGE Ganga, Sotero
ASS Luzama, Gabriel AXON Martinez, Jose

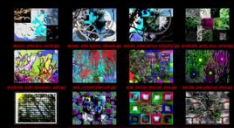
CeC & CaC 2010: DA_SCI7_RYSS - Seventh grade students at Raul Yzaguirre School For Success (RYSS), Houston, Texas, U.S.A. participated in a classroom assignment involving GIMP 2 photo software and vocabulary building through word identification and meaning via the Internet. The students were given a Grade 7 Science word to research the meaning of online, and then translate that meaning into Digital Art.

CeC & CaC 2010



CeC & CaC 2011: DA_SS8_RYSS - Eighth grade students at Raul Yzaguirre School For Success (RYSS), Houston, Texas, U.S.A. participated in a classroom assignment involving GIMP 2 photo software and vocabulary building through word identification and meaning via the Internet. The students were given an Early American History assignment to research online, and then translate that research into Digital Art.

CeC & CaC 2011



CeC & CaC 2013: The Nature of GIMP - Seventh grade students at Raul Yzaguirre School For Success (RYSS), Houston, Texas, U.S.A. made Digital Art for the Tejano Center for Community Concerns - RYSS Gala (October 19, 2012), utilizing existing photographs made by RYSS students on various field trips with the Houston Audubon Society.

CeC & CaC 2013

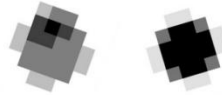


MDM

My Dear Malevich



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



Novosibirsk State Art
Museum (as a part of the
aniGma-4, Fourth
Novosibirsk International
Festival of Digital Imaging),
Novosibirsk, Russia, May
10 - June 10, 2007.



Review (J.D. Jarvis, Art Critic/Artist and coauthor of "Going Digital: The Practice and Vision of Digital Artists")

"**MDM** by Tom R. Chambers is an homage to Kazimir Malevich who carried earlier Cubist work entirely into the abstract and non-representational. Malevich founded the Suprematist art movement in 1915 and opened the door to true non-objectivity in modern art.

This exhibition expands inward (so to speak) from research into the progenitors of Minimalism, an art form in which 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.

With **MDM**, Chambers describes for the viewer a process by which he travels (via magnification) into a digitized photograph of Malevich and discovers at the singular pixel level arrangements which echo back directly to Malevich's own totally abstract compositions. This process 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 **MDM**, 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."

Buddha Earth



Tom R. Chambers creates a composite with a photograph of Buddha he made in China and a photograph of Earth made by the Apollo 17 astronauts. He put this image together for the "Common Ground" project and exhibition in Beijing, China and Los Angeles, California.

Photo of Earth courtesy of NASA (AS17-148-22727 [December 7, 1972]). This view of Earth ("The Blue Marble") was seen by the Apollo 17 crew as they traveled toward the Moon on their NASA lunar landing mission. The Apollo 17 crew consisted of astronauts Eugene A. Cernan, mission commander; Ronald E. Evans, command module pilot; and Harrison H. Schmitt, lunar module pilot. While astronauts Cernan and Schmitt descended in the Lunar Module (LM) to explore the moon, astronaut Evans remained with the Command and Service Modules (CSM) in lunar orbit (NASA).

The Common Ground Partnership: Bringing together art, technology and philanthropy to focus attention on - and raise money for - environmental projects worldwide. Who is Common Ground? An online community of artists, designers, galleries, curators, art patrons, art institutions, art consumers and concerned corporate citizens. What is Common Ground? International touring exhibition and media events highlighting digital art in limited edition reproductions and commemorative books, all focused on the theme of environmental stewardship. When does Common Ground take place? A touring art exhibition premiered in Beijing, China at the Huan Tie Art Museum in November 2008, and now continues in North America and Europe in 2010. A new Common Ground exhibition will be produced in London 2012 to coincide with the Summer Olympic games in London. How does Common Ground fulfill its mission? It's 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. Through this visibility and art sales, Common Ground raises awareness and funds for environmental stewardship projects. Why Common Ground? At the end of the day, Common Ground raises the profile for our corporate partners and their CSR (Corporate Social Responsibility) initiatives, while at the same time raises media visibility and financial support for environmental non-profit organizations around the world. (Common Ground)

"Buddha Earth" (Group Show), Common Ground (Digital Art For A Healthy Planet), A&I Gallery, Los Angeles, California, U.S.A., July 8 - August 13, 2010.

"Buddha Earth" (Group Show), Common Ground (Digital Art For A Healthy Planet), Huan Tie Art Museum, Beijing, China, November 9 - 19, 2008. (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.)



AWAKENING A GREAT TOGETHERNESS TO BRING
TRANSFORMATION AND HEALING TO EARTH

Earth Holder Sangha
in the Plum Village Tradition

Announcing

Earth Holder Sangha in the Plum Village Tradition

The Earth Holder Sangha applies mindfulness and the guidance of the Five and Fourteen Mindfulness Trainings to help ourselves, other individuals, and sanghas care for the earth and all beings; preserve our precious planet by ending contributions to global climate change and environmental destruction; promote sustainability, and address societal impacts locally, nationally, and internationally.

Specifically, we are:

- building a community of Plum Village Earth Holders
- engaging in Mindful Right Action, and
- nurturing sustainable communities of interbeing—monasteries, lay practice centers, and local sanghas

Sign-up for our Newsletter and Visit our Blog at:

www.EarthHolderSangha.org

Facebook.com/EarthHolderSangha & Twitter.com/EarthHolderPV

"Buddha Earth" is also a part of the Earth Holder Sangha group's public service announcements (promotions): This Sangha is a community within the larger Plum Village tradition of Buddhism started by Zen Master Thich Nhat Hanh. There are 25 ordained members - both lay and monastic - of Nhat Hanh's Order of Interbeing, which was started in 1966.

"Thanks for allowing us to use "Buddha Earth". I can't think of any other image that so quickly, and beautifully, connects the viewer to the vision of the Buddhist Earth Holder Sangha. Dharanimdhara, the Bodhisattva Earth Holder (from the Lotus Sutra), will surely bless your works. May your day be well." (George Hoguet, Earth Holder Sangha)

Black Square Interpretations Suprematist Explorations



Tom R. Chambers

Max Semakov

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.

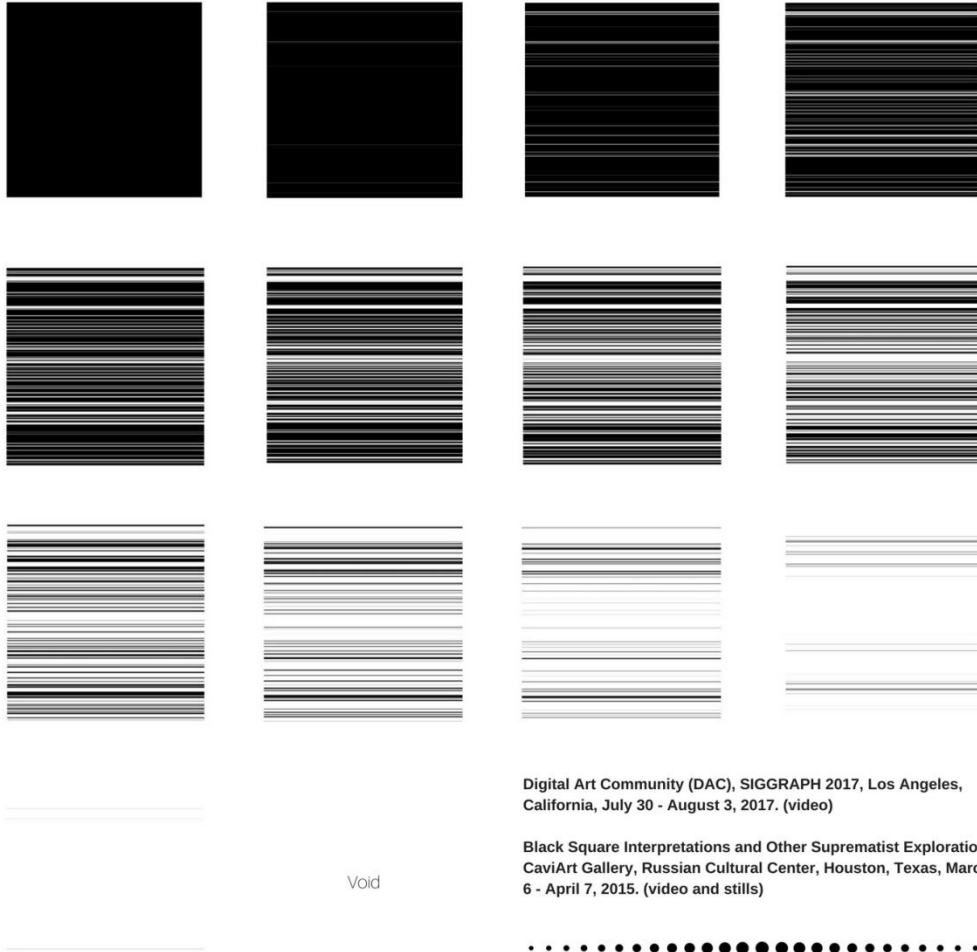


Black Square
Interpretations and Other
Suprematist Explorations -
Opening at the CaviArt
Gallery, Russian Cultural
Center, Houston, Texas
(March 6, 2015)



Suprematism is an art
movement, focused on basic
geometric forms, such as
circles, squares, lines, and
rectangles, painted in a
limited range of colors. The
term refers to an abstract
art based upon "the
supremacy of pure artistic
feeling" rather than on
visual depiction of objects.

Beyond Black Square



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

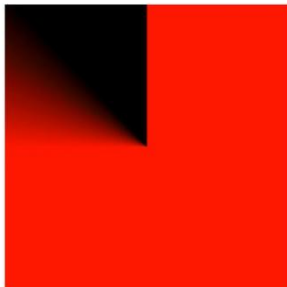
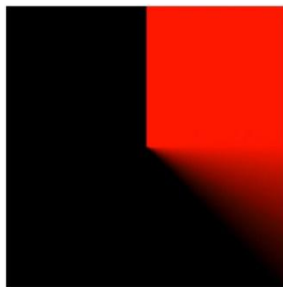
Black Square Interpretations and Other Suprematist Explorations, CaviArt Gallery, Russian Cultural Center, Houston, Texas, March 6 - April 7, 2015. (video and stills)

Tom R. Chambers moves Kazimir Malevich's "Black Square" to the next level - [Supreme] Suprematism - Neosuprematism. It also simulates the evolution of the bar code system.

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'."

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.

Black Square Interpretations and Other Suprematist Explorations, CaviArt Gallery, Russian Cultural Center, Houston, Texas, March 6 - April 7, 2015.

Accepted as a part of the Russian American Cultural Center (RACC) Art Collection, New York City, 2016.



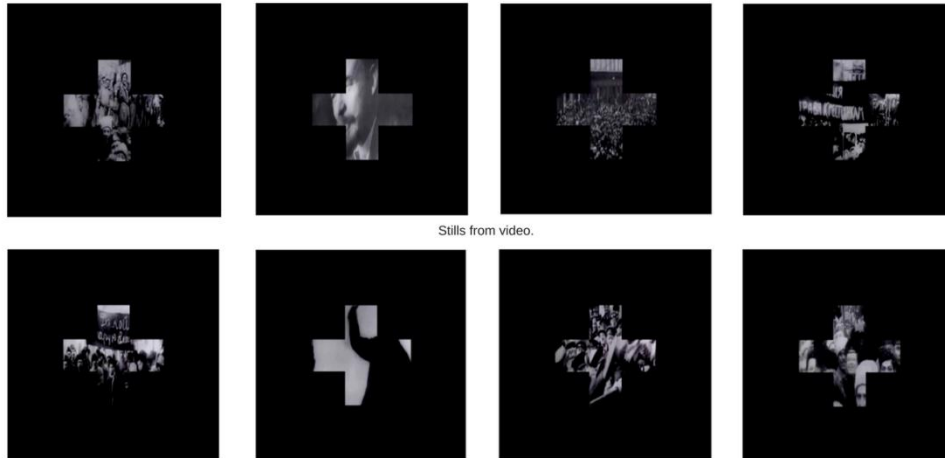
Tom R. Chambers' project is a video/installation piece re: Kazimir Malevich's "Black Square" and "Red Square", both exhibited in 1915. They approximate being one and the same, but Malevich considered his "Black Square" to be the true icon - its zero form - for Suprematism. In Malevich's system, the movement 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])

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.



Black Square Cross



Stills from video.

Tom R. Chambers creates a video/installation piece that contrasts the Suprematist works of Kazimir Malevich with the Russian **Revolution** of 1917.

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 that "art does not need us, and it never did". (Wikipedia)

Bourgeois Black Square

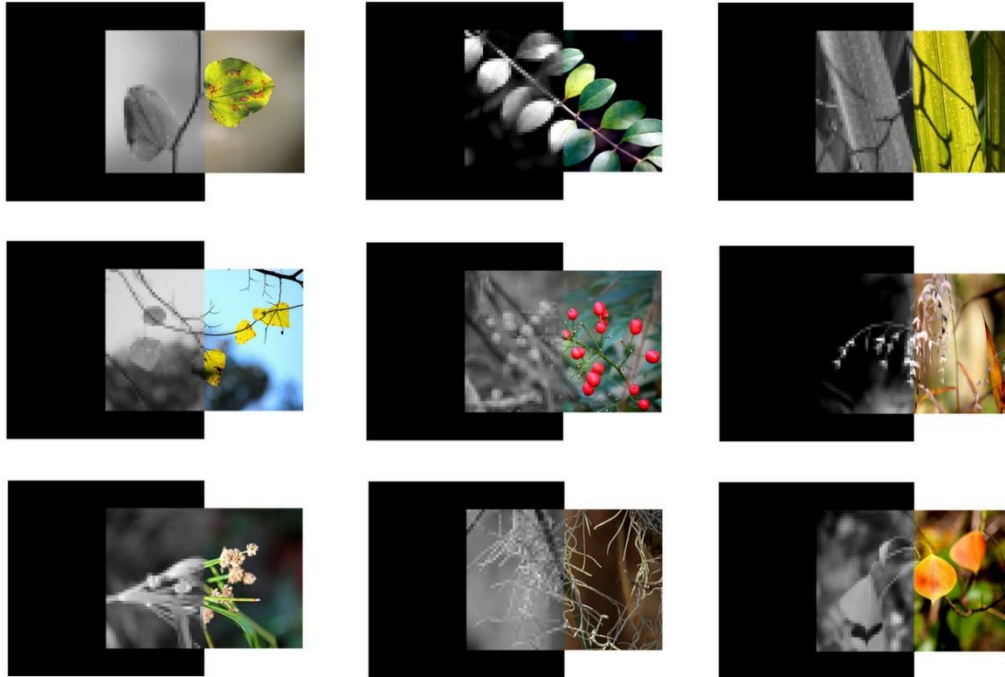


Stills from video.

Tom R. Chambers' video/installation piece focuses on 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.

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.

Nature Black Square Merge



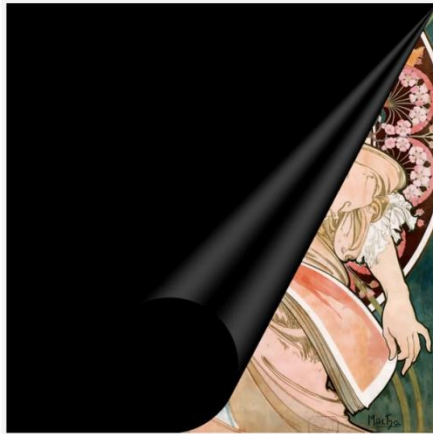
Tom R. Chambers merges photographs of nature with the "Black Square" to create a zone of Suprematism via the pixel(s). The merge results in a loss of color (variations of gray including achromatic grayscale shades, which lie between white and black colors). The project is in keeping with Malevich's Suprematism - the feeling of non-objectivity - the creation of a sense of bliss and wonder via abstraction. The photographs are explored at the pixel level - transformed into aesthetic fields of "Pixelscapes" via this merge with the "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."

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. 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. 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."

CaviArt Gallery, Russian Cultural Center, Houston, Texas, March 6 - April 7, 2015.

Black Square Unmasked



BSU-1 (Art Nouveau - "F. Champenois Imprimeur-Éditeur" by Alfons Mucha, 1897)



BSU-2 (Barbizon School - "The Old Oak" by Jules Dupré, c.1878)



BSU-3 (Biedermeier - "Corpus Christi Morning" by Ferdinand Georg Waldmüller, 1857)



BSU-4 (Cloisonnism - "Vision After the Sermon" by Paul Gauguin, 1888)

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." 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)

According to Tom R. Chambers, 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)

CaviArt Gallery, Russian Cultural Center, Houston, Texas, March 6 - April 7, 2015. (two purchased for private collections)

Suprematism Infinity: Reflections, Interpretations, Explorations

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

In conjunction with the "100 Years of Suprematism" conference, Shapiro Center, Columbia University, New York City, December 11 - 12, 2015.



TRC



Tom R. Chambers and Mark Khidekel at the opening. Chambers' "My Dear Malevich" and "Red Sweep Black Square" are seen. Khidekel is the son of Lazar Khidekel who studied with Kazimir Malevich. Chambers' works were accepted as a part of the Russian American Cultural Center Art Collection, New York City.

Photos by Eunmi Cho

RETRO PROVIDENCE 1985-1990

Tom R. Chambers returns to Providence, Rhode Island to showcase a sampling of his coverage as Mayoral and City Photographer for this city, 1985-1990. The exhibition comprises 60 prints of city activities and its people 26-31 years ago.



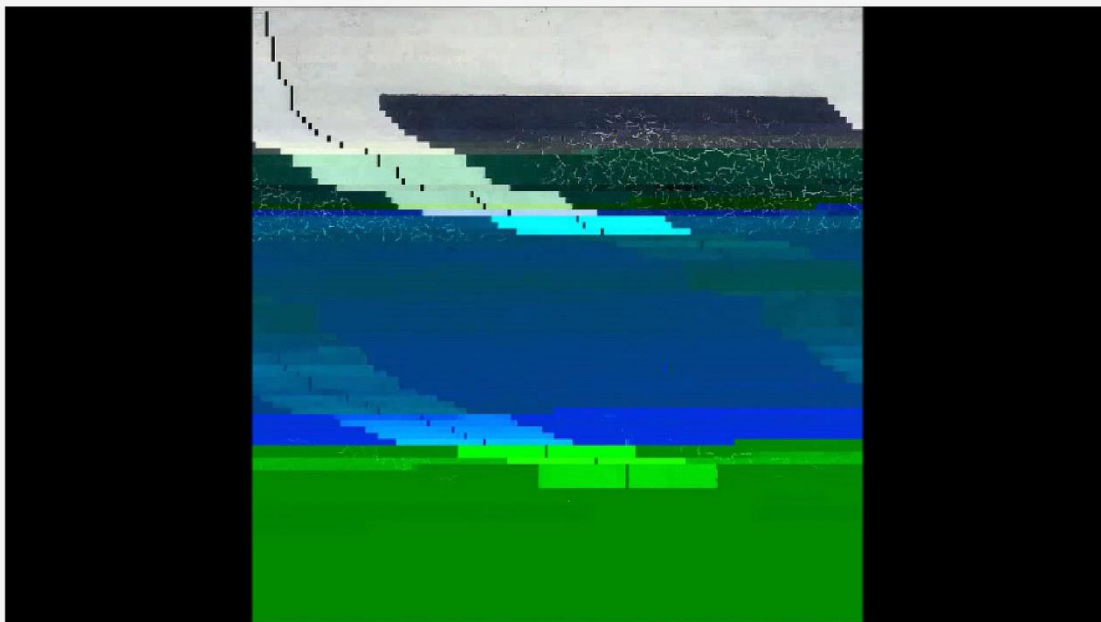
Corridor Gallery,
City Archives,
City Hall
(Sponsored by
Providence City
Archives),
Providence,
Rhode Island,
October 14 -
December 14,
2016.



LINOLEUM INTERNATIONAL CONTEMPORARY
ANIMATION AND MEDIA ART FESTIVAL



Desecration **BLACK SQUARE**



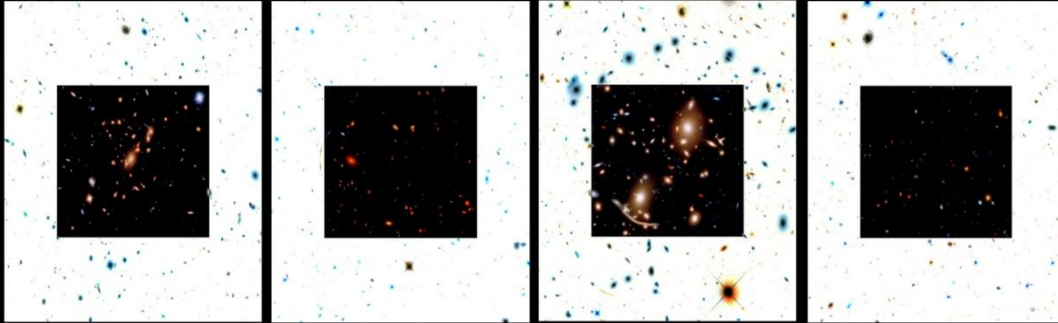
Video still (Tom R. Chambers)

**EXPERIMENTAL ANIMATION AND VIDEO ART
INTERNATIONAL VIDEO ART**

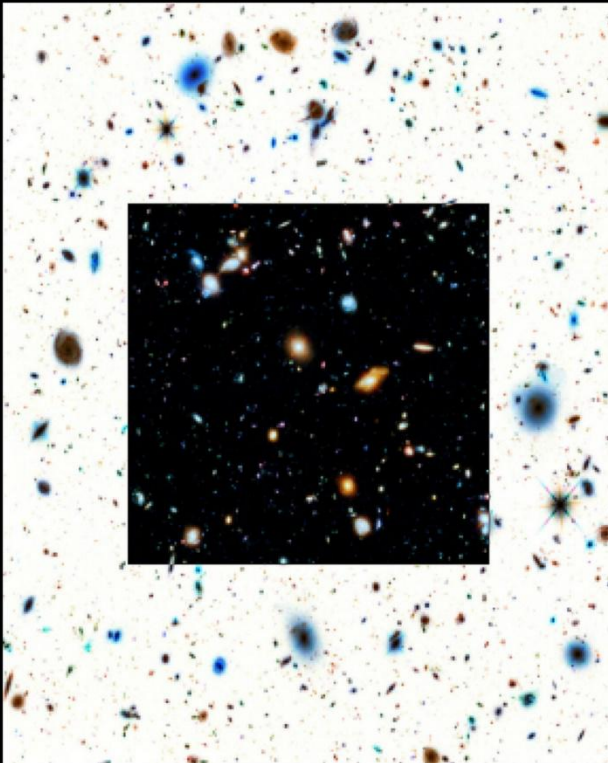
**SEPTEMBER 28 - OCTOBER 1, 2017
DOVZHENKO CENTRE, KYIV, UKRAINE**

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", and this kinetic glitch treatment enhances these emotions via pixel reconfigurations, the introduction of color fields, movement, and sound.

Black Square Space



Tom R. 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 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".

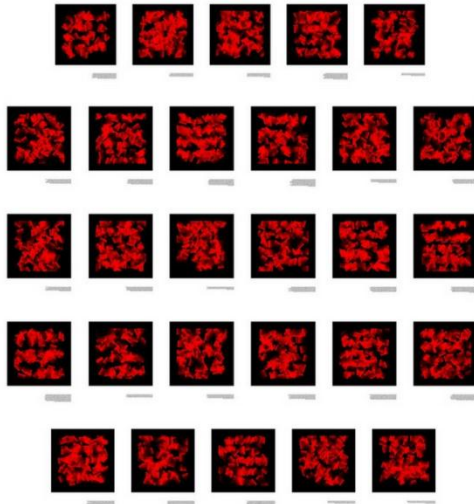


"The Suprematist machine, if it can be put that way, will be single-purposed and have no attachments. A bar alloyed with all the elements, like the Earthly sphere, will bear the life of perfections, so that each constructed Suprematist body will be included in Nature's natural organisation and will form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

In Malevich's everyday life, his proclamation of the inevitable break from Earth and speculative mastery of space turned into a passionate immersion in Astronomy. During his Vitebsk years (1919-22), he was never parted from his pocket telescope, constantly observing and studying the starry sky, the map of which he knew thoroughly. This engendered one of his most astounding texts, "Suprematism: 34 Drawings", published on December 15, 1920 with its prophetic lines in the introduction about humanity's Cosmic future. It was here that he gave the ordinary word "sputnik" - Russian for companion or fellow traveller - the meaning that made it famous. As we know, "sputnik" has existed in all the world's languages without translation ever since the call signs of an artificial, man-made celestial body went out on October 4, 1957. ("The Cosmos and the Canvas", Aleksandra Shatskikh)

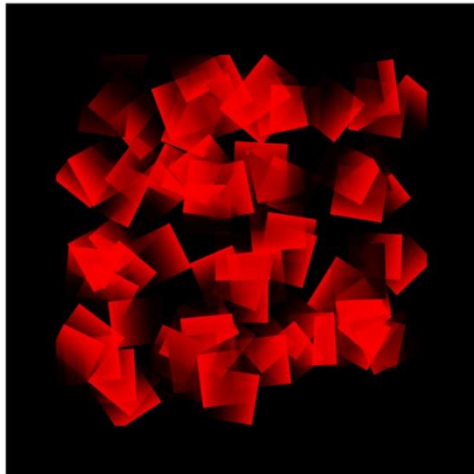
Black Square

Red Squares Statement

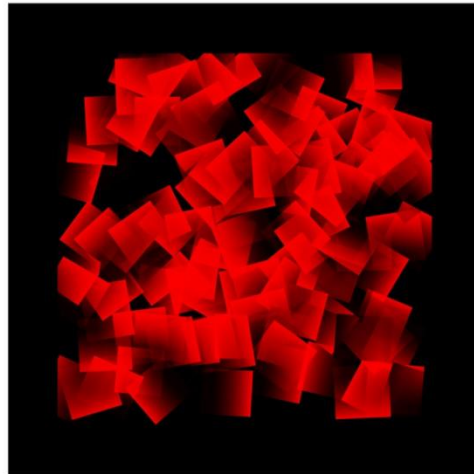


A transformation tool is utilized in GIMP (graphic Arts software) to create "Red Square" configurations/interpretations of Kazimir Malevich's statement - paragraph by paragraph - about Suprematism. The squares intersect, and dance/float about on his "Black Square".

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.



Under Suprematism I understood the expression of pure feeling in creation art. To the Suprematist the visual perception of the objects and forms is secondary, unimportant. The object of feeling is feeling, as the object of the artist is the expression of feeling in color itself. The so-called "suprematist" art is a feeling in the movement and in the color. A feeling of color is the object of the artist's feeling through the medium of color itself. Suprematism, being a feeling, is not a feeling of the object, but a feeling of the feeling itself. Suprematism is not a feeling of the object, but a feeling of the feeling itself. Suprematism is not a feeling of the object, but a feeling of the feeling itself.



Abstract Suprematism, the expression of the Suprematist's Suprematism, is not a feeling of the object, but a feeling of the feeling itself. Suprematism is not a feeling of the object, but a feeling of the feeling itself. Suprematism is not a feeling of the object, but a feeling of the feeling itself. Suprematism is not a feeling of the object, but a feeling of the feeling itself.



Still from glitch video.

Little Tommy

Chambers utilizes a photograph taken of him 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.



Stills from the glitch video, *Little Tommy*.

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



Mattie Oline

Thoughts of a Grandmother



Tom R. Chambers is seen standing near his grandmother's diaries in the exhibition space. A portion of the printed diary entries is seen behind him.



Tales 'n' Trails Museum, Nocona, Texas, September 23 - October 27, 2017. "Mattie Oline: Thoughts of a Grandmother" conjures up emotions in a collective sense that touches all families - all grandmothers. It can be treated as textual art evidenced by the actual entries made by Chambers' grandmother. Her script through the years morphs/evolves, and it draws the viewer in because of its personal nature and sense of immediacy - setting up an intimate connection with this woman who once put pen to paper. Her actual diaries are encased within a glass vase as the centerpiece. There is an auditory component of piano music she used to listen to.

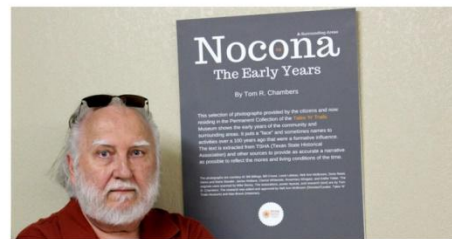


Nocona

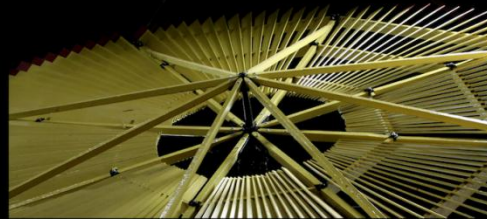
The Early Years



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 photographs are courtesy of: Bill Billings, Bill Crowe, Louie Labeau, Nell Ann McBroom, Doris Reed, Glenn and Marie Stouder, James Wallace, Clarice Whiteside, Rosemary Wingate, and Eddie Yetter. The originals 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). Nocona is Tom R. Chambers' hometown. Exhibition: Tales 'N' Trails Museum, Nocona, Texas, November 4 - December 31, 2017.



Windmills of a Mind's Eye



This exhibition comprises the Collection at the American Windmill Museum (Lubbock, Texas). Tom R. Chambers takes great delight in this project since he grew up with windmills (wind pumps) and particularly the one that his grandfather Meekins used to pump water for his herd of cattle. It focuses on the geometry and design aspects of the Collection.



Chambers is seen with Coy Harris (Founder/Director of the museum) (left) and Mr. Harris' son (right) in front of the exhibition. The opening was held on March 16, 2019, and the pieces are on permanent display.



Chambers' logo to the left incorporates his grandfather Meekins' windmill (wind pump).

Project Apollo



Catalog Date: 12 September 1969
Film Type: 35mm BW
NASA image: S69-63216

Tom R. Chambers
Landrum Young



Tom R. Chambers joined Project Apollo as a research analyst (Brown & Root Northrop) at the Lunar Receiving Laboratory (Biological Sciences section), Manned Spacecraft Center, Houston, Texas (1969-1972). He was involved with procedures and analyses of the Lunar soil brought back by the astronauts to detect pathogens that might be a threat to the biosphere.



Apollo 12 core tube sample, NASA.



Harrison Schmitt
Apollo 17 Lunar Module Pilot



Gene Kranz
NASA Flight Director



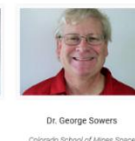
David A. Aguilar
Astronomer, Author and Space Artist



Walt Cunningham
Apollo 7 Astronaut



Dr. Darren Raspa
Chief Historian and Director of the History Center and Archives at the Air Force Research Laboratory's Phillips Research Site at Kirtland Air Force Base



Dr. George Sowers
Colorado School of Mines Space Resources Faculty, Former Vice President and Chief Scientist at ULA



Astronaut Wives
Sue Bean and Barbara Cernan Butler



Tom Chambers
Research Analyst, Lunar Receiving Laboratory Apollo Program

Chambers was invited to be one of the guest speakers at the "Apollopalooza" event (July 13 - 20, 2019) at the Wings Over the Rockies Air & Space Museum, Denver, Colorado to commemorate the Apollo 11 50th Anniversary, 1969-2019. Other guest speakers included Harrison Schmitt (Apollo 17 Lunar Module Pilot), Walt Cunningham (Apollo 7 Lunar Module Pilot), Gene Kranz (NASA Flight Director, Gemini and Apollo), Sue Bean and Barbara Cernan Butler (astronaut wives).



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