



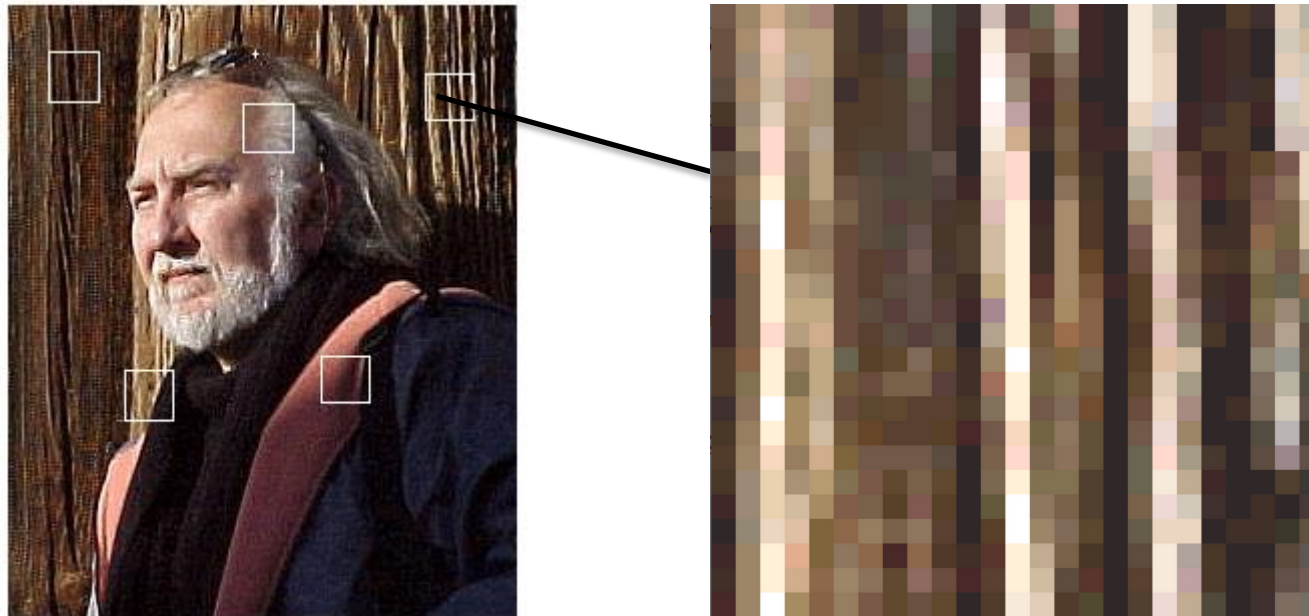
# “Colour and the primordial pixel”

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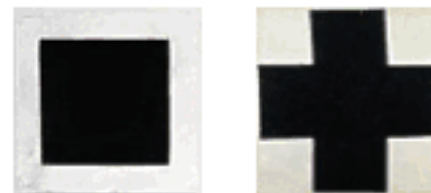


**During the latter part of 2000, I began to look at the pixel within the context of Abstractionism and Minimalism. I used my self-portrait as a testing ground to begin to equate the pixel with the works of non-objective artists like Vasily Kandinsky, Barnett Newman, Mark Rothko, Ad Reinhardt, Kazimir Malevich, Piet Mondrian and others.**

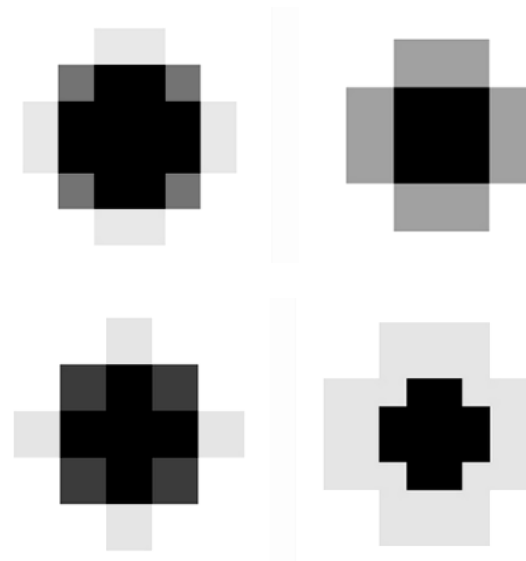


**They generated works to establish an abstract visual language of the sublime, pure colour, geometric form, deep contemplation and metaphysical pursuit of the truth. The pixels or “Pixelscapes” - as I call them - conform with many of these non-objective artists' works.**

These “Pixelscapes” were a revelation for me when compared to these non-objective works generated many years before the pixel and Digital Revolution. It seemed that I 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).



Malevich's “Black Square” and “Black Cross”.

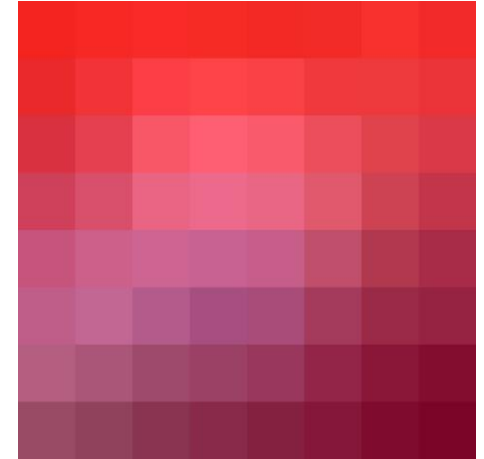


“Pixelscapes” from my project, “My Dear Malevich” (pixels isolated and magnified from a photo of Malevich).

**My work with the pixel(s) - "Pixelscapes" - is an attempt at equating this picture element with Colour Field, Hard-edge, Geometric Abstraction, Minimalism art movements, not to mention reaching back as far as Kazimir Malevich's Suprematism.**

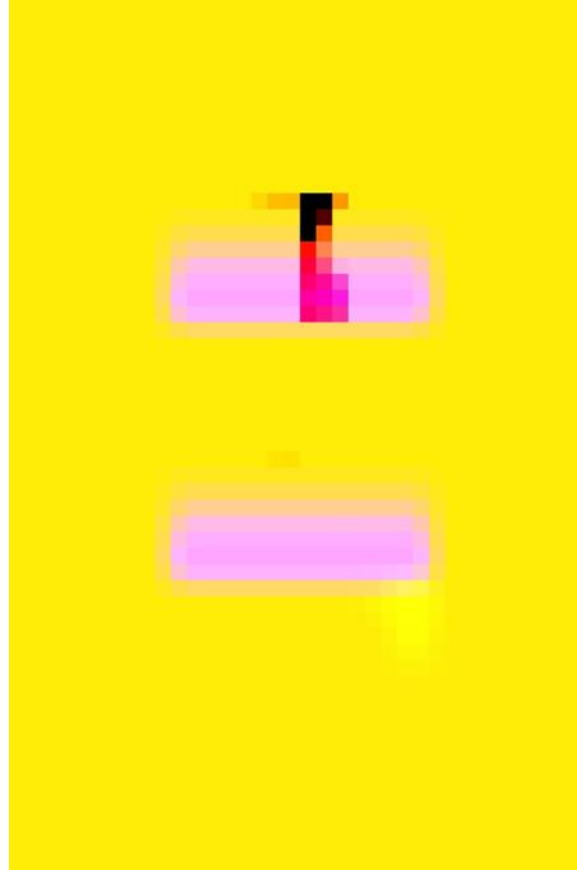
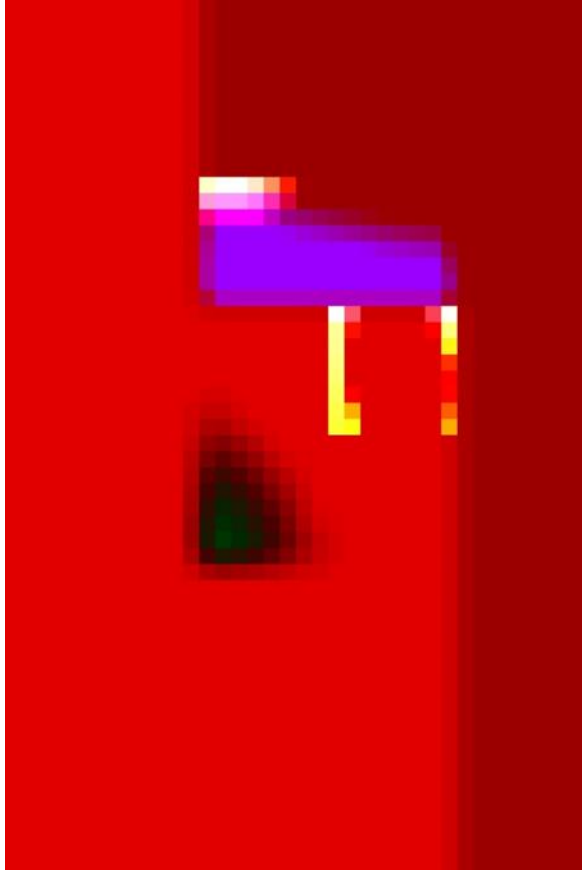


**Various images of nature were utilized to magnify and isolate the pixel(s). In GIMP (Photoshop equivalent), the images were viewed at 1600%, scanned for pixel configurations and their colour field renditions, and then cropped/isolated. The final product was then magnified again for presentation.**



**Several of these “Pixelscapes” - utilizing the most basic unit of any computer graphic - follow, revealing colourful pathways into the purely metaphysical aspects of art that lead the viewer to so much in terms of their own emotional content.**

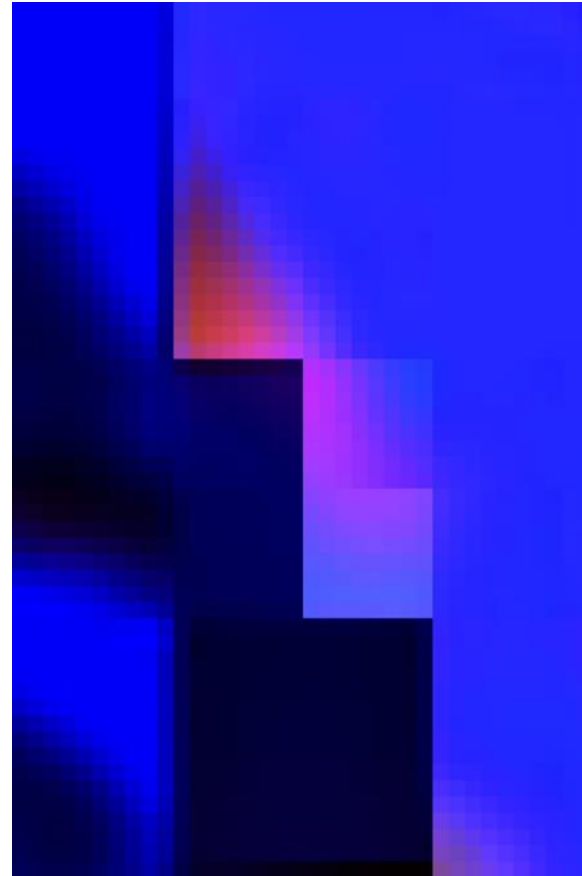
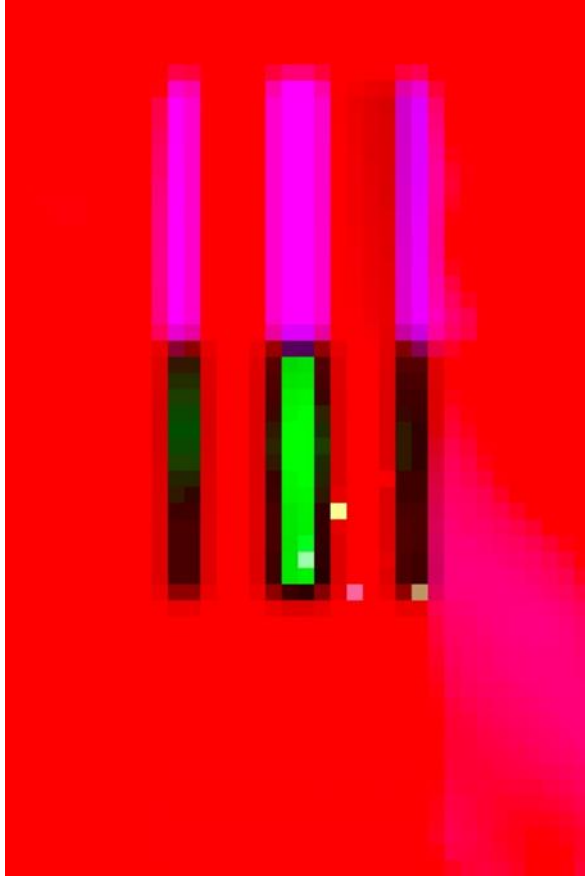




**This visual poetry contains the ironic connection between Modernist philosophy which moved visual art from figurative representational pictures of the physical world into an expressive and emotional world of abstraction; and, the digital realm in which the purely abstract unit of one pixel off - one pixel on, has been utilized to reproduce once again the physical world.**

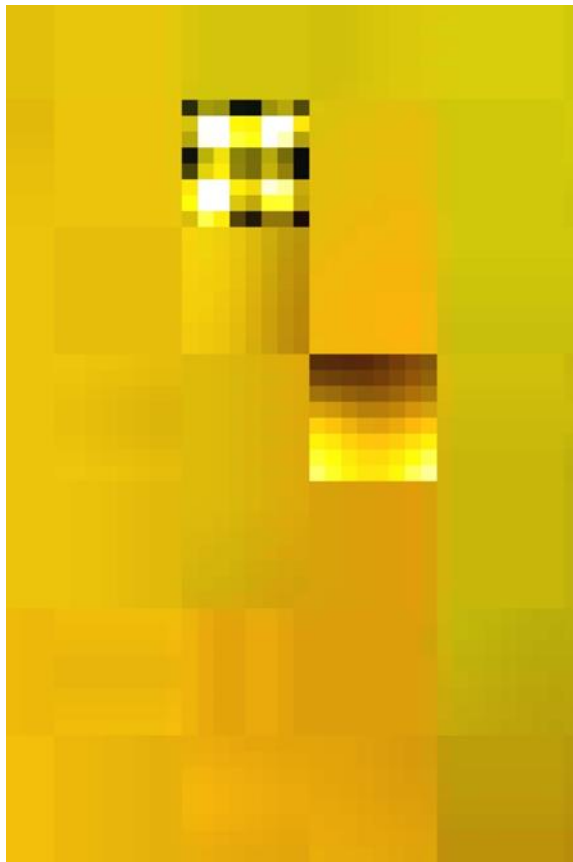
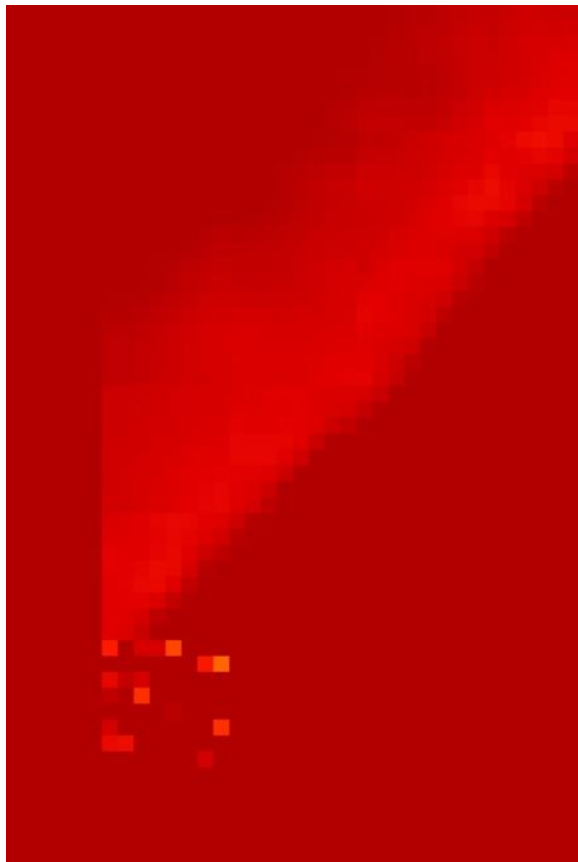






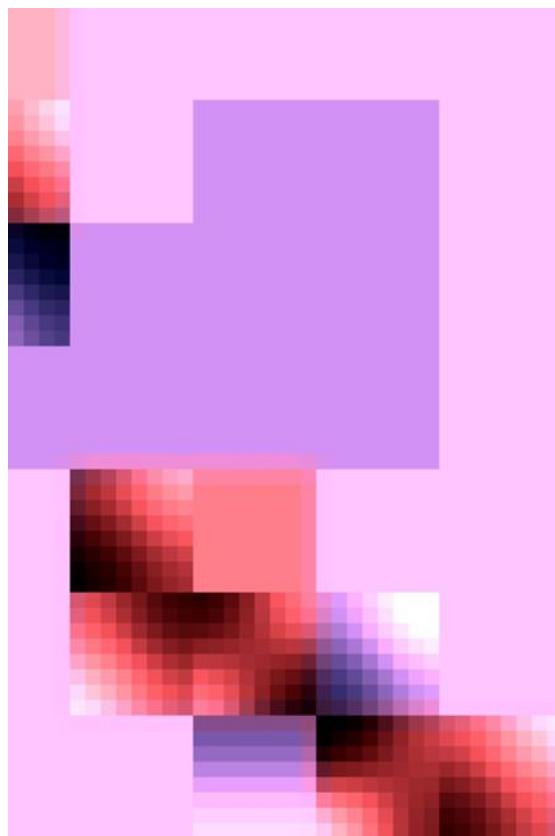
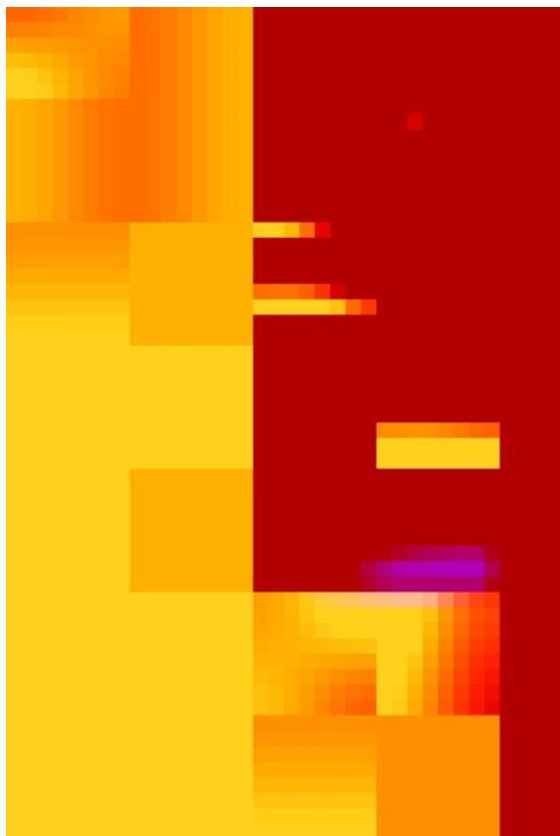
I have shown a path by which this tool (pixel), which so often serves hyper-reality, is forced to reveal the abstract soul at its very core. Was Malevich thinking in pixels without knowledge of the term and even many decades before the fact of the technology, which utilizes this basic component? His association with Futurism might account for this sort of metaphysical connection.

**These “Pixelscapes” straddle 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. It seems that they are 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.**



**These “Pixelscapes” also conform with Colour Field painting, a style of abstract painting that emerged in New York City during the 1940s and 1950s. It is characterized primarily by large fields of flat, solid colour spread across or stained into the canvas creating areas of unbroken surface and a flat picture plane. The movement places less emphasis on gesture, brushstrokes and action in favor of an overall consistency of form and process. In colour field painting, colour is freed from objective context and becomes the subject in itself. [1]**

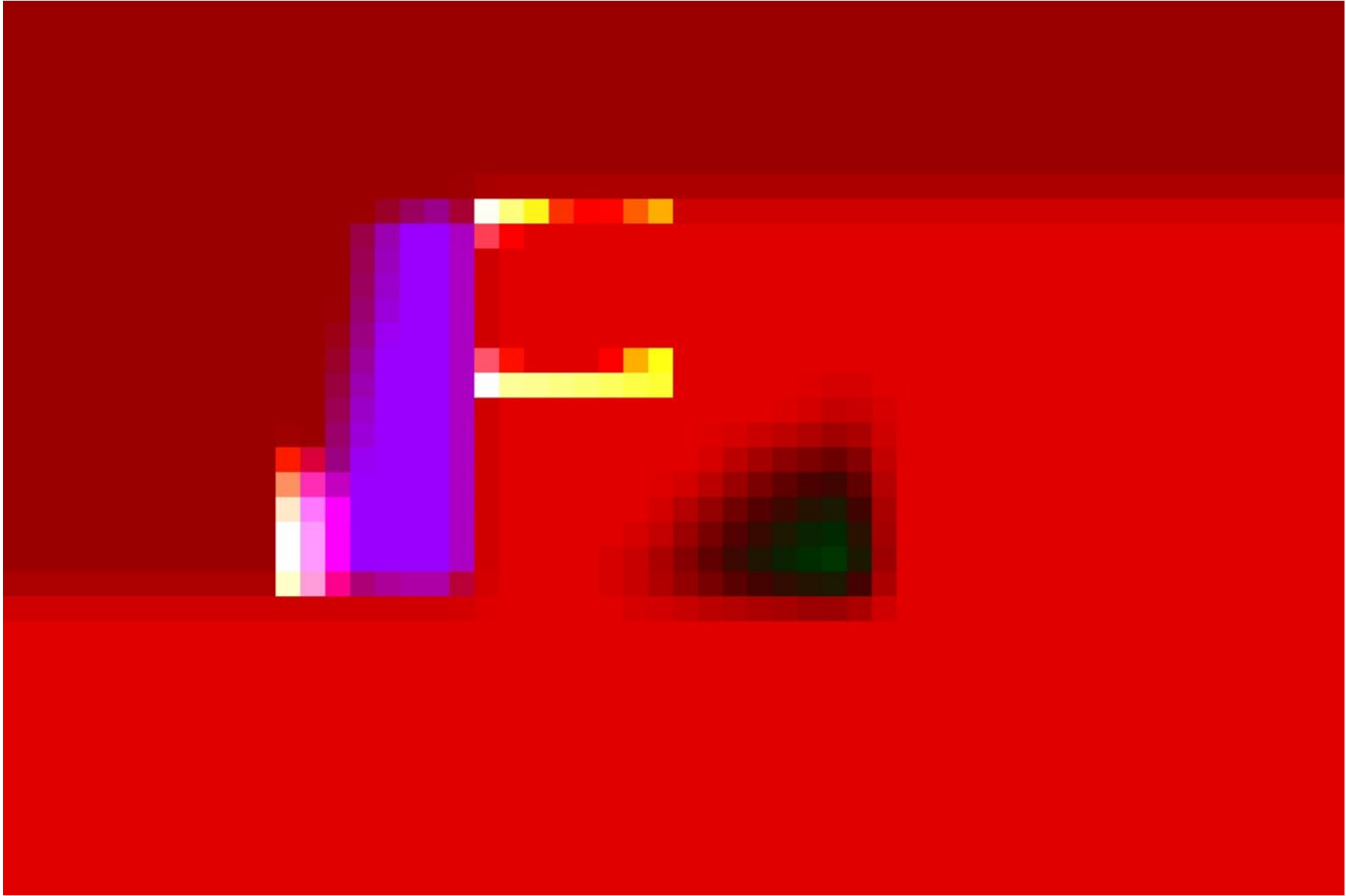
1. Themes in American Art: Abstraction, National Gallery of Art, Web, May 9, 2010.

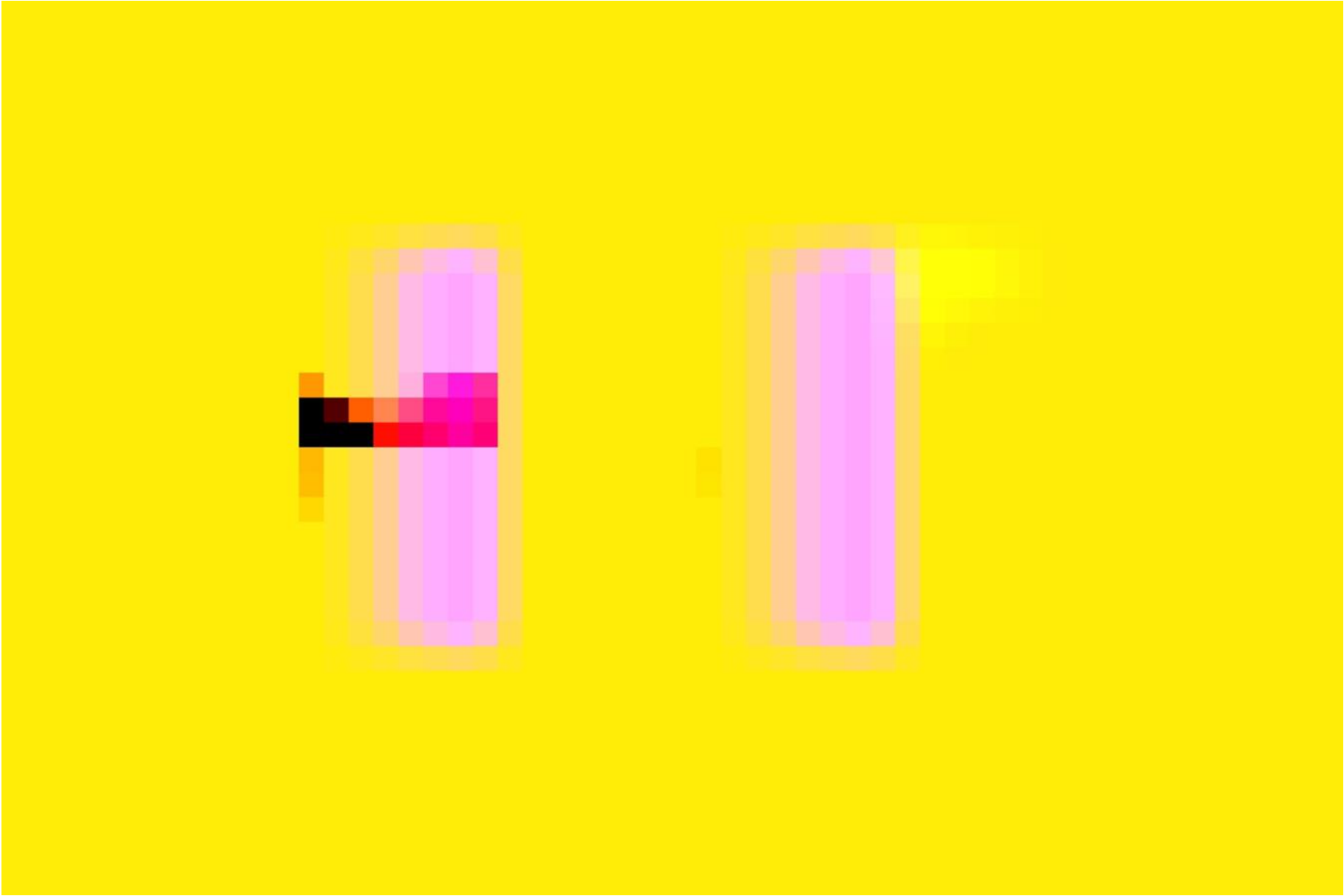


**These pixel configurations with their colour field renditions are also freed from objective context. They move towards similar considerations taken by Malevich and other early Suprematists (Minimalists). They reveal their most fundamental character, their reality, exposing their “materials and processes”. They attempt to engage the viewer in an immediate, direct and unmediated experience. There is no attempt to represent an outside reality with the viewer responding to only what is in front of him/her.**

**The emotions that are conjured up in these 1940s and 1950s Color Field art works are omnipresent in my “Pixelscapes”. They conform with many of these non-objective artists' paintings. Larger versions of the “Pixelscapes” follow.**

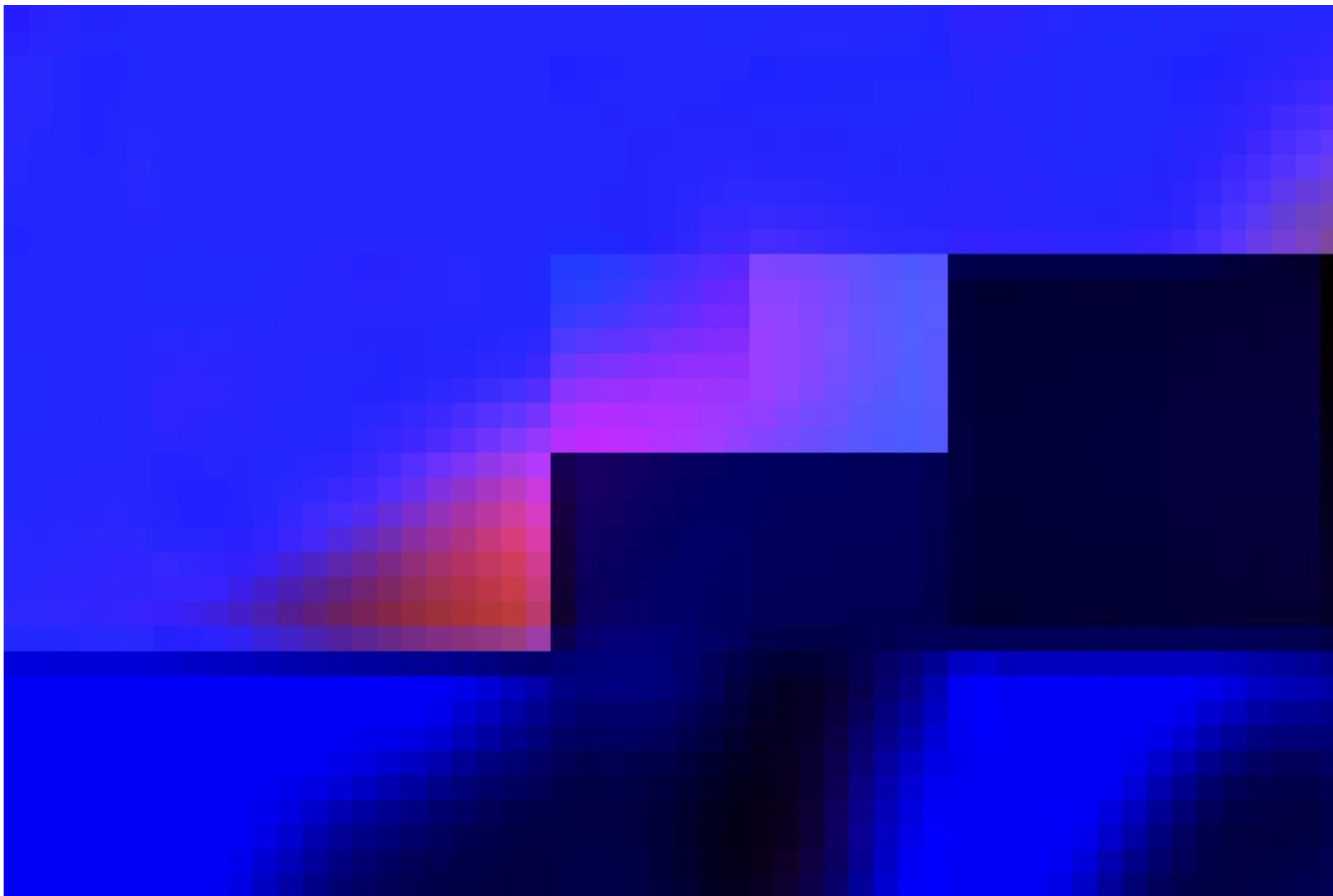


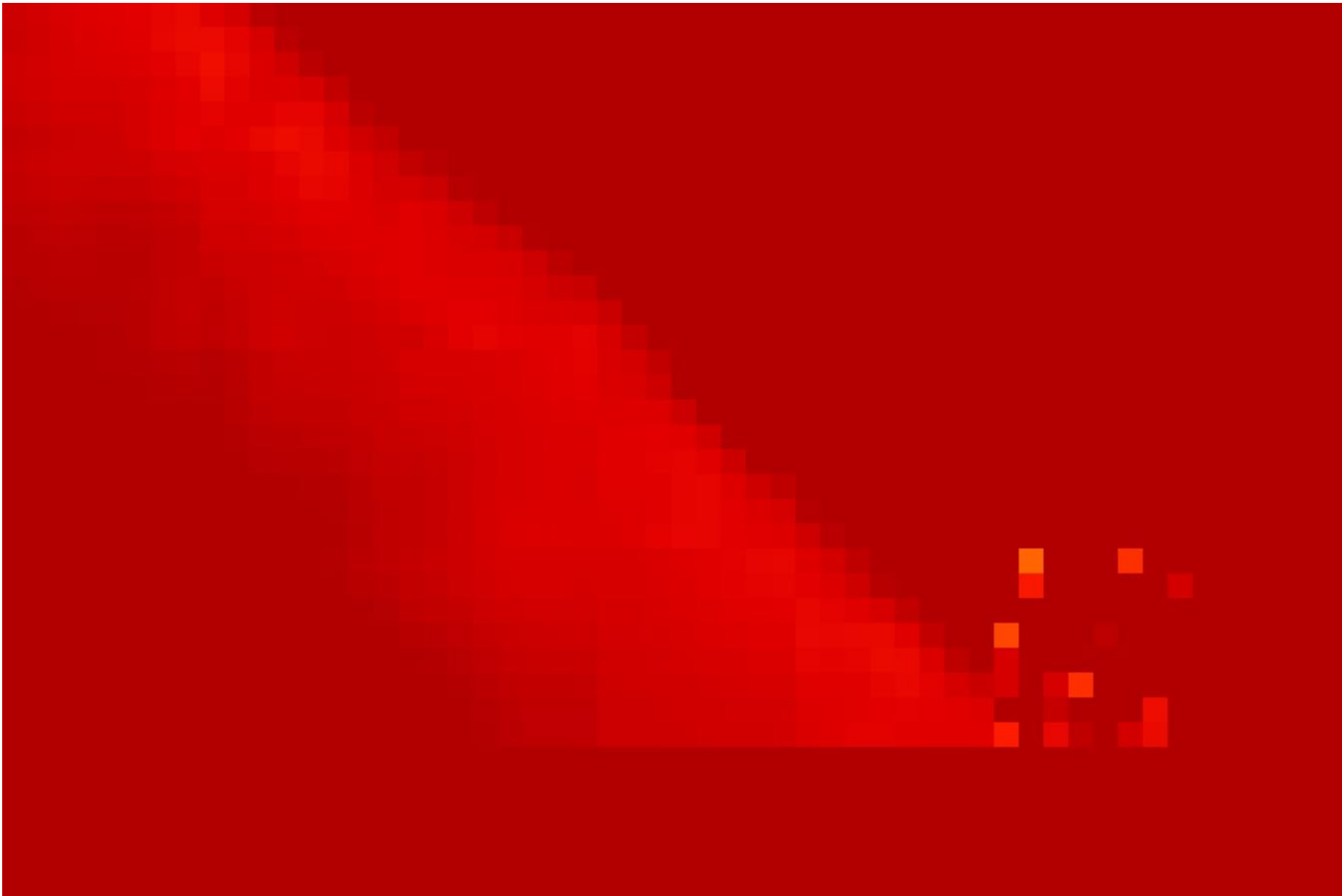


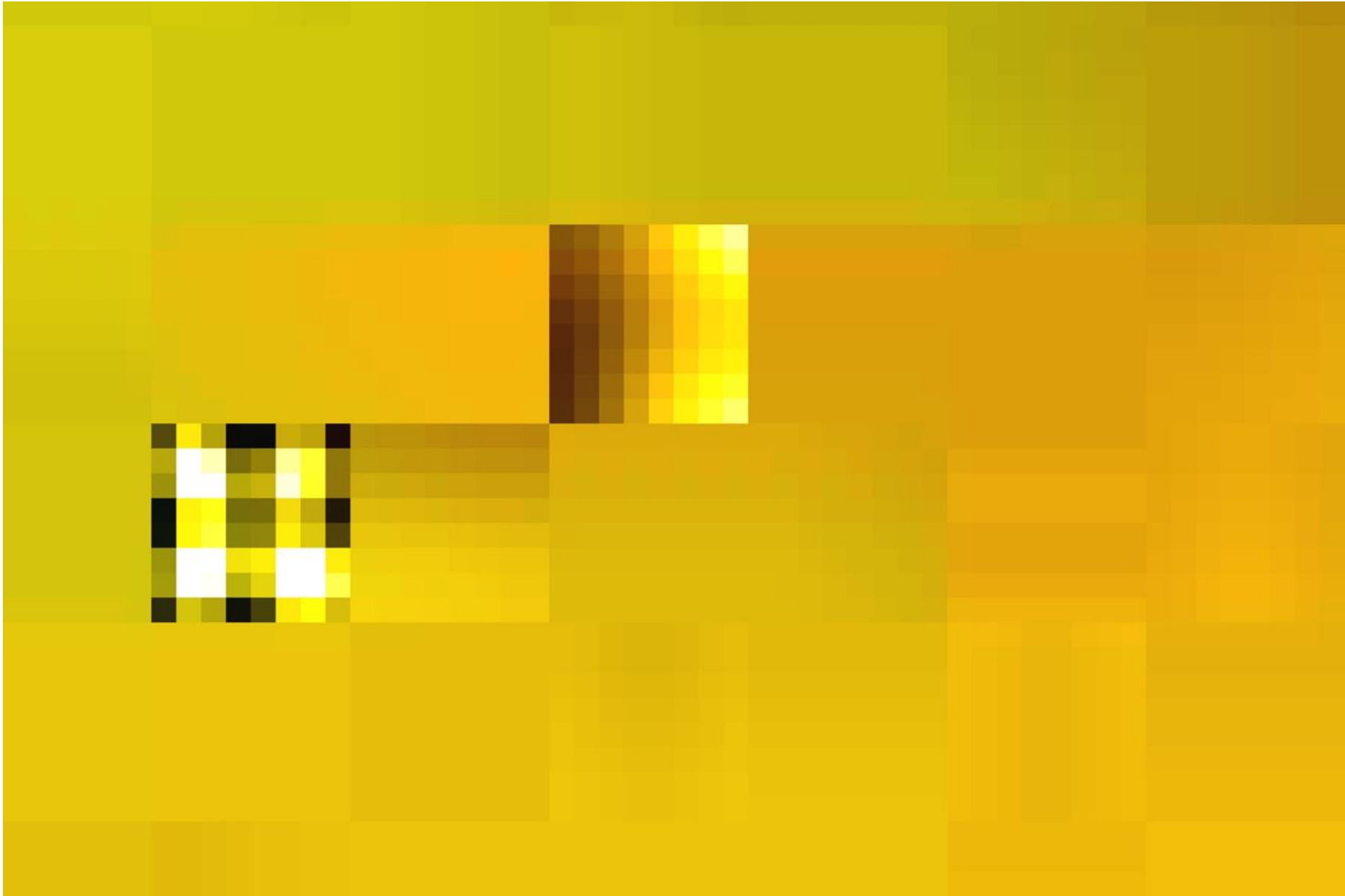


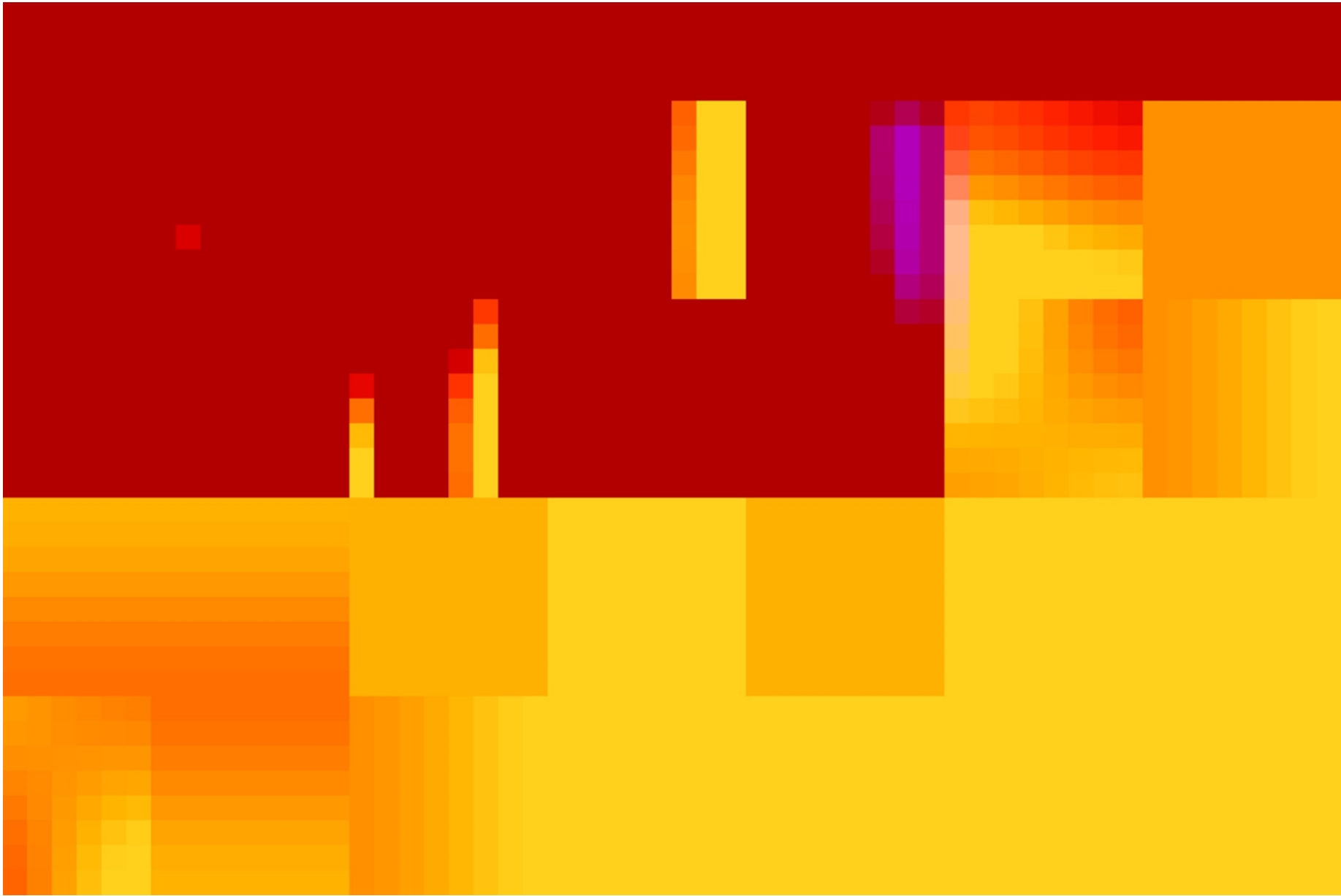














# Thank you.

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