

CHAMBERS

EXPERIMENTALLY ILL

During the late 1980's, I studied painting at the University of Delaware where I developed a neo-expressionist style. After graduating, I put down my brush and worked for ten years as a graphic artist, then ten years as a photojournalist. My dream during those years was to return to painting and I'm pleased to say that for the past nine months, I've done just that.

These days I am completely focused on developing as a neo-expressionist painter and creating an extensive oeuvre of dynamic, energetic pieces. As I complete a painting, I aspire to not to paint my subject but the effect it produces. My paintings exist somewhere in between the imaginary and the real, in a space where the visible meets the invisible. My photographs captured the world we all can see, my paintings capture the world we can't.

My work is characterized by intense subjectivity, warm colors, heavy impasto & rough handling of materials and I'm inspired by the great post-impressionists Cezanne and van Gogh, the fauvist Matisse, the abstract expressionist genius deKooning and the master Picasso - I aspire to create pieces using their same techniques of color, form and vibrant energy. My subject matter is often the human body or face rendered in an abstract, emotional style - this arbitrariness of representation serves as an expressive element in my paintings. Likewise, the abstract landscapes and cityscapes I create, as well.



Like Picasso, I try to deconstruct traditional painting and create a solid foundation upon which I can create my own personal style and speak to my audience in a new visual language - new to their eyes but one which they can fully understand. This new language contains emotions we all have felt and experiences we all have shared. As I stated earlier, my paintings capture the world we can't see but it's a world we've all experienced in our hearts and minds, a world connected to our culture and the times and places in which we live. I hope you enjoy spending time within this world - a world of the experimentally ill.

Dave Chambers
September 2020

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CHAMBERS



The Painter 18"x24", oil on canvas (2020)



Rasta Fire 20"x24", oil on canvas (2020)



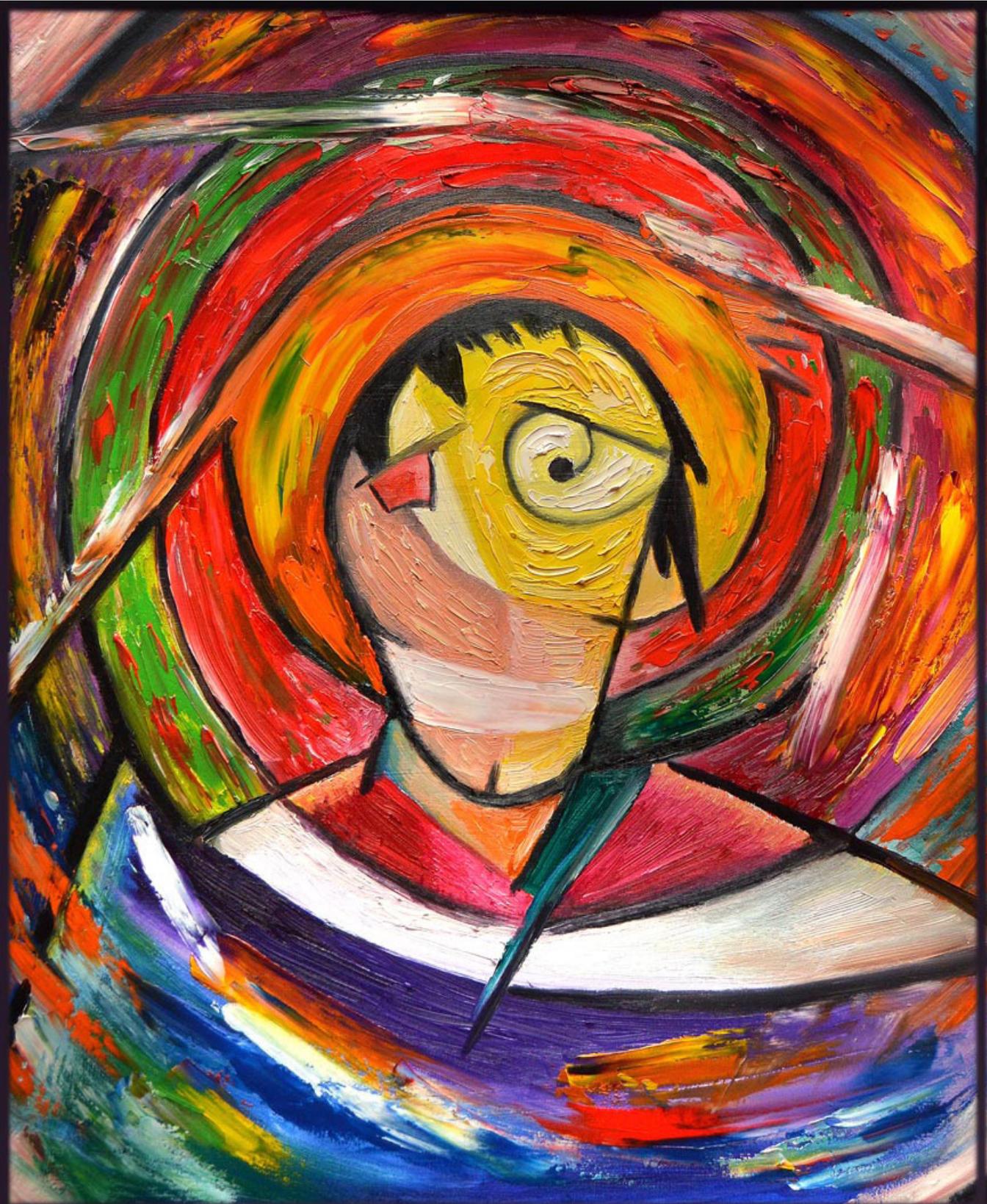
Sphere Itself 18"x24", oil and spray paint on canvas (2020)

On January 1, 2020, Delaware artist Dave Chambers began his first painting in over 25 years, "The Painter". A series of 36 more pieces followed over the next nine months.

"Because I've been away from painting for so long, each painting was really an experiment," said Chambers. "I was trying to find which styles and techniques I enjoyed the most and which ones suited me best."

"Some styles I used as a student in the 1980s, some I'm using for the very first time."





Spiraling 20"x24", oil on canvas (2020)



Girl From Imaginary Memory 18"x24", oil on canvas (2020)

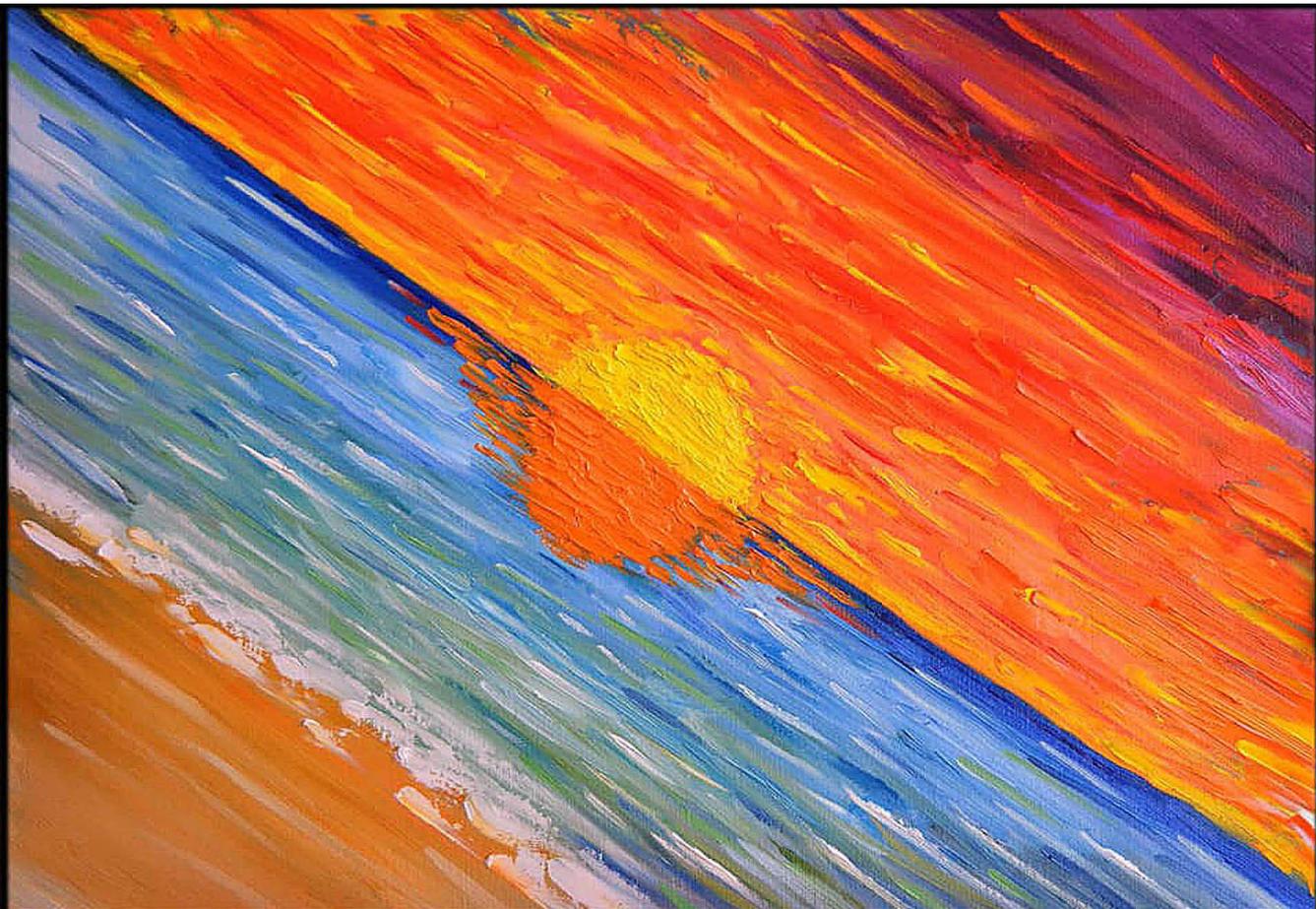


Vincent's Blues 18"x24", oil on canvas (2020)



“As some may know, I was a painter in college during the mid to late 1980s but upon graduation my career took another turn into the worlds of graphic design and photography,” said Chambers.

“In late 2019, I began to think about building a home studio and returning to my first love which is oil painting.”



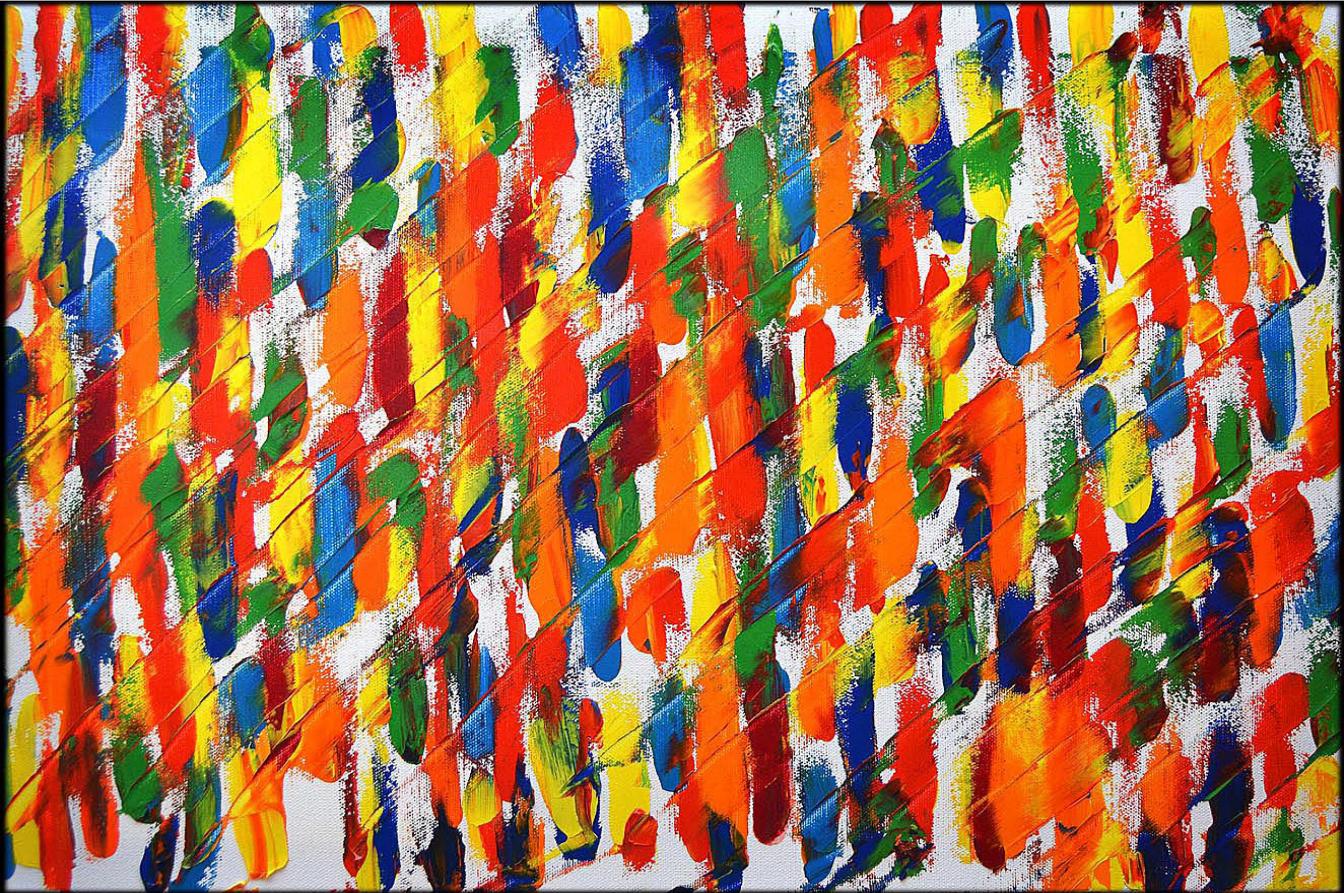
The Crooked Beach 18"x24", oil on canvas (2020)

The title of this collection is "Experimentally Ill". Like several of the titles in this collection, it's a clever play on words.

"The paintings were all experiments and the process to find my way again at times drove me slightly mad," he said.

"Over time the word 'ill' has evolved. In hip-hop, it's used to describe something that's 'cool'. I hope lovers of abstract art and expressionist painting find this collection of experiments to be as cool as I do."



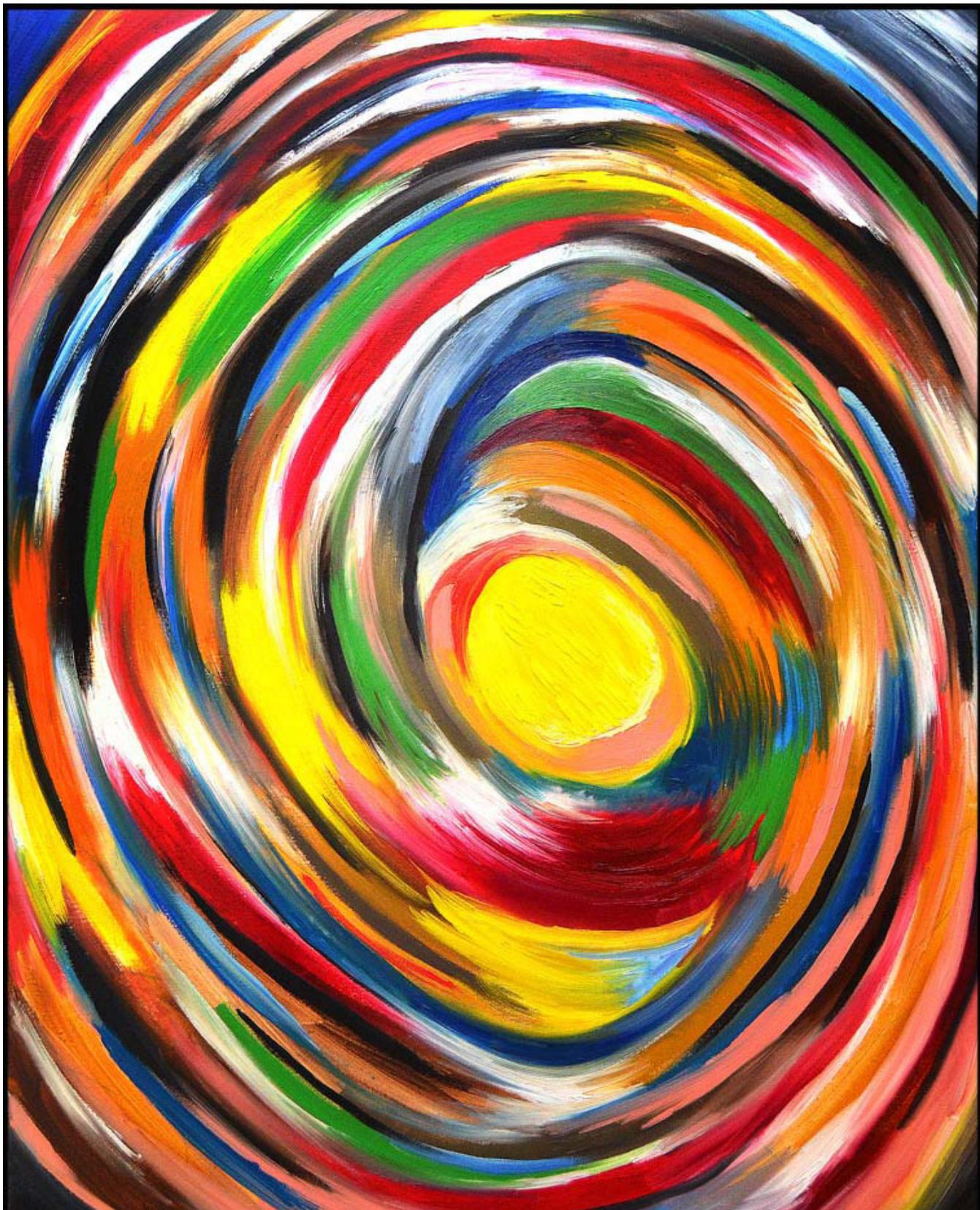


Hue and Cry 18"x24", oil on canvas (2020)

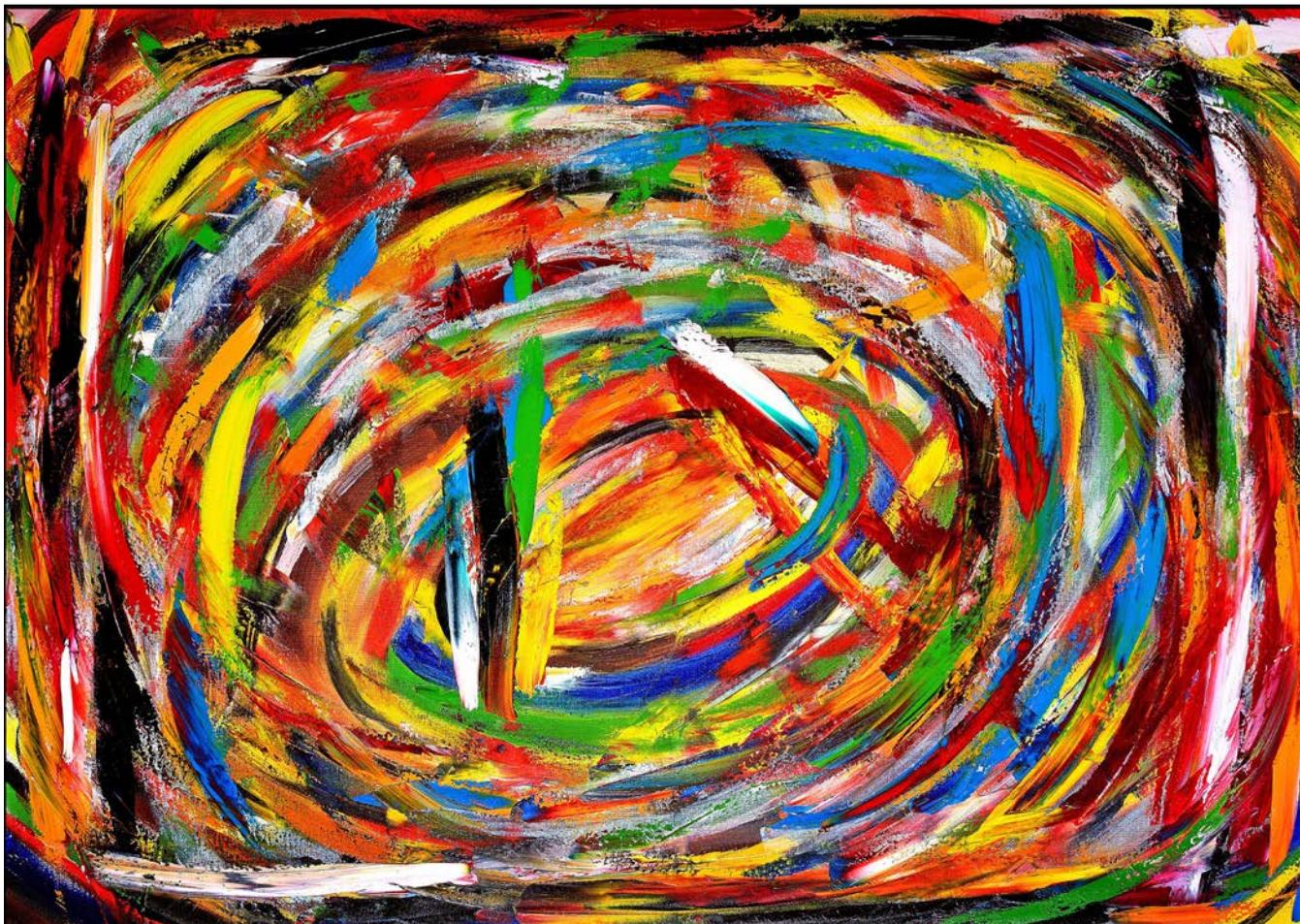


Chambers' 37-piece magnum opus, with its reggae summertime beach theme, tackles the realities of American life in 2020 including 'Black Lives Matter', religion, politics, climate change and the threat of COVID-19.

Among the social commentary, tributes to deKooning's abstracts, van Gogh's brushwork, Picasso's cubism and Matisse's fauvism can be found along with self-portraits, depictions of ex-girlfriends and colorful abstract vistas.



Self Portrait IV 30"x40", oil on canvas (2020)



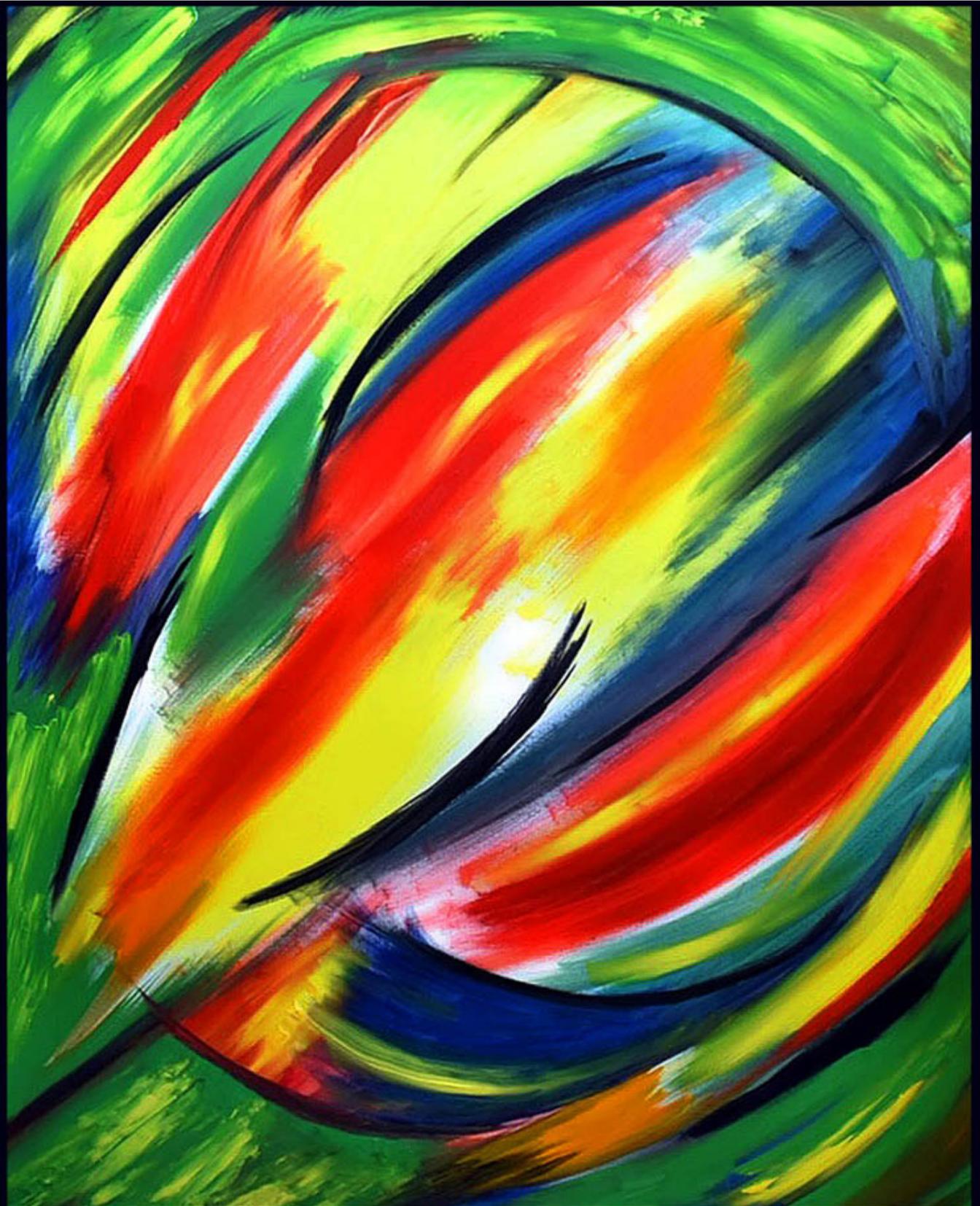
Time of the Signs 30"x40", oil on canvas (2020)

Much of the work in this collection relates to the artist's personal view of the world during one of the most upsetting years in history.

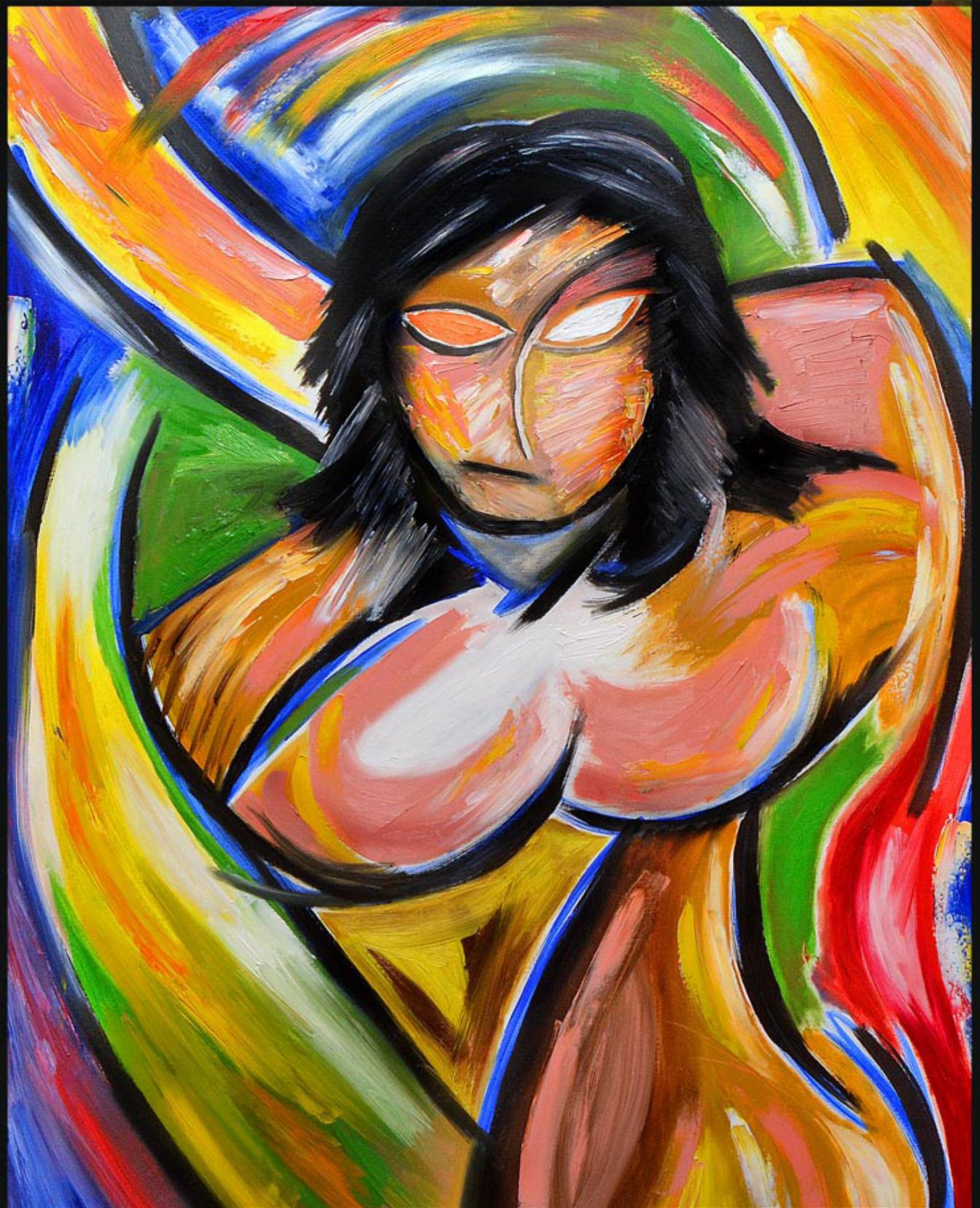
"I couldn't have painted 37 pieces during 2020 and have my work be unaffected by the events of such a tumultuous year," said Chambers.

"This year has left many scars on all of us. Both inside and out. There's a lot to be said about COVID-19, Black Lives Matter, climate change and American politics these days. I tried to express my feelings on these topics using my paint brushes and paint knives."

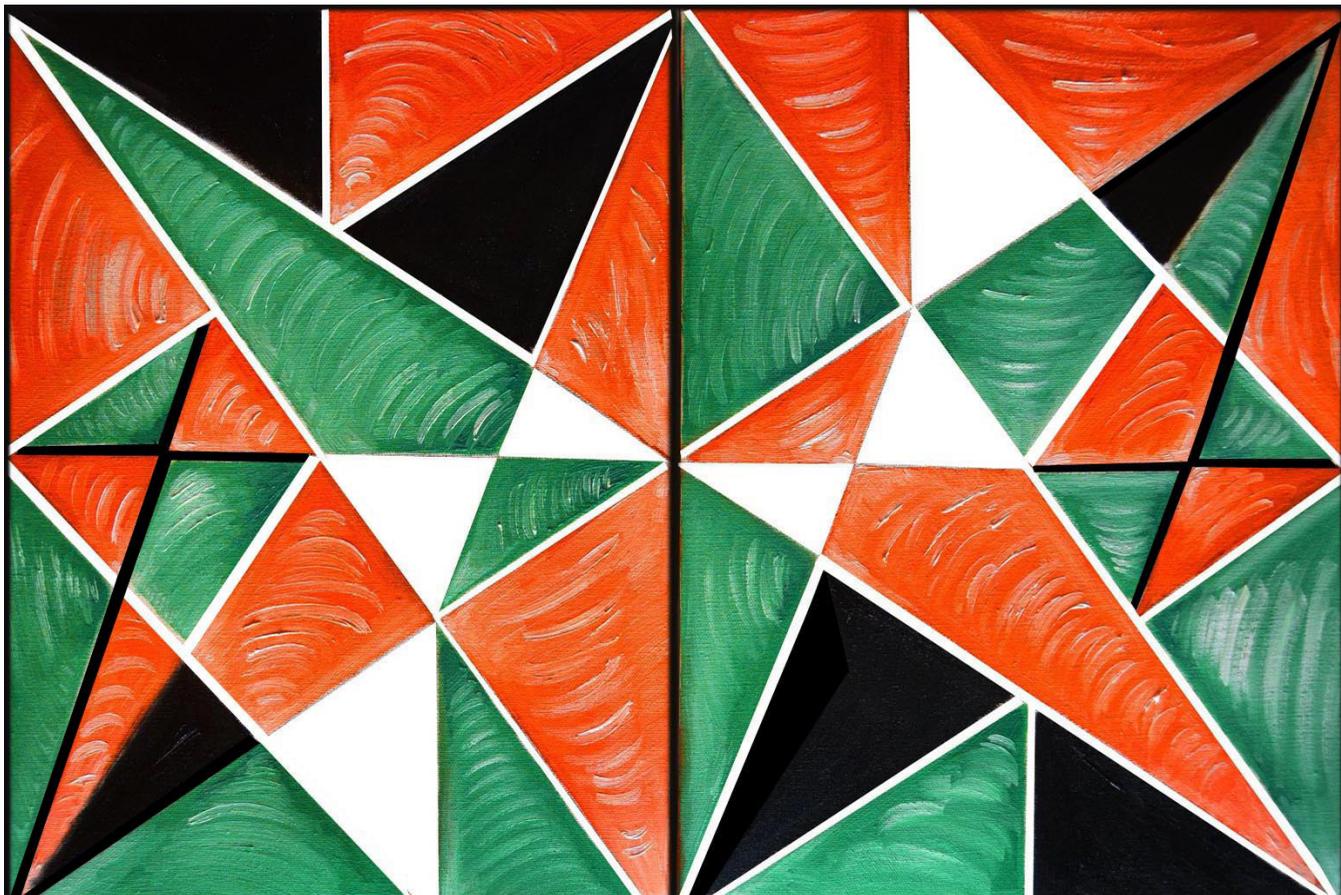




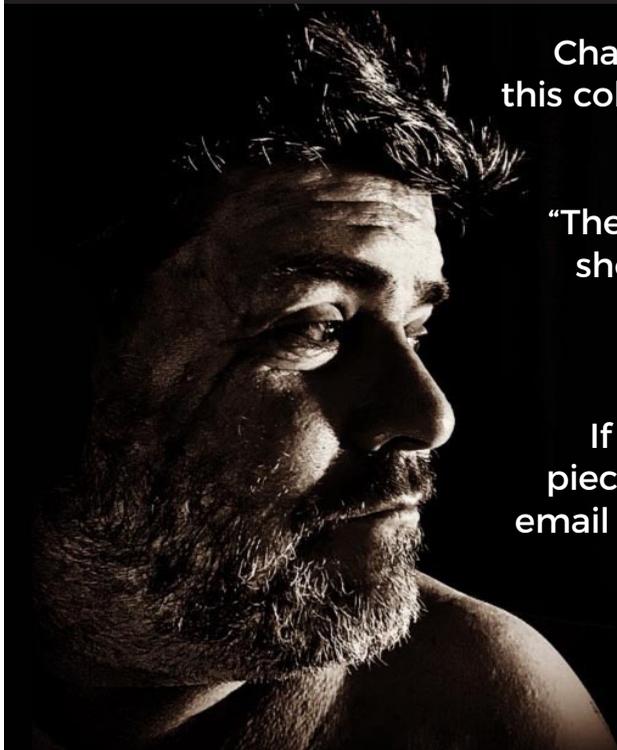
The Previous Next 30"x40", oil on canvas (2020)



Never The Less 30"x40", oil on canvas (2020)



Interchangeable Symmetry 12"x18" diptych, oil on canvas



Chambers has already sold a few pieces from this collection and hopes to show the remaining paintings in an upcoming exhibition.

“The Coronavirus has put a damper on gallery showings this year but I’m hoping to display some pieces very soon,” said Chambers. “Stay tuned.”

If you’re interested in purchasing any of the pieces from the “Experimentally III” collection, email Dave at: dave@davidwadechambers.com.

Chambers plans to continue painting and already has some new and exciting projects in the works for 2021.



Waves Hello 30"x40", oil on canvas (2020)

THE PAINTINGS:

The 37 paintings in this booklet were created over a nine-month period (January 1, 2020 - September 30, 2020) and are shown here in the order they were produced. Below are Chambers' brief thoughts and comments on each one.

The Painter (January 2020)

"The first one. Falling back on a technique I used in college, I took a charcoal stick and randomly drew a continuous line across the canvas and then colored in the shapes. After a day, I began to see a face, at which point I made it the face of an artist with his beret and paint brush. When you experiment sometimes you get some happy accidents. My first painting in 25 years and it was like riding a bike...you never forget. Easy."



Grand Old Glory 30"x40", oil on canvas (2020)

Rasta Fire (January 2020)

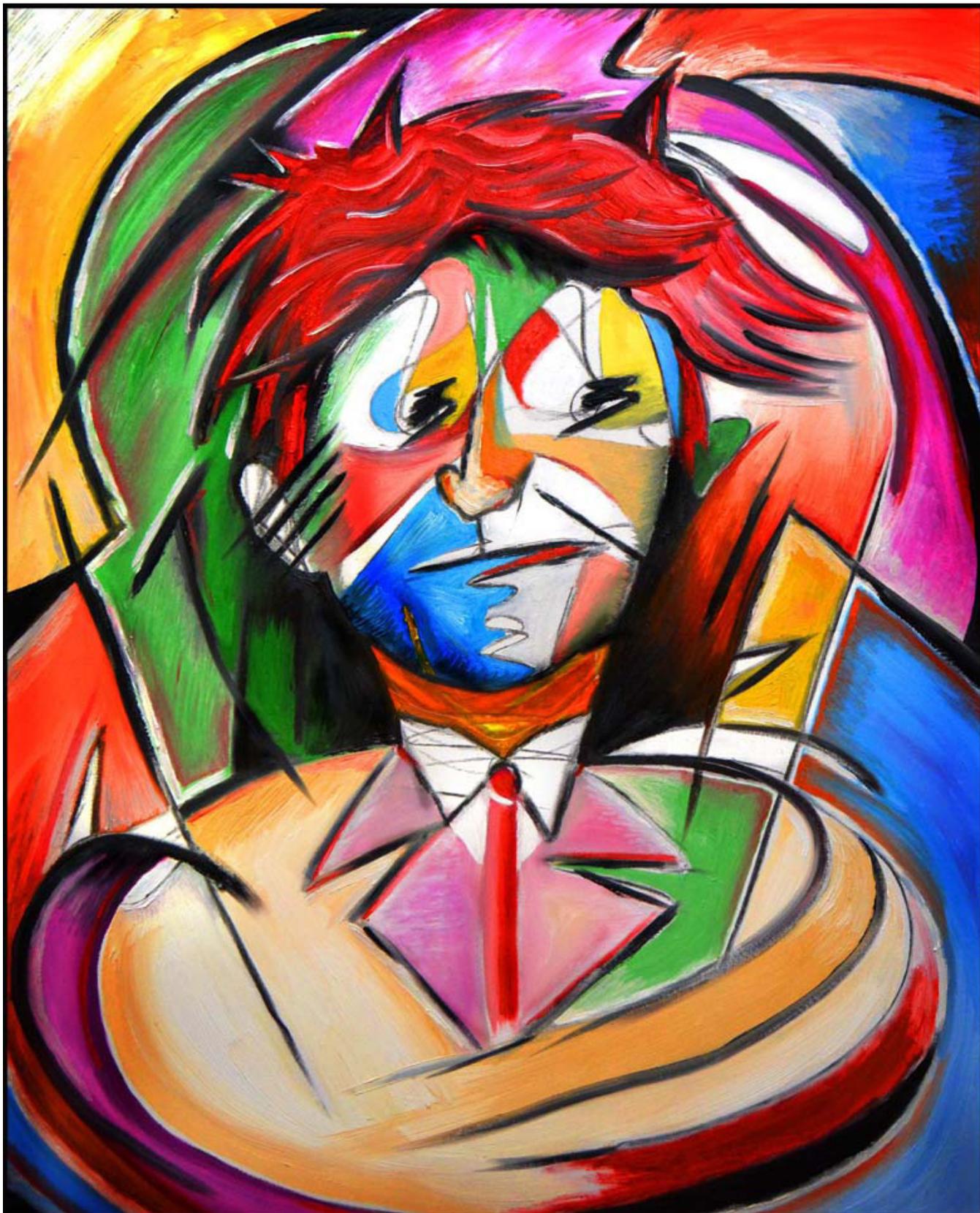
"This was done in the style I was known for in college. A head and shoulders piece that eventually became a faceless Rastafarian surrounded by fire. A preminition of the upcoming social unrest of 2020? Maybe."

Sphere Itself (January 2020)

"I searched my house for anything with a round edge (bowls, cans, lids). I put red paint along the rims and then applied the paint to a colored them in. Do you see a face in there? I do."

Spiraling (January 2020)

"I had an idea to draw a spiral and color it like a spectrum. The spiral became two spirals and a face appeared that then shot off in all directions. And no, this isn't me. Not a self-portrait."



Le Fauve (The Wild Beast) 30"x40", oil on canvas (2020)



Two Thousand Twenty Scars 30"x40", oil on canvas (2020)



The Invisible Man 30"x40", oil on canvas (2020)

Girl From Imaginary Memory (February 2020)

"My first real attempt at a Picasso. Once again, it began with a continuous charcoal line but this time I was actually trying to draw a face. I like how the lady in the painting appears to look back over her shoulder at the viewer with a coy smile."

Vincent's Blues (February 2020)

"People loved this one when posted on Facebook...and I have no idea why. It took me an hour to casually paint blue and purple circles over an orange background. It's meaningless jibberish but people loved it."

The Crooked Beach (February 2020)

"This can be hung horizontally or vertically. My college roommate's teenage daughter said she loved this piece and wanted to buy it. I was so honored that I gave it to her a present. Thanks, Kayla. I hope you keep it forever."



Red, Green, Blue 54"x24" triptych,
oil on canvas (2020)

Hue and Cry
(February 2020)

"Another quickie. No thought put into this one, just applying colorful paint to a blank canvas in a nice rhythmic pattern. Too bad it's so small. It'd look great if it was huge."

Self-Portrait IV
(March 2020)

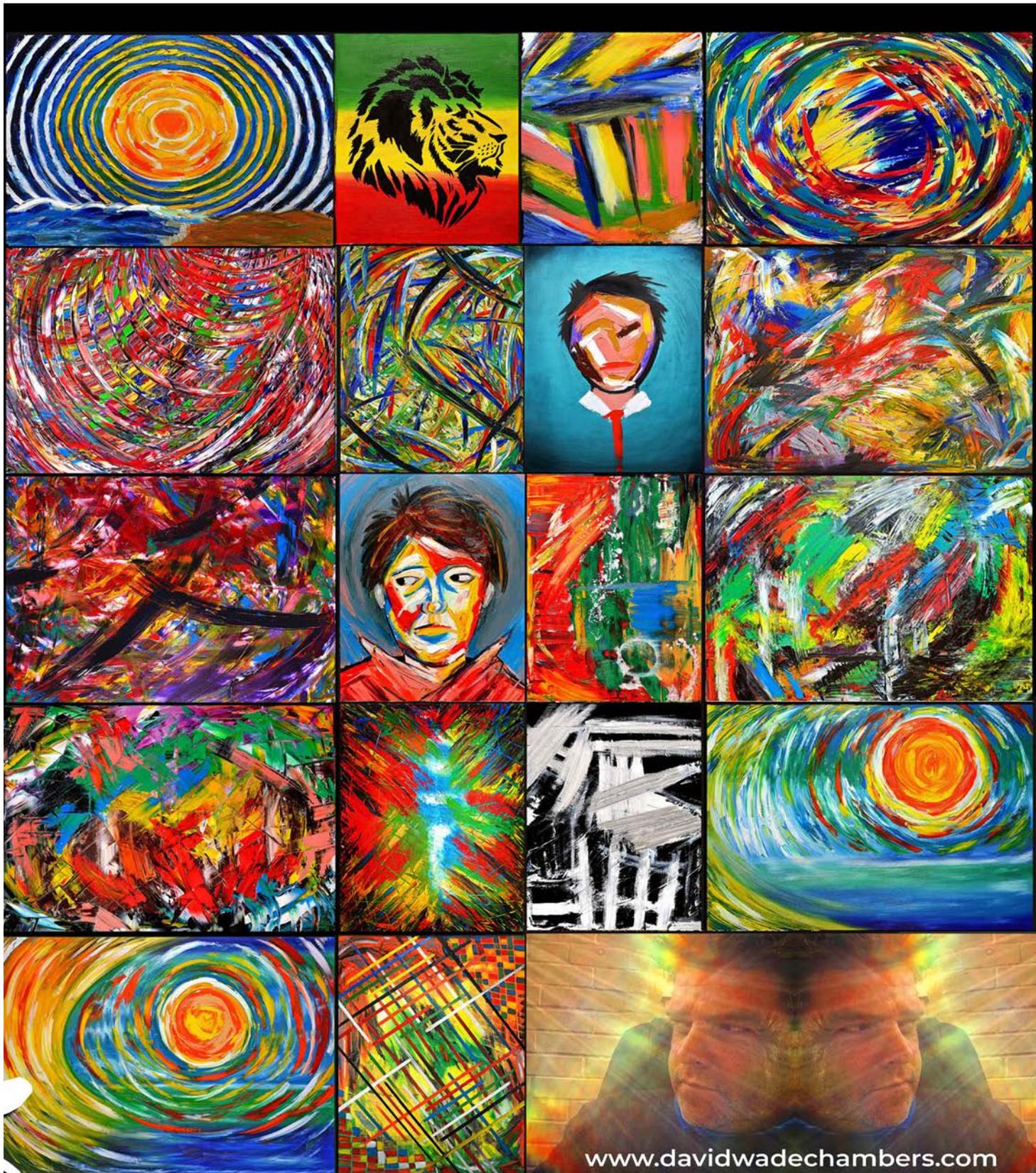
"The last painting before COVID-19. I loved the colorful swirling motion. In this piece, it may look like chaos but everything seems to make sense, everything is in order, everything is smooth and calm. To me it looked a face (again) and I called it a self-portrait because for a brief moment, I was smooth & calm, orderly and my world made sense."

The Time of the Signs
(March 2020)

"Done during the first week of coronavirus isolation. The world was no longer calm, it made no sense and was turned on its side. It was mental chaos. This is basically the same painting as 'Self-Portrait IV' but after just one week of COVID insanity. The first painting of this collection where I'm truly expressing myself."



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www.davidwadechambers.com

EXPERIMENTALLY ILL



August 18"x24", oil on canvas (2020)

The Previous Next (March 2020)

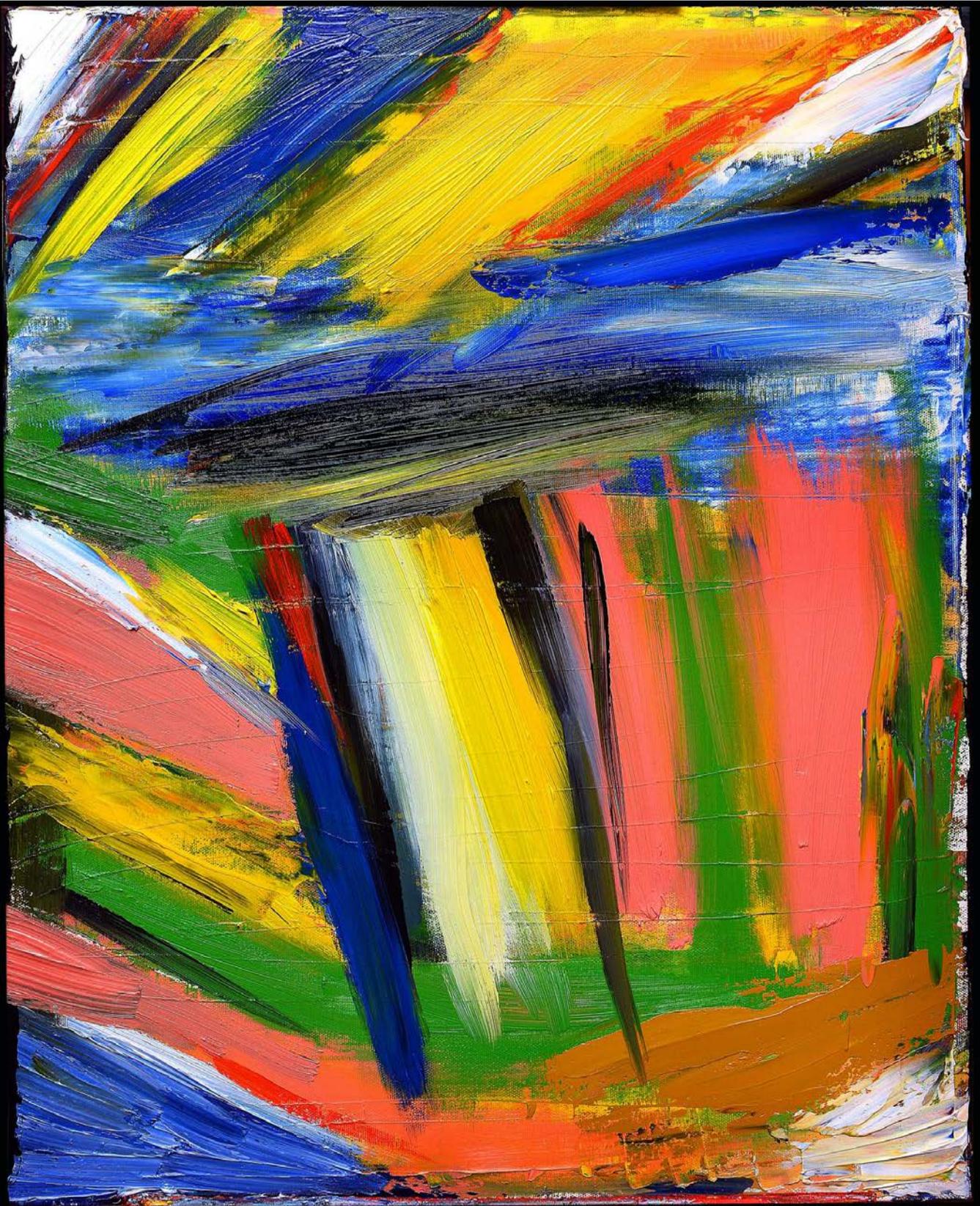
"I wanted to paint something cheerful, scenic, colorful and fun. I ended up with a sunset scene of a boat on the water containing Rastafarian colors (yes, again) and big giant smiley face. I can see it. Can you?"

Never The Less (March 2020)

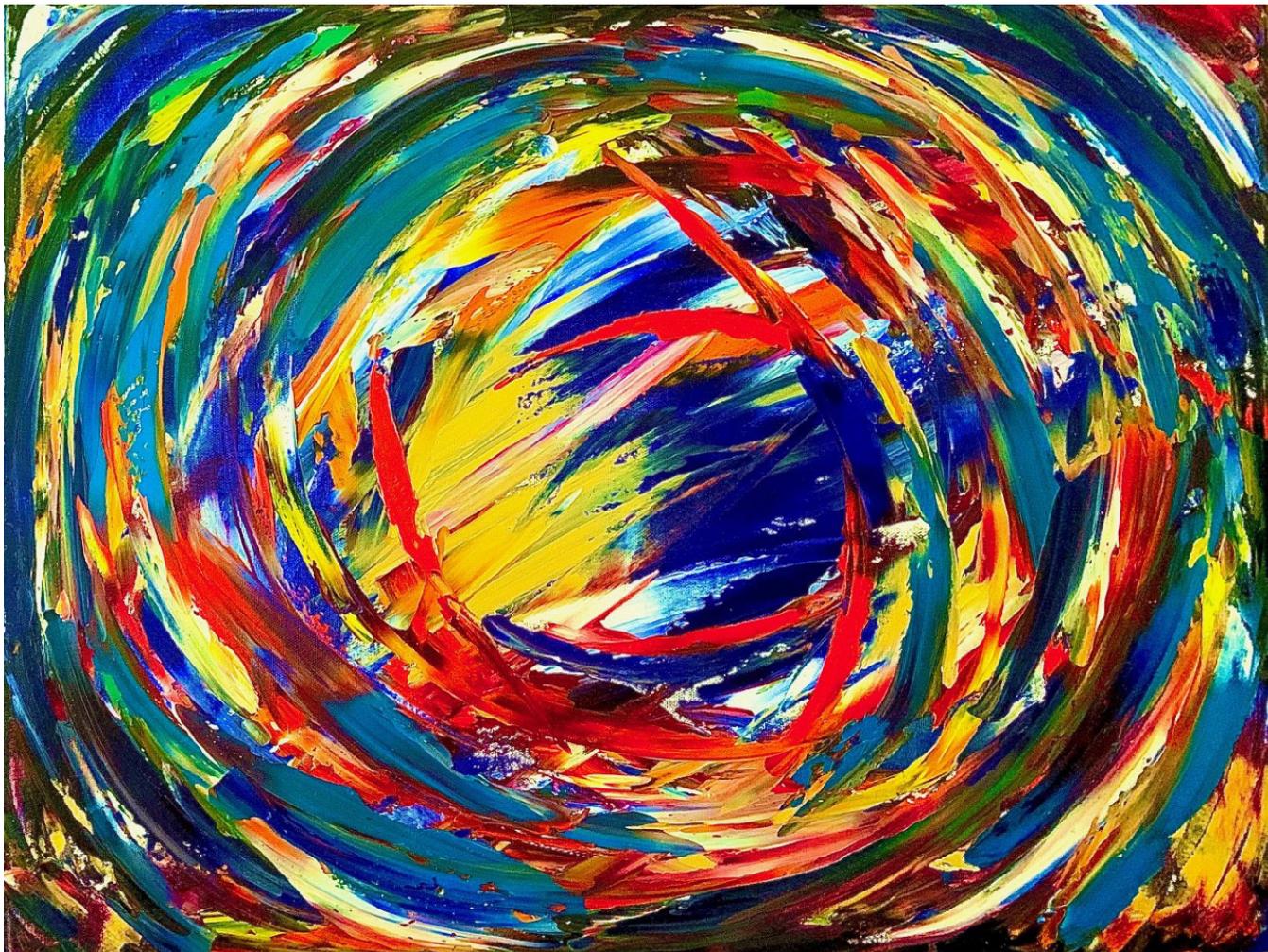
"An ex-girlfriend who, nevertheless, was never the less. She was the ultimate female. Unstoppable beauty and ferociously sexy."

Interchangeable Symmetry (April 2020)

"A small diptych. Two 8"x12" canvases painted with a geometric pattern that allowed the viewer to arrange the canvases in a variety of ways. You can hang these pieces in at least ten different ways and everyone makes sense. I'm very proud of this little diptych. The little diptych that could. After this one, I took almost a month off to really think about making great art."



Door to the Shore 18"x24", oil on canvas (2020)



Eye of the Hurricane 20"x24", oil on canvas (2020)

Waves Hello (May 2020)

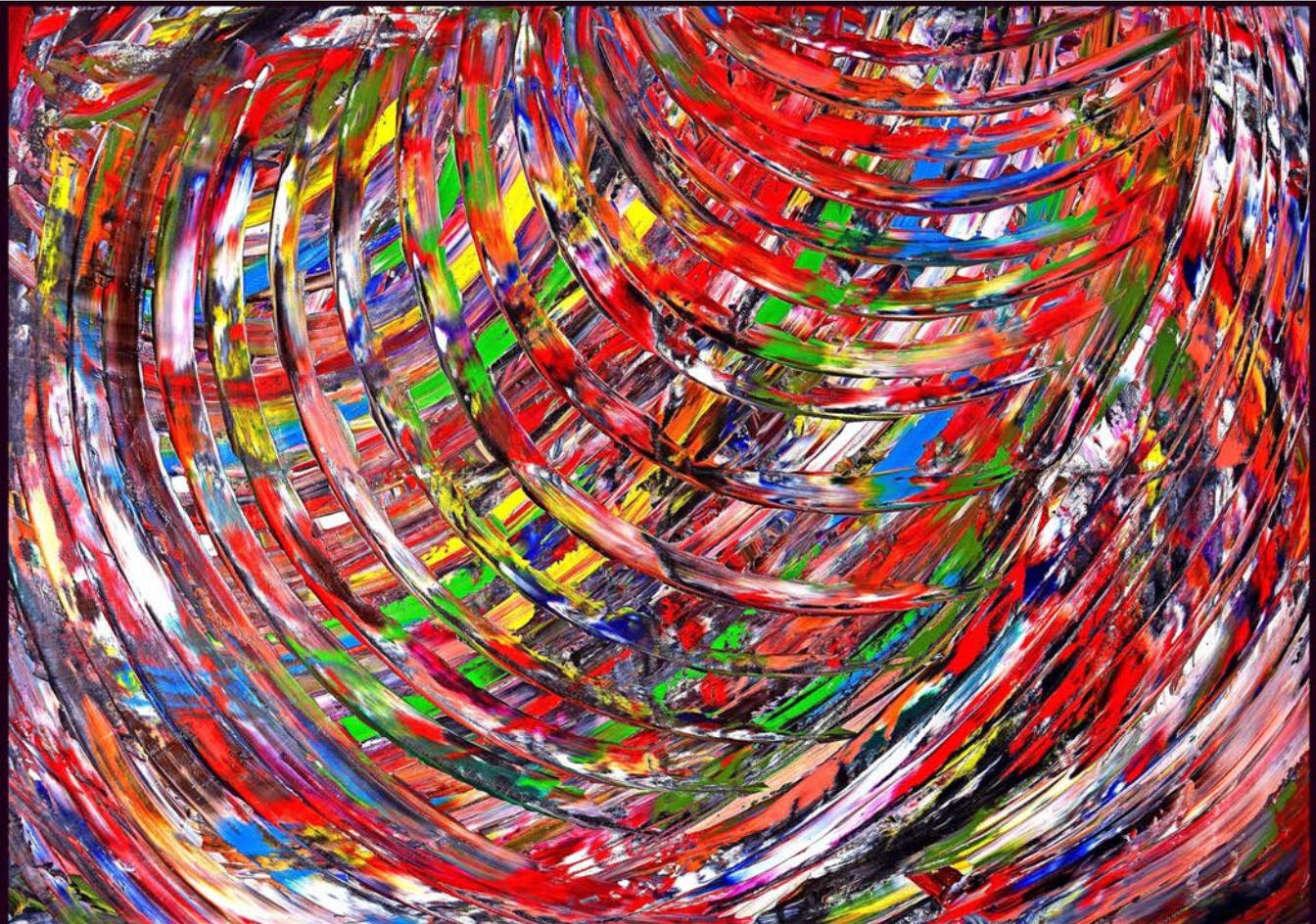
“This is where I started to get into the zone. I was finding my way at last and doing some great work. I took my time on this one. I love this piece. A bright, sunny summertime scene at the beach that could hang on any wall at the Delaware Seashore...and now I'm proud to say that it does. It was the second piece I sold from this collection and it hangs in Lewes, Delaware right now. A friend's teenage son copied it for his art class after seeing it online. He got an 'A.'”

Grand Old Glory (May 2020)

“Another piece that I'm very proud of. I wanted to paint something that said something about the United States during the age of Trump. The flag looks great...but there's something not quite right about it. Something's askew. Something's crooked. Something needs to be fixed.”



The Lion 20"x24", oil on canvas (2020)



Vortex 30"x40", oil on canvas (2020)

Le Fauve (The Wild Beast) (June 2020)

"In June, I was obsessed with Fauvism - the style of 'les Fauves' (French for 'the wild beasts'), a group of early 20th-century modern artists, led by Matisse. The Fauves used non-realistic colors to represent things, for example, red skies and orange grass. I wanted to do a self-portrait in this style. Did I succeed?"

Two Thousand Twenty Scars (June 2020)

"A masterpiece. An example of true expression. At this point, 2020 was almost halfway over and it was already a brutal year. Protests, social unrest, Trumpism, COVID-19, quarantine and isolation and more. It felt like so many scars on our country and the world. I painted a face in agony using MANY swipes with a paint knife. This was the first painting I sold. It sold almost immediately after completion. It now hangs in a beautiful Hockessin, Delaware home, just one of the millions of homes affected by the year from hell - 2020."



Inasmuch 30"x40", oil on canvas (2020)

The Invisible Man (July 2020)

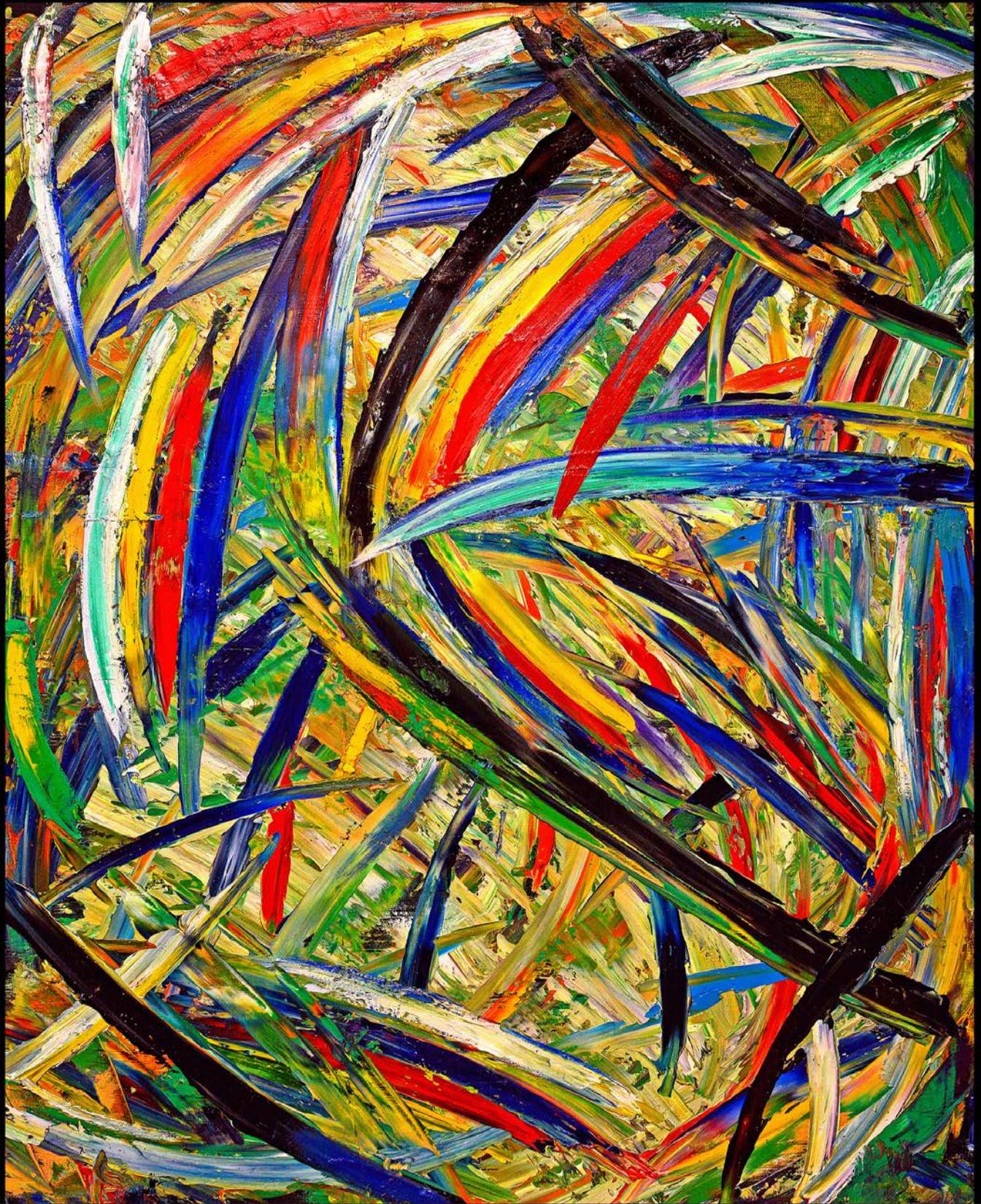
"Another one I'm very proud of. I had done a painting in the Spring, a sequel to 'Hue and Cry' called 'Blue and Cry' but I was always unhappy with it. So I painted over it. I used red paint and covered the entire surface except the outline of a man with his arms raised. A man struggling for justice. A man struggling against the wills of society. A black man. The paint and texture from the previous painting is still visible and it gives the piece a disturbing, unsettling feeling."

Red, Green, Blue (July 2020)

"A colorful triptych that can be hung vertically or horizontally. Three quick 18"x24" paintings that would look good in any home."

August (July 2020)

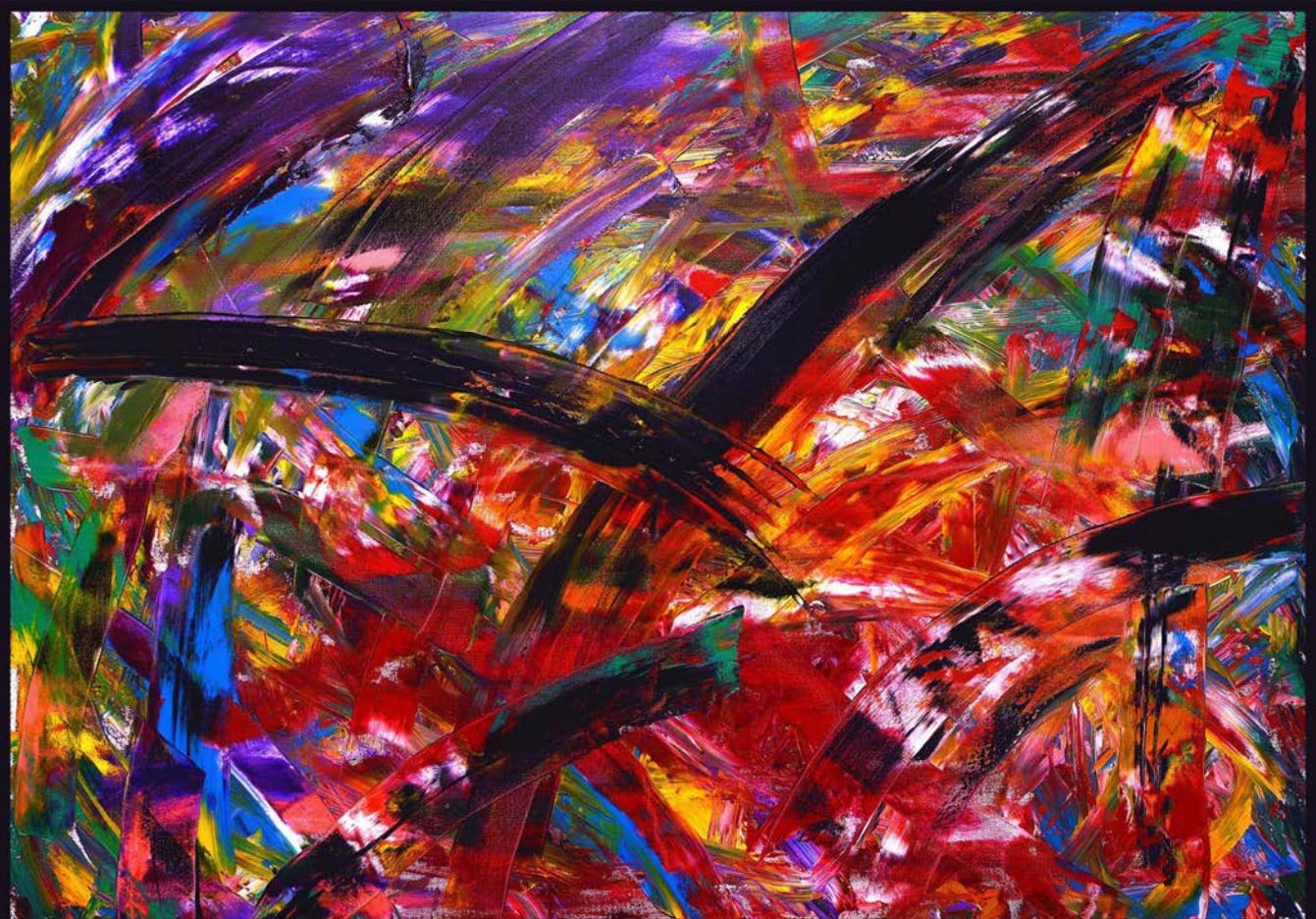
"An exercise in pattern and a perfect example of 'the world we can't see' that I'm always talking about. My tribute to summer."



Through The Heart of the Jungle 30"x40", oil on canvas (2020)



Face The Facts 18"x24", oil and oil sticks on canvas (2020)



Insofar 30"x40", oil on canvas (2020)

Door to the Shore (August 2020)

"August 2020 was a very prolific month for me. This was an homage to a painting by deKooning. Fans of his will know exactly which one."

Eye of the Hurricane (August 2020)

"Hurricane Isaias came to Delaware and tore one of my mighty maple trees in two. I painted this beach sunset surrounded by the storm's destruction during the hurricane's aftermath."

The Lion (August 2020)

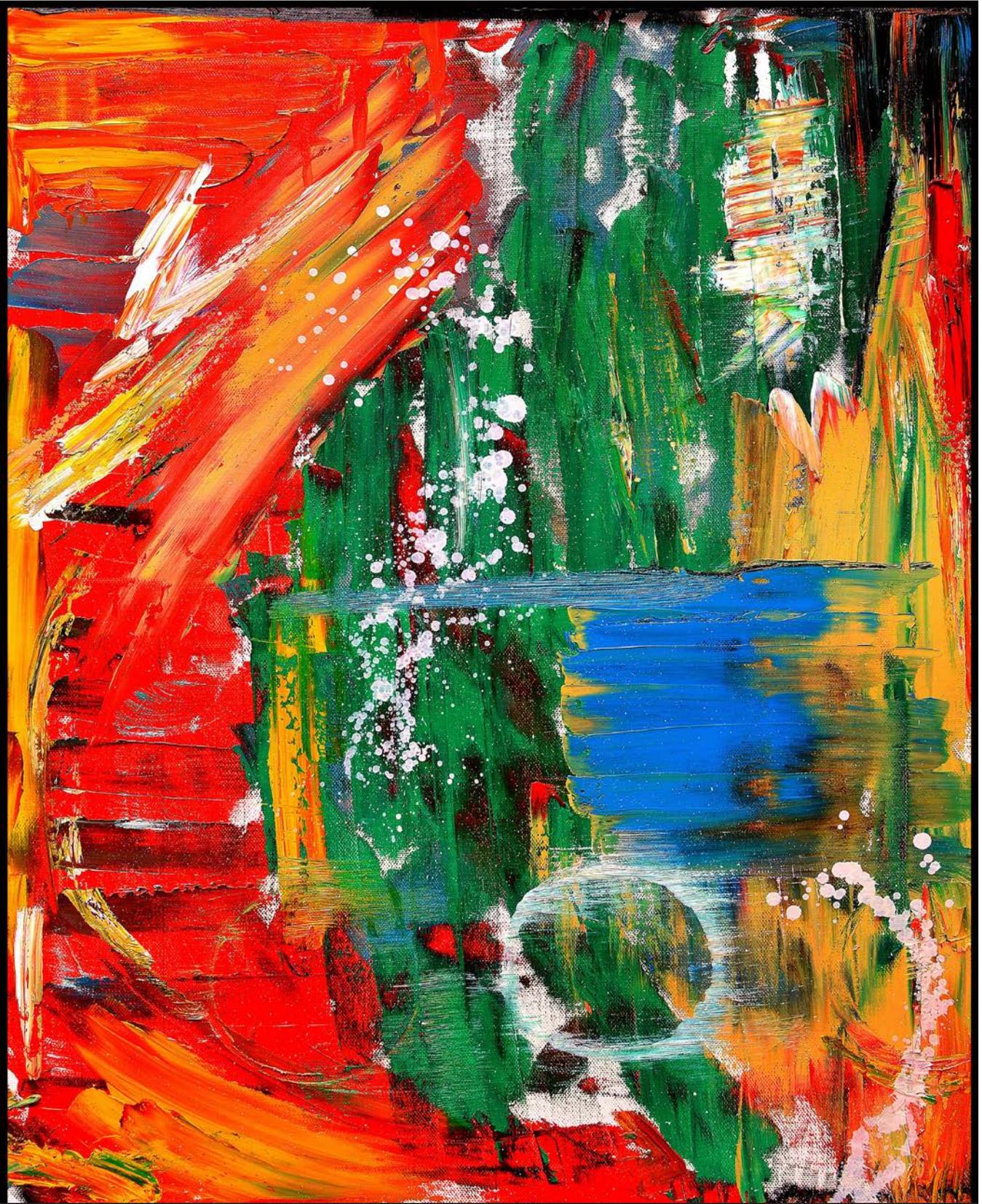
"If you haven't realized by now, I'm into reggae music. I simply wanted to paint something for my wall. (and yes, I used a stencil for the lion's head)."

Vortex (August 2020)

"Another happy accident. I scraped away layers of paint and created magic. Might be a little too much red though. I like red."



Neue Wilde (The New Wild One) 18"x24", oil on canvas (2020)



Trans Manhattan Expressway 18"x24", oil on canvas (2020)



Cityscape from Wet Windshield 30"x40", oil on canvas (2020)

Inasmuch (August 2020)

"I wanted to do a completely random abstract piece. No thought. Just wanted to have fun and see what I came up with. I love this piece. One of my favorites."

Through the Heart of the Jungle (August 2020)

"At this point in 2020, it was hot. Very hot. One of the hottest summers in my memory. I guess I was influenced by that but I also wanted to experiment with depth and focus."

Face The Facts (August 2020)

"I tried to make the greatest self-portrait of all time. I didn't come close but I didn't do a bad job either. I used oil sticks for the background. I'm now using the face as part of my logo. It looks just like me, right?"

Insofar (August 2020)

"It's 'Inasmuch' part two. A sequel with darker colors. And a bird?"



The Night Parade 18"x24", oil on canvas (2020)

Neue Wilde (The New Wild One) (September 2020)

“September was another prolific month for me. I wanted to do a brashly aggressive self-portrait. Neo-expressionism was a style of painting that emerged in the early 1980s in New York City and was characterized by expressive, gestural, and sometimes brashly aggressive figurative works. Neo-expressionist artists like Basquiat were known as ‘Neue Wilde’ (German for ‘The New Wild Ones’).”

Trans Manhattan Expressway (September 2020)

“This was another homage to deKooning who painted some awesome ‘abstract parkway landscapes’ in the late 1950s. A landscape viewed from a moving vehicle.”

Cityscape from a Rainy Windshield (September 2020)

“Another deKooning homage (I like his stuff a lot). A colorful scene of New York City viewed from a moving vehicle in a rainstorm at night.”



Scatched Angel 30"x40", oil on canvas



Anonymous 18"x24", oil and spray paint on canvas (2020)



Shore Thing 30"x40", oil on canvas (2020)

The Night Parade (September 2020)

"This one is one of my absolute favorite things that I've ever done. An abstract parade at night (I'm starting to use more black if you hadn't noticed) that has slight elements of cubism in it. Light and shapes refract off one another as a happy parade walks across the canvas. During these past nine months, I've used my paint knives more than my brushes and I think they help to achieve the specific results I'm looking for."

Scratched Angel (September 2020)

"Sometimes things work out, sometimes they don't. This one was one of those that just wasn't working out. I had to really work on this one. It started out as a nice landscape with sunny blue skies. But it just wasn't very good. Then after many layers of colorful paint, it still wasn't very good. As panic and frustration started to set in, I noticed an angelic image in the middle where some of the blue skies from the underpainting still shown through. Maybe we see what we want to see?"



Shore Enough 30"x40", oil on canvas (2020)

Anonymous (September 2020)

"This one is a 'love it or hate it' piece. Someone recently said to me 'Your stuff is always so colorful. Almost too colorful. Why don't you try to do a simple black and white painting?'. I wanted it to be as intense as possible, I wanted to upset the viewer with only two colors. The black background is spray paint. This piece was inspired by abstract expressionist Franz Kline's work and that person's complaint. I hope they're happy now."

Shore Thing (September 2020)

"This one is by far the most popular of the 37 pieces I've done this year. Many people were interested in owning it. It is very cheery, isn't it? I've always said that an artist's true personality comes through in their work - we can't help it. I think I've found my niche with this van Gogh style of beach paintings. This is a sister piece to 'Waves Hello' and it's currently hanging in the same Hockessin, Delaware home as "Two Thousand Twenty Scars."



Experimentally III 30"x40", oil on canvas (2020)

Shore Enough (September 2020)

“The follow-up to ‘Shore Thing’. More like a sequel than a remake. Again, done in the style of my favorite painter - Vincent van Gogh. One of the overall themes to this collection of 37 paintings has been ‘The Beach’. The beach is a place I always want to visit but never seem to find time to do so. I, like most people, loved the beach as a child. Of all the pieces I’ve done in 2020, the beach ones are the ones I’ve enjoyed the most. I could revisit my childhood beach memories as I painted them. Each one was a beautiful summer vacation for me. This painting currently hangs at the beach in the same Lewes, Delaware living room as “Waves Hello”.

Experimentally III (September 2020)

“The finale. The last episode of the season. This was an exercise using the fundamentals of art (line, color, shape, texture, etc.) that I learned in college and everything that I’ve learned these past ten months. This was also the one I worked on the longest. This is the exclamation point at the end of all the work I’ve done on this collection. A final experiment in a series of fun (and hopefully successful) tests of style and technique.”



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Rehoboth Art League: rehobothartleague.org

The Delaware Contemporary: decontemporary.org

Biggs Museum of American Art: biggsmuseum.org



Dave Chambers is an American artist specializing in abstract expressionist paintings that are known for their immediate impact, vibrant colors and intense self-expression. Born on August 10, 1967 in Dover, Delaware, Chambers spent his youth drawing humorous cartoons and dreaming of becoming an artist. Chambers studied painting at the University of Delaware, later graduating in 1992 with a Bachelor of Arts degree in Art.

After graduation, Chambers worked for ten years as a graphic artist for Bell Atlantic/Verizon before making a name for himself as an award-winning photojournalist at the *Delaware State News* where he spent ten years earning a reputation as one of the finest photographers in Delaware receiving tributes from Delaware Governor Jack Markell, the Delaware General Assembly, Kent County Levy Court and the City of Dover. Visit [flickr.com/photos/graphicsmartist](https://www.flickr.com/photos/graphicsmartist) to view Chambers' photography portfolio.

In 2020, Chambers returned to painting to begin building an oeuvre, a collection that reflects his personal vision. He is influenced by Vincent van Gogh's definition of style - that a true painting requires dynamic use of color, perspective and brushstrokes.

Working with a sense of urgency, Chambers is known for bold, dramatic brush strokes, which express emotion and add a sense of movement to his works, and using paint straight from the tube with impasto techniques. He deliberately uses colors to capture mood, rather than using colors realistically.

Chambers works as a marketing specialist with Hook PR & Marketing near Lewes, Delaware and lives in Smyrna, Delaware.

davidwdechambers.com

