

UNTITLED exploded to present Matthew Chambers' second solo exhibition at the gallery. The entrance to the exhibition reads like a minimalist tableau, which raises a question. A physical persistence rewards the viewer with a complete presentation of Chambers' working practice: narration, symbolism, frustration, destruction and artistic bravery. They manifest themselves in the individual paintings as well as in the installation as a whole.

Progressing on his painting journey, Chambers devotes himself to his practice almost religiously every day. He paints compulsively, without his glasses on, beginning from images and never knowing where a piece will find completion. While his shredded, 'strip' paintings, still act as his self-editing tool, in this new body of work they have taken a life of their own. In his explorations over the last two years, Chambers has taken to composing and creating his strip paintings anew, dying strips of canvas before laying them, still wet, on a new blank surface, thus creating two paintings – a colorful albeit muted strip painting, and a raw canvas bearing its impression.

Once again, Chambers dictates no rules as to how his paintings are to be received, their only responsibility is to listen. Each is a frame in a visual story that can be re-written infinite times.

*(This document was automatically generated by Contemporary Art Library.)*