

THE CHAMBERS PROJECT/PACT

PRESENTS

A BICYCLE DAY CELEBRATION

OPTIDELICAL

GROUP ART EXHIBITION FEATURING:

IOIO - BLAKE FOSTER - CANDACE THATCHER - COLIN PRAHL

DAMON SOULE - DAREL CAREY - JEN STARK - JUSTIN LOVATO

KELSEY BROOKES - MARK DEAN VECA - MARS-I - MAXIMINO REZA

MEAR ONE - MELANIE FARRIS - OLIVER VERNON -

RICARDO CHAVARRIA - VIBRATA CHROMODORIS

AFTERNOON PANEL DISCUSSION: PSYCHEDELIC ART MOVEMENT

SATURDAY APRIL 19TH - PANEL @ 4PM - SHOW @ 6PM

627 E MAIN ST - WWW.THECHAMBERSPROJECT.COM - @ENTERTHEPACT



SCAN FOR TICKETS
AND EVENT
INFORMATION

NEWS FROM THE CHAMBERS PROJECT

**A new exhibit titled “Optidelical” will open this weekend at The Chambers Project in Grass Valley, California.
19th April 2025 6– 9pm Opening reception**

The Chambers Project’s new exhibit ‘*Optidelical*’ exhibits new work by contemporary psychedelic artists, firmly placing them into the mind-bending story of optical art – these are bright paintings and drawings that juggle illusion and sensory play, and seduce viewers like delicious treats asking to be eaten.

The history of Op-Art is important to curator Brian Chambers, who explains, “*It arrived right at the same time as psychedelics,*” but he is most interested in how it has evolved in the present. Early Op-Art paintings made by Victor Vasarely and Bridget Riley in the 1950s and 60s were designed using surprising flat patterns of two-dimensional shapes, using geometry and color clashes to create images that seemed to vibrate, shimmer, and move. Since then, a new generation of artists inspired by those pioneering images have morphed new op-art into sensual three-dimensional forms that seem to wiggle away from the constraints of their predecessors.

This is not the Op-Art of the past. Chambers continues, “*My first foray into new Op-art was when Mars-1 created his ‘Infinite Tapestry,’ in 2010 – that had a very strong impact on me, and that image has become synonymous with my brand and style.*” A complex composition of soft concavity and convexity, it set Chambers’ interest in motion. Intrigued, Chambers wanted to shape an exhibit revealing the bright and dramatic evolution he had noticed as painters expanded the boundaries of optical illusion and advanced into unknown territory. Chambers said, “*Op-Art has become even more complex. The art of the past was basic, but it has evolved in a more abstract way, and the technical abilities of the artists are unique. I haven’t seen other galleries doing an Op show for a very long time. I think it will get a great response. Optical illusions tie in well with the psychedelic aesthetic, so it’s cohesive with my practice in curation.*” New creative dialogues between the artists are building the history of the work. Oliver Vernon’s ‘*Billow*’ is a swelling feast of monochrome forms, a delectable development of Mars-1’s painting. In it, lava eruptions of molten material retain their patterns, punctuated by occasional hard-edged reminders that these strange forms are not natural, that these are the products of imagination, that this is an exercise in voluptuous and sensory pleasure.

“*Finding the paintings has been a great exercise,*” says Chambers, “*and it’s been an exciting way to encourage artists to do something I think they’re really good at. Oliver Vernon’s piece is mind-blowing, Damon Soule’s is amazing, everybody is creating top-tier, mind-bending material. Mear-One has never done an Op piece before, and he’s coming up with something especially exciting. I’m also working with some new artists who I’m excited to bring into the fold.*” Among them is Candace Thatcher, whose bright sculpture is a shimmering and chromatic topography of swoops and valleys rendered in rainbow colors, breaking away from the sharp and angle edged customs of early Op-Art into an organic morphology of softness and reflection. Jen Stark’s dramatic crater painting is an alien’s map painted in either the pop and clash of street graffiti color, or the hues of comic book graphics. It is an entry point, and a gateway to another dimension. Maximino Rezza’s mandala, the contemporary descendent of Huichol peyote thread paintings from Northern Mexico, is a reminder of the parallel paths taken by new American Op-Art and the native tradition of journeying to other realities using art as an intermediary in a sacramental and visionary context. In Rezza’s work the traditions meet and synthesize, birthing a new form that combines the best of both worlds.

At the afterparty following the opening reception at a local venue, Mear-One and Colin Prah! will paint a live collaborative image – this is a psychedelic spectacle worth watching as illusory images emerge from the clever brushes of these highly skilled painters.

“*The show will definitely make your eyes wobble!*” said Chambers, with a friendly chuckle.

Featured artists:

Vibrata Chromodoris, Ricardo Chavarria, Oliver Vernon, Melanie Farris, Mear One, Maximino Rezza, Mars-1, Mark Dean Veca, Kelsey Brookes, Justin Lovato, Jen Stark, Darel Carey, Damon Soule, Colin Prah!, Candace Thatcher, and Blake Foster.

April 19th Bicycle Day Afterparty at “The Bodhi Hive”

Following the exhibition opening there will be a Bicycle Day Party celebrating the first intentional LSD trip experienced by Albert Hoffman in 1943. Music will be provided by DJ Qbert, The Gaslamp Killer, Goopsteppa, Maria Tambien, and ETHNO (Jeff Franca of Thievery Corporation). Elixart will be on hand providing a full bar, and Mapu Empanadas will serve delicious food.

For more information contact:

The Chambers Project, 627 East Main St., Grass Valley, California 95945
Phone: (530) 777-0330

1010



Haliotis, 2024
Lenticular print on Alu Dibond
23.62 x 35.43 inches
\$6,000

1010



Blossom, 2025
Lenticular print on Alu Dibond
27.56 x 47.24 inches
\$8,000

1010



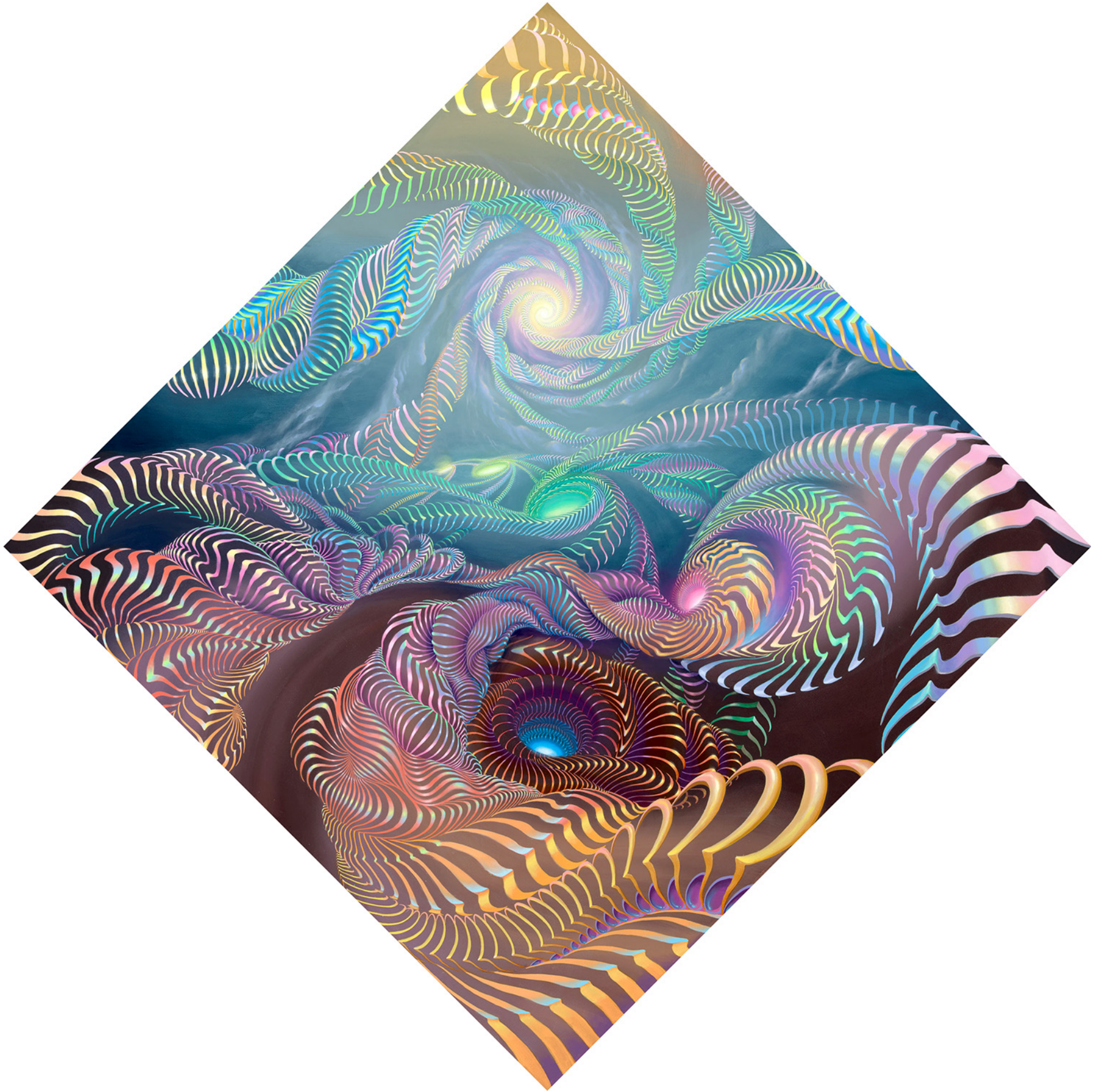
Cephalopod, 2024
Lenticular print on Alu Dibond
Edition of 10. 3 available
26.62 x 35.43 inches
\$6,000

1010



Melting, 2024
Lenticular print on Alu Dibond
23.62 x 35.43 inches
\$6,000

Blake Foster



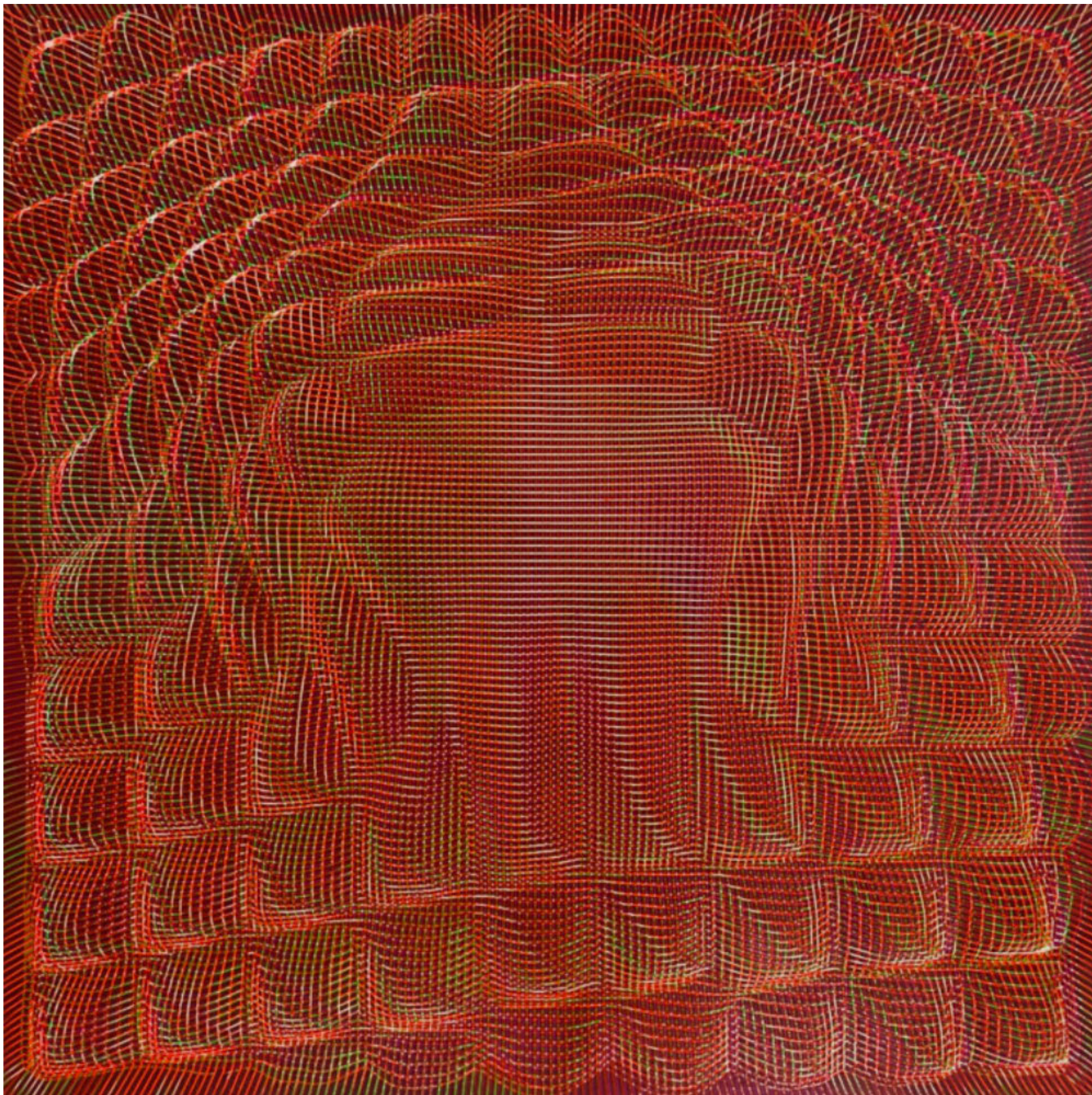
Recursive Resonance, 2023-2025

Acrylic on canvas

48 x 48 inches

\$33,000

Candace Thatcher



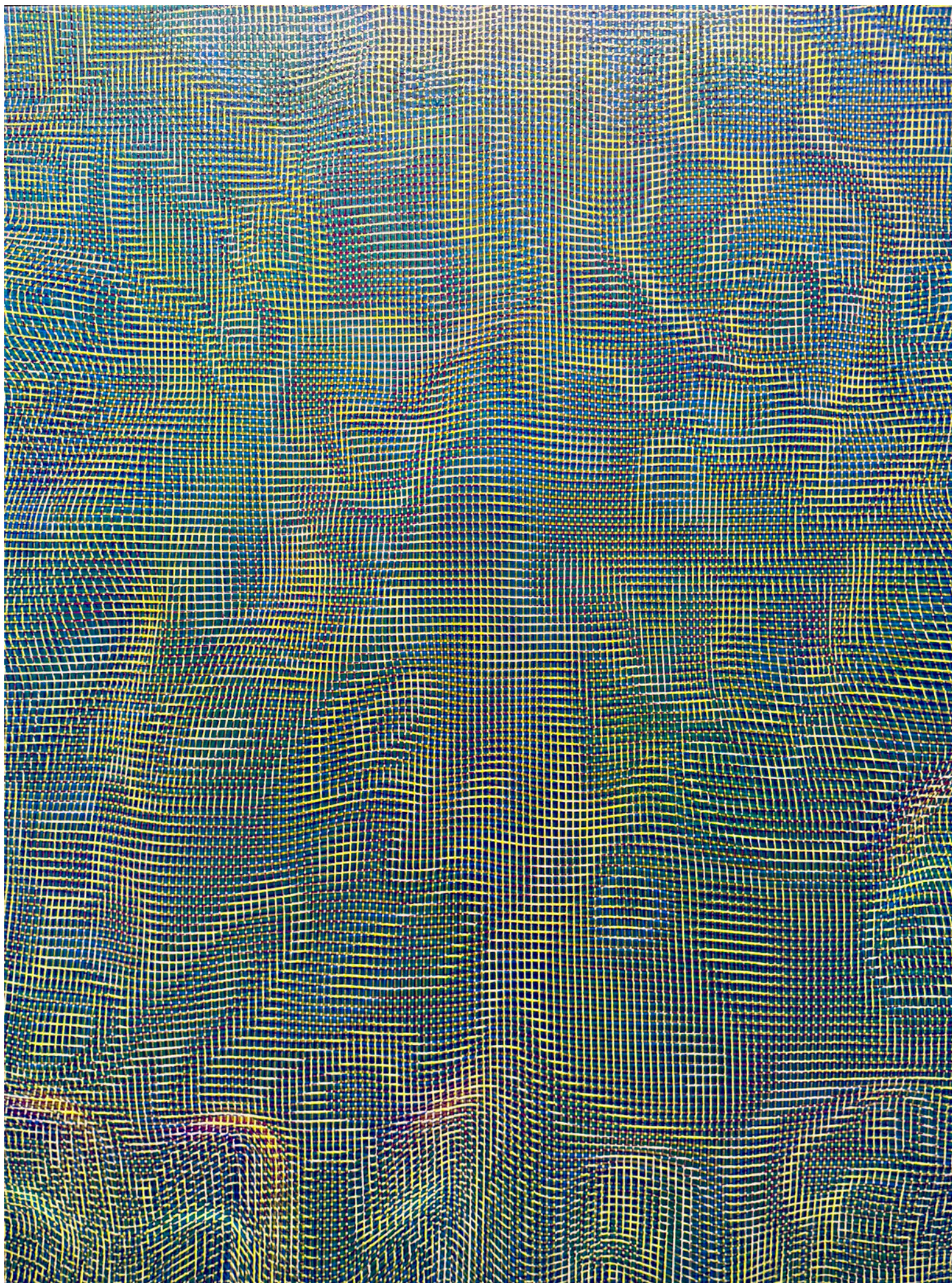
Archive Scan XLIV, 2023

Acrylic on wood panel

36 x 36 inches

\$4,000

Candace Thatcher



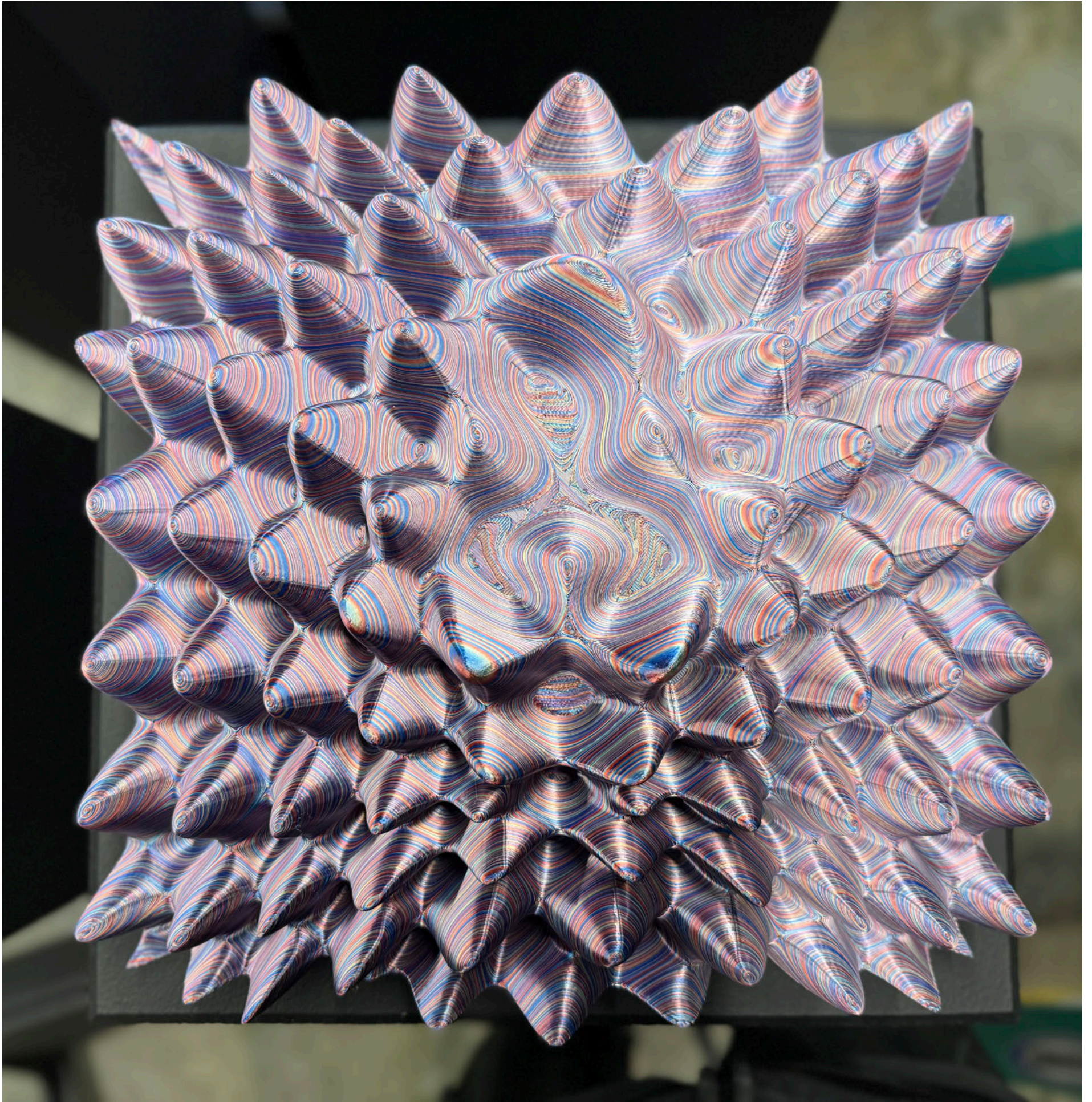
Archive Scan XLVII, 2025

Acrylic on canvas

48 x 36 inches

\$6,000

Candace Thatcher



3D print of Archive Scan XLVIII, 2025
PLA filament
12 x 12 inches
\$1000

Candace Thatcher



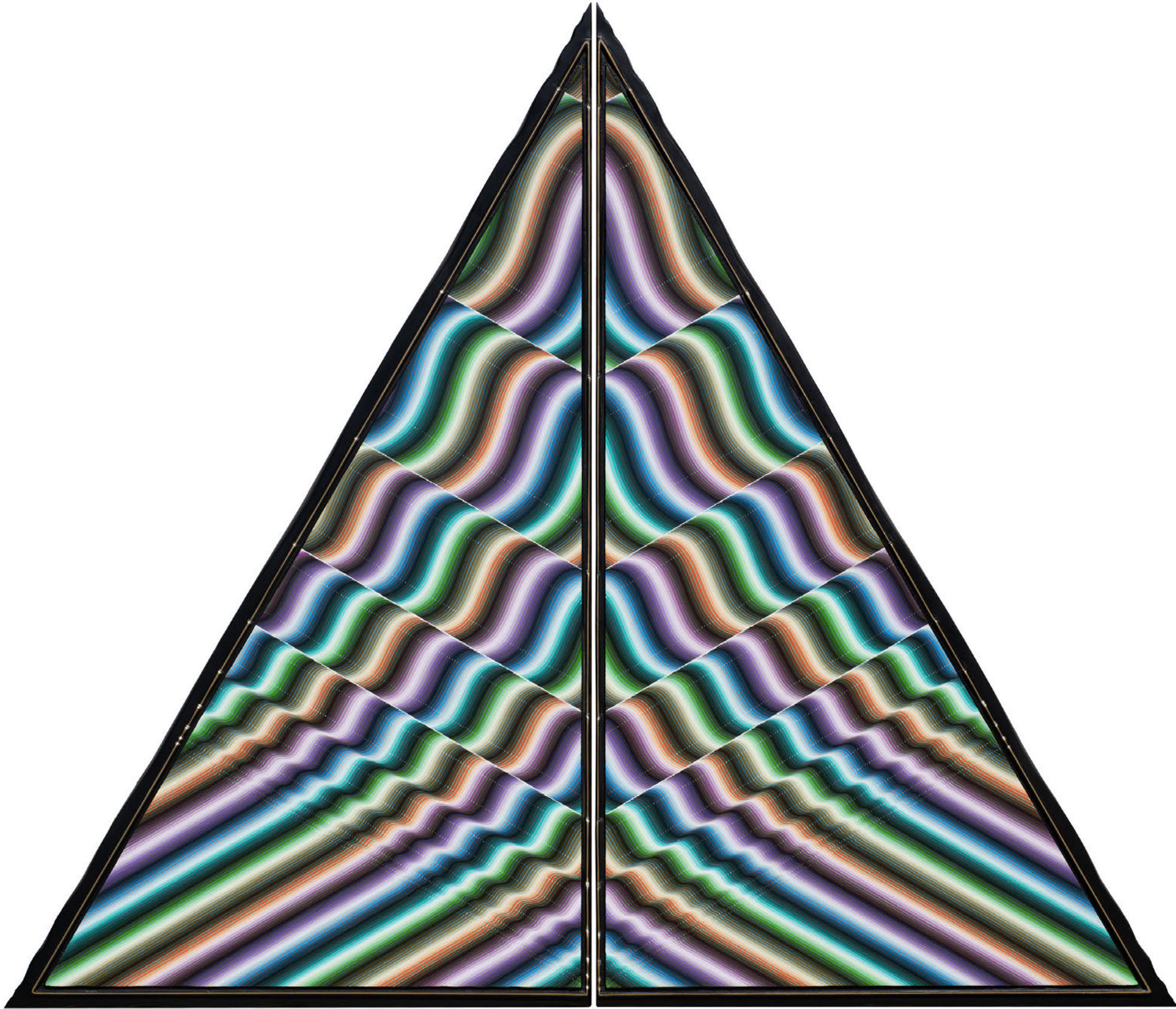
3D print of Archive Scan XLVIII, 2025

PLA filament

12 x 12 inches

\$1,000

Colin Prahl



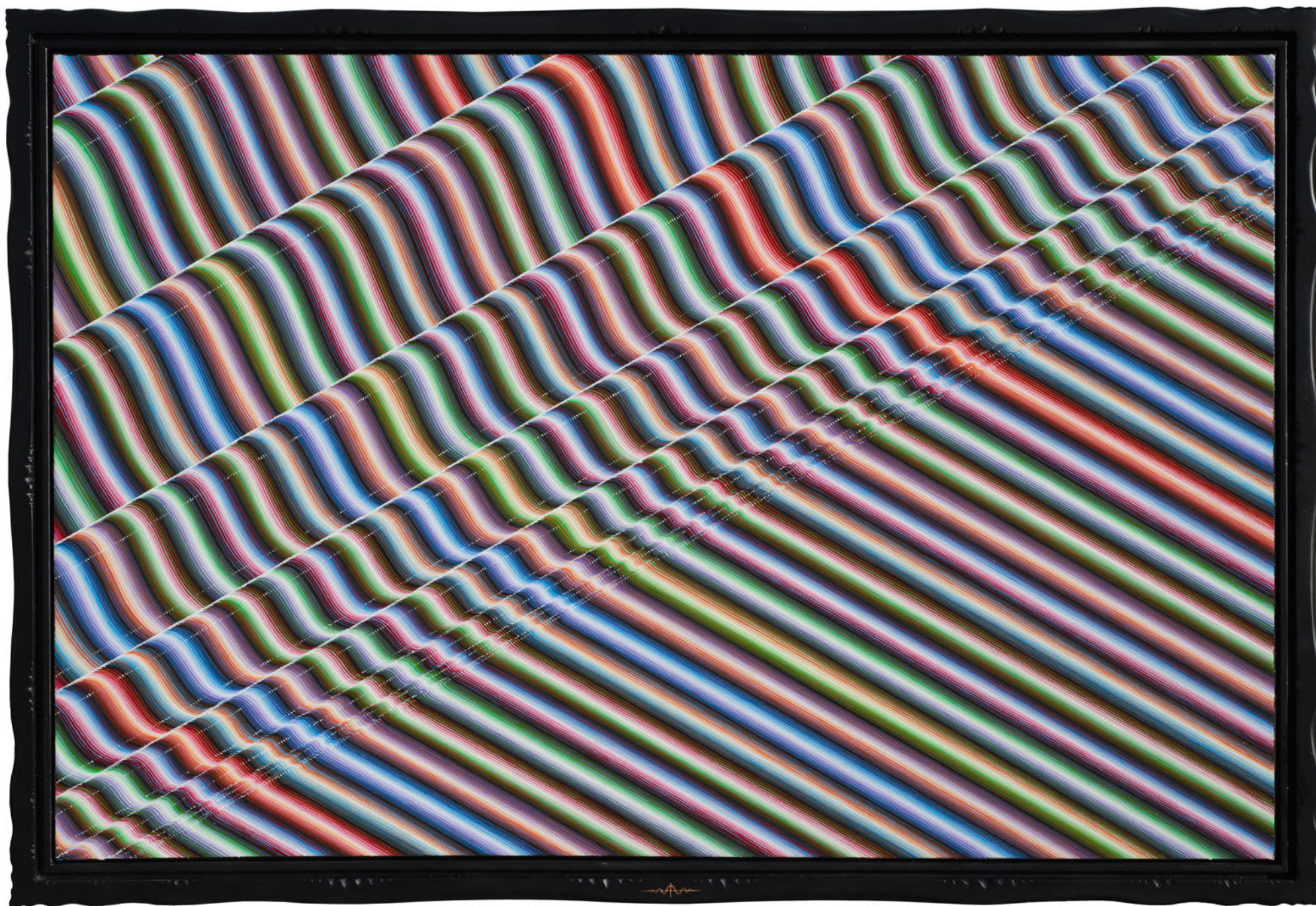
Verticrone, 2024

Acrylic on wood

23 x 35 inches

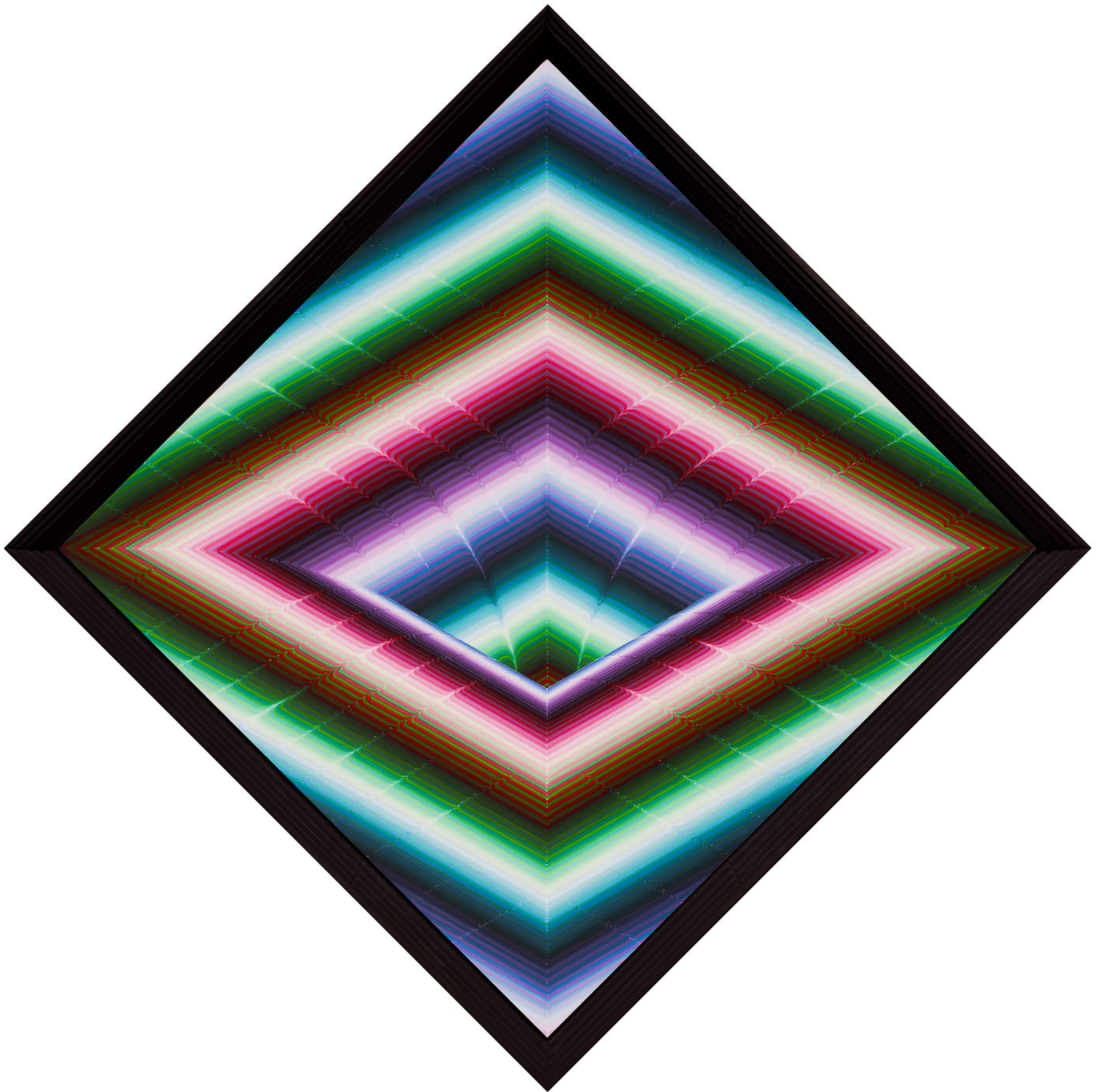
\$10,000

Colin Prahl



Fluctuance, 2024
Acrylic on canvas
23 x 35 inches
\$8,000

Colin Prah



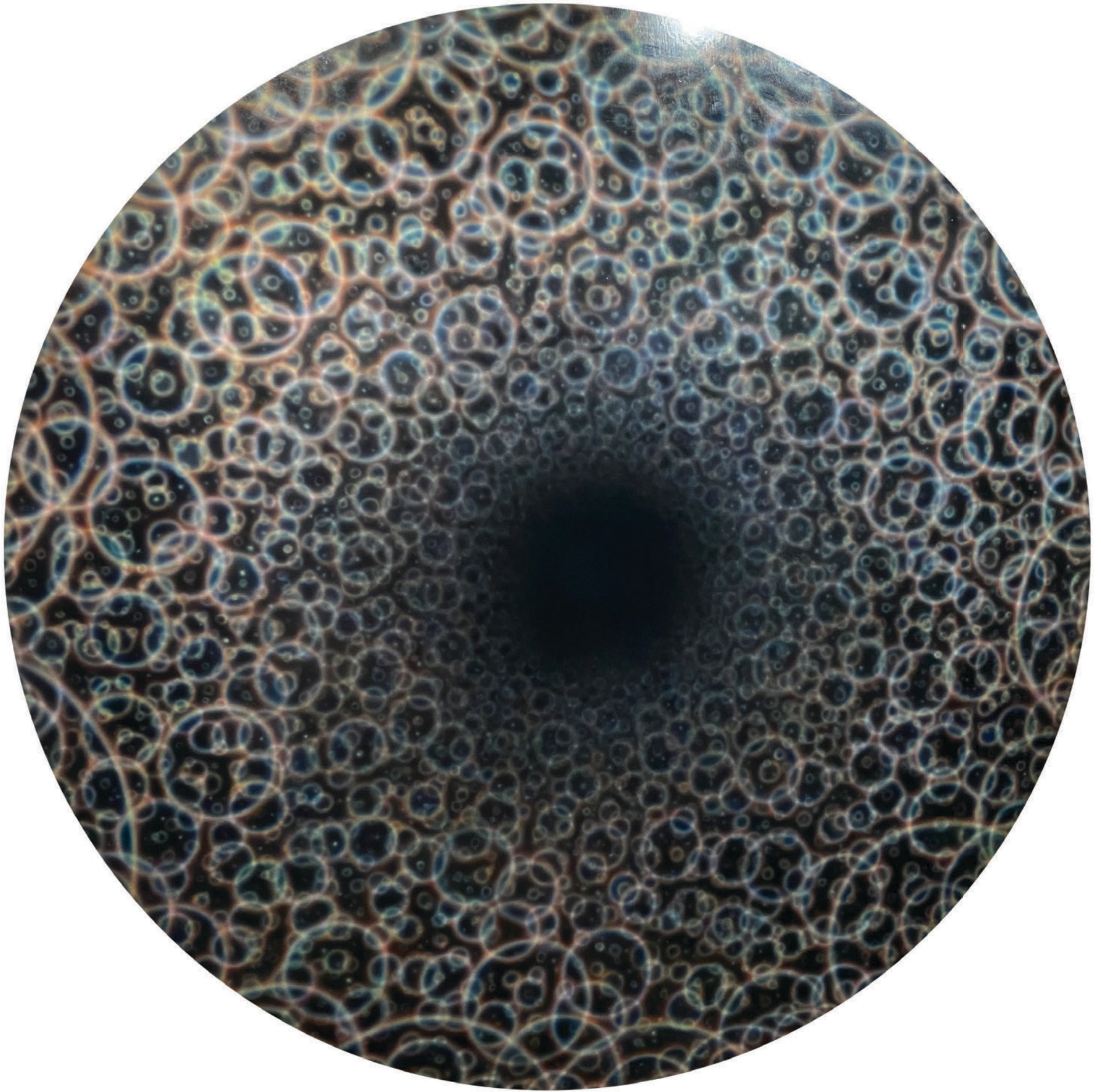
Gradient Descent, 2024

Acrylic on wood

24 x 24 inches

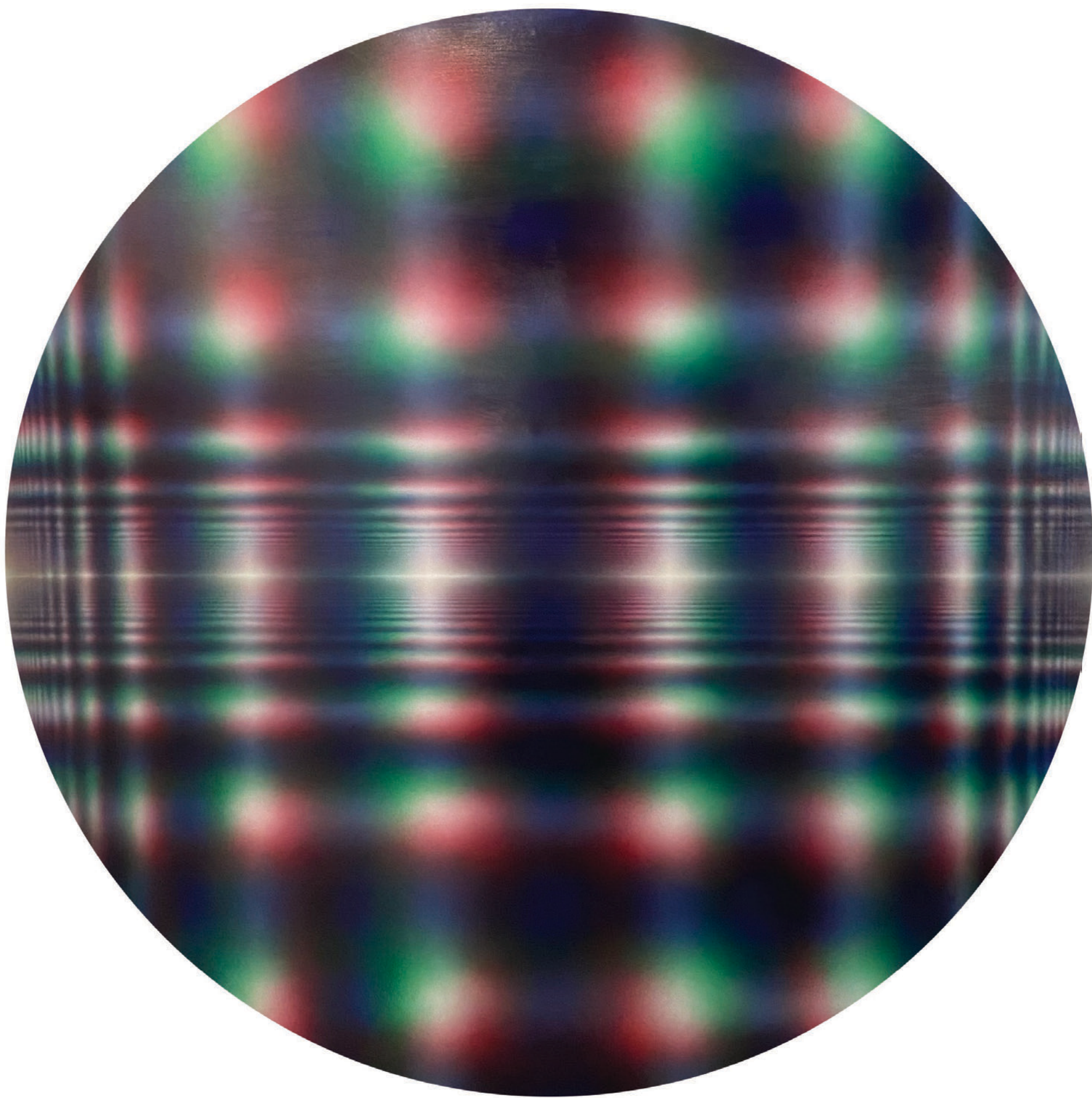
\$7,000

Colin Prahl



Surfactant, 2025
Acrylic on canvas tondo
5 feet in diameter
\$15,000

Colin Prahl



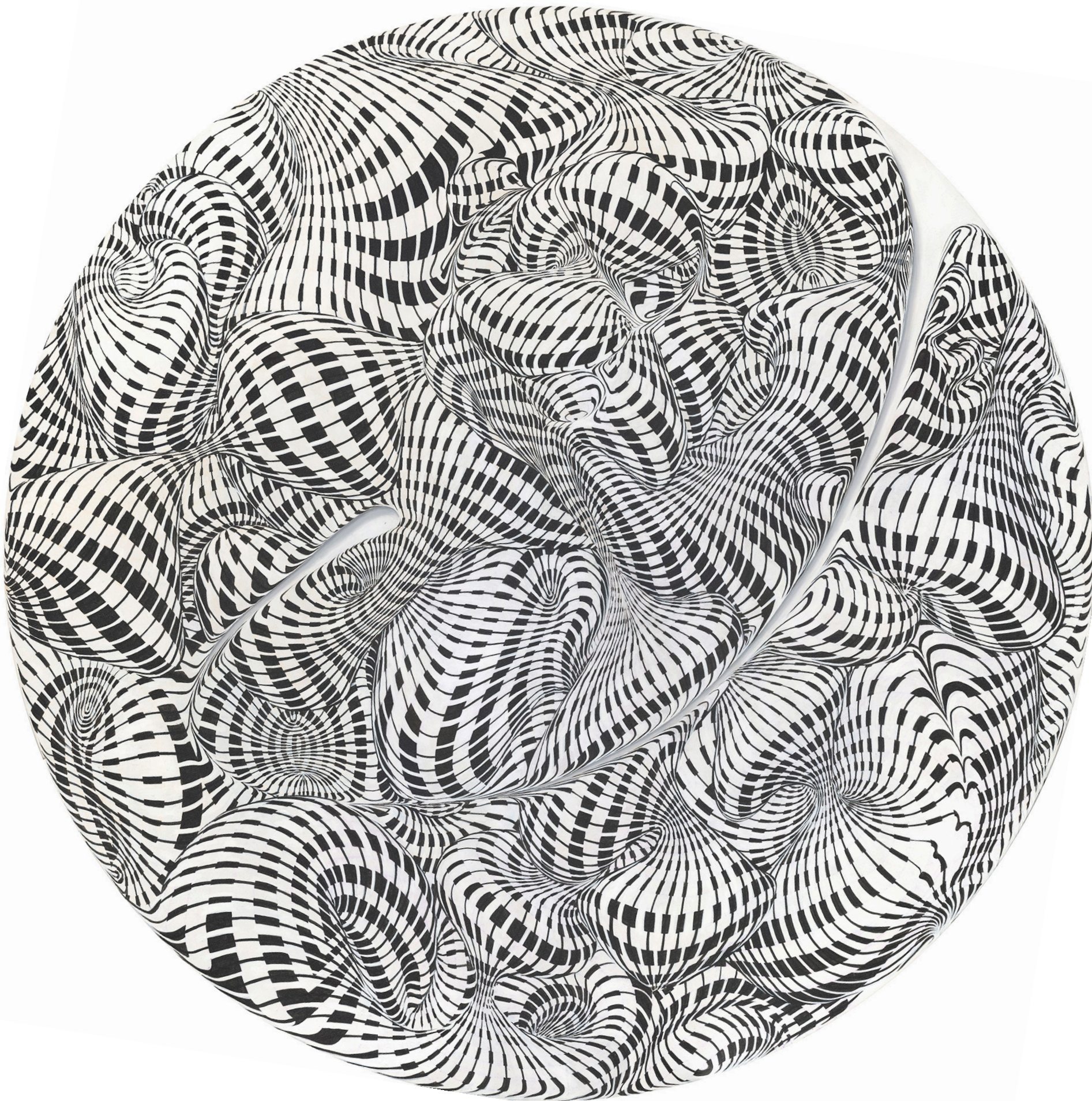
Rate Compression , 2025

Acrylic on wood tondo

3 feet in diameter

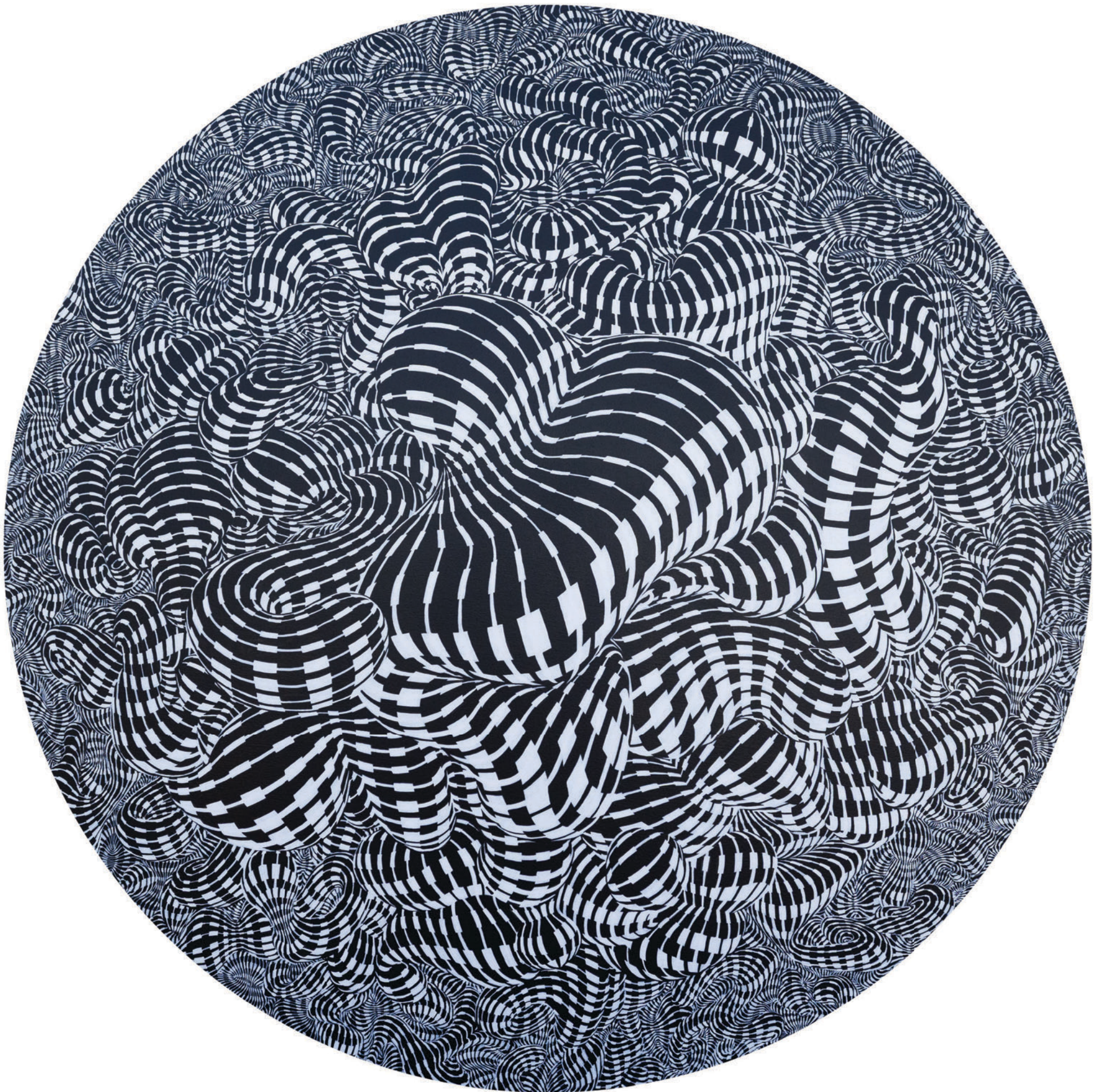
\$8,000

Damon Soule



Umbra 1, 2025
Acrylic on canvas tondo
5 feet in diameter
\$30,000

Damon Soule



Umbra 2, 2025
Acrylic on canvas tondo
5 feet in diameter
\$30,000

Darel Carey



Dimensional Dunes, 2025

Acrylic on canvas

48 x 60 inches

\$15,000

Darel Carey



Energy Nexus, 2025

Acrylic on canvas

20 x 20 inches

\$3,500

Darel Carey



Branching Dimension, 2015

Ink on clay board

18 x 24 inches

\$4,000

Darel Carey



Fabric of Space no. 3, 2017

Ink on clay board

18 x 24 inches

\$11,000

Jen Stark



Chromatic Biome, 2022
Acrylic on CNC cut aluminum
58 x 58 inches
\$26,000

Jen Stark



Drip Cone, 2016
Wood, acrylic paint, varnish
55 x 23 x 23 inches
\$18,000

Jen Stark



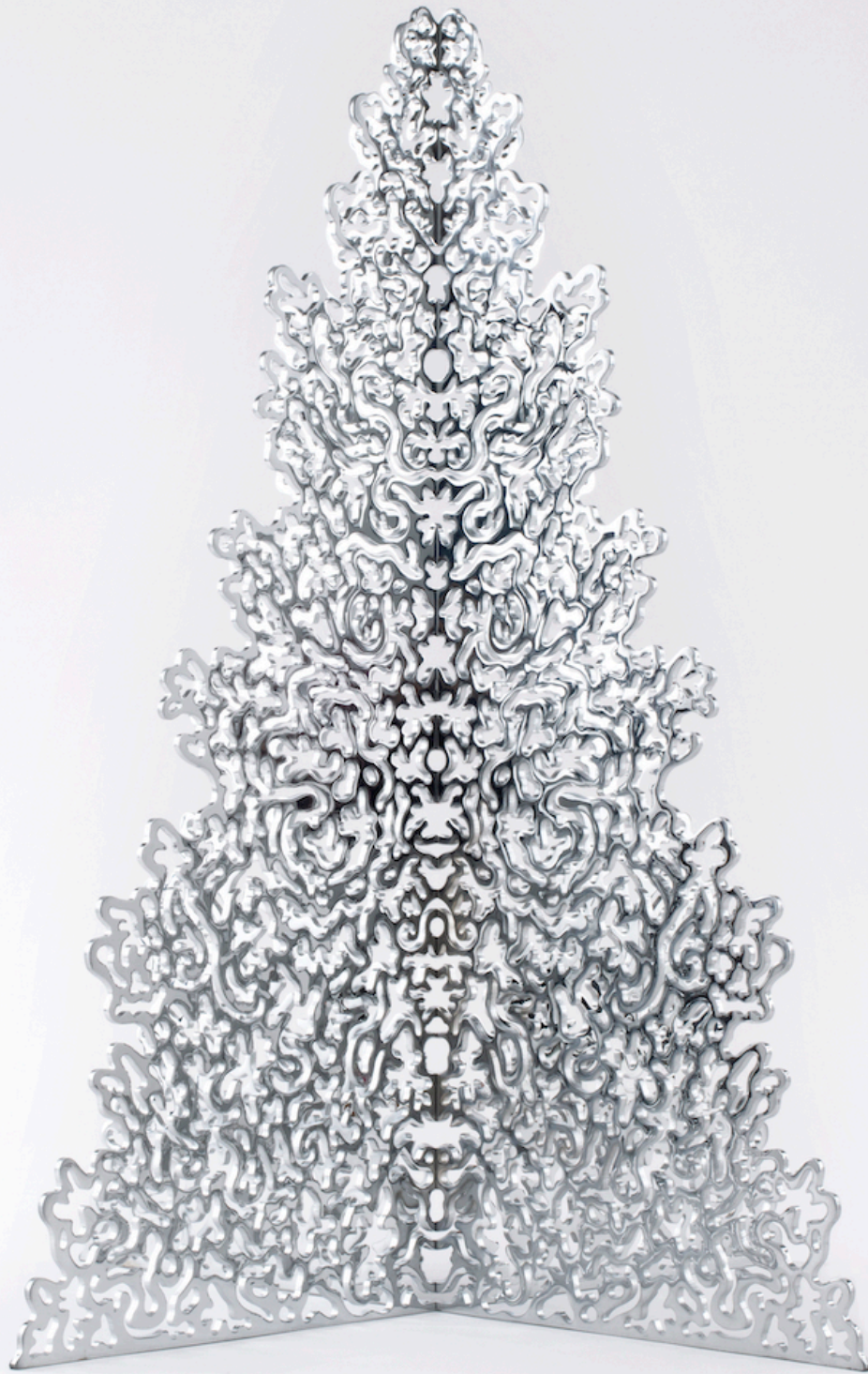
Concentric Refraction, 2022

Acrylic on aluminum

30 inch diameter

\$12,000

Jen Stark



Infinitree, 2021

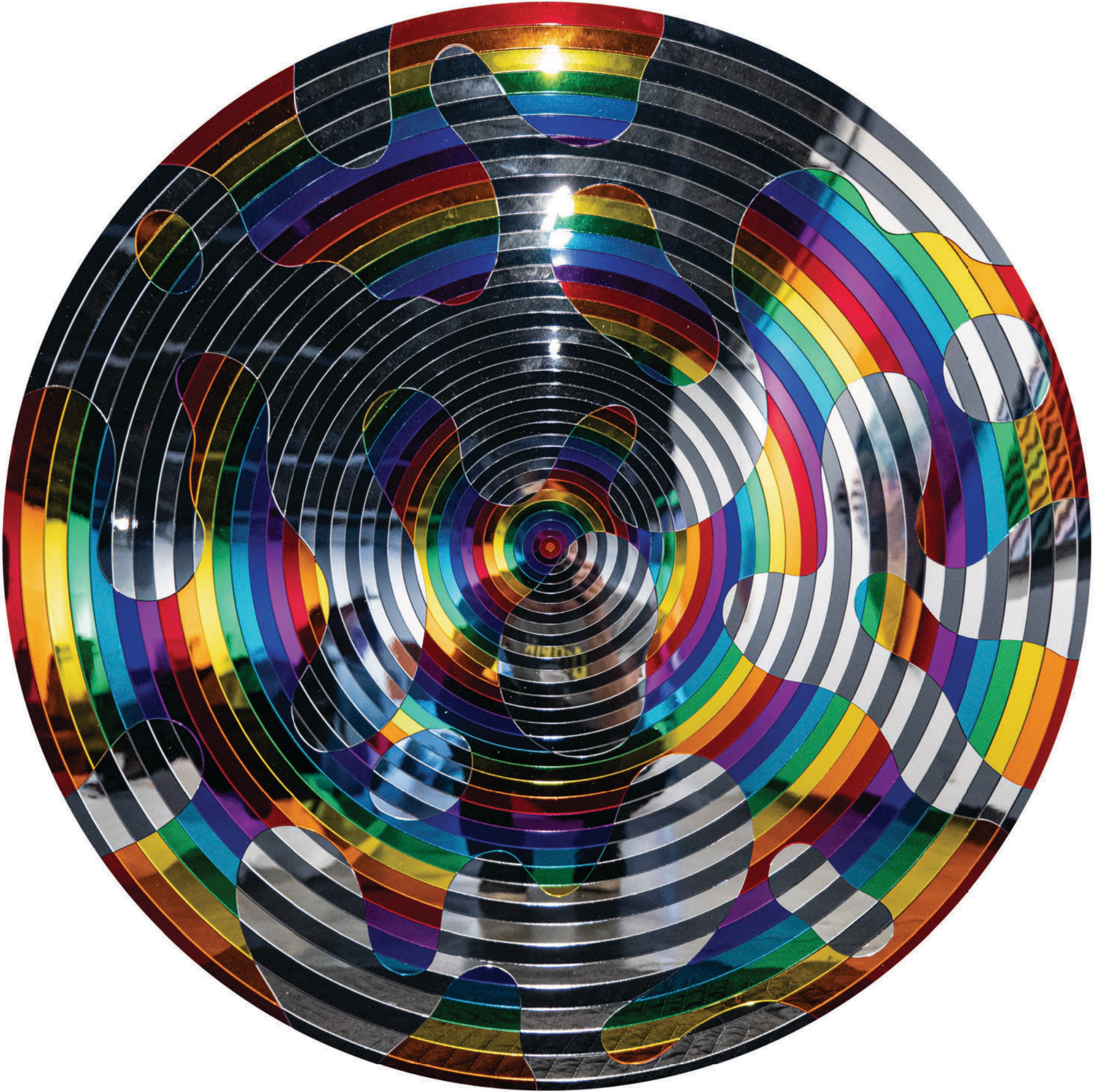
Edition of 20 + 4 AP

Chrome plated steel

18 3/4 x 15 1/2 x 15 1/2 inches

\$3,500

Jen Stark



Circular Reflection #1, 2021

Mirrored acrylic on wood

40 x 40 inches

\$20,000

Justin Lovato



Like All The Other Fools?, 2025

Acrylic on wood panel tondo

60 inches in diameter

\$23,000

Kelsey Brookes



Untitled, 2025
Acrylic on canvas tondo
3 feet in diameter
\$20,000

Mark Dean Veca



Dither Number One, 2017

Acrylic on canvas

32 x 20 inches

\$8,000

MARS-1



Portal Patch, 2025
Acrylic on canvas tondo
5 feet in diameter
In Private Collection

Maximino Reza



Untitled, 2025
Beads on wood panel
40 x 40 inches
\$7,000

Mear-One



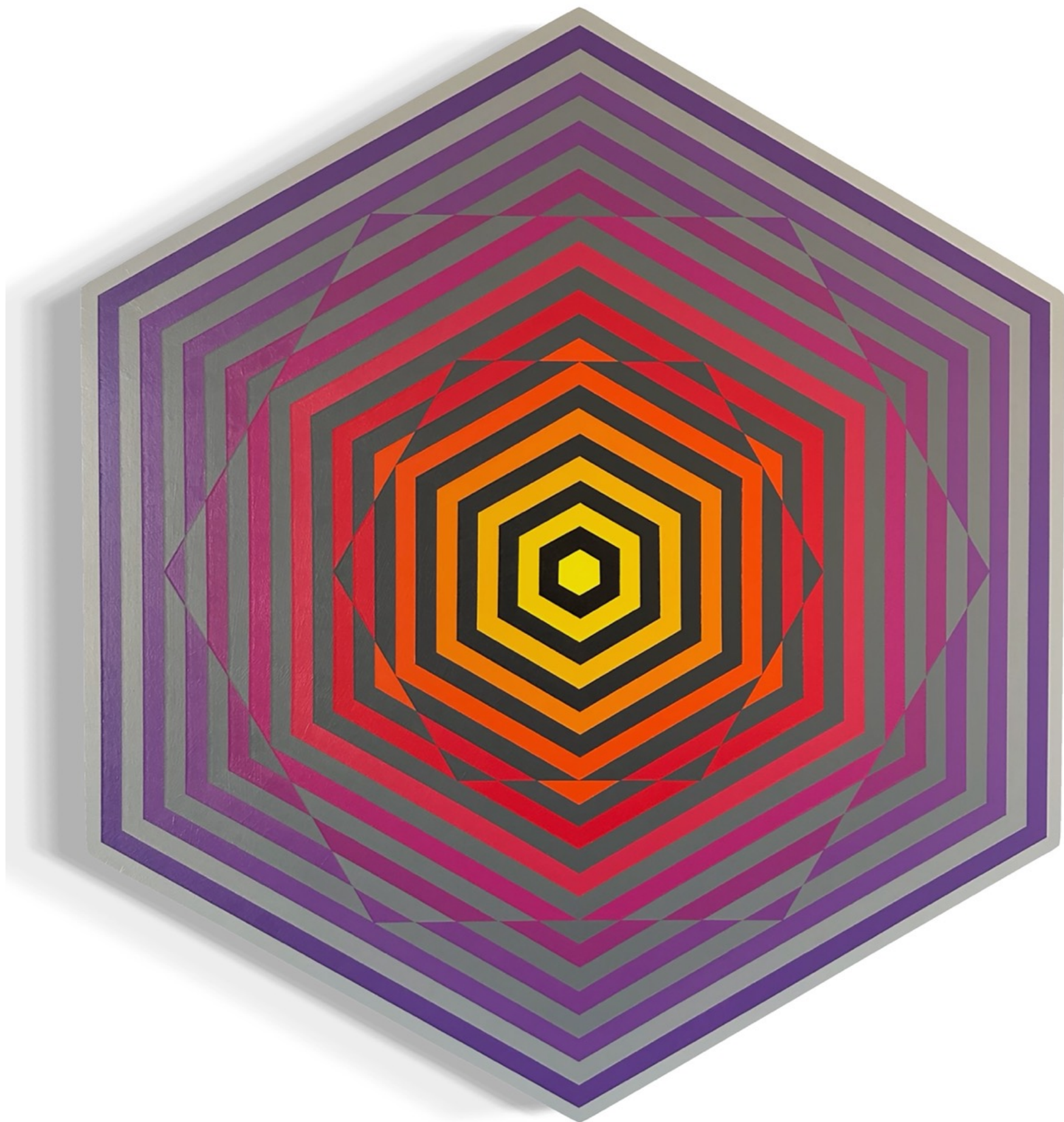
Morphic Resonance, 2025

Oil on canvas

4 x 4 feet

\$20,000

Melanie Farris



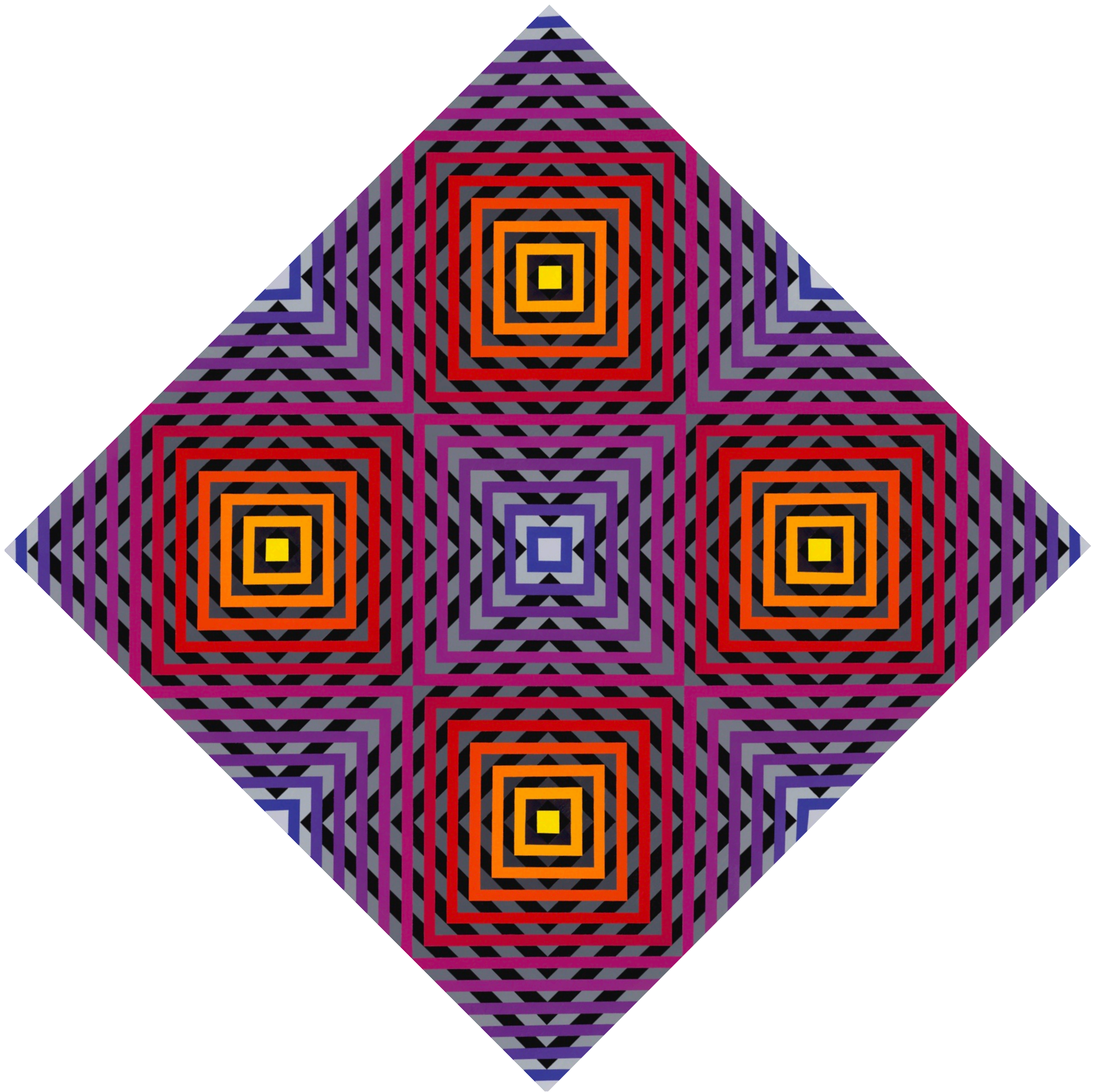
Syntax Error, 2024

Acrylic on wood

24 x 21 inches

\$1,800

Melanie Farris



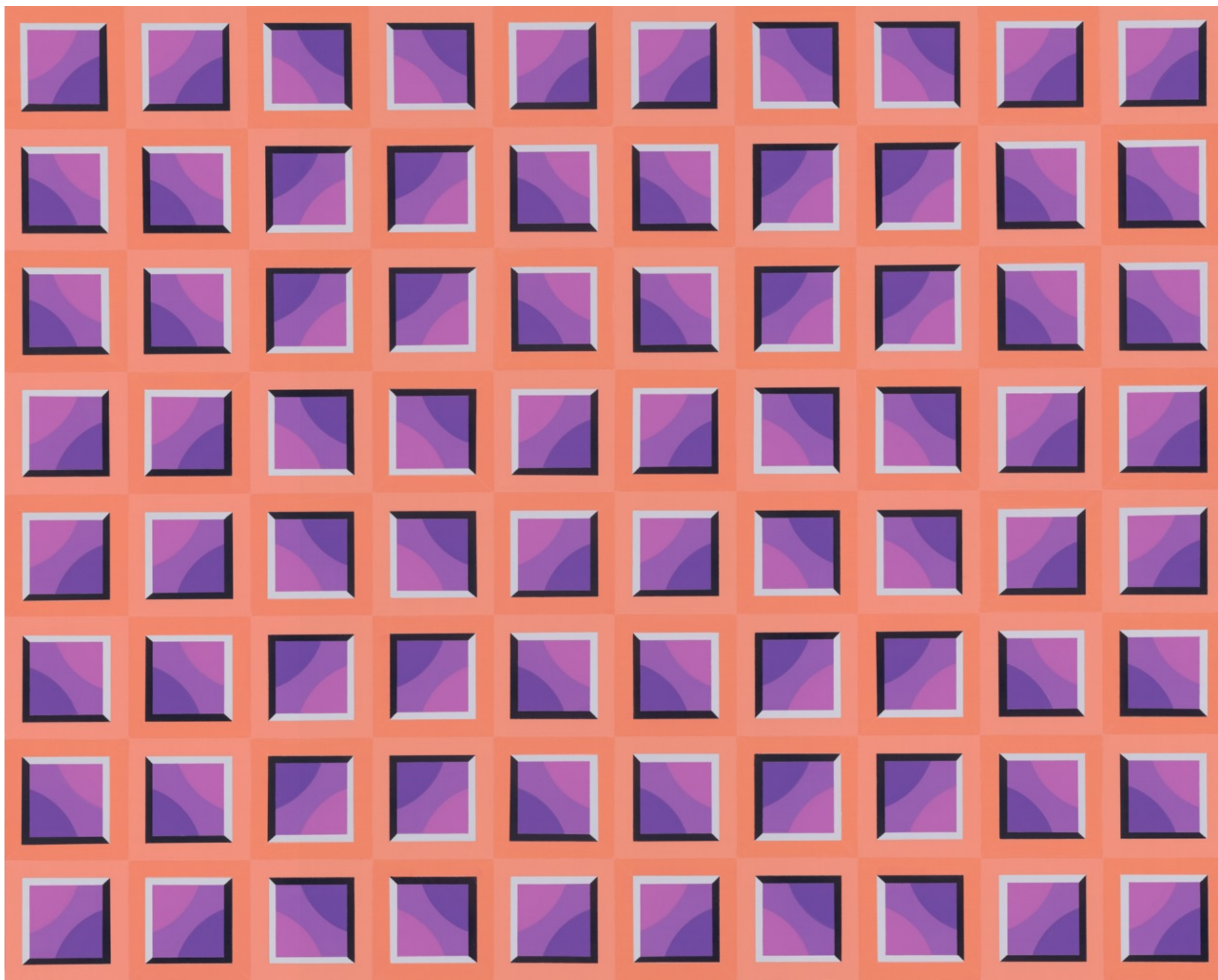
The Butterfly Dream, 2025

Acrylic on wood

34 x 34 inches

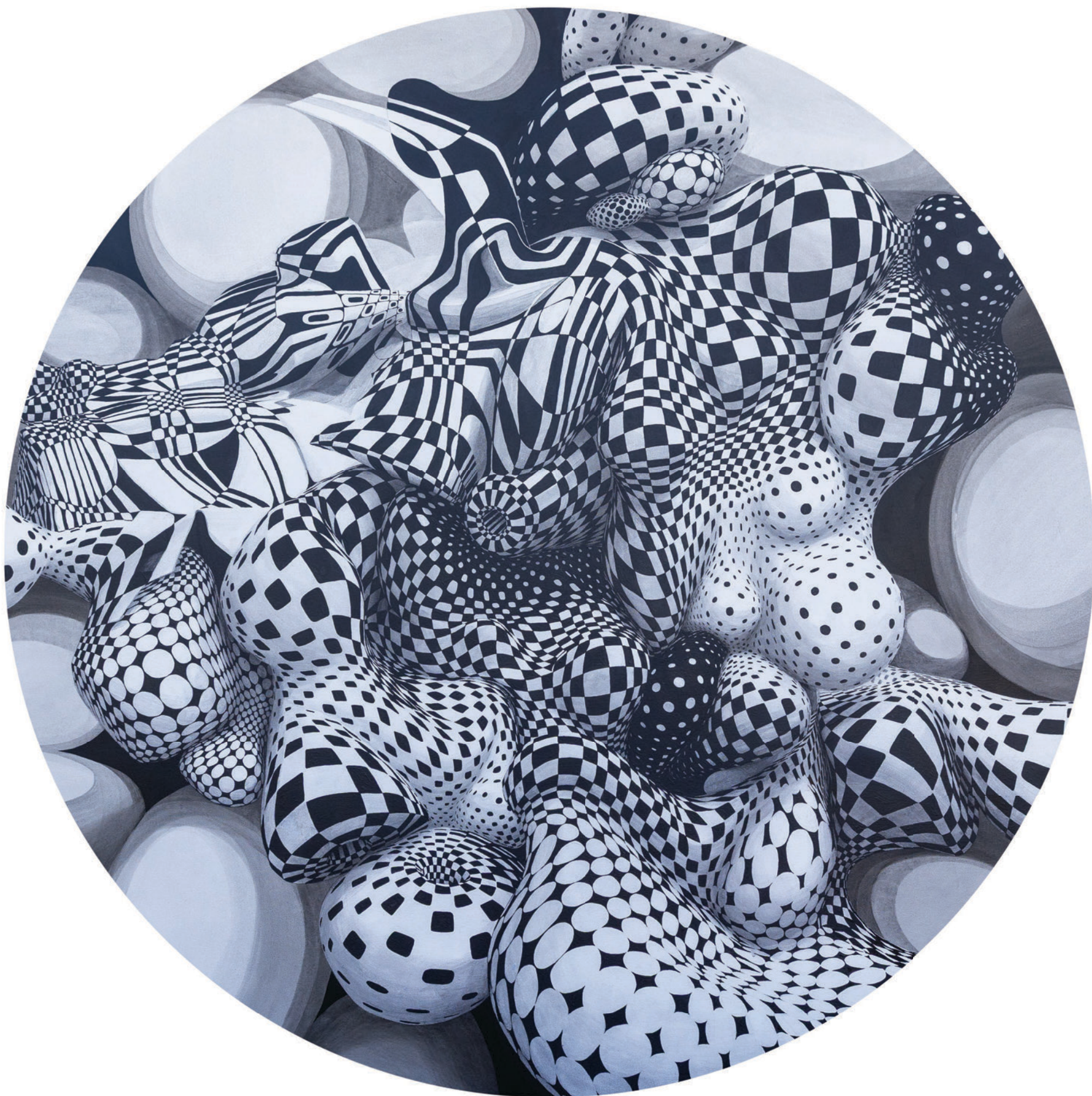
\$2,400

Melanie Farris



Vertigo, 2025
Acrylic on wood
24 x 30 inches
\$2,900

Oliver Vernon



Chameleon, 2025
Acrylic on canvas tondo
5 feet in diameter
\$50,000

Ricardo Chavarria



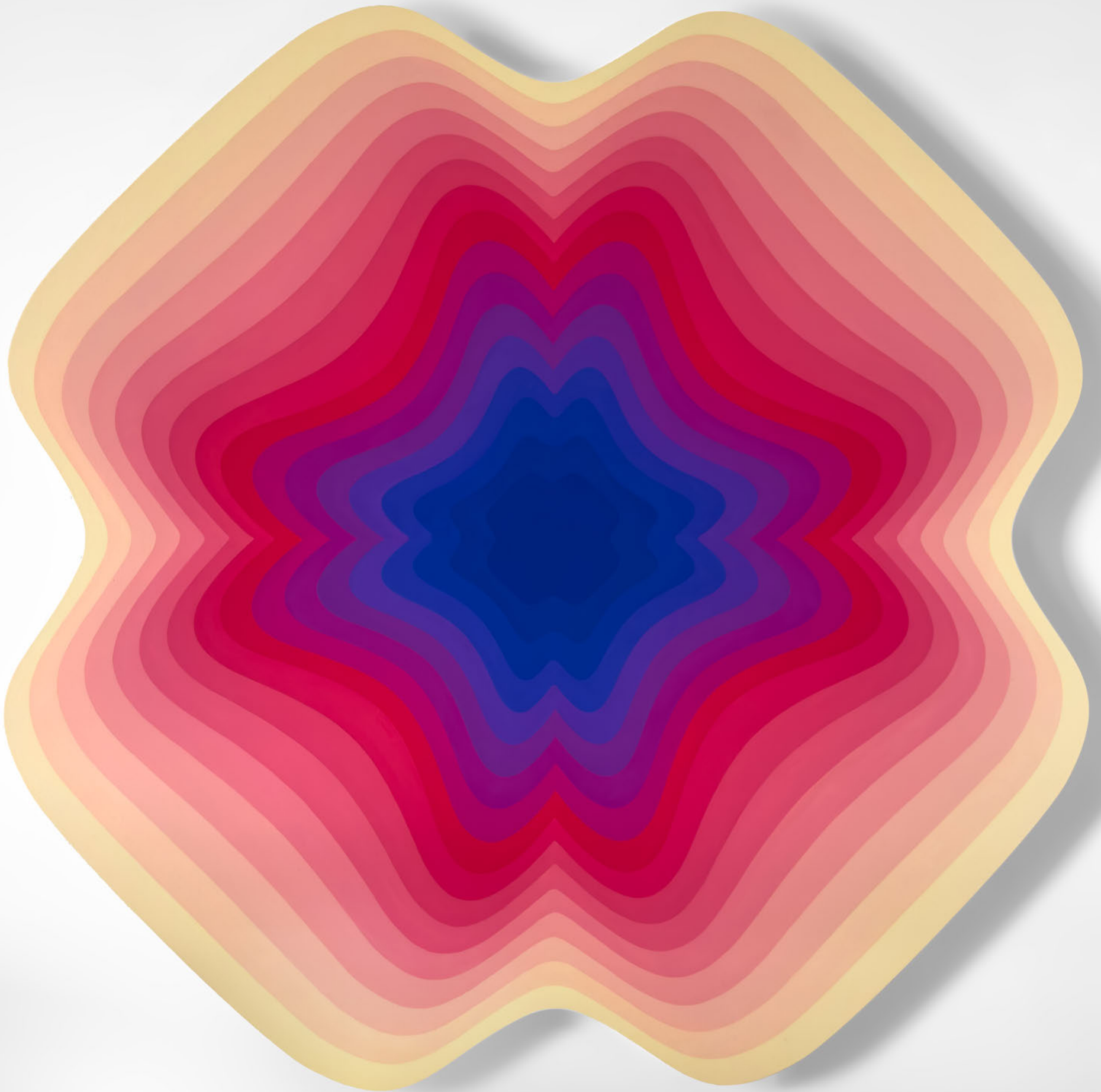
143, 2025

Acrylic on canvas

60 x 78 inches

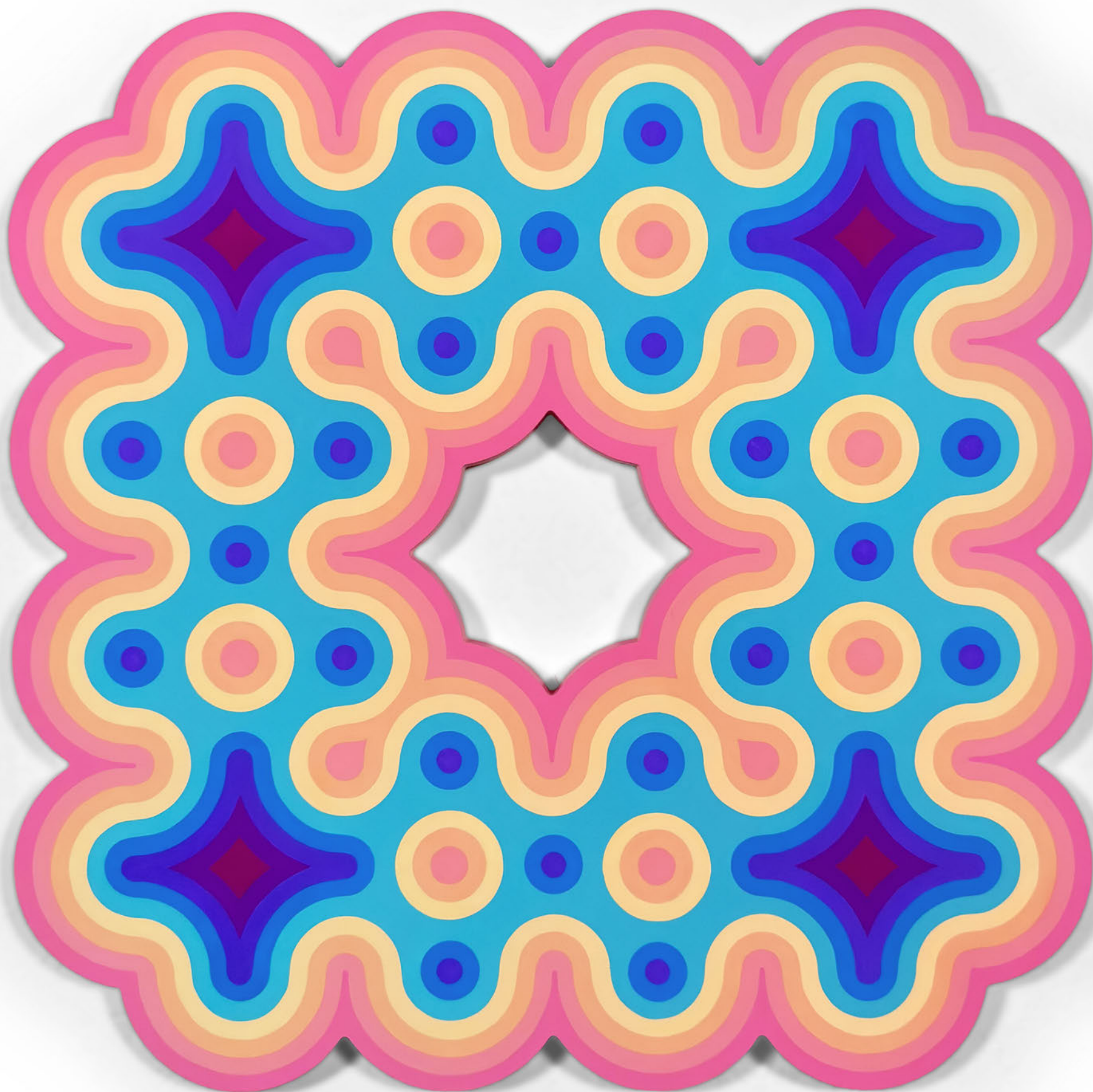
\$16,000

Vibrata Chromodoris



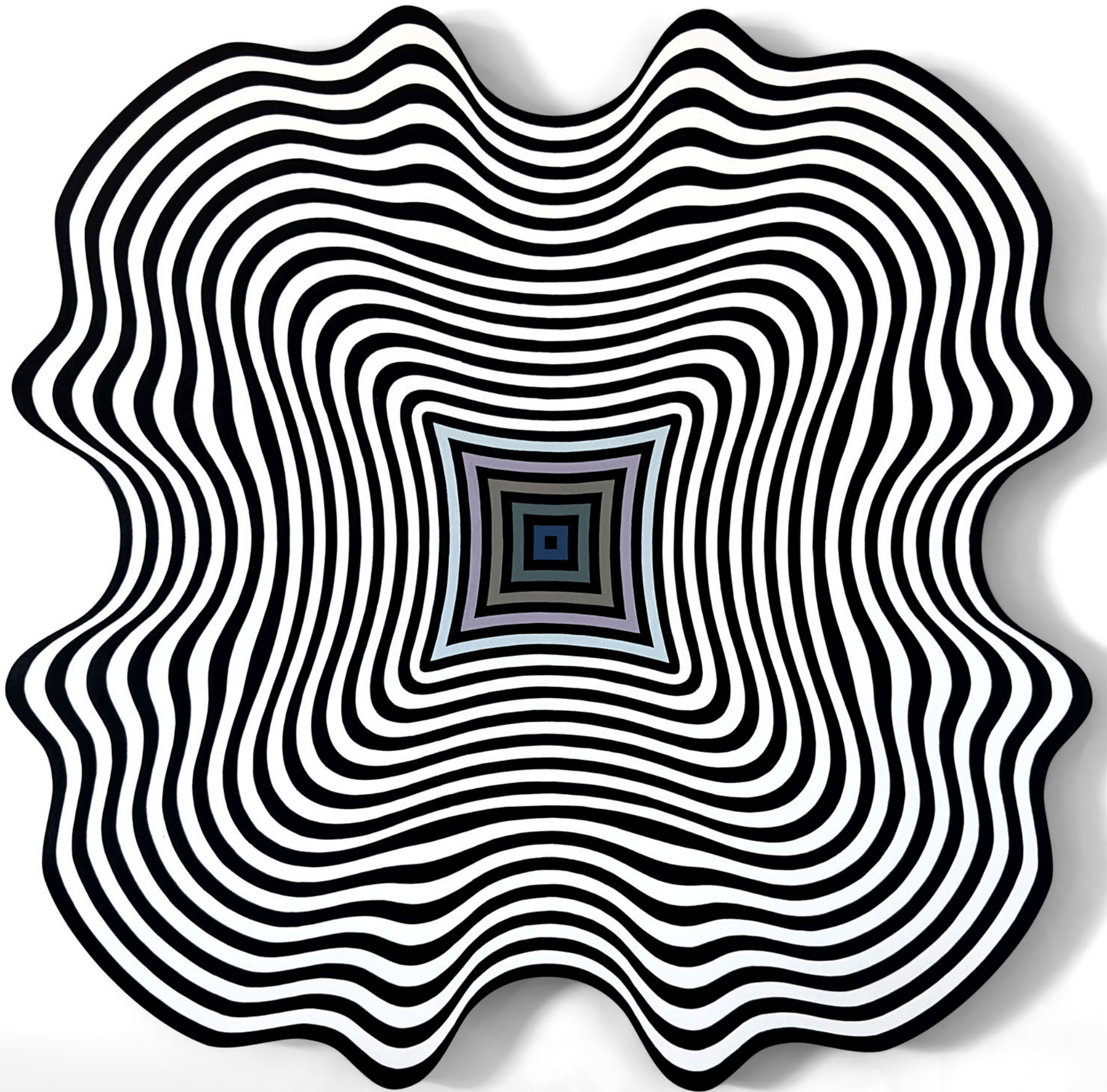
Delaminate, 2025
Acrylic on shaped MDF
32 x 32 inches
\$6,500

Vibrata Chromodoris



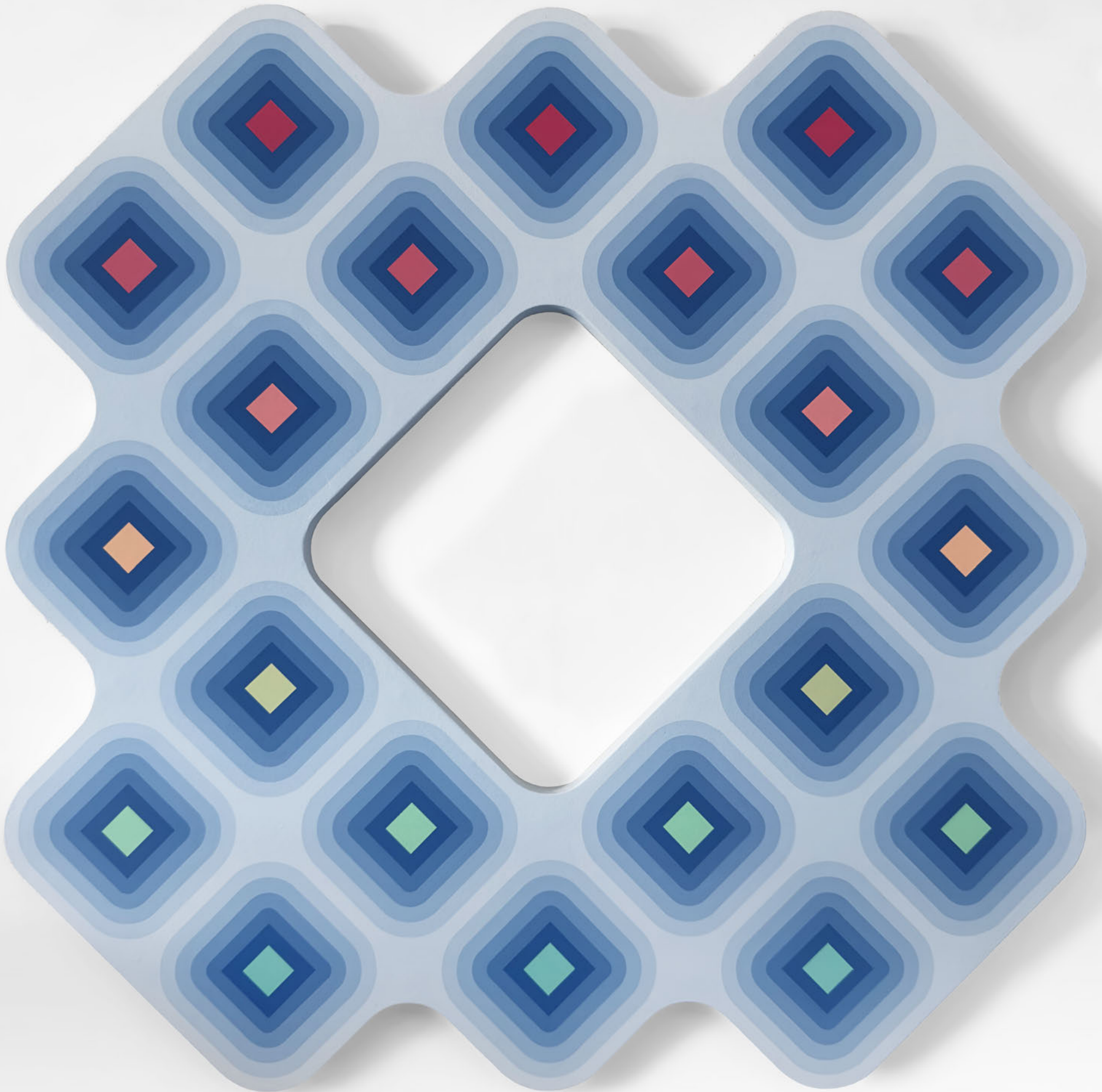
Amulet of Joy, 2024
Acrylic on shaped MDF
24 x 24 inches
\$3,600

Vibrata Chromodoris



Cohesion, 2025
Acrylic on shaped MDF
30 x 30 inches
\$5,800

Vibrata Chromodoris



Ephemera, 2024
Acrylic on shaped MDF
30 x 30 inches
\$5,800