



PLATE FIFTEEN *Remembering Ruskin*

All of them sought to deploy a kaleidoscopic array of conflicting forces: the dynamic and the formless; the prescient and the timeless; the still and the giddy; the restless oscillation between wonder and dread. Surely, Chandler was inspired by their unique experiences of great visual complexity, which involve feelings that were trans-visual, oceanic, even limitless in their scope and intensity.

In spite of the sensuality of her paintings, Chandler's work is contemplative. Natural forms become metaphors for larger meanings. She shares with these older masters a visionary ambience or a visualization of the poetic imagination. By eroding the boundaries of science, popular culture, literature and art, new wonders appear that question our relation to the natural world. This kind of romanticism, of course, may be the one thing that our culture can't tolerate. What makes Chandler's world so magical is that here, among natural histories and cultural detritus, nothing is nailed down. Rather, meaning is mercurial, thereby colliding our complex negotiation between nature's construction of us and our construction of it. Although Chandler currently maintains studios in Houston and Mexico, she has also traveled extensively throughout Europe, Africa and the Far East. It's understandable that Chandler resists monolithic thinking, thus enabling her work to remain notably diffuse, while evoking subjects that range from those innate to painting, to more general phenomena such as storytelling and the cyclical patterns of



PLATE SIXTEEN *Suspended Animation*

nature. Significantly, the compelling emotional resonance of Chandler's art is conveyed in large part through an evidence of hand that inflects its images with an equivalent grace and tact.

Taken together, Chandler's paintings and works on paper allow us to measure the way that one person's experiences and sensibility have been expressed in visual impulses. Each encounter with a cultural symbol, natural specimen or personal memory may be reflected in the extensive range, physical sensuality and structural clarity of her art. Evident is a renewed focus on material decision-making and, through it, on the poetics of seeming to display the mind in operation. The vibrations of glittery, delicate tones and undulating, rhythmic strokes induce an intensely vertiginous effect. Consequently, Chandler's paintings convey the unsettling quality of a captured moment in eternal flux. The tondo-shaped works *Remembering Ruskin*, *Suspended Animation* and *Bavarian Chalet, Munich*, are like small portals through which we can peer and beyond which are hints of the infinite. Chandler's works investigate the world rather than represent it, reminding us of seasonal change and the transience of existence. We find ourselves suspended in a dimension in which normal logic seems to be absent: everything appears uncertain and illusory, clearly defined yet lacking precise points of reference. A Bavarian chalet is strangely blanketed by autumn foliage as well as winter snow. An English jay tucks its head and feathers as if slumbering on the haze of an air stream. Layers