

ELIZABETH CHANDLER

Reviews

William Wilson, LOS ANGELES TIMES. *"Elizabeth Chandler resembles the long-obscured French painter Nicholas De Stael in gridded compositions suggesting aerial photography. Working in subdued ochres with a fine doodle-like touch, she creates a scale at once epic and intimate."*

Claire Wolf Krantz, C MAGAZINE, Toronto. *"Similarly enigmatic, Elizabeth Chandler's gridded, collaged paintings are characterized by subtle and intense tactility and closely hued, luscious colors. Layers of objects and materials are painted and scraped, drawn on and further excavated to create invented, indeterminate places, sites of underground activity."*

Peter Frank, L.A. WEEKLY, Los Angeles. *"one of...show's most intriguing talents, Elizabeth Chandler creates almost symphonically complex structures superimposing large gesture and minute detail..."*

Victoria Martin, ARTWEEK. *"...Elizabeth Chandler, who reveals a geologic-urban archaeology by building up and then effacing layer after layer, the disparate materials she has accumulated, from gold leaf to masking tape and epoxy board."*

Michael Barnes, AUSTIN AMERICAN-STATESMAN, Austin, TX. *"Weathered-looking, multihued and multilayered, Chandler's paintings project a sculptural quality. Chandler rewards more careful examination. Her large plates of mixed media hint at writing and geometry, but she invests more attention in cracked, wrinkled and cut surfaces, suffused with varied pigments rubbed, drooled, sponged and brushed. It is impossible to recount the myriad hues Chandler commands. "Continental Drift 49," for instance, spreads variations on rose, fool's gold, deep blue and aquamarine over what looks like an urban wall, plastered, posted and painted hundreds of times."*

Jack Fischer, SAN JOSE MERCURY NEWS. *"Elizabeth Chandler, a graduate of Stanford's Fine Arts program, is perhaps the least literal of the show's artists in addressing the theme (Tellurian), creating a psychological landscape in which accrued layers of silvery gray paint could suggest a "sediment" of memory, and small abstract shapes metaphors for events in a life."*

Joan Crowder, SANTA BARBARA NEWS-PRESS. *"Elizabeth Chandler paints large abstractions with all-over patterns and complex layers and textures. The word pentimento comes to mind when viewing her pieces that are built from strips and layers of heavy, translucent paper."*

These works have the quality of history, like layers of paint, plaster and wood on old buildings, forming shapes and patterns. The artist describes her "Santa Barbara Series" as being "about color, the materials with which it's made and where I live now."

Her most recent work takes a different direction. It's smoother, with more subtle textures, all in shades of black and white. Called the "Notation Series," the patterns of seemingly random floating oval shapes are based on DNA patterning. These have a slightly mysterious quality because of the placement of the patterns. They seem important."

David Bonetti, SAN FRANCISCO EXAMINER. *"If there is a common problem it is the result of a fear of leaving something out. Paintings by Elizabeth Chandler, for instance, suffer from a horror vacui. They are too dense, too crowded with ideas and imagery to present a coherent image to the viewer. ...less is more."*

Ralf F. Hartmann, Berlin Germany for the show "Eve in Camouflage Netting", July-August, 2002. *"Elizabeth Chandler has found a very different symbol for the special relationship between women and violence. Motivated less by history and criticism of the media, it is directed more at the emotions. The items of clothing that feature prominently in her diary-like cycles of pictures establish a connection with the role of women in violent conflicts. It is mostly the women who identify the victims of wars. They have to decipher the sad certainty of death from what is left of their children and husbands. It makes no difference whether they died during the war in the former Yugoslavia or after the terrorist attack of 11 September 2001 on the World Trade Center."*

"But items of clothing survive the death of the people who once wore them. In the Nazi concentration camps, for instance, they were handed to other inmates to provide them with a modicum of human dignity for a short while at least. Elizabeth Chandler's items of clothing, for which she has used the archaic technique of encaustics, i.e., wax painting, may well rank as one of the most timeless images ever devised for the portrayal of human cruelty."