



PLATE SEVENTEEN *Bavarian Chalet, Munich*

of rich pigment result in a depth and luminosity of color that holds the surfaces in stasis, transforming them into vibrantly transparent membranes. As “portals” onto other spaces and escapes the perceptual shifts cause them to oscillate between having depth and hovering on the surface. Do the images run from outside to inside or the other way around; do they burrow into the surface or emerge from it? Each image seemingly floats on an ethereal blue ground that appears to have materialized almost vaporously before our eyes. In *Remembering Ruskin*, a kingfisher captured in the throes of death expresses conditions of mutability and metamorphosis. The work has an air of the supernatural, an effect encouraged by Chandler’s loose, fluid passages of undulating creamy pigment. The compelling spatial composition is both ecstatic and terrifying in its headlong

velocity. The dreamy chromatic shifts across the sky generate vibrations representing a moment of individual yearning. All in all, Chandler imbues her compositions with a mysterious and boundless intensity. Everything seems potentially weightless and on the verge of dissolving into the luminous sfumato of the atmosphere. In any case, the paintings seemingly radiate the sinister beauty of fate’s horrible indifference. Taken together, the tondo paintings portray a time that is nonlinear and simultaneous. They serve as windows to other more powerfully enchanting worlds. The circle, of course, is a perfect form, complete and unassailable, with no beginning or end. There is something meditative, almost mandala-like about these canvases. The longer we look at these paintings the more they slow down and hold us.