



Lisa Chandler | The Dividing Line | Works on Paper

A review by Andrew Paul Wood Eye Contact Magazine, December 2019

The imagery is sourced from variety of places. It could be Extinction Rebellion or students rioting in Hong Kong. The specifics really don't matter because it is at once obvious what's going on. Soldiers and police, victims and uprising. Images of violence, protest and gas masks repeat as the central motifs throughout the work, timeless as much as they are timely. It's an appeal to emotion and morality, a metaphorical call to arms.

Having previously been shown in Leipzig, Germany and at the Suter in Nelson, Lisa Chandler's *The Dividing Line* is an interesting work in that it manages to drive a strong political message without compromising on aesthetic and artistic integrity.

A product of Whitecliffe College of Arts and Design, Chandler divides her time between Leipzig and Golden Bay, having built up an impressive résumé of exhibitions and residencies over the last decade or so.

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The Dividing Line is powerful stuff, and extremely impressive in a time when earnest figuration and narrative tend to be disregarded as liabilities in painting. It's more of a step back, in a way, to the postmodern new history painting of the 1990s without once feeling stale or recycled.

The larger paintings are flatly executed in acrylic in a well-judged Baconesque palette of blues, greys and fleshy pinks, vigorously enlivened with sgraffito, scraping and even spray paint.

These are accompanied by a set of small monoprints encyclopaedically cataloguing variations on the gasmask, terrifying to behold, blank and skull-like. From Pink

Floyd's *The Wall to Dr Who*, the gas mask has become the pop-cultural face of mass, anonymous horror. Chandler deploys it with great effect to deliver surgical blows against comfortable complacency.

Superficially the style of the paintings owes much to pop art's flat expressionistic slathers over a bricolage of charged imagery - Robert Rauschenberg in particular comes to mind - but beneath that is a humanist life force, elegant melancholy and anger that seems to be channelling the wartime imagery of British neo-romantics like Eric Ravilious, or Henry Moore's drawings of Blitzed London - and the raw anguish and frustration of German new objectivity.

At times the paintings strive for the status of trompe-l'œil graffiti with a nod to Banksy and a wink at Jean-Michel Basquiat that is just subtle enough not to be annoying. This is the legacy of installation art, the need to create a holistic environment for the viewer.

For all that, and one could easily go back further to Picasso's *Guernica*, and Goya's *Third of May 1808*, or even to Renaissance paintings of battles and massacres, this is resolutely contemporary painting, virtuosic at points, speaking to us in the here and now, taking its cue from the image and atrocity-saturated media bombardment by which we experience the world.

It makes you feel something in these jaded and empathetically fatigued times, and how often can you say that?

Protestor

2018

image 100 x 70cm

NZ \$3000

Acrylic, Masking Tape and Baking Paper on Hahnemühle Britannia Rough 300gsm paper, float mounted on archival board in a box white frame with high quality anti-glare glass (70% UV protection)



Run

2018

image 70 x 100cm

NZ\$3000

Acrylic, Masking Tape and Baking Paper on Hahnemühle Britannia Rough 300gsm paper, float mounted on archival board in a box white frame with high quality anti-glare glass (70% UV protection)





Assault

2018

image 70 x 100cm

NZ \$3000

Acrylic, Masking Tape and Baking Paper
on Hahnemühle Britannia Rough 300gsm
paper, float mounted on archival board in a
box white frame with high quality anti-glare
glass (70% UV protection)

Revolt

2018
image 70 x 100cm
NZ \$3000

Acrylic and Baking Paper on
Hahnemühle Britannia Rough 300gsm
paper, float mounted on archival board
in a box white frame with high quality
anti-glare glass (70% UV protection)





Riot

2018

image 70 x 100cm

NZ \$3000

Acrylic, Graphite, Masking Tape and Baking Paper on Hahnemühle Britannia Rough 300gsm paper, float mounted on archival board in a box white frame with high quality anti-glare glass (70% UV protection)



Help

2018

image 70 x 100cm

NZ \$3000

Acrylic and Baking Paper on
Hahnemühle Britannia Rough 300gsm
paper, float mounted on archival board
in a box white frame with high quality
anti-glare glass (70% UV protection)



Victory

2018

image 70 x 100cm

NZ \$3000

Acrylic, Masking Tape and Baking Paper on Hahnemühle Britannia Rough 300gsm paper, float mounted on archival board in a box white frame with high quality anti-glare glass (70% UV protection)

Pussy Riot

2018

image 70 x 100cm

NZ \$3000

Acrylic, Masking Tape and Baking Paper on Hahnemühle Britannia Rough 300gsm paper, float mounted on archival board in a box white frame with high quality anti-glare glass (70% UV protection)



Walk Away

2019

image 70 x 50cm

NZ\$1900

Acrylic, Graphite, Masking Tape and Baking Paper on Hahnemühle Britannia Rough 300gsm paper, float mounted on archival board in a box white frame with high quality anti-glare glass (70% UV protection)



Fight

2019

image 70 x 50cm

NZ\$1900

Acrylic, Graphite, Masking Tape and
Baking Paper on Hahnemühle Britannia
Rough 300gsm paper, float mounted on
archival board in a box white frame with
high quality anti-glare glass
(70% UV protection)



The Fighter

2019

image 70 x 50cm

NZ\$1900

Acrylic, Masking Tape and Baking Paper on Hahnemühle Britannia Rough 300gsm paper, float mounted on archival board in a box white frame with high quality anti-glare glass (70% UV protection)



March

2019

image 70 x 50cm

NZ\$1900

Acrylic, Masking Tape and Baking Paper on Hahnemühle Britannia Rough 300gsm paper, float mounted on archival board in a box white frame with high quality anti-glare glass (70% UV protection)



Pray III

2019

image 50 x 70cm

NZ\$1900

Acrylic and Masking Tape on
Hahnemühle Britannia Rough 300gsm
paper, float mounted on archival board
in a box white frame with high quality
anti-glare glass (70% UV protection)



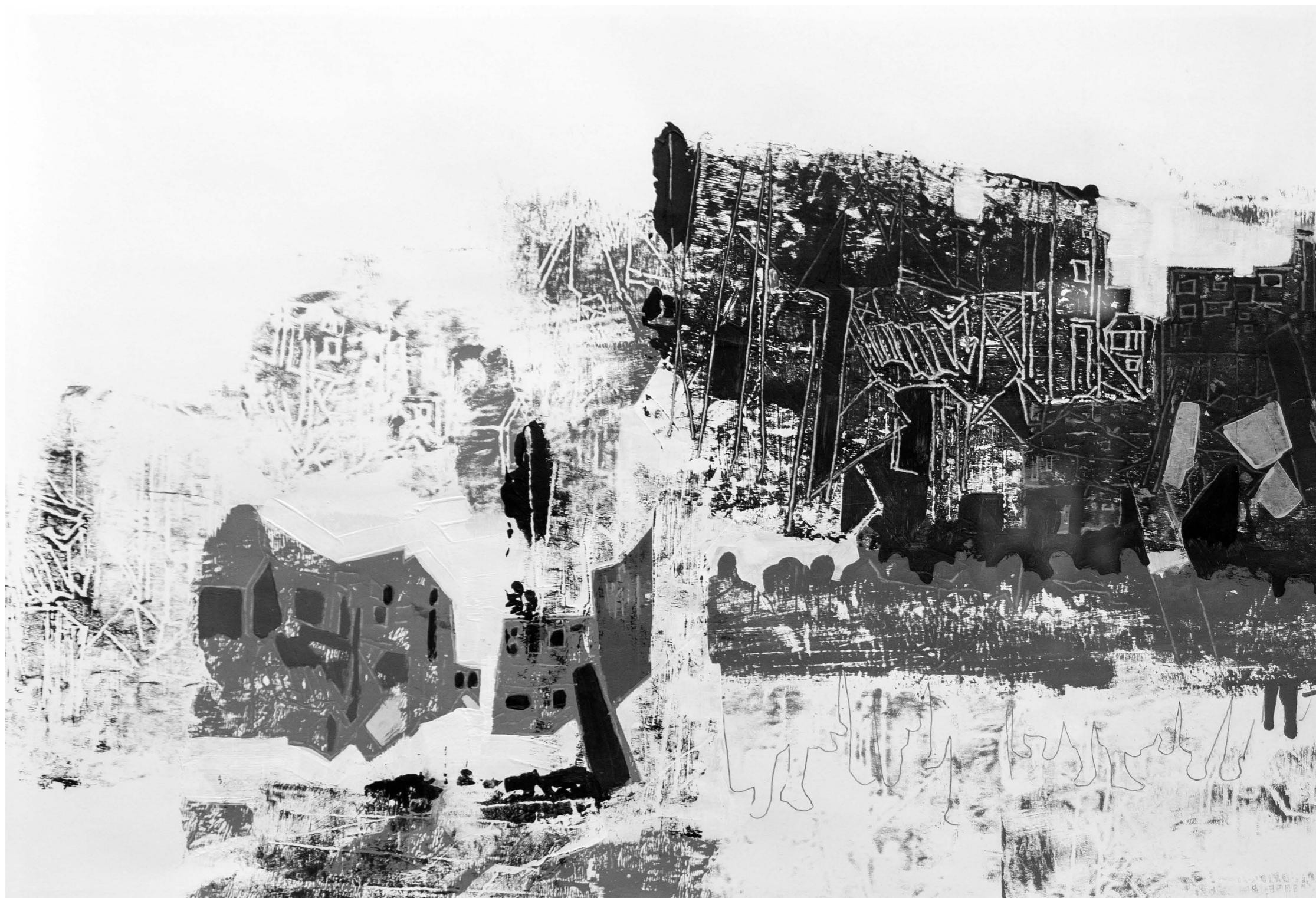
Urbanscape

2019

image 50 x 75cm

NZ\$1900

Acrylic and Graphite on Hahnemühle
Britannia Rough 300gsm paper, float
mounted on archival board in a box
white frame with high quality anti-glare
glass (70% UV protection)



Red Chair II

2019

image 30 x 70cm

NZ\$1400

Acrylic on Hahnemühle Britannia Rough
300gsm paper, float mounted on
archival board in a box white frame with
high quality anti-glare glass
(70% UV protection)



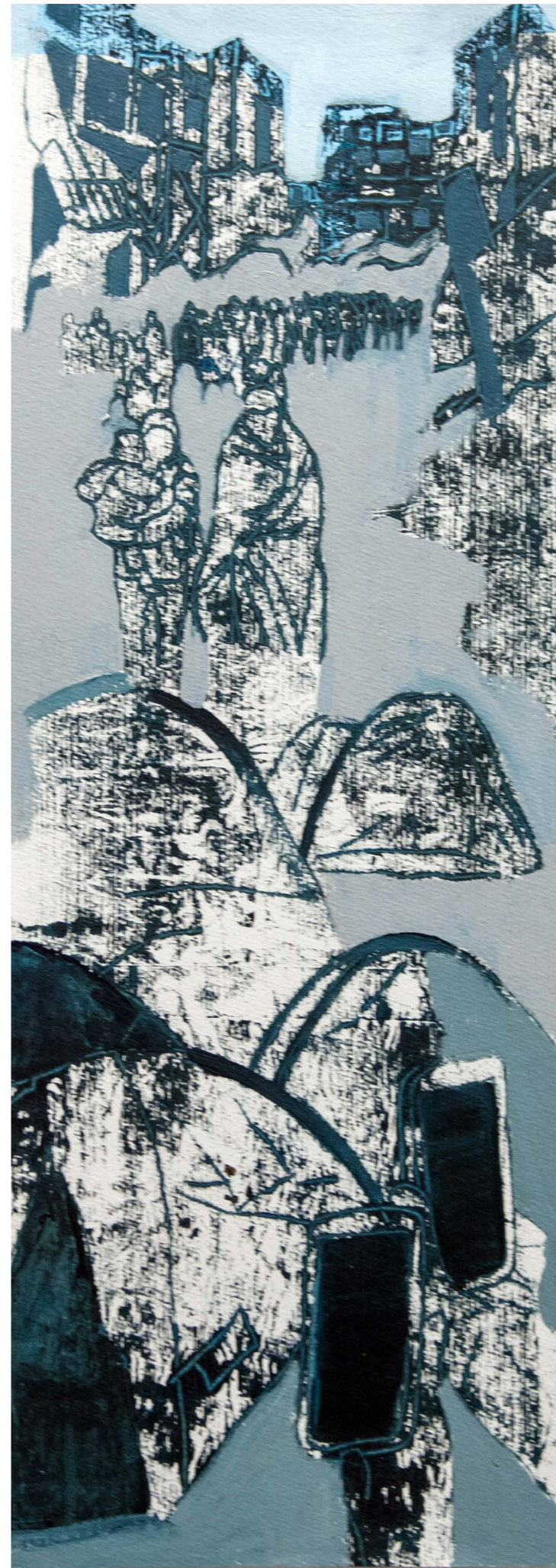
Migration

2019

image 70 x 25cm

NZ\$1400

Acrylic on Hahnemühle Britannia Rough
300gsm paper, float mounted on archi-
val board in a box white frame with high
quality anti-glare glass
(70% UV protection)



March II

2019

image 40 x 40cm

NZ\$1100

Acrylic and Masking Tape on
Hahnemühle Britannia Rough 300gsm
paper, float mounted on archival board
in a box white frame with high quality
anti-glare glass (70% UV protection)



The Voyeurs

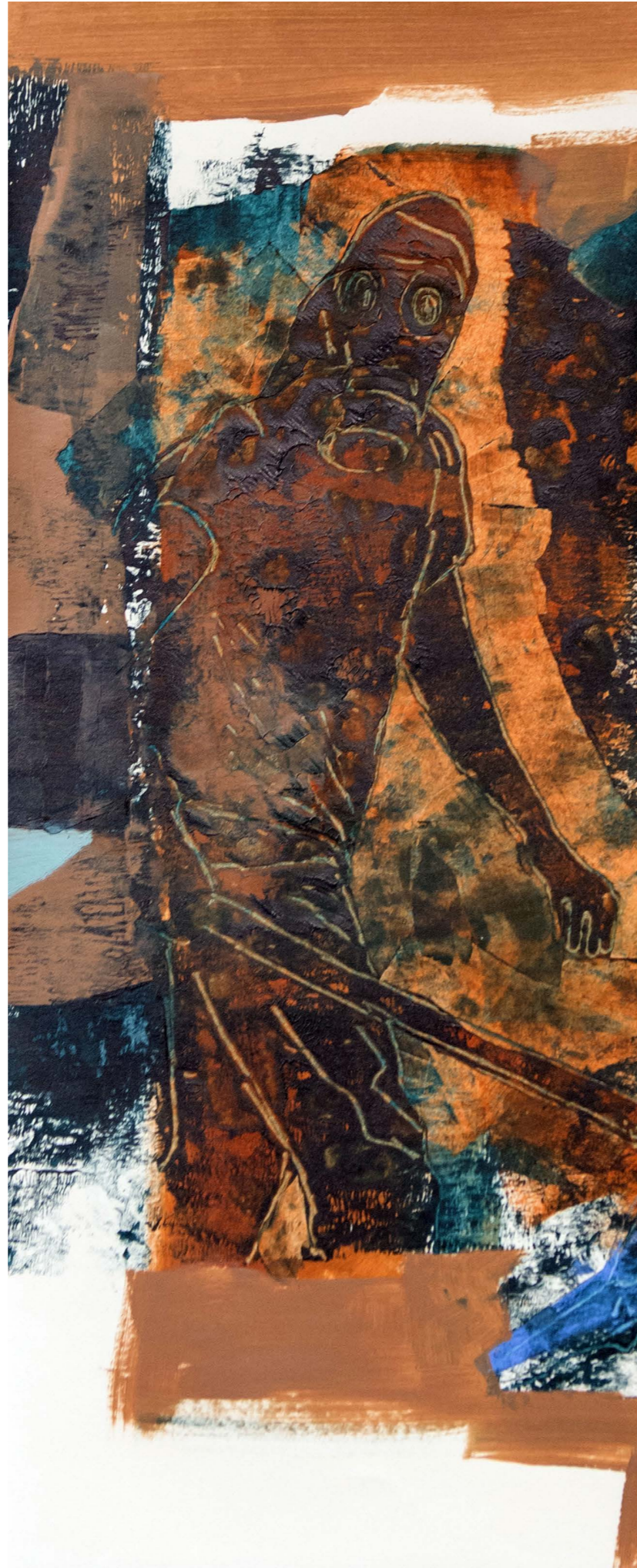
2019

image 45 x 40cm

NZ\$1100

Acrylic on Hahnemühle Britannia Rough
300gsm paper, float mounted on
archival board in a box white frame with
high quality anti-glare glass
(70% UV protection)





Protestor II (left)

2019

image 60 x 25cm

NZ\$1100

Acrylic on Hahnemühle Britannia Rough 300gsm paper, float mounted on archival board in a box white frame with high quality anti-glare glass (70% UV protection)



Protestor III (right)

2019

image 60 x 20cm

NZ\$1000

Acrylic on Hahnemühle Britannia Rough 300gsm paper, float mounted on archival board in a box white frame with high quality anti-glare glass (70% UV protection)

Peace II

2019

image 35 x 25cm

NZ\$850

Acrylic and Graphite on Hahnemühle
Britannia Rough 300gsm paper, float
mounted on archival board in a box
white frame with high quality anti-glare
glass (70% UV protection)



The Assault II

2019

image 30 x 30cm

NZ\$800

Acrylic on Hahnemühle Britannia Rough
300gsm paper, float mounted on
archival board in a box white frame with
high quality anti-glare glass
(70% UV protection)



Tank

2019

image 10 x 15cm

NZ\$425

Acrylic on Hahnemühle Britannia Rough
300gsm paper, float mounted on
archival board in a box white frame with
high quality anti-glare glass
(70% UV protection)

