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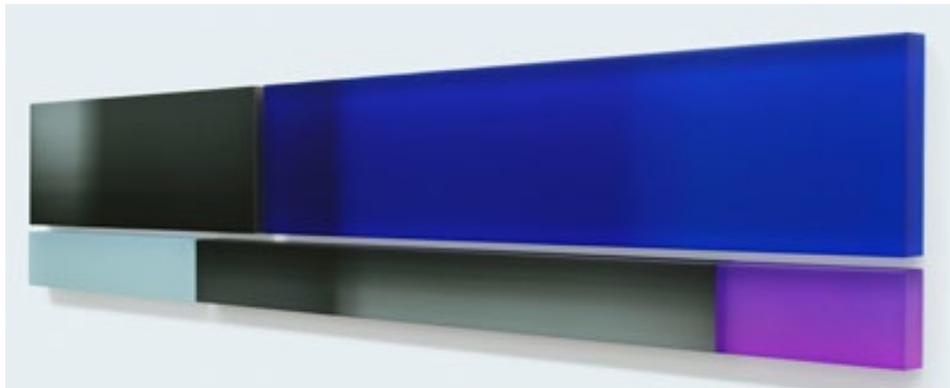


ART PRACTICAL

Shotgun Review: Listening Sequence

By Mary Anne Kluth
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"*Listening Sequence*," **Freddy Chandra**'s solo debut at Brian Gross Fine Art, is a synesthetic meditation built on Minimalist forms, and evoking multivalent layers of sound. Manipulating the clarity and tonality of deceptively simple blocks on the wall, Chandra composes delicate rhythms of shadow, color, and empty air. He punctuates his arrangements with vibrant hues of blue, purple, and green, as well as subtle and carefully arranged voids. His graphite, urethane, resin, acrylic, and varnish surfaces seem at once alive and machine-manufactured, responsive to the ambient lighting conditions in the room, yet with no perceptible fingerprints or tool marks.



Composition (Violet-Blue) 01, 2009; graphite, urethane, resin, cast acrylic, and varnish; 13 1/4 x 72 x 1 1/2 in.

Composition (Violet-Blue) 01 (2009) is comprised of five blocks hung on the wall in two horizontal rows. A pattern of rectangles emerges from the arrangement of lighter and darker materials, as well as the shadows cast by the blocks onto the wall or each other. Punctuating the arrangement is a small chunk of impenetrable, light blue-green material that seems to repel or absorb the surrounding shadows in comparison to its compatriots.

Laid out on the wall in elongated, horizontal grids, the bars of color reference the graphical representation of sound in a digital music editing software interface such as Pro Tools, in which, each stripe on the register representing represents a sample of human voice, or a track of piano. As such, one could as easily trace a path to the work of composer Phillip Glass as to the material sensibilities of sculptors Larry Bell or Robert Irwin.