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Flash Art

SANDI SLONE

CRISTINEROSE

The premise and inspiration for this exhibition is future past, as posited in Nevil Shute's 1950s apocalyptic novel *On the Beach*. Slone has created a fantasy time capsule for the edification of survivors or extraterrestrials. Her intent is that the works themselves should be viewed as artifacts, although they conversely document a certain

popular aesthetic, namely bad taste. Her garish use of color (fuchsia, black, silver, etc.) coupled with simplistic, decorative compositions, represents vestiges of a tacky cosmic culture at its most banal. The largest wall here is occupied by a suite of canvases approximately two feet square apiece. Each has a central, vertical, roughly "V" shaped wedge of poured, mottled, synthetic resins and polymers. The viscous concoction is dragged diagonally down and outwards to the sides with a push broom — à la early 1970s process painting — creating fields of subtly variegated monochromes on either side of the vaginal leitmotif. The crusty topography of these works references Mother Earth; the craggy crevice a veritable "crack of dawn": our planet as a sexual being. The other paintings in this main room are further variations in differing sizes. Occasionally the colors are almost palatable.

The project room houses two more paintings, three photographs, and an installation covering the floor which consists of small mounds of dayglow colored and natural sand surrounding a lake fashioned from a sheet of blue, resin coated plastic. A spiral wave formation rolls toward shore. It is a time vortex; eternity. The photos depict arrangements of toy figurines on sand in front of details of her paintings which clearly become landscapes in this context. This smaller room gets her point across with retro glee cum Gilligan's Island. The larger presentation of paintings is less obviously sardonic and in danger of becoming what it pretends to be.

Christopher Chambers



SANDI SLONE, *Eternitas Interruptus*. Floor painting installation.

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