

Jersey City Museum

Newsletter

Winter 1996

MUSEUM HOURS: Tuesday, Thursday,
Admission is Free Friday, Saturday
10:30 a.m. - 5:00 p.m.
Wednesday
10:30 a.m. - 8:00 p.m.
Closed Sunday, Monday,
and legal holidays

INFORMATION: General Information
201-547-4514
Education Programs
201-547-4380
Fax Number
201-547-5655

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SANDI SLONE

The Skin Room

December 13, 1995 through January 20, 1996

In much contemporary work, one notices a return to the painting of semi-hidden figurative images that are usually based on autobiographical flashbacks; a sort of formal expressiveness consisting of narrative shreds of images which in fact go beyond the factual interpretive boundaries of photographic reproduction. By painting a distant image drawn from the reservoir of personal memory, Sandi Slone's paintings evoke a whole range of meanings. Most people do not see the photograph in the work, at first. They think they are looking at painted gestures. The photo was taken when Slone was eight, drawing human figures in the sand at the edge of the sea, bent over deep in play, while her brothers gaze. This "alter ego" gets put into different painting "climates." Permanence, threat, loss and desire all come into play here. The process involves painting on the floor, bent over, as in the childhood photo. Slone moves around the canvas, using gravity, putting the canvas up on the wall and back down to the floor again. Non-conventional tools such as brooms, mops and just her hands often replace brushes, pouring paint wet-into-dry and into wet, layer upon layer, developing skin from the structure of bone, so to speak. Often, Slone embeds text, image, and real, everyday objects, like bones, sea glass, shells, toys and balls, in thick paint skin and volcanic rock, deploying these things as if they were pigment. Simultaneously, working with deep traditional painting space and the actual space of real objects, Slone crosses over between narration and abstraction. This new work reflects culture, its social realms, not just nature and the body, but also ideas about play and the sacred. The process works against the grid, against the horizontal and vertical of the support. It frames fluidity and spills into oceanic feeling -- everyday life and its modes of existence. According to Slone, "A painting is the breakdown of both reality and illusion; it is a skin that admits both representation and abstraction. It is related to the skin of the human body, of technology, of thought."