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# Partisan Review

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## At the Galleries

Sandi Slone's exhibition of recent work at Cristinerose, entitled "Eternitas Interruptus," claimed to be about "time, memory, and an imagined archaeological dig of the future." Whether or not you knew this, Slone's paintings were at once brash, mysterious, and utterly assured. Like Lipsky, Slone has been working for nearly three decades, testing the expressive possibilities of overscaled gestures and (often peculiar) accumulations of texture and color. She first attracted attention with a series of bold "broom" pictures, dramatic swoops of layered color so energetic that, at their best, they seemed like waves about to engulf the viewer. Since then, Slone has explored a vast range of drawing and painting marks, and a vast range of more or less explicit images. Her new paintings return unequivocally to an allusive abstraction and to the scaled-up broom mark. Broad sweeps of glowing color collide, like tectonic plates; crusts and streaks of other hues are squeezed up by the impact—or is it the pressure of underlying layers that forces the upper slabs of color apart? At once vivid metaphors for burial and eruption, for the way memory works, and for the passage of time—even of geologic time—these pictures are also strongly evocative of the body and its hidden places. They are among Slone's strongest works to date. (I wish I had a firmer grasp of what the artist meant by her installation in the gallery's project room; I found it largely unintelligible, except for some cones of dry pigment, which seemed relevant to the canvases. Happily, the canvases took precedence.)



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