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Review/Art

By MICHAEL BRENSON

Sandi Slone

*Stephen Rosenberg Gallery
115 Wooster Street
Through tomorrow*

This show charts a journey that is leading Sandi Slone further and further from her Formalist roots. The earliest paintings grow out of a trip to China, during which the artist was captivated by the shapes, surfaces and ritual purpose of Chinese vessels. The spaces of her paintings of pots are unencumbered, the surfaces plain. Then the number of pots increases. Lids and vessels begin to suggest bodies and heads.

When Ms. Slone went to Barcelona, Spain, her surfaces began to be en-

crusted in a way that suggests Gaudí. Embedded within them are pictographs inspired by contact with Catalonian wall paintings and perhaps with French semiotics. Like her paintings of pots, these works swirl. The speed of the movement increases. There is a sense that it will not stop.

Finally, there are the more recent abstract works. They are still heavily encrusted. One painting is called "The Story of the Eye," surely an allusion to Georges Bataille, the influential French philosopher and poet. Sensuality and violence swirl in a way that is almost vertiginous. These promising and provocative paintings are about desire so strong that it can no longer be contained within them.
