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By MICHAEL BRENSON

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Also of interest this week:

**Sandi Slone** (Acquavella, 18 East 79th Street): In her impressive abstract paintings, Sandi Slone has stretched the limits of Color Field painting to accommodate a richer and richer network of associations. Her drips and stains and streaks of impasto paint mean something. When Slone slashes "X's" and "O's" across her canvases, they always engage the sweeping lateral movements in a dialogue between surface and interior, between rushing, expansive movement and gestures that stop that movement in its tracks. Via the specialized language of Formalism, which was invented, in part, to exclude content and traditional space, it seems as if Slone has been able to locate the underside of planets and the jagged ridges of the oldest caves.

The sense of both inside and outside, of movement and tumescence, makes Slone's innovation in this show seem almost logical. Many of these paintings are convex. It is as if the canvases were warped or pregnant, or as if the orbiting revolutions sug-

gested within some paintings had begun to turn the canvases into planets. The convexity creates a heightened awareness of the painting surface, while at the same time pushing at it, challenging it, as other artists are also doing now after decades in which the flat pictorial surface was the one absolute pictorial law. (Through March 31.)