

Since 1974, I have been actively engaged in the studio as an abstract painter.

The visual language of my paintings embraces the legacies of reductive and minimalist ideologies, while celebrating the beauty of color, and the human connection to mark making. The way the brain registers color, movement and spatial/geometric relationships is at the heart of my work.

The work focuses upon geometric forms, grids and patterns. These detail oriented works are typically divided into rectangles or squares. The square has become a repetitive motif, which along with the grid provides structure for all of these paintings. Similar compositional principles underlie each work with some slight modifications. Commonly the image is divided into five parts: four rectangles and a central square. Whether the square is dimensionally similar to the outer rectangles or not, it always dominates, creating a central core for the flow of the painting. It is important to me that the works present themselves as human made objects. Not wanting to obfuscate the traditional precepts of reductive art, my goal has been to utilize this rich past and move forward through my own modifications and additions. The flaws and imperfections of the repetitive handmade patterns and physical motion and depth of paint are accentuated by the geometric formalities within the paintings' structure. Regardless of the painting's texture and color, the square prevails, providing harmony and unity.

In many paintings, complex color contrasts intensify the three dimensionality of the texture, and compete for the viewer's focus, keeping the eyes and mind in constant motion, fusing my interests in geometry, color, and light.

*"The artist has created richly saturated hues that immediately catch the eye. Upon closer inspection, one discovers a multi-layered, incised surface that offers a tactile experience, as well as a visual encounter. Finally the artist utilizes written words, religious symbols, number codes and abstracted markings to communicate a myriad of ideas..." Rogene Cuerden*

*"Sloane's art is that of the hand for the eye and, though not incidentally, the story is still an added value, intertwined with the materiality of her paintings, another interpretation of the current reconciliation between abstraction and representation, between modernism's pure object and postmodernist narrative..." Lilly Wei from "Tactile Expressions" 2004*