

Los Angeles

Xylor Jane

PARRASCH HEIJNEN GALLERY
1326 South Boyle Avenue
January 13–February 17

An accidental smudge on the left edge of *PeopleMover* (all works 2017) reveals Xylor Jane's geometric paintings to be an incommensurate tug-of-war between the steady work of the hand and the roving pleasure of the eye. Like a well-crafted collection of couturier garments, these ten paintings have in common certain marks and signs—little colorful dots, lists of prime-number palindromes—and most are handsomely framed out in steel with a dull, brassy finish. And yet, each work is unquestionably its own, possessing traits unique to itself. In *PeopleMover*, this individuated element would be the silvery ground, which appears nowhere else, and upon which Jane has painted a sequence of pastel triangles undulating across the painting's surface. Similar to works by Agnes Martin, from afar, *PeopleMover* looks cool and mechanical, but when viewed up close one can see it is filled with little instances of humanity.



Xylor Jane, *PeopleMover*, 2017, oil on board, 31 x 29".

The artist's paintings vacillate between an enlivening riot of rainbow colors (*Magic Square for Earthlings* or *91418*) and more deadpan, subdued palettes (*Zahav [Ninety-four 11 digit prime palindromes arranged in four columns, selected from a group of 42,100]*). Information—in the form of integers—seeps from the work, but its use value is anyone's guess. In this way, Jane's oil-on-board works put a kind of phenomenological spell on a viewer as she joins histories of Op art and the occult. If they could speak they would chant. And as with any good mystery, paying attention only deepens the enigma.

-Andy Campbell