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Art & Culture

“Xylor Jane's ‘Magic Square for Earthlings’” 21 February 2019. <https://www.juxtapoz.com/news/painting/xylor-jane-s-magic-square-for-earthlings/>

Xylor Jane's "Magic Square for Earthlings"

Parrasch Heijnen Gallery // January 13, 2018 - February 17, 2018



Xylor Jane, Untitled, 2017, Oil and colored pencil on paper mounted on board, 16 × 20 inches

Xylor Jane paints systems-based constellations. Applying thousands of tiny dots articulated by pointed peaks, Jane explores vast textural and chromatic ranges orchestrating intensely intricate paintings referencing numerical, time-based, and other patterned systems. The artist's images, painted on wood board, typically within the scale of a human torso, are pre-meditatively organized prior to her first application of paint.

Despite Jane's highly precise and controlled process, her images are riotously unsettling to the point of appearing kinetic, connecting with the mystery and complexity of patterned structures found in



Xylor Jane, daybed (1-9-1 counting spiral), 2017, Oil and ink on board, 31 × 29 inches

some of the most ephemeral designs in the natural world. The artist's focus upon symmetry leads her to explore complex strategies, such as prime number palindromes and the continuum between two numbers, that she resolves throughout various sections of a painting, establishing an absolute center, but one that is typically skewed and not necessarily in the middle of the picture. Like the fleeting patterns marked by legions of starlings in seemingly synchronized flight against an evening sky, Jane's images are as complex and indiscernible as they are optically tantalizing.

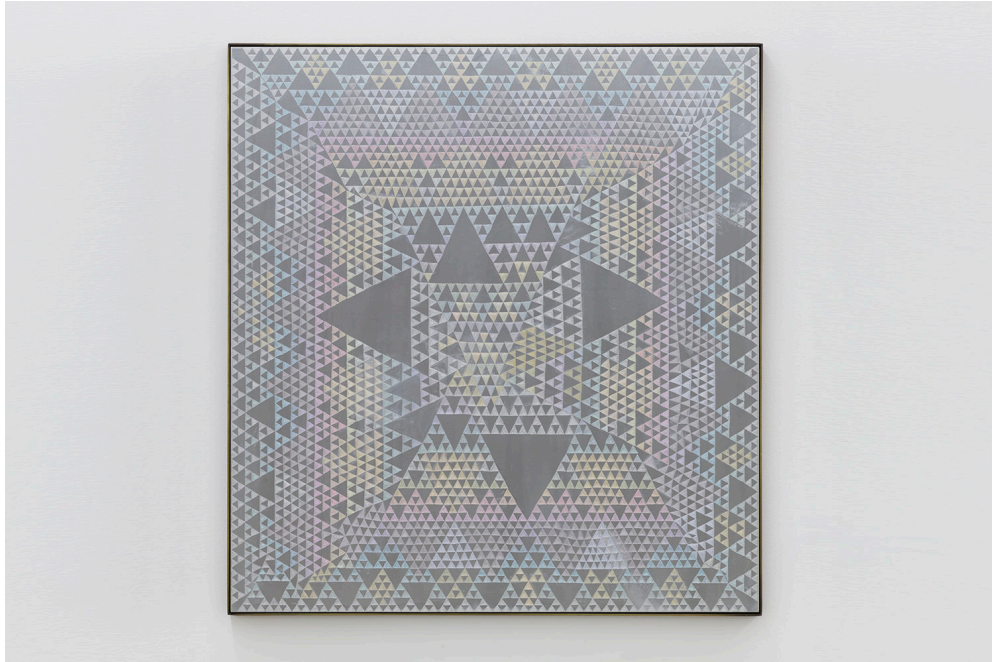
Jane's surfaces, achieved through the application of miniscule markings and gestures of ink and oil of varied viscosity (the artist paints wearing a magnified visor), result in a dimensionality that



Xylor Jane, Magic Square for Earthlings, 2017, Oil and ink on panel, 19 ¾ × 19 ¾ inches

highlights the physicality of painting itself, illuminating the medium's status as a three dimensional vehicle. The result is a viewing experience that is mesmerizing. One's eye focuses upon and jumps and scans these surfaces with the intensity of a hunter-gatherer drenched in visual stimuli.

Parrasch Heijnen Gallery recently closed Magic Square for Earthlings, the gallery's first solo exhibition of new work by the artist.



Xylor Jane, PeopleMover, 2017, Oil on panel, 31 x 29 inches

Xylor Jane starts her paintings with numbers. To set up the formulas that govern her complex concatenations of colored dots and triangles, the California-born artist might draw on alchemy, the I Ching, or higher-order primes — or she might not. The thousands of tiny, nipple-shaped dollops of paint in the pink and blue oil “No More Tears” depict nothing more complicated than a table of whole numerals from 1 to 99. Unlike a pointillist's dots, though, or the pixels on a computer screen, Ms. Jane's careful marks refuse to fully subsume themselves into the overall pattern. More striking than the table of numerals itself is the vibrant glow of its chromatic dissonance. You're reminded that any visual synthesis you think you're seeing is only in your head — but in the very same thought, you're assured that that doesn't make the vision any less remarkable.