

ARTFORUM

Xylor Jane

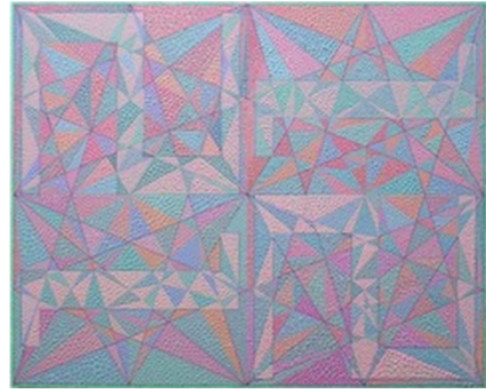
CANADA

333 Broome Street

May 9–June 7

In her latest show, Xylor Jane continues to explore the visual and cognitive qualities of numbers, mapping them onto canvases in compositions that resemble complex puzzles or decks for dark arts. In some works, such as *Twelve Twenty One* and *Leap Second*, both 2015, and *RX Rose*, 2012, Jane overlays staccato spots of paint on a solid ground. In others such as *Threes*, 2015, she applies a spectrum of hues in tightly packed, geometrically allocated spaces. This technique is magnified in *Twenty Nine*, 2015, a surface of glossy black paint brushed in different directions, each segment reflecting light at different wattage. The works' visual impact pivots on the vibrating edge tension achieved not just by color but by paint itself, as Jane milks both for their luminosity and tactile quality, recalling the potent subtlety of Ad Reinhardt and the vitality of a monochrome Grotjahn.

The balletic quality of numerical equations as well as the geometry they often describe are critical to these works. Yet if computational symbols and structures imbue her work with layers of meaning and an opaque mystical quality, the visceral power in her pictures lies in their meditative quality: Visually pulsating with measured ticks, the pictures translate a dreaminess and the sense of hyperfocused study that is innate to a state of delirious subconsciousness. Jane has spoken of working often in dark early-morning hours, when her mind is still more connected to sleep than it is awake. Her works transport us to that same metaphysical place, as shimmering gestures take on recognizable forms, at once tangible visuals and homages to invisible ideas.



Xylor Jane, *Twelve Twenty One*, 2015, oil and ink on panel, 24 x 30".

— Anne Prentnieks