

CANADA

Xylor Jane
The ADAA Art Show
October 29 - November 2, 2024
Booth C4



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October 29–November 2, 2024
Park Avenue Armory, Booth C4

CANADA is excited to show four new paintings by Xylor Jane at the gallery's inaugural presentation at the 2024 ADAA Art Show. This series, never previously exhibited, marks an extension of the unique painterly language that Jane has cultivated over the last three decades. In a departure from her well-known number paintings, which feature rows of digits painstakingly rendered with multicolored dots, these works are comprised of grids of colorful rectangles, squares and spheres. Jane adds complexity by overlaying two or more grids on top of one another creating dazzling retinal effects, as colors ranging from punchy reds to soft pastel blues contrast with one another.

Jane based each painting on a specific work by Piet Mondrian, selecting paintings made in different decades and different cities over a thirty-year period of the artist's life. Starting with a piece from 1917, that was painted in Holland, we see a simple dynamic grid that becomes the entire composition. Mondrian's work from this period was based on observation (water, trees, Gothic architecture) that gradually became non-objective as Mondrian pushed his cross hatched compositions from the center to the edges of his canvases. Like Mondrian, Jane revels in the unitary experience of paintings that foreground color, line and formal pressures as the primary means of transmitting sensation and thought.

These paintings employ Jane's trademark "on-off" technique. After laying down a linear structure with pencil on the surface, Jane applies oil paint inside the empty shapes that her grids create. When one shape is bisected by another, Jane switches to a different color and continues until another overlapping shape requires yet another color change. She works in this manner until the entire panel is covered and the painting is done. This simple logic takes some of the control away from the artist and allows her the pleasures of discipline and discovery as the unexpected color contrast appears throughout the works.

Completing the cycle, Jane offers *Untitled, 2024* based on New York City 1,1941, an unfinished painting Mondrian started during the last years of his life in New York. Mondrian's painting relies on overlapping grids that create the sense of weaving or lattices. Like Jane's work, the piece eschews perspectival space in favor of matter-of-fact layers of line that creates optical tensions and a shallow or expansive spatial sense without perspective, illusionism or painterly atmospherics. Jane achieves a similar sense of layered space through a set of logically derived structures and direct paint handling. The results are visually dazzling and achingly of the moment. While Jane's source material provides intellectual underpinnings for each work, they are unlike any other artist's work and exist with jazzy insouciance, candor and a chromatic beauty all their own.

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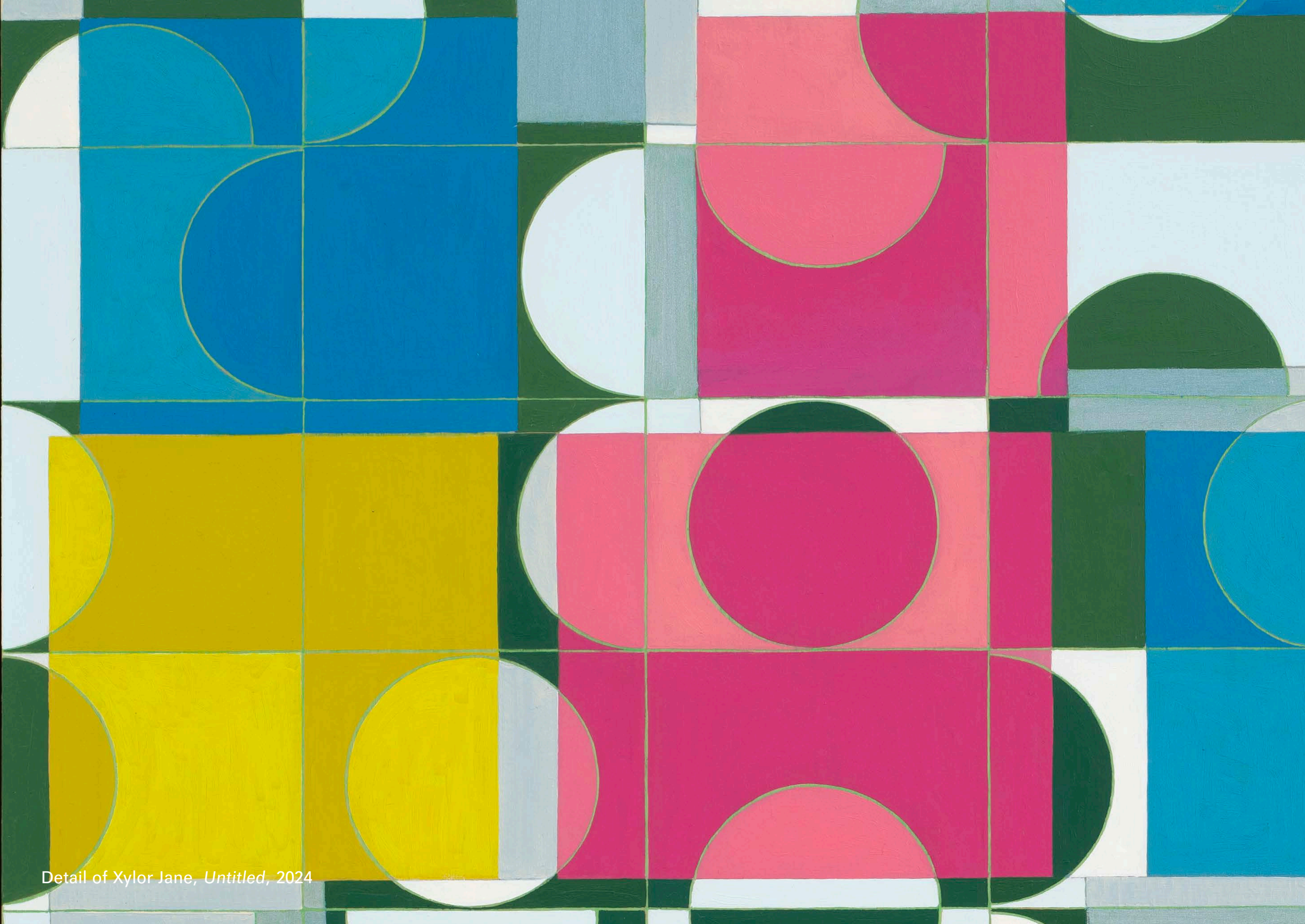


Xylor Jane (b. 1964, Long Beach, CA) attended the now-closed San Francisco Art Institute in the early 1990s. Her work has been exhibited in solo exhibitions at the University Museum of Contemporary Art, Amherst, MA; Santa Monica Museum of Art, Santa Monica, CA; CANADA, New York; Konrad Fischer Galerie, Berlin; Parrasch Heijnen, Los Angeles, CA; Campoli Presti, Paris; Almine Rech, Paris; and Four, Dublin; among others. She received her BFA from SFAI in 1993. Jane lives and works in Greenfield, Massachusetts.

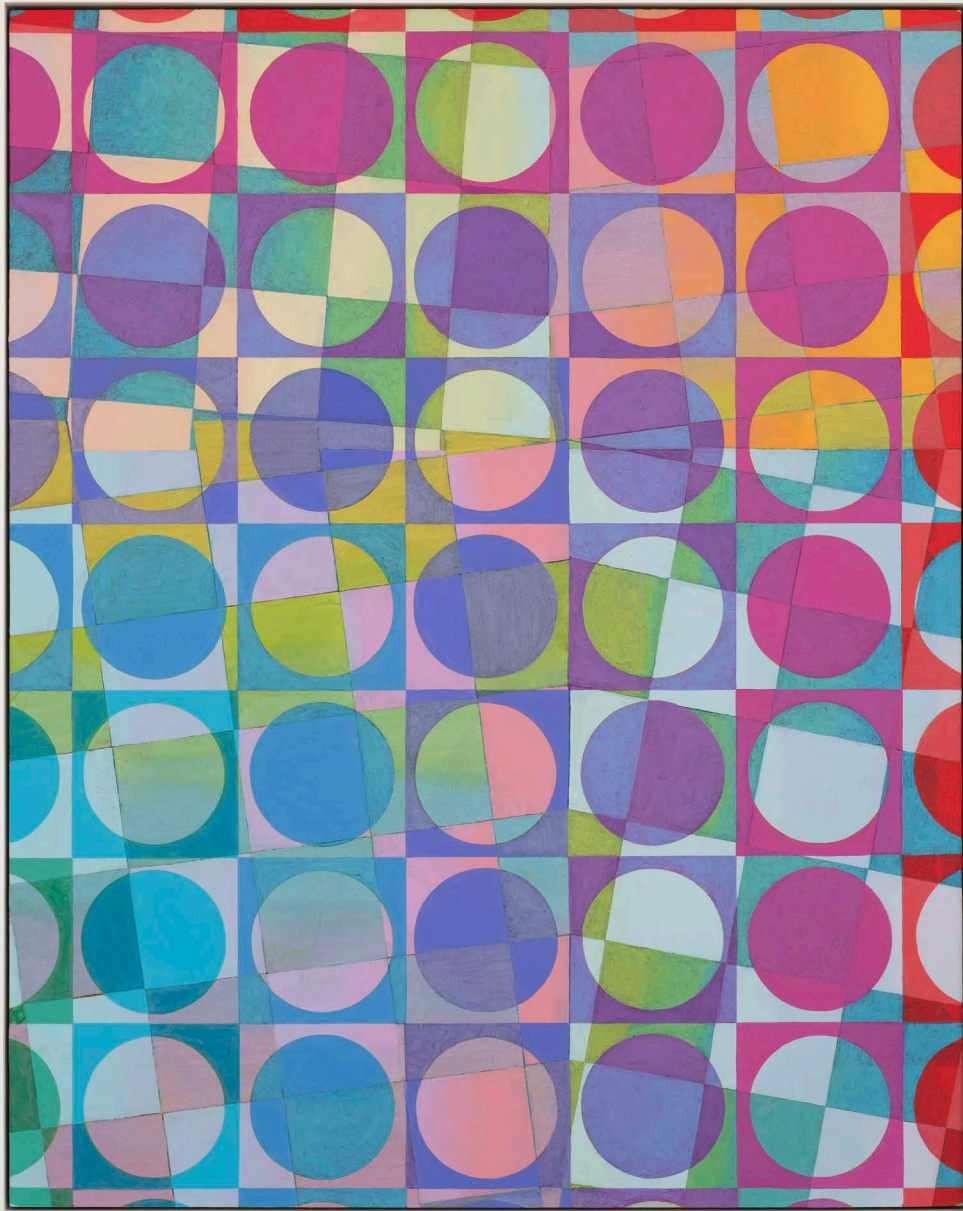
Xylor Jane in her Greenfield, MA studio. Photo by Marquale Ashley.



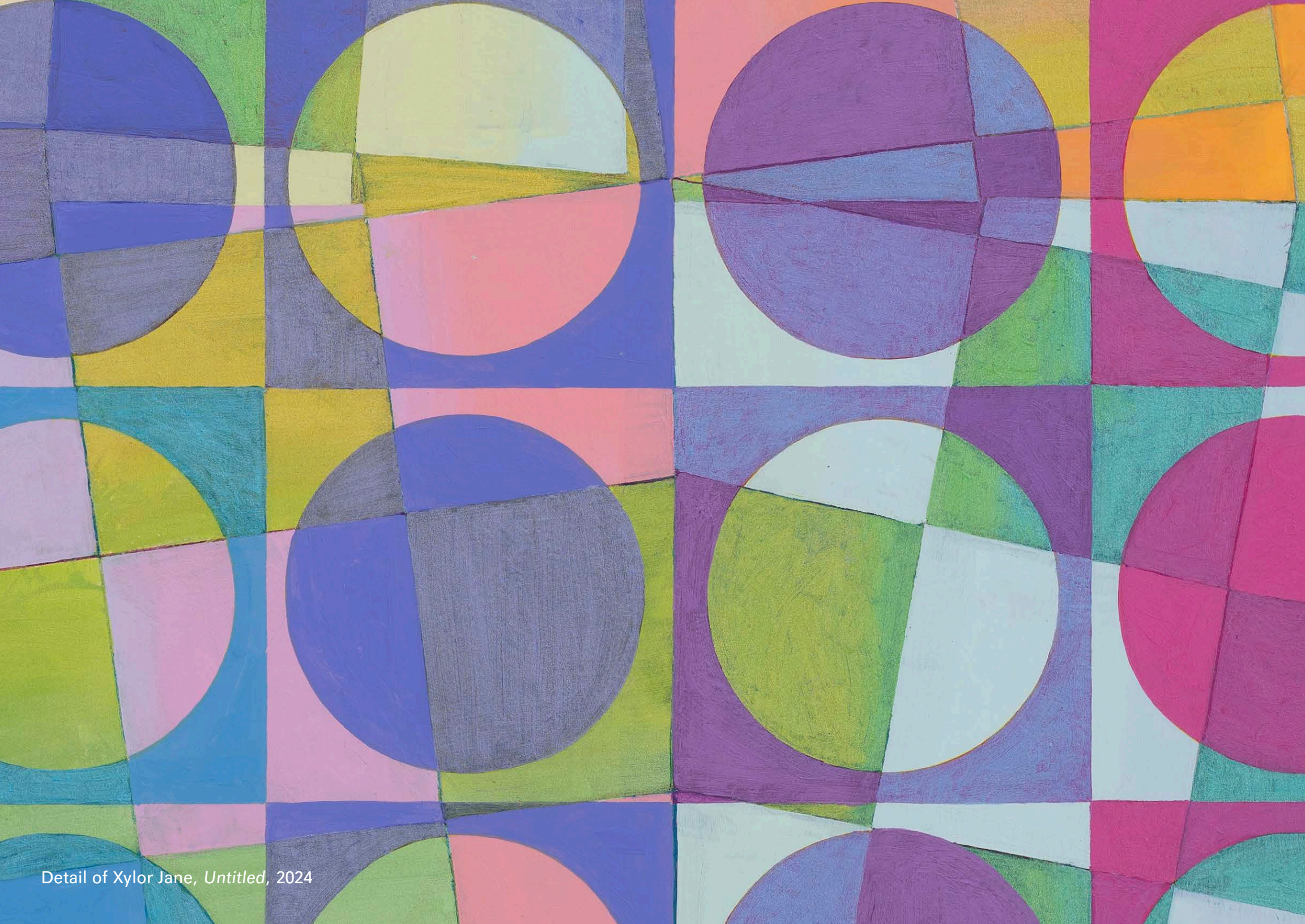
Xylor Jane, *Untitled*, 2024, Oil and pigment marker on panel, 29 ½ × 23 ½ × 1 ½ inches (74.93 × 59.69 × 3.81 cm) (framed), \$42,000



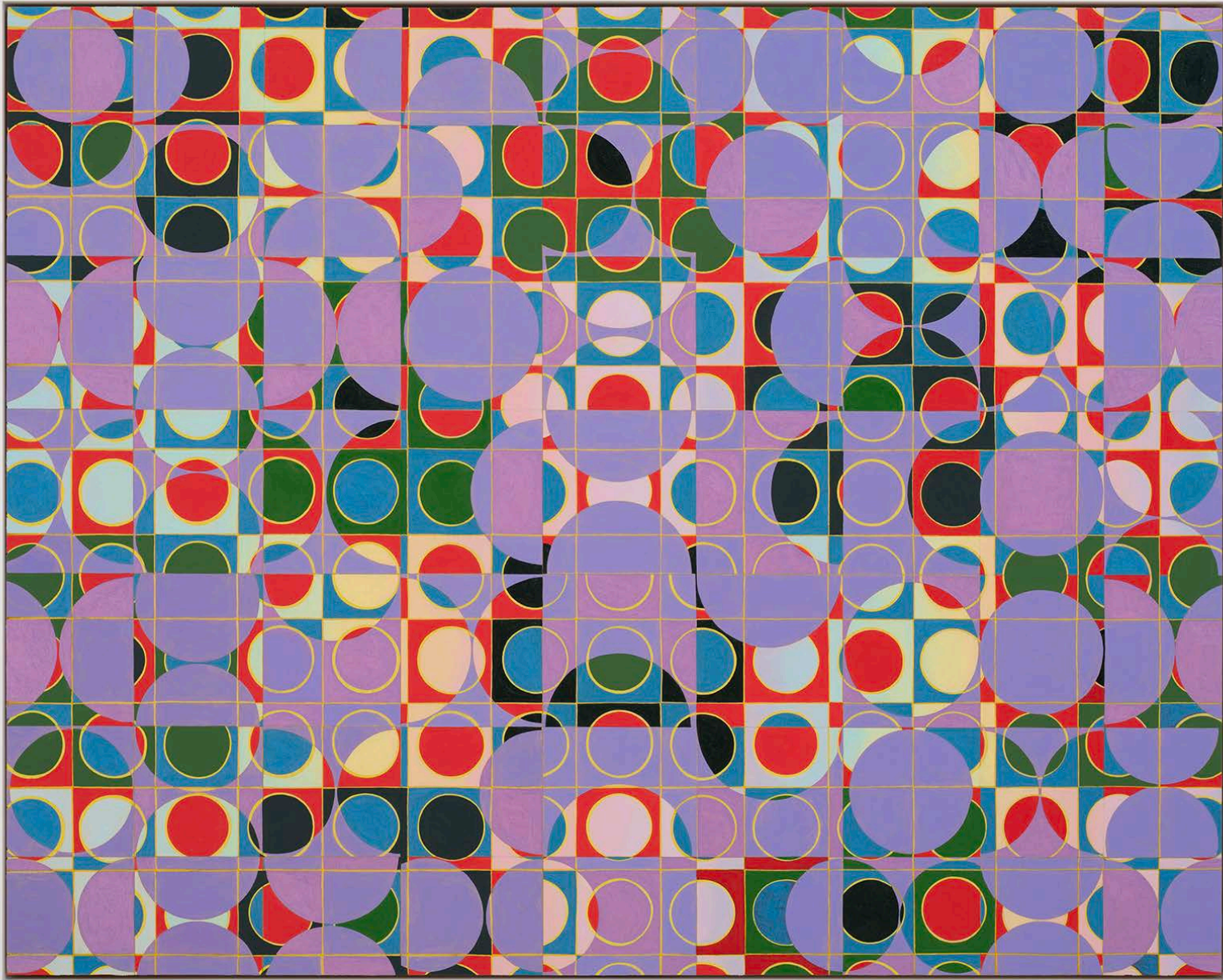
Detail of Xylor Jane, *Untitled*, 2024



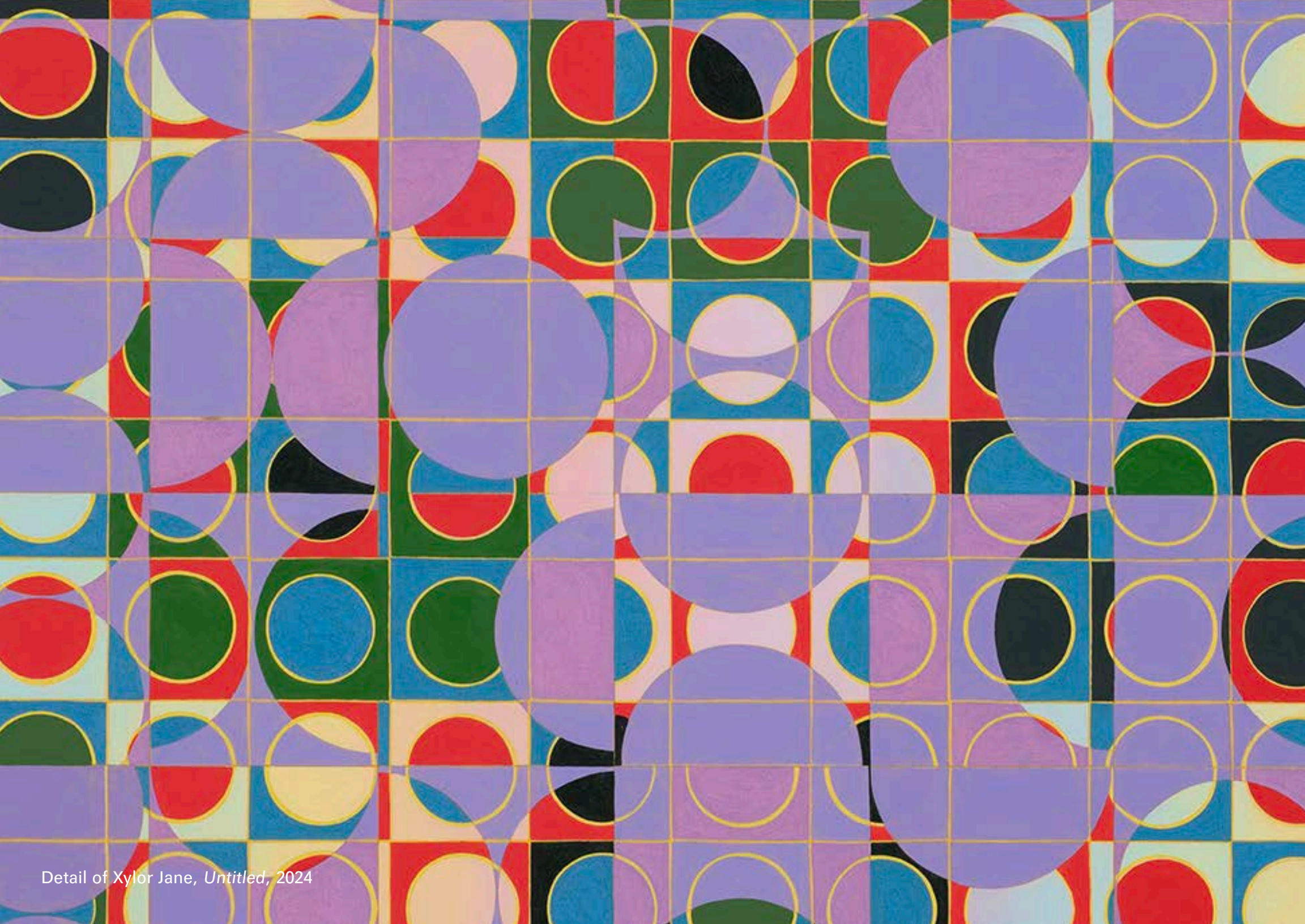
Xylor Jane, *Untitled*, 2024, Oil, pigment marker, and graphite on panel, 29 ½ × 23 ½ × 1 ½ inches (74.93 × 59.69 × 3.81 cm) (framed), \$42,000



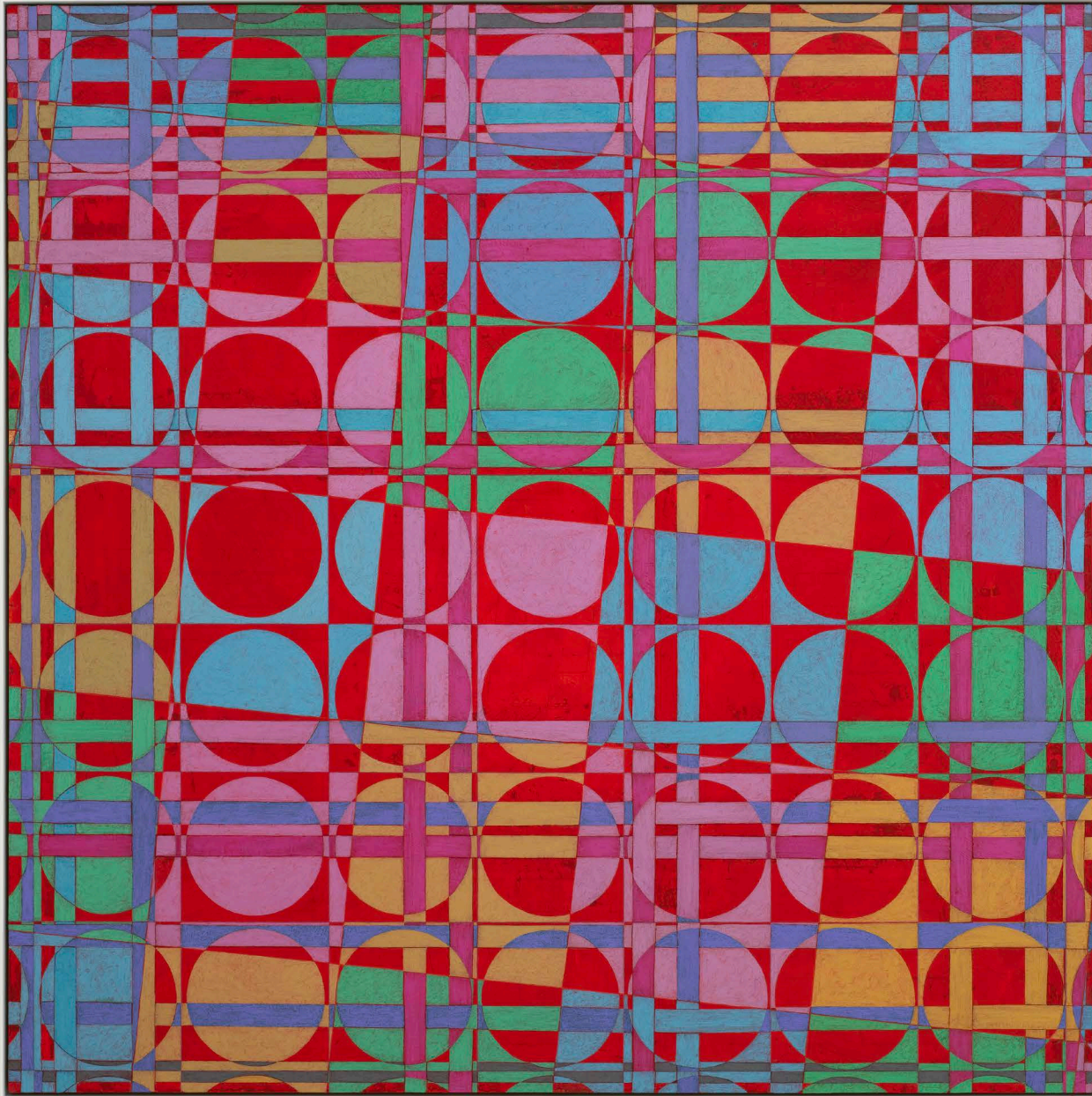
Detail of Xylor Jane, *Untitled*, 2024



Xylor Jane, Untitled., 2024, Oil, pigment marker, and graphite on panel, 29 ½ × 23 ½ × 1 ½ inches (74.93 × 59.69 × 3.81 cm) (framed), \$42,000



Detail of Xylor Jane, *Untitled*, 2024



Xylor Jane, *Untitled.*, 2024, Oil, pigment marker, and graphite on panel, 33 ½ × 33 ½ × 1 ½ inches (85.09 × 85.09 × 3.81 cm) (framed), \$55,000



Detail of Xylor Jane, *Untitled*, 2024