

**Xanda McCagg**

Peinture / *Painting*



“Not one Being” (détail), huile et graphite sur toile / *oil and graphite on canvas*, 43 x 51 cm, 2011

Née aux Etats Unis, vit et travaille à New York  
*Born in USA, she lives and works in New York*

### Formation / *Education*

1986 Bachelor of Fine Arts, Art Education, Boston University, Boston, MA



"Fluence", huile et graphite sur toile / *oil and graphite on canvas*,  
112 x 92 cm, 2011



"Untitled", huile et graphite sur toile / *oil and graphite on canvas*,  
91,5 x 107 cm, 2011

### Biographie / *Biography*

Xanda McCagg est une artiste américaine qui vit et travaille à Chelsea, New York (Usa).

Ses travaux ont été exposés aux Etats Unis (New York, Connecticut, Florida, Massachusetts) et en Europe.

Après un diplôme d'arts plastiques à la Boston University, Xanda McCagg a réalisé plusieurs résidences artistiques : au C.A.M.A.C à Marnay Sur Seine (France), à l'Académie américaine de Rome, (Italie), au Contemporary Artists Center, North Adams (Usa) et au Vermont Studio Center, Johnson (Usa).

Son travail fait partie de collections privées et d'entreprises (Alliance Capital Management collection).

La Galerie Charlot a le plaisir de présenter pour la première fois en France le travail de Xanda McCagg.

*Xanda McCagg is a painter who's work has been shown in both individual and selected group exhibitions in New York, Connecticut, Florida, Massachusetts, and in Europe.*

*Her abstract compositions, rooted in figurative concepts are made with oil, graphite and collage. McCagg's work has been collected by private individuals and is also in the Alliance Capital Management collection.*

*Along with a BFA in Art Education from Boston University she has completed Fellowship and residencies at C.A.M.A.C Marnay Sur Seine (France), The American Academy Rome (Italy), Visiting Artists and Scholars Program, The Contemporary Artists Center, North Adams (Usa) and Vermont Studio Center, Johnson (Usa).*

*The Galerie Charlot is proud to present the first exhibition in France of the work of Xanda McCagg.*



*"Attraction", huile et graphite sur toile / oil and graphite on canvas, 76 x 61 cm, 2010*



## Expositions (sélection) / *Exhibitions (selection)*

### Personnelles / *Solo*

- 2012 Galerie Charlot, Paris (F)
- 2011 Art 101, Brooklyn, New York (Us)
- 2008 Art Gotham Painting New York, New York (Us)
- 2000 A.I.R. Gallery, New York (Us)
- 1999 The 2nd Annual West Chelsea Art Walk New York (Us)
- 1997 The Kent School Gallery, Kent, CT (Us)
- 1996 Kenneth Winslow New York, New York (Us)

### Collectives / *Group*

- 2012 Ground Arts, NY - Exhibition curated by Kelly Worman
- 2011 STANDPIPE Gallery, New York (Us)
- POOL Art Fair, New York (Us)
- 2010 POOL Art Fair, Miami Florida (Us)
- Art 101 Miniatures, Brooklyn, New York (Us)
- SideShow Gallery, Brooklyn, New York (Us)
- 2009 ArtBridge, Public Art Piece New York (Us)
- 2008 Stamford Art Association Faber Birren- National Color Award Show, Stamford, CT (Us)
- Attleboro Arts Museum, Attleboro, MA (Us)
- 2007 Michael Ingbar Gallery New York, (Us)
- Mulry Fine Arts, West Palm Beach, FL (Us)
- 2006 Dana Hall School, Wellesley, MA (Us)
- SideShow Gallery, Brooklyn, New York (Us)
- 2004 A.I.R. Gallery, New York (Us)
- 2003 2B Gallery, Budapest, Hungary (Hu)



"Masthead", huile et graphite sur toile / *oil and graphite on canvas*, 76 x 61 cm, 2010



"Bust", huile et graphite sur toile / *oil and graphite on canvas*, 51 x 41 cm, 2011

## Residences / *Residencies*

2011 American Academy in Rome, Rome, (It)  
2011 C.A.M.A.C, Centre d'Art-Marnay, Marnay-sur-Seine (F)  
1993 & 1995 Vermont Studio Center, Johnson, VT (Us)  
1994 Contemporary Artists Center, North Adams, MA (Us)  
1994 New York Studio School, New York (Us)  
1989 Haystack Mountain School, Deer Isle, ME (Us)



"Line Noted", huile et graphite sur toile / *oil and graphite on canvas*, 30,5 x 30,5 cm, 2010



"Untitled", huile et graphite sur toile / *oil and graphite on canvas*, 76 x 61 cm, 2012

## Collections / *Collections*

Alliance Capital Management collection  
Buscarello, New York (Us)  
Green, New York (Us)  
Hewitt, Hittchin, England (Uk)  
King, New York (Us)  
Lawrence, Lyme CT (Us)  
Schempp Design One, Summit, NJ (Us)  
Louise McCagg, New York (Us)  
Fabian, NJ (Us)  
Perkins, New York (Us)  
Saltpeter, New York (Us)  
Schoenfeld, New York (Us)  
Terrian, New York (Us)  
Werner, New York (Us)

## Démarche artistique / *Artist's statement*

La fascination de l'expérience humaine est au centre de mon travail. Je m'intéresse aux systèmes de comportement humain en relation à des phénomènes plus larges comme la pauvreté, la guerre, les systèmes de contrôle et de compréhension, le gouvernement et la religion vs la mythologie.

En tant qu'artiste j'observe et tire des conclusions personnelles sur la condition humaine à une échelle globale et intime.

Les racines et les structures derrière mon travail sont le résultats d'une réflexion sur les dichotomies qui nous affectent et qui définissent qui nous sommes : quelle est notre connection ou déconnection les uns envers les autres, ce que nous avons ou ce qui nous manque, quand nous sommes forts ou faibles, conscients ou inconscients, dans le temps présent ou dans le passé.

Ce qui m'intéresse, c'est dans quelle mesure un changement, qu'il soit imperceptible ou évident puisse altérer des rapports. Mon travail continue à explorer la frontière fragile entre la perception et l'imagination de ces rapports via la construction des effets de composition.

A travers la ligne et la forme, je détermine la quantité d'information nécessaire pour communiquer ces changements.

Bien qu'il soit abstrait, mon travail est influencé par des règles formelles. J'utilise ces règles soit littéralement, soit métaphoriquement tout comme le vocabulaire avec lequel je développe mes compositions.

Xanda McCagg



"A Theory", huile et graphite sur toile / *oil and graphite on canvas*, 102 x 152 cm, 2010



*At the core of my work is a fascination with the human experience. I consider systems of human behavior in relation to larger happenings: poverty, war, systems of control and understanding, government, and religion vs. mythology. As an artist, I observe and comment on the human condition on both a global and an intimate level. The dichotomies we are effected by and that which define us are the root and structure behind the work: how we are connecting or being ripped apart, what we have or lack, when we are strong vs. weak and aware or oblivious, here in the present and then gone.*

*My interest lies in of how a subtle or vast shift alters relationships. My work continues to explore the fine line between perception and imagination of these relationships through an articulation of compositional effects. Using line and form, I determine how much or how little information is necessary to communicate these shifts.*

*Although abstract, my work is influenced by formal principles. I use these principles both literally and metaphorically as the vocabulary with which I develop my compositions.*

Xanda McCagg

## Presse / *Press*

Artist in Profile: Xanda McCagg

By Jordana Zeldin

Art Bridge Installations, LLC

August 2009

New York

*Xanda McCagg sites her fascination with “human experience” as the driving force in her work. “I’m interested in how things shift,” she begins. “If I’m standing over there, versus if I come up to you and touch you.” She walks over to me and brushes up against my arm. That she incorporated movement into her explanation makes perfect sense. Her canvases, many of them human-size, project a similar sense of motion - quick, energetic lines, bright colors bumping up against one another (as opposed to sitting passively side by side) give us a sense that something is happening, that interactions are taking place between the various forms and textures. It brings to mind haiku, the distillation of a complex idea into three carefully crafted lines.*

*If one looks closely, one can still see traces of McCagg’s traditional figurative training from over 20 years ago buried within her recent abstract works. Xanda’s decision to paint expressionistically came after years of classical study (first at Boston University and later at the School of Visual Arts). This shift came not from a flat-out rejection of those modes of working but rather from a “strong curiosity” to push herself further and to explore the full potential of the medium. Abstraction allowed her to break free from the strict techniques that, while invaluable to a deeper understanding of the origins of painting, limited her ability to fully realize her vision.*

*More than anything, McCagg wants to stimulate our emotions with her varied compositions.*

*Human interactions have shifted more than ever (thanks to the advent of facebook, twitter, and do-it-all-on-the-go mobile devices) and when I ask McCagg if her paintings have changed in response to these shifts, she pauses. Is she aware of what’s going on? Absolutely, but she maintains that there’s a certain “unchanging animal nature about us.” Like her semicircular journey as a painter (from the figurative, to the more abstract, to what she calls a period of “total abstraction,” to where she is now - somewhere in between the two extremes), she remains convinced that as human beings, no matter what we dip our toes into or what seemingly far-flung territory we decide to explore, “we often arrive somewhere back at the same place.”*