



Cruz Jimenez

■ Under The Moon I Planted

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Introduction

'For some people, what they are is not finished at the skin, but continues with the reach of the senses out into the land. [...] Such people are attached to the land as if by luminous fibers, and they live in a kind of time that is not of the moment but, in concert with memory, extensive, measured by a lifetime.' - Barry Lopez, Arctic Dreams

Cruz Jimenez is a person who is no longer surprised when the line is blurred between this world and something beyond. The name of this show, *Under the Moon I Planted*, is woven from a few significant threads. It's part of a favourite song that forms the soundtrack to certain scenes in Jimenez's life. It's also part of a poem Jimenez wrote as a child that came to him fully formed in a dream, which his mother encouraged him to write down. That translating, that half-woken diligence, is still what drives him.

So if Jimenez is a conjurer and a mystic, does he stumble on these visual way markers by chance or intuition? Does he think that he

invents his paintings, or does he discover them ready-made like the poem he uncovered in his mind as a child? 'I definitely discover them'. Jimenez's clear sense of painting as the most honest expression he has makes these works a gift. They are emotional breadcrumbs from a painter drowning in memories.

So much of viewing a painting is about how something feels, which is why Jimenez's heightened senses, nimble hand and judicious eye are so valuable. Behind the doors of his studio he decodes fear, disquiet, awkwardness and vulnerability, disassembles them all into their composite emotional parts, and restates them as lyrical visual concertos with a hint of swagger that surprise, vex and soothe. Now more than ever Jimenez is an artist not confined or defined, delighting in the out-of-focus and the off-kilter.

Amy Stewart

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'Under The Moon I Planted', 2019

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