



This is, in a sense, the underpinning of art education. We are taught to “see,” to break the world down into manageable units: colors, shapes, lines. Jackson gestures toward the scientific roots of this enterprise in “Basic Tools for Transmutation.” It depicts an artist’s studio-cum-laboratory, replete with paint-splattered overalls, scientific equipment, a color wheel and a tracksuit-wearing test subject.

Yet the scene also suggests other realities: A man wearing a turban bears witness from one corner; silhouettes of prone bodies appear submerged beneath the floor. In reckoning with things that don’t fit into neat categories, Jackson proffers the building blocks of a different way of seeing.