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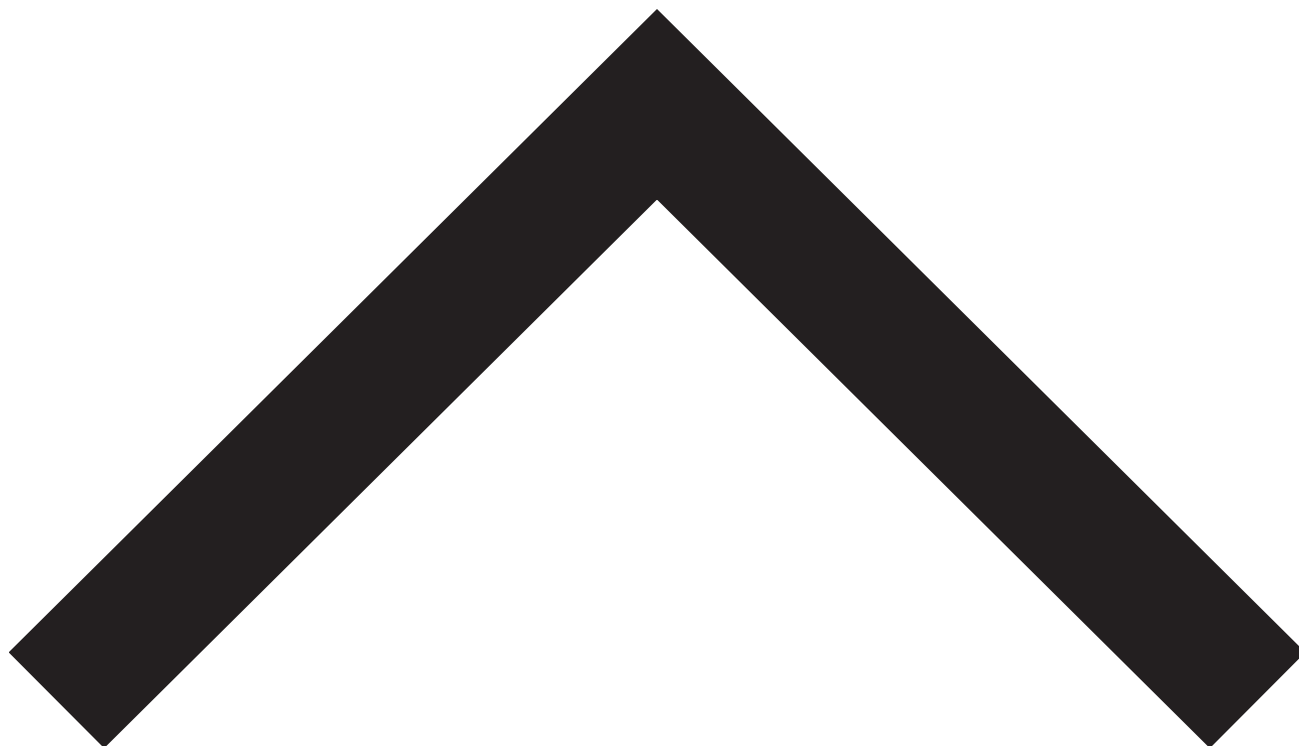
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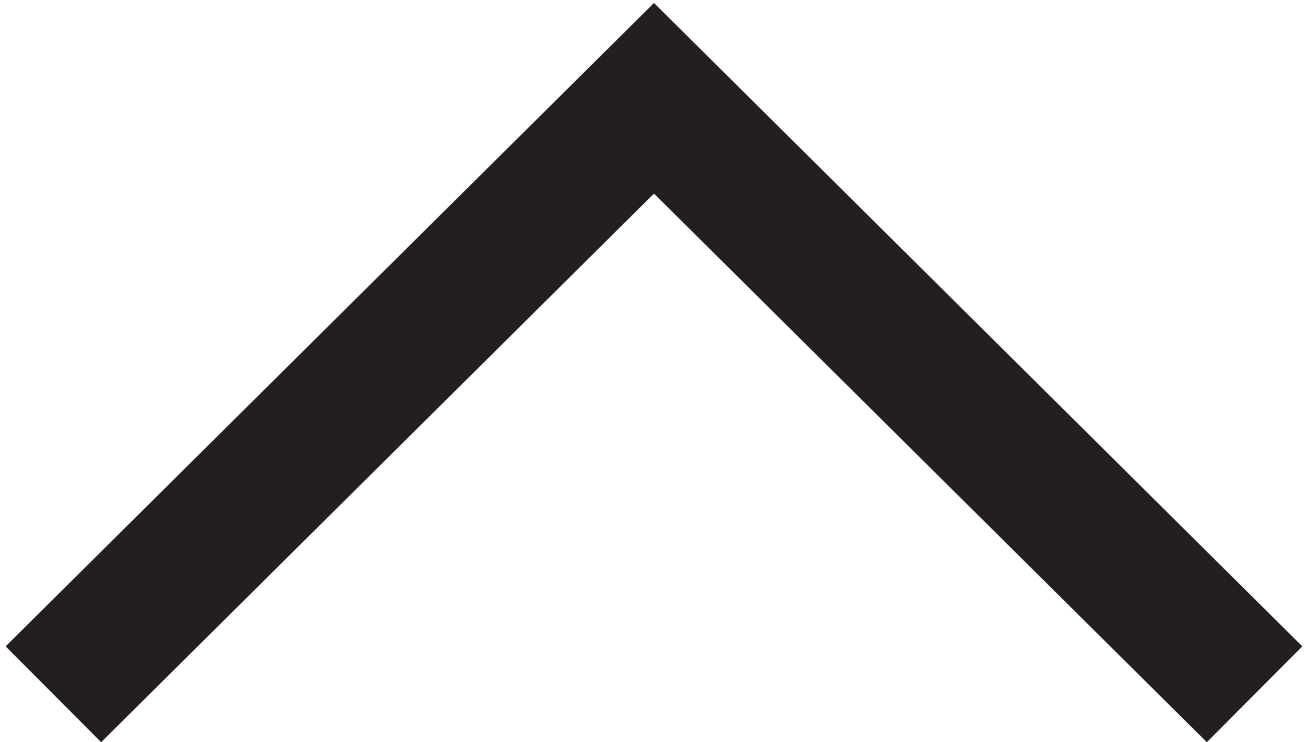
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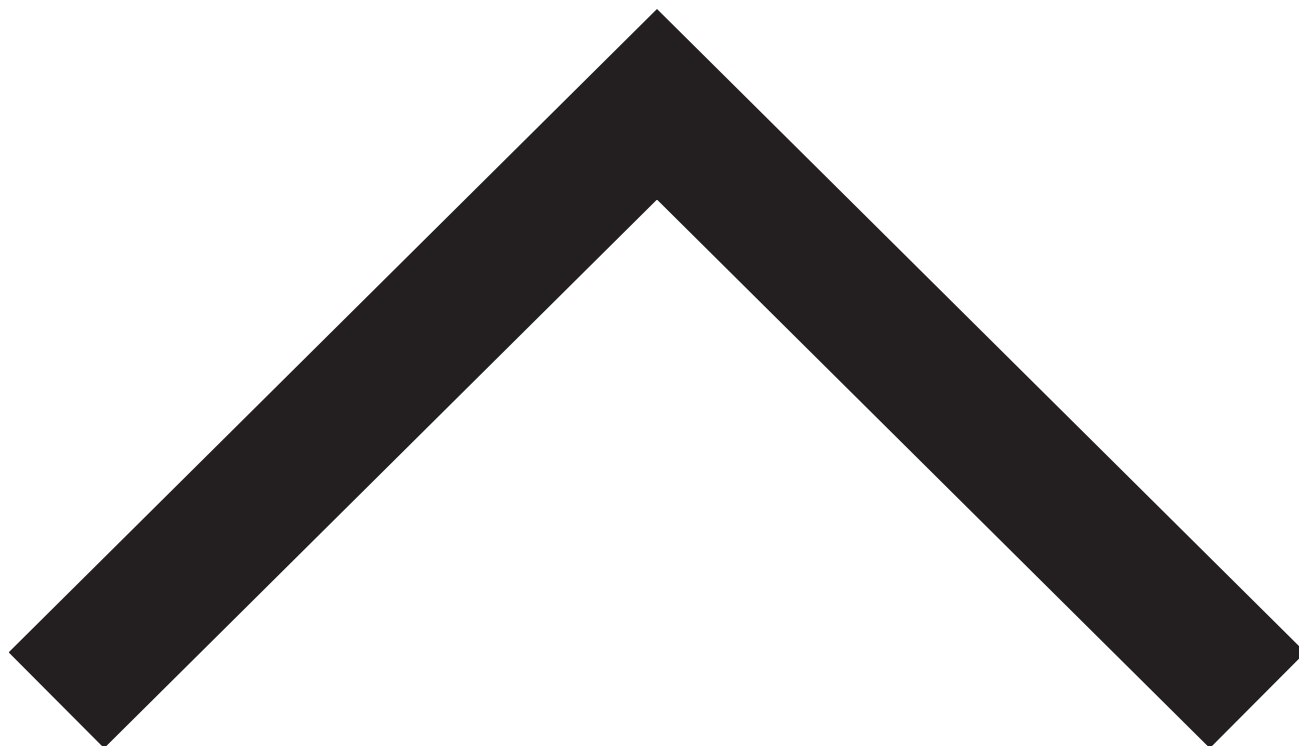
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sculptures—two of steel (*Bust VI*, 1998, and *Striding Figure*, 2004), and one of wood (*Head No. 5*, 1988)—were rather cubist in feeling. Yet Jackson’s vision is singular: A cunning handling of materials pushed the works well beyond formal quotation or clichéd distortion.

In three black paintings, *No. 12*, 2013, and *No. 6* and *No. 7*, both 2014, abstraction and representation ingeniously converged, suggesting their inseparability. At first glance, Jackson’s canvases might come across as thoughtful extensions of Ad Reinhardt’s “black paintings.” But then, slowly yet surely, a figure appears, like a mirage—a phantom evoking Ralph Ellison’s “invisible man.” Of course, blackness has a different meaning for Jackson than it had for Reinhardt. Yes, *black is a color*, to borrow the title of Matisse’s 1946 essay. Though in the United States, black has a profound social and political meaning—an aspect the French painter of bourgeois pleasure likely did not fathom. Jackson builds death into blackness, and his black figures appear to have risen from the grave to haunt us: They possess the inevitability and majesty of death; they are absence given uncanny presence.

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