

the artist saw as he created it. The soft blues and pinks feign tranquility while the crazy paint patterns scream silent static. This was a splendid show by an artist we wish we could see more often.

—Alfred Mac Adam

'The Myth of the Given'

Ashok Jain

In this compelling exhibition of work by Jason Wallengren, Ebenezer Singh, and Graham Gillmore, curated by Singh, the artists approached their subjects—war, subjugation, gay rights, sex, and religion—very differently. All, however, seduced viewers with their use of strong lines and sensuous shapes.

Wallengren's 2012 paintings *Untitled (Circle)* and *Untitled (Building)* were particularly arresting. In the first, a circle explodes with splashes of orange, pink, gray, and black, ominously spurting out beyond its confines, like a world coming to an end. Small blotches of black dot the white space beyond the circle's borders, looking like slivers of a moon broken in two. In the center sits a mysterious tiny red dot in a gray square, establishing an unsettling area of calm. In *Untitled (Building)* a row



Graham Gillmore, *Foreign Domestic*, 2012, mixed media on paper, 50" x 38". Ashok Jain.

of windows seems to fly out of a blurry, shocking-pink mass.

Singh, by contrast, paints a big, gorgeous rooster in *Cock* (2013), described in vibrant blues, reds, and yellows set against a swirling purple background. A striking figure, the bird is both imperious and sexually provocative. And in Singh's *Fat man, little boy* (2012) two enormous blue whales fly into a delicately framed house, symbols, it turns out, of bombs that destroyed houses in Japan during World War II.

The political edge in Gillmore's *Foreign Domestic* (2012) involves a jumble of blue and red letters repeatedly spelling out *foreign* and *domestic*. The letters are so intertwined that they can barely be distinguished from one another. Is there really no difference between foreign and domestic? In the end, are our political perceptions all tangled up in words and stories with no resolution? Perhaps.

—Valerie Gladstone

XOOOOX

De Buck

This artist is known for festooning the streets of Berlin, guerrilla-style, with his graphic signature, "XOOOOX," pronounced "zooks." For this strangely edgy exhibition of recent works titled "Everything, Everything!" he appropriated images of female fashion models from magazine layouts. Using stencils, spray paint, and acrylic, the artist rendered these languid beauties in black (with an occasional random splash of white paint) on found wooden doors, planks, and metal sheets. By decolorizing the models and paring down their enticing poses and flowing garments to outlines and shadows, XOOOOX effectively distills the notion of 21st-century beauty.

Transformer VI (Pulsar), 2013, exemplifies his approach to portraiture. It's



XOOOOX, *Transformer VI (Pulsar)*, 2013, spray paint and acrylic on wood and metal, 65½" x 33" x 4¼". De Buck.

a head-and-shoulders depiction of a model casting a sultry glance over her sweater-clad shoulder. The image was painted on a decrepit white door, whose hinges and the vertical lines of its planks artfully carve up the model's face and body.

Jeisa (Loop), 2012, is a larger-than-life-size portrait of a standing, bejeweled fashion model painted on copper. The bird-like tilt of the model's head is cleverly emphasized by the appearance of a second stenciled image that is identical to the first, but sliced in half vertically. The result is much like what might appear on a photographic contact sheet. It is Warholian in the sense that it embodies the ideas of universal glamour and mass production. Ultimately, these images reminded viewers of the ways in which painting, print, photography, and fantasy differ and overlap—and how the griminess of the street and the slickness and refinement of high fashion complement and even enhance each other.

—Doug McClelland