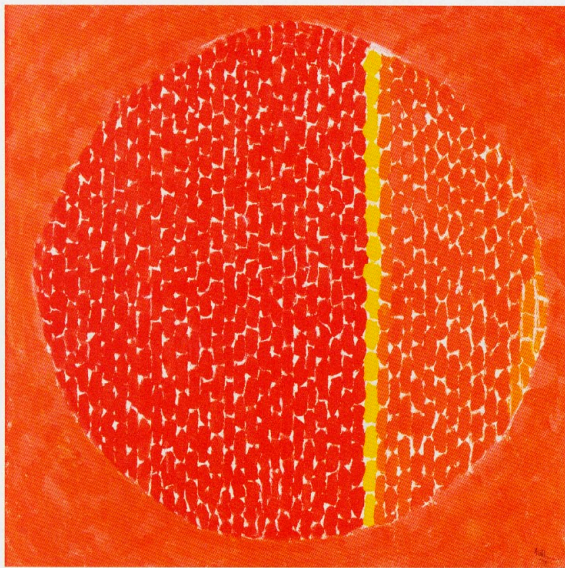


Editor's Letter

ELLSWORTH KELLY, who died last December, was an artist whose emphatically geometric, often colorful paintings and sculptures regularly appeared in this magazine—on several covers and in articles and reviews—over the course of his long and prolific career. In response to his passing, we commissioned two texts, the first of which appears this month. Gregory Galligan



Alma Thomas: *Snoopy Sees Earth Wrapped in Sunset*, 1970, acrylic on canvas, 47½ inches square. Smithsonian American Art Museum, Washington, D.C.

offers a fresh assessment of Kelly's earliest influences, homing in on an unusual public commission for a building in Philadelphia. A second article focusing on the artist's late work is forthcoming.

Kelly's investigation of color and form is shared by the late abstract painter Alma Thomas, whose traveling survey arrives at the Studio Museum of Harlem in July. Richard Kalina visited the show at the Tang Museum, where it is on view until June 5, and discusses the origins and evolution of her remarkable mosaiclike canvases. Thomas, who was born thirty years before Kelly, and who didn't devote herself to art as a fulltime pursuit until the age of sixty-nine, left behind a varied and accomplished body of work.

In addition to these explorations of abstractionists, critic, curator, and comics aficionado Dan Nadel introduces us to Ben Jones and Christopher Forgues,

whom he argues are the most important cartoonists of our time. His article, an outgrowth of our January comics-themed issue, makes a case that, although the cartooning community may exist outside of the contemporary art realm, comics still have extraordinary aesthetic resonance. Nadel focuses on the zines and other publications produced in the 1990s and early 2000s by the New England-based Jones and Forgues as the collective Paper Radio. They created freebies for a small circle of followers, but Nadel believes their influence goes far beyond.

Video and installation artist Dara Birnbaum's projects can take years to gestate, so the debut of a new work is exciting in itself. This month, her latest project, *Psalm 29(30)*, is being presented at Marian Goodman Gallery in Paris. New Museum curator Lauren Cornell visited Birnbaum in her studio for an in-depth conversation about the evolution of this new video, which melds spirituality with images of the Syrian war. Over the course of a four-decade career, which encompasses an evolution from television to the web, Birnbaum has scrutinized the changing role of media.

Exhibition design at the Metropolitan Museum of Art's Costume Institute is lavish and over the top. Last year's nightclub-like China show was a case in point. This spring the museum is tackling fashion and technology. Taking a cue from the Met's theme, artist and fashion historian Emily Spivak examines the roots of the sequin—an adornment, sometimes glamorous and sometimes tacky, that mirrors the fashion industry's move from the handmade to the machine-made.

Our cover comes from New York- and Los Angeles-based artist Jordan Wolfson, whose unforgettable 2014 debut show at David Zwirner Gallery in New York included an encounter with an animatronic sexpot robot creepily gyrating and staring down visitors. Wolfson's cover features a ghoulish disembodied hand, which springs from his latest project, on view this month at Zwirner. Go, but be prepared. Wolfson has an uncanny way of making a viewer feel seedy for wanting to experience his work.

Lindsay Pollock

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