About the cover art  Against a gold-leaf-painted circuit board (from an amplifier), two silhouetted portraits are embedded prominently at the center of Ellen Gallagher’s IGBT (2008). Merging past and present, abstraction and figuration, IGBT has been described as a “magical passage of invisible data” (Kate Forde, “Review of Ellen Gallagher,” Frieze 124 [June–August 2009]), and a circulation of information. Visually recalling Egyptian hieroglyphics, a Byzantine painting, Fritz Lang’s 1927 film Metropolis, and Kara Walker’s silhouettes, IGBT embodies Gallagher’s deft engagement with signs and references: a remix of black history and myth remains encrypted and resistant, as inflected in the two finely detailed figures at the center, one dressed as a nineteenth-century gentleman in a bow tie, the other in a 1970s hipster jacket.


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Special Issue Editors
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