

Letter From the Editor

In the summer, we allow ourselves reprieve—many of us taking trips or renewing our longing for adventure. Indeed, in the middle of editing this issue, I spent a week in the woods, unplugged from cell service or emails. While summer's zeitgeist of breezy wanderlust is a wonderful thing, often as fall approaches, the transitions back into more focused states are emotionally draining. While these shifts can be wrenching, they can also be edifying, combining both hope for future promises, and desperate longing for the past. It seems in turn that each are both attainable and beyond our grasp.

Across this issue, themes of home, origin, and transition abound, situating us somewhere at the nexus of the three. Catherine Wagley looks into the trope of the woman warrior, tracing some of its histories, complications and nuances, while nodding to the contemporary forces that have shaped the way we think about women in combat. Political context and the passage of time become organizing principles in Travis Diehl's assessment of Group Material's exhibition, *Consitution*, with LAXART's recent *Reconstitution*. Ikechukwu Casmir Onyewuenyi discusses EJ Hill's return to L.A., and how his work, *A Subsequent Offering*, altered from the form it took at The Studio Museum in Harlem for its iteration at Human Resources in L.A.—allowing others to enter and join in performances of the body in a space

once occupied by EJ alone. Here again, shifting of site and location inform conceptual transitions.

Our portrait series takes an object-driven approach this issue, focusing on things found in artists studios—how might these serve as ephemeral relics of the past and also stand-ins for the artist herself? Later, reviews of LACMA's *Home* and Anthony Lepore and Michael Henry Hayden discuss notions of the domestic, and the potentially tenuous American dream. Reviews of Mark Bradford's Venice Biennale exhibition and *Artists of Color* at the Underground Museum maintain that history and personal experience in turn inform and embroider the aesthetic output of an artist.

Often, past memories are shrouded in rosy hues; disappointments or uncomfortable moments might fade with distance. Across time, our sense of home and nascent belonging rests precariously, relying on external forces—cultural, social, political—to shape their fate. How does our current moment endow our individual and unique pasts? How might our transitions forward, and into uncharted experiences fall back on, warp, or be informed by our own origin stories? As fall is upon us, we might ponder how transitions, though challenging, are ultimately moments where we might catch quick flashes of reflection.

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