

Bailey, Spencer. "The Analog Art of the Mixtape," *The Slowdown*, 13 December 2025.

the slowdown

December 13, 2025



From left: "Little Dude" (circa 1972) by Sam Gilliam, on view in the exhibition "Drop, Cloth" at Hollis Taggart (Courtesy the artist and Hollis Taggart); cover of *The Hunger* by Melissa Anderson (Courtesy Film Desk Books); actors Paul Mescal and Jessie Buckley with director Chloé Zhao on the set of *Hamnet* (Photo: Agata Grzybowska/Courtesy Focus Features)

"Drop, Cloth" at Hollis Taggart and Susan Inglett Gallery

Drapery has played myriad roles throughout art history, from the folds of robes meticulously chiseled out in Roman marble statues to the woven canvases used as the standard foundation for most paintings since the 17th century. Spanning the two Chelsea galleries Hollis Taggart and Susan Inglett Gallery, and on view through Jan. 10, the exhibition "Drop, Cloth" examines this primordial medium. Curated by **Glenn Adamson** (the guest on Ep. 50 of Time Sensitive) and **Severin Delfs**, the show brings together approximately 30 works by 25 artists, including **Sam Gilliam**, who pioneered the expansion of fabric as an artistic medium in the '60s, and **Lynda Benglis**, who studied the essence of fabric using non-fabric materials. In its totality, "Drop, Cloth" is both complex and manifold: There are the physical characteristics of fabric—its folds, patterns, and textures—as well as themes beyond what meets the eye, such as its behaviors of hiding and revealing, and its social implications as a feminist intervention. Reflecting on the show, Adamson asks, "What better metaphor could there be for the great fabric of aesthetic possibility, after all, than fabric itself, which yields new shapes so readily—just a fold here, a tuck there, and a flick of the wrist?"