

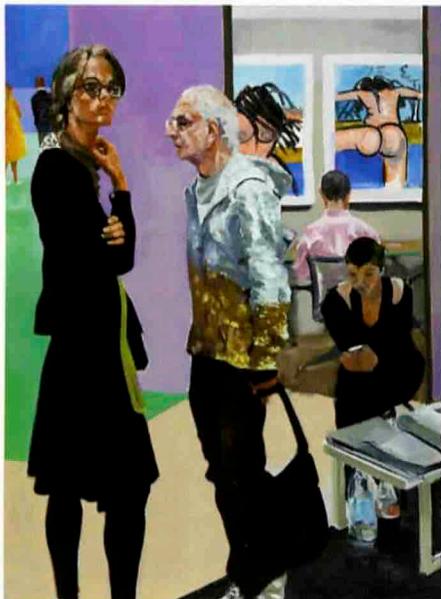
Art in America



\$12 MARCH 2016 COVER BY ERIC FISCHL

Editor's Letter

This month, with a torrent of art fairs rolling into New York City, seems an especially fitting moment to have a cover created by Eric Fischl. For the past four years, the New York-based painter has toted a camera around to fairs in various locales, training his lens on the people (dealers, collectors and voyeurs alike) and artworks



Eric Fischl: *What Doesn't... Go Away... Miss?*, 2015, oil on linen, 75 by 55 inches. Courtesy Skarstedt Gallery, New York.

that catch his eye. He digitally combines the resultant images into collages—one of which appears on our cover—that then become the basis for his “Art Fair” paintings. With these works, Fischl comments on the peculiar dynamics of art fairs, while also questioning the nature of the broader contemporary art market.

Looking at a less market-driven aspect of the art world, writer Kevin Killian contributes a sensitive account of a San Francisco underground cultural hero, the late architect and dealer David Cunningham. Killian’s essay reflects *Art in America*’s ongoing mission to encourage art writing in regions where outlets and funds are lacking. Through a pilot program with the Robert Rauschenberg Foundation, we have awarded five fellowships to arts writers in different U.S. cities. We

are honored to present Killian’s essay as the inaugural piece in the series

Robert Mapplethorpe was an artist who criss-crossed many communities. This month, Los Angeles’s J. Paul Getty Museum and the Los Angeles County Museum of Art present a joint exhibition, allowing for an expansive reconsideration of his work. Robert Reid-Pharr contributes a poignant essay that questions the ways Mapplethorpe’s photographs and reputation have been sanitized in order to make them palatable for critical and commercial consumption.

One of the world’s most significant collections of Indian modernist art is held in a most unlikely location: a scientific research facility on the Mumbai waterfront. Ryan Holmberg explores the history and content of this remarkable assembly of over 250 paintings and sculptures. The artists include Vasudeo S. Gaitonde, who was the subject of a survey at the Solomon R. Guggenheim Museum last year, and Nasreen Mohamedi, whose work will be presented in the opening round of shows at New York’s Met Breuer this month.

Elsewhere in this issue, Raphael Rubinstein examines Miguel Angel Ríos’s exhibition “Landlocked,” which was on view at the Arizona State University Museum in Tempe last year. The show, including drawings and videos, revealed the artist’s works to be steeped in Latin American communities and landscapes, melding minimalistic forms with political agendas.

Jane Ursula Harris visits artist Kathe Burkhart in her Brooklyn studio to discuss her long-running series of self-portraits in the guise of Elizabeth Taylor. Infused with the artist’s punk-feminist attitude, the paintings are being shown in a survey that opens this month at the Kunsthalle Freiburg in Switzerland.

Finally, Erika Vogt, collaborating with Shannon Ebner, contributes a portfolio that evolved from the stage sets of a Performa 15 commission titled *Artist Theater Program: Lava Plus Knives*. The portfolio’s Pop sensibility does nothing to diminish the menacing quality of these pages.

Lindsay Pollock

LINDSAY POLLOCK