



## 50 Must-See Artworks at NADA, PULSE, UNTITLED., and Art Miami

ARTSY EDITORIAL  
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Navigating your way through Miami's abundance of quality art fairs— not to mention the labyrinthine layouts of the fair tents themselves—is no easy feat. That's why, after braving the traffic and sifting through four satellite fairs you shouldn't miss before heading out of town, we bring you the best of NADA, UNTITLED., PULSE, and Art Miami, with 50 of Miami art week's must-see works.

### NADA

4441 COLLINS AVE., MIAMI BEACH

After a much-talked-about move from its charmingly quirky Deauville Beach Resort digs, NADA's inaugural edition at the more glamorous and centrally located Fontainebleau saw strong presentations, and sales to match. The veteran satellite fair, known for surfacing the best of the world's emerging art and for its cool, casual ethos, has expanded steadily over its 13-year history. This year galleries hail from 32 cities in 15 countries, while 21 new participants have joined the fair's ever-growing fold. As its second day rounded to a close, numerous galleries had switched out works—some completely rehangng their booths—pointing to gangbuster sales, a welcome shift from the more leisurely pace of sales

reported at other fairs this week.

For proof, look no further than the booth of Moran Bondaroff, where Jacolby Satterwhite's gender-ambiguous figure, decked in a camo bodysuit with looping videos embedded into a bra and bulging package, disappeared after selling on the first day to make room for available works. But the fresh crop was just as robust, representing a diverse range of mediums, subjects and, somewhat surprisingly given NADA's focus on emerging art, artists' ages. Painter Brian Belott's works also hung at Moran Bondaroff, as well as two other booths: CANADA and 247365. The artist, who covers calculators with pebbles and buries remote controls and hair gel in paintings encrusted with sand and cotton balls, was kicked out of Cooper Union in the '90s—and has since served as a lodestar for younger artists.

In other booths, paintings and sculptures by bright young things mingled with work by underrecognized older artists. Our eyes were drawn to small, tropically hued collages by 93-year-old Austria-born, Guatemala-based Elisabeth Wild that blend architecture with the aesthetics of rituals. Paintings by octogenarian Rose Wylie and sixtysomething Dona Nelson at Thomas Erben Gallery are also not to be missed. Nor are 69-year-old Nancy Shaver's painted-box assemblages at Derek Eller, which look like they might house little treasures, or better yet, more of Shaver's whimsical, object-driven abstractions. Of course, younger talent abounded too, with standout works by Willa Nasatir, Elizabeth Jaeger, and Jaanus Samma. The fair's highlights also included ambitious, large pieces by mid-career NADA mainstays, like Agathe Snow and Michael Williams.



*Agathe Snow, Since the Beginning of Time...Love is a Battlefield, 2015. Image courtesy of The Journal Gallery; Willa Nasatir, Crime #7 (Gun), 2015. Image courtesy of Chapter NY.*

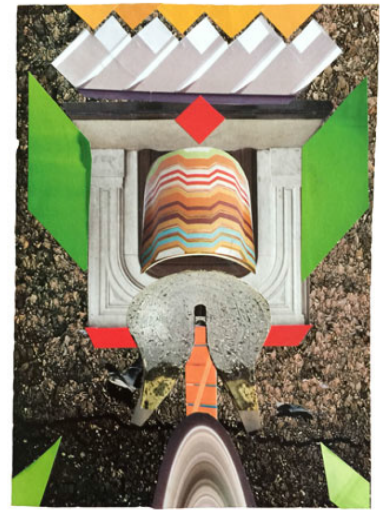
LEFT TO RIGHT:

Agathe Snow, *Since the Beginning of Time...Love is a Battlefield*, 2015

AT THE JOURNAL GALLERY

Willa Nasatir, *Crime #7 (Gun)*, 2015

AT CHAPTER NY



Sara Cwynar, *Pencils*, 2015. Image courtesy of Cooper Cole; Dona Nelson, *Coins in a Fountain*, 2015. Image courtesy of Thomas Erben; Elisabeth Wild, *Untitled*, 2015. Image courtesy of Proyectos Ultravioleta.

Sara Cwynar, *Pencils*, 2015

AT COOPER COLE

Dona Nelson, *Coins in a Fountain*, 2015

AT THOMAS ERBEN, BOOTH 4.20

Elisabeth Wild, *Untitled*, 2015

AT PROYECTOS ULTRAVIOLETA



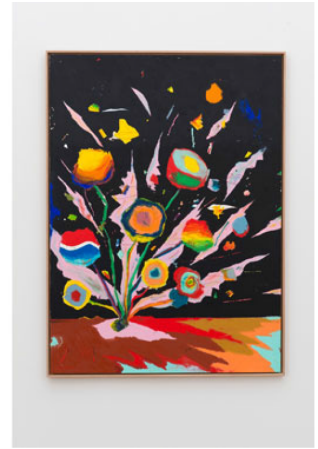
Brian Belott  
*Puff collage*, 2015  
247365

Brian Belott, *Puff collage*, 2015

AT 247365, BOOTH 4.10

Jaanus Samma, *Sweater from series "The Hair Sucks  
Sweater Shop,"* 2015

AT TEMNIKOVA & KASELA



Alex Chaves, *James and Shawn*, 2015. Image courtesy of NIGHT GALLERY; Nancy Shaver, *Red, Yellow, Blue boxes in a box*, 2015. Image courtesy of Derek Eller Gallery; Harold Ancart, *Untitled*, 2015. Image courtesy of CLEARING.

Alex Chaves, *James and Shawn*, 2015

AT NIGHT GALLERY

Nancy Shaver, *Red, Yellow, Blue boxes in a box*, 2015

AT DEREK ELLER GALLERY, BOOTH 2.06

Harold Ancart, *Untitled*, 2015

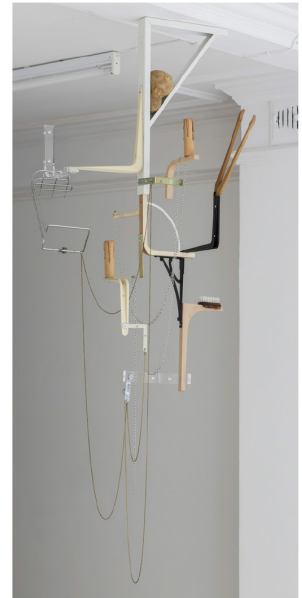
AT CLEARING



Jacolby Satterwhite  
*Orifice I*, 2010  
Moran Bondaroff



Hilary Harnischfeger  
*Wolf*, 2013  
Rachel Uffner Gallery



Rodrigo Matheus  
*Candelabro*, 2015  
Ibid.

Jacolby Satterwhite, *Orifice I*, 2010-12

AT MORAN BONDAROFF, BOOTH 5.19

Hilary Harnischfeger, *Wolf*, 2013

AT RACHEL UFFNER, BOOTH 4.04

## Rodrigo Matheus, *Candelabro*, 2015

AT IBID.



Elizabeth Jaeger, *Title TBD*, 2015. Image courtesy of Jack Hanley; Michael Williams, *Big Sister*, 2014. Image courtesy of CANADA.

## Elizabeth Jaeger, *Title TBD*, 2015

AT JACK HANLEY, BOOTH 5.07

## Michael Williams, *Big Sister*, 2014

AT CANADA

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## UNTITLED.

OCEAN DRIVE & 12TH ST., MIAMI BEACH

This week, if you strolled into UNTITLED. around 4pm, you were greeted by a troupe of six performers clad in black bodysuits, caps, and scarves that shrouded their faces as they stretched, shook out, and took their positions, like runners about to launch into a race. A horn sounded, and the dancers began moving through the fair on a mile-long journey that mapped the sprawling tent with a mix of angular, fluid, and sometimes aggressive movements. It was an arresting intervention that parted seas of fairgoers and set the tone for this boundary-pushing fair, helmed by Omar López-Chahoud.

In its fourth year, UNTITLED. is carving a prominent spot for itself among the satellite fairs proliferating across Miami. Within an easily accessible—not to mention stunningly luminous—beachside home, a strong cast of curatorially driven presentations assemble for fair week. These run the gamut, but usually resolve as cohesive group showings where traditional mediums mingle with a rigorous selection of video, new media, and performance work.

Enter the dark side-booth of New York's bitforms, and witness two of the fair's strongest new media works, by Daniel Canogar and Rafael Lozano-Hemmer. The latter's work, *1984x1984* (2014), shows a large-scale screen of quickly shifting, flipping squares filled with numbers. As you approach, your silhouette appears in the screen, filled with 1s, 8s, 9s, and 4s. Referencing Orwell's dystopian masterwork, Lozano-Hemmer comments on contemporary surveillance. Other works, too, take a critical look at contemporary culture. At the booth of Kravets/Wehby Gallery, young painter Nina Chanel Abney visualizes the "Black Lives Matter" rallying cry with her bold, blocky *Untitled (XXXXXX)* (2015).

The figurative paintings on view across the fair, the strongest by Hope Gangloff and Austin Lee, range from the former's intimate, large-scale portraits of her friends (yes, that is Charlie from "Girls") to the latter's net-inspired, fragmented bodies. A fair favorite was Taymour Grahne's booth, filled with Hassan Hajjaj's pattern-edged portraits of flamboyantly dressed musicians and creatives, most hailing from his native Morocco.

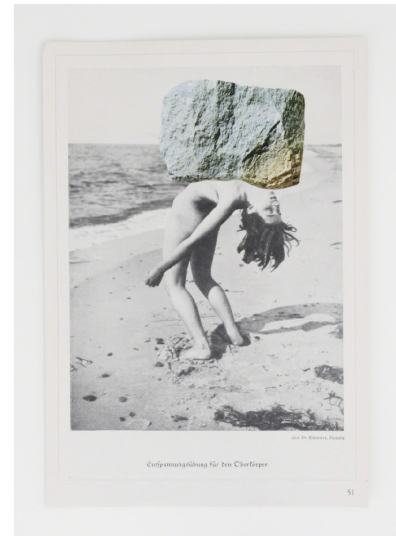
Amid all this big, bold work, don't miss UNTITLED.'s smaller wares. São Paulo-based Nino Cais's collages and photographs particularly stood out. An obsessive collector of dollar-store items, small decorative doodads, and books of all kinds, Cais layers selections from his trove in uncanny, often performative combinations. After perusing the fair, take a break in the Maurizio Cattelan- and Pierpaolo Ferrari-conceived lounge, a delightfully surrealist environment covered in carpets, wall hangings, oversized objects, and mirrors.



Trish Tillman  
*Dawn Upon*, 2015  
Asya Geisberg Gallery  
\$2,500 - 5,000



Hassan Hajjaj  
*Blaise*, 2015  
Taymour Grahne



Nino Cais  
*Untitled, from the Women and rocks Series*, 2014  
Central Galeria de Arte

LEFT TO RIGHT:

Trish Tillman, *Dawn Upon*, 2015

AT ASYA GEISBERG GALLERY

Hassan Hajjaj, *Blaize*, 2015

AT TAYMOUR GRAHNE

Nino Cais, *Untitled, from the Women and rocks Series*, 2014

AT CENTRAL GALERIA DE ARTE



Tamar Ettun  
*Boob with a Nail*, 2015  
Fridman Gallery

Imi Knoebel, *Gretchenfrage 10*, 2013

AT GALERIE CHRISTIAN LETHERT

Tamar Ettun, *Boob with a Nail*, 2015

AT FRIDMAN GALLERY





Matt Kleberg, *The Get Down*, 2015. Image courtesy of Katharine Mulherin Gallery; Mary Reid Kelley, *Three Picasso Heads*, 2015. Image courtesy of Fredericks & Freiser.

Matt Kleberg, *The Get Down*, 2015

AT KATHARINE MULHERIN GALLERY

Mary Reid Kelley, *Three Picasso Heads*, 2015

AT FREDERICKS & FREISER



Daniel Crews-Chubb  
*Rituals*, 2015  
Vigo Gallery  
SOLD



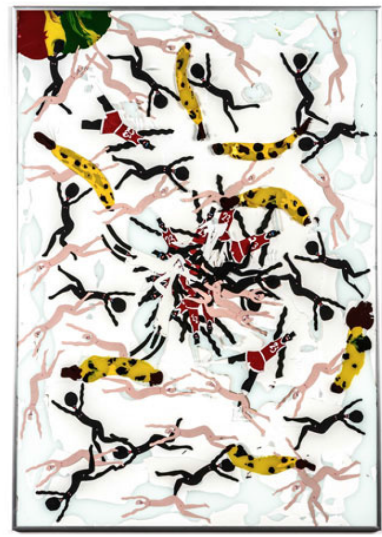
Rafael Lozano-Hemmer  
*1984x1984*, 2014  
bitforms gallery

Daniel Crews-Chubb, *Rituals*, 2015

AT VIGO GALLERY

Rafael Lozano-Hemmer, *1984x1984*, 2014

AT BITFORMS GALLERY



Jonathan Callan, *Bequest*, 2014. Image courtesy of Josée Bienvenu Gallery; Hope Gangloff, *Couch Surfer*, 2015. Image courtesy of Susan Inglett Gallery; Devin Troy Strother, *New nigga abstractions in an Ikea frame, part 16, "49 niggas and 7 bananas in an Ikea frame"*, 2015. Image courtesy of Richard Heller Gallery.

### Jonathan Callan, *Bequest*, 2014

AT JOSÉE BIENVENU GALLERY

### Hope Gangloff, *Couch Surfer*, 2015

AT SUSAN INGLETT GALLERY

### Devin Troy Strother, *New nigga abstractions in an Ikea frame, part 16, "49 niggas and 7 bananas in an Ikea frame"*, 2015

AT RICHARD HELLER GALLERY



Austin Lee  
*Thumbs Up*, 2015  
Postmasters Gallery  
\$65,000

## Austin Lee, *Thumbs Up*, 2015

AT POSTMASTERS



Nina Chanel Abney, *Untitled (XXXXXX)*, 2015. Image courtesy of Kravets/Wehby Gallery; Madeline Hollander, *MILE*, 2015, part of *UNTITLED.*, performances. Photo by Sandra Hamburg, courtesy of Madeline Hollander.

## Nina Chanel Abney, *Untitled (XXXXXX)*, 2015

AT KRAVETS/WEHBY GALLERY

## Madeline Hollander, *MILE*, 2015

UNTITLED., PERFORMANCES

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## PULSE

4601 COLLINS AVE., MIAMI BEACH

After opening its newly expanded, two-tent space to early-bird crowds on Tuesday, PULSE reported steady sales all week, with collectors jumping at the strong selection of plucky figurative painting on view. As of Friday, Thierry Goldberg had almost completely sold out their solo booth of Brooklyn-based Grace Weaver's canvases, featuring sinuous figures lounging and exercising with juice and iPods in hand. Jacques Flechemuller's small, hilarious paintings of all sorts of couples—a monkey and a man, a university lad and his shirtless, androgynous lover—are must-sees at L.A.'s The Good Luck Gallery. While sculptural offerings were less plentiful, standouts included Helen O'Leary's spindly wooden constructions and Kathy Butterly's small, suggestive clay vessels. Sandy Skoglund's 1970s staged photos offer a playful, reality-bending coda—technicolor pastiches of dizzyingly patterned textiles are topped with marbled foods, and a bright yellow-and-pepto-bismol-pink room is covered floor-to-ceiling in coat hangers.



Kathy Butterly  
*tangsome*, 2015  
Tibor de Nagy  
\$18,000



Sandy Skoglund  
*Hangers*, 1979  
RYAN LEE

LEFT TO RIGHT:

Kathy Butterly, *tangsome*, 2015

AT TIBOR DE NAGY, BOOTH N-309

Sandy Skoglund, *Hangers*, 1979

AT RYAN LEE, BOOTH S-200



Martín Gutierrez  
*Line Up 6*, 2014  
RYAN LEE



Grace Weaver  
*The Armchair*, 2014  
Thierry Goldberg Gallery



Mariu Palacios  
*Serie "heroína en construcción"*, 2015  
Cecilia Gonzalez Arte Contemporaneo

Martín Gutierrez, *Line Up 6*, 2014

AT RYAN LEE, BOOTH S-200

Grace Weaver, *The Armchair*, 2014

AT THIERRY GOLDBERG GALLERY, BOOTH S-107

Mariu Palacios, *Serie "heroína en construcción"*, 2015

AT CECILIA GONZALEZ ARTE CONTEMPORANEO, BOOTH S-114



Helen O'Leary  
*Quarantine 2 (after Eavan Bloand)*, 2015  
Lesley Heller Workspace



Frances Trombly  
*Canvas with Pink Silk*, 2015  
Emerson Dorsch  
\$9,000

Helen O'Leary, *Quarantine 2 (after Eavan Bloand)*,  
2015

AT LESLEY HELLER WORKSPACE, BOOTH N-114

Frances Trombly, *Canvas with Pink Silk*, 2015

AT EMERSON DORSCH, BOOTH S-100



Sabrina Gschwandtner  
*Arts and Crafts II*, 2014  
Shoshana Wayne Gallery



Jacques Flechemuller  
*Je Vous Aime Beaucoup #2*, 2015  
The Good Luck Gallery



Christian Maychack  
*Compound Flat #41*, 2014  
Gregory Lind Gallery

## Sabrina Gschwandtner, *Arts and Crafts II*, 2014

AT SHOSHANA WAYNE GALLERY, BOOTH N-300

## Jacques Flechemuller, *Je Vous Aime Beaucoup #2*, 2015

AT THE GOOD LUCK GALLERY, BOOTH S-216

## Christian Maychack, *Compound Flat #41*, 2014

AT GREGORY LIND GALLERY, BOOTH N-112

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## Art Miami

3101 NE 1ST AVE., WYNWOOD

Across the bay at Art Miami, secondary-market works took center stage. Claes Oldenburg's *Fagend Study* (1975)—a unique sculpture of a crumpled, partially smoked cigarette butt—was originally sold by Leo Castelli in '76 and, in the mid-'90s, made a cameo in the cult rom-com *Clueless*. At Scott White Contemporary Art, a wall of Warhol polaroids gave glimpses into the lives of creative geniuses Gianni Versace, Diana Ross, and, our favorite of the bunch, a curmudgeonly but ever-charming Man Ray. It wasn't easy selecting favorites at James Barron Art's booth, but Beverly Pepper's towering Corten totems from the early '80s (she was one of the first women to make art with the rust-hued cast iron made famous by Serra) won out, with Ken Price's *Untitled* (1993), resembling a modernist geode, coming in at a close second.



Alex Katz  
*Ada in Hat (from Alex & Ada portfolio)*, 1990  
Nikola Rukaj Gallery

LEFT TO RIGHT:

Peter Halley, *Untitled (one cell)*, 2015

AT GALERIE FORSBLOM

Alex Katz, *Ada in Hat (from Alex & Ada portfolio)*, 1990

AT NIKOLA RUKAJ GALLERY



Diane Arbus  
*Brenda Diana Duff Frazier, 1938 Debutante of the Year, At Home, 1966*  
Lisa Sette Gallery



Beverly Pepper  
*Guardian Messenger, 1983*  
James Barron Art

Diane Arbus, *Brenda Diana Duff Frazier, 1938 Debutante of the Year, At Home, 1966*

AT LISA SETTE GALLERY

Beverly Pepper, *Guardian Messenger, 1983*

AT JAMES BARRON ART

Gordon Parks, *Mr. and Mrs. Albert Thornton, Mobile, Alabama, 1956*

AT NICHOLAS METIVIER GALLERY





Lucy Mackenzie, *Striped Cup and Paper Bag*, 2012. Image courtesy of Nancy Hoffman Gallery; Andy Warhol, "Man Ray" 05.08416, 1973. Image courtesy of Scott White Contemporary Art.

Lucy Mackenzie, *Striped Cup and Paper Bag*, 2012

AT NANCY HOFFMAN GALLERY

Andy Warhol, "Man Ray" 05.08416, 1973

AT SCOTT WHITE CONTEMPORARY ART



Claes Oldenburg  
*Fagend Study*, 1975  
Omer Tiroche Contemporary Art



Santeri Tuori  
*Sky #24*, 2014  
Galerie Anhava



Ken Price  
*Untitled*, 1993  
James Barron Art

Claes Oldenburg, *Fagend Study*, 1975

AT OMER TIROCHE CONTEMPORARY ART

Santeri Tuori, *Sky #24*, 2014

AT GALERIE ANHAVA

Ken Price, *Untitled*, 1993

AT JAMES BARRON ART