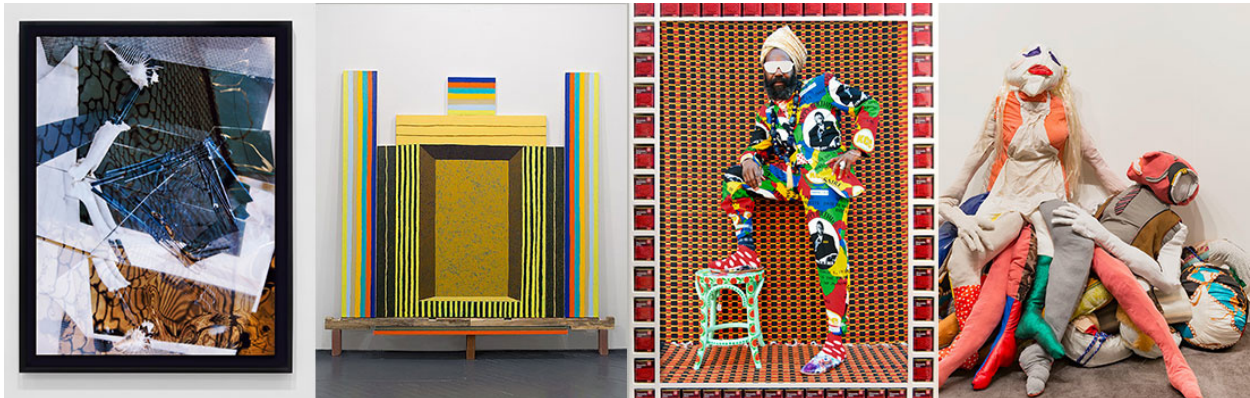


## 50 Must-See Artworks at NADA, PULSE, UNTITLED., and Art Miami

ARTSY EDITORIAL  
BY  
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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.

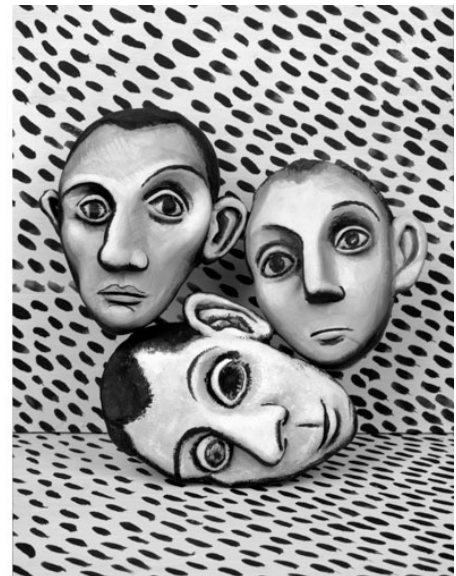
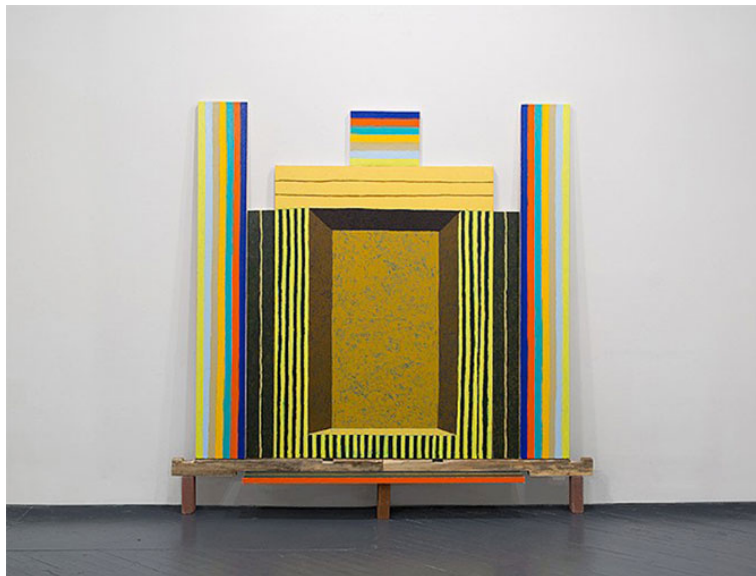
# MORGAN LEHMAN

535 West 22nd Street, New York, New York 10011

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.



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