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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. Scavenger-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

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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.



Hilary Harnischfeger
Wolf, 2013
Rachel Uffner Gallery