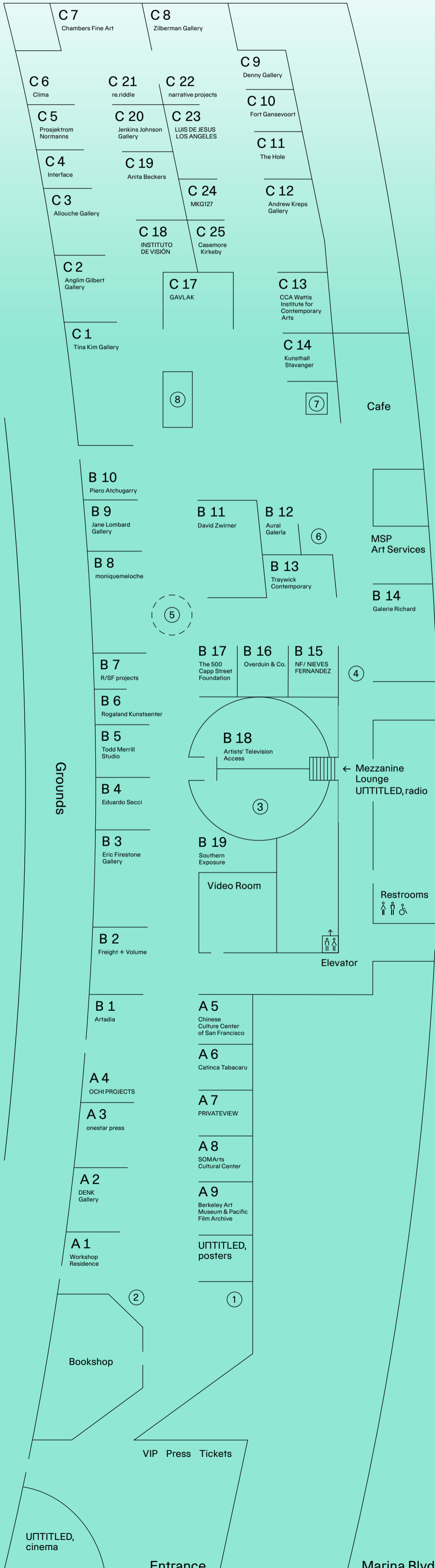


UNTITLED, ART, San Francisco, Jan 12, 13, 14, 2018.



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|---|--|------|
| | The 500 Capp Street Foundation | B 17 |
| A | Allouche Gallery | C 3 |
| | Andrew Kreps Gallery | C 12 |
| | Anglim Gilbert Gallery | C 2 |
| | Anita Beckers | C 19 |
| | Artadia | B 1 |
| | Artists' Television Access | B 18 |
| | Aural Galería | B 12 |
| B | Berkeley Art Museum & Pacific Film Archive | A 9 |
| C | Casemore Kirkeby | C 25 |
| | Catinca Tabacaru | A 6 |
| | CCA Wattis Institute for Contemporary Arts | C 13 |
| | Chambers Fine Art | C 7 |
| | Chinese Culture Center of San Francisco | A 5 |
| | Clima | C 6 |
| D | David Zwirner | B 11 |
| | DENK Gallery | A 2 |
| | Denny Gallery | C 9 |
| E | Eduardo Secci | B 4 |
| | Eric Firestone Gallery | B 3 |
| F | Fort Gansevoort | C 10 |
| | Freight + Volume | B 2 |
| G | Galerie Richard | B 14 |
| | GAVLAK | C 17 |
| H | The Hole | C 11 |
| I | INSTITUTO DE VISIÓN | C 18 |
| | Interface | C 4 |
| J | Jane Lombard Gallery | B 9 |
| | Jenkins Johnson Gallery | C 20 |
| K | Kunsthall Stavanger | C 14 |
| L | LUIS DE JESUS LOS ANGELES | C 23 |
| M | MKG127 | C 24 |
| | moniquemeloché | B 8 |
| N | narrative projects | C 22 |
| | NF/ NIEVES FERNANDEZ | B 15 |
| O | OCHI PROJECTS | A 4 |
| | onestar press | A 3 |
| | Overduin & Co. | B 16 |
| P | Piero Atchugarry | B 10 |
| | PRIVATEVIEW | A 7 |
| | Prosjektrom Normanns | C 5 |
| R | R/SF projects | B 7 |
| | re.riddle | C 21 |
| | Rogaland Kunstsenter | B 6 |
| S | SOMArts Cultural Center | A 8 |
| | Southern Exposure | B 19 |
| T | Tina Kim Gallery | C 1 |
| | Todd Merrill Studio | B 5 |
| | Traywick Contemporary | B 13 |
| W | Workshop Residence | A 1 |
| Z | Zilberman Gallery | C 8 |
-
- ① Summer Lee
Pieta, 2017
presented by re.riddle
 - ② Lynn Hershman Leeson
Synthia, 2000–2002
presented by Anglim Gilbert Gallery
 - ③ Raque Ford
Karafun 2, 2017
co-presented by 321 Gallery & CAPITAL
 - ④ Charlie Leese
Stump #2 (silver), 2017
Stump #3 (red), 2017
Stump #4 (purple), 2017
presented by 100%
 - ⑤ Judith Scott
Untitled, 1992
Untitled, 2000
Untitled, 2003
presented by Creative Growth Art Center, Oakland
 - ⑥ Seth Price
Traditional Masculinity, 2004
Japanese Blues, 2005
A Small Voice, 2016
presented by CCA Wattis Institute for Contemporary Art
 - ⑦ Hadar Kleiman
Mall Wall, 2016
presented by R/SF projects
 - ⑧ Lauren McKeon
The Dirt Inherits the Day, 2017
presented by Interface

UNTITLED, San Francisco, 2018

Fri, Jan 12– Sat, Jan 13, 12– 8pm,

Sun, Jan 14, 12– 6pm

Untitled, Art is an international curated art fair that focuses on curatorial balance and integrity across all disciplines of contemporary art. Founded in Miami Beach in 2012, Untitled selects a curatorial team to identify and curate a selection of galleries, non-profit institutions/organizations, and artist-run exhibition spaces in discussion with an architecturally designed venue. The dialogue developed between curators and architects, and the collaboration with galleries and their artists, creates a diverse range of programming – performances, discussions, events and special artist projects that furthers Untitled's innovative approach to the standard fair model.

In 2017, Untitled launched its second location in San Francisco at Pier 70 in the Dogpatch neighborhood. Working with award-winning San Francisco-based firm Ogrydziak Prillinger Architects (OPA), Untitled continued its commitment to establish a dialogue between the spatial design and works presented by exhibiting galleries, artist-run exhibition spaces, and non-profit institutions and organizations. The second edition of Untitled, San Francisco takes place at the iconic Palace of Fine Arts, reflecting the fair's growth and commitment to providing an outstanding experience for exhibitors and visitors. Untitled continues its collaboration with OPA for the second edition to design another dynamic fair layout.

Special Projects

Curated by Juana Berrio, this section provides a unique opportunity for exhibitors and Bay Area exhibition spaces to present projects outside the scope of booth presentations, that compliments the curatorial ethos of Untitled, Art.

Summer Lee, <i>Pieta</i> , 2017 Fabric, wood, projections	Lynn Hershman Leeson, <i>Synthia</i> CPU with enclosure, live internet connection	Raque Ford, <i>Karafun 2</i> , 2017 Acrylic, wood
Inspired by the arduous journeys immigrants often endure traversing across geo-political borders (real and imagined) during immigration, the work entails two opposing video projections, one in the form of Mary and the other Jesus. The projects pass through each other and cast singular images on opposite walls, and meet in the middle where a pieta-like image is formed.	<i>Synthia</i> is a networked sculpture modeled on Thomas Edison's stock ticker, that personifies changes in the stock market in real time. Instead of ticker tape, the miniaturized stock ticker houses a small monitor that projects the environment of a female character named <i>Synthia</i> . Guided by 2% changes in stock market trading, <i>Synthia</i> reacts in real time to changes in the Down Industrial Average, NASDAQ, S&P 500 and Russell Cap indexes.	In the spirit of the archetypical dance floor <i>Karafun 2</i> is a celebration of identity through the highly codified movement of dance. Its reflective surfaces reaffirm each movement, miming the dancer above it. Feelings of desire, adoration, longing, despair, jubilation, possession and domination, are enacted on the floor and, etched and laser-cut onto its surface.
presented by re.riddle	presented by Anglim Gilbert Gallery	presented by 321 Gallery & CAPITAL
Charlie Leese, <i>Stump #2 (silver)</i> , 2017 Powder coated steel	Judith Scott, <i>Untitled</i> , 1992 Mixed media: fiber and found objects	fiber art in 1987 by artist Sylvia Seventy in the Creative Growth studio and despite being deaf, isolated and without language, she went on to produce a remarkable body of close to one hundred sculptures. Her work is included in numerous leading contemporary museums in the USA and Europe, and was exhibited in the 2017 Venice Biennale.
<i>Stump #3 (red)</i> , 2017 Powder coated steel	<i>Untitled</i> , 2000 Mixed media: fiber, bicycle wheel and found objects	presented by Creative Growth Art Center, Oakland
<i>Stump #4 (purple)</i> , 2017 Powder coated steel	<i>Untitled</i> , 2003 Mixed media: fiber, plastic cord and found objects	
Charlie Leese's " <i>Stumps</i> " are sculptures which toe the line between public art and public utility. They have no utilitarian function but masquerade as objects which could – like a hydrant, bike rack, or electrical box. Their vivid, saturated color stands out anywhere but their mysterious forms cloak them from recognition.	Judith Scott is a visual artist who was isolated from outside influence due to development disabilities. She was independent and self-directed and never repeated a form or color scheme in her multi-media textile sculptures. Crafting armatures from discarded materials, Scott wrapped her forms with knotted cloth, yarn, thread, cord, wire, and paper towels. Judith was introduced to	
presented by 100%		

Lauren McKeon,
The Dirt Inherits the Day, 2017
Wood, paint, canvas,
hand sanitizer

This is the third iteration of a face down prop door by McKeon. These doors, meant to outline the movement of bodies entering and exiting, are rendered useless through gravity, conjuring the dark humor of our times and the myriad ways in which bodies are systemically denied.

presented by
Interface

Seth Price
Traditional Masculinity, 2004
Audio, 1:04:30

Japanese Blues, 2005
Audio, 27:09

A Small Voice, 2016
Audio, 11:40

Seth Price: *Traditional Masculinity* (2004), *Japanese Blues* (2005), and *A Small Voice* (2016), are digitally manipulated audio tracks combining the artist's interest in music, computer technology, and information processing. Price is the current focus of the Wattis' year-long research institute about and around the work of a single artist.

presented by
CCA Wattis Institute for
Contemporary Art

Hadar Kleiman
Mall Wall, 2016
Lumber, plastic laminate,
house paint, plaster, hydrocal,
ink, found objects, borax, marble,
tempered glass, metal trim,
spotlight, marble, velvet, and
Corkcomfort floating floor

Mall Wall (2016), is a monolithic interpretation of a storefront, encasing a faux-marble torso, Borax-concocted 'crystal' skull, and miscellaneous found paraphernalia. Its illuminated display evokes Dutch still lifes and gilded jewelry store displays, and is embedded in a mismatched faux stone slabs, to suggest Capitalism as culture's most deeply embedded ideology.

presented by
R/SF projects

UNTITLED, cinema

Untitled, San Francisco is dedicated to presenting curated video and film programs, open for all fair visitors to experience. Untitled has invited some of the Bay Area's most respected film archives and video curators to present work in this section, unique to Untitled, San Francisco.

For a full schedule of Cinema screenings, please visit:
www.untitledartfairs.com/san-francisco/program/video

UNTITLED, posters

Featuring 5 limited edition posters that are free to visitors by internationally renowned artists. The posters, curated by Christophe Boutin and Melanie Scarciglia with onestar press, have been specially made for Untitled, San Francisco by:

Matt Copson
Harry Dodge
Seth Price
Eileen Quinlan
Matthew Ronay

UNTITLED, tote bags

For its second edition Untitled, San Francisco presents two tote bags designed by artists Andrea Zittel and Matt Mullican. Untitled, Tote Bags are available for sale at the front desk, and curated by Christophe Boutin and Melanie Scarciglia with onestar press.

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