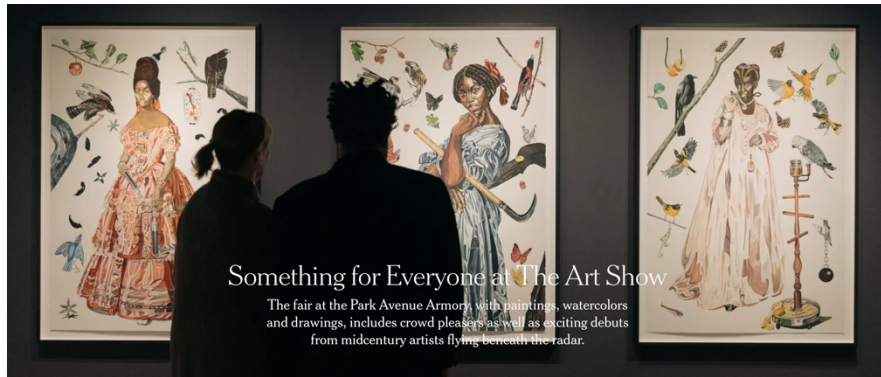


# The New York Times



## Something for Everyone at The Art Show

The fair at the Park Avenue Armory, with paintings, watercolors and drawings, includes crowd pleasers as well as exciting debuts from midcentury artists flying beneath the radar.

From left, David McGee, "The Ninja," 2024; "Nutcracker," 2024; and "Baltimore," 2024, at the Inman booth at the Park Avenue Armory. Jeenah Moon for The New York Times

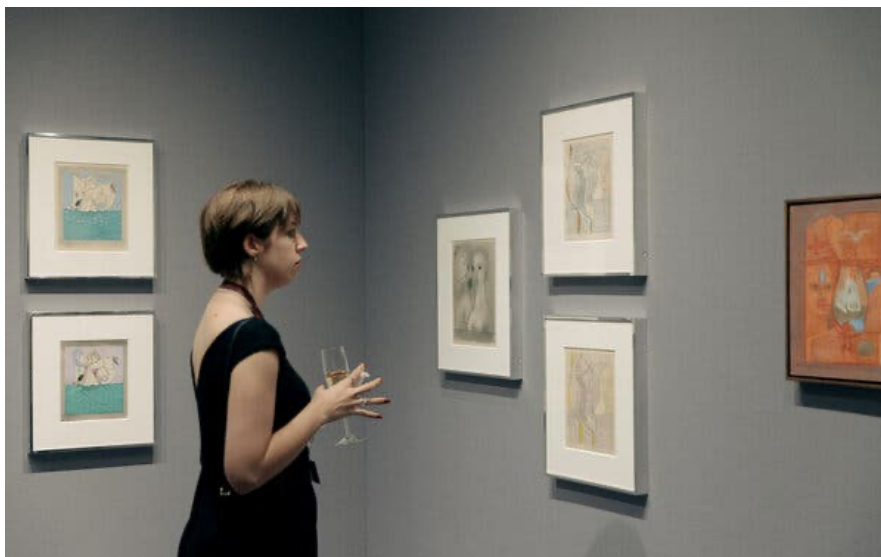


By **Will Heinrich**

Oct. 30, 2024

This year's 36th edition of The Art Show at the Park Avenue Armory leans heavily into painting — but its 75 exhibitors, all members of the Art Dealers Association of America, still manage to bring a little something for everyone, from a booth full of Charles White paintings and drawings (**Michael Rosenfeld, D16**) to a Richard Diebenkorn gouache that looks like a red and blue Ace of Clubs (**Van Doren Waxter, B2**). Not every booth's a winner, but many are terrific, and since your admission fee directly benefits the Henry Street Settlement on the Lower East Side, you can feel good about going: Since 1989, the fair has raised more than \$37 million.

### **Ortuzar (A10)**



From left, Maybelle Stamper's "A Song A-Float," 1951 (two lithographs); "To Be Seeing and Worshipping God in One Another," 1953; "Spring Song," 1951 (two lithographs); and "Unicorn," 1964, from the under-the-radar midcentury artist at Ortuzar gallery. Jeenah Moon for The New York Times

The earnest, only slightly unnerving self-portrait in this solo booth shows the reclusive midcentury artist Maybelle Stamper as a young woman studying at the Art Students League in 1933. But the rest of the display, all works on paper, gets stranger and more interesting. Lithographs in which round, netsuke-like heads float on moth wings or bump into unattached breasts mingle with tangled lines, invented not-quite-alphabets and more peculiar faces staring just over your shoulder.