



Graciela Iturbide, Rosario y Boo Boo, East LA, 1986. Courtesy the artist and Ruiz-Healy Art, New York | San Antonio.

Our Photo Picks From AIPAD in New York

The Photography Show presented by AIPAD returns to the Park Avenue Armory for its 45th edition with over 60 galleries and nearly a century of photographic history on its walls.

Out in the world

At Ruiz-Healy Art — another newcomer to AIPAD — Graciela Iturbide's *Rosario y Boo Boo, East Los Angeles* (1986) is the most quietly devastating image on the floor. A young woman sits on a bed applying lipstick in a compact mirror, a crying baby balanced in her lap, a crucifix on the wall behind them. It is the oldest composition in photography — mother and child, in a sacred moment —, and Iturbide makes it timeless through sheer proximity and refusal to editorialize.



Graciela Iturbide, *Rosario y Boo Boo, East LA*, 1986. Courtesy the artist and Ruiz-Healy Art, New York | San Antonio.

Against the obvious

The richest vein runs through the work of Kati Horna, who appears at two different booths. Hungarian-born, surrealist-affiliated, she spent most of her working life in Mexico City, and the work she made there in 1962 remains genuinely startling. Ruiz-Healy Art shows two images from the “Oda a la necrofilia” series and one from *Paraísos artificiales*. The *botellón* is simultaneously a still life and a portrait. *Leonara*, from the same series, shows a figure kneeling on a carpet, naked and masked, holding a lit candle before a sleeping form on a bed. Theatrical darkness, ritual quality: it reads like a still from a film that was never made.



Kati Horna, *Leonara*, from the series *Oda a la necrofilia* (*Ode to necrophilia*), 1962. Courtesy the artist and Ruiz-Healy Art, New York | San Antonio.



Kati Horna, El botellón, from the series Paraísos artificiales, 1962. Courtesy the artist and Ruiz-Healy Art, New York | San Antonio.



Kati Horna. Untitled, series Oda a la necrofiia, Mexico 1962.

Galerie Sophie Scheidecker from Paris presents yet another image from the “Oda a la necrofiia” series: a woman sitting on a bed in underwear, holding an open umbrella indoors. The object recurs across Horna’s work from this period as both prop and shield, a domestic surrealism in which the bedroom becomes a stage set for a play whose text we’ve lost.

Avenue Armory for AIPAD's Photography Show. The drill hall is vast, the booths stretch in every direction, and the light — that filtered, theatrical armory light — falls on everything with the same democratic indifference. You could spend all day here, and be exhausted at the end of it, but with a sense of satisfaction.

Whether your intention is to buy prints or just discover new pictures, going in without a plan is, arguably, the only honest way to visit a photography fair. You follow what stops you. You let pictures speak before you read the wall text. And you try, as much as possible, to resist the pull of the names you already love.

Walking the floor, the picks arrange themselves, instinctively, by temperament. Here, organized by what they are rather than where they were found, are the images that can stand out.

The world at a distance

There is a long tradition of treating landscape as the dependable anchor: the beautiful vistas and horizons that collectors trust and decorators reach for. What the fair delivers this year is something more unsettling: landscapes that use beauty to deliver something more profound.

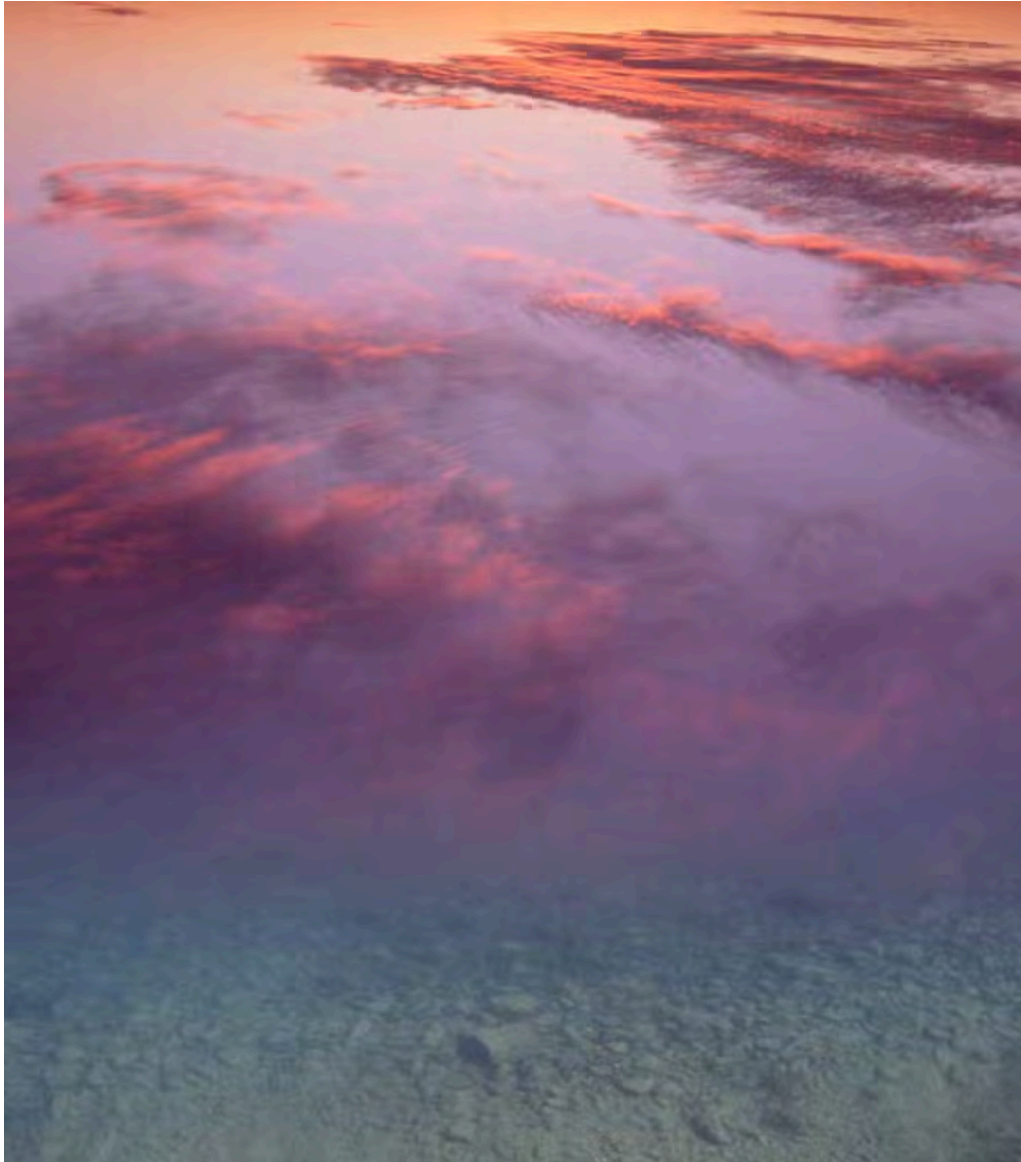
The first thing that stops the eye is at Catherine Couturier Gallery out of Houston: a gelatin silver print of a small New Mexico village at dusk, a moon hanging impossibly bright above a flat horizon, snow on distant mountains, white crosses in a graveyard catching the last light. Ansel Adams made this in 1941, printed it in the 1960s, and it is one of those photographs that you can argue about endlessly: too famous, too reproduced, too beautiful maybe. *Moonrise, Hernandez, New Mexico* is not beautiful in the sentimental sense. It is precise and the dark sky is not romantic. The light on those graves is not poetic, it is factual, and these facts make it devastating.



Ansel Adams, Moonrise, Hernandez, New Mexico, 1941/c. 1960s. Courtesy Catherine Couturier Gallery.

Obscura Gallery from Santa Fe offers a more serene landscape: Brian Adams's image of a dog team crossing the frozen Kotzebue Sound in Alaska, in 2016, photographed from the observation deck of the Nullagvik Hotel. The picture is nearly all white, nearly all sky. It makes you understand scale and solitude at the same time, and it does so with an almost Japanese compositional economy.

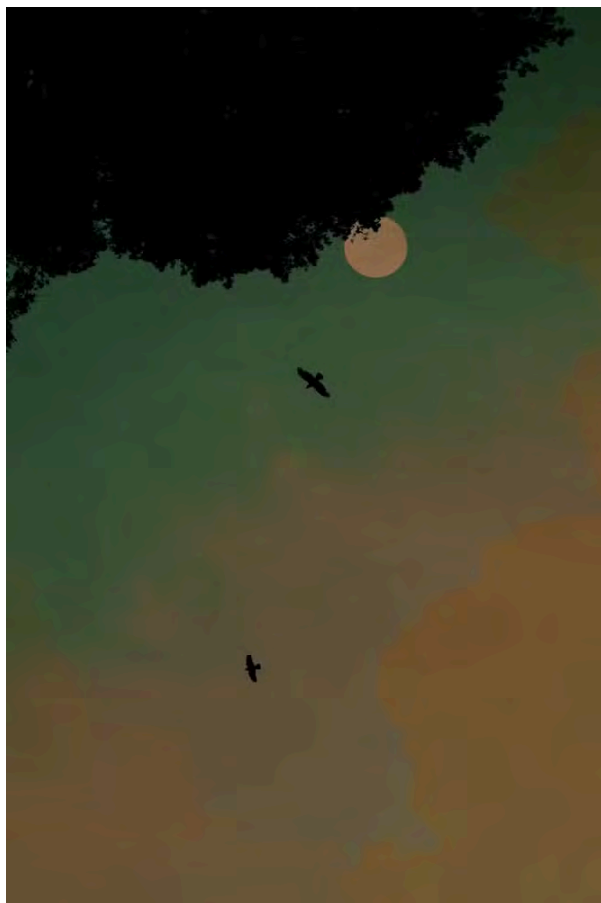
The same booth also presents the Focal Point duo of Paul Caponigro and John Paul Caponigro, father and son, shown side by side in the fair's new solo-presentation sector. John Paul Caponigro's two works from 1999, *Oriens* and *Reflection I Adagio*, demonstrate a sensibility that sits somewhere between landscape photography and painting without being fully either.



John Paul Caponigro, Reflection I Adagio, 1999. Courtesy Obscura Gallery.



John Paul Caponigro, Oriens, 1999.
Courtesy Obscura Gallery.



Paul Cupido, Dream I, 2022 © Paul Cupido



Paul Cupido, Moon Over Fuji I, 2025 © Paul Cupido

Bildhalle, the Zurich and Amsterdam gallery, shows two works by incredible Dutch photographer Paul Cupido that push the landscape question in a more painterly direction. *Dream I* (2022) is a digital image of a tree canopy seen from below, a moon half-glimpsed through foliage, two birds in flight against a sky that shifts from deep green to amber. It could be a Flemish painting, the way light and darkness carry the weight of mood, and yet it is entirely contemporary in its softness and suggestion. *Moon Over Fuji I*, made just last year, distills everything further: the perfect silhouette of Fuji against a gradient of deep blue, and sitting exactly on the summit, a pink half-moon. The geometry borders on mathematical, and yet the image feels tender.

Face to face

Portraiture has always been photography's most elemental territory, and AIPAD this year makes the case still standing out.

Gitterman Gallery anchors its presentation around a photograph worth returning to twice: George Platt Lynes's *Elizabeth Gibbons*, made around 1939. The model stands on what appears to be a plank, nude from the waist up, wearing a black domino mask and holding a parasol over one shoulder, looking downward. Behind her: a painted backdrop of stormclouds. Lynes made portraits and fashion work and nudes with the same immaculate, slightly cold perfection, and this image sits at the junction of all three — glamour and surrealism and formalism at once.



George Platt Lynes, *Elizabeth Gibbons*, c. 1939 © George Platt Lynes Foundation, courtesy Gitterman Gallery



Anne Marie Heinrich, Conchita Montenegro, 1948. Courtesy Galería Vasari.

At Galería Vasari from Buenos Aires, a vintage gelatin silver print arrests with its sheer luminosity. Annemarie Heinrich's 1948 portrait of actress *Conchita Montenegro* is a large-format close-up. Heinrich ran one of the most important portrait studios in Buenos Aires for decades, and this image is a reminder of how much photographic history remains to be recovered from South America. It is a face that holds its own against any studio portrait made in New York or Paris at the same moment.

The fair's most directly contemporary portrait, and the one that will almost certainly look more significant with time, is at Monroe Gallery of Photography: Ron Haviv's image of Zohran Mamdani, photographed during the Democratic candidate's 2025 mayoral campaign in New York City. A chiaroscuro portrait that looks more like a 17th-century painting than a campaign image.



Ron Haviv. Democratic Candidate Zohran Mamdani campaigns for election for Mayor of New York City. 2025 New York City. Courtesy Monroe Gallery of Photography

Out in the world

If landscape is photography's oldest argument with nature, and portraiture its most intimate argument with the individual, documentary work is its argument with history — with the claim that what happened, happened, and that someone was there to see it. Throughout the fair, photographers of all generations together make a strong case that documentary photography remains one of the most demanding modes the medium has.

The most powerful documents in the show come from Obscura Gallery's presentation of Brian Adams's ongoing project in the Alaskan Arctic. *Marie Rexford of Kaktovik, Alaska preparing maktak for the village's Thanksgiving Day feast* (2015) is a photograph of enormous dignity: a woman in a decorated parka, ulu knife at her side, standing in the snow surrounded by hundreds of cubed pieces of whale blubber laid out on the ground. The color is extraordinary, almost painterly, yet the feeling is documentary in the best sense: you are a witness.



Adams, A dog team on the frozen Kotzebue Sound, photographed from the observation deck of the Nullagvik Hot h Kotzebue, Alaska. 2016. Courtesy Catherine Couturier Gallery.



Brian Adams, Marie Rexford of Kaktovik, Alaska preparing maktak for the villages Thanksgiving Day feast, 2015. Courtesy Obscura Gallery.

Rolf Gallery from Buenos Aires brings Alicia D'Amico's *Juremos ser felices* (Let us vow to be happy), Buenos Aires, 1965: seven children lined up against a wall covered in peeling posters and faded graffiti, laughing and jostling for the camera with the unself-conscious energy of people who have entirely forgotten they are being photographed. D'Amico was one of the great Argentine photographers of the postwar generation, and this image has all the hallmarks of a photographer who knew how to disappear into a scene, and most of it document her country at an important time.

Leica Gallery New York — new to the fair this year — presents Sara Messinger's *Teenagers 6* (2022): a close-up of two young women on a beach, one applying eyeliner to the other with total concentration, the summer crowd slightly out of focus behind them. Shot on film, with its grain and warmth, the image has the quality of something caught rather than arranged.



Alicia D'Amico, *Juremos ser felices*, Buenos Aires, 1965. Courtesy Alicia D'Amico Estate & Rolf Gallery.



Sara Messinger, *Teenagers 6*, 2022. Courtesy Leica Gallery New York.

Michael Hoppen from London presents an image that stays with you for a quite a moment: Tamiko Nishimura's *Looking back Kogagome Station Platform, Tokyo*, made sometime in the 1970s, showing two elderly Japanese women photographed close up, both convulsed in laughter, the typical Japanese flash throwing their faces into sharp relief against a pure black background.



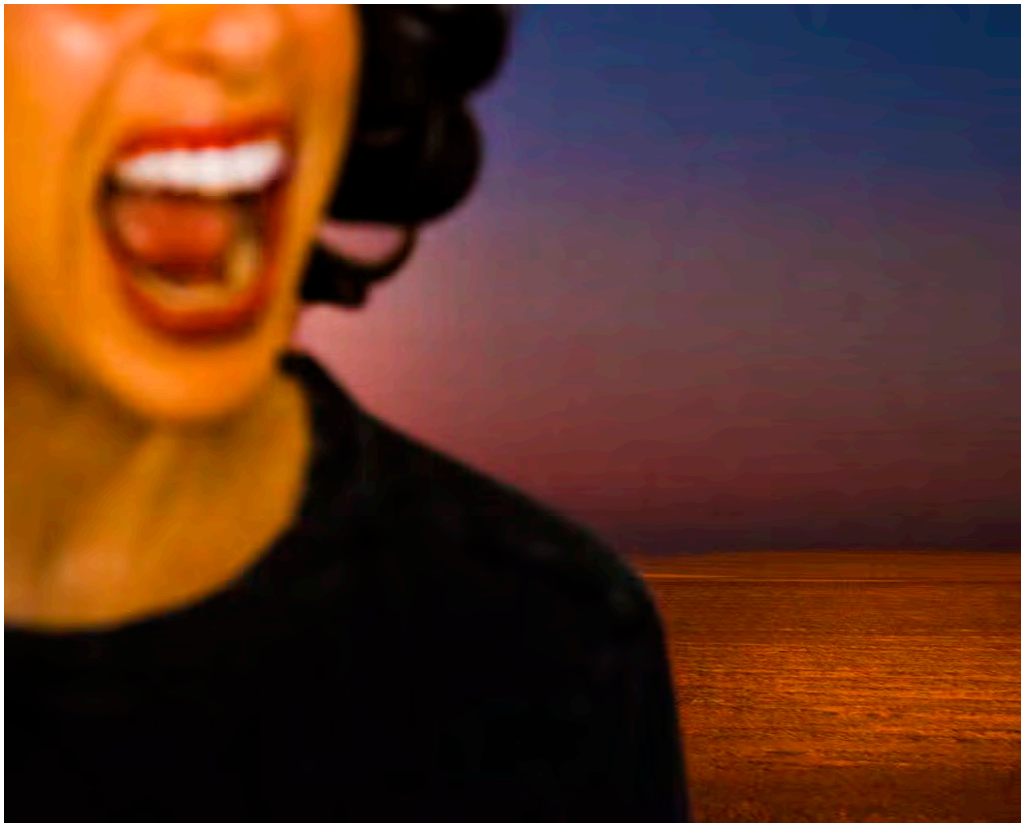
Tamiko Nishimura, *Looking back Kogagome Station Platform, Tokyo, 1970s*. Courtesy Michael Hoppen Gallery.



Joan Lyons, *Untitled*, from the "Presences" portfolio, 1980 © Joan Lyons / courtesy Stephen Bulger Gallery



Joan Lyon, Untitled, Haloid transfer drawing from the "Womans' Portrait" series, 1975 © Joan Lyons / courtesy Stephen Bulger Gallery

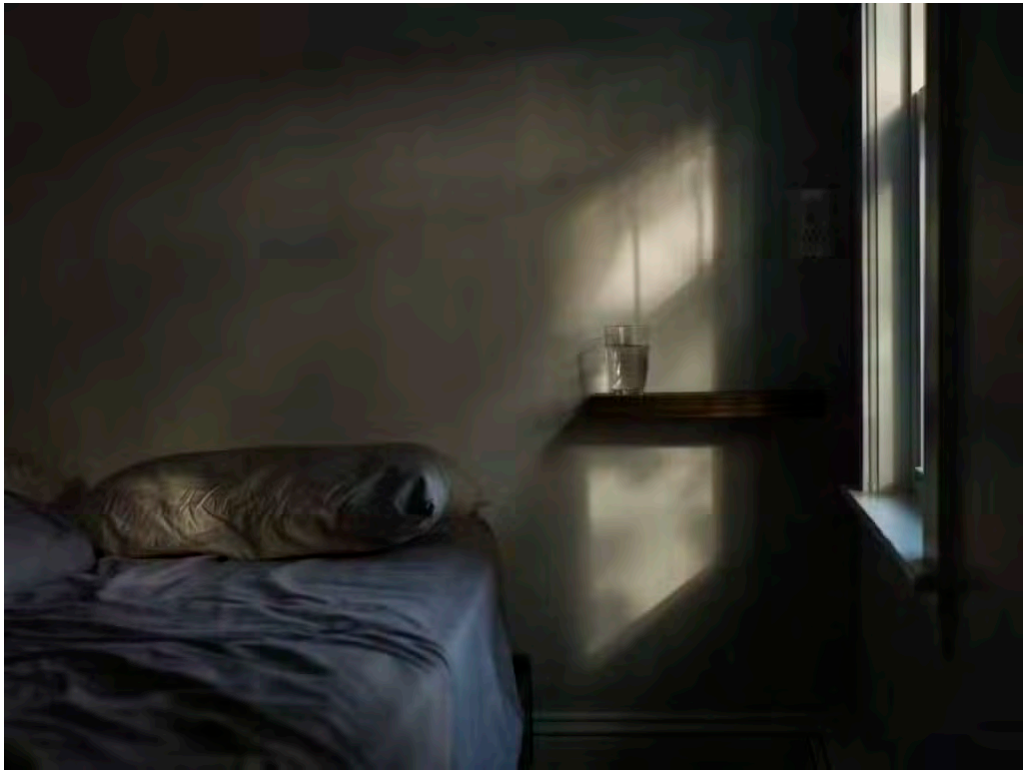


Tania Franco Klein, *Scream* (self-portrait), 2025 © Tania Franco Klein, Courtesy Yancey Richardson, New York

Close to home

The one photography genre most likely to resurface long after the event itself — is the quietest: photographs that concern themselves with the intimate scale of ordinary life.

Curatorial Gallery London shows Jess T. Dugan's *Early morning light, Boston* (2020), a 30-by-40-inch archival pigment print that at first appears to be simply a picture of a room. There is no person in the frame. And then you realize that the absence of a person is the subject. It is the most restrained picture in this selection.



Jess T. Dugan, *Early morning light*, Boston, 2020. Courtesy the Artist.



Julie Blackmon, *August*, 2025 © Julie Blackmon, Courtesy Robert Mann Gallery

Robert Mann Gallery presents Julie Blackmon's *August* (2025), which, in its way, one of the most technically accomplished. It reminds of Alex Webb's precision of composition and scenery, to the only difference that this one is artificially reproduced. Shot from improbably

high above, the picture looks down on a group of children swimming and floating in a lake: some on inner tubes, two splayed across a paddleboard, one swimming free.

And then finally, from Staley-Wise Gallery: Daniel Kramer's *Bob Dylan, Reading Herald Tribune*, made in 1964. On the surface, a simple domestic scene: a young man in a flat cap reading a newspaper at a kitchen booth, a woman visible in the background at a counter. But the image feels less like a celebrity photograph than like a memory of a particular kind of American morning. It is definitely an image about intimacy as much as it is about anyone famous. Which is, in the end, what some of the best pictures can be.



Daniel Kramer, *Bob Dylan, Reading Herald Tribune*, 1964 © The Daniel Kramer Archive / Courtesy of Staley-Wise Gallery, New York

The Photography Show presented by AIPAD (<https://www.aipad.com/>) runs through April 26, 2026 at the Park Avenue Armory in New York.