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This Year's Photography Show Proved Just How Irreplaceable Its Titular Medium Is

By Eva Baron on April 28, 2026



Graciela Iturbide, "Rosario y Boo Boo, East Los Angeles," 1986. (Courtesy of Ruiz-Healy Art)

Last week, a tree-lined block in uptown Manhattan buzzed with visitors. They were filtering in and out of the **Park Avenue Armory**, where, from April 22 to 26, the **2026 Photography Show** was being held. Organized annually by the Association of International Photography Art Dealers (**AIPAD**) since 1980, the fair has consistently championed its **titular medium**, but the 45th edition refined its scope to offer a more complete, if unexpected, glimpse into photography's history and its subsequent evolution.

As in previous years, the Photography Show once again gathered **countless exhibitors** from around the globe, ranging from Taiwan's Be Fine Art Gallery to Madrid's Gregory Leroy Photographs to Brooklyn's Higher Pictures. This year, though, Latin American practices arose as the fair's most resonant throughline, with presentations spotlighting a diverse range of voices from Argentina, Brazil, Colombia, and Mexico, among others. Rolf Art, for instance, showcased works by Alicia D'Amico, an Argentine photographer whose images capture the distinct mood and atmosphere of 20th-century Buenos Aires. Ruiz-Healy Art, on the other hand, celebrated **Graciela Iturbide**, who, for the past five decades, has produced imaginative portraits of the people, cultures, and landscapes that define Mexico and its surrounding regions. Taken together, it's a fitting moment to acknowledge and explore Latin America's rich photographic traditions, especially considering that art from the region has enjoyed **tremendous success** at **auction** in recent years.

"I feel like [AIPAD] made a conscious effort this year to showcase more Latin American, Latinx, Chicano-focused galleries," Ruiz-Healy told *Hyperallergic* in a **recent interview**.



Steve McCurry, "Times Square in Winter, NY," 1994.
(Courtesy of Polka Galerie)

Beyond this, contemporary photographers also received significant attention throughout the fair. For its debut at the Photography Show, Leica Gallery unveiled several recent images, including Sara Messinger's *Teenagers 6* and Ismail Ferdous's *Barbe à Papa* from 2022. Both photographs play with new conventions emerging within the medium, incorporating striking yet tight compositions, bold colors, and scenes that center rather than obscure the everyday. In contrast, Echo Fine Arts demonstrated how photographers continue to revisit the past. Frédéric David may embody this impulse best, contributing prints that, despite being from 2025, betray a vintage sheen in their weathering, soft contours, and muted palettes. This "remixing" becomes all the more exciting when considered alongside the work of early pioneers like [Dorothea Lange](#), Brassai, and [Ansel Adams](#), whose work was also on display.

Jackson Fine Art, however, might just have been the star of the show. Aside from featuring [Gail Albert Halaban](#) and Sally Mann, the Atlanta-based gallery dedicated several walls to [Gordon Parks](#) and his landmark *Segregation Story*. Created for a 1956 *Life* magazine article, the series follows Black families living in Alabama during the Jim Crow era. The collection is as devastating as it is essential, contending with the legacy of segregation with startling clarity.

In an age defined by AI and, in turn, the increasing devaluation of creative labor, this year's Photography Show proved just how singular—and irreplaceable—the medium is and always has been.

At the 2026 Photography Show, held April 22–26 at the Park Avenue Armory, exhibitors from around the world proved how diverse, innovative, and exciting photography is and always has been.



Julie Blackmon, "August," 2025. (Courtesy of Robert Mann Gallery)



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



Gordon Parks, "Untitled, Shady Grove, Alabama," 1956. (Courtesy of Jackson Fine Art)



Alicia D'Amico, "Juremos ser felices," Buenos Aires, 1965. (Courtesy of Rolf Gallery)



Mickalene Thomas, "Tell Me What You're Thinking, Shinique," 2022. (Courtesy of Yancey Richardson)



Sebastião Salgado, "Paris," 1975. (Courtesy of Polka Galerie)



Edward Burtynsky, "Rock of Ages #17, Abandoned Section, Adam-Pirie Quarry, Barre, Vermont," 1992. (Courtesy of Robert Koch)



Paul Outerbridge, "Glass and Fan," 1921. (Courtesy Paul Outerbridge Estate Collection)

Held annually by AIPAD, the 45th edition of the fair maintained a special focus on Latin American voices, both historic and contemporary.



Joseph Rodriguez, "Lookout on E. 117th Street," 1987. (Courtesy of Galerie Bene Taschen, Leica Gallery NY)



Graciela Iturbide, "Rosario y Boo Boo, East Los Angeles," 1986. (Courtesy of Ruiz-Healy Art)



Dean West, "Isaac Silhouette #1, American West," 2024. (Courtesy C+C Photography)



Astrid Verhoef, "Sea," 2024. (Courtesy of the artist and Echo Fine Arts)



Brian Adams, "Marie Rexford of Kaktovik, Alaska, preparing maklak for the village's Thanksgiving Day feast," 2015. (Courtesy of Obscura Gallery)

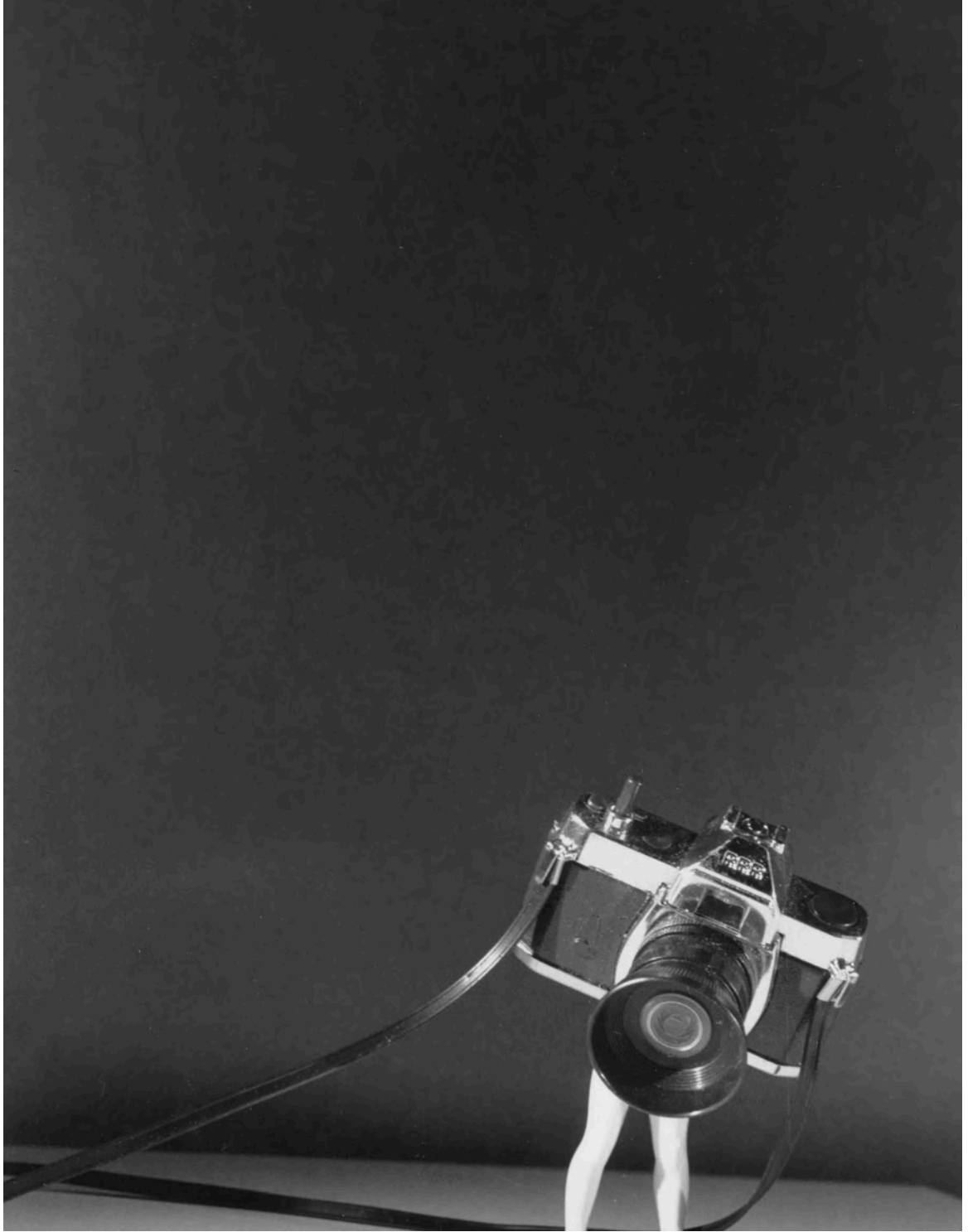


Mathieu Bitton, "The Affair, Jardin des Tuileries, Paris," 2013. (Courtesy of Leica Gallery NY)

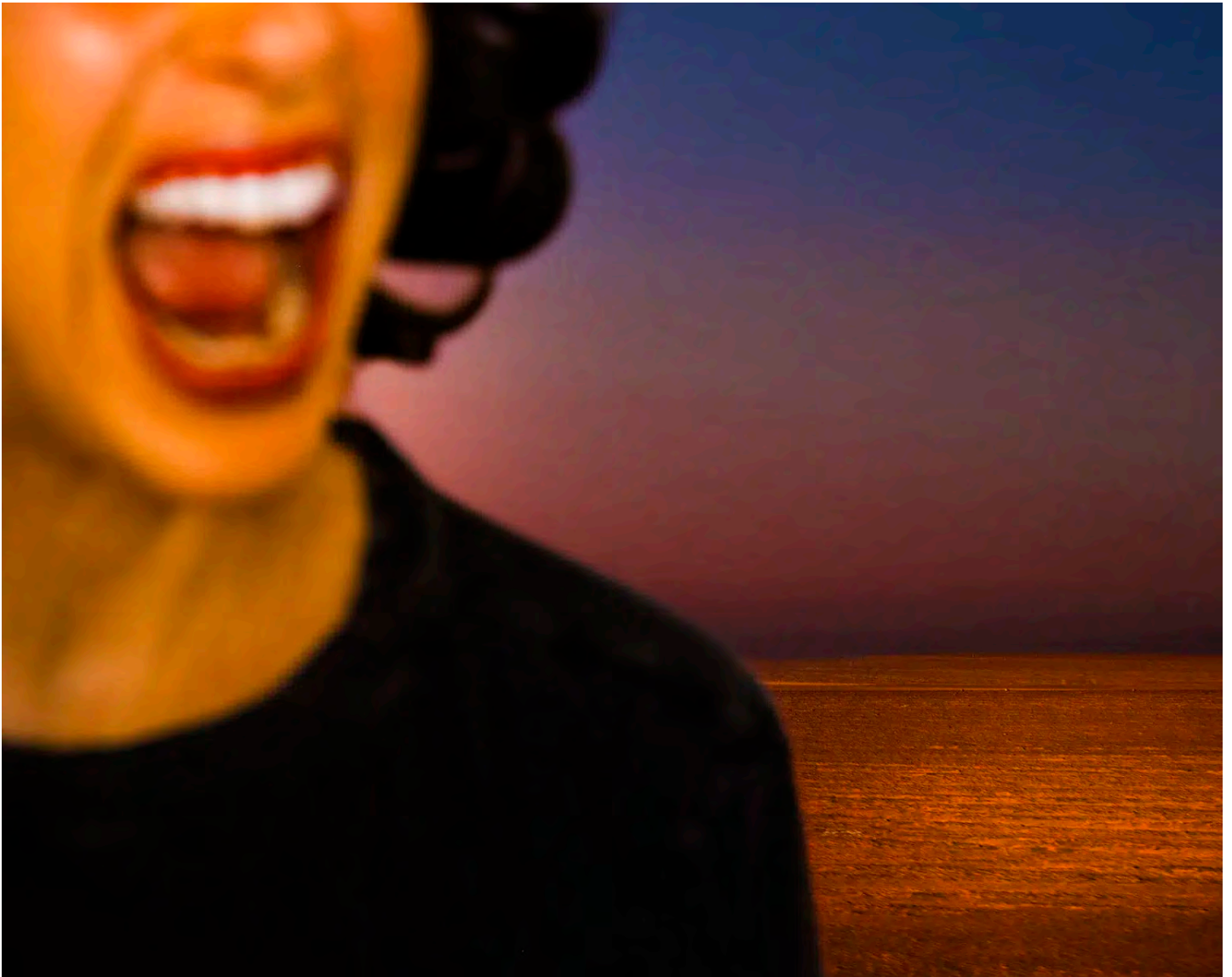


Jeff Mermelstein, "New York City," 1993. (Courtesy of Leica Gallery NY)

Taken in its entirety, the Photography Show provided a welcome reprieve in the AI era, showcasing the humanity inherent to its titular medium.



Laurie Simmons, "Small Walking Camera, 1991. (Courtesy of Edwynn Houk Gallery)



Tania Franco Klien, "Scream (self-portrait)," 2025. (Courtesy of Yancey Richardson)



Jess T. Dugan, "Early morning light, Boston," 2020. (Courtesy of the artist)



Stanley Kubrick, "Life and Love on the New York City Subways," 1945. (Courtesy of Duncan Miller Gallery)



Alicia D'Amico, Salida del Subterráneo Lacroze, Buenos Aires, 1968. (Courtesy of Rolf Gallery)



Ad ends in 10





Kati Horna, "Untitled," from the "Oda a la necrofiia" series, Mexico, 1962. (Courtesy of Galerie Sophie Scheidecker)



Joel Meyerowitz, "New York City," 1975. (Courtesy of Polka Galerie)

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