

ART REVIEW

Women Win at the Art Show

Uncompromising female artists dominate in the top booths at this annual fair at the Park Avenue Armory.

By Will Heinrich

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The best thing about the Art Show, the annual fair sponsored by the Art Dealers Association of America in the Park Avenue Armory, is that ticket sales benefit the Henry Street Settlement, which has been bringing art and culture to the Lower East Side since 1893. The second best thing is that all 72 exhibitors are in a single room, albeit a large and drafty one: You can take it all in with a leisurely stroll.

What you'll find this year is a program dominated by uncompromising female artists. The very best of them are two joint presentations: the painter Judith Linhares with the sculptor Annabeth Rosen at P.P.O.W. and Anglim Gilbert, and Alice Neel's paintings with photographs by Diane Arbus, brought together by David Zwirner and Fraenkel Gallery.



Roberto Cuoghi's "Ether en Flocons" (2016) consists of bird corpses cast in agar-agar and pork gelatin. Roberto Cuoghi and Hauser & Wirth

Be on the lookout as well for a survey of work by the turn-of-the-century African-American painter Henry Ossawa Tanner (**Michael Rosenfeld, A16**); the mysteriously magical paintings of Markus Lüpertz (**Michael Werner, C8**); Gordon Parks's amazing color photograph of a tightly packed, jubilant crowd at the 1963 March on Washington (**Howard Greenberg, A12**); Rackstraw Downes's pocket-size oil painting "Vent Tower and Salt Shed," in which two Department of Sanitation structures become found abstractions in a quiet city scene (**Betty Cuningham, D18**); and the disconcerting spot where Seth Price's large-scale, lightbox images of human skin (**Petzel, B4**) face off against Roberto Cuoghi's bird corpses cast in agar-agar and pork gelatin (**Hauser & Wirth, B3**).

Here are some especially notable booths.

BOOTH D4

Alexander Gray Associates



Joan Semmel's self-portrait, "Beachbody," is a scene of unruly brush strokes and a tilting horizon. Joan Semmel/Artists Rights Society (ARS), New York; via Alexander Gray Associates

Two large oils by Joan Semmel at Alexander Gray overpower diffident abstractions by Betty Parsons in another compelling two-woman presentation. A precisely rendered view of Ms. Semmel's naked body anchors "Beachbody," 1985, a windblown scene of unruly brush strokes and tilting horizon. In the almost identically composed "Weathered," 2018, the artist lets this torrent of visible strokes invade her arms.