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## Self-Taught Artists, Abstract Mosaics, and Fiber Works Enthrall at ADAA

Sales were brisk and mini solo exhibitions abounded at the energetic opening night of the art fair at the Park Avenue Armory. Don't miss these 6 standout booths.

by [Sarah Cascone](#) & [William Van Meter](#) • October 30, 2024 • [Share This Article](#)

Lest you thought London and Paris had the final word on the fall art season, the [Art Dealers Association of America](#) returns to New York's [Park Avenue Armory](#) this week for its annual [ADAA Art Show](#).

It's the 36th edition of the fair, and first under new executive director [Kinsey Robb](#), bringing together 73 of ADAA's member galleries, with 43 single artist presentations. As always, there was a compelling mix of cutting-edge contemporary art and more historic work, including moments of rediscovery.

### **Maybelle Stamper (1907–1995)** **Ortuzar Projects, New York**



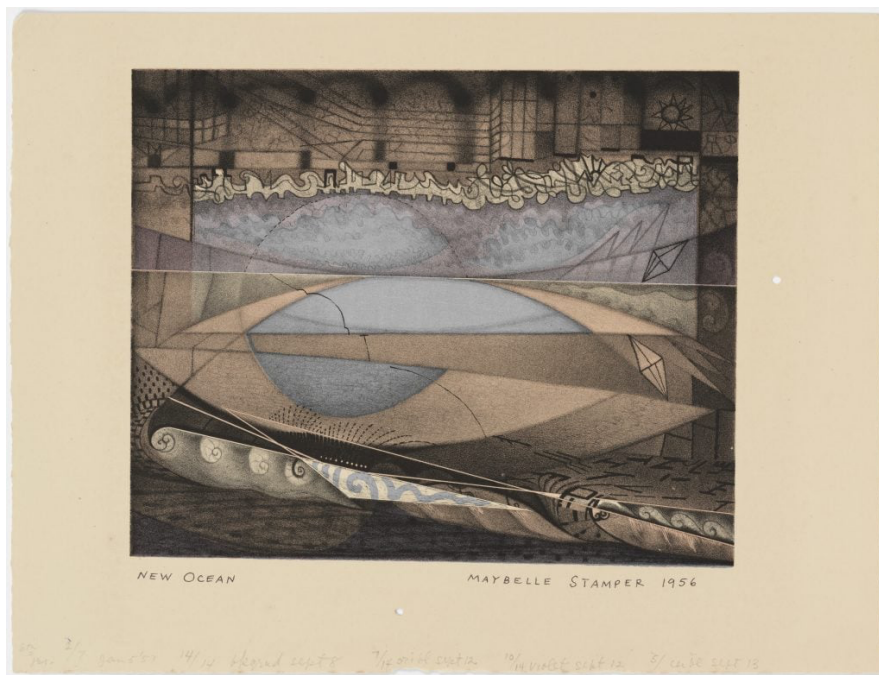
Maybelle Stamper, *Head August Nine* (1958). Courtesy of Ortuzar Projects, New York.

Ortuzar Projects is making its first presentation of work by the late Maybelle Stamper, a midcentury printmaker who studied at the School of the Museum of Fine Arts in Boston and the Art Students League of New York.

“She had solo shows. She was well recognized in New York and Ohio,” gallery director Lauren Young told me. “She’s really drawing on multiple Modernist modes: Surrealism and Symbolism and Constructionism and Biomorphism—you can think of everyone from Hilma af Klimt and Dorothea Tanning to Paul Klee.”

Stamper made multi-layered lithographs, often working and reworking her compositions with hand coloring, embellishing them with poetry and diaristic writings.

But in 1947, after getting divorced, Stamper moved to remote Captiva Island, Florida, abandoning the art world in favor of a reclusive existence. Robert Rauschenberg, of course, would move to Captiva in 1970, and the two became neighbors and friends. Stamper even sold the younger artist her 19th-century Fuchs & Lang lithographic press, which he christened “Little Janice.”



Maybelle Stamper, *New Ocean* (1956). The work is on hold with New York's Museum of Modern Art. Courtesy of Ortuzar Projects, New York.

“They had an arrangement where he supported her financially and he got her property upon her death,” Young said. (The Robert Rauschenberg Foundation now hosts artist residencies there.)

Stamper only sold her work occasionally during her lifetime, and her posthumous outings have been limited to university and regional museums, Young said. The artist's works, priced at the fair from \$10,000 to \$80,000, are intimately sized pieces rich with tiny details, their size necessarily constrained by the press and printing equipment. (A gallery press kit indicated that three were on hold with New York's Museum of Modern Art.)

"Everyone seems taken with the work and intrigued to know more. Everyone is like, 'I don't know this artist' and it's like, 'yep, you don't because she hasn't been historicized yet,'" Young added. "More and more, we're coming back to these women artists who were working in the midcentury and haven't been included in the historical record."

—*Sarah Cascone*