

## Art

# Presenting Hyperallergic's 2024 Armory Show Booth Awards

“Best Booth”? No, thank you. This year, we honor the real standouts at the fair, from the shiniest artworks to the most Duchampian.



Valentina Di Liscia, Hrag Vartanian and Hakim Bishara September 5, 2024



Chiffon Thomas, "Untitled (Dome, Figure 1)" (2023), presented in the Platform section by Michael Kohn Gallery, won this year's award in the "Most Recumbent" category. (photo Valentina Di Liscia/*Hyperallergic*)

A lot of things can be said about an art fair, and which booth was the best is by far the most boring. That's why we decided to launch *Hyperallergic's* Armory Show Booth Awards, to honor what really matters among the more than 235 gallery presentations currently on view at the Javits

Center. With the Armory Show celebrating its 30th anniversary this year, it's an especially festive moment to recognize the booths excelling in such laudable categories as "Shiniest," "Most Duchampian," "Most Likely to Get Raided by the Manhattan DA," and many other admirable distinctions. Without further ado, we present you our 2024 winners. Please join us in congratulating them! —*Valentina Di Liscia, News Editor*

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## Best for Someone Who Has a Complicated Relationship With Their Family



Ry Rocklen, "Shelf Life (Blue Angels)" (2024) presented by Wilding Cran Gallery (photo Hrag Vartanian/*Hyperallergic*)

Are the holidays approaching? You can gird yourself by staring at this work by Ry Rocklen at the booth of Wilding Cran Gallery and remember that the numbness you feel didn't just happen. "Thanks, Mom and Dad. No, a second helping of stuffing to push down the feelings surfaced by my fourth gin and tonic *doooes* sound fun." —*Hrag Vartanian, Editor-in-Chief*

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## Most Duchampian



Works by Rodrigo Valenzuela at the booth of Asya Geisberg Gallery (photo Hakim Bishara/Hyperallergic)

Last night I was thinking of the 1913 original Armory Show, where 26-year-old Marcel Duchamp made a splash with his Cubist painting “Nude Descending a Staircase” (1912). Something about Rodrigo Valenzuela’s hand sculptures, his pale photos of skeletal forms, and the overall design of the black-tiled booth evoked Duchamp to me. And when I mentioned this to gallerist Asya Geisberg, who represents the artist, she said I wasn’t the first to make that comparison. —*HB*

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