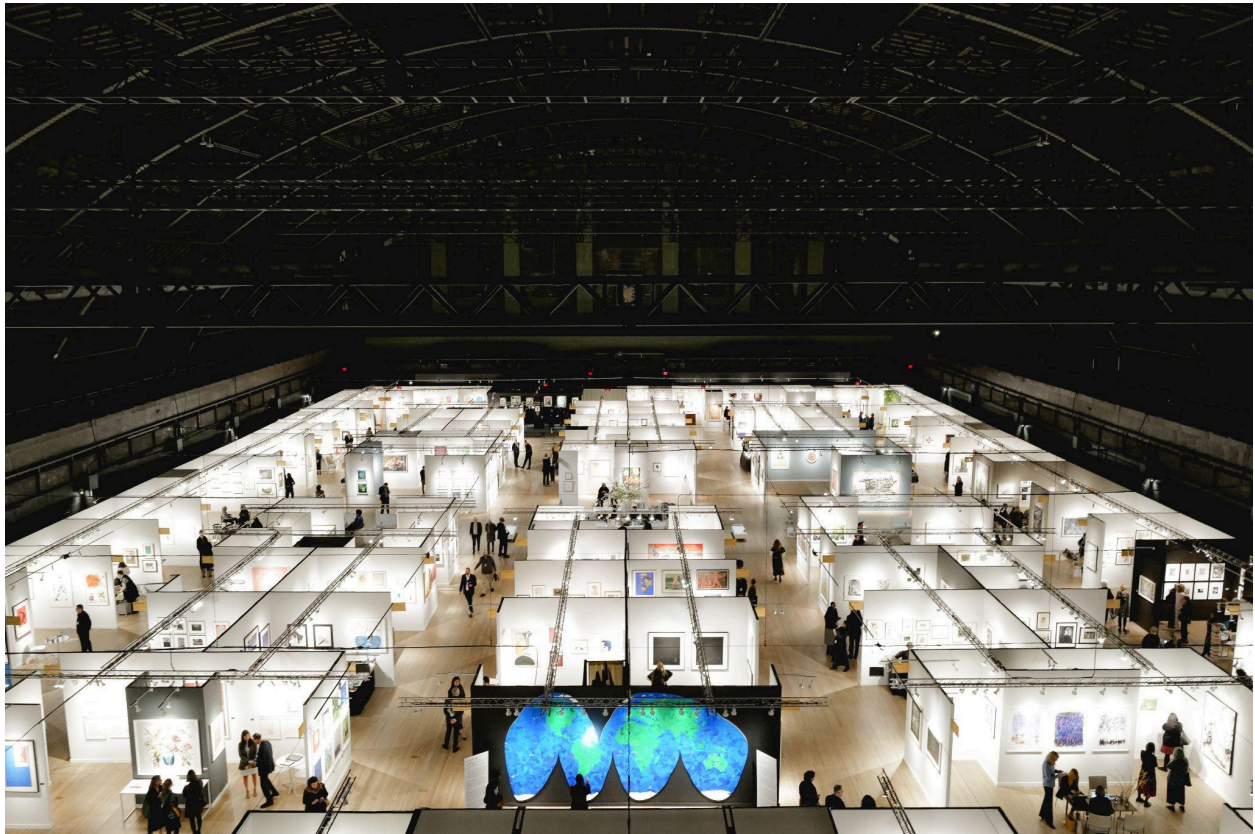


IFPDA PRINT FAIR

Inaugural inclusion of drawing dealers, historic attendance, and prominent sales marked the 2026 IFPDA Print Fair

The print renaissance was in full swing with an outstanding opening night, new collectors, and dynamic programming with major artists including Hank Willis Thomas, Julie Mehretu, and Kiki Smith



IFPDA Print Fair 2026. Photo by Jason Lowrie / BFA.

New York, NY—April 13, 2026—The 2026 edition of the IFPDA Print Fair closed on Sunday, April 12 and included presentations from 80 galleries, publishers, and print studios from across Asia, Europe, and the United States, alongside a Benefit honoring MoMA director **Christophe Cherix** and programs with Cherix, **Julie Mehretu**, **Hank Willis Thomas**, and others. Strong attendance and a 20% increase in ticket sales marked the Fair’s run from the VIP opening on April 9 through April 12, with more than **5,000 guests** on opening night.

With the decision to broaden the IFPDA’s membership to include galleries and private dealers specializing in drawings ranging from the Old Masters to contemporary works—formally rebranding to become the **International Fine Prints and Drawings Association**—this year welcomed a breadth of new and returning exhibitors. Major presentations included a Modigliani drawing alongside works by Toulouse-Lautrec, Degas, and Rembrandt at David Tunick, Inc.; Cristea Roberts Gallery showed Paula Rego abortion etchings, which were previously acquired by The Metropolitan Museum of Art; Hauser &

Wirth presented a large-scale William Kentridge aquatint etching; and David Zwirner showed a new release by Louis Fratino, among others.

On the eve of the IFPDA Print Fair's opening, the IFPDA Foundation hosted a fundraiser at the Park Avenue Armory honoring **The Museum of Modern Art director Christophe Cherix**. In accepting the honor, Christophe remarked, "I am not generally a huge fan of fairs. But this one has always felt different—special. Works on paper and prints in particular are about community. They bring people together—printers, artists, curators, collectors. They invite a kind of intimate looking, a closeness that is rare. Printmaking is inherently collaborative."

The inaugural **IFPDA Curatorial Summit** was held in the hours leading up to the VIP Preview of the fair on Thursday, April 9. The first-time event hosted more than 100 curators from more than 70 museums around the world, including the British Museum, National Gallery of Australia, Van Gogh Museum Amsterdam, Tel Aviv Museum of Art, Morgan Library & Museum, Carnegie Museum of Art, and the Whitney Museum of American Art, among others. This year's session was jointly organized by Nadine Orenstein, Drew Heinz Curator in Charge, Department of Drawings & Prints, The Metropolitan Museum of Art, and Freyda Spira, Vice President, Print Council of America and Robert L. Solley Curator of Prints and Drawings, Yale University Art Gallery.

The Fair hosted notable attendees including artists **Julie Mehretu, Rashid Johnson, Hank Willis Thomas, Derrick Adams, Chakaia Booker, Valerie Hammond, Yashua Klos, Kiki Smith, and Stanley Whitney**; art world leaders such as **Catherine Daunt** of the British Museum, Museum of Modern Art director **Christophe Cherix**, Metropolitan Museum of Art curator **Nadine Orenstein**, Guggenheim curator **Tracey Baskhoff**, Art Institute of Chicago curator **Jamie Gabbarelli**, Philadelphia Museum of Art curator **Louis Marchesano**, Van Gogh Museum curator **Fleur Roos Rosa de Carvalho**, Harvard Art Museums curator **Elizabeth Rudy**, Yale University Art Gallery curator **Freyda Spira**; President of Pratt Institute **Frances Bronet**, curators and art historians **Helen Molesworth** and **Susan Dackerman**, and major philanthropists and collectors including **Alice Tisch** and **Jordan Schnitzer**.



Left: Rashid Johnson, Hank Willis Thomas, and Jordan Schnitzer at the IFPDA Print Fair. Photo: Annie Forrest. Right: Julie Mehretu and Susan Dackerman at the IFPDA Print Fair. Photo: Annie Forrest.

Programming at the fair featured leading voices from institutions including **The Metropolitan Museum of Art, The Museum of Modern Art, the National Gallery of Art, the Van Gogh Museum, the Art Institute of Chicago, The Getty, and The Frick Collection**. The panels ranged from artist-led discussions with figures like Julie Mehretu, Hank Willis Thomas, and Derrick Adams, to scholarly presentations on topics spanning Old Master printmaking, 20th-century workshops, and contemporary

practices. The week also included special events hosted for the IFPDA at The Metropolitan Museum of Art, Museum of Modern Art, The Drawing Center, and The Frick Collection, as well as IFPDA member galleries Pace Prints and Hauser & Wirth.

"Our 80 exhibitors this year each brought their A game and the booths were spectacular," said **IFPDA Executive Director Jenny Gibbs**. "Beyond the fair, last week was the first time we've hosted a Spring benefit with an honoree—MoMA Director Christophe Cherix—plus the first annual IFPDA Foundation Curatorial Summit. I am still processing the outpouring of thanks and compliments from the curators, the exhibitors, and our guests at the fair."

The fair will return to the Park Avenue Armory during the same week next year, April 8–11, 2027.

Notable Sales

- **Hauser & Wirth** placed more than 30 important works—priced between \$5,000 and \$250,000—spanning generations and mediums. Among these were Amy Sherald's new 70-color silkscreen, a large-scale drawing by Nicole Eisenman, work by William Kentridge, and a late Philip Guston lithograph, made during the final chapter of his career.
- **Cristea Roberts Gallery** sold the complete edition of a new color woodcut by Christiane Baumgartner, plus one of her large-scale woodcuts to a US museum; Ali Kazim's first portfolio of etchings; 16 sets of Julian Opie's new suite of lenticular editions; as well as multiple works by Idris Khan, Bridget Riley, Clare Woods, Jasper Johns, Jim Dine and Yinka Ilori.
- **Two Palms** sold several new cast-paper book totems by Mickalene Thomas at \$80,000 each and the entire edition of 28 of the new etching in color by Cecily Brown at \$7,500 each, plus several Cecily Brown monotypes at \$62,000 each. Two Palms also sold nearly two dozen works by Peter Doig, Dana Schutz, and Stanley Whitney.
- **Crown Point Press** sold 6 new editions by artist Laura Owens.
- **Krakow Witkin** had a sold-out booth featuring works by Sylvia Plimack Mangold, Mel Bochner, Victoria Burge, Sol LeWitt, and Giulio Paolini.
- **Dolan/Maxwell** sold a monoprint by Steven Ford for \$8,500, an engraving by Stanley William Hayter between \$18,000–\$20,000, an etching and drypoint by Dox Thrash for \$30,000–\$35,000, and a Ben Wigfall etching for \$5,500.
- **Center Street Studio** sold a portfolio of 10 aquatints depicting the figures 0-9 in various typefaces by artist Matthew Carter for \$8,000. They also sold works by Jeff Perrott for \$5,200, several Richard Ryan works from \$1,500–8,000, two works by John Wilson for \$15,600 and \$16,000, and work by Markus Linnenbrink for \$5,000.
- **Galerie Maximillian** sold several works in the six-figures by David Hockney, Rashid Johnson, Jasper John, and Suzy Murphy.
- **Gemini G.E.L. at Joni Moisant Weyl** sold work to several major institutions.
- **Gallery Neptune & Brown** sold out of their Paul Inglis monotypes.
- **Heather Gaudio Fine Art's** collaborative project that Simona Prives created specifically for the Fair with Dan Welden and Brooklyn Editions sold out at the Curator's Preview.
- **Isselbacher Gallery & Timothy Baum** sold works by Joan Miro, Marcel Jean, March Chagall, Wilfredo Lam, Man Ray, and Max Ernst.
- **Jonathan Novak Contemporary Art** sold several six-figure works by Jim Dine.
- **Josh Pazda Hiram Butler** had many sales, with one work on hold with a major institution.
- **LELONG EDITIONS** sold many works by Etel Adnan, Jean Dubuffet, Dan Flavin, Brice Marden, Sean Scully, and Kiki Smith.
- **Manneken Press** sold a set of Glenn Goldberg's new *Empyrean* etching for \$3,600.

- **Planthouse** sold works by Dana Frankfort (8 editions that were printed in January this year), Richard Dupont, Valerie Hammond, and Keith Thompson.
- **Ruiz-Healy Art** sold a lithograph by Santa Barraza and a digital print by Ethel Shipton to a notable New York City institution.
- **Stoney Road Press** sold a Sean Scully work for \$8,750.
- **Tamarind Institute** sold works by Harmony Hammond, Deborah Remington, Fay Ku, Robert Pruitt, Ellen Berkenblit.
- **William Shearburn Gallery** sold two large works by Raymond Pettibon.
- **Jill Newhouse Gallery** sold a large-scale Kiki Smith drawing, a Picasso 1945 drawing, and a contemporary work by Serena Nickson.
- **Leslie Sacks Gallery** sold a woodcut by Helen Frankenthaler, gouache by Stanley Whitney, and several lithographs by Willem de Kooning, Wayne Thiebaud, and Ellsworth Kelly.

Exhibitor Quotes

"The IFPDA is wholly unique—a fair we look forward to every year because it draws people who have a genuine, often profound relationship with works on paper, and that passion is palpable from the moment the doors open. This year, to watch collectors and curators move through the stand with such focus and excitement was a real reminder of why prints matter. For artists, the medium has never been a lesser form; it is a space of invention, and I think that is exactly what our clients responded to this week," said **Anders Bergstrom, Senior Director at Hauser & Wirth**.

"It was the best print fair we've ever had," said long-time exhibitor and Co-President of the IFPDA Foundation Board, **David Cleaton-Roberts, Co-Director at Cristea Roberts**.

"We are very pleased with our sales, which ranged from Rembrandt and Goya to Toulouse-Lautrec. As usual, "Mr. and Mrs. Pending" will in time decide if we move from the 'sales excellent' category to the 'sales superb!' category. The fair looked and felt great. Our favorite compliment was one from an ultra-art professional's spouse who said that 'The IFPDA fair year in, year out, is always a happy experience.'" said **David Tunick, Owner at David Tunick Inc.**

"We are definitely seeing and meeting all the right people—collectors and curators that we haven't seen in years, or never had the pleasure of meeting at previous fairs," said **Katherine Martin, Director of Scholten Japanese Art**.

About The IFPDA and IFPDA Foundation

Established in 1987, the IFPDA is the world's preeminent international organization for fine art prints and drawings from old masters to contemporary, with 150 members vetted for the highest level of quality, value, and professionalism. Each year, the IFPDA presents the IFPDA Print Fair in New York, the largest art fair dedicated to prints, editions, and drawings. 100% of ticket sales from the IFPDA Print Fair benefit the IFPDA Foundation, the only US nonprofit dedicated exclusively to supporting print and drawing-focused exhibitions, internships, and educational programs. The IFPDA Foundation has awarded over \$1 million in grants and awards since its founding in 1990.

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