

IFPDA PRINT FAIR

The IFPDA Print Fair announces highlights for its 2024 edition

The International Fine Print Dealers Association (IFPDA) celebrates its return to Park Avenue Armory with new curated sections, special projects, and an all-star public program.



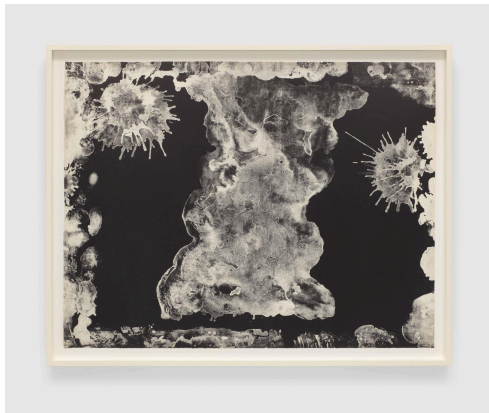
- The fair premieres a new edition by Jeffrey Gibson in a special project to raise funds for the artist's presentation at the Venice Biennale. The project is presented by the U.S. Pavilion commissioners, in partnership with Sotheby's and Sharon Coplan Hurowitz
- South African artist William Kentridge presents two monumental prints in a special project with David Krut Projects
- New section 'Collector Focus' debuts with a selection of works from Jordan Schnitzer and his Family Foundation featuring artist Leonardo Drew and friends
- 'Spotlight', a new curated section dedicated to large-scale solo artist presentations, debuts with five artist presentations at the heart of the fair
- The fair's acclaimed Public Programs return with a series of live talks unpacking the complexities and wonders of printmaking in collaboration with world-class institutions, leading artists, collectors, and cultural partners

Tuesday, January 23 – The International Fine Print Dealers Association (IFPDA) Print Fair is delighted to unveil the highlights for its 2024 edition, which marks the fair's return to its historic home at the **Park Avenue Armory**, from **February 15–18, 2024**. Leading international print galleries, publishers, workshops and dealers will present fine art prints across techniques and periods, from Old Masters and 20th-century icons to established contemporary artists and today's most exciting emerging voices.

Returning for a third year, **David Zwirner** will highlight important prints and works on paper by **Anni Albers**, **Ruth Asawa**, **Toba Khedoori**, **Gerhard Richter**, and **Ed Ruscha**. Additionally,

Zwirner will feature a focused selection of editions by **Vija Celmins** which showcase the artist's meticulous serial explorations of natural phenomena, including the ocean, desert, and night sky.

Hauser & Wirth will offer newly editioned prints by **Rita Ackermann**, **George Condo**, and **Amy Sherard**, and earlier works by **Ida Applebroog**, **Louise Bourgeois**, and **David Smith**.



Ruth Asawa, *Plane Tree Reversal*, 1965. Artwork © 2024 Ruth Asawa. Lanier, Inc./Artists Rights Society (ARS), New York. Courtesy David Zwirner.



Kiki Smith, *Flowers in the Sky*, Lithograph / Serigraph / Collage on Japanese handmade paper, 68 x 98 cm, 2019. Courtesy mike karstens.

David Tunick, Inc. will exhibit a range of highly sought-after prints—including **Titian's** monumental woodcut, *The Submersion of the Pharaoh's Army in the Red Sea* (4 ft. x 8 ft.), one of the largest and rarest Old Master prints ever made. Tunick will also be presenting two art historical icons, **Edvard Munch's** *Madonna* and **Albrecht Dürer's** *Four Horsemen of the Apocalypse*, each in starkly different versions, providing an exceptional experience in connoisseurship at the topmost level through side-by-side comparisons.

Worthington Gallery will present a range of works by **Max Beckmann** and **Käthe Kollwitz** (the latter artist will soon be celebrated with a solo exhibition at the MoMA, opening March 31). The gallery will also offer works by **Wassily Kandinsky**, **Erich Heckel**, **Max Pechstein**, **Karl Schmidt-Rottluff**, **Otto Lange**, **Gabrielle Münter**, and **Paul Klee**.

Susan Teller Gallery will feature several works by celebrated African-American artists like **Lawrence Jones**, **Vernon Poindexter**, **William E. Smith**, and **Dox Thrash**, alongside American Modernists **Thomas Hart Benton** and **Ben Shahn**.

Childs Gallery will present prints by **Paul Cadmus**, **Francisco Goya**, **Edward Hopper**, **Rockwell Kent**, **Rembrandt**, and **Whistler**.

Galerie Lelong will present modern and contemporary prints by **Etel Adnan**, **Francis Bacon**, **Louise Bourgeois**, **Jean Debuffet**, and **Donald Judd**.

Krakow Witkin Gallery will present a group booth featuring recent multi-media creations by **Sarah Sze** and **Kay Rosen**, a 1944 woodcut made by **Josef Albers** while teaching at Black

Mountain College; and **Mel Bochner's** rare *Rules of Inference* (1974), one of the first large-scale monochromatic aquatint etchings ever made. It took much experimentation on the artist's part and then proceeded to pave the way for many other artists' use of the technique.

German gallerist **Mike Karstens** will offer works by **Shilpa Gupta**, **William Kentridge**, **Shirin Neshat**, **Yoko Ono**, **Gerhard Richter**, **Kiki Smith**, **Ilya and Emilia Kabakov**, and **Rosemarie Trockel** in a limited edition portfolio published by Art-19 to benefit Amnesty International. The name Art 19 comes from an abbreviation of Article 19 of the Universal Declaration of Human Rights which provides: "Everyone has the right to freedom of opinion and expression". The artists are contributing 100% of their fees to the cause and **Kiki Smith** and **Emilia Kabakov** will be presenting a public program at the fair on Sunday, February 17 at noon.



Hernan Bas, *A bohemian breakfast*, 2024. AKUA liquid pigment transfer on paper (monotype) 74 1/4 x 67 inches. Courtesy of Fredric Snitzer Gallery.



Pablo Picasso, *Le Repas frugal*, 1904. Etching, drypoint, and scraper. 18 1/4 x 14 3/4 inches. Courtesy of John Szoke Gallery.

This year the fair counts several solo presentations unveiling how artists have experimented with printmaking over decades, including **F.L. Braswell Fine Art** presenting a solo booth of works by **Joan Mitchell** spanning her entire career from 1959 to 1992; **Fredric Snitzer Gallery** showcasing a solo presentation of works by **Hernan Bas** featuring never-before-seen pieces from the artist's personal archive, **John Szoke Gallery**, exhibiting a focused presentation of work by **Pablo Picasso**, **Tandem Press** with new large scale editions from **Judy Pfaff**, and invitational exhibitor **Maya Froedman Gallery** with a new body of work, *Everything is Liquid*, from twins, **Mike and Doug Starn**.

Special Projects

To raise funds for the **U.S. Pavilion at the 2024 Venice Art Biennale**, commissioners **Portland Art Museum** and **SITE Santa Fe**, in partnership with **Sotheby's** and **Sharon Coplan Hurowitz**, the Print Fair will present a new editioned blanket by **Jeffrey Gibson**. All proceeds from sales will go toward covering the costs of Gibson's presentation in Venice. Gibson is a member of the Mississippi Band of Choctaw Indians and of Cherokee descent. For First Nations people,

blankets hold deep meaning as part of traditions linked to culture, birth, life, and death, and as part of blanketing ceremonies commemorating significant milestones.

South African artist **William Kentridge** will present two monumental works with Johannesburg and New York-based print studio and publisher **David Krut Projects**, which has been collaborating with the artist since 1992. Printmaking is a pivotal part of Kentridge's varied artistic practice, noted for exploring history, colonialism, and the legacy of apartheid. The two prints in the presentation, from the series *The Old Gods Have Retired* and *The Flood*, form epic landscapes that comment on power, trade, migration and more.

This year, the Print Fair introduces a new special project **Collector Focus**, presenting a curated selection of works from notable private print collections. The inaugural iteration showcases works by Leonardo Drew and artists he selected—Robert Rauschenberg, Julie Mehretu, and Matthew Day Jackson—from **Jordan Schnitzer and his Family Foundation** collections.



William Kentridge, 2022. *The Old Gods Have Retired*. Photogravure, sugarlift aquatint, direct gravure drypoint and chine with hand painting. Ed. of 20. 175 x 210cm.



Leonardo Drew, *American* (b. 1961), CPP10, edition 9/15, 2015, color hardground etching with aquatint, 27 x 33 in., image: 18 x 25 inches; frame: 29 7/8 x 36 1/8 x 1 1/2 inches

Introducing Spotlight

Another first, the Print Fair introduces **Spotlight**, a new special section dedicated to large-scale solo artist presentations, featuring five presentations on 144 linear feet of wall at the heart of the fair. This section includes solo presentations of artists **Richard Smith** (Bernard Jacobson Graphics), **Howard Hodgkin** (Cristea Roberts), **Richard Dupont** (Planthouse & Carolina Nitsch), **Wood & Harrison** (Polígrafa Obra Gráfica), and **Chitra Ganesh** (Durham Press). This solo section provides a deeper understanding of artists for whom printmaking is an important aspect of their practice.

Public Program

Beyond the exhibitor booths and special projects, the IFPDA Print Fair's acclaimed live program of conversations will once again bring together world-renowned artists including **Kiki Smith** and **Emilia Kabakov**, **Carroll Dunham**, **Marie Watt**, **Leonardo Drew**, and curators from **The Met**, **Museum of Modern Art**, **Whitney Museum**, **Yale University Art Gallery**, **Art Institute of Chicago**, and the **Lucas Museum of Narrative Art**.



Harold Cohen, *Aaron*. Courtesy of Whitney Museum of American Art.

FRIDAY, FEBRUARY 16th - 12:00PM

Presses, Plotters, Plates, Algorithms: AI Artmaking and Tools of Print and Drawing

The intersections between artificial intelligence and artmaking were forged long before today's AI image making tools, and many foundational works have important ties with drawing and printmaking processes. Organized on the occasion of the exhibition *Harold Cohen: AARON* at the Whitney Museum of American Art, this conversation will explore Cohen's groundbreaking AARON project, the software he developed in the late 1960s that drives plotting and painting machines in the creation of new work. Join Christiane Paul, Curator of Digital Art and curator of the exhibition, and Kim Conaty, Steven and Ann Ames Curator of Drawings and Prints, both at the Whitney, for a dialogue about creativity, authorship, and collaboration.

Offered in conjunction with the exhibition *Harold Cohen: AARON* at the Whitney Museum of American Art.



Marie Watt. Photo: Peter Jennings.

FRIDAY, FEBRUARY 16th - 2:00PM

Marie Watt in Conversation with Julia D'Amario (Sitka Center for Art & Ecology) and Paul Mallowney (Mallowney Printing Company)

Marie Watt tells stories not only in her celebrated textile, sculpture, and installation work, but also in print. Over her career, she has collaborated with master printers at Crow's Shadow Institute of the Arts (on the Confederated Tribes of the Umatilla Indian Reservation, Pendleton, OR), Sitka Center for Art and Ecology (Otis, OR), Tamarind Institute (Albuquerque, NM), and Mallowney Printing Company (Portland, OR). This conversation with her collaborating printers will illuminate Watt's enduring engagement with print as a key element of her material, conceptual, and community practice. Introduction by Jordan Schnitzer. Moderated by Marjorie Devon, Director Emerita of Tamarind Institute. Offered in conjunction with the exhibition *Storywork: The Prints of Marie Watt*, from the Collections of Jordan D. Schnitzer and His Family Foundation on view in the Jordan Schnitzer Gallery at Print Center New York.



Edward Penfield (American, 1866–1925). *Harper's: February, 1897*. Lithograph. 19 × 14 in. (48.3 × 35.5 cm). The Metropolitan Museum of Art, Leonard A. Lauder Collection of American Posters, Gift of Leonard A. Lauder, 1984 (1984.1202.96).

FRIDAY, FEBRUARY 16th - 4:00PM

American Art Posters from the Leonard A. Lauder Collection with Allison Rudnick, Associate Curator, Drawings and Prints, The Metropolitan Museum of Art

During the 1890s, a new type of poster emerged in the United States, one that more closely resembled a work of art than an advertisement. Thanks to recent advancements in printing techniques, artists could create colorful, inventive compositions that seamlessly integrated text and images. This talk will be given in conjunction with the upcoming exhibition and related catalog, *The Art of the Literary Poster: Works from the Leonard A. Lauder Collection* at the Metropolitan Museum of Art.



Portrait of Leonardo Drew by Christopher Garcia Valle, Courtesy AMFA and Galerie Lelong & Co.

SATURDAY, FEBRUARY 17th - 12:00PM

“Prints are Sculptures and Sculptures are Prints”;
Adventures in Printmaking with Leonardo Drew and friends. Introduction by Jordan Schnitzer.

Offered in conjunction with the special project Collector Focus: Selections from Jordan Schnitzer and his Family Foundation, artist Leonardo Drew discusses his personal perspective on printmaking following an introduction from ARTnews Top 200 Collector Jordan Schnitzer.



Portrait of Carroll Dunham. Photograph by Sasha Rudensky for The New Yorker.

SATURDAY, FEBRUARY 17th - 2:00PM

Going Green: Carroll Dunham in Conversation with Dan Nadel (Curator-at-Large, Lucas Museum of Narrative Art)

Focusing on his pivotal “Green Period,” this conversation examines work created by Carroll Dunham between 2018 and 2022 which explores intimacy, race, sex, aging, and the quality and concept of “green” through the use of figuration in an archaic world of the artist’s making.

Offered in conjunction with the recent release of *Green Period: Prints, Drawings and Paintings 2018-2022* co-authored by Carroll Dunham, Dan Nadel, and Mary Simpson and published by JRP|Editions.



William Kentridge, *The Old Gods Have Retired*, 2022, Photogravure, sugarlift aquatint, direct gravure, drypoint and chine collé with found ledger encyclopedia paper and various other papers with hand painting, Edition of 20. Publisher David Krut Projects (DKW) / Jillian Ross Print (JRP).

SATURDAY, FEBRUARY 17th - 4:00PM

Up Towards the Daylight: A Conversation on the work of William Kentridge with Judy Hecker and Phil Sanders

Two large-scale works by William Kentridge, *The Old Gods Have Retired*, and *The Flood*, on view as a special project at the 2024 IFPDA Fair serve as a jumping off point to discuss the decades-long dedication to printmaking by the South African artist.

Hecker, an early supporter of Kentridge’s work, authored *Trace* (MoMA, 2010) as an accompaniment to the exhibition Hecker co-curated with Klaus Biesenbach, and Cara Starke entitled: *William Kentridge: Five Themes at the Museum of Modern Art*. This was the first major multi-media installation of the artist’s work in New York City, exhibiting prints alongside animations, drawings, sculptures, and installations. Hecker currently serves as the Executive Director of the Print Center New York.

Sanders has been involved with the David Krut Workshop in Johannesburg, South Africa since 2008 where he has served as an advisor to many of the monumental projects David Krut has published with William Kentridge. *Remembering is the Effort*, a catalog raisonné of the works of William Kentridge published by David Krut over the past 30 years, authored by Phil Sanders and Jacqueline Flint is due out this fall.



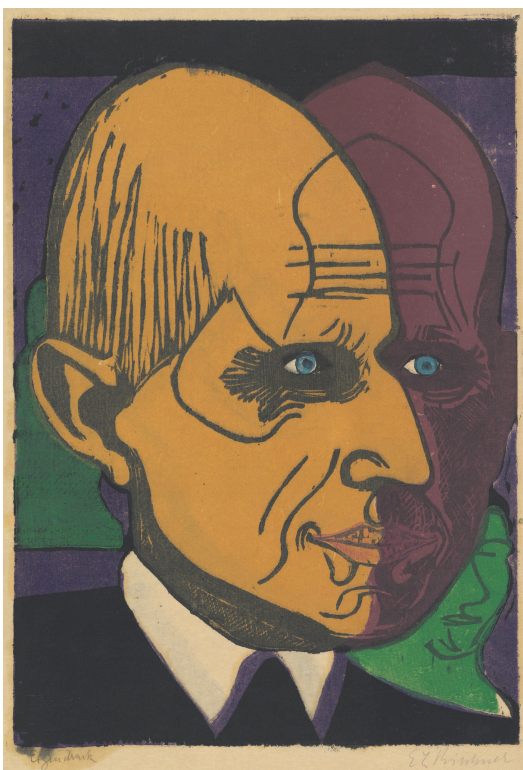
Kiki Smith, photographed in her New York City home and studio on Oct. 15, 2018. Photo: Jim Goldberg.

SUNDAY, FEBRUARY 18th - 12:00PM

Kiki Smith and Emilia Kabakov in Conversation: Art in the Light of Conscience; Art-19 to Benefit Amnesty International.

In conjunction with Mike Karstens' booth at the IFPDA Print Fair, artists Kiki Smith and Emilia Kabakov discuss the power of art to support freedom of expression.

Mike Karstens will show the complete ART 19 portfolio (which includes Smith and Kabakov, among other artists) in support of Amnesty International at the IFPDA Print Fair. The aim of Art 19 is to raise money to support Amnesty International's human rights work. "Art 19 Box One" is a set of ten limited edition original signed prints. The name "Art 19" is an abbreviation of Article 19 of the Universal Declaration of Human Rights which provides: "Everyone has the right to freedom of opinion and expression."



Ernst Ludwig Kirchner, *Head of Dr. Frédéric Bauer* (Kopf Dr. Frédéric Bauer), 1933. Woodcut printed in black, ochre, maroon, purple, red, blue, and green. Yale University Art Gallery, Gift of Molly and Walter Bareiss

SUNDAY, FEBRUARY 18th - 2:00PM

Reframing German Expressionism: Jay A. Clarke, Starr Figura, and Freyda Spira in conversation

In 2024, three major US exhibitions will reframe the work of Ernst Ludwig Kirchner, Käthe Kollwitz, Paula Modersohn-Becker, and Edvard Munch: *Munch and Kirchner: Anxiety and Expression* (Yale University Art Gallery, Feb 16-June 23) considers the work of Munch and Kirchner from the perspective of mental health. Käthe Kollwitz (MoMA, New York, March 31-July 20) spotlights her role as an agent of social change and female empowerment. *Paula Modersohn-Becker: I am Me* (Neue Galerie New York, June 6-Sept 9, and Art Institute of Chicago, Oct 12-Jan 12, 2025) addresses her innovative style and unconventional view of women. This round-table talk spotlights these projects and how four path breaking artists used prints and drawings to ask new questions and address different audiences.

Offered in conjunction with *Munch and Kirchner: Anxiety and Expression*, Yale University Art Gallery, Feb 16-June 23 2024. Jay A. Clarke, Rothman Family Curator, Prints and Drawings, The Art Institute of Chicago; Starr Figura, Curator, Department of Drawings and Prints, The Museum of Modern Art, New York; Freyda Spira, Robert L. Solley Curator of Prints and Drawings, Yale University Art Gallery

IFPDA Print Fair 2024 Exhibitor List

** Invitational*

*** Special Project*

Atelier-Galerie A. Piroir
Bernard Jacobson Graphics
C. G. Boerner
Carolina Nitsch
Center Street Studio*
Childs Gallery
Conrad R. Graeber Fine Art
Cristea Roberts Gallery
David Krut Projects**
David Tunick, Inc.
David Zwirner
Dolan/Maxwell
Dominican York Proyecto GRAFICA*
Dorianne Hutton Fine Art LLC
Durham Press, Inc.
F.L. Braswell Fine Art
Fredric Snitzer Gallery*
Galerie Boisserée
Galerie Lelong & Co.
Galerie Martinez D.
Gilden's Art Gallery
Harlan & Weaver, Inc.
Harris Schrank Fine Prints
Hauser & Wirth
Hill-Stone
Jim Kempner Fine Art
John Szoke Gallery
Jordan Schnitzer Family Foundation**
JRP|Editions*
Jungle Press Editions
Kim Schmidt Fine Art*

Knust Kunz
Krakow Witkin Gallery
Manneken Press LLC*
Maya Frodeman Gallery*
Mike Karstens
Mixografia
Paramour Fine Arts
Paulson Fontaine Press
Peter Blum Gallery
Planthouse
Polígrafa Obra Gráfica
Print Center New York*
Richard Hamilton Acquisition Prize**
Rosenberg & Co*
Scholten Japanese Art
Shapero Modern
Stewart & Stewart
Stoney Road Press
Susan Teller Gallery
Tamarind Institute
Tandem Press
The Old Print Shop, Inc.
The Tolman Collection
Two Palms
Ursus Books
Weyhe Gallery
William P. Carl Fine Prints
Wingate Studio
Worthington Gallery
Zucker Art Books

Spotlight Section

Bernard Jacobson Graphics
Carolina Nitsch & Planthouse
Cristea Roberts Gallery
Durham Press, Inc.
Polígrafa Obra Gráfica

IFPDA Print Fair 2024**February 15–18, 2024**

The Park Avenue Armory
643 Park Ave, New York, NY 10065

Dates & Times:

Thursday, February 15, VIP Preview Day, 5–9pm (Invitation and VIP Pass Only)

Friday, February 16, 11am–7pm

Saturday, February 17, 11am–7pm

Sunday, February 18, 11am–5pm

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About the IFPDA and IFPDA Foundation

Established in 1987, the IFPDA is the world's preeminent international organization for fine art prints from old master 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 and printmaking, showcasing more than 550 years of printmaking. Proceeds from the IFPDA Print Fair benefit the IFPDA Foundation, which provides direct funding for museums and other nonprofits through grants for curatorial internships, exhibitions, research, educational programs, and scholarly publications. Through its network, online presence, and public programs, the IFPDA fosters knowledge and stimulates discussion about collecting prints in the public sphere and the global art community. The annual IFPDA Book Award honors scholarly excellence and original research.

OFICINA.LA

The official architects of the IFPDA are OFICINA.LA, an LA-based office specializing in a wide spectrum of creative endeavors, from residential architecture and interiors to cultural landmarks, international art exhibitions, and graphic design. Through an exploration of site, community, program, and the power of cultural expression, they work to provide tailored spaces and experiences that tell stories and captivate users.