

# IFPDA PRINT FAIR

**The IFPDA Print Fair opens this week at the Park Avenue Armory**

VIP & Press Preview: Thursday, February 15

Public days: February 16–18

[fineartprintfair.org](http://fineartprintfair.org)



Käthe Kollwitz, *Woman with Dead Child*, 1903, line etching, drypoint, sandpaper, and soft ground with the imprint of laid paper and Ziegler's transfer paper on chine collé. Courtesy of Worthington Gallery.

- **Special projects feature two monumental woodblock prints by William Kentridge presented by David Krut Projects.**
- **A showcase of works from the collections of Jordan Schnitzer and his Family Foundation co-curated by artist Leonardo Drew and Schnitzer.**
- **'Spotlight', a new curated section dedicated to large-scale solo artist presentations, debuts with five artist presentations at the heart of the fair.**
- **In partnership with the commissioning institutions of the U.S. Pavilion, Sotheby's presents a special edition of 60 blankets by Jeffrey Gibson made to support the U.S. Pavilion at this year's Venice Art Biennale, published by Sharon Coplan Hurowitz for Sotheby's.**
- **The fair's acclaimed Public Programs return with a series of live talks unpacking the complexities and wonders of printmaking in collaboration with museums, leading artists, collectors, and cultural partners.**

**Wednesday, February 14** – The International Fine Print Dealers Association (IFPDA) Print Fair moves back to the Park Avenue Armory for its 31st edition, taking place from February 15–18, 2024. Leading international print galleries, publishers, workshops and dealers will present fine

prints and editions across techniques and periods from old masters and 19th-century and 20th-century icons to established contemporary artists and today's most exciting emerging artists.

*“There is tremendous excitement around the return of the IFPDA to the Park Avenue Armory and we are looking at a record number of VIPs attending on opening night,”* said **Jenny Gibbs, Executive Director of the IFPDA.** *“The market for prints and editions generated more than \$100 million last year, an increase of nearly 20% over 2022. We feel we are perfectly positioned to build on this strength in the market for prints and editions with new dates on the calendar, far from the scrum of art fairs in the fall, at the premiere venue for art fairs in New York City, the center of the international art market. We are ready to welcome back our long-time friends and collectors on the Upper East side as well as the new Gen-Z buyers who we’ve seen more of in the past three years!”*

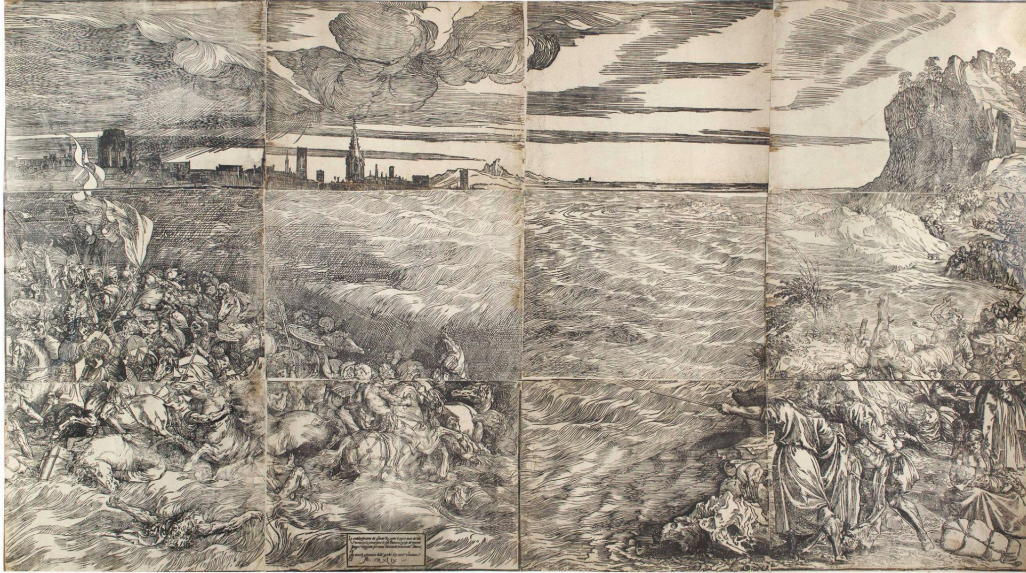
*“Over 30 years, the IFPDA Print Fair has become the annual, must-attend event for print curators and print collectors from all over the world. We are so thrilled to be back at the Park Avenue Armory, where we hosted the first 25 years of the Fair,”* said **David Tunick, President of the IFPDA.** *“The IFPDA has so much history here, and it makes for the perfect venue to showcase the remarkable and rich lineage of printmaking. We want to encourage print enthusiasts and newcomers alike to better appreciate the centuries of work on view at the Fair, with this year’s program including major artists like Carroll Dunham, Marie Watt, and Leonardo Drew with curators from the Met, the Museum of Modern Art, Art Institute of Chicago, Whitney Museum, and Yale University Art Gallery.”*

### **Exhibitor Highlights**

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 Sherald, and earlier works by Ida Applebroog, Louise Bourgeois, and David Smith.

**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.



Titian, *The Submersion of Pharaoh's Army in the Red Sea*, c. 1514–15, woodcut. Courtesy of David Tunick, Inc.

**Worthington Gallery** will present a range of works by Max Beckmann and Käthe Kollwitz (subject of a major retrospective at MoMA opening March 31st, 2024). 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.

Paris-based **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.

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**



Jeffrey Gibson, *I Feel Real When You Hold Me*, 2024, Mongolian Cashmere Blanket, Limited edition of 60. Height: 51 in, Width: 71 in. Published by Sharon Coplan Hurowitz for Sotheby's, Made to benefit the U.S. Pavilion for the 60th Anniversary of the Venice Biennale. Courtesy of Sotheby's.

In partnership with the commissioning institutions of the U.S. Pavilion, the **Portland Art Museum**, Oregon, and **SITE Santa Fe**, New Mexico, **Sotheby's** presents a special edition of 60 cashmere blankets made to support one of the opening events celebrating the U.S. Pavilion for La Biennale di Venezia, the 60th International Art Exhibition. The blanket edition, titled ***I Feel Real When You Hold Me***, was created by renowned contemporary artist **Jeffrey Gibson** and published by **Sharon Coplan Hurowitz** for Sotheby's. All proceeds from the limited-edition blanket support Gibson and the U.S. Pavilion at this year's Venice Biennale. Gibson, who is a member of the Mississippi Band of Choctaw Indians and of Cherokee descent, will be the first Indigenous artist to represent the U.S. at the Venice Biennale with a solo presentation. 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.

Print studio and publisher **David Krut Projects**, which has been collaborating with **William Kentridge** since 1992, will present two monumental works comprised of collaged woodblock etchings by the South African artist. 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. *The Old Gods Have Retired*, is notable for being one of Kentridge's first experiments with the 'coffee lift' etching process, a newer sustainable technique where coffee liquid is painted directly onto an etching plate.



Leonardo Drew, *CPP10*, edition 9/15, 2015. Color hardground etching with aquatint. 27 x 33 in. Collection of Jordan D. Schnitzer.  
Image: Aaron Wessling Photography. Courtesy of Jordan Schnitzer Family Foundation.

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. The presentation is co-curated by Drew and Schnitzer, Artnews Top 200 collector and philanthropist.

### **Introducing Spotlight**

This year the IFPDA Print Fair also debuts **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.

## 2024 Grants & Prizes

The **IFPDA Foundation Curatorial Travel Grant Program** provides funding for institutionally-based print curators to attend the IFPDA Print Fair held in New York City. This year's grantees include curators from the Blanton Museum of Art, Southbank Centre — Hayward Gallery Touring, Musée d'art et d'histoire de Genève, The Telfair Museums, and the Museum Ludwig (Cologne).

This year marks the 11th presentation of the Richard Hamilton Acquisition Prize at the fair. Through the generosity of ChampionScott Partners, the **Richard Hamilton Acquisition Prize** provides \$10,000 for a museum's acquisition of one or more prints from any period at the IFPDA Fine Art Print Fair. This year's recipient is the **Museum Ludwig in Cologne, Germany**.

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**.

## 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 in conjunction with 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.



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. 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.



Moses Ros, *Fly Girl*, 2023. Silk Screen Printed Mobiles, 11"x14". Courtesy of Dominican York Proyecto GRÁFICA.

**SATURDAY, FEBRUARY 17th - 1:00PM**  
**Printing Workshop with Dominican York Proyecto GRÁFICA**

Dominican York Proyecto GRÁFICA hosts a printing workshop to explore relief printing, embossing, chine collé, and drypoint in a hands-on experience with the collective's artists.

NOTE: This event takes place in Booth C17.





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.



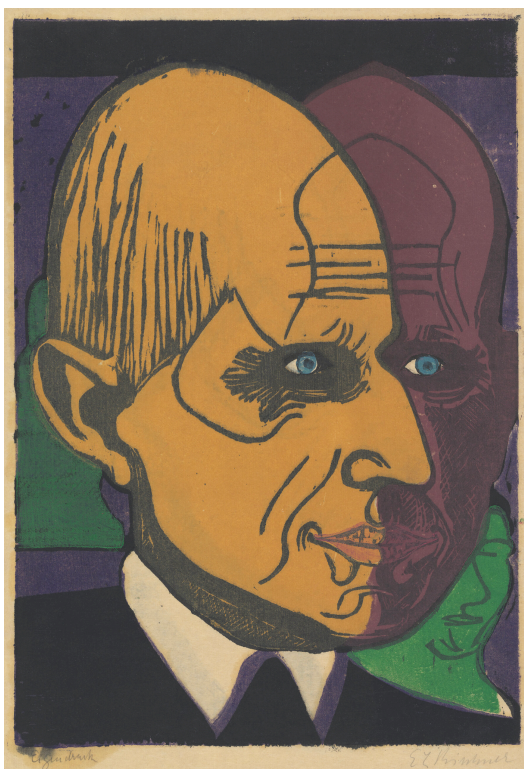
Kiki Smith, photographed in her New York City home and studio on Oct. 15, 2018. Photo: Jim Goldberg.

**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**

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

### **Press Accreditations**

To apply for a press pass, please email [ifpda@culturalcounsel.com](mailto:ifpda@culturalcounsel.com).

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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](http://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.