

# IFPDA PRINT FAIR

## IFPDA Print Fair: 2026 Edition Highlights

*Old Master to contemporary prints, editions, and drawings will be on view with 80 exhibitors from Asia, Europe, and the United States*



IFPDA Opening Night 2025. Photo by Rommel Demano BFA.

**New York, NY – February 20, 2026 – The International Fine Prints & Drawings Association** (formerly the International Fine Print Dealers Association) is pleased to announce highlights from the **IFPDA Print Fair**, which will be held **April 9–12, 2026**, at the historic **Park Avenue Armory** and features **80 leading galleries, publishers, and nonprofits** from across Europe, Asia, and the United States. Among the programming highlights at the fair is a conversation between acclaimed artist **Julie Mehretu** and art historian and curator **Susan Dackerman**.

Major exhibitors include **Hauser & Wirth, David Zwirner, Pace Prints, Carolina Nitsch, John Szoke Gallery, Gemini G.E.L. at Joni Moisant Weyl, Jill Newhouse Gallery, Universal Limited Art Editions (ULAE), Two Palms, Scholten Japanese Art, David Tunick, Inc.**, and international galleries including **BORCH Editions (Berlin and Copenhagen), Cristea Roberts Gallery (London), STPI Gallery (Singapore), Knust Kunz Gallery (Munich), Lelong Editions (Paris), and Wetterling Gallery (Stockholm)**.

This year marks a pivotal moment in the fair's history with the inaugural inclusion of drawing dealers, formally expanding the scope of the longest-running and largest international fair dedicated to prints and editions. Reflecting the deep art-historical and scholarly relationship between prints and drawings—long recognized within museum collections and curatorial practice—the 2026 edition presents an unprecedented breadth of works on paper, from Old Masters to modern and contemporary artists.

“Bringing drawings into the IFPDA is a natural evolution and an historic expansion,” said **Jenny Gibbs, Executive Director of the IFPDA and IFPDA Foundation**. “Prints and drawings occupy a shared conceptual ground, where the mark is primary, and the medium is secondary. Museums group them within a single department in part because they both represent graphic thinking, repetition, variation, and the translation of an idea through line, pressure, and surface. Artists like Rembrandt, Degas, and Julie Mehretu blur the line between the media, both metaphorically and through their materiality. We are embracing prints and drawings to reflect both the lived reality of artistic practice and the institutional understanding that these media speak the same language, even when they speak it through different tools.”

“Last year we had the longest lines ever at the Park Avenue Armory for an art fair, and we expect that this year’s crowds could be even larger,” said **David Tunick, President of the IFPDA and IFPDA Foundation**. “Ranging from the finest old master prints and drawings to extraordinary postwar and contemporary works, this should be another blockbuster that will attract museum curators, collectors, and all who wish to see the best of the best on paper.”

This year’s exhibitors will bring a selection spanning centuries, from canonical historical pieces to contemporary emerging artists.

Marquee print, editions, and drawings from the Fair include:

- **Modigliani drawing alongside Toulouse-Lautrec, Degas, & Rembrandt | David Tunick, Inc.**
  - Anchoring David Tunick’s presentation is Modigliani’s *Cariatide Rouge sur Fond Noir* (c. 1913–14), a rare gouache distinguished by its deep red figure set against a stark black ground. Created during the artist’s pivotal Caryatid period, the work may draw inspiration from Cycladic, African, and Oceanic art—all on view, collected, and in the artistic eye and air of Paris at the time. The booth also features several works by Henri de Toulouse-Lautrec, including *La Clownesse Assise* (1896) from the celebrated *Elles* series, and prints by Dürer, Rembrandt, and Degas.
- **Paula Rego abortion etchings (recently acquired by The Metropolitan Museum of Art) | Cristea Roberts Gallery**
  - Paula Rego produced a series of abortion etchings as a response to Portugal’s failed 1998 referendum on the legalization of abortion. These works confront the physical and psychological realities of clandestine abortion and were later credited with helping shift public opinion ahead of its legalization in Portugal in 2007. The full series will be shown by Cristea Roberts in conjunction with a talk on the artist by Met curator Jennifer Farrell at the fair. The presentation also precedes the Met’s major exhibition of Paula Rego in 2028.
- **William Kentridge monumental aquatint etching | Hauser & Wirth**
  - William Kentridge’s *Refugees (You will find no other seas)* (2017) draws on the tragic refugee shipwreck off the coast of Lampedusa in 2013 and exemplifies the artist’s engagement and depictions of systemic oppression and political injustice.
- **Louis Fratino new release | David Zwirner**
  - In a booth focused on portraiture, David Zwirner debuts a new work by Louis Fratino. The gallery recently announced representation of Fratino.
- **Degas’ *Dancers in rehearsal* | Galerie Martinez D.**
  - Galerie Martinez D. spotlights a rare monotype by Degas, *Dancers in rehearsal* (c. 1874–1878). In the 1870s, Degas was introduced to the monotype process—drawing in ink on a metal plate which was then run through a press, typically resulting in a unique

print. He became a pioneer in the technique, using the medium as a place for experimentation and exploration in his study of form. Writing about this body of work by Degas, Roberta Smith called them “the most seductive of all print mediums.”

- **Kiki Smith's largest-ever print | Krakow Witkin Gallery**
  - Measuring over 12 feet long, *Wooden Moon* (2022) is a monumental wood engraving by Kiki Smith that explores the artist's fascination with celestial cycles and the natural world. The work is her largest-ever print and uses the textured, rhythmic patterns of wood engraving to evoke the lunar landscape through a tactile surface.
- **Federico Barocci & other Old Masters | Hill-Stone**
  - Hill-Stone foregrounds a rare impression of Federico Barocci's *The Annunciation* (c. 1582), an etching and engraving by the great Urbino master whose painterly sensibility profoundly shaped late sixteenth-century draftsmanship. The presentation is complemented by exceptional works by Hendrick Goltzius, Georg Pencz, Domenico Beccafumi, Carlo Cignani, and others, underscoring the depth of Hill-Stone's historic holdings across the centuries.
- **Hernan Bas *Nightmare* series of etchings | Paulson Fontaine**
  - Paulson Fontaine Press presents three prints by Hernan Bas, drawn from the artist's ongoing *Nightmare* series. Executed in complex combinations of color aquatint, spitbite, sugarlift, and softground etching with chine collé, the works translate Bas's richly layered painterly compositions into intaglio.
- **Hokusai and Hiroshige | Scholten Japanese Art**
  - Scholten Japanese Art presents masterworks by Katsushika Hokusai and Utagawa Hiroshige, two defining figures of the *ukiyo-e* tradition. Highlights include Hokusai's *The Hundred Poems as Told by the Nurse* (c. 1835–36), which combines literary reference with dynamic compositional structure, and Hiroshige's *Misty Moon on the Shore of Tsukuda Island* (c. 1835–38), a landscape from the series *Famous Places of the Eastern Capital*.
- **Atelier 17, Robert Blackburn, and other seminal printmaking workshops | Dolan/Maxwell**
  - Dolan/Maxwell presents a focused selection of rare and historically significant prints celebrating three seminal printmaking workshops that profoundly shaped the field: Atelier 17 (1927–1988), the Robert Blackburn Printmaking Workshop (founded 1948), and Communications Village (1973–1983)—alongside a spotlight on important prints produced during the Works Progress Administration (1935–1943).
- **Robert Rauschenberg screenprinted enamel with sterling silver and lapis lazuli | Graphicstudio/USF**
  - Created for the Rauschenberg Overseas Culture Interchange (ROCI), *Araucan Mastaba* (1986) is a three-dimensional multiple that blends ancient architectural forms with local Chilean materials. Developed after Rauschenberg's 1984 travels in Chile, the work reflects his engagement with regional histories and craft traditions, translating the mastaba's funerary geometry into a contemporary, portable structure. The work is constructed from screenprinted enamel and hand-painted additions on mirrored aluminum over a plywood substructure, featuring cast sterling silver and lapis lazuli stones.
- **Max Ernst & Paul Éluard Collages | Isselbacher Gallery**
  - Isselbacher Gallery presents a significant selection of works, anchored by Max Ernst's collage *Strange Hallucination!* (1948), which blends pen and ink with found imagery to create a layered, dreamlike landscape. The booth also features Paul Éluard's *Le Dîner n'est pas prêt* (1930–32), a rare newspaper collage, alongside Man Ray's lithograph *Le beau temps* (1973), a late-career color work.

- **Louise Bourgeois suite of 12 woodcuts, alongside Kusama & Judy Chicago | Carolina Nitsch**
  - Carolina Nitsch presents *Spirals* (2005), a suite of 12 oil-based woodcuts by Louise Bourgeois that distill one of the artist's enduring motifs into a meditation on repetition, movement, and psychological space. The presentation is complemented by a silkscreen by Yayoi Kusama and a dye print on stitch-quilted silk wool by Judy Chicago.
- **Dana Schutz new drypoints | Two Palms**
  - Dana Schutz's new edition with publisher Two Palms extends her painterly imagination into intaglio printmaking. Using unconventional tools like sandpaper and tattoo machines to create lines charged with sculptural friction, these black-and-white works transform the physical resistance of the copper plate into a record of endurance.
- **Goya's *The Disasters of War* | Childs Gallery**
  - Childs Gallery centers its presentation on Francisco Goya's *No hay que dar voces (It's No Use Crying Out)*, Plate 58 from *The Disasters of War* (c. 1811–1812), the artist's response to the French invasion of Spain and its aftermath. Combining etching and aquatint, the print heightens the moral gravity that defined the series. The booth also includes contemporary and historic works by Rockwell Kent, Whistler, and other artists.
- **Picasso's Vollard Suite | John Szoke Gallery**
  - John Szoke offers Picasso's *Minotaure caressant du Mufle la Main d'une Dormeuse* (1933). Among the most psychologically charged images in the Vollard Suite series, the print depicts the Minotaur—Picasso's alter ego of the 1930s—touching the hand of a sleeping woman. The work will be contextualized at the fair in a talk on the origins of the Vollard Suite by curator Fleur Roos Rosa de Carvalho of the Van Gogh Museum.
- **Louis Fratino self-portrait | Burnet Editions**
  - Burnet Editions offers a self-portrait by Louis Fratino, executed in etching with aquatint and drypoint. Known for his engagement with the history of figurative painting and drawing, Fratino situates the male nude within a lineage that spans from early modernism to contemporary practice. In this work, the artist turns that lens on himself, extending his contribution to a rearticulation of queer representation within the canon of Western art.
- **John Currin watercolor alongside Ellsworth Kelly & Matisse line drawings | William Shearburn Gallery**
  - William Shearburn Gallery's selection includes John Currin's *Girl in Bed* (1993), which blends Old Master technique with a whimsical approach to figuration, and Ellsworth Kelly's *Oak* (1969), a minimalist observation of flora. Complementing these is Henri Matisse's *Portrait de femme (Wilma Javor)* (1938), a pen and ink study that captures the subject's fluid grace with an economy of mark-making, and an intimately scaled drawing by Lichtenstein.
- **Vija Celmins, Julie Mehretu, Tacita Dean & others | Gemini G.E.L. at Joni Moisant Weyl**
  - Gemini G.E.L. at Joni Moisant Weyl's booth is a focused tribute to the women artists and master printers who reshaped Gemini G.E.L. Featuring Vija Celmins, Dorothea Rockburne, Elizabeth Murray, Ann Hamilton, Tacita Dean, Toba Khedoori, Julie Mehretu, Analia Saban, and others, the presentation highlights the collaborations that expanded the technical, spatial, and conceptual possibilities of American printmaking, reframing the workshop as a site of female authorship, experimentation, and power. In a business run for 58 years by men, today Gemini is managed by four women—the wife and daughters of co-founders Felsen and Grinstein. Today, all the projects underway at Gemini are with women.
- **Do Ho Suh cyanotypes, alongside Wilfredo Lam and Donald Sultan | STPI**

- Singapore-based STPI presents a selection of cyanotypes by Do Ho Suh drawn from his seminal installation *348 West 22nd Street*, which reconstructs the artist's former New York apartment. Isolating intimate architectural details—light bulbs, door knobs, keyholes, intercoms, thermostats, and smoke alarms—the works translate everyday fixtures into luminous blue impressions that register memory through touch and trace. These cyanotypes will be shown alongside etchings by Wilfredo Lam and Donald Sultan.
- **Warhol drawings and prints | Long-Sharp Gallery**
  - Long-Sharp Gallery offers a selection of drawings and unique prints by Andy Warhol, including a 1956 drawing, *Young Man*, a very early work intended for Warhol's never completed *Boy Book*.
- **Jasper Johns etching | Galerie Maximilian**
  - Galerie Maximilian presents Jasper Johns's *Untitled I* (1976), an etching and aquatint featuring a rhythmic field of hatching and interlocking forms in primary hues. The work exemplifies Johns's sustained investigation of pattern, repetition, and the material structure of mark-making within printmaking.
- **Monumental Kiki Smith drawing | Jill Newhouse Gallery**
  - Jill Newhouse Gallery presents Kiki Smith's *Standing and Seated Girl* (2004), a seven-foot-tall work in collage and ink on Nepal paper. Depicting two female figures—one upright, one at rest—the composition renders girlhood and womanhood as simultaneous, intertwined states, monumental yet intimate in scale.
- **Etel Adnan drawing | Galerie Lelong**
  - In the drawing *Cactus II* (1989), Etel Adnan employs sparse lines to depict the top of a three-pronged cactus. The work is shown alongside editions by Jean Dubuffet, Dan Flavin, Eduardo Chillida, and David Hockney.



Julie Mehretu at the IFPDA Print Fair. Image credit: Annie Forrest.

In addition to **Julie Mehretu**, daily programs feature conversations with artists including **Derrick Adams**, **Donald Sultan**, and **Hank Willis Thomas**, alongside curators from **MoMA; The Metropolitan Museum of Art; The Frick Collection; National Gallery of Art; Hispanic Society Museum and Library / Goya Research Center; the Van Gogh Museum, Amsterdam; National Gallery of Australia;** and more.

In addition, the IFPDA Foundation will host their first-ever **Curatorial Summit**, with more than 60 curators attending the invitation-only forum in which works on paper curators will be able to share ideas and information. This year's session is jointly organized by Nadine Orenstein, Drue 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 program will be held on Thursday, April 9th, from 12:00 to 3:00 PM at the Park Avenue Armory, New York City.

The 2026 IFPDA Foundation Book Award winner—*Lines of Connection: Drawing and Printmaking, 1400-1850*, by Edina Adam, Associate Curator of Drawings at the J. Paul Getty Museum and Jamie Gabbarelli, the Prince Trust Associate Curator in Prints and Drawings at the Art Institute Chicago—will present a talk during the fair on April 12 at 2 pm. Curators Adam and Gabbarelli will discuss how drawings and prints have always been closely intertwined, covering artists like Albrecht Dürer, Parmigianino, Hendrick Goltzius, Maria Sibylla Merian, Rembrandt van Rijn, and William Blake. Established in 2004, the award provides one outstanding recipient and publication with a prize of \$3,000, celebrating excellence in research, scholarship, and the discussion of new ideas in the field of fine prints.

### **IFPDA Print Fair 2026**

**April 9–12, 2026**

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

#### **Dates & Times:**

Thursday, April 9, VIP Preview Day, 5–9 pm (Invitation and VIP Pass)

Friday, April 10, 11 am–7 pm

Saturday, April 11, 11 am–7 pm

Sunday, April 12, 11 am–5 pm

#### **Press Contact**

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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 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.

The 2026 exhibitor list includes the world's leading publishers, galleries, and dealers, with booth presentations by:

BORCH Editions  
Burnet Editions  
Cade Tompkins Projects  
Carolina Nitsch  
Center Street Studio  
Childs Gallery  
Cristea Roberts Gallery  
Crown Point Press  
Dolan/Maxwell

Dranoff Fine Art  
*The Drawing Center (Invitational)*  
Durham Press  
F.L. Braswell Fine Art  
Flying Horse Editions  
Galerie Martinez D.  
Galerie Maximillian  
gallery neptune & brown  
Gemini G.E.L. at Joni Moisant Weyl

Georgina Kelman :: Works on Paper  
Gilden's Art Gallery  
Goya Contemporary Gallery / Goya-Girl Press  
Graphicstudio/USF  
*Hammer Museum at UCLA (Invitational)*  
Harlan & Weaver, Inc.  
Hauser & Wirth  
Heather Gaudio Fine Art  
Highpoint Editions  
Hill-Stone  
Isselbacher Gallery  
Jacobson Graphics  
Jill Newhouse Gallery  
Jim Kempner Fine Art  
John Szoke Gallery  
Jonathan Novak Contemporary Art  
*Jordan Schnitzer Family Foundation  
(Invitational)*  
Jörg Maass Kunsthandel  
Josh Pazda Hiram Butler  
Jungle Press Editions  
Kahan Gallery  
Kim Schmidt Fine Art  
Knust Kunz Gallery Editions  
Krakow Witkin Gallery  
LELONG EDITIONS  
LeRoy Neiman Center for Print Studies  
Leslie Sacks Gallery  
Long-Sharp Gallery  
Lower East Side Printshop  
Manifold Editions  
Mannekin Press

Mixografia  
*National Gallery of Australia (Invitational)*  
Pace Prints  
Paragon  
Paramour Fine Arts  
Paulson Fontaine Press  
Planthouse  
*Print Center New York (Invitational)*  
PS Marlowe  
Ruiz-Healy Art  
Scholten Japanese Art  
Sigrid Freundorfer Fine Art  
SOLO Impression, Inc.  
Stoney Road Press  
STPI Gallery  
Tamarind Institute  
Tandem Press  
The Old Print Shop, Inc.  
*The Paris Review (Invitational)*  
The Tolman Collection of Tokyo  
Timothy Baum  
David Tunick, Inc.  
Two Palms  
Universal Limited Art Editions (ULAE)  
Wetterling Gallery  
Weyhe Gallery  
William P. Carl Fine Art  
William Shearburn Gallery  
Wingate Studio  
Zucker Art Books  
David Zwirner