

# IFPDA PRINT FAIR

## IFPDA Print Fair concludes record-breaking edition after a thrilling return to the Park Avenue Armory

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*The 31st annual IFPDA Print Fair saw astounding sales, opening night lines around the block, and standing-room-only programming*



*The IFPDA Print Fair 2024. Photography by Annie Forrest.*

**New York – February 21, 2024** – On Sunday, February 18, the International Fine Print Dealers Association concluded the 31st annual IFPDA Print Fair at the Park Avenue Armory—its home of 25 years before a 5-year run at the Javits Center. Opening night kicked off the fair with lines around the block, strong sales, and ambitious presentations which transformed the Park Avenue Armory into a vibrant hub of artistic expression.

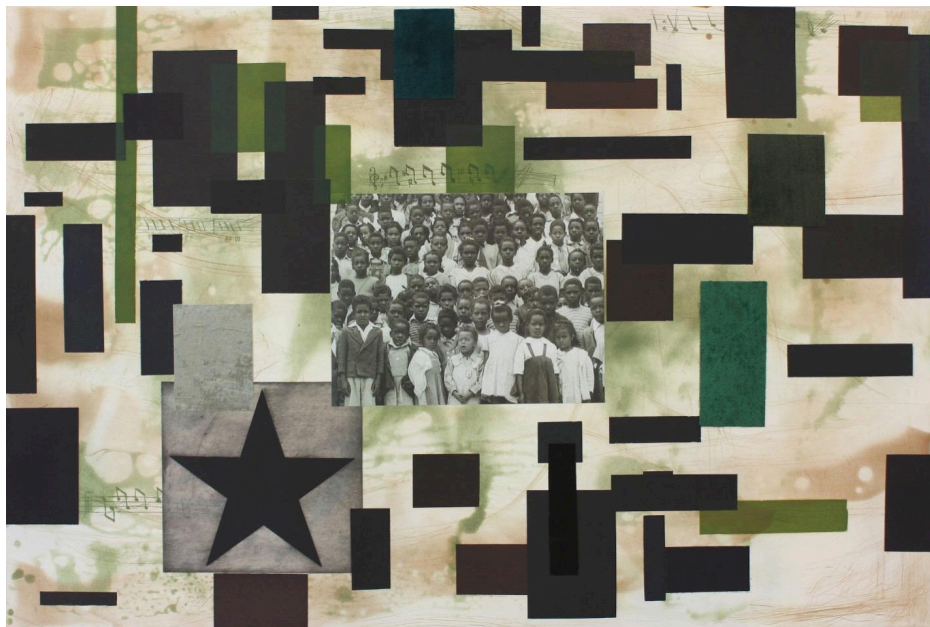
In addition to a return to its historic venue, the IFDPA has shifted its calendar from October/November to February/March. The next IFPDA Print Fair will be held at the Park Avenue Armory in March, 2025.

As the largest and longest-running art fair dedicated to prints and editions, the IFPDA hosted an array of international exhibitors, curators, artists, and collectors and had its strongest attendance to date, totalling nearly 19,000, with several museum acquisitions and notable sales to major collectors.

These notable sales included: a lithograph by Romanian artist **Geta Brătescu** and an etching from **David Smith** (Hauser & Wirth), sold to major American museums; a new large-scale woodcut by **Christiane Baumgartner**, multiple sets of new silkscreen prints by **Yinka Ilori** and

# IFPDA PRINTFAIR

**Odili Donald Odita**, **Georg Baselitz** etchings and several impressions of **Clare Woods**' new prints (Cristea Roberts); a work by **Peter Frey** acquired by the Museum of Fine Arts in Boston (Wingate Studio); works on paper by **Dorothy Dehner**, **Françoise Gilot**, and **Aude Herlédan** (Rosenberg & Co.); a carborundum mezzotint by African-American WPA printmaker **Dox Thrash**, engravings by Atelier 17 affiliated artists **Sari Dienes** and **Yasuyuki Kihara**, monoprints by contemporary artist **Emily Mason**, and monotypes by **Herbert Gentry** (Dolan/Maxwell); all of the monoprint etchings by Dutch artist **Annemarie Petri** (Child's Gallery); works on paper by **Pola Sieverding** (Kunst Kunz Gallery Editions); the entire series of **Judy Pfaff**'s new work in resin (Tandem Press); a major work by **Kiki Smith** and several editions by **Jean Dubuffet** (Galerie Lelong & Co.); old master prints from the 16th to 19th-centuries (Galerie Martinez); several major **Robert Motherwell** prints (Bernard Jacobson Graphics); portraits by **Jarvis Boyland** (Tamarind Institute); all of the color aquatint etchings by **Radcliffe Bailey** (Paulson Fontaine Press); works by **Richard Serra**, **Vija Celmins**, **Christo**, **Takashi Murakami**, **Roy Lichtenstein**, **Chris Shore**, and **Kaws** (Dorianne Hutton Fine Art LLC); two works by **Kathe Kollwitz** (Worthington Gallery); works by **Kay Rosen**, **Kiki Smith**, **Sarah Sze**, **Vija Celmins**, **Kara Walker**, **Josef Albers**, **Sol LeWitt**, **Martin Puryear**, **Sylvia Plimack Mangold**, and **Liliana Porter** (Krakow Witkin Gallery); a large scale diptych from 1992 by **Joan Mitchell** and a very early trial proof from 1959 also by Mitchell (F.L. Braswell Fine Art).



Radcliffe Bailey, *In the Garden*, 2003, Color aquatint etching with chine collé and velvet. Image Size: 24" x 36"; Paper Size: 31 " x 42". Edition of 30. Courtesy of Paulson Fontaine Press.

The Fair's programming was well received with a packed house and engaged audiences. Highlights included panels with artists including **Leonardo Drew**, **Marie Watt**, **Carroll Dunham**; collector, **Jordan Schnitzer**; and curators from **The Metropolitan Museum of Art**, **Museum of**

# IFPDA PRINT FAIR

**Modern Art, Whitney Museum of American Art, Yale University Art Gallery, Art Institute of Chicago, and the Lucas Museum of Narrative Art.**

**IFPDA Executive Director Jenny Gibbs** said, “Our return to the Park Avenue Armory exceeded our expectations in every way — the crowds, the buzz, and the exceptionally strong sales which kicked off on opening night and continued into the closing minutes on Sunday. The market for prints and editions is strong and growing stronger and we saw that in our attendance which reached 18,931, a 28% increase over our October 2023 fair. ”

Reflecting on the fair, **IFPDA President David Tunick** said, “This year’s IFPDA fair absolutely exceeded all expectations. It felt like a celebration from start to finish – from the lines around the corner waiting to get into the quality of the art and the visitors to the great sales, with some booths selling out entirely. The public programming was also a tremendous hit, packed to overflowing, and a privilege for us to sponsor with museum scholars and artists and collectors presenting at the highest levels of expertise.”

This year **Sotheby’s**, in partnership with the commissioning institutions of the U.S. Pavilion, the Portland Art Museum, Oregon, and SITE Santa Fe, New Mexico, **presented *I Feel Real When You Hold Me*, a special limited edition blanket by Jeffrey Gibson to support the U.S. Pavilion at the 60th Venice Art 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. ARTnews Top 200 Collector **Jordan Schnitzer** acquired several of the blankets, which were 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.

Jordan Schnitzer and his Family Foundation were also the subject of the new feature, ‘**Collector Focus**’, which showcased works by artist Leonardo Drew—alongside those of other artists Julie Mehretu, Robert Rauschenberg, Hank Willis Thomas, and Matthew Day Jackson. Additionally, offered in conjunction with the special project ‘Collector Focus’, artist Leonardo Drew discussed his personal perspective on printmaking with collector Jordan Schnitzer in a conversation on Saturday, “Prints are Sculptures and Sculptures are Prints”.

In the new ‘**Spotlight**’ section, a curated presentation of solo projects, William Kentridge exhibited two large works of collaged woodblock etchings, with **David Krut Projects**, continuing the South African artist’s exploration of colonialist histories. **Richard Smith** (Bernard Jacobson Graphics), **Howard Hodgkin** (Cristea Roberts), **Richard Dupont** (Planthouse & Carolina Nitsch), **Wood & Harrison** (Polígrafa Obra Gráfica), and **Chitra Ganesh** (Durham Press) also exhibited as part of ‘Spotlight’.

# IFPDA PRINT FAIR

The 11th annual **Richard Hamilton Acquisition Prize** was presented to curator Eboa Itondo, accepting on behalf of the **Museum Ludwig (Cologne)**. Funded by **ChampionScott Partners**, the prize awards one museum \$10,000 for an acquisition at the IFPDA Print Fair. The Museum Ludwig allocated its funds to acquire a work by **Herbert Gentry** from exhibitors Dolan/Maxwell.

New this year, the IFPDA Foundation launched a **Curatorial Travel Grant Program**, awarding grants to curators attending from the Blanton Museum of Art (Austin, TX), Southbank Centre/Hayward Gallery Touring (London, UK), Collee La Renaissance, (Port au Prince, Haiti), Musée d'art et d'histoire de Genève (Geneva, SW), The Telfair Museums (Savannah, GA), and the Museum Ludwig (Cologne, DE).

## Notable Attendees

Many notable guests attended the Print Fair, including artists **Hank Willis Thomas, Leonardo Drew, Josiah McElheny, Stanley Whitney, Carroll Dunham, Odili Donald Odita, Polly Apfelbaum, and Tom Hammick**. Also attending were **Will Welch**, GQ Editor in Chief, **Tony Freund**, 1stDibs Editorial Director, and actors **Christopher Abbott** and **Busy Philipps**.

Among the many major collectors in attendance were **Stewart Gross, Ben Maddox, and Jordan Schnitzer**.

Prominent museum curators included **Nadine Orenstein**, Drew Heinz Curator in charge of Drawings and Prints at The Metropolitan Museum of Art; **Dr. Ulf Küster**, Senior Curator, Fondation Beyeler; **Christophe Cherix**, Senior Curator, Drawings and Prints, MoMA; **Marie-Eve Celio**, Head of prints and drawings, Musée d'art et d'histoire, Geneva; **Eboa Itondo**, Curator of Prints and Drawings, Museum Ludwig, Cologne; **Jay A. Clarke**, Rothman Family Curator of Prints and Drawings, The Art Institute of Chicago; **Starr Figura**, Curator of 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; and **Jonathan Bober**, the former Andrew W. Mellon Senior Curator of Prints and Drawings at the National Gallery of Art, Washington, who vetted all drawings on offer at the fair.

## Exhibitor Quotes

“The energy and crowds on opening night were remarkable. We had an extraordinary response to new editions we released by gallery artists Rita Ackermann, George Condo and Amy Sherald. We engaged with new and known collectors of the gallery and placed works in major museums. Visitors to this fair have a special approach to collecting—a certain connoisseurship, looking at the details, searching, wanting to learn something new, be it a printmaking technique or a bit of art history—it is all to be found in this fair and people come with a thirst to be moved and to be inspired. This curiosity and individuality of thinking on the part of the visitors is measured by the diversity of the artists and estates we placed during the run of the show,

# IFPDA PRINT FAIR

including Mark Bradford, Nicole Eisenman, Mary Heilmann, Jenny Holzer, Geta Brătescu, Dieter Roth and David Smith to name a few.” – **Anders Bergstrom, Director, Hauser & Wirth Editions (New York, NY)**

“This was one of the best opening nights of any Fair I have attended. The crowd was not only immense, but seemed to consist of a high proportion of people who seemed really interested in what was on display. A real coup for the organizers.” – **Peter Kraus, Founder, Ursus Books (New York, NY)**

“Krakow Witkin Gallery sold the entire booth’s works, with sales to public institutions, long-time collectors, and many young collectors beginning to explore living with art. Artists exhibited and sold included Kay Rosen, Kiki Smith, Sarah Sze, Vija Celmins, Kara Walker, Josef Albers, Sol LeWitt, Martin Puryear, Sylvia Plimack Mangold, and Liliana Porter, among others. The interest from visitors, though, was not just buyers, but a wonderful cross-section of viewers and we fielded engaged, inquisitive questions for the whole fair.” – **Andrew Witkin, Krakow Witkin Gallery (Boston, MA)**

“Cristea Roberts made strong sales every day and across the board by every artist in the booth, including a major new large-scale woodcut by Christiane Baumgartner, multiple sets of new silkscreen prints by Yinka Ilori and Odili Donald Odita, Georg Baselitz etchings and several impressions of Clare Woods’ new prints. We launched a new series of LED multiples by Julian Opie which completely sold out on the opening night. The attendance was the highest I have ever seen and we reconnected with numerous collectors who were happy to come back to the Armory, not only for the exhibition presentations but also the notable programme of talks and VIP events.” – **David Cleaton-Roberts, Partner, Cristea Roberts Gallery (London, UK)**

“This year’s fair was very strong in terms of both quality and range of material and the layout was fantastic. The newly introduced ‘Spotlight’ and solo presentations (where we featured Richard Dupont and Louise Bourgeois, respectively) were a bonus. We were delighted to see such engaged and serious collectors in attendance.” – **Emma Whisler, Director, Carolina Nitsch (New York, NY)**

“With 46 art sales to 29 different clients, this fair was a triumph. What makes this even more remarkable is that all the works sold were by Canadian artists, not because I specialize solely in representing artists from my country, but because that’s what collectors chose to acquire. This success speaks to the talent and artistic vision of Canadian contemporary art on the international stage. This edition of the IFPDA Fair has been our most successful to date, and we owe it also to the IFPDA team and all its members. ” – **Agathe Piroir, Owner, Atelier-Galerie A. Piroir (Montreal, QC)**

“The IFPDA print fair has been a tremendous success for Dominican York Proyecto GRAFICA. It was our debut exhibition at the fair, and visitors reacted enthusiastically, purchasing portfolios

# IFPDA PRINT FAIR

and individual prints.” – **Moses Ros-Suárez, Dominican York Proyecto GRAFICA (New York, NY)**

“The IFPDA’s decision to return to the Armory on Park Avenue led to the return of thousands of old and new collectors alike. Tandem Press welcomed not only major corporate and museum collectors from around the country, but also many new private collectors from New York, New Jersey, Massachusetts, California, and France. Tandem’s booth featured a solo presentation of editions by Judy Pfaff. Sales highlights included the acquisition of multiple prints by the Jordan Schnitzer Foundation as well as purchases by many other collectors including two large prints priced at \$18,000 each.” – **Sona Pastel-Daneshgar, Curator, Tandem Press (Madison, WI)**

“We were very excited to participate at the IFPDA fair as invitational exhibitors. It was a successful first year for us, selling works by Dorothy Dehner, Françoise Gilot, and Aude Herlédan. The addition of works on paper really rounds out the fair and visitors to our booth were very receptive.” – **Kadie Ross, Director, Rosenberg & Co. (New York, NY)**

“As a new member of the IFPDA this was our first time exhibiting at the Print Fair. We were extremely pleased with the traffic each day of the show and met many serious collectors. Our solo booth showing works by Joan Mitchell was well received by the attendees and we sold 3 pieces on the opening night as well as additional sales through the remainder of the show.” – **Freeman Braswell, F.L. Braswell Fine Art (Chicago, IL)**

“The venue provided the perfect setting for the release of Jeffrey Gibson: *I Feel Real When You Hold Me*, 2024, a limited edition blanket created to benefit the artist’s presentation in the U.S. Pavilion of the Venice Biennale. We were thrilled to meet so many people and patrons supporting this meaningful project.” – **Sharon Coplan Hurowitz**

“We are pleased with the move back to the Armory and are happy to report strong sales at this year’s fair.” – **Rhea Fontaine, Paulson Fontaine Press (Berkeley, CA)**

“I was thrilled with the great mix of existing clients and first time purchasers of contemporary Japanese prints. I look forward to participating next year!” – **Allison Tolman, Owner, The Tolman Collection (New York, NY)**

# IFPDA PRINT FAIR

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## **About the IFPDA Print Fair and the 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.