

IFPDA PRINT FAIR

New collectors, strong sales, and a bustling crowd show market strength at the IFPDA Print Fair

With lines around the block and robust sales, the world's premier print fair saw record attendance and strong interest from a new generation of collectors.



The crowd at the opening night of IFPDA Print Fair 2025. Photo by Rommel Demano / BFA.

New York – March 31, 2025 – On Sunday, March 30, the 2025 edition of the IFPDA Print Fair concluded with presentations from more than 70 galleries, publishers, and print studios from across the U.S., U.K., Canada, Europe, and Africa. Returning to the historic Park Avenue Armory, the Fair offered prints, editions, and drawings ranging from Old and Modern Masters to the ultra-contemporary, with prices from a **few hundred dollars to just under \$2 million**.

Sales were notably strong during the bustling opening night and on closing day, with attendees racing to make acquisitions before the fair closed at 5 PM. Overall attendance increased **14%**, **with a 57% rise in VIP registrations** and queues around the block on opening night, a testimony to the booming market for prints and multiples. **More than 21,000 people attended the Fair** over four days, including **5,000 visitors on opening night**.

“This was hands down our most successful fair by every measure: sales, attendance, and the strength of the booth presentations and programming,” said **IFPDA Executive Director Jenny Gibbs**. “Opening night was spectacular, with our regular VIPs and an influx of new collectors

who came to buy. I heard from exhibitors selling classic material—Miró, Chagall—to Gen Z clients who grew up with these names and were excited to acquire them for themselves.”

Across the Fair, works on view challenged the canonical understanding of prints, with cast bronze works, textiles, and an immersive installation by noted artist Mickalene Thomas made up of works on paper and printed matter. Commissioned by the **IFPDA**, produced by the **Jordan Schnitzer Family Foundation**, and organized by **Sharon Coplan** with production assistance from **Two Palms**, Thomas’s installation, *l’espace entre les deux* (2025), greeted visitors upon entering the Fair. Over two rooms, three-dimensional cast pulp paper plants, stacks of books, and light fixtures, alongside screen-printed wallpapers and floors, and some of Thomas’ iconic rhinestones-adorned collages of female subjects—recasting Black women in the role of muses models and nodding to the 1970s African-American magazine “Jet”—created a trompe l’oeil illusion of entering one of the artist’s iconic paintings inspired by domestic interiors.

“The response to Mickalene Thomas’ installation at the IFPDA Print Fair was outstanding!” said **Jordan Schnitzer, collector, philanthropist, and founder of the Jordan Schnitzer Family Foundation**. “Working with print publisher Two Palms Press of New York, Mickalene Thomas pushed the envelope and created the most exciting work of art with paper that has ever been produced! Over 5,000 people attended the opening night and, standing with Mickalene, people were overwhelmed by her artistic genius.”

Next year, the IFPDA Print Fair will return to the Park Avenue Armory with new dates: April 9–12, 2026. The IFPDA recently expanded its membership to include drawing dealers. The 2026 fair will bring more unique works on paper, along with a continued focus on prints and editions, reflecting the best of the best, from Old Masters to the ultra-contemporary.

Notable sales included: a major screenprint on canvas by **Jean Dubuffet**, *Site de Mémoire III* (1979), for a price reported in the six-figures on the second day of the Fair (Pace Prints); works ranging from \$1,200 to \$250,000 by **Ruth Asawa, Hayley Barker, Katherine Bradford, Marcel Dzama, Nate Lowman, Yayoi Kusama, Donald Judd, Emma McIntyre, Raymond Pettibon, Elizabeth Peyton, Gerhard Richter, Ed Ruscha, Zeinab Saleh, and Josh Smith** (David Zwirner); works by 9 artists, including a major new editioned mural by **Rashid Johnson** and new work by **Amy Sherald** (Hauser & Wirth); numerous works by **Louise Bourgeois, Alyson Shotz, Kiki Smith, Rashid Johnson, Nari Ward, Thomas Schütte** and **Donald Judd**, with prices ranging from \$5,000–\$140,000 (Carolina Nitsch); major works by **Roy Lichtenstein** and **Richard Serra** (Gemini G.E.L. at Joni Moisant Weyl); 12 works including prints by **Mel Bochner, Victoria Burge, Vija Celmins, Tara Donovan, Sol LeWitt, Agnes Martin, Sylvia Plimack Mangold, Liliana Porter, Kay Rosen, Lorna Simpson, and Kiki Smith** (Krakow Witkin Gallery); a large etching by **Grasyon Perry** priced at \$60–75,000, several etchings from **David Hockney’s** series *Six Fairy Tales from the Brothers Grimm* (1969) and works by **Jonas Wood, George Condo, Rashid Johnson, Jane Hammond** as well as a rare 19th-century woodblock print by renowned Swiss artist **Félix Vallotton** (Galerie Maximillian); prints by **George Condo, Henri Matisse, Jane Hammond, and Richard Serra** (Berggruen Gallery); multiple sets of prints by **Yinka Ilori**, plus other prints by **Christiane Baumgartner, Yinka**

Shonibare CBE, and **Cornelia Parker** (Cristea Roberts Gallery); work by **Etel Adnan**, **Jacqueline de Jong**, **Sean Scully**, **Kiki Smith**, **Donald Judd**, **Marion Verboom**, **Jean Dubuffet**, **Louise Nevelson** ranging from \$2,000–11,000 (Lelong Editions); a screenprint by **Njideka Akunyili Crosby** "*The Beautiful Ones*" *May Have Arrived* for \$50,000, and **Seitu Ken Jones'** *Self Reflection* and *Front Reflection* (a set of two prints) for \$3,400 each (Highpoint Center for Printmaking); a \$30,000 woodcut by **Friedrich Capelari** (Hill-Stone); an impression of The Declaration of Independence on parchment-type paper, printed in 1833 for **Peter Force** in response to his request to the State Department (The Old Print Shop Inc.); a \$23,000 portfolio of prints by artists **Karen J. Revis**, **Althea Murphy-Price**, **LaToya M. Hobbs**, **Tanekeya W. Harris** (Black Women of Print); several editions by **Sarah Crowner**, and others by **Martin Puryear**, **Stanley Whitney**, **Charline von Heyl**, and **Marina Adams** (ULAE); works by **Katherine Bradford** ("*Divers*"), **José Antonio Suárez Londoño** ("*El Rio*" and "*Herkimer. Desvelos*") and **Vija Celmins** ("*Snowflakes*") ranging from \$1,500 to \$20,000. (Harlan & Weaver); two impressions of a \$10,000 etching by **Elizabeth Peyton** and one impression of a \$5,500 etching by **John Currin** (The Paris Review); prints by **George Condo**, **Louis Fratino**, and **Kara Walker** (Burnet Editions); works by **Edward Hopper** and **Carol Wax** (Childs Gallery).



Image: Christiane Baumgartner, *Fuji* (2025), woodcut on Kozo paper. Paper: 150.0 x 214.0 cm – Image: 134.5 x 200.0 cm. Paper: 59 x 84 1/4 in – Image: 53 x 78 3/4 in. Edition of 8. Courtesy artist and Cristea Roberts Gallery, London © Christiane Baumgartner.

BNY Wealth—the Fair’s VIP Partner—presented a special exhibition of selections from the BNY Archives and Art Collection, curated by art historian and author Susan Tallman. Reflecting on a letter from Alexander Hamilton to George Washington about “the subject of money”, the exhibition explored the inextricable links between nation, money, and art, striking a

conversation between historical and colonial American artifacts and contemporary art. *Paradise* (1986) a drawing by **Ed Ruscha** and *Flags I and II* (1973), a monumental pair of prints by **Jasper Johns** published by ULAE, were particularly appreciated by visitors, who also marveled at a **rare copper plate for engraving an early stock certificate from the Bank of New York**, the first publicly traded company connected to the New York Stock Exchange.

The Fair's programming was well received with a packed house and engaged audiences. Highlights included talks with artists including **David Salle**, **Terry Winters**, **Christiane Baumgartner**, and **Mickalene Thomas** in conversation with collector **Jordan Schnitzer**; and curators from **The Met**, **Smithsonian American Art Museum**, **Harvard Art Museums**, **Milwaukee Art Museum**, **The Blanton Museum of Art**, and **The Courtauld Institute of Art**.

The 13th annual **Richard Hamilton Acquisition Prize** was awarded to the **Asheville Art Museum**, North Carolina. Funded by **ChampionScott Partners**, the prize awards one museum \$10,000 for an acquisition at the IFPDA Print Fair. The Museum allocated its funds to acquire Robert Rauschenberg's *Autobiography* (1968) from Josh Pazda Hiram Butler, and Dorothea Rockburne's *W.I.M.P. #2* (1999) from Gemini G.E.L. at Joni Moisant Weyl.

The second edition of the IFPDA Foundation's **Curatorial Travel Grant Program**, awarded grants to curators attending from the Kunsthaus Zürich (Zurich, Switzerland); Hayward Gallery, The Courtauld Institute of Art, and Whitechapel Gallery (London, U.K.); Museum of Fine Arts Leipzig (Leipzig, Germany); Asheville Art Museum (Asheville, NC); Staatliche Schlösser, Gärten und Kunstsammlungen Mecklenburg-Vorpommern (Schwerin, Germany); California African American Museum (Los Angeles, CA); San Antonio Museum of Art (San Antonio, TX); Queensland Art Gallery | Gallery of Modern Art (South Brisbane QLD, Australia); and Worcester Art Museum (Worcester, MA).

Notable Attendees

Many notable guests attended the Print Fair, including **Larry Gagosian**, who spent several hours at the Fair on closing day, major collectors **Jordan Schnitzer** and **Janice Oresman** among others, and artists **Marilyn Minter**, **Mickalene Thomas**, **Lothar Osterburg**, **Yasha Klos**, **Polly Apfelbaum**, **Cavier Coleman**, **Kiya Kim**, **Christiane Baumgartner**, **Kiki Smith**, **Jamel Robinson**, **Andrew Raftery**, **Laura McPhee**, **Kiya Kim**, **Judith Solodkin**, and **Derrick Adams**.

Prominent museum curators included **Christophe Cherix**, formerly Chief Curator of Drawings and Prints and newly-appointed director of MoMA, **Adam Weinberg**, former Alice Pratt Brown Director of the Whitney Museum of American Art, **Nadine Orenstein**, Drew Heinz Curator in charge of Drawings and Prints at The Met, **Esther Adler**, Curator in the Department of Drawings and Prints at MoMA, **Elizabeth Rudy**, Carl A. Weyerhaeuser Associate Curator of Prints at Harvard Art Museums, **Adam Weinberg**, former director of the Whitney Museum of American Art, **Constance McPhee**, Drawings & Prints Curator at The Met, **Marjorie Shelley**, Senior

Conservator at The Met, **Catherine Daunt** Curator of Modern and Contemporary Prints at the British Museum and **Clare Bell**, Associate Director of NYPL.

Also attending were independent curator, art advisor and publisher **Sharon Coplan**, former Armory Show director **Nicole Berry**, novelist **Angela Flournoy**, **Michael Novak**, Artistic Director of Paul Taylor Dance Company, art dealer and curator **Maty Sall**, multi-hyphenate comedienne actress **Tina Fey**, and **Nolé Marin**—well-known as a judge on *America's Next Top Model*.

Exhibitor Quotes

“The Fair had such a great energy. I loved seeing so many young people interested and buying. The IFPDA Print Fair has become a world class fair, simply unparalleled - where else can see this range from exquisite Munch and German expressionists, to masterprints by Ed Ruscha and Richard Serra, to a site specific installation by Mickalene Thomas.”—**Carolina Nitsch, Owner, Carolina Nitsch Gallery (New York, NY)**.

“The Print Fair was livelier than ever, with a great mix of collectors in attendance. We always meet a lot of new people at this fair as well, who are very engaged and eager to know about the works we have on view.”—**Elleree Erdos, Director of Prints & Editions, David Zwirner (New York, NY)**

“We had a great fair, and had great sales. The quality of the visitors, in addition to the quantity, has been exceptional!”—**Joni Weyl, Owner, Gemini G.E.L. at Joni Moisant Weyl (New York, NY)**

“We had a great fair. It was busy, busy, busy every day with lots of enthusiastic new and past collectors. We saw so many of our Aspen New York collectors at the fair so it was very rewarding. We sold across the boards in our booth, including many of the David Hockney etchings from the 1969 Grimm's fairytale portfolio. Other notable sales were works by Jonas Wood, George Condo, Grayson Perry, Rashid Johnson, Several works by New York artist Jane Hammond, and a woodblock print from our presentation of rare works from the 19th century by the renowned Swiss artist, Félix Vallotton. Being back in the armory was amazing and certainly nostalgic for me as I have been into the armory for various art shows over the last few decades.”—**Albert Sanford, Owner, Galerie Maximillian (Aspen, CO)**.

“At IFPDA, we find profound pleasure in the sense of community that flourishes here. One has a remarkable opportunity to experience the continuum of time—the past, present, and future—reflected in the art that adorns the walls and in the interactions with fellow attendees wandering through the fair. The immersion into diverse environments and aesthetics as one explores each booth is truly captivating, offering invaluable life lessons about the richness of our surroundings. Within the print community, it is essential to recognize the multitude of personalities and subcultures that coexist. Much like any complex social construct, individuals will inevitably be drawn to what resonates with them personally. There is ample space for each

of us; at times, it may simply be in a different setting, and that is perfectly acceptable.”— **Dr. Tanekeya W. Harris, Founder and Artist, Black Women of Print (United States).**

“Berggruen Gallery is proud to have exhibited at this edition of the IFPDA Print Fair, marking our first year of participation. The gallery was thrilled to see the engagement of local collectors, curators, students, and artists.”—**Sloane Black, Digital Communications Manager, Berggruen Gallery (San Francisco, CA).**

“The Fair was a great success with strong sales and many new connections. Happily, we sold works by 9 different artists.”—**Andrew Witkin, Co-Founder, Krakow Witkin Gallery (Boston, MA).**

“We were delighted with sales at the IFPDA and sold works ranging from \$ 1,000 - \$ 30,000. Highlights included multiple copies of Christiane Baumgartner’s major new Fuji woodcut, several sets of Yinka Ilori’s new portfolio entitled Paradise for All as well as pieces by Yinka Shonibare, Anni Albers, Cornelia Parker and Clare Woods.”—**David Cleaton-Roberts, Co-Director, Cristea Roberts Gallery**

“The 2025 IFPDA Print Fair managed to expand on the great success that came with the IFPDA’s 2024 return to the Park Avenue Armory. Curators, artists and collectors relish the experience of seeing new works alongside historical and museum worthy prints made over the last 550 years. The fair has a family reunion-like vibe as friends gather from all over the world to catch up and collect what treasures our member dealers have to offer.”—**Ron Rumford, Dolan//Maxwell**

“There was a lot of good energy at the Fair; positive feedback and accompanying sales.”—**Gregory Burnet, Founder, Burnet Editions.**

“It was a great show, heartwarming to see all the people come out to visit and enjoy the vast selection of art on display.”—**John Szoke, Owner John Szoke Gallery, (New York, NY).**

“The Fair was busy and bustling with collectors of all ages ready to support the printmaking arts! We saw so many folks ready and excited to learn or dig deeper into print as well as incredibly knowledgeable print collectors hungry for more info on all the details of the process. Collectors seemed to want the nitty gritty inside scoop and we’re looking to support artists emerging on a national stage alongside the heavy hitters.”—**Alex Blaisdell, Gallery Director, Highpoint Center for Printmaking (Minneapolis, MN).**

IFPDA Print Fair 2025 Exhibitor List

Anderson Ranch Arts Center (Invitational)
The Artists’ Press (Invitational)
Atelier-Galerie A. Piroir
Berggruen Gallery
Bernard Jacobson Graphics
Black Women of Print (Invitational)

BNY Wealth (Special Project)
Borch Editions
Burnet Editions
Cade Tompkins Projects
Carolina Nitsch
Center Street Studio

Childs Gallery
Cirrus Gallery & Cirrus Editions Ltd.
Cristea Roberts Gallery
Crown Point Press
David Zwirner
Dolan / Maxwell
Durham Press
F.L. Braswell Fine Art
Flowers Gallery
Flying Horse Editions
Fredric Snitzer Gallery
Galerie Maximillian
Galerie Myrtis * Fine Art & Advisory
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
Harlan & Weaver
Hauser & Wirth
Highpoint Editions
Hill-Stone
Isselbacher Gallery
Jim Kempner Fine Art
John Szoke Gallery
Jörg Maass Kunsthandel
Jungle Press Editions
Knust Kunz
Krakow Witkin Gallery
Lelong Editions

LeRoy Neiman Center for Print Studies
Lower East Side Printshop
Manneken Press
Mixografia
Pace Prints
Paragon
Paramour Fine Arts
Paulson Fontaine Press
Josh Pazda Hiram Butler
Peter Blum
Planthouse
Polígrafa Obra Gràfica
Print Center New York (Invitational)
Rabley Gallery
Rosenberg & Co (Invitational)
Shore Publishing
Stoney Road Press
Tamarind Institute
Tandem Press
The Fabric Workshop and Museum (Invitational)
The Old Print Shop
The Paris Review (Invitational)
The Tolman Collection Tokyo
ULAE
Weyhe Gallery
William P Carl Fine Prints
Wingate Studio
World House Editions
Zucker Art Books

Immersive, site-specific installation made up of works on paper and printed matter by Mickalene Thomas

Sponsored by the Jordan Schnitzer Family Foundation & Two Palms

Press Contacts:

Caterina Berardi
Director, Cultural Counsel
caterina@culturalcounsel.com

Alexander Droesch
Senior Account Executive, Cultural Counsel
alex@culturalcounsel.com

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.