



International
Fine Print Dealers
Association

FINE ART
**PRINT
FAIR**

FOR IMMEDIATE RELEASE

**INTERNATIONAL FINE PRINT DEALERS ASSOCIATION
ANNOUNCES SELECTED EXHIBITOR HIGHLIGHTS FOR
THE FINE ART PRINT FAIR**

Preview: October 24, 2018

Public Days: October 25-28, 2018

River Pavilion, Javits Center



Tacita Dean, *Quarantania*, 2018. The mountain depicted in the desert landscape in Quarantania is Jebel Quarantul or the Mount of Temptation, 'the high place' referenced in the Bible where Jesus was taken by the devil and offered dominion over 'all the kingdoms of the world' if he fell down and worshipped Satan. The name is derived from the Latin word for forty; the number of days Christ fasted in the wilderness.

Courtesy of Niels Borch Jensen Gallery & Editions, Booth 214

New York, October 18, 2018 –The International Fine Print Dealers Association (IFPDA) is pleased to announce a selection of exhibitor highlights for the [2018 Fine Art Print Fair](#). The Fair will take place from October 25 - 28 for its second edition at the I.M. Pei-designed Javits Center, River Pavilion at 421 11th Avenue (at West 35th St) New York, NY.

The Fine Art Print Fair is the central event of the annual New York Print Week and the largest art fair dedicated to the medium of printmaking. Featuring 80 exhibitors selected from IFPDA's international membership, the Fair arguably presents the largest art-historical span of works in a single fair; from Old Master to contemporary, and rare masterpieces to new-to-market editions making their public debut. The Fair has long been an important destination for collectors, connoisseurs and curators from around the world.

"The fair is the main event of the year in the print world. It brings together the best of the best in what is offered and the primary players in terms of American and international buyers," says David Tunick, President of the IFPDA. "One thing that's extraordinary about the fair is the vast, broad range of material not only in chronology - from the beginning of printmaking in the 15th century to the latest cutting edge - but also from regional local artists to globally recognized superstar artists. And there is something in every price range - from the hundreds of dollars into the millions. Another wonderful aspect of the fair is the easy accessibility to the dealers, each and every one an expert in his or her field. They love being asked questions, no more how arcane or elementary the subject. The feel is like a museum for sale with the bonus of unsurpassed advice if you want it."

Last year's inaugural presentation in the River Pavilion at Javits Center allowed exhibitors and visitors to enjoy larger booths, and panoramic natural lighting. The Fair is centrally located between the emerging cultural hub of Hudson Yards, and mere blocks from Manhattan's Chelsea Gallery district.



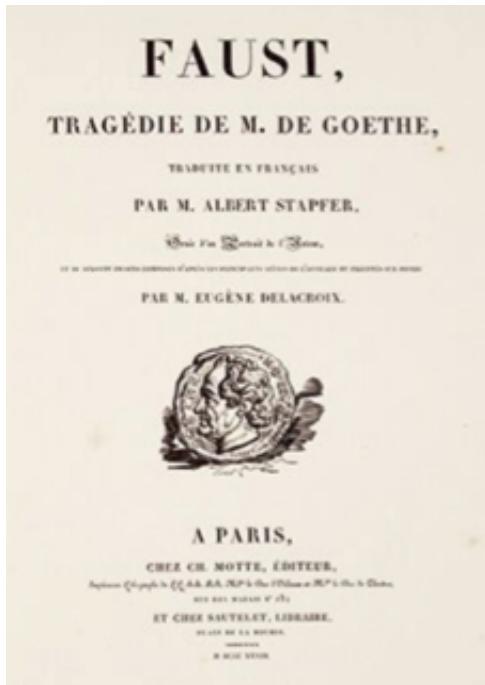
On view at Brooke Alexander, Inc. will be Bruce Nauman's lithograph and screenprint, *Clear Vision*, 1973, which coincides with a major Nauman exhibition at MoMA and MoMA PS1 entitled *Bruce Nauman: Disappearing Acts*.

Bruce Nauman
Clear Vision, 1973
Lithograph and screenprint
Edition of 50
Courtesy Brooke Alexander, Inc., Booth 406



Vija Celmins' woodcut *Ocean Surface* will be on view at Susan Sheehan Gallery. Celmins is the subject of a major upcoming museum show at the San Francisco Museum of Modern Art. Beginning in December, the exhibition *Vija Celmins: To Fix the Image in Memory* will feature approximately 140 artworks.

Vija Celmins
Ocean Surface Woodcut, 2000
Woodcut
Courtesy of Susan Sheehan Gallery, Booth 122



In celebration of the Metropolitan Museum of Art's major Delacroix retrospective, Ursus Books will present *Faust, Tragédie de M. de Goethe, traduite en français par M. Albert Stapfer*, 1828; Illustrated with 18 original lithographs by Delacroix, including the portrait of Goethe. Folio bound in contemporary French green crushed morocco, spine with handsome gilt decor to a "Romantique" motif, matching marbled paper over boards, different marbled endpapers.

Eugène Delacroix
Faust, Tragédie de M. de Goethe, traduite en français par M. Albert Stapfer, 1828
Folio
Courtesy of Ursus Books Ltd., Booth 421

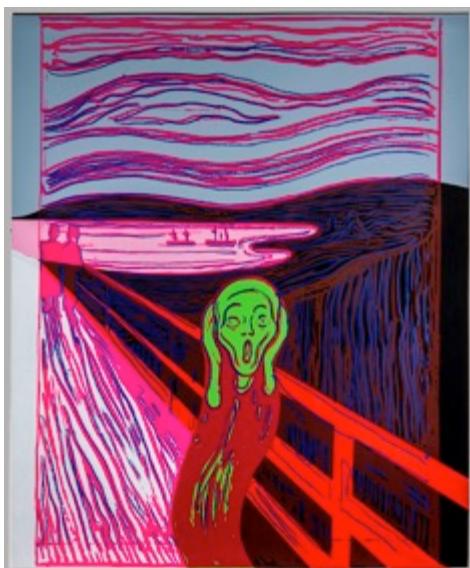
David Tunick, veteran Print Fair exhibitor and IFPDA President, will be juxtaposing two versions of the iconic "The Scream" - a lithograph on paper from 1895, by Edvard Munch, and the other, a Screenprint by Andy Warhol from 1984. Visitors will have the unique opportunity to see two versions of this well-known work in close proximity at the Fine Art Print Fair.



Edvard Munch
The Scream, 1895
Lithograph on heavy cream wove paper
Courtesy of David Tunick, Inc., Booth 320

"I walked along the road with two friends. The sun went down—the sky was blood red—and I felt a breath of sadness—I stood still tired unto death—over the blue-black fjord and city lay blood and tongues of fire. My friends continued on—I remained—trembling from fear. I felt the great infinite scream through nature." (Edvard Munch in 1892, quoted in E. Prelinger, Edvard Munch: Master Printmaker, 2010, p. 39).

Munch typically explored his favorite subjects in both painted and printed media. While Munch's paintings rely on their Symbolist color schemes for psychological effect, the artist managed to create an equally powerful composition in this black-and-white lithograph.



Andy Warhol
The Scream (After Munch), 1984
Screenprint
Courtesy of David Tunick, Inc., Booth 320

In 1984 Andy Warhol made a series of silkscreen prints with four subjects taken from Edvard Munch from his most iconic works, including The Scream as his models. Each of these experiments with the influence of color on the specificity of the subject, and the project is clearly an extension of Warhol's overall work with iconic images.

Warhol created the designs for his Munch series by sketching from projections or tracing enlarged images of Munch's works. Warhol redefined the already iconic images by changing the color palette and utilizing colors that had not been available to Munch. Just as Munch implemented unique color schemes to convey his images, Warhol superimposed his own colors on Munch's designs, further flattening the images and making them unmistakably his own.

Additional highlights from the 2018 Fine Art Print Fair encompassing the breadth and diversity of the medium, include:



Polly Apfelbaum
Atomic Pinwheel, 2018
Woodblock on Handmade Paper
Courtesy of Durham Press, Inc.,
Booth 401



Georg Baselitz
Elke IX, 2017
Line engraving and dry point
Courtesy the artist and Alan
Cristea Gallery, Booth 305



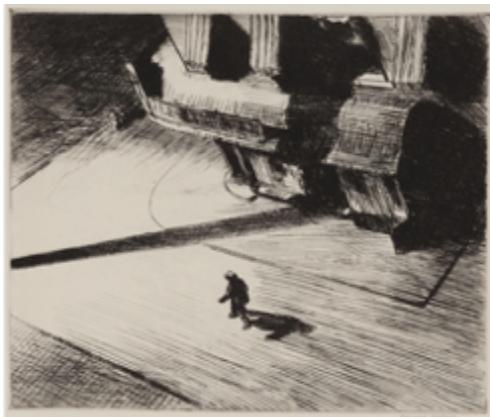
Richard Estes
The L Train, 2017
Color woodcut
Edition of 49
Courtesy of Marlborough Graphics, Booth 303



Tom Hammick
Island in Maine, 2017
Reduction woodcut
Courtesy of Flowers, Booth 205



Carmen Herrera
Untitled, 2018
Portfolio of three lithographs
Courtesy of Universal Limited Art Editions, Booth 313



Edward Hopper
Night Shadows, 1921
Etching
Courtesy of Childs Gallery, Booth 124



Käthe Kollwitz
Mütter (Mothers), 1919
Lithograph
Courtesy of Worthington Gallery, Booth 110



Utagawa Kuniyoshi 1797 - 1861
Modern Checkered Materials for Night Cooling Among The Flowers, C. 1848
Tōji Ichimatsu Hana No Yo-Suzumi
Woodblock
Courtesy of Stanza del Borgo, Booth 212



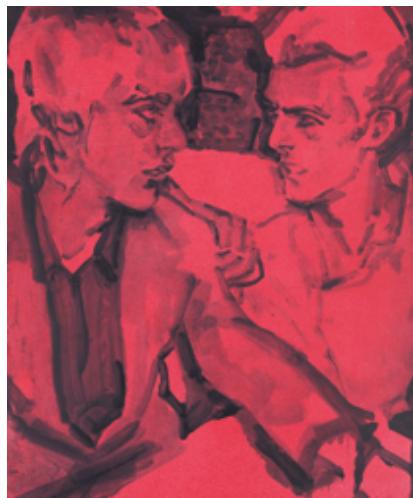
Henri Matisse
Corbeille de bégonias I, 1938
Linoleum cut on wove paper
Edition of 25
Courtesy of Bernard Jacobson Graphics, Booth 310



Joan Miró
Femme, 1965
Painting in watercolour,
with unique woodcut elements in
black.
© William Weston Gallery,
London, Booth 419



Sarah Morris
Sarab, 2018
Screenprint
Courtesy of Paragon, Booth 312



Elizabeth Peyton
Berlin (Iggy and David), 2018
2-color etching with aquatint
Edition of 20
Courtesy of Two Palms, Booth
311



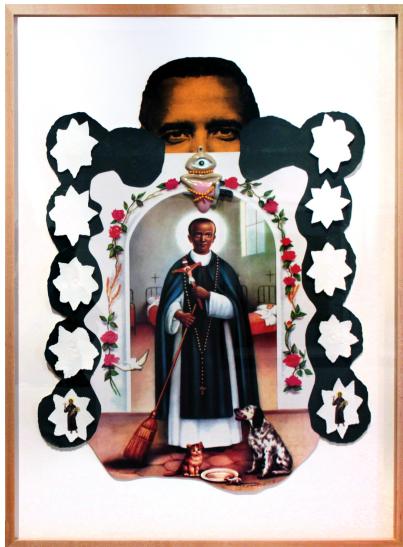
Pablo Picasso
Le Repas frugal, 1904
Etching and scraper printed on Van
Gelder Zonen wove paper
From the Suite des Saltimbanques,
edition of 250 of the second (final)
state
**Courtesy of John Szoke Gallery,
Booth 112**



Kelly Reemtsen
The Break Out, 2017
Screenprint with woodblock
Edition of 25
**Printed by Advanced Graphic
London,
Booth 127**



Georg Friedrich Schmidt
Self-Portrait, 1752
Etching on laid paper;
**Courtesy of C.G. Boerner, Booth
106**



Joyce J. Scott
Candidate Obama, 2008
Assemblage, screenprint, found
objects
**Courtesy of Goya Contemporary
/ Goya-Girl Press, Booth 412**



Cy Twombly
Untitled from "On the Bowery", 1969-
71
Screenprint in colors, on wove paper
**Courtesy of the estate of the
artist and Mary Ryan Gallery,
Booth 307**

#

An event highlight of the Fair is the 2018 Jordan Schnitzer Family Foundation Lecture, a highly anticipated annual Artist in Conversation event held at the Fair. This year, artist Christiane Baumgartner will be joined in conversation by Associate Curator in the Department of Drawings and Prints at The Metropolitan Museum of Art, Jennifer Farrell. Free and open to the public through the generous support of the Jordan Schnitzer Family Foundation, the lecture series aims to honor and raise public awareness about the unique ways in which contemporary artists use printmaking. This series is a cornerstone of the Fine Art Print Fair's programming and provides an opportunity to hear from artists in their own words about the importance of prints in their artistic practice. The lecture will be held on October 27, 2018 at 11:00 am.

Christiane Baumgartner
The Wave, 2017, Woodcut on Kozo paper
Image courtesy of the artist and Alan Cristea
Gallery, London



The Fine Art Print Fair will feature architectural design by Bade Stageberg Cox introducing a lounge and bar at the entry for a gracious reception area, and a new booth and aisle arrangement. The intention was to maintain symmetry with a central aisle that serves as a main source of orientation in the plan.

Bade Stageberg Cox also created two scrim installations, within the central aisle zone that allude to the process of printmaking, inspired by Japanese woodblock prints called Ukiyo prints made in the mid-17th century. Ukiyo translates to 'floating world' in Japanese. In these prints, flattened planes of color are layered to make up a composition. Working with Tanis Design, the firm simplified the signage so that it is informative but visually understated so that the art can come to the foreground. Furniture is provided by Cassina, and lighting is provided by Nemo.

New York Print Week: October 22 - October 28

Celebrate printmaking and its vitality as an artistic practice through exhibitions, gallery talks, fairs, demonstrations and openings.

Visitor Information:

The Fine Art Print Fair is open to the public Thursday, October 25 - Saturday, October 27 from 12:00 pm to 8:00 pm, and Sunday, October 28 from 12:00 pm to 6:00 pm. The Opening Night Preview will take place on October 24 from 6:30 pm to 9:00 pm. Tickets are available for purchase online or at the Fair.

Tickets to the lecture are required. They may be reserved at no cost. All tickets are available through the Fine Art Print Fair website, www.printfair.com.

Fine Art Print Fair
River Pavilion, Javits Center
11th Ave. & W 35th St.
New York, NY 10001

###

About the IFPDA and the Fine Art Print Fair:

Founded in 1987, the International Fine Print Dealers Association is a non-profit organization of expert art dealers dedicated to the highest standards of quality, ethics and connoisseurship. The IFPDA has grown to include nearly 160 members in 13 countries, whose areas of specialization range from old master and modern to contemporary prints, including publishers of prints by renowned contemporary and emerging artists. The IFPDA aims to promote a greater appreciation and a deeper understanding of fine prints among art collectors and the general public through the annual Fine Art Print Fair, as well as public programming, awards, and funding for institutions via its public charity, the IFPDA Foundation.

The Fine Art Print Fair was established in 1991, and has been held annually with the exception of 2001. Proceeds from the Fair support its educational programs and the IFPDA Foundation,

which provides grants to museums and cultural institutions worldwide to support a greater awareness of prints as an artistic medium.

Media Contacts:

Magda Grigorian
Sharp Communications
212-829-0002 ext. 107
mg@sharpthink.com

Jillian Rosone
Sharp Communications
212-829-0002 ext. 124
jr@sharpthink.com