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FOR IMMEDIATE RELEASE

Goya Contemporary at the 2025 IFPDA Print Fair, the world's largest, most important, and longest-running art fair dedicated to prints & editions.

Featuring: Deborah Kass, Sonya Clark, Joyce J. Scott, Liliana Porter, Fanny Sanin, Jack Whitten, Christian Marclay, Soledad Salamé, Alan Shields, Wilhelm Mundt, Louise Fishman, Per Kirkeby, Claire Campbell Park

Baltimore, MD – Goya Contemporary is thrilled to announce its participation in the 2025 International Fine Print Dealers Association (IFPDA) Print Fair, one of the premier showcases for printmaking in the world. The fair will feature a distinguished selection of works by renowned artists from diverse backgrounds. A highlight of Goya Contemporary's presentation will be the debut of new editions and historic works by some of the most influential figures in contemporary printmaking.

Deborah Kass (b. 1952, American), whose iconic pop-inflected style has made waves for decades, will debut her newest print edition: *Save The Country Now* (2025), a silkscreen on paper. This print features her signature bold commentary on politics and identity, in an edition of 40 with a portion of the proceeds being donated to the ACLU. Finished in 2025, *Save The Country Now* represents both Kass's and Goya Contemporary's most current print project. In addition, the gallery will showcase historic works from Kass, including *Gold Barbra* (2013) and *9 Silver Barbras* (1997), alongside *9 Black Barbras* (1997), all silkscreens that have become cultural touchstones.

Sonya Clark (b. 1967, American) will present two remarkable new works centered around Toni Morrison's groundbreaking novel *The Bluest Eye* (1970). *The Bluest, Twisted* (2024), a lithograph on Rives BFK paper, and *The Huest Eye* (2024), an embroidered thread edition, both published by Goya Contemporary / Goya-Girl Press, examine the complex dialogue surrounding Blackness in America and challenge society's constructed ideals of beauty, addressing the theme of internalized racism.

In these extraordinary works, Clark incorporates the 473 colors referenced in Morrison's novel, creating vibrant embroidered blocks. As Clark explains, "In *The Huest Eye*, the colors follow the order in which they appear in the writing. The length of each color block corresponds to the length of the word... The entire piece is meant to correspond with *The Bluest, Twisted* as a solid mass." The work *The Bluest, Twisted* overlays the pages of *The Bluest Eye* transliterated into Clark's own hair-inspired alphabet, "Twist." The resulting mass of natural hair, framed and glazed, becomes a mirror that reflects the viewer, urging them to see themselves in the work. "Twist re-centers Africa as the cradle of humanity," Clark states. The works of both her and Morrison disrupt routine language, customs, and representations that reinforce discrimination. Available in limited editions of 30, these works have already been acquired by several museums.

Goya Contemporary's 2025 booth will include an extensive collection of large-scale historic monoprints by **Joyce J. Scott** (b. 1948, American), who Goya Contemporary represents worldwide. Scott, a globally celebrated MacArthur Fellow, is known for her innovative use of materials such as handmade pulp, pigments, beads, sequins, and glass, as well as her powerful subject matter that explores race, identity, history, and social justice. Works such as *Title Unknown* (1988) and *St. Martin's Dance* (1988) demonstrate her mastery of texture and intricate design and were part of the historic exhibition, *Bearing Witness: A History of Prints by Joyce J. Scott* (2023), which showcased Scott's legacy as a printmaker. Scott's contributions to the art world have been celebrated in recent major exhibitions, including a 2024–2025 fifty-year retrospective at the Baltimore Museum of Art (BMA) and the Seattle Art Museum. Scott's prints carry a visceral energy that speaks to the viewer's body as much as to their intellect. Her work offers a visual language that powerfully engages with the painful legacies of colonialism and the perseverance of Black culture and joy in the face of adversity.

Liliana Porter (b. 1941, Argentine), a master of playful surrealism and conceptualism, will present several works, including *Where Are You?* (2000), a three-color lithograph with collage, and *To Wait* (2004), an etching with hand coloring. These pieces reflect her fascination with time, memory, and identity and are part of a rich legacy of her work published by Goya Contemporary / Goya-Girl Press.

Fanny Sanín (b. 1938, Colombian) brings two powerful abstract works to the fair: *Study for Painting No. 2* (5) (1989) and *Study for Painting No. 1* (3) (2021), both acrylic on paper, showcasing her continuous exploration of geometric abstraction over decades.

Jack Whitten (b. 1939–2018, American) will be represented with *Untitled* (1964), a pastel and ink on paper, while **Christian Marclay** (b. 1955, American) will showcase his iconic lithographs such as *Minneapolis 1998*, and *Prague 1998 (2002)*, both part of a limited edition series reflecting Marclay's unique exploration of sound and time, and part of a portfolio of 6 editions created with Goya Contemporary and Goya-Girl Press.

Soledad Salamé (b. 1954, Chilean) will present a portfolio titled *The Gulf* (2021), a set of six etchings with hand gilding using palladium leaf, based on the toll humans have played on the destruction of the environment, including through events such as the gulf oil spill.

Alan Shields (b. 1944–2005, American) will offer *The Incestuous Kids* (1973), a complex portfolio in various print media, reflecting his vibrant, multidimensional approach to printmaking.

Wilhelm Mundt (b. 1959, German) will present his stunning light jet prints combined with acrylic and mounted on aluminum Dibond, exemplifying his signature modern aesthetic, which blends technical precision with conceptual depth.

Louise Fishman (1939–2021, American), known for her expressive, abstract paintings and prints that often explore themes of gender and identity, will showcase two works on paper that convey a dynamic energy through layered texture and movement.

Additionally, Goya Contemporary will display a unique collection of small, intricate and masterfully woven printed paper works by **Claire Campbell Park** (b. 1951, American), including her recent piece *Meditation: Exuberance* (2023), showcasing her exploration of texture, color, and form.

Join Goya Contemporary at the 2025 IFPDA Print Fair to explore these incredible works and engage with a diverse group of groundbreaking artists pushing the boundaries of contemporary printmaking. The fair will take place at the Park Avenue Armory in New York City from March 27–30, 2025, and is an essential event for collectors, curators, and art enthusiasts alike.

About Goya Contemporary

Goya Contemporary is a leading contemporary art gallery representing an exceptional roster of artists renowned for their innovative works created through varying media, including printmaking. Through its representation and publishing initiatives, Goya Contemporary brings attention to historically significant and emerging voices in the art world.

For more information, please contact:

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For full disclosure purposes, Raehse is a trustee of the IFPDA and the IFPDA Foundation.

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