



GOYA
CONTEMPORARY
GALLERY

IFPDA Print Fair



GOYA CONTEMPORARY GALLERY BOOTH C15

IFPDA PRINT FAIR

Park Avenue Armory
643 Park Avenue, New York, NY
www.fineartprintfair.org

VIP Preview Day

Thursday, March 27, 2025

Public Days

Friday, March 28, 2025, 11am - 7pm
Saturday, March 29, 2025, 11am - 7pm
Sunday, March 30, 2025, 11am - 5pm

FOR INQUIRIES:

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Office: 410-366-2001
Fair: 443-850-1015

Goya Contemporary | Goya-Girl Press

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www.goyacontemporary.com

Instagram: [@goya_contemporary_gallery](https://www.instagram.com/goya_contemporary_gallery)

Image: Detail of Joyce J. Scott, *Title Unknown*, 1988

Goya Contemporary 2025 IFPDA Print Fair

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

Goya Contemporary is thrilled to announce 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, which overlays the pages of *The Bluest Eye* transliterated into [Clark's own] hair-inspired alphabet." The works of both Clark and Morrison disrupt routine language, customs, and representations that reinforce discrimination. Available in limited editions of 30, these works have already been acquired by museums across the country.

An extensive collection of large-scale historic monoprints by **Joyce J. Scott** (b. 1948, American), who Goya Contemporary represents worldwide, will be on display. 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 40-year legacy as a printmaker. Scott's contributions to the art world have been celebrated in recent major exhibitions, including a 2024-2025 traveling fifty-year retrospective co-organized by the Baltimore Museum of Art and Seattle Art Museum. Scott's prints offer 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- d. 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.

In addition to new works, **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 2010 Deepwater Horizon disaster in the GULF OF MEXICO, which caused the largest accidental marine oil spill in history. Salamé's works based on this series, is currently on view at the Baltimore Museum of Art.

Alan Shields (b. 1944 – d.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, mounted on aluminum Dibond, exemplifying his signature modern aesthetic, which blends technical precision with conceptual depth.

Louise Fishman (b.1939 – d. 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), highlighting her exploration of texture, color, and form.



Deborah Kass

Save The Country Now, 2025

Silkscreen on paper

Paper: 36 x 28 inches

Frame: 38.63 x 30.5 inches

Edition of 40

Published by Goya Contemporary / Goya-Girl Press

*10% of proceeds from this edition will be donated to the ACLU

Deborah Kass

Gold Barbra, 2013

9 color Silkscreen on paper

Paper: 24 x 20 inches

Edition of 75 with 14 AP's



Deborah Kass

9 Silver Barbras, 1997

Silkscreen on paper

Paper: 18 x 23 inches

Edition of 20



Deborah Kass

9 Black Barbras, 1997

Silkscreen on paper

Paper: 18 x 23 inches

Edition of 20



Sonya Clark

The Huest Eye, 2023

Embroidered thread on Rives BFK paper

Paper: 36 x 24 inches

Frame: 38.75 x 26.5 inches

Edition of 12

Published by Goya Contemporary / Goya-Girl Press

Sonya Clark

The Bluest, Twisted, 2023

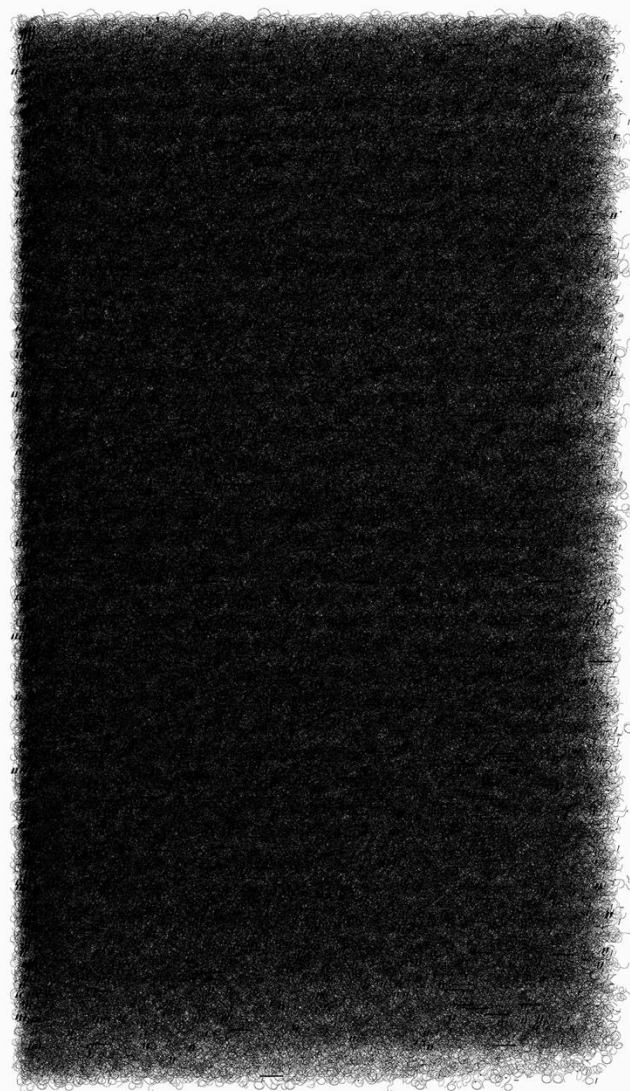
Lithograph on Rives BFK paper

Paper: 36 x 24 inches

Frame: 38.75 x 26.5 inches

Edition of 30

Published by Goya Contemporary / Goya-Girl Press





Joyce J. Scott

Title unknown, 1988

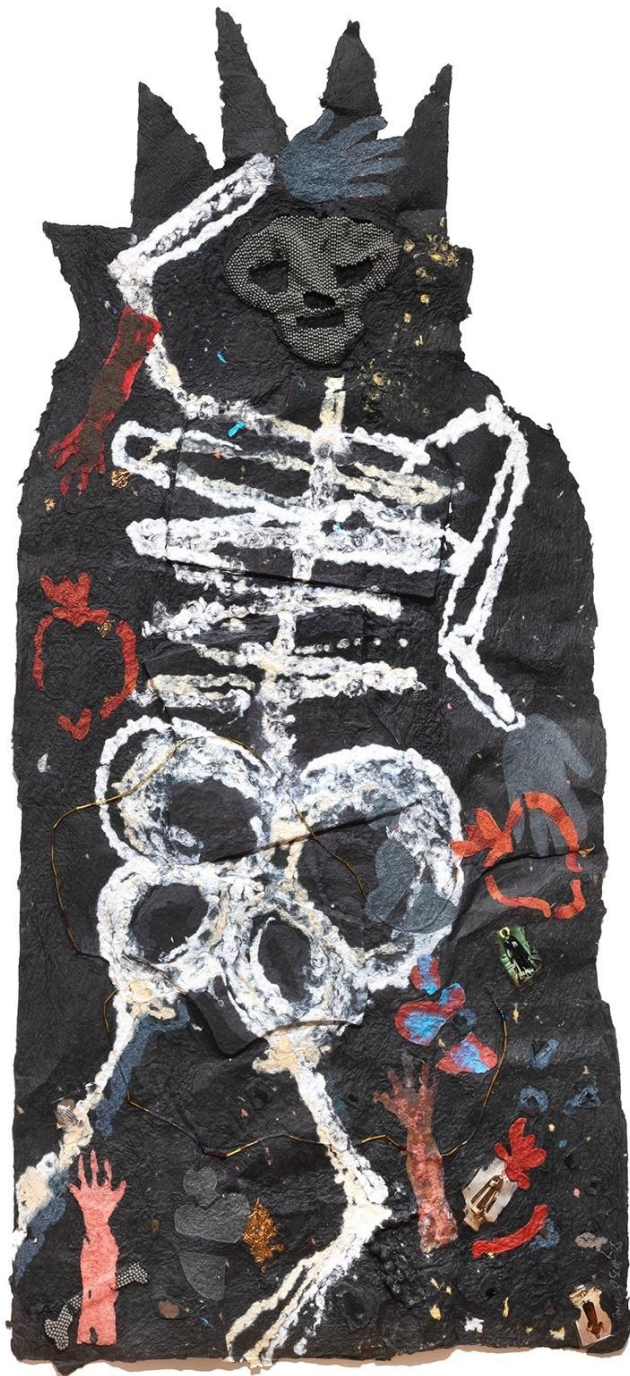
Handmade pulp paper process, sequins, plastic beads, thread, cellophane, ribbon, mesh, bark wood chip, mirror glass, foil, tulle

Paper: 76.5 x 46.5 inches

Frame: 81.5 x 50 inches

Unique Monotype

Reserved for Museums Only



Joyce J. Scott

St. Martin's Dance, 1988

Handmade pulp process, pigments, beads, thread, glass mirror, foil, found object, aluminum, plastic

Paper: 64.5 x 32 inches

Frame: 74.5 x 41.5 inches

Unique Monotype

Reserved for Museums Only

Joyce J. Scott

Sixteen Days in His Life, 1996

Handmade pulp paper process, collagraph, woodcut, embossing,
pigments, beads, thread

Paper: 65 x 32 inches

Frame: 85.63 x 49.75 x 2.75 inches

Edition of 15

Reserved for Museums Only



Joyce J. Scott

Title unknown, 1988

Handmade pulp process, pigments, beads, sequins

Paper: 64 x 32 inches

Frame: 72 x 39.25 inches

Unique Monotype





Joyce J. Scott

Title unknown, 1988

Handmade pulp paper process, sequins, metallic pigment, collage, beads

Paper: 33.5 x 48 inches

Frame: 42 x 53.5 inches

Unique Monotype



Liliana Porter

Where Are You?, 2000

Three color lithograph with collage on Rives BFK

Paper: 30 x 22 inches

Frame: 32.75 x 25.25 inches

Edition of 30

Published by Goya Contemporary / Goya-Girl Press



Liliana Porter

To Wait, 2004

Etching with hand coloring

Paper: 17 x 15 inches

Frame: 22 x 20 inches

Edition of 20

Published by Goya Contemporary / Goya-Girl Press



Liliana Porter

Concert, 2004

Etching with collage and hand coloring

Paper: 15.75 x 16 inches

Frame: 21 x 21 inches

Edition of 35

Published by Goya Contemporary / Goya-Girl Press



Fanny Sanín

Study for Painting No. 2 (5), 1989

Acrylic on Paper

Framed: 13.88 x 17.88 inches



"Study for Painting No. 1 (3) 2021" Fanny Sanín

Fanny Sanín

Study for Painting No. 1 (3), 2021

Acrylic on Paper

Framed: 19.31 x 18 inches



Jack Whitten

Untitled, 1964

Pastel and ink on paper

Paper: 19.75 x 12.75 inches

Frame: 25.88 x 18.5 inches



Christian Marclay

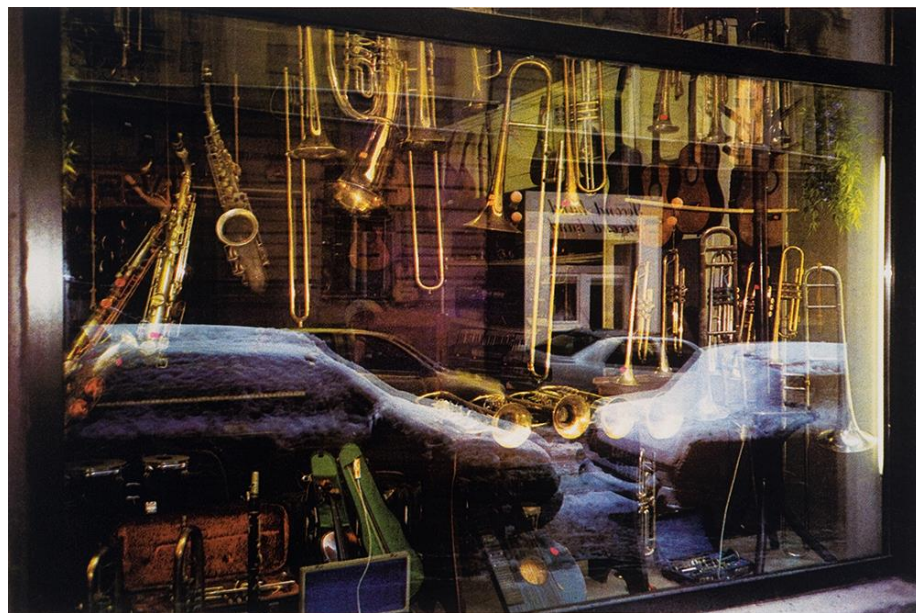
Minneapolis 1998, 2003

Four color lithograph on clay coated paper

Paper: 12.88 x 19.88 inches

Edition of 20

Published by Goya Contemporary / Goya-Girl Press



Christian Marclay

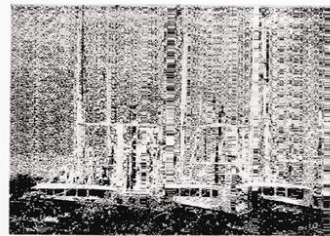
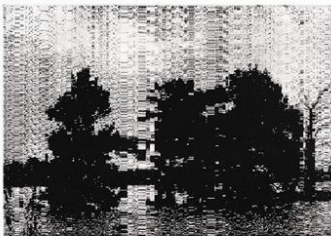
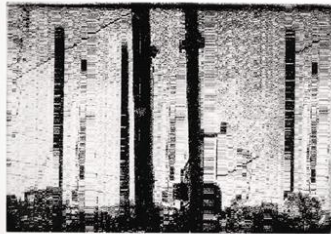
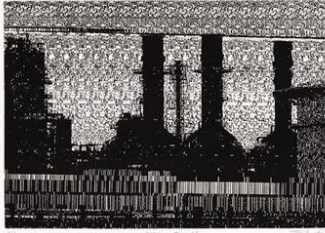
Prague 1998, 2002

Four color lithograph on clay coated paper

Paper: 12.88 x 19.88 inches

Edition of 20

Published by Goya Contemporary / Goya-Girl Press



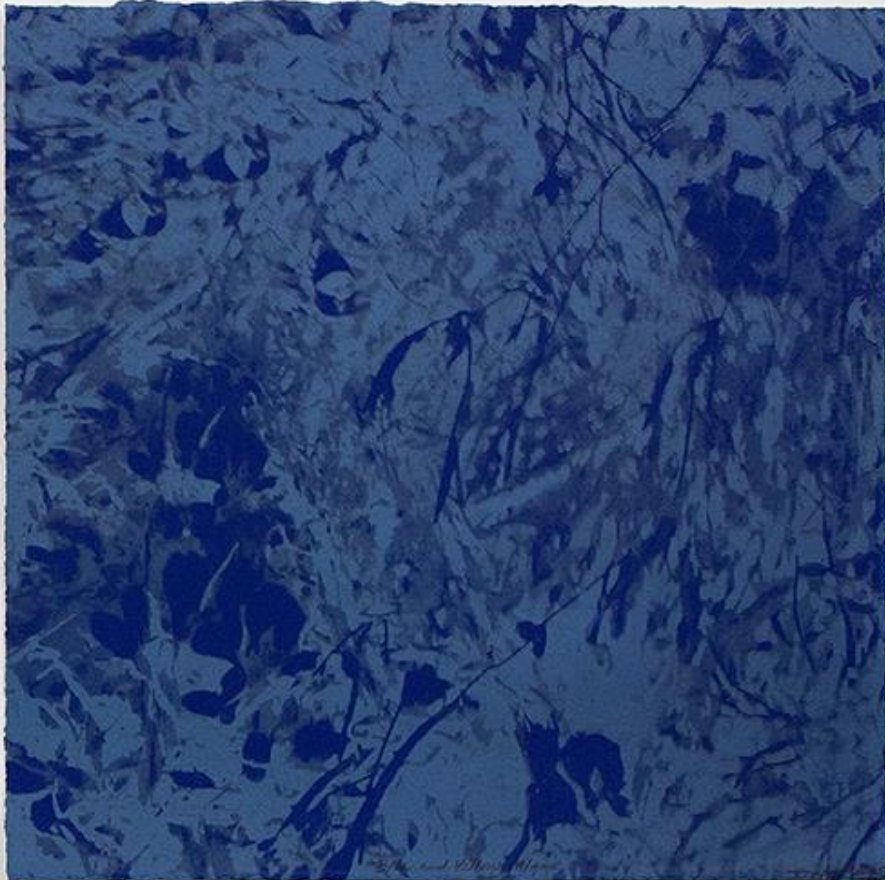
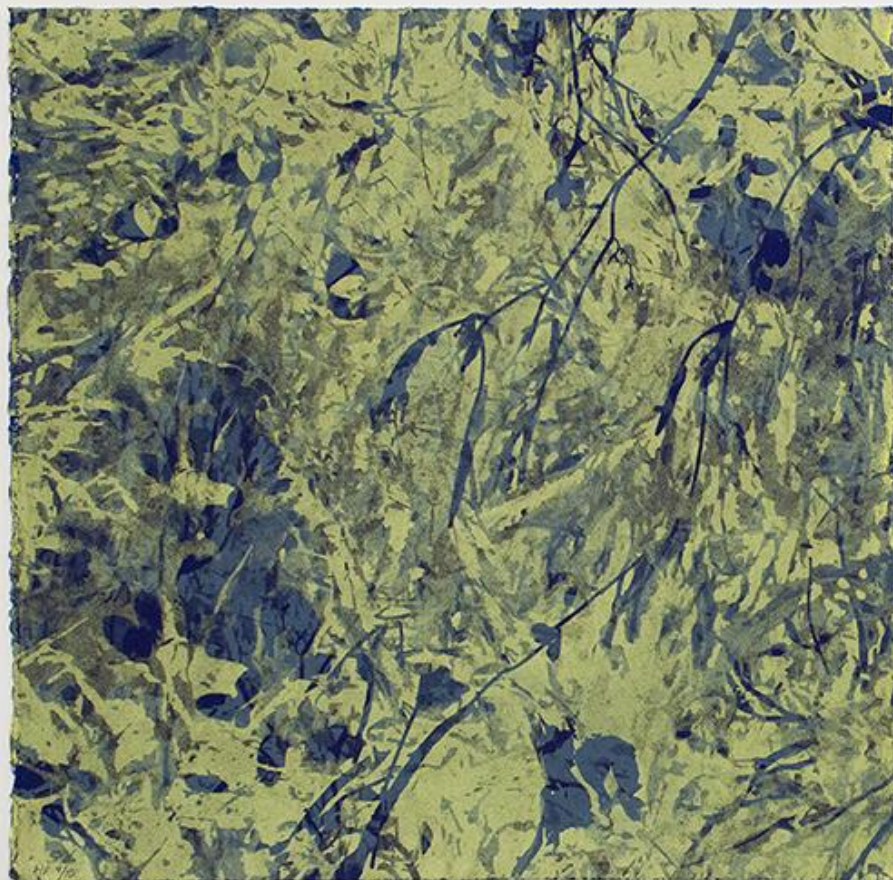
Soledad Salamé

The Gulf, 2021

Set of 6 etchings with hand gilded palladium leaf

Print: 11 x 15 inches each

Edition of 9



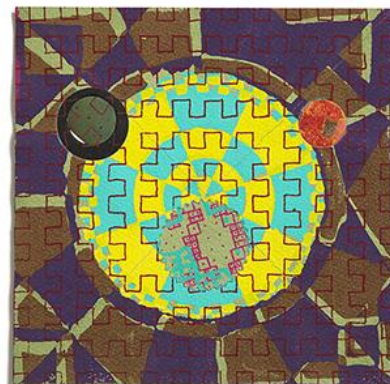
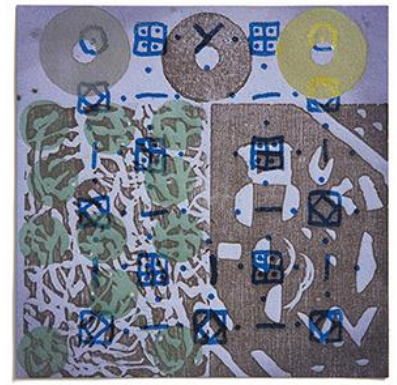
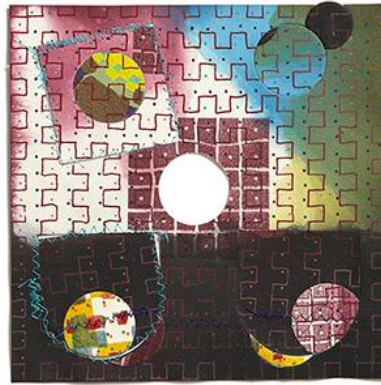
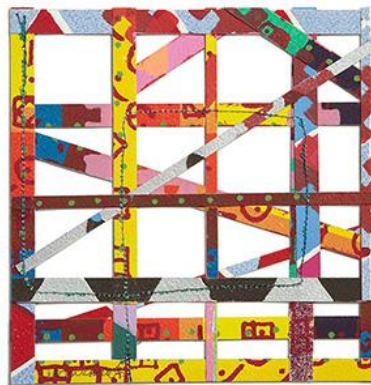
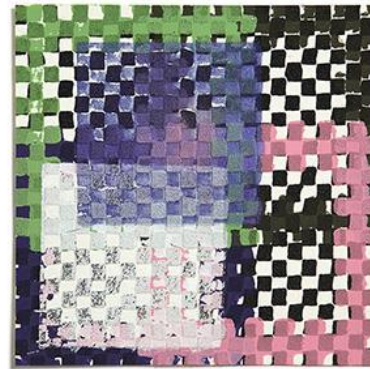
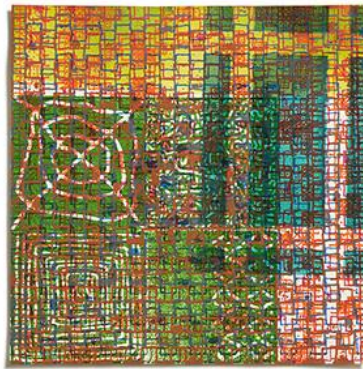
Soledad Salamé

Blue and Yellow Algae, 2025

Silkscreen on Rives BFK paper

Paper: 19 x 38 inches (19 x 19 inches each)

Edition of 10



Alan Shields

The Incestuous Kids, 1973

Dyed Arches Cover paper, relief printing, lithograph, serigraph, flocking and glitter, die-cut, collage, stitching

Paper: 8 x 8 inches each

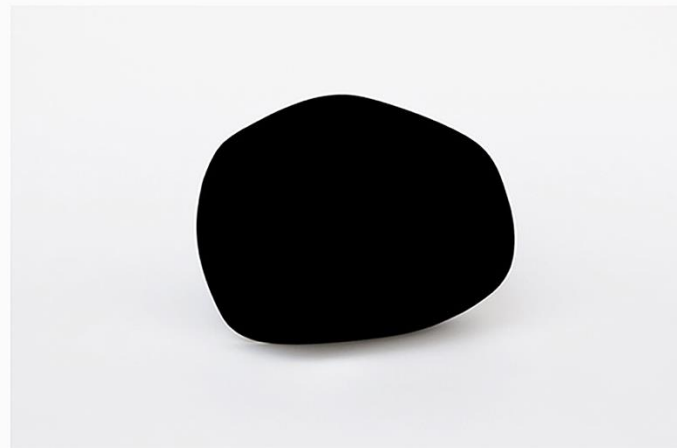
Folio dimensions: 8.5 x 8.5 x .5 inches



Wilhelm Mundt

593-030, 2016

Light jet print, acrylic, aluminum, Dibond
21 x 28 inches



Wilhelm Mundt

595-031, 2016

Light jet print, acrylic, aluminum, Dibond
21 x 28 inches



Louise Fishman

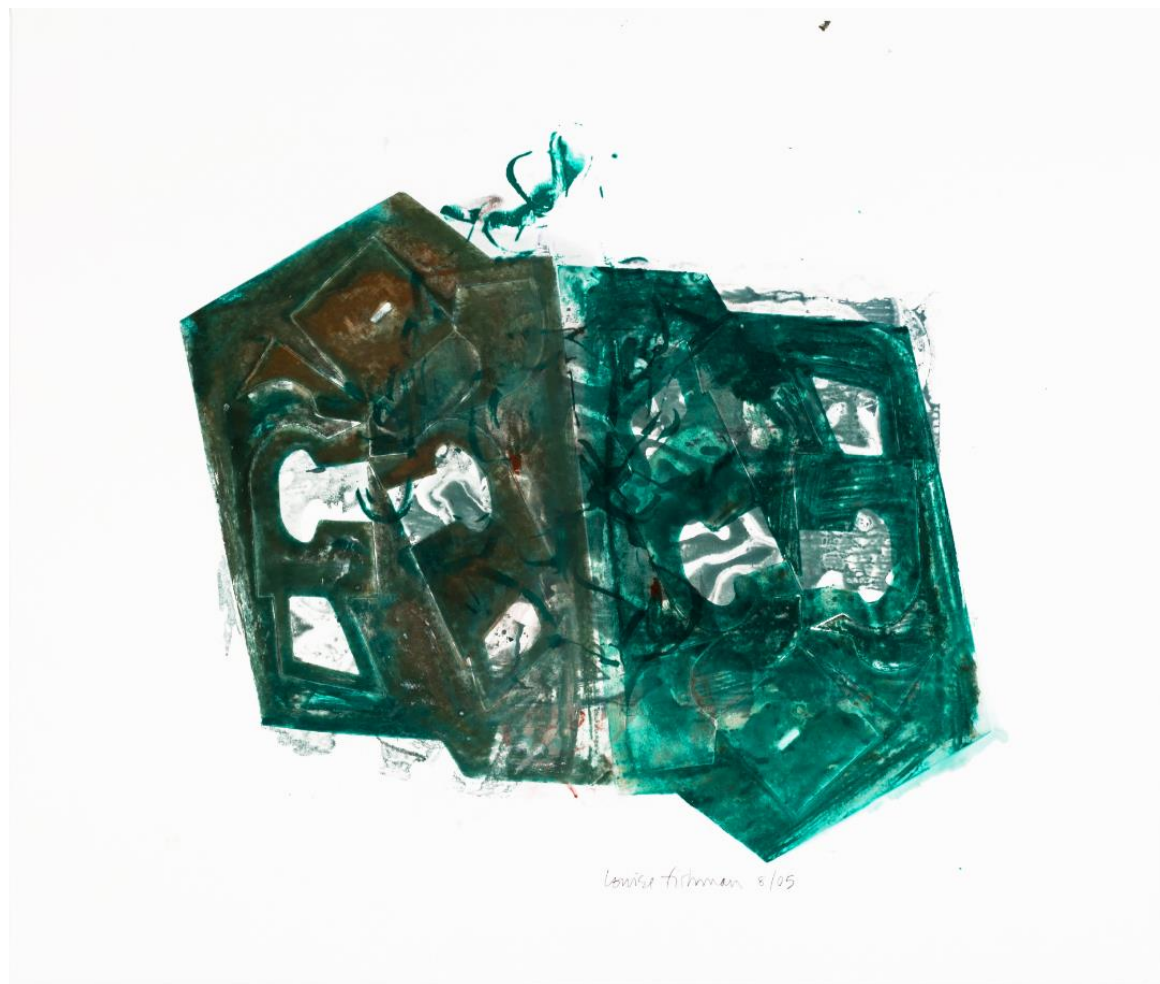
Black Red, 2009

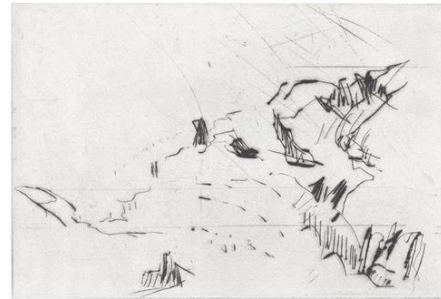
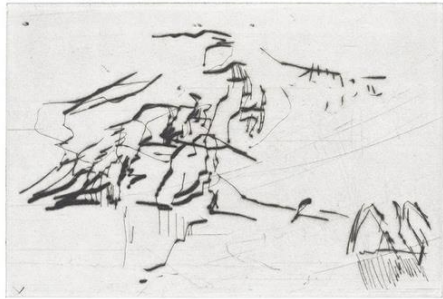
Solar plate print

Paper: 14.75 x 12.5 inches

Frame: 19.38 x 17.2 inches

Louise Fishman
Gertie and Louise 21, 2005
Watercolor collagraph monoprint
Paper: 24.5 x 29 inches
Frame: 29.44 x 33.94 inches





Per Kirkeby
ISUA, 2004
Drypoint etching
Paper: 15.63 x 10.63 inches each
Edition of 14



Claire Campbell Park

Meditation: Exuberance, 2023

Woven hand cut printed paper

Paper: 7.94 x 3.25 inches

Frame: 14.63 x 9.5 inches

Claire Campbell Park
Meditation: Aperture, 2020
Woven hand cut printed paper
Paper: 5 x 4.13 inches
Frame: 14.63 x 11.25 inches





Claire Campbell Park
Meditation: Still Blue, 2021
Woven hand cut printed paper
Paper: 5.38 x 3.25 inches
Frame: 14.13 x 10.88 inches

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