

BRODSKY CENTER FOR INNOVATIVE EDITIONS at Rutgers University

invites you to join us at

The Print Club of Cleveland's 26th Annual Fine Print Fair

Representing the Brodsky Center will be Tom Lollar, Director Emeritus Lincoln Center Print Program; Kathy Goncharov, Artistic Director, BCIE; Randy Hemminghaus, Master Printer, BCIE

DATES AND TIMES

Friday, September 24 - Opening night preview
Saturday, September 25 - Fair open from 10-5
Sunday, September 26 - Fair open from 11-4

LOCATION

Corporate College
4400 Richmond Road
Warrensville Heights (at I-271)

FOR MORE INFORMATION

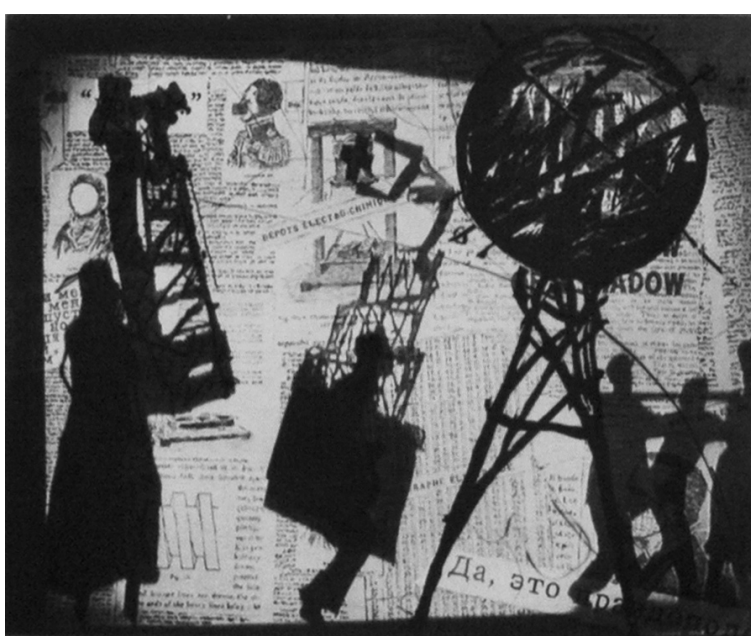
www.printclubcleveland.org/fine_print_fair
www.brodskycenter.org

NEW RELEASES AT THE FAIR!

William Kentridge
Duke Riley
Joan Snyder
Mickalene Thomas

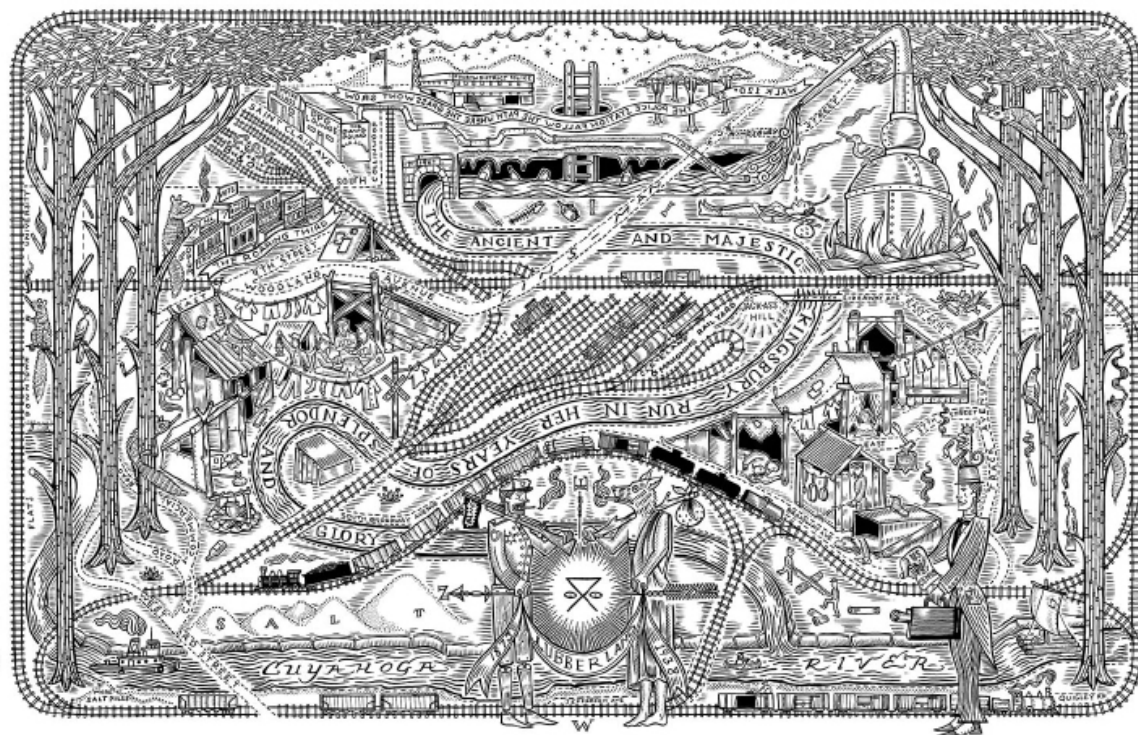
BRODSKY CENTER FEATURED ARTISTS

Alexandre Arrechea
Eric Avery
Chitra Ganesh
Barkley Hendricks
Ben Patterson
Kiki Smith
Richard Tuttle
Michael Waugh



William Kentridge, *Untitled*, 2010, Photogravure, sugarlift aquatint with drypoint and burnishing, Image size: 10 1/2 x 12 3/4 inches, Paper size: 16 1/2 x 18 3/4 inches, Edition of 30, Published by BCIE.

This image is from a series of six photogravures based on William Kentridge's performance *I Am Not Me, the Horse is Not Mine* first performed at the Sydney Biennale in 2008. The themes in this series are also related to his Metropolitan Opera production of *The Nose*.



Duke Riley, *The Ancient and Majestic Kingsbury Run in Her Years of Splendor and Glory*, 2010, Photo polymer intaglio, 26 x 39 inches, Published by BCIE.

Duke Riley has created a new body of work for his solo show, *An Invitation to Lubber Land*, on view at the Museum of Contemporary Art, Cleveland. This new print will be released at the Fine Print Fair in conjunction with his show at MOCA. In the tradition of his other work, where he focuses on the little known histories of marginalized people, he playfully illustrates the village along the Kingsbury Run waterway which was home to itinerant people in Cleveland during the Great Depression.



Joan Snyder, *As Yet Untitled*, 2010, Pulp painting with inclusions, made on a 28 x 39 inch mold and deckle, dimensions variable, Published by BCIE.

In this series of pulp paintings, Joan Snyder has captured the impact of her paintings through paper. The iconography of rosebuds, pieces of fabric and bold brushstrokes that have appeared in her work over time come alive through the visceral medium of handmade paper.



Mickalene Thomas, *You're Gonna Give Me the Love I Need*, 2010, Collaged handmade paper with silk-screened pigmented paper pulp, pochoir, digital print, and applique of cloth and glitter, 24" x 30", Edition of 40, Published by the BCIE for the benefit of Aljira, A Center for Contemporary Art.

In *You're Gonna Give Me the Love I Need*, Mickalene Thomas uses handmade paper, silkscreened paper pulp, cloth and glitter in a collage that explores the themes of womanhood, beauty and empowerment.