

Mel Ramos

A longtime friend and frequent visitor to Magnolia Editions, Mel Ramos grew curious about the emerging potential of the tapestry medium in 2004 and decided to translate a series of his colorful pop sirens. The results display Ramos's signature fusion of fine art technique, pin-up eroticism, and the gleeful product worship of advertising. In the process of conversion into fiber, Ramos's Pop gloss has gone matte, but his trademark wit, saturated palette and saucy delivery are unmistakable in these new woven editions.

Ramos is well known as a pioneer of Pop Art on the West Coast: while Warhol and Lichtenstein were screenprinting and Benday dotting in New York, Ramos was developing his own sun-drenched take on Pop in the Bay Area. Tongue-in-cheek, technically virtuosic renderings of the female form,



Chiquita, 2004
Jacquard tapestry, 82 x 71 in., edition of 24



Phantom Lady, 2007
Jacquard tapestry, 68 x 52 in., edition of 24

sourced from pin-ups, comic book heroines, classical nudes and advertising models, emerged as his leitmotif. As fine art multiples created using industrial technology, Ramos's tapestries are appropriately in step with the spirit of 60s Pop. The editions he has created with the Magnolia Tapestry Project revisit some of Ramos's personal favorites from a career that, having spanned nearly fifty years, shows no sign of slowing down.

About the Magnolia Tapestry Project

Rather than weaving solid areas of color, as in traditional hand weaving, the Magnolia Tapestry Project's method makes the most of Jacquard technology's potential to weave a complex, mosaic-like network of color combinations. As Tamarind and Gemini put the commercial lithographic technology of the 19th century into the hands of fine artists in the fifties and sixties, the Magnolia Tapestry Project is putting the electronic Jacquard loom to work in unexpected ways for contemporary

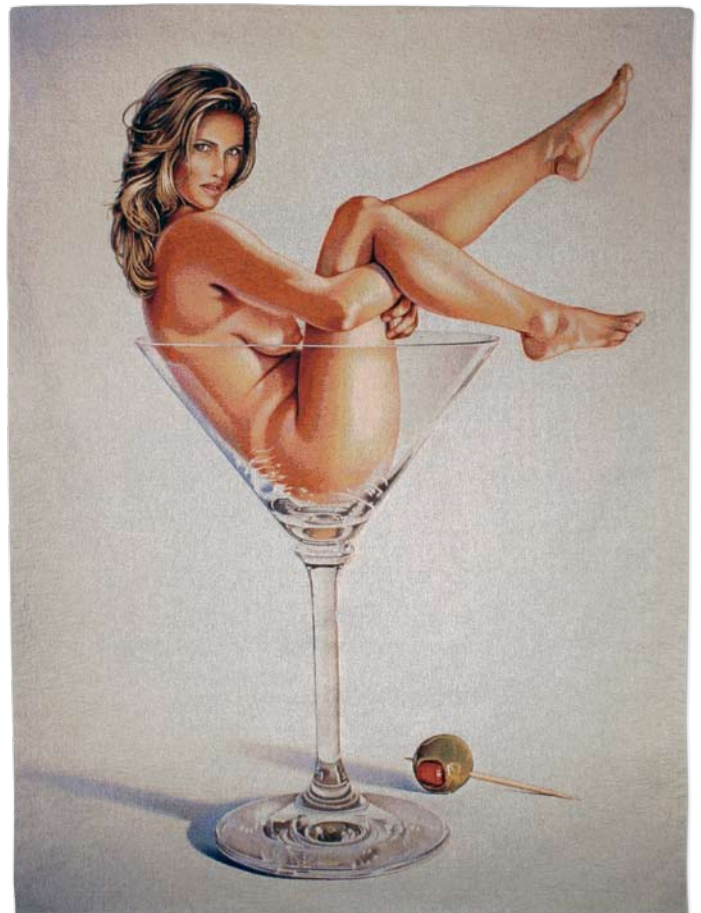


Val Veeta, 2004
Jacquard tapestry, 79 x 83 in., edition of 24



Hav-a-Havana, 2005
Jacquard tapestry, 69 x 69 in., edition of 24

artists. The project includes tapestries representative of several generations and numerous art movements: the Abstract Expressionist wizardry of Ed Moses; Chuck Close's rigorous, process-based portraiture; the monumental, Expressionistic figures of Leon Golub; the playful poetics of William Wiley and the post-Surrealist visions of Bruce Conner are re-envisioned in warp and weft. ■



Martini Miss, 2004
Jacquard tapestry, 82 x 61 in., edition of 24