

D.J. Hall: *Perfect*

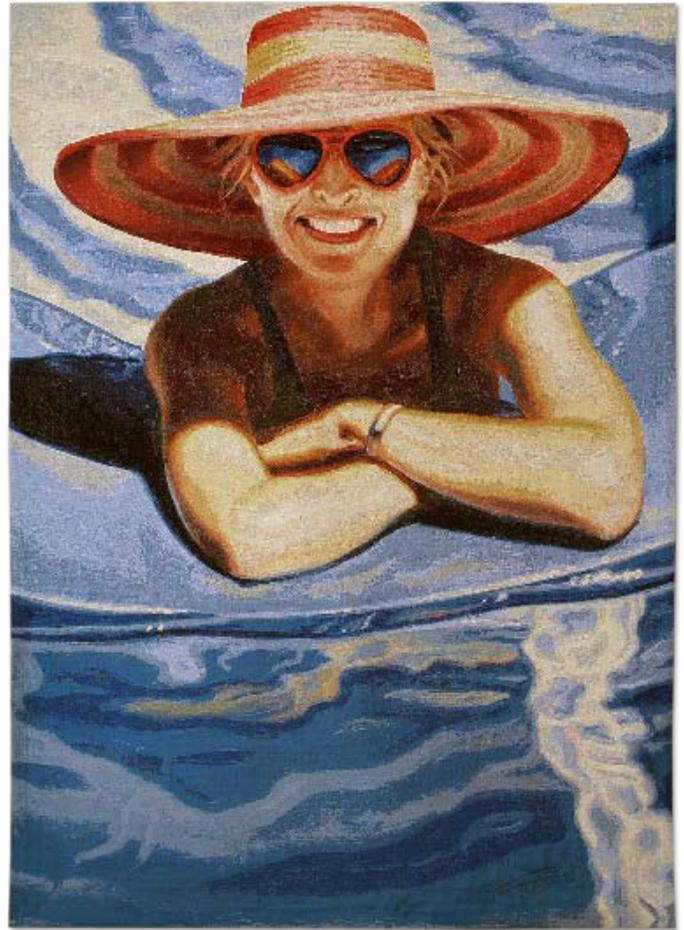
D.J. Hall's *Perfect* depicts the artist lounging gleefully in a swimming pool and bathed in the unmistakable warmth of the Southern California sun. While the saturated, eye-popping colors of Hall's original oil painting are reproduced faithfully, the artist's attention to detail is somewhat softened, her brushstrokes gently blunted by the translation to tapestry into what resembles – particularly in the surface of the pool – Van Gogh'sque swaths of colorful movement. *Perfect* also contains an intriguing tension, a rift between the sunny, cavalier snapshot-like feel of the image and the classical, even monumental connotations of the tapestry medium.

My attraction to poolside settings stems from childhood memories of summer afternoons where I briefly glimpsed a sense of family, security, and joy. Although women have been the apparent subject matter in my paintings, light has been and remains the primary subject in my work. Its ability to evoke a sense of time, place and memory fascinates me.

- D.J. Hall

About the Magnolia Tapestry Project

The Magnolia Tapestry Project emerged from artist John Nava's commission to decorate the vast interior walls of the Cathedral of Our Lady of the Angels in Los Angeles, which required a consideration of the acoustical demands of the space: the decorative element was to function practically by reducing unwanted reverberation, prompting an inquiry into the use of textiles. Nava and Magnolia Editions co-director Donald Farnsworth subsequently collaborated on a series of woven experiments which grew into an unorthodox approach to Jacquard weaving, whereby work by contemporary artists is translated into a digital "weave file" using custom calibrated color palettes developed at Magnolia Editions. The completed weave file is woven in Belgium on a double-headed Jacquard loom using 17,800 available warp threads.



D.J. Hall, *Perfect*, 2006 - Jacquard Tapestry, 78 x 108 in. Edition of 9

In the same way that 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 artists. The Project includes tapestries representative of several generations and numerous art movements: the Pop princesses of Mel Ramos; the monumental, Expressionistic figures of Leon Golub; the hyper-realism of Alan Magee and Guy Diehl; the playful poetics of Squeak Carnwath and William Wiley; the post-Surrealist visions of Bruce Conner, and the abstractions of Ed Moses and George Miyasaki are all re-envisioned in striking new editions. The Magnolia Tapestry Project has also produced tapestries by Chuck Close, Lia Cook, Lewis deSoto, Donald and Era Farnsworth, Rupert Garcia, Diane Andrews Hall, Gus Heinze, Robert Kushner, John Nava, Nancy Spero, Katherine Westerhout and others. ■