

Artist's Books

MAGNOLIA EDITIONS

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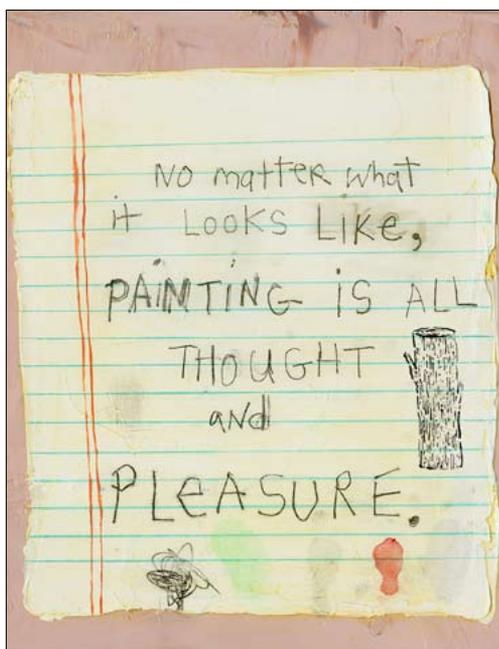
July 2011

Squeak Carnwath: *Philosophy*

Squeak Carnwath's *Philosophy* takes the reader behind the scenes of her celebrated paintings, providing a "facsimile archive," as Carnwath puts it, of the studio artifacts which accumulate as she works on her trademark oil and alkyd canvases. Carnwath refers to these artifacts – the loose sheets bearing notes, drawings, color tests, quotations, and various other bits of information – as "the crazy papers." Working with Donald Farnsworth in late 2009 and early 2010, the artist scanned dozens of the crazy papers, as well as passages from small paintings and from her "studio books" (lined ledgers into which she tapes clippings), combining elements from all three sources to compose the book's 40 unique images. The book offers an unprecedented encounter with Carnwath's process, acting as a kind of concordance to the canvases: "The crazy papers," she says, "are the diaries of the paintings."

Philosophy's pages were printed on Rives lightweight paper textured with hand-brushed marble dust and gesso; the printed imagery was registered so as to align with the textures with uncanny precision. Farnsworth developed the process with printer Tallulah Terryll: "we've sculpted these pieces," he says, "to be true to Squeak's mark." In a letter to poet John Yau, Farnsworth wrote of the book, "We are moving into strange and dangerous territory – printmaking that may raise some eyebrows... making textures that were, before this, the private playground of painting and sculpture." Each book in the edition is housed in a Canapetta portfolio with hand-distressed leather, lined with water-marked Iris book cloth, and presented in a leather satchel sewn from contrasting black and red leather.





Double-sided acrylic prints on paper textured with gesso and marble dust;
portfolio with hand-distressed leather; leather satchel
Portfolio - 12 x 10.5 x 1 in.; prints - 11 x 10 x 0.125 in. Ed. 20

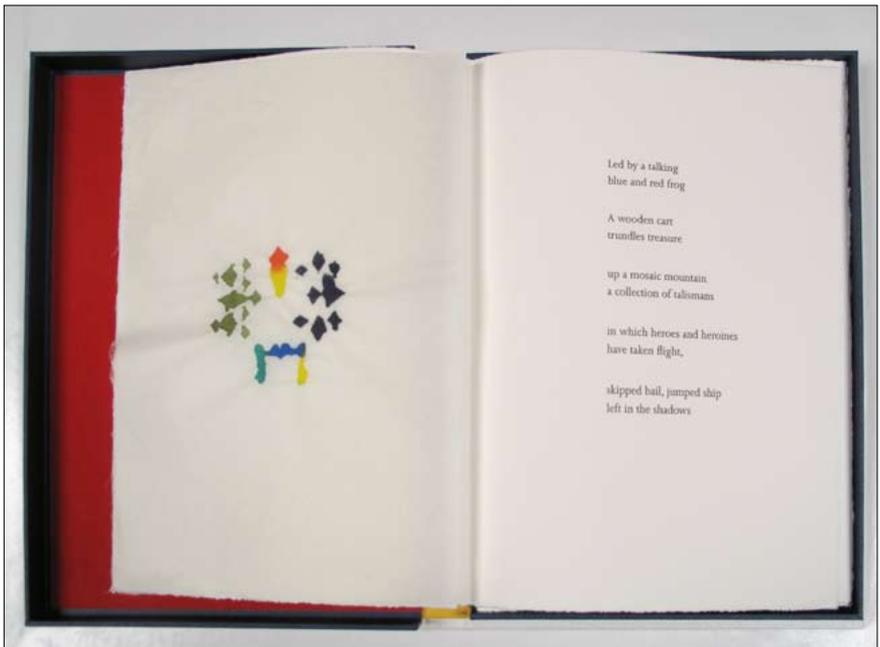
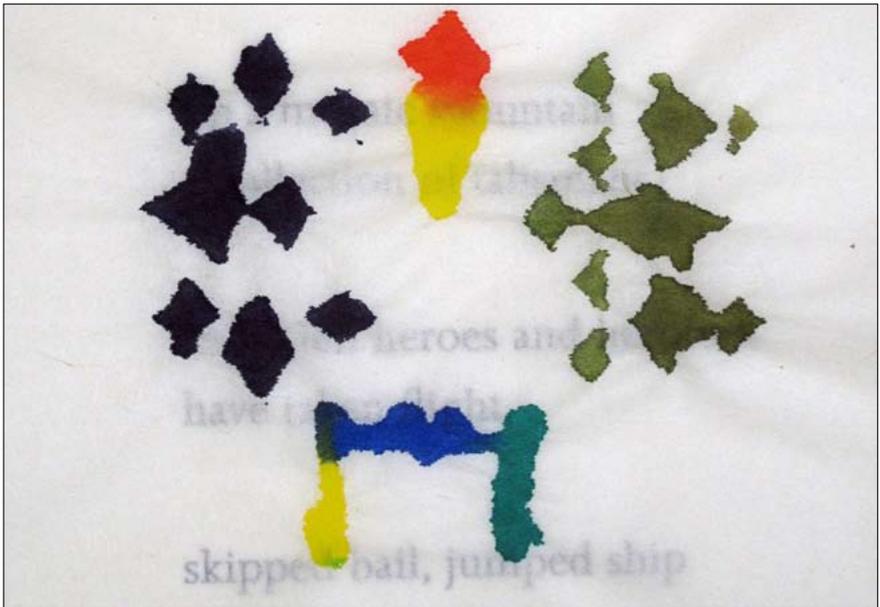
Norbert Prangenberg & John Yau

A Child's Vi[r]gil

A Child's Vi[r]gil, the first collaboration between sculptor and painter Norbert Prangenberg and poet, art critic, and essayist John Yau, combines paintings by Prangenberg with a poem by Yau inspired by Virgil's *Aeneid*. The project was developed over the course of a twenty year friendship, and its finely honed interplay between words and images yields a powerful synesthetic experience. Prangenberg's watercolors on gauzy Japanese kozo paper engage the vivid, dreamlike imagery of six verses by Yau, crisply printed via letterpress on a durable cotton rag paper, to great effect. It is as if the color and movement of the poems have been refracted through a prism; the paintings hover above Yau's Olympian world of idols, idylls, treasure, and talismans in a full-spectrum rainbow of miniature fireworks.

Each art page in the edition was individually hand painted in watercolor and signed in pencil by Prangenberg in his Brunnen studio on handmade paper from Hiromi Paper in Santa Monica, California. The folio pages were printed letterpress by Jonathan Gerkin using a Hacker test press at Peter Koch Printers in Berkeley, California. The portfolio was fabricated by hand from Chromo book cloth by Rottner, with an interior of blue, yellow, and brilliant red book cloth selected to harmonize with Prangenberg's paintings; the clamshell cover was printed in color by Tallulah Terryll using a UV-cured acrylic printer at Magnolia Editions.





Artist's book with portfolio
12 x 16.25 x 2.3 in. (open: 12 x 25.25 x 2.3 in) Ed. 24

Hung Liu: *Daughters of China*

In 2007, Hung Liu created a series of epic canvases inspired by a film she had seen as a child in China. The 1949 film, “Daughters of China,” was one of the first produced by the People’s Republic of China; it tells the story of eight female officers of the Chinese Northeastern Resistance Forces, ranging in age from 13 to 25 years old, who threw themselves into the Wusi river rather than surrender to Japanese soldiers. Liu’s *Daughters of China* includes the entire suite of 14 images from the series, reproduced as archival inkjet prints on rag paper, collected together in a cloth-bound portfolio with slipcase.

The portfolio includes a limited edition, bilingual book containing essays and recollections about the artist by author and scholar William L. Fox and by Liu Xiaodong, an internationally recognized painter from Beijing. This book also contains many of Liu’s own original digital photo stills from the film “Daughters of China,” providing a fascinating look at the artist’s inspiration as she translates a moving photographic image into oil on canvas.

William L. Fox writes: *The spatial aspect of [Liu’s] life intersects with her artistic practice on the field of canvas, where different time periods also tug at one another, which is evident in the frisson between the traditional painting motifs and the use of photography, a modernist medium, as source material. Liu’s ability to navigate successfully through these*

complicated and sometimes contradictory realms is exactly what has allowed her to transition from being an emigrant to America painting China, to being an immigrant painting Chinese in America, and now to constructing paintings that encompass both. “Daughters of China, 1938” is the most striking evidence of this transformation to date.





14 Pigmented inkjet prints, portfolio, 75 pp. book
 19 x 17 x 1.75 in. Ed. 30

Deborah Oropallo: *Six Shooter*

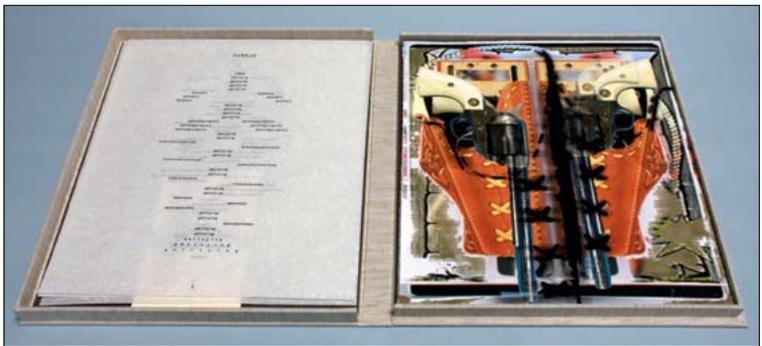
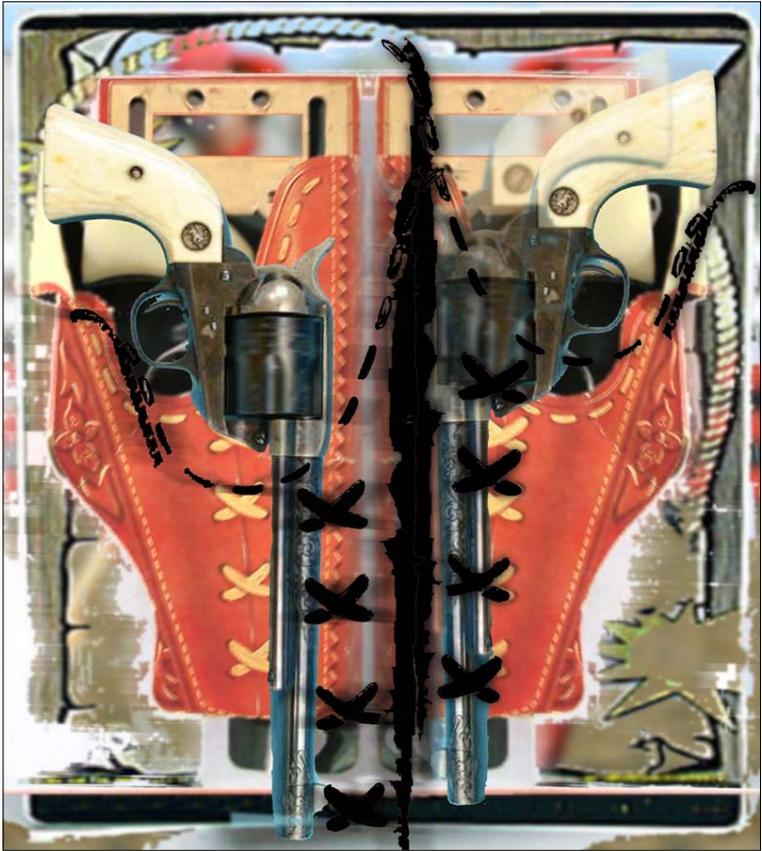
In 2009, Deborah Oropallo completed *Wild Wild West Show*, a series of images inspired by the rodeo and printed on large honeycombed aluminum panels. The *Six Shooter* suite of eleven pigmented inkjet prints is a companion to *Wild Wild West Show*, delivering the artist's consideration of western imagery – in this case, compositions



inspired by cowboy-themed toy pistols – in a more intimate format. An essay by Nick Stone and a poem, *Cowboy*, are included with each suite of prints; *Cowboy*, originally titled *The Best Whiskey in the West*, was composed in American Sign Language by an unknown author and passed down manually for many years.



Six Shooter was edited and proofed by Oropallo and Donald Farnsworth at Mag-nolia Editions in Oakland, CA. The series was printed by Sam Bennett and Tallulah Terryll on archival Hahnemühle Photo Rag paper using a twelve color Canon pigmented inkjet printer. The *Six Shooter* prints are housed in handmade clamshell boxes, covered in Canapetta book cloth with a white leather star embedded on the surface.



11 Pigmented inkjet prints, portfolio, essay pamphlet
17 x 19.75 x 1.5 in. Ed. 10

William Wiley: *Kali-fornia Dreamin'*

In 2006, Magnolia Editions teamed with genre-busting maverick and California legend William Wiley to create an unprecedented edition of fine art buttons. Wiley was presented with a hardground etching plate inscribed with 40 button-size circles, inside each of which he placed a unique drawing. An edition of 40 etchings was printed from this plate, 20 of which were then hand-painted in watercolor by the artist and made into buttons. Touching on classic Wiley themes of beauty, creativity, human ambition, transcendence, mortality and identity, *Kali-fornia Dreamin'* strikes a balance between the epic nature of its content and the personal, unassuming scale of the button medium. Each individual button is a work of art; the complete set provides a fascinating survey of the universe as seen through Wiley's eyes.

The suite of images in *Kali-fornia Dreamin'* were printed and painted on Velin BFK Rives acid-free paper; the individual circles were then cut out and pressed into

buttons, using no adhesives. The artist signed each steel pinback using an engraving tool. The buttons are presented inside custom boxes resembling books, created by John DeMerritt, president of Hand Bookbinders of California. Each box is unique, using different colored leather and book cloth salvaged from past projects. The natural edge of the leather hide was used to create a non-traditional binding.



Kali-fornia Dreamin' is available in an edition of 20: ten contain etchings with hand-painted watercolor by the artist, while ten are black-and-white (uncolored) etchings.



Etching with watercolor on 40 buttons, leather box
 11 x 17 x 1.2 in. with 1.75 in. buttons Ed. 20

Hung Liu & Michael McClure: *Deer Boy*

Deer Boy, an artist's book combining images by Hung Liu with a poem by Michael McClure, was inspired by the artist's encounters with two fallen deer. Liu used photographs of these animals as the basis for a series of drawings and paintings, capturing the animal's fragile, helpless form as its spirit drifted to a different plane of existence. When McClure saw one of these works, the two decided to create a project inspired by their common sensitivity to such encounters. McClure and Liu revisited the spot where Liu found the first deer and the poet chanted a Buddhist prayer as Liu circled the glade, now overgrown with wildflowers. Liu's painting and this experience inspired McClure to compose the eponymous poem, *Deer Boy*.

Deer Boy was designed by Donald Farnsworth and Hung Liu and printed by Tallulah Terryll on Arches Cover rag paper using permanent, UV-cured acrylic ink. Each page is numbered with a drawing by Liu of flower petals; the number of petals represents the numerical sequence of the page. The book pages are presented in a custom book box covered in Canapetta book cloth and printed with the book's title in an ancient calligraphic script and a stylized deer taken from a rubbing of a Chinese eave tile.

Deer Boy also contains a multicolored prayer flag of Chinese silk, printed with drawings by Liu of Buddha, deer, and the artist's trademark painted circle – a reference to the Zen Buddhist *enso*, suggesting the void, completeness, emptiness, enlightenment, and endless cycling, encompassing everything and nothing at once.

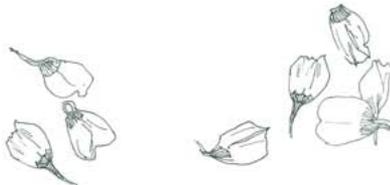


Deer boy,
by the street side, upon the earth,
down he went

—Deer boy
of Winter, goes out
in the Spring flower wilderness



NO-MO SA-MAN-DA MO-TO-NAN
O-HA-RĀ-CHI
KO-TA-SHĀ
SO-NO-NAN
TŌ-JĪ-TŌ-EN
GYĀ GYĀ GYĀ-KI
GYĀ-KI UN-NUN
SHI-FU-RĀ
SHI-FU-RĀ
HA-RA-SHI-FU-RĀ
HA-RA-SHI-FU-RĀ
CHI-SHU-SĀ
CHI-SHU-SĀ
SHU-SHI-RĪ
SHU-SHI-RĪ
SO-HA-JA
SO-HA-JA SEN-CHIRI-GYĀ
SHI-RI-EI SO-MO-KO



Artist's book with custom book box and prayer flag
31.75 x 13 x 1.25 in. Ed. 20

Squeak Carnwath & John Yau

One Hundred Poems

The cover of Squeak Carnwath and John Yau's collaborative artist's book *One Hundred Poems* is printed with a washy painting of a single tiny red flower and a large blue urn. The brushy, spare, outside-the-lines treatment of this ancient form set the mood for the entire work: a rough-around-the-edges classicism; an admixture of the lyrical and the scruffy; beauty with a dose of dirt and grit to keep it grounded.

Inside, Carnwath's double-sided art pages have less text than much of her recent work, instead emphasizing expansive passages of color, made topographic by the ridges and valleys of modeling paste and marble dust. The colors tend toward gold – the gold of trumpets and treasure, of gilt volumes and gold-tipped pages – and earth tones: muddy ochres, chlorophyll, and shades of clay, with a few ethereal, underwater, sun-kissed, and inky midnight black regions to round things out.

Meanwhile Yau's poems, each consisting of a title and a single line, summon themes of impermanence, passage, and universality, pouring a fearsome surplus of wit and color into the barest minimum of words. He supplies an antecedent to the book on his very first page of poetry, where "First Prose Poem" references Jan Van Eyck's *Mappa Mundi* and its big-picture view of the world glimpsed "from a higher vantage point than any bird could fly."



Taken together, Yau's words and Carnwath's imagery comprise an offering to the eternal. The central thrust of the book is a consideration of the leaf, the lone flower, the empty vessel – ie, the individual – and its place in the great endless cycles of the universe, which will outlast us all. *One Hundred Poems* offers a pleasurable journey with two seasoned companions; to quote Yau's "Universal," "There is something in it for everyone."



Double-sided acrylic prints, letterpress pages, clamshell box
13.125 x 9.5 in. prints; 14.25 x 10.375 x 1.25 in. box (closed) Ed. 20

About Magnolia Editions



Founded in 1981 on Magnolia Street in industrial West Oakland, Magnolia Editions began as a print and papermaking studio that sought to introduce artists to a full range of techniques and media in an open, experimental environment. More than 20 years later, Magnolia continues to encourage experimentation, collaborating on and publishing art projects – whether printmaking, papermaking, mixed media, or tapestry – in both unique and multiple editions.

Magnolia is known for its unorthodox editions, often produced by applying digital technology in novel ways. Director Donald Farnsworth has developed an innovative technique for weaving fine art Jacquard tapestries, using the power of digital technology and an ambitious printmaker's perspective to deliver color fidelity and detail levels previously unseen in the time-honored medium of warp and weft. Using Farnsworth's method, Magnolia has published editioned tapestries by artists including Chuck Close, Alex Katz, Hung Liu, Ed Moses, and Leon Golub. Tapestries published by Magnolia have been exhibited worldwide at venues including the Whitney Museum of Art and the White Cube Gallery.

The studio welcomes visitors; please call or email to schedule an appointment or a tour.