

NEW EDITIONS:

*Tapestries by Doug Hall &
Diane Andrews Hall*

The Magnolia Tapestry Project has been operating at full steam since Magnolia ringleaders Don and Era Farnsworth returned from their trip to Belgium in March. The Farnsworths supervised the weaving of new editions from D.J. Hall and Ed Moses, as well as the development of a new grayscale palette for a forthcoming self-portrait tapestry by Chuck Close. This spring also saw the release of new woven works by artists Diane Andrews Hall and Doug Hall. As founding members of the multimedia art collective T.R. Uthco in the 1970s, the Halls have produced thought-provoking work both in collaboration and independently for decades. Their respective tapestries were executed independently, but share a common theme: an encounter between a spectator and an evocative, majestic location. Diane Andrews Hall's *Piercing Light* celebrates a sublime moment of harmony in the natural landscape. The serene atmospherics of the 2000 oil painting on which the tapestry is based find an expressive counterpoint in the rhythmic warp and weft of the work's construction. Meanwhile, Doug Hall's *Piacenza Opera House* ushers the viewer into the Teatro Municipale in Piacenza, Italy. The tapestry is based on a series of C-prints which Hall digitally manipulated to generate a resolution and focal depth beyond human perception: "The



Doug Hall, *Piacenza Opera House*, 2006, Jacquard tapestry, 78 x 96 in, Ed: 9
picture contains so many things you could never have seen with your naked eye," Hall explains in a 2003 interview, "allowing the image to insinuate itself into one's unconscious." *Piacenza* positions the viewer onstage, looking out at an invisible audience. The edition was woven using a custom palette incorporating five hundred colors to capture the full spectrum of Hall's image, from the subtle gradation of shadows in the receding seats to the glow of the theater's gilded ceiling.

Squeak Carnwath

The prolific Squeak Carnwath has created three new tapestries at Magnolia: *Star Mandala*, *Ancient History*, and *Recorded Life*. All three are unique compositions created by digitally layering, manipulating and arranging various drawn and painted elements. *Star Mandala* draws a parallel between the corporeal and the ethereal; the work incorporates layer upon layer of color and texture, including a celestial map, a phrenological map of the brain and an early map of the globe. *Ancient History* and *Recorded Life* find Carnwath reflecting on the continuous thread of inspiration and recording that spans human history. Her point of departure is the Portland Vase, the most copied and influential piece of glassware in the world. In the Victorian era, a prize of £1000 was offered to anyone who could reproduce the vase in glass; it was smashed by a drunken visitor to the British Museum in 1845. Juxtaposing drawings of the vase with layers of imagery, including a scrawled aphorism on a sheet of looseleaf and paintings of LP records, the artist emphasizes the unmediated common ground that links the ancient and the modern.



Diane Andrews Hall, *Piercing Light*, 2006, Jacquard tapestry, 79 x 79 inches, Ed: 9

Paint on canvas: ersatz tapestry?

During the Farnsworths' recent Belgium trip, Era Farnsworth noted a placard in a Bruges museum claiming that the practice of painting on canvas originated as a way to imitate tapestries. Having collaborated with numerous painters to translate and re-imagine their canvases as textiles, the Farnsworths were intrigued by the possibility that this was a sort of historical inversion. Research into the subject unearths nearly as many questions as it does answers. Various reasons have been proposed regarding 15th-century Venetian painters' switch from wooden panels to canvas, including the rather dubious suggestion that it was for posterity's sake. While its origin is uncertain, the tradition of using canvas to imitate tapestries is well documented. The 1911 edition of the Encyclopedia Britannica, for example, records that 15th and 16th century English medieval inventories of both ecclesiastical and domestic goods frequently included "stayed cloths for hangings, paynted cloths with stories and batailes, or paynted cloths of beyond sea work or of Flanders work." These paintings on linen were executed in England, at Ghent and Bruges (often by artists who also created the "cartoons" on which tapestries were based) and by Italian artists. The imitation tapestries were painted in tempera, dyed, or created using a tempera and encaustic process. They were known as "toiles peintes" or "draps peints," and Bruges shops specialized in this trade to the extent that *toiles peintes* were also known as *toiles de Bruges*. The English term for the Flemish cloth paintings was "counterfeit Arras," i.e., imitation of tapestries from Arras, an early Flemish center of tapestry production. Flemish tapestries were also imitated by needleworkers in Elizabethan England, whose needlepoint works on canvas provided a more affordable alternative to tapestries. All in all, it is safe to say that the Magnolia Tapestry Project represents the 21st-century chapter of a long history of exchange between works on canvas and the woven medium.

Magnolia Staff: Brian Caraway

Visitors to Magnolia since 2001, especially those looking to create prints or to have their work expertly framed, have probably encountered resident printer, framer and all-around craftsman, Brian Caraway. Brian grew up in Palm Springs and Redondo Beach, CA, and later studied printmaking and



Squeak Carnwath, *Recorded Life*, 2006, Jacquard tapestry, 80 x 80 in., Ed: 8

painting at San Francisco State. After a stint heading the paper department at Amsterdam Art in Berkeley, Brian became an invaluable addition to Magnolia's staff. When not juggling six projects simultaneously at Magnolia, he installs work at galleries around the Bay Area, including the Yerba Buena Center for the Arts and the Jewish Contemporary Museum. Brian is also a musician and a major figure in the young gallery scene. His work can be seen almost year-round in locations around the Bay Area; he has recently shown at the Addison Street Window Gallery in Berkeley and at San Francisco galleries including AR+Space Gallery, Hayes Valley Market and Red Ink Studios.



Detail view of *Chloride Cliffs* (2005, one of Brian Caraway's contributions to the 20 Year Drypoint Project. (Inset: Brian Caraway.)

Brian often uses detritus from his Magnolia print jobs, such as inky pieces of tarlatan or discarded plexiglas plates, to generate textures in his prints. He is also currently taking part in the Draw A Day project, in which participating Bay Area artists create one drawing every day for a year. On July 22, he married his longtime girlfriend Alice Auyeung at the Nichelini Winery in the hills just outside Napa Valley. Congratulations, Brian!

LUNCH-BREAK:

A Conversation with Squeak Carnwath

As rewarding as working in the studio is, at Magnolia Editions everyone looks forward to lunch, when we all leave the warehouse/art space and artists, printers, dealers, collectors, and whoever's around enjoy some relaxed conversation. This lunch break conversation was unusual in that it actually took place over dinner. Present at the BayWolf restaurant in Oakland, California on June 1, 2006, were Squeak Carnwath, her husband Gary Knecht, Donald Farnsworth and Era Farnsworth; the conversation was guided by Nick Stone.

Nick Stone: I wanted to start with art school...

Squeak Carnwath: Did you see *Art School Confidential*? It was pretty funny... It's such a put-down of the contemporary art market world. It's suggesting that only if you go to jail or do something to make you infamous will your work get any attention...it's not about the work, it's about the cult of personality.

NS: There was something kind of glib about how it implied that if what you really want is this certain status, you can get it; all you have to do is kill someone. It didn't really consider that maybe you might want something else.

SC: Right. That wasn't an option at all, which I think is too bad. For most people in art school, those options are really important. I mean, some people are trying to find the meaning of life. I'm serious.

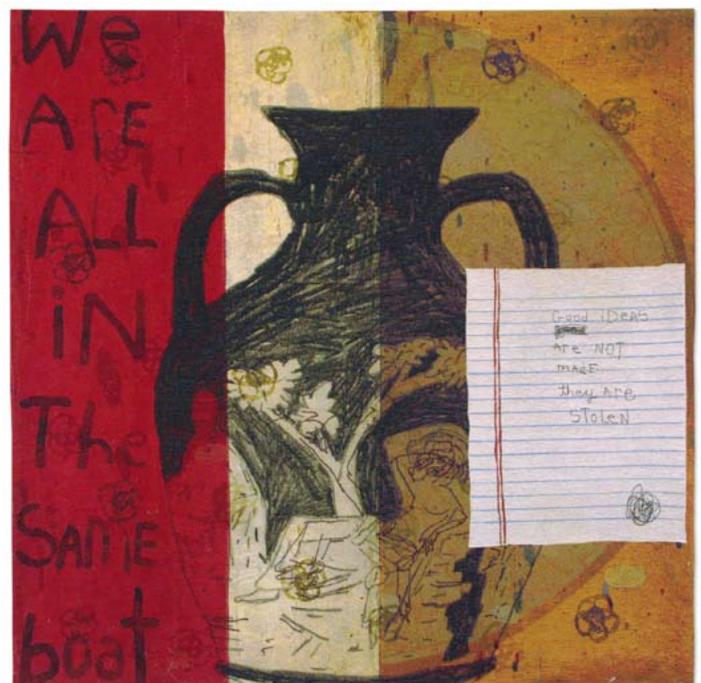
Don Farnsworth: So you think the art students are serious about their quests?

SC: I do. I think they used to be more serious about it. There are a lot of students who want to know -- "how do I do A, B, C

and D, give me the formula" -- they don't say give me the formula, but "how do I make this painting look like this?" Instead of going to a museum and looking at a painting and going, "how did that artist do that?" Given all the skills that they're taught -- you can teach a bunch of skills so that somebody can go look at a painting and once they have enough physical experience, they can go and figure it out. And what they figure out is not exactly how that artist made the piece, but how they, the observer, would make it. And then they have more freedom and more range because they've invented something. Even though they think they're copying Rembrandt, they're not -- they're making up their own formula. So it becomes less rote, more felt, more touched -- at least in painting -- and it becomes more true to their own sense of touch.

NS: That touches on this nostalgia that I get from a majority of my peer group: "if I was born in a different time I'd have a patron, I'd be an apprentice, I'd be forced every day to copy Old Masters..." But that hasn't been our experience in art school. Did Warhol ruin art school?

SC: I don't think Warhol did. Warhol learned how to draw, he knew how to do things and if he didn't, he could figure out how to make a good stencil or something -- he was pretty inventive. I think what happened was the sixties. People in my generation, or a little older, were tired of the maestro working on top of our paintings. All of us who grew up with that experience learned never to touch our students' paintings. When I started



Squeak Carnwath, *Ancient History*, 2006, tapestry, 77 x 77 in., Ed: 8

teaching I carried around tracing paper and I would draw on top of the vellum with the drawing visible underneath, if it was a drawing class, or do demos for painting class students so they can learn by watching. Some students try to age their work or use images from a different time because they want to participate in or feel that history. There's the nostalgia for all the things that we had as children -- Dick and Jane, little red wagons, black and white movies, and the cartoons that now look cool because they're fifty, eighty years old --

DF: Like frescoes that look cool due to the ravages of time.

SC: Right. Anything that has the patina of history becomes important.

DF: And yet -- have you considered explaining that the artists who were painting their contemporary landscape, painting their own time, are the ones who we remember.

SC: I try to. There's a great article by Jean Silverthorne, who wrote for *Parkett* magazine, about how young artists borrow -- go out and shop and buy things and put them together. It's a ten or fifteen year old article now, but I still give it to students -- it talks about their need to create a sense of history. They have no sense of history for some reason. Why is that?

NS: It's the twentieth century. History started to move at a different speed, a certain number of frames per second... In school you learn history in terms of centuries: the seventeenth century, the eighteenth century, and so on. But when you hit the twentieth century, suddenly decades start to stretch out like an accordion: the sixties, the seventies...



Squeak Carnwath, *Hand in Light*, 1987, drypoint & lithograph on handmade paper, 40.5 x 29 in.

DF: It's funny-- at the turn of the century, the end of the nineteenth century, there was a prediction that everything that could be invented had already been invented. This was before automobiles, before electricity, before airplanes, before computers... So I think things were moving slower. It's not just that we're

more aware of our decades...

SC: Do we feel that we have to be pioneers? I guess I wonder when we're in the midst of it, whether we're really thinking about heroics or being on the forefront or inventing something.

NS: One thing I want to discuss, too, is the need for a space, a studio space in which to make these discoveries.

SC: You have to. That's why we have a 21,000 square foot building. When we bought it, we were young and stupid - - which is the best way to be. We didn't have a bank loan: it was owner-financed, and we wouldn't have gotten approval from a bank. We didn't have the money to divide it up, but I got an NEA and used that to divide it up. And a gallery from another state bought an entire show outright, which I wouldn't ordinarily have done. But I got very daring and did things I wouldn't normally do because I wanted the studio that bad. The thing is, if you buy real estate and it doesn't



Squeak Carnwath, *Star Mandala*, 2006, Jacquard tapestry, 75 x 100 in., Ed: 8



Squeak Carnwath, *Happy Again*, 2003, tapestry, 82 x 81 in., Ed: 8

work, all they do is repossess it -- that's like rent! So who cares? And if it doesn't get repossessed, you sell it and you get your money back. But people think that if they make a big purchase like buying real estate, that oh God, it's locked in and mortgages are going to trap them, but no! It can be turned around just like anything else.

DF: What is your opinion about dealers and exclusivity?

SC: I don't believe in that. There has to be a sound business reason for exclusivity.

NS: Can you picture yourself as an artist without a studio?

SC: No. You know, when I was a little kid, I wanted a room that had no windows -- I pictured it as padded, for some reason. It was on the second floor, attic height, and it was very private, no one could bother me in it. I had this vision when I was six years old. And that's what I have.

Gary Knecht: Can I offer an observation about Squeak? Since I've known her,

which is thirty very odd years -- I'm sorry, thirty-seven years, but that's an odd number -- she has tried, and mostly succeeded, to do something in the studio (or in the simulacrum of the studio) every single day. The piece that I remember most visually is when she would take a Polaroid of a painting she was working on, get up at six in the morning to drive up to U.C. Davis for her eight o'clock

Polaroid and put it on a little clipboard on her dashboard so she'd have the painting with her. And more often than not when she gets back from meetings, she goes in -- and maybe it's only for fifteen minutes -- but she goes into the studio. You're not going to have a spurt, a burst of creativity.

SC: You can't wait for the muse to call you.

GK: That'll happen occasionally to

anybody, but that's not sustenance. It's a miracle, and if you dine out on that for the rest of your life, well, okay, but it's different.

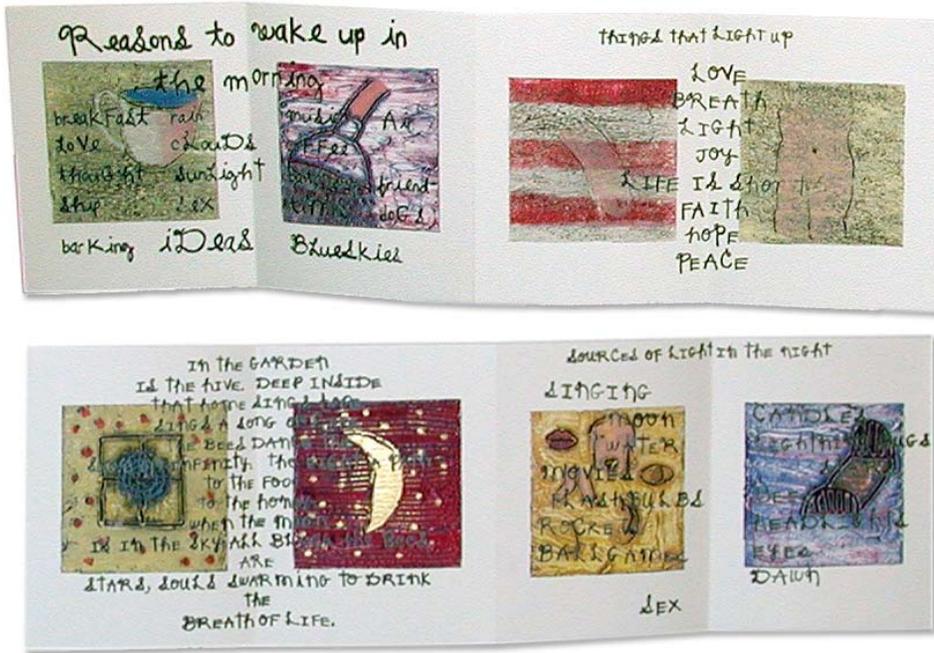
SC: And you also have to not give a shit what other people think. It's very important. You can't want to please; if you have that parrot on your shoulder saying "*make this prettier, this would be better,*" you have to physically kick that thing out -- whatever it takes.

GK: Do you want to talk about the one time you compromised? You were in grade school...

SC: I was in high school. I had a high school art teacher, Miss W, who told us all to do a picture of water, a water scene. So I did this pond picture and then there was S, the head cheerleader, the head popular girl, dated the captain of the football team, and she could copy very well. And Miss W put S's picture up and went, "*Genius, beautiful, beautiful!*" And then she put my picture up and turned to me and she said, "*You know, if you put a duck in your picture like S's picture has, I'll give you an A.*" So I thought, "*Okay, I'll try it.*" So I put it in and it looked like the Queen



Squeak Carnwath, *Do Birds Think?* 3/20, 1990, mixed media on paper, 36 x 53 in.



Squeak Carnwath, *Reasons & Secrets* (detail), 1993, artist's book w/ collagraph, lithograph, a la poupée, 11 x 9 in. (closed), 10.75 in x 68 in. (accordion open), Ed: 30

Mary. It was huge, it was ill-proportioned, I didn't really know what a floating duck should look like -- it was awful. And this was one of those classrooms where the seniors and juniors were at one end and the sophomores were at the other. And my brother, who is a year younger than me, was watching all this. So when I went to clean up, he started teasing me about this, getting me madder and madder: "Whoa, that's really some big ship in your painting, it doesn't look like a duck to me" -- you know, all the sibling stuff. So we started throwing water at each other at the sink... and then it got more out of hand... because I wasn't going to put up with any of his shit. So then Miss W sent me -- not my brother, me! -- to the principal's office, Mr. R's office. And I told Mr. R that Miss W had said to put a duck in this thing, that it wrecked my painting, that I didn't think S's was any better than mine -- I finally got an A but it wasn't worth it, and I just thought it was bad teaching. And Mr. R let me go back to class... so I tell students, you have to

fight that stuff.

I do try to guard my studio time, because I feel that if I'm not making work then I can't really teach about it... Teaching is a path to being able to be an artist, but you have to figure out how much generosity you have and you have to save time for yourself.

-- Squeak Carnwath

NS: Who was your favorite teacher?

SC: Dennis Leon was a really great teacher, Viola Frey is a good teacher, Jay DeFeo... What was good about Dennis was that he could sort of occupy your body without taking over. So when he talked to you about your work, it was like

he was you, but with more experience. And he could do it with hindsight, which you can't do in the present. But it was at incredible expense to himself: because he was so generous, he sacrificed his art. But he was a gifted, gifted teacher.

NS: Some of the more idealistic art students I know see being an art teacher as a noble path, a path to a life where they're not compromising as much as any other path.

SC: It depends. I think you can teach art, but you have to be careful. Too many artists who grew up in the sixties and pre-sixties still had that notion that there's a patriarchal institution which will take care of them in some way. So they didn't make any provisions for their own ability to retire. And they didn't make artwork, either: they taught more than they made artwork. Teaching is great if you don't give everything to teaching. You have to kind of be a bad teacher. I consider myself a bad teacher because I don't hang out after class and talk for hours with people -- it either happens in class or it hardly happens at all.

Era Farnsworth: You know what, two of your students came to make buttons at Magnolia and they thought you and Richard Shaw were fantastic and were the highlights of their education.

SC: Oh, wow, that's great. Thank you. But I do try to guard my studio time, because I feel that if I'm not making work then I can't really teach about it. So I think teaching is a path to being able to be an artist, but you have to figure out how much generosity you have and you have to save time for yourself.

DF: That's brilliant -- "how much generosity



Squeak Carnwath in front of her 2003 tapestry, *Story of Painting*.

you have.” I was teaching at CCAC for a time and one day I realized, “*this is not exciting, this is the same thing I taught last semester.*” So I took a leave of absence for a year. Then I took another year off and they said, “*look, you’ve got to come back and teach one semester -- just to hold on to your tenure.*” And I couldn’t do it, because I’d made myself a promise that I wouldn’t be like so many of the teachers that we had. They were teaching for retirement.

SC: They had to. They needed the income because they didn’t have enough in social security, or they didn’t make any work that had any market value, or they didn’t make any work at all. Or they’d given up their practice in some way, because all the stuff you get from making art, they got from teaching.

DF: Many of them weren’t even excited about teaching anymore. I think they may have confused the incoming students with the outgoing students: “*well, I already said this. Just because you missed it...*” But I got to work with so many of my teachers at the San Francisco Art Institute and U.C. Berkeley -- like Peter Voulkos, Sam Tchakalian, Harold Paris -- and it was such a pleasure to encounter them in a different setting. It’s so different to work with an artist as a collaborator.

SC: Even grad school is different from undergrad. Grads have made more of a commitment to being an artist. But I have known grads who gave up their work. Everybody has different motives for how they get into it, why they stay.

EF: Something I’ve heard Rupert Garcia say is: “*this person just*

needs to get serious about being an artist.” They have to own the fact that they’re an artist.

NS: Tell me about your airport commission.

SC: They needed a piece that would resist graffiti, that could be hosed down. Susan Pontius shepherded the artists through various manufacturing processes. There was a glass option, a ceramic option... Then there was this option of doing baked enamel on steel, and I did that. I could’ve painted the whole thing on that, but since I paint in a kind of collage-y manner, where I layer and cross things out, it would have been too coloring-book to try to make that image by painting on the enamel. So we scanned everything in and made silkscreens and screened it on, and then did some painting on top of that.

NS: You’ve done tapestries, printmaking, and public art, but it seems you always return to painting.

SC: Painting is the queen of the arts. It’s the original time-based medium. There is no substitute, there is no king, there’s only the queen. ■

SHOWS & EVENTS:

Byron C. Cohen Gallery for Contemporary Art

Squeak Carnwath’s fourth solo exhibition at Byron Cohen, featuring paintings and tapestries.

April 7 - May 21, 2006

Mon - Sat: 10 - 5; Sun: 11 - 5

2020 Baltimore Ave

Kansas City, MO 64108

(816) 421-5665

<http://www.artnet.com/cohen.html>

Bobbie Greenfield Gallery

Ed Moses: Tapestries and Paintings

May 13 - June 24, 2006

Tues - Sat: 11 - 6

2525 Michigan Ave, B6

Santa Monica, CA 90404

(310) 264-0640

<http://www.bobbiegreenfield.com>

Kludia Marr Gallery

Tapestries

Tandem show with Sullivan Goss (please note: not all artists at both venues). Featuring tapestries by artists including Alan Magee, Bruce Conner, Doug Hall, Guy Diehl, Robert Kushner, Squeak Carnwath, William Wiley, Darren Waterston, Chuck

Close, Martha Mayer Erlebacher, George Miyasaki, Donald Farnsworth, Don & Era Farnsworth, Hank Pitcher, Leon Golub, Lia Cook, Rupert Garcia, D.J. Hall, Hung Liu, Ed Moses, John Nava and Mel Ramos.

July 21 - September 21, 2006

Mon - Sat: 10 - 5; Sun: 11 - 5

668 Canyon Road

Santa Fe, NM 87501

(505) 988-2100

<http://www.klaudiamarrgallery.com>

Sullivan Goss Gallery

Tapestries

Presented in conjunction with Klaudia Marr Gallery.

July 1 - 31, 2006

Mon - Sun: 10 - 5:30

7 East Anapamu St.

Santa Barbara, CA 93101

(805) 730-1460

<http://www.sullivangoss.com>

UCLA Fowler Museum

The Missing Peace: Artists Consider the Dalai Lama

An exhibition inspired by the messages, vision and values of the Dalai Lama, curated by Randy Rosenberg and featuring 88 contemporary artists from 25 countries, including Squeak Carnwath, Chuck Close, Lewis deSoto, Don and Era Farnsworth, Rupert Garcia and William Wiley. All works will be auctioned to raise funds for the peace initiatives of the Dalai Lama Foundation and the Committee of 100 for Tibet.

June 11 - September 10, 2006

Wed - Sun: noon - 5; Thurs: noon - 8

308 Charles E. Young Dr.

Los Angeles, CA 90095

(310) 825 - 4361

<http://www.dlportrait.org>

<http://fowler.ucla.edu>

Front Gallery

Warp Driven

An exhibition of tapestries from the Magnolia Tapestry Project. Featured artists include Hung Liu, William Wiley, Don and Era Farnsworth, Squeak

Carnwath, Joseph Goldyne and Ed Moses.

June 2 - July 31, 2006

Tues - Sat: 11 - 5

35 Grand Ave

Oakland, CA 94612

(510) 444-1900

Gladstone Gallery

Dereconstruction

A group show curated by Michael Higgs. The show includes tapestries by Bruce Conner executed in collaboration with the Magnolia Tapestry Project.

June 30 - August 18, 2006

Tues - Sat: 10 - 6

515 West 24th Street

New York, NY 10011

(212) 206-9300

<http://www.gladstonegallery.com>

Brian Gross Fine Art

Ed Moses: New Paintings

In addition to new paintings, the show features one of the tapestries produced by Moses in collaboration with the Magnolia Tapestry Project.

July 6 - August 25, 2006

Tues - Fri: 10:30 - 5:30; Sat: 11 - 5

49 Geary Street, 5th Floor

San Francisco, CA 94108

(415) 788-1050

Brian Gross Fine Art at One Post Street

Ed Moses: Tapestries

Four tapestries produced by Moses in collaboration with the Magnolia Tapestry Project.

July 8 - October 27, 2006

One Post Street

San Francisco, CA 94108

<http://www.briangrossfineart.com>

San Jose Museum of Quilts & Textiles

Katherine Westerhout: After/Image

An exhibition of tapestries created by Katherine Westerhout in collaboration with the Magnolia Tapestry Project.

July 18 - October 1, 2006

Opening Reception: July 23, 2 - 4 pm

Mon - Sat: 10 - 5; Sun: 11 - 5

520 South First Street

San Jose, CA 95113

(408) 971-0323

<http://www.sjqmilmuseum.org>

Rena Bransten Gallery

Paintings by Rupert Garcia.

July 13 - August 18, 2006

Tues - Fri: 10:30 - 5:30; Sat: 11 - 5

77 Geary St (between Kearny and Grant)

San Francisco, CA 94108

(415) 982-3292

<http://www.renabranstengallery.com> ■



Lewis deSoto's inflatable cloth sculpture *Paranirvana* (lower left), and *Dharmakaya*, a tapestry by Donald and Era Farnsworth (right) at *The Missing Peace* at the UCLA Fowler Museum.