

## NEW EDITIONS:

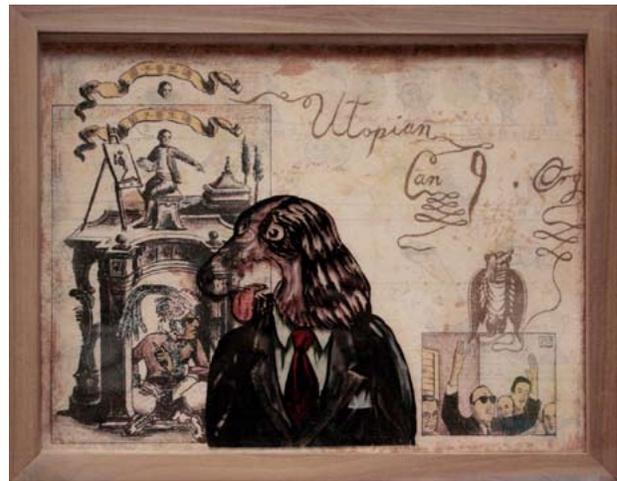
*Hung Liu*

Hung Liu, *Wedding Day*, 2008, oil and pigment on wood, 44.75 x 36 in.

The latest fruits of Hung Liu's collaboration with Magnolia Editions are a series of unique works on wood. Multiple layers have been printed and painted over one another in these intensively worked pieces to achieve a dynamic range of textures, from barely-there transparent washes to thick, sensuous daubs of oil paint. The subjects of these works are young women drawn from 19th-century photographs, exceptional for both their beauty and the tragic nature of their historical circumstances: the stories behind the figures are fascinating and often heart-breaking. Liu is also at work on a series of self-portraits from each Year of the Rat, from a childhood image representing her birth year to a projected future likeness at 72 years of age. ■

*Enrique Chagoya*

The adventures of Enrique Chagoya's Utopian Cannibal take new shape in his recent prints at Magnolia Editions. *Utopian Can9.Org* is an ambitious and unusual work in which prints on plexiglas and amate paper have been assembled as a three-dimensional object which has no designated front or back; instead, it can be viewed from either side, each displaying a unique image. Chagoya's rollicking, acerbic carnival of semi-otics is in full swing here and in the forthcoming *New Illegal Alien's Guide to Critical Theory*, a 94-inch wide print mapping visual links between art history and colonialism, in which a damsel with the head of a Mayan deity raises a glass of wine and inquires, "Habla Aramaic? Tu connais Gustave Moreau?" ■



Enrique Chagoya, *Utopian Can9.Org*, 2008 (view of both sides)  
Pigment on plexiglas and amate, 13.25 x 16.75 in. (framed)



Donald & Era Farnsworth, *Electric Thangka*, 2008, Jacquard tapestry, 75 x 51 in., Edition of 12



Donald & Era Farnsworth, *Water Thangka*, 2008, 102 x 71 in., Edition of 8

## Donald & Era Farnsworth

Donald and Era Farnsworth's recent tapestry and mixed-media works use classical forms as a vehicle to address contemporary issues of climate change and conservation. Their *Electric Thangka* subtly incorporates images of a variety of energy sources (the sun, solar panels, wind turbines, nuclear cooling towers) with stupas (monuments containing Buddhist relics) and the Buddha. In *Water Thangka*, the tile-like structure in the foreground is composed of benzene rings; benzene is a toxic molecular component of bisphenol-A, a harmful chemical which plastic outgases into water. While the waves of water at the base of the Buddha and mountains (where water is purified) surrounding him appear serene, a plastic water bottle looms ambiguously above his head. *Elemental Treasure Vase* and *Ninepipes Elemental Landscape I* and *II* use a tension between

the different forms of representation in their foregrounds and backgrounds to draw attention to the multiple ways in which we understand our environment. The hazy landscape depicted in the background of *Ninepipes Elemental Landscape* is a sacred American Indian site in Montana. By bringing brightly colored symbols for various molecular compounds to the surface of their naturalistic imagery, the Farnsworths create bifold layers of meaning. Rupert Garcia noted on a recent studio visit that the works simulate a nostalgia associated with traditional landscape painting, evoking "the good old days" when things were "purer." Their reference to this visual tradition is given both a critical and playful dimension by the two-dimensional symbols in the foreground, which suggest the wonder and whimsy of science and the more serious implications of contemporary changes in our ecosystem. ■



Donald and Era Farnsworth, *Ninepipes Elemental Landscape I*, 2008, mixed media on panel, 13.5 x 68 in.

## Rupert Garcia

When not working on a set of special pieces for the Obama 2008 campaign, Rupert Garcia has been creating mixed-media works on wood at Magnolia Editions. *Birds* revisits the bird in flight featured in Garcia's installation at the SFO Airport. His eponymous portrait of muralist Jose Clemente Orozco is an arresting, high contrast composition reminiscent of Garcia's woodcut or silkscreen prints, but in place of the surface flatness of such processes here Garcia substitutes a more muscular, painterly finish. The work is 'writ large' in a stylistic

Rupert Garcia, *Birds*, 2008, mixed media on wood, 30 x 43.75 in.;  
*Orozco*, mixed media on wood, 35.75 x 45 in.



nod to the scale and impact of mural painting, executed such that it is instantly legible even from a great distance, as if it were part of an even bigger, wall-sized image. ■

## Mildred Howard

Mildred Howard recently released a limited edition version of her 2008 self-titled monograph, published by Magnolia Editions. This version features a unique image created by the artist and printed directly onto the book's cloth cover. Howard also worked with Andy Rottner at Magnolia Editions to modify and

One version of the printed cover of Mildred Howard's 2008 publication.





A test print on panel of Clare Rojas's image for SFO Airport.

print a pair of custom book boxes for her 2007 work, *Volume I & II: The History of the United States with a Few Missing Parts*. ■

## Clare Rojas

A commission for the San Francisco International Airport brought Bay Area favorite Clare Rojas to Magnolia Editions in May of 2008. Rojas is working on translating an 18 x 24 inch gouache painting to a unique 16 x 20 ft piece, made up of four 4 x 5 ft mixed media panels incorporating pigmented ink, acrylic, and gold leaf. ■

## Remembering Bruce Conner (1935-2008)

The iconoclastic and influential San Francisco artist Bruce Conner passed away on July 7, 2008. An unsung giant of the avant-garde, Conner was a pivotal figure in what was eventually labeled the counterculture: his assemblages, films, drawings and other artworks were defining documents of the Beat community, the anti-establishment movement of the 1960s, and the 1970s punk scene. Some of his most iconic works include *A Movie* (1958), a found-footage masterpiece of experimental



Bruce Conner, *BOMBHEAD*, 1989/2002  
Archival pigmented inkjet print, acrylic  
32 x 25 in., Edition of 20

filmmaking; mummy-like assemblages veiled in nylon and gauze; photograms of his own figure exposed onto large sheets of light-sensitive paper; Surrealistic collages of figures from antique engravings; and obsessively detailed inkblot drawings. Conner's eclectic style extended to the manipulation of his own identity and the trappings of authorship within the art world: he produced work under a variety of pseudonyms, reported the news of his own death to national publications on two separate occasions, and once published a five page piece in an art magazine documenting in satirically ponderous detail (with numerous photographs) the making of a peanut butter, banana, bacon and cheese sandwich.

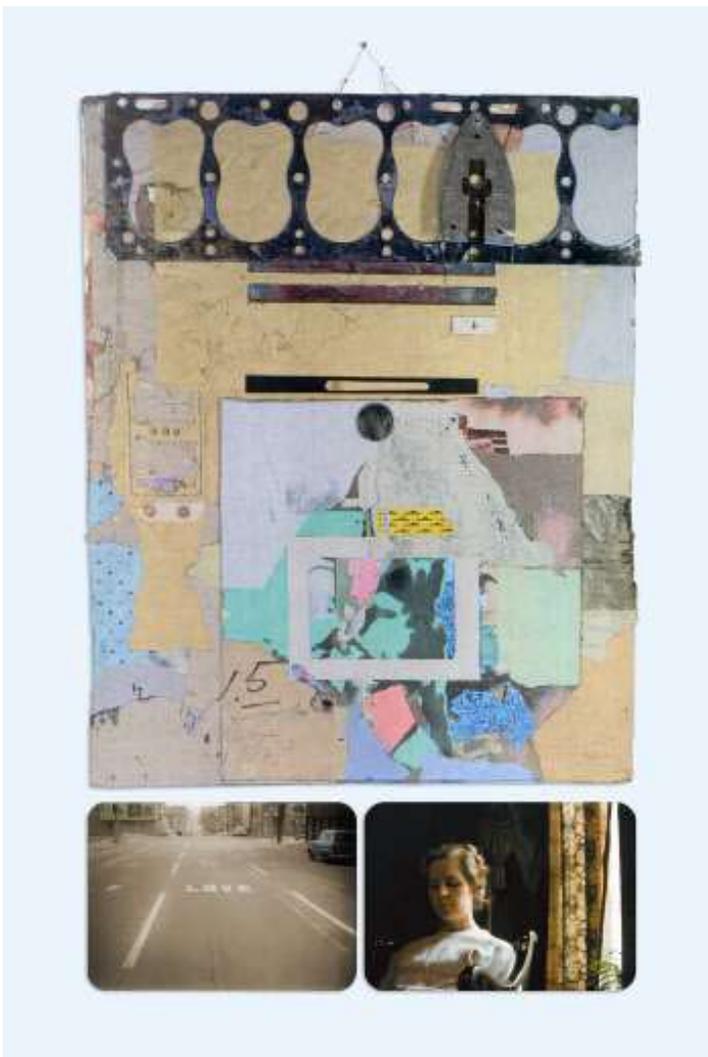
Between 2002 and 2006, Magnolia Editions published numerous print and tapestry editions by Conner and several of his associates: Emily Feather, Diogenes Lucero, *BOMBHEAD*, et al.

Kim Stringfellow introduced Conner to Donald Farnsworth in late 2002. “When I met Bruce he already had some projects in mind,” recalls Farnsworth, “and the first thing he told me was, ‘my work is not financially viable – are you sure you want to do this?’ Of course, I said yes – if the work sells, great, but that’s not the point, that’s not the only reason we publish work with artists.” Farnsworth introduced Conner to the possibilities of digital-assisted art: in 2002, Conner was essentially computer illiterate; by 2006, he was working on his own iMac. “For the first year, he warmed up to the computer by watching me,” says Farnsworth; “then I helped him pick out a computer, which he left here for six months, using it only when he came to the studio. Finally he took it home. Once he became familiar with Pho-



Bruce Conner, *BLINDMANS BLUFF*, 1987/2003  
Jacquard tapestry  
101 x 90 in., Edition of 6 / 64 x 56 in., Edition of 6

toshop, he could easily spend 50 hours editing a single piece.” Conner had no qualms about using new technology: “Bruce was interviewed by a film crew while working at Magnolia. They asked him, ‘what difference do you find between this new digital media and the media you’ve used in the past?’ He replied, ‘I hadn’t noticed a difference.’ I think our relationship gave him more tools, more leverage to get his concepts to the point where they were perfect. That was Bruce’s attitude: things had to be absolutely perfect or they would never be complete.” The artist was obsessed with the archival quality of his work, including his tapestry editions. “Bruce hired professional conservators to write reports on the materials, quality, and recommended storage techniques of our tapestries, as well as to bring us up to speed as to the nature of textiles. One of the first things the conservators said was that textiles are alive, they’re moving, breathing, woven matrices; they’re not dimensionally stable, they’re not flat, they won’t stay square. This was not what Bruce wanted to hear – I think he wanted them to be flat and perfect, forever.”



Bruce Conner, *TRIPTYCH*, 1961/2003  
Archival pigmented inkjet on rag paper  
41 x 27.5 in., Edition of 6



Bruce Conner, *ANGEL WALL, CANYON DE CHELLEY*, 1976/2003  
Archival pigmented inkjet, graphite on Rives BFK white  
17.75 x 23.5 in., Edition of 10

Conner's work at Magnolia often used digital tools to recontextualize imagery from earlier works. In *ANGEL WALL, CANYON DE CHELLEY* (1976/2003), Conner incorporated a 1974 photogram, created in collaboration with Edmund Shea, into a photograph of sandstone outcroppings in Arizona; repetitions of Conner's ghostlike figure appear as if emerging organically from a vast canyon wall. "It took us days," recalls Farnsworth, "but Bruce was very excited about the final result." *TRACERY IN THE SKY* (2002/2003) finds Conner's delicate inkblot shapes, redrawn using a flatbed pencil plotter, hovering in a blue desert sky. His black and white tapestry editions, translated from collages of engraved Biblical scenes, mix science fiction and spiritual inquiry to intense and disarming effect. Their imagery suggests a skeptical, searching attitude toward both medicine and theology which was characteristic of a man who Era Farnsworth remembers as "always very intensely aware of his own mortality – it seemed to be constantly at the forefront of his mind." Yet she also recalls Conner's lust for life: "he loved music; I remember going to parties Bruce threw at the Hayes Street Grill only a few years ago and seeing him dancing while the Hot Club of San Francisco played, doing a crazy kind of Dr. Strangelove leg move, as if his leg was dancing away from him. And as an artist, he was extraordinarily focused and driven." Conner's concern with mortality also included the health of



Bruce Conner at Magnolia Editions in April of 2003 with his tapestry *BLINDMANS BLUFF* and a framed *ANGEL WALL, CANYON DE CHELLEY*.

those around him. At one point the artist even brought a radiation detector with him to Magnolia. Alarmingly, an unexpected radiation source was discovered; it was quickly disposed of with the help of the EPA. "That discovery was a great contribution to the health of Magnolia's work environment," notes Farnsworth. "Bruce was very kind and considerate: I was riding my bike to and from work in 2004 and Bruce would sometimes show up with unexpected gifts like bicycle gloves or reflectors for me." Farnsworth says that it was Conner's dedicated work ethic which ultimately left the deepest impression. "More and more, what it boils down to is how hard artists like Bruce Conner work, how devoted they are, how rigorous they are – and how fearless they are." ■

## SHOWS & EVENTS:

### Turner Carroll Gallery

*Hung Liu: The Peking Opera*

Paintings by Hung Liu based on masks from the Peking Opera.

July 18 - August 5, 2008

### Turner Carroll Gallery

*Thangka*

Tapestries by Donald and Era Farnsworth inspired by Buddhist imagery and philosophy, including their new tapestries *Electric*

*Thangka and Mythos XI - Lumin.*

August 29 - September 15, 2008

Reception: Friday August 29, 5 - 7 pm

Mon - Sun (7 days a week): 10 - 6

725 Canyon Road

Santa Fe, NM 87501

(505) 986-9800

<http://www.turnercarroll.com>

**San Francisco Museum of Modern Art**

*Half Life of a Dream: Contemporary Chinese Art from the Logan Collection*

Paintings, sculptures, and installations considering the utopian dreams of post-Tiananmen Square China.

Curated by Jeff Kelley and featuring work by Hung Liu.

July 10 - October 5, 2008

Mon - Fri: 10 - 5:45

Thurs: 10 - 9:45

Sat, Sun: 10 - 7:45

closed Wednesdays

151 Third St

San Francisco, CA 94103

(415) 357-4000

<http://www.sfmoma.org>

**Fort Collins Museum of Contemporary Art**

*Magnolia Tapestry Project*

Tapestries by Enrique Chagoya, Leon Golub, Hung Liu, Chuck Close, George Miyasaki, Nancy Spero, Rupert Garcia, Squeak Carnwath, Donald & Era Farnsworth, and Deborah Oropallo.

May 20 - Sept. 20, 2008

Tues - Fri: 10 - 6, Sat: 10 - 5

201 S College Ave

Fort Collins, CO 80524

(970) 482-2787

<http://www.fcoca.org>

**Front Gallery**

*Double Vision*

A show of collaborative works created at Magnolia over the years, curated by Nick Stone. Includes teamwork by artists including the Art Guys, David Best, Donald Farnsworth, Era Farnsworth, Robert Hudson, Raymond



Model with Chuck Close's *Self-Portrait* tapestry at the Fort Collins Museum of Contemporary Art's "Tattoos and Tapestries" event in May.

Saunders, Richard Shaw, and William Wiley.

August 1 - September 25, 2008

Fri: 1 - 6, Sat: 1 - 4

First Fridays of the month: 1 - 10

Reception: Friday Sept 5, 7 - 10 pm

35 Grand Ave

Oakland, CA, 94612

(510) 444-1900

<http://www.frontgalleryoakland.com>

**F2 Gallery**

*Prodigal Daughter*

Paintings by Hung Liu.

May 24 - July 21, 2008

Tues - Sun: 10 - 6

No. 319 Caochangdi

Chaoyang District, Beijing 100015

+86 10 6432 8831

[art@f2gallery.com](mailto:art@f2gallery.com)

<http://www.f2gallery.com>

**Boston University Art Gallery**

*Atomic Afterimage: Cold War Imagery in Contemporary Art*

Works considering the Cold War, including prints by Bruce Conner published by Magnolia Editions.

Sept. 5 - Nov. 2, 2008

Tues - Fri: 10 - 5

Sat - Sun: 1 - 5

Opening reception: Thursday Sept. 4, 6 - 8 pm  
855 Commonwealth Ave (inside College of Fine Arts building)

Boston, MA 02215

(617) 353-4672

[gallery@bu.edu](mailto:gallery@bu.edu)

<http://www.bu.edu/art/>

**The Compound**

Work by Magnolia Editions' own Tal-lulah Terryl.

July 12 - August 12, 2008

Mon - Sat: 12 - 5

6604 San Pablo Ave

Oakland, CA, 94608

(510) 655-9019

<http://www.thecompoundgallery.com>

**Gabarron Foundation Carriage House Center for the Arts**

Work by Miriam Wosk, including her tapestry, *Big Red*, published by Magnolia Editions.

June 6 - August 28, 2008

Mon - Fri: 9 - 5

149 East 38th Street (between Lexington & 3rd Ave.)

New York NY, 10016

(212) 573-6968

<http://www.gabarronfoundation.org> ■



*Untitled Shoji Screen III* (1997, mixed media, three 22 x 66 in. panels) by Robert Hudson, Richard Shaw, and William Wiley, part of *Double Vision* at the Front Gallery.