

Chuck Close - *Brad*, 2009  
Jacquard tapestry, 103 x 75 in.  
Edition of 10

## NEW EDITIONS: *Chuck Close*

Chuck Close and Donald Farnsworth have brought nearly two years of proofing and experiments to fruition with four new tapestry editions to show for their efforts, just in time for Close's current exhibition at PaceWildenstien in New York, *Selected Paintings and Tapestries 2005-2009*. In addition to the *Ellen* tapestry featured in the last newsletter, Close has woven two new self-portrait editions, one of which incorporates five different panoramic views of the artist and measures nearly 20 feet across. Close has also created a tapestry portrait of actor and philanthropist Brad Pitt, who was on hand at the opening at Pace and who was recently featured in *TIME Magazine's* "100 Most Influential People" issue. The image chosen to accompany the *TIME* article was a photo by Donald Farnsworth of Close's *Brad* tapestry hanging in the front room at Magnolia Editions. ■

## *Enrique Chagoya*

Enrique Chagoya continues to explore the limitless potential for mixed-media wizardry at Magnolia with his latest edition on gessoed amate paper, *Time Can Pass Fast or Slowly*, in which an idyllic, Impressionist-inspired background is the setting for an episode of the artist's trademark "reverse anthropology." At once a shrewd consideration of the cannibalistic tendencies of Modernism and an innovative hybrid of printmaking and painting, *Time Can Pass* is a visionary edition from one of Magnolia's most prolific associates. ■



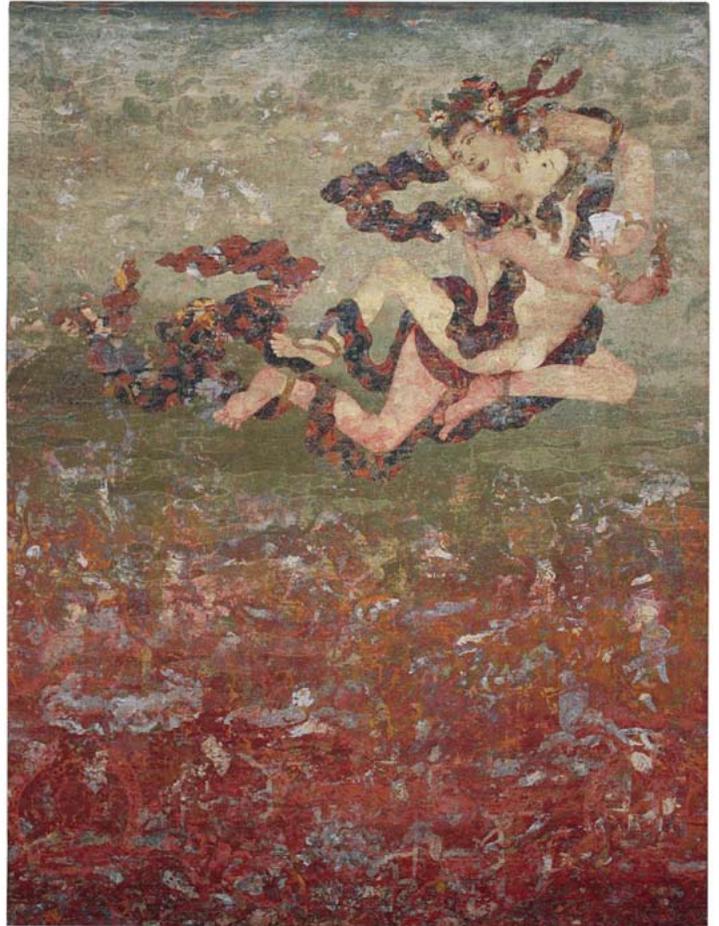
Enrique Chagoya - *Time Can Pass Fast or Slowly*, 2009  
Mixed media with acrylic on gessoed amate paper, 40.5 x 40.75 in.  
Edition of 10

## Donald & Era Farnsworth

*Story of Chaos II*, a new tapestry by Donald and Era Farnsworth, continues the pair's investigation of the symbolism and imagery of myths, parables, and religious traditions, this time with a distinctly personal twist: the Farnsworths used their own likenesses as models for the figures. *Story of Chaos II* depicts an encounter between humanity and a redemptive, enlightening force; as a writhing, cloudy background swirls around them, humanity is lifted to safety by an avatar of wisdom. *Story of Chaos I*, a companion piece in which this figure descends to rescue humanity from a turbulent maelstrom, is currently being proofed. ■

## NEW PROJECTS: *Artist Clocks*

Magnolia has been working with artists including Squeak Carnwath, Enrique Chagoya, and William Wiley to fabricate functioning clocks which incorporate each artists' imagery. Wiley's clocks take the form of an artist's palette and are avail-



Donald & Era Farnsworth  
*Story of Chaos II*, 2009  
Jacquard tapestry, 103 x 77 in.



Clock by Squeak Carnwath, created at Magnolia Editions and available through the Oakland Museum of California.

able exclusively through Magnolia; Squeak Carnwath clocks can be purchased through the Oakland Museum of California in conjunction with her current exhibition – please see Shows & Events for details. *[This paragraph has been brought to you without a single clock-related pun, courtesy of the editorial staff at Magnolia Editions.]* ■

## Brown Sugar Kitchen

Magnolia recently printed a suite of images on canvas for chef/Food Network star Tanya Holland's popular Oakland soul food restaurant, Brown Sugar Kitchen. We encourage our readers to visit Brown Sugar (2534 Mandela Parkway, just a few blocks from Magnolia) to check out the prints, and we highly recommend the fried chicken and waffles! ■



Chuck Close - *Self Portrait/Five Part*, 2009. Jacquard tapestry, 79 x 229 in. Edition of 6

## A CONVERSATION WITH *Chuck Close*

*In May of 2009, Chuck Close spoke to Eve Aschheim's class of art students from Princeton University at his "Selected Paintings and Tapestries 2005-2009" show at PaceWildenstein. Donald Farnsworth was on hand to talk about the tapestries; what follows is a transcript of the discussion.*

### GULLIVER'S TRAVELS

CC: Basically, I was a really good student, which meant I got the scholarships, which meant that I learned what art looks like sooner than some of my colleagues. And once you know what art looks like, it's not too hard to make some of it. The thing is, it's going to look like someone else's art, or it isn't going to look like art. And the dilemma that I faced when I got out of graduate school was the dilemma that many artists face: of going into a room by yourself, and it's full: it's full of all the people who influenced you and all your gods. And you've got to get them out of there. That's the hard part.

So the first thing I did was to construct a series of self-imposed limitations that would guarantee that I couldn't make the work I'd been making in graduate school. And I couldn't guarantee that that sort of thing would be interesting, but at least it would keep me from making what I'd been making. I had been

making big, loose, open abstractions, very sloppy, very primitive, I put paint on and scraped it off, I'd have a good start and screw it up, I never knew if I was finished; I just kept making the same old marks over and over, using the same old colors. So I decided to work from photographs and to limit myself to just black paint. I chose to work from photographs so that my target was no longer an "art shape" -- it was going to be an ear. And it didn't require my taste; I didn't have to make an interesting shape, I just had to make an ear. And I got color out of there, to see if I could make a painting without color. I used only black paint so that I wouldn't be so tentative; if I put paint on, it was still going to be there at the end of the painting, so I could make sure that I was doing what I wanted to do from the beginning. And I threw away all the tools with which I had any facility. I got an airbrush, with which I had no facility, a small spraygun.

This is the first of these paintings, which is 22 feet long. But I wanted to make something on an even bigger scale. I was the only one in the room, so I photographed myself. What I wanted to do was to make something so big that you couldn't readily see it as a whole, and to force the viewer to scan it, almost like a landscape. In fact, it was that kind of Brobdingnagian world of *Gulliver's Travels*, when the Lilliputians are crawling over the face of the giant -- they don't even know they're on the

giant -- stumbling over beard hair or falling into a nostril. So I wanted to make a face large enough that you would scan it, you would traverse it like you were traversing a landscape.

*It's much more interesting to sneak up on something than it is to preconceive it and execute it. I like the fact that it's wrong before it's right.*

– Chuck Close

So one of the things that I did away with, working this way, was the palette. When you're working with a palette, you're making a decision out of context, and then when you drop it into the rectangle you hope you made the right decision. I discovered in making these black and white paintings that I could make all the decisions in the rectangle, in real time, right then. So when I wanted to alter a variable, I decided to bring color back into the picture -- but I didn't want to fall into my old color habits of mixing colors and putting my favorite colors together and then trying to put them in myself. I wanted to make a painting in which there was no palette, everything was mixed in the rectangle itself. To do that, I decided to make a red painting, a blue painting, and a yellow painting, on top of each other, and to try to build a four color image in the rectangle. So every square inch of the painting has some of all three of those colors. It's just a relative percentage of one color over another -- more red than blue, or more blue than yellow -- and how densely it's applied, which determines a generic value.

So I was able to make a painting in which there was no palette by using this odd method of layering on top. This experience ultimately is what has allowed me to make these [recent] paintings. Underneath one of these paintings -- I'm using the palette, but I still want to mix the colors in the painting. To do that, I put on the colors capriciously and arbitrarily, the wrong

colors first. And then what I'm doing is I'm working my way down the painting. This is the underpainting, which is just the wrong colors; and then I go back, and I work into every piece, moving down, and I try to move it from something that's wrong to something that's right.

Could somebody get me a scotch? [laughter] It's late enough, isn't it?

The reason I put these two paintings [*Zhang Huan I and II*] in the show is, I shot Zhang Huan and he kept returning to the same pose. Even though the photographs are an hour or so apart, the pose is almost identical. So I had a color photograph of him and a black and white photograph of him. I wanted to show what happens when you use a diagonal grid as opposed to a horizontal/vertical grid. With a horizontal/vertical grid, your brain and your eye, they march right along the way you type or work, because the brain can access that. You turn the grid on a diagonal, and it's a lot harder for it to remember what row it's on. If you come over here you can see the colors that were underneath: turquoise, green, orange, yellow-green, brown, red -- so that you see a record of the decisions that were made. And actually, that's how I keep myself engaged in what I'm doing. It's much more interesting to sneak up on something than it is to preconceive it and then just execute it. So I like the fact that it's wrong before it's right, and I'm going to find it, and find it in context.

DSF: Chuck, you were just saying you can still see the undercolors, the initial "wrong" colors, in each square of the grid. Are those the center colors, or the background colors?

CC: The background colors. What I do is, I drop crumbs along the trail, Hansel and Gretel-style. If you actually want to go back and deconstruct the painting, you can see the record of my decisions. First it was turquoise. Now I'll make it orange. Uh oh...now I'm going to paint it blue. Now it's too cool -- now I'm going to paint it more of a red. It's a series of corrections to

arrive at what you want, like taking a little journey.

*ON HEMINGWAY, RAUSCHENBERG, AND DYSLEXIA*

Question: Are there any of the shapes and shadows on the face that were predetermined before you put in the colors? Or is it only when you come to that particular part of the grid that you decide, okay, now I'm going to make this long shape, so that from far away it looks like a section of the nose?

CC: You're giving me more credit for thinking than I actually deserve... But if you look in the entrance foyer, there are the dye transfers that I worked

from. And if you could imagine -- I'm working across horizontally. As I'm going down, I'm making these decisions, and I sometimes don't even know I'm looking at a nose or an eye or whatever it is. It's really about pictorial syntax. The subject is usually not the subject, in literature or art. Don DeLillo said that if you think that Hemingway is about bullfights, you have no idea what makes Hemingway a great writer. The use of the word "the" is more important than the bullfight. The bullfight is a hackneyed, trite story; in the hands of anyone else, it wouldn't be worth the paper it's printed on. The magic comes from the way it's said; otherwise, the great literature of the world would just be a shelf full of Cliff's Notes. The art, where the rubber meets the road, is often how the words trip off the tongue; how clusters of words build an image in your mind, and transport you someplace: you see the matador, you can feel the breath coming out of the nose of the bull, you can feel the ground shake; it takes you somewhere. But most of that is rooted in syntax, in the choices of words. The same thing happens with painting: you have pictorial syntax.



Michael Danoff, Chuck Close, Donald Farnsworth, and Brad Pitt with Close's Brad tapestry at the preview of *Selected Paintings and Tapestries 2005-2009* at PaceWildenstein, New York; photo by Lewis deSoto.

Question: Once you've covered over an area, will you ever go back to it?

CC: Oh, sure. Yeah. You know, no painting ever got made without a process. It's just the nature of the process that tells you about the route taken. I was living in Rome, and I decided to take a pilgrimage to Ravenna to look at the Byzantine mosaics. And I thought I was going to love them. I got there and they're way up high in the dark, very dramatic, glistening gold and glass, and I hated them. I was so disappointed after schlepping all that way. But when I went back to Rome, I went to the Villa Borghese to look at some real art. And they had wonderful Roman floor mosaics. In the floor mosaics from Rome, south into Tunisia, you see the most amazing kinds of things, because the viewing distance from the floor is your height. So you're simultaneously aware that it's a bunch of stones on a flat surface, and as your eye is reading it, it keeps saying flat, flat, rocks, rocks, flat, flat, flat -- then all of a sudden, it morphs into a lion's paw. And you can see what the artisan did in these four

or five stones that are clustered together to make a paw: oh, he chipped a corner off this one, wedged it in there.

The thing that made it so amazing for me was that it made something that happened many hundreds of years ago a contemporary experience. Because you can see the record of the decisions that he made... But that situation where you can see both the flatness and the image is really what I'm trying to effect. So I felt a real kinship with these Roman floor mosaic artisans from hundreds and hundreds of years before, because the mosaic would rip back and forth between a flat reading of the stones on the floor and the image it made.

Question: Do you think your dyslexia has influenced your use of systems?

CC: Absolutely. Everything in my work is 100% a product of my learning disability. Regular people who have skills, their abilities determine what they can do. Those of us who are deficient, our disabilities determine what we can do. Bob Rauschenberg, who was the most learning disabled person that I've ever known, literally could not read. He said -- growing up in Port Arthur, Texas and failing all of his classes -- he said those of us with learning disabilities have to find another venue for our intelligence. You have to show somebody you're smart when you can't do it the way everybody else does it. I'm overwhelmed by the whole, so I break everything down into a lot of little bite-sized pieces. If I can't make a big global decision, I'll break it down into little mini-decisions that I can deal with. So I know I was driven to paint portraits by my learning disability, and my belief in a process that will set you free also comes from that.

When I was a kid, my father died when I was 11 and we went to live next door to my grandparents. My mother went to work outside the home so when I'd come home from school, I would go play canasta with my grandmother. She was similarly a nervous wreck. I'm a nervous wreck, I'm a slob, I have no

attention span, and I'm lazy -- all of which seemed to preclude me from making work like this. But you don't want to just be held captive by your nature, so you make sure that you don't give in to your nature. Anyhow, I watched my grandma; she had busy hands. And I saw how working calmed her. It was like raking gravel in a Zen Buddhist garden. The more she did some repetitive activity, the calmer she would get. So she would knit and crochet, and make quilts and afghans. I didn't realize until just the last few years what a profound influence my grandmother had been on me. She would do something like crochet stars, each star different -- or flowers, whatever it is -- each one different. She'd make stacks of them on the floor.

*It turns out that since the computer is built on the language of the loom, the computer is the ideal way to talk to the loom.*

– Chuck Close

And then after she had hundreds of them, of these incremental units, she would crochet these together and make a big, banquet-sized tablecloth, which she would take out in the backyard, where she had a big wooden stretcher with pins in it. She would wash and bleach the tablecloth and stretch it. She made these big, complicated things out of all these little pieces. So I think it was probably a formative thing for me.

#### FROM SHMATTAS TO SPECTROMETERS

CC: Years ago, Sol and Carol LeWitt came back from China; they were the first artists to go to China, when artists were first allowed in after the ping-pong diplomacy. And they brought back some little silk tapestries made only of black and white thread. The front was black and white and you could read it; you'd turn it over and the back was the opposite: it was like a negative on the back. The way it works is, if a black thread

goes forward, to the front of the tapestry, the white thread goes down to the back. And if a white thread goes forward, the black thread goes down. That's why the back of them is the exact opposite, the negative of the front. On the bottom of the tapestry, conveniently enough, they put the name of the factory in Chinese. So I found out where they were, and we went to them and said, I'd like to do this. And they told me that Mao wanted images of himself and Lenin and the other ones, and then after he'd made millions of these shmattas, he had the looms destroyed. He didn't want anybody else's images made. However, they said, we could make another loom, but it's going to be very expensive. I held my breath and said, what's very expensive? They said it would be 3,000 dollars. So they built this thing out of wood. And they made this huge cartoon, from which they break the image down into which thread is going up and which thread is going down. For a tapestry this big, the

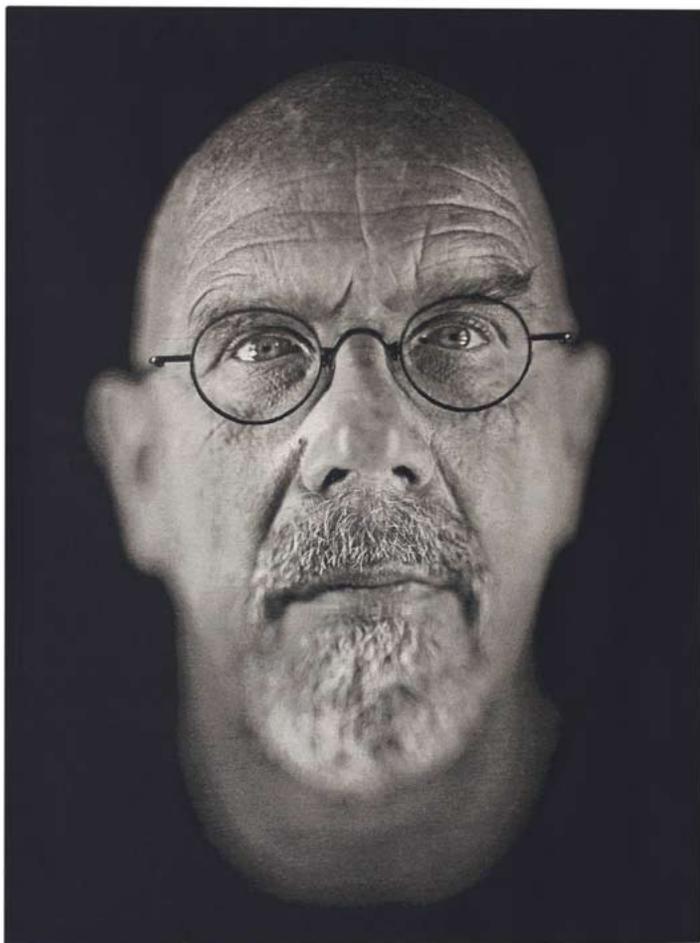
cartoon is twelve or fourteen feet high, and they've worked on every single row. So I made some tapestries and I made a rug in China also, of an image I had done of Lucas Samaras that's a circular array. And for that, they set up ten looms in a row -- which are pretty standard, there's nothing mechanical about it -- and they'd have ten people making identical pieces right next to each other for four months to make a rug. And at the end of that, they'd start another one. So I was very interested in this.

DSF: I first met Chuck when I was in college. He was doing an etching of Philip Glass at Crown Point Press. And then twenty years later, two dyslexics get together and we produced these tapestries.

CC: And these are Jacquard tapestries, woven via a different technique than the Chinese tapestries.

DSF: What Chuck was describing is traditional weaving, which is known as discontinuous weft-faced weaving; whereas these tapestries that we're doing are continuous weft-faced weaving. "Continuous" refers to the weft thread, which runs horizontally all the way across the tapestry. In traditional weaving, you dye a thread that color, and you weave that color in your chosen area, based on a cartoon. Whereas with the Jacquard tapestries we're doing, the various colors of thread are called to the surface of the tapestry by a series of lifters. There's this giant puppeteer up in the ceiling of the mill -- a device called the Jacquard -- these giant steel frames going up to the ceiling, and there's electromagnets controlled by a computer. The electromagnets are pulling away the threads that they don't want to lift. So the lifters are controlled by a computer, but originally, they were controlled by a series of punch cards. This punch card technology was invented by Jacquard 200 years ago.

CC: Now cut to the 20th century, and IBM has a mainframe computer the size of a tractor trailer. And they're trying to find a way to get information into this computer. The computer is not capable of understanding even the normal alphabet; it's too many things for it to keep track of. You kids don't remember,



Chuck Close - *Self Portrait*, 2009  
Jacquard tapestry, 103 x 79 in.  
Edition of 10

but in the very beginning of computer technology, a computer would take a stack of cards, into which there were holes punched. So the computer only basically understood yes or no; either there's a hole or there's no hole. It would scan through the cards, and it simply read hole or no hole. That was enough to get all this information into a computer like that. Of course, ten of those computers wouldn't equal one contemporary laptop. Ten tractor trailer sized computers would not be able to do what one standard laptop -- even your cellphone has more memory and can do more.

But it turns out that since the computer is built on the language of the loom, the computer is the ideal way to talk to the loom, because they share this kind of common language. So what Don and I do is, we each have a computer synced to the same colors, and you'll get up an image and send it to me, and we'll be looking at an area --

DSF: I can see in California what he's seeing in New York on the same exact Mac, on the same exact screen.

CC: We go back and forth on the computer and get as far as we can. Then we weave full height but only a third of the width test strips, and on the basis of that we then go to whole size tapestries, and then he sends me something and I say what I don't like about it and he says what he doesn't like about it, and we move forward. Who's got the book? Here you see the three images being woven; one is warmer, the middle one is slightly more neutral, the one on the left is neutral.

DSF: We haven't had a successful tapestry in a year. It's a process based on learning from mistakes, from trial and error; in fact, there's four new tapestries in this room which were preceded by about 50 to 100 "bummers," rejected tapestries. So these last four tapestries -- Chuck's self portrait, *Ellen*, *Brad*, and these five heads -- we finished in the last 30 days, after a year and a half of trials and proofing. We tried Zhang Huan, we tried President Clinton, it's unbelievable how many tapestries we've woven.



Tests for Close's first woven self portrait on the loom in Belgium in 2005.

One interesting parallel here with Chuck's works on canvas is that he starts his paintings with a situation that he has to then resolve. For each unit in the grid, he begins with the wrong color, and then uses an additive process to create a combination that the viewer's eye will read as the correct color. And that's exactly what we have to do with the tapestries; not because we choose to, but because we have to start with a set of colored warp threads we can't change. The 17,000 warp threads that run vertically are drawn from a fixed set of eight colors determined by the mill. Chuck and I can only choose the ten colors of weft thread. And all of the colors in these tapestries are created by optical blending, like pointillism: the eye might read a section as green, but if you get up close you see that this green is actually a combination of warp and weft threads which might be yellow, red, black, et cetera. So essentially we have to overcome these arbitrary warp colors that we didn't choose. And we do it by choosing the right weft thread colors and deploying them in precise combination with the warp colors to achieve the desired effect. But like Chuck's painting process, it's wrong before it's right.

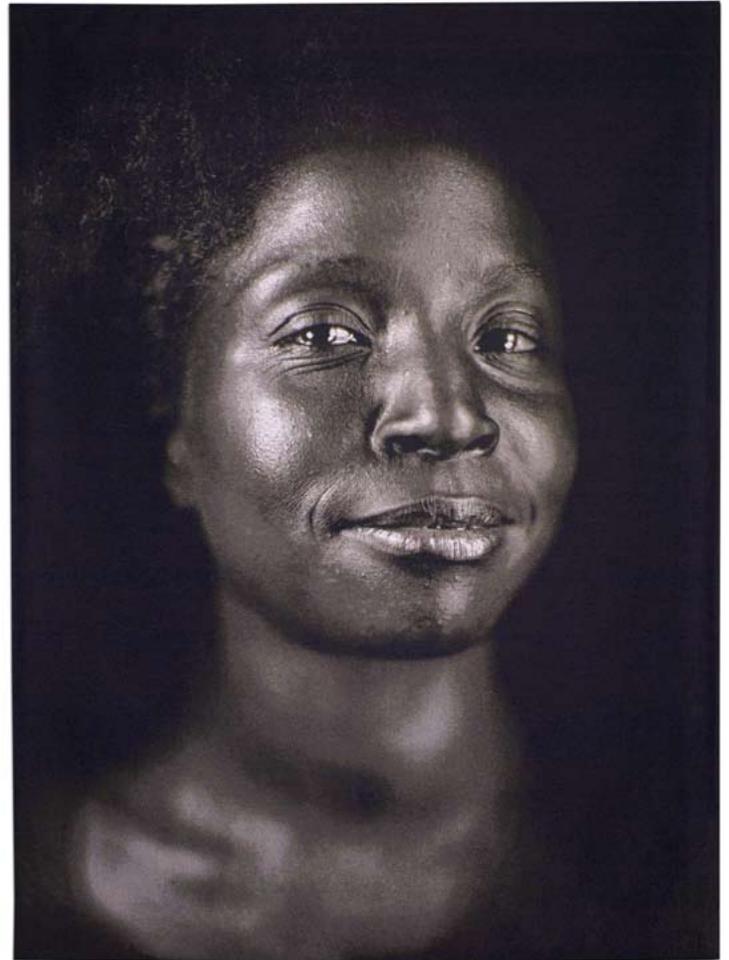
CC: If you look up close at one of these -- pull one away from the wall, and let's look at the back. The colors that you're using the most of go forward; the colors that you're using the least go to the back. So, you can see all the reds and greens on the back --

DSF: These are the colors we're overcoming, in a sense. And we're also blending with them and there's also another layer in the middle: it's a tri-layered tapestry. Basically, there's ten colors that are repeated over and over again, and they're called to the surface at any given time. And if we want to cover up their colors -- you'll notice the white ones are long; they're a weave structure called "floats." We're trying to cover up the warp threads, because they don't have any white, they don't have a black in the warp. So we use a floating weave structure which forms a top layer, just as Chuck layers a series of colors over his initial "wrong" color.

So at first, Chuck and I choose the threads, and the weavers weave a grid, a palette of available weave structures. We take that grid and we read it with a sphere spectrometer, which is a device that analyzes the mix of colors in each weave structure and reads it as L, a, B values -- the human perception of color. We enter these values into a spreadsheet. So this starts out as a spreadsheet of colors in numbers, which we then translate into HexEdit and then put it into an Adobe lookup table, from which we begin to develop weave instructions for the loom. The machine has no idea what color it's weaving. But we know that that weave instruction makes a certain color in 5000 degree lights and at a two degree viewing angle. That's the one part we've got down to a science. We force it into this limited set of colors. Chuck has billions of colors, or millions of colors, in his paintings. We've got a maximum of 500 colors here.

CC: That color tapestry that's in the other room used the 500 color palette...

DSF: We used about 400 of the 500 colors. And there are potential complications at every step. At the mill, the threads are miles -- probably kilometers, in Belgium -- but the warp threads are miles long, wrapped around giant spools, and last for about a month of solid weaving. And the weft threads are in smaller spools that are changed by hand. So when we're weaving some of Chuck's pieces with the totally black background, a weft spool might change: some of these spools are dyed in Italy and



Chuck Close - *Lorna*, 2006. Jacquard tapestry, 103 x 79 in. Ed: 6

the dye is forced into the spool. And if they didn't leave it long enough, the center of the spool wasn't as black as the beginning of the spool. So we would get a band of grey.

CC: Or if a thread breaks -- I got a tapestry from Don, and half-way through the middle of my face, the whole color changed. Because a thread had broken --

DSF: And they put a different, wrong spool on. But threads break all the time. And sometimes they come to me and say, [European accent] "Don, we can't weave that." Why not? "Well, it's really too pixelated, I don't know, we can't do it..."

CC: What, do they speak Spanish in Belgium?

DSF: That's my Belgian accent! [laughter] We had to weave

*Lorna* upside down because it was really hot in Belgium. There was all this black at the top of *Lorna*, and that was heating up the electromagnets. So on a hot day, by the time they got to the top of *Lorna*, the machine would overheat upstairs and stop pulling all the threads, and they would get wrong colors being shot through. So actually, for that summer, I guess it was 2006, everything was being woven upside down. Working with Chuck is a gas. He's a great guy, just like he seems.

Question: It's clear even just from your generosity in the way you're taking the time to talk with us today that people really are your subject, what you care about.

CC: Philip Glass, who I've recycled more than anybody else -- I've made hundreds of pieces from one photograph of him, taken in 1968 -- he said, famously, and I love the quote; he said that he is to me what haystacks were to Monet, or bottles to Morandi. He realizes that he's the subject matter. I'm glad that Cezanne painted apples, I'm glad Morandi painted bottles. I couldn't get up for it. I care about people.

DSF: Chuck, didn't I hear you say once that some teacher told you that portraiture was out?

CC: Well, it wasn't a teacher. Clement Greenberg, the dominant critical, art

historical voice of the time when I was a student, said: there's only one thing you can't do anymore and that's make a portrait. So I thought, I won't have a lot of competition, and got on my way. ■

## SHOWS & EVENTS:

### Stenersen Museum

*Off the Beaten Path: Violence, Women, and Art*

Curated by Randy Rosenberg, this exhibit of work by numerous artists (including Marina Abramovic and Yoko Ono) addresses the issue of gender-based violence. Featuring several works which Magnolia Editions helped produce, including the Global Crescendo series, sponsored by the International Rescue Committee; Hung Liu's *Corn Carrier*; and an image by Yoko Inoue.

June 20 - August 9, 2009

Tue, Thurs 11 - 7; Wed, Fri 11 - 5

Munkedamsveien 15, Oslo, Norway

+47 23 49 36 00

<http://www.stenersen.museum.no/en/index.htm>

### PaceWildenstein

*Chuck Close: Selected Paintings and Tapestries 2005-2009*

May 1 - June 20, 2009

Tues - Sat: 10 - 6

534 W 25th St, New York, NY

(212) 421-3292

<http://www.pacewildenstein.com>

### Oakland Museum of California

*Squeak Carnwath: Painting is No Ordinary Object*

April 25 - August 23, 2009

Wed - Sat: 10 - 5; Sun 12 - 5

1000 Oak St

Oakland, CA 94607

(510) 238-2022

<http://www.museumca.org>

### Turner Carroll Gallery

*Contemporary Tapestries*

Tapestries published by Magnolia Editions by artists including Chuck Close, Deborah Oropallo, Squeak Carnwath, Enrique Chagoya, Donald and Era Farnsworth, and Hung Liu.

May 19 - June 16, 2009

Opening Reception: Friday May 22, 5 - 7 pm

*Deborah Oropallo: Wild Wild West Show*

A new body of work by Deborah Oropallo printed at Magnolia.

June 17 - July 12, 2009

Opening Reception: Friday June 26, 5 - 7 pm

Artist Lecture at Santa Fe Art Institute: Saturday June 27, 6 pm

*Squeak Carnwath: Spare Change*

Recent art by Squeak Carnwath.

July 14 - August 9, 2009

Opening Reception: Friday May 22, 5 - 7 pm

Artist Lecture at Santa Fe Art Institute: Thursday July 16, 6 pm

*Hung Liu: Remote Portraits*

Paintings by Hung Liu.

August 11 - September 8, 2009

Artist Lecture at Santa Fe Art Institute: Thursday August 13, 6 pm

Mon - Sun (every day): 10 - 7

725 Canyon Rd, Santa Fe, NM 87501

(505) 986-9800

<http://www.turnercarrollgallery.com>

### Chandra Cerrito Contemporary

*Flip Side*

Curated by Chandra Cerrito, this show focuses on three artists -- Chad Anderson, Paz de la Calzada, and Magnolia's own Brian Caraway -- who also work as professional art installers.

June 5 - August 1, 2009

Opening reception Friday June 5, 6 - 9 pm

Fri: 4 - 7, Sat: 12 - 3

25 Grand Ave, Oakland, CA 94612

(415) 577-7537

<http://www.chandracerrito.com> ■