

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.



The print area at Magnolia Editions, seen above, includes both traditional intaglio presses and state-of-the-art digital printers; Magnolia's 8,000 sq. foot warehouse space also houses a handmade papermaking facility.

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 many of today's top artists, including Chuck Close, Alex Katz, Hung Liu, Bruce Conner, and Leon Golub. One such edition, Close's *Self-Portrait/Five Part*, is an enormous, twenty-foot long weaving based on five different daguerreotypes of the artist's face. Tapestries published by Magnolia have been exhibited worldwide at venues including the Whitney Museum of Art and the White Cube Gallery. *Dharmakaya*, a tapestry by Donald and Era Farnsworth, was selected for inclusion in "The Missing Peace: Artists Consider the Dalai Lama," a traveling exhibit seen to date in Oslo, Tokyo, San Francisco, Miami, and Madrid.

After acquiring a large-scale flatbed acrylic printer in 2008, Farnsworth again broke new ground by repurposing this powerful industrial tool to create fine art in a variety of unusual media, from free standing works on panel like William Wiley's *Goat with Attire* to Deborah Oropallo's large-scale *Wild Wild West* prints on aircraft-grade aluminum, to public art commissions such as Clare Rojas's *Blue Deer*, installed at the San Francisco International Airport in 2009. Farnsworth has also developed a novel method for creating copper photogravure plates using the same printer, bypassing the

darkroom and exploding the possibilities of a medium once thought to be all but obsolete.

Other unusual editions recently created at Magnolia include a suite of portraits by Faisal Abdu'Allah, ranging from enormous color inkjet prints to life-size figures on aluminum panel; editions combining woodcut and digitally applied color by both Rupert Garcia and William Wiley; an innovative watermark edition by Garcia; an electronic debt clock by Enrique Chagoya that instantly updates via Wi-Fi; and a print edition by Donald and Era Farnsworth sold as a fundraiser for tsunami relief in Japan.

In 2010, a Rupert Garcia woodcut portrait of Frida Kahlo published by Magnolia Editions appeared on the cover of ARTNews magazine. In 2011, the M.H. de Young Museum in San Francisco honored the unique collaborative relationship between Garcia and the studio with the exhibition "Rupert Garcia: the Magnolia Editions Projects 1991-2011," which displayed a selection from twenty years of experimental and editioned works by Garcia in media including tapestry, silkscreen, combinations of intaglio and digital printing, and large scale, mixed-media compositions on panel.

Farnsworth and the Magnolia staff are currently working on a new suite of prints by Faisal Abdu'Allah; a series of mixed-media projects with David Best that combine etching, collage, digital printing and hand-painted elements; and tapestry editions by Masami Teraoka and Kiki Smith. ■