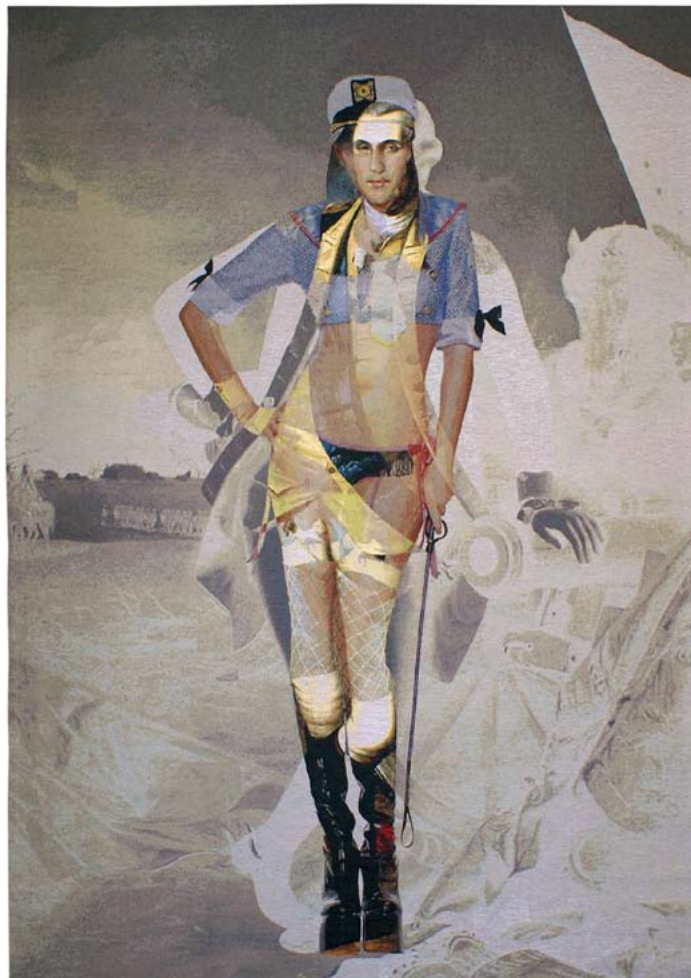


NEW EDITIONS:

Deborah Oropallo

Acclaimed as one of the Bay Area's premier painters, Deborah Oropallo has created much of her work in recent years using digital photos and inkjet prints. *George*, her first tapestry with the Magnolia Tapestry Project, finds the artist broadening her exploration of digital media to examine the iconography of power. *George* is part of a recent group of hybrid figures entitled *Guise*. The series combines opulent 18th century portraits of men with contemporary images of women whose cartoonlike uniforms evoke visual archetypes: a pirate, an S&M dominatrix, Santa Claus and the like. The women's uniforms are campy, sexualized signs drawn from the world of advertising; by digitally merging them with the 18th century portraits, Oropallo scrambles the viewer's radar. The costumes and props which lend the portraits their extravagance and pomp mingle with the womens' stylized and suggestive uniforms in a virtual alphabet soup of signs. The *Guise* series, including *George*, can be seen at the deYoung Museum in San Francisco through September 7.



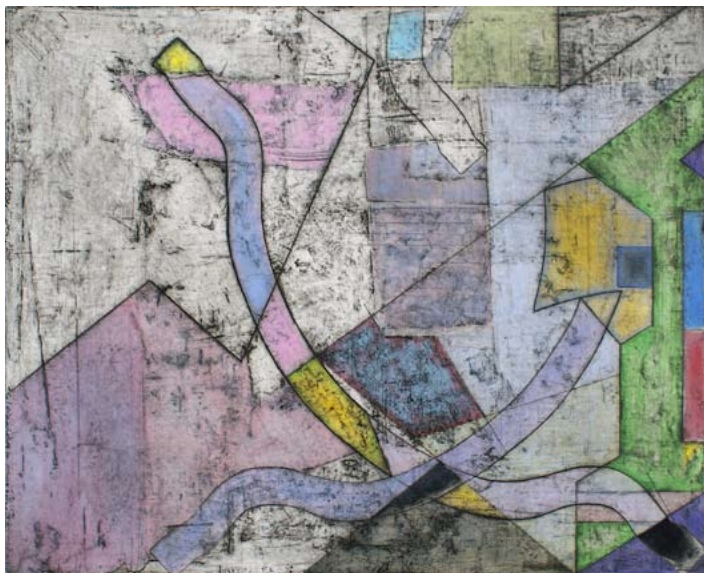
Deborah Oropallo, *George*, 2007
Jacquard tapestry, 111 x 75 in
Edition of 6



William Wiley, *Alchemical Lyon*, 2007
Jacquard tapestry, 72 x 84 in
Edition of 6

William Wiley

In January of 2007, acclaimed West Coast artist William Wiley created his seventh tapestry edition, *Alchemical Lyon*. The work draws from a host of Wiley's favorite inspirations, among them the esoteric world of medieval alchemy, the iconoclastic rhythms of graffiti, and the East-West antagonism that characterizes the current political sphere. The tapestry was woven from a mixed-media collage: rather than digitally combining scanned imagery, Wiley used a print of an earlier painting as a ground, to which he added painted, drawn and collaged elements by hand.



George Miyasaki, *Union of Unintended Consequences I #5*, 2006
Collagraph with mixed media, 21.25 x 31.5 in.



George Miyasaki, *Union of Unintended Consequences I #3*, 2006
Collagraph with mixed media, 21.25 x 31.5 in.

George Miyasaki

George Miyasaki has produced numerous intaglio and lithographic editions at Magnolia Editions. His most recent series, *Union of Unintended Consequences*, employs a palette of sunny pastels and a cast of playfully curvilinear shapes, set against a backdrop of Miyasaki's inimitable collagraphic plate tone. Miyasaki printed the same hand-wiped collagraphic plate multiple times on each print, a process which required extraordinary attention to registration. Between each impression, he took the prints home and applied layers of collage and acrylic color by hand. Once again, the master somehow makes it look easy: the experimental, spontaneous feeling evoked by *Union's* name and lively colors belies the rigor and virtuosity of Miyasaki's execution.

Mel Ramos

As fine art multiples created using industrial technology, Mel Ramos's tapestries are appropriately in step with the spirit of 60s Pop. The editions he has created with the Magnolia Tapestry Project revisit some of Ramos's personal favorites from that era: his latest, *Phantom Lady*, is a tribute to the glamorous comic book heroines whose charms captured his imagination as a youth.



Mel Ramos, *Phantom Lady*, 2007
Jacquard tapestry, 100 x 76 in.
Edition of 5



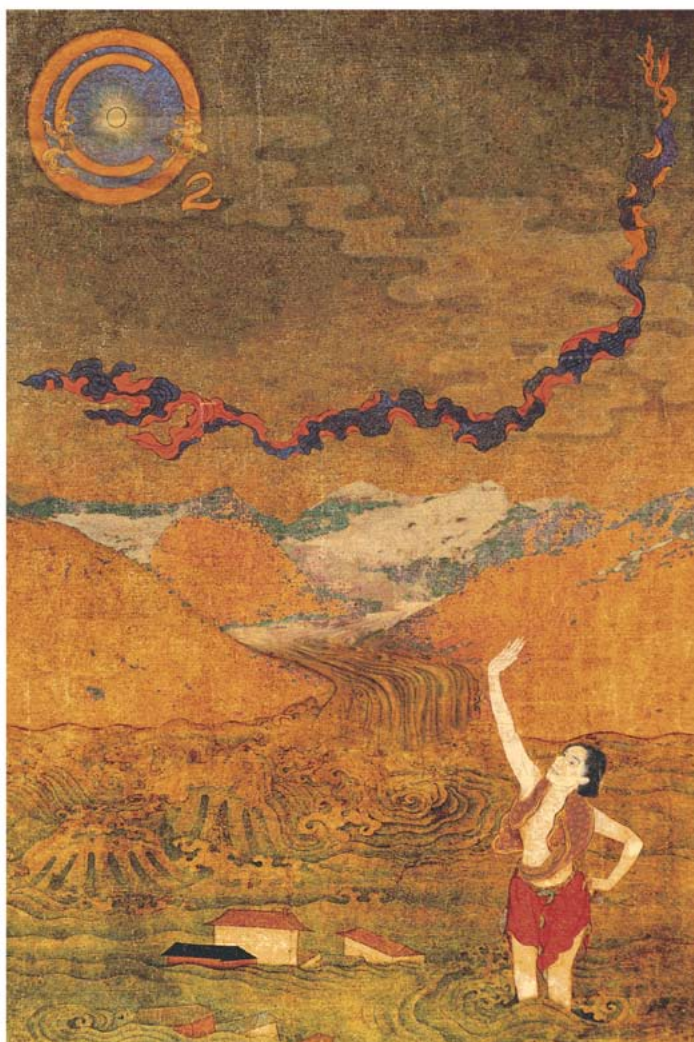
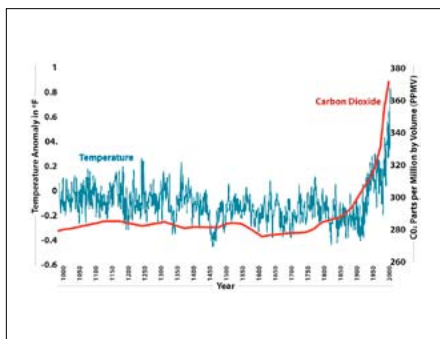
Guy Diehl

Guy Diehl's first tapestry edition of 2007 finds the artist refining his ongoing quest to fuse concept and form into a single, streamlined composition. *Still Life with Kasimir Malevich* is quintessential Diehl: an austere horizontal ground; a palette ranging from intense shadows to practically glowing highlights; a spare, geometric set of shapes; and an underlying theme which draws the work into conversation with voices from the pantheon of modernism.

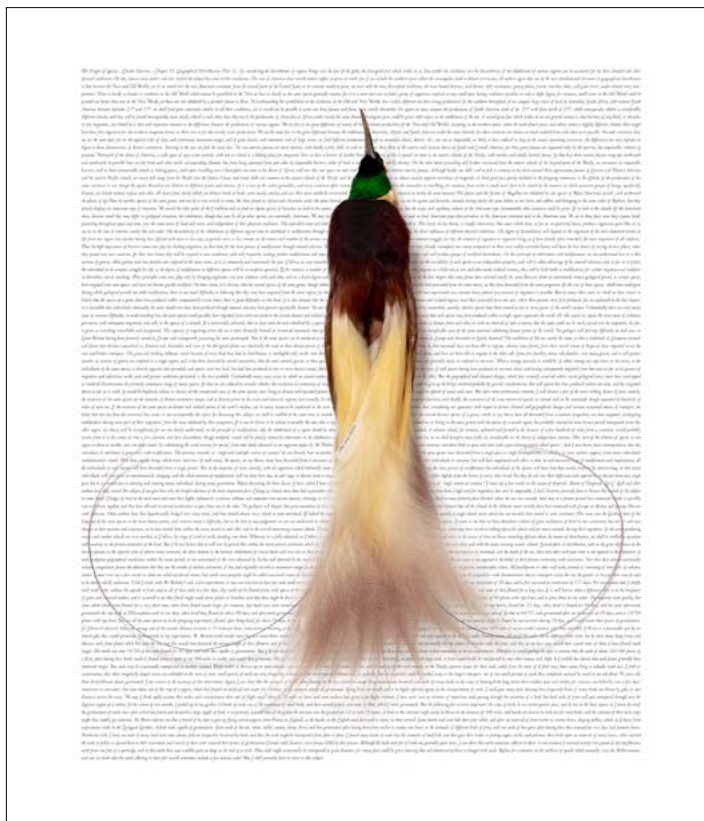
Guy Diehl, *Still Life with Kasimir Malevich*, 2007
Jacquard tapestry with pigmented fabric paint, 54 x 76 in
Edition of 8

Donald & Era Farnsworth

In their *Deluge Thangka*, the Farnsworths' fascination with Tibetan art and mythology dovetails with their environmental concerns. The work is based on a Tibetan thangka illustrating the story of divine lovers saved from a flood by Avalokiteshvara. Here, though, the flood is caused by melting glaciers and the sun is surrounded by a CO₂ symbol, referencing the 'greenhouse effect' by which CO₂ traps the sun's heat in the earth's atmosphere. Avalokiteshvara has been repainted as an androgynous human figure trying to halt the flood and corresponding CO₂ emissions. The lovers have vanished from a sky menaced by murky gases, in which only the floating scarf which encircled them remains. Its shape corresponds to the chart at right, which plots the change in global temperature and rise in CO₂ levels over the last thousand years.



Donald & Era Farnsworth, *Deluge Thangka State I*, 2006/2007
Jacquard tapestry, 109 x 74 in
Edition of 5



Donald Farnsworth, *Origin: Specimens XI, pt. 1*, 2007
Pigmented inkjet on canvas, 62 x 51.5 in
Edition of 8

MAGNOLIA EDITIONS STAFF:

Tallulah Terryll



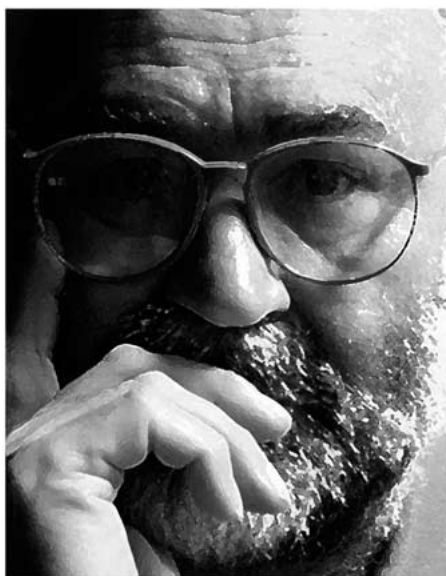
Seattle, WA native Tallulah Terryll joined the Magnolia Editions staff in May of 2006. She can usually be found in the front gallery, working on a stack of tapestries: Tallulah is responsible for the hemming, staging and preparation of nearly every tapestry that leaves Magnolia. Tallulah focused on printmaking at Seattle's Cornish College of the Arts. She then spent two years in Nagoya, Japan, where she taught English to junior high school students before relocating to Oakland. She devotes much of her non-Magnolia time to her own art practice, creating rhythmic fields of abstract glyphs by using custom stencils to apply water-based media on paper and acrylic media on wood.

Donald Farnsworth

Donald Farnsworth's *Origin: Specimens* series has multiplied fruitfully over the past months in preparation for a show at the Fresno Art Museum. The series salutes the pioneering work of Charles Darwin while asking us to consider the issues that emerge when science and myth cross paths. To create the prints, Farnsworth placed specimens from his collection directly on a flatbed scanner; later specimens were selected from the research collections of the California Academy of Sciences and were digitally captured in collaboration with Ben Blackwell from the UC Berkeley Art Museum. Farnsworth sourced the background text -- chapters of Darwin's groundbreaking 1859 treatise, *On the Origin of Species* -- from an online library of public domain classics. The *Origin: Specimens* series will be exhibited at the Fresno Art Museum until June 3.



Tallulah Terryll, *Untitled (Wallpaper)*, 2006
Mixed media on paper, 40 x 22 in.



A Conversation with Rupert Garcia

As rewarding as working in the studio is, everyone at Magnolia Editions 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 between Rupert Garcia, Donald Farnsworth, Era Farnsworth, Marisha Farnsworth and Nick Stone took place at the BayWolf restaurant in Oakland, California on April 25, 2007.

Nick Stone: There's been a lot written about Rupert's career until now, but I'd like to keep this contemporary and discuss Rupert in 2007. I've never read anything about your use of digital...

Rupert Garcia: The only thing that's been written about my use of digital output to make an image was my last review in *Art in America* [Feb. 2007]: Mark van Proyen did a review of Rena [Bransten]'s show, *Los Perros*. That's

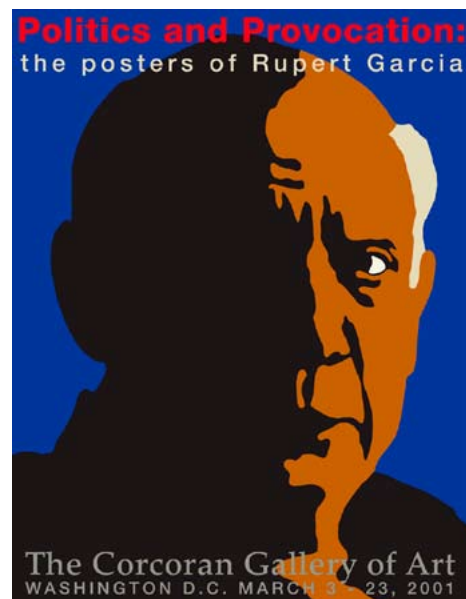
about the only thing I can recall that's been published about me that covers digital art making. I began it because of Don. We met in 1990 and started working together at Magnolia Editions. I don't remember when I met you, Don, but I do remember showing up -- probably in his car -- at the shop on Magnolia street in 1990. I don't know what brought us together. I would love to know. I think I was on the corner and he stopped his car... but I do remember being at the shop. We weren't doing digital stuff as such; we were making multiple drawings using -- what was that device?

DF: A flatbed pencil plotter.

RG: It was exciting because I love the idea of making a drawing in multiples. It sounds oxymoronic. They look like they're handmade but they're actually made by a machine. I liked the idea of growing a unique into a multiple, especially with drawings. So we did a few of those and then slowly, slowly got into using digital to make a single piece. Among the earlier ones was a piece we did for the Corcoran [Gallery of Art] in Washington, DC. They did a show of my prints and posters, and Don and I created replicas of two different images digitally. Don said, "we're gonna do it so that we can't tell the difference between the digital and the silkscreen," and it was true -- it was really, really close. I was excited about that.

NS: Was that your first project at Magnolia?

RG: No, we did a lithograph, we did the Magritte piece [*For Magritte*, 1992]. What was exciting about that was creating the image using collagraph and litho. The original, which I had done



Politics and Provocation (Picasso), 2000
Pigmented inkjet on rag paper
25.25 x 19.5 in.

years before, was done using pastel and paper. And the idea of making it into a multiple was exciting. We did two different sizes, large and small [*For Magritte*, Too, 1992].

DF: We used three different techniques: the base was a collagraph, the linear part was lithography, and the finish was applied by hand by Rupert.



For Magritte, 1992
collagraph, lithograph
30.5 x 24.5 in., Ed. of 30

RG: I had made a collagraph in the late 60s at S.F. State, so I was familiar with that technique... that was still within familiar technologies. When Don was moving strongly into digital output, I was a little hesitant. And before I was doing that kind of work with Don, I did something with Nash Editions in Manhattan Beach. That was really the first time I'd ever done something digitally, and it was a difficult experience for me because I took a hands-off approach. Everything was done by phone, fax -- I never met anybody until just before printing. I'd made a painting by hand and made a 4x5 transparency, which was mailed to Nash Editions. They made a simulated painting of the same size using digital output; I wanted to make a diptych that had both a real painting done by hand and a simulation of it done digitally. And I got sick during the whole process, emotionally and even physically, really sick because I did not allow myself to be involved in the process. Now, when the image was done, I sent it out to have it stretched, and I put them side-by-side, and I loved it -- I loved



Rupert Garcia - *Frida Kahlo*, 1975/2002
woodcut, 35.5 x 24.5 in.

the copy of the product. So I started to change my mind a bit about doing stuff digitally. But I was still reluctant.

NS: I'm curious about that hands-off aspect, because I remember reading that the sensual aspects of the silk-screening process -- the smell of the inks, the feel of the squeegee -- were important to you.

RG: Not anymore!

NS: Why do you say that?

RG: I have no interest in the smell of those kind of chemicals. That's part of it. The other part is that it takes so long to resolve a composition because of all the steps in between. Each color requires its own hand-cut stencil, and if I had text, I would hand-cut the text and that was taking forever... I finally said, "I'm not interested anymore," and stopped making them myself. [Now] I'll work with printers who do the labor. I did one last year for the National Hispanic Cultural Center in Albuquerque, New Mexico; it came out beautifully.

Marisha Farnsworth: So does digital have a significance for you, or is it just another tool?

RG: It's just another tool... it is now. When I first thought about using digital output, I was abhorred: "that's got nothing to do with art, that's something that people use to make commercial things." Of course, that kind of thinking is very problematic for me in general and later I was appalled that I had thought that way.

MF: What made you change your



Rupert Garcia - *La Xochitl IV*, 2003
Jacquard tapestry, fabric paint
82 x 82 in., Ed. of 5

mind?

RG: Don.

DF: Because it's not a hands-off thing, Rupert's intimately involved in every aspect of what we're doing...

RG: And that's from working with and -- I was going to say arguing -- discussing with Don. It's very involved at the shop. And the mixing of media -- in terms of painting on something that was output digitally -- I refused to do that. Don said "you should really do it" and I said "no, no, can't do it" -- a faux-purist attitude. And he said, "look, this is what Bill did" [William T. Wiley, who often paints on digital prints], and I thought, that's pretty nice -- but I still didn't do it. So I did a [digital print of a] painting and Don said, "you should put some paint on that thing," and I'm thinking to myself, he must be crazy -- that's not a painting, that's something else. I finally did it and I loved it. But if it wasn't for Don, I would have never been...

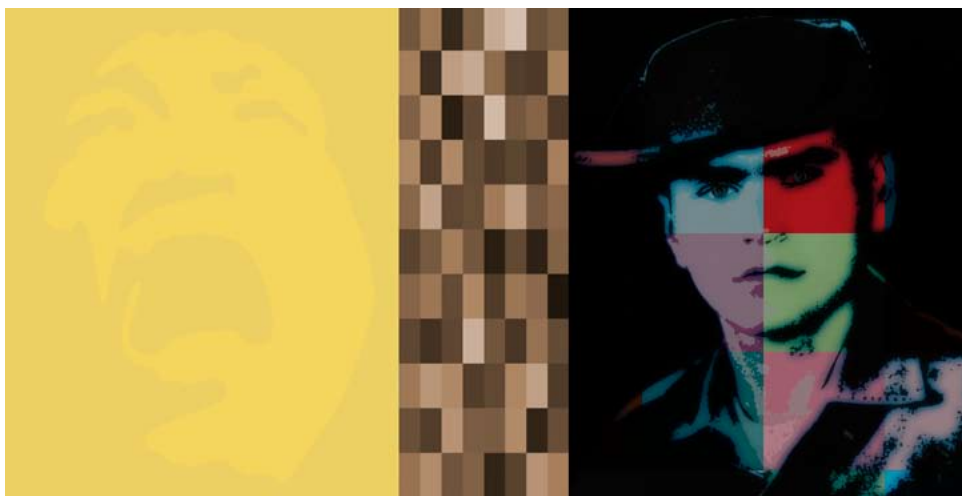
DF: ...corrupted.

RG: He contaminated my purity!

NS: It's interesting that you point to the difficulty of using lots of different colors when using silkscreens, whereas in your digital prints you tend to use spectrums, rainbows -- it's as if you include every possible color.

RG: That's right. And I want to use as many colors -- that are impossible! But you're right, because digitally I can think quicker about color than in screenprinting, for example, because the way things happen with color on the computer -- it occurs as swiftly as you think. You emote a color and it can appear directly on the screen, and you can also say "no, I don't like that," and just as quickly change it. So the computer is like an extension of the mind: it's quick, it's fast, and it can respond immediately to your own feeling. Once you get past a certain kind of distance from the technology, one can allow one's self to think and feel digitally.

DF: That's why I like working with



Rupert Garcia - 1965, 1970, 2002, 2003 (*Self-portrait*), 2003, pigment & acrylic on canvas, 38 x 74 in.

Rupert and John Nava and Chuck Close and so many of the artists at Magnolia, because they say "show me." They know exactly what they want and at the same time, they have to see it first. We're visual people, we have to see it before we know we like it, and as Rupert is saying, that's what the computer is good at. It can preview, preview, preview, and given a confident artist who knows their perspective, they're right there saying: "no, shift the green,

shift the blue, neutralize that, desaturate that..."

RG: And Don's open enough to allow that dialogue to take place. He could be otherwise, which would be very frustrating. But fortunately it's not that way. In the shop, if we don't feel that trust with Don... There's an unspoken dialogue. You could come in and go, "ohhh, see ya later," or you could come in and say, "I'm not quite sure -- let me check around a little bit, let me warm up to this, see what's going on here."

DF: The funny thing is you never know what the artist is going to say. I might be thinking, this is the greatest, Chuck [Close] is gonna love this, and the next day he goes, "No, I don't like it." I mean, I may like it, but that doesn't matter.

RG: It's interesting, there's a very personal association with digital output because of Don and [Magnolia]. That ambiance of trust and openness has made it possible for me, anyway, to go as far as I have -- and I hope to go further -- using the technology.

DF: New output devices are arriving everyday at Magnolia...



Rupert Garcia - *Untitled for Manet, Zapata et Che*, 2000
pigment on Japanese micro fiber
35 x 57 in., Ed. of 5 (Published by Rena Bransten Gallery, SF)

RG: Oh yeah, every time you go there's a technical gift there.

DF: Bruce Conner was asked by documentary filmmakers who were filming him working at Magnolia, "Mr. Conner, how do you find the difference between working in the traditional manner and working in the digital world?" And Bruce said, "I hadn't noticed a difference." And that may be because of the situation you described.

RG: It is. It's got to be. Because of the way you work and the way the shop is set up, even physically set up, it's welcoming, but at the same time, serious work is being done there. Otherwise we [artists] would be gone... For [those of us] who were intimidated by the technology, you allowed us to stumble -- and still to stumble -- with the technology without overly punishing us for not knowing ahead of time what's going on.

DF: Like you, Bruce at first didn't touch the computer. Then, like you, he started to -- I said, go ahead, touch that mouse. Then, like you, he ordered a computer but he would leave it at Magnolia and just had visitation rights. And then, like you, he eventually took his computer home. Christine Eudoxie was the same way: at first, just visitation rights -- she was afraid to take it home. And John Nava, as well. When you're introducing somebody to a new tool, it can take a while to be absorbed.

RG: It's what makes Magnolia Editions attractive to certain artists, why we want to come back: we're not turned off by the ambiance, not by the people, not by the technology.

DF: It's a moving target for everyone in-

involved. Nothing in converting our visual world into numbers -- which is basically what digital is -- nothing in that world is static. The truth is, with Rupert's work we go from vectors to pixels and back to vectors, and then we combine the two, and then we output on different output devices and then Rupert manipulates it beyond that... so it's just a tool in the end. The piece you're working on now is both analog and digital: we're going to print digitally and send it to the etching press to do something analog.

NS: I get the sense that color is influenced by something less cerebral, more emotional for you.

RG: It's both. I've always embraced color, even unknowingly as a child. Then when I went to school to study color technically, scientifically, I also found that very exciting. So working together, knowing what can happen technically, the different media and finding color combinations and iteration and innu-

do, happens fast for me because I know some of the science of color. Which doesn't get in the way of my emotional connection to color and my -- a certain kind of transcendence associated with color.

MF: So what was the piece you were working on today? I'm curious about what you said about color being transcendent...

RG: The design we're working on now is a three part composition. The center is an image of Baghdad after being bombed. What flanks it are two images taken from Abu Ghraib. In terms of the notion of color being transcendent -- red is red is red. That's the material reality. However, symbolically and historically, red can be a variety of emotions and ideas. That's why I say it's transcendent. Black and white, in a way, represents the world as a skeleton. And color is its flesh and blood. When you bring them together, it's life. Color symbolically repre-



Rupert at Magnolia, applying fabric paint to the surface of his tapestry, *La Xochitl IV*.

sents life, hope. That which is black and white is incomplete, is a partial reality. When you marry the two of them, the grays and the black with color, that's life. That's also another way to explain what I mean about color being transcendent.

MF: That reminds me of something we were talking about earlier today-- regarding current events, you were saying, "you can't get cynical about it, you have to stay hopeful." What helps you stay hopeful?

RG: I have always felt great about being alive. I didn't understand it and I don't pretend to understand it. But I do know that the feelings I have about being alive are wonderful. And I fight like hell for nothing to change that. Basically, life is marvelous, it's wonderful, it's exciting. You have to fight to maintain that sensibility. It can be easily corrupted if you only watch TV and take in corporate culture. If you only do this, the colorfulness of life becomes gray, and I'm not interested in that.

MF: And yet in your work you delve into



Rupert Garcia - *Untitled for Lupe*, 2000
pigment on mulberry paper
50 x 44 in., Ed. of 5

some of the darkest subjects, like Abu Ghraib...

RG: But the fact that I do attack it is a hopeful sign. If I were to ignore it, and pretend it doesn't exist just like the ostrich with his head in the sand, to me that's not life. Life is contending and embracing what is before one, which includes not only war but being able to embrace loved ones. And it takes work to do both.

NS: It's interesting that -- as someone who chooses his words so carefully -- you would say you're "attacking" the subject rather than "depicting" it.

RG: I'm not interested in using words that unnecessarily distance me from the involvement and practice of making an object. It's a confrontation, and confrontations can result in both good and bad things.

[Recording interrupted]

RG: As a child, seeing rainbows, they always seemed -- and continue to seem -- magical. As a kid, it always seemed thrilling to me. I know how it works physically, the physics of light. But that's just a way of trying to understand something practically, which informs the metaphor of the rainbow but doesn't define it. That's what interests me, is the metaphorical potential of the rainbow.

NS: As somebody who was in the Air Force, who was involved in secret U.S. military operations, current events have got to be resonating with you...

RG: Well, I think the image we're working on now at Magnolia answers that question in part. What's most significant



Rupert Garcia - *Untitled for Seeing*, 2001
pigment on mulberry paper
34 x 34 in., Ed. of 5

to me is what led me to be interested in world events as a kid. I remember the Korean war in the 50s taking place, listening to the radio about the war, and how both scared the hell out of me. But it also was informing. And when Emmett Till was killed in the South, we were about the same age. So when he was executed by these white guys -- and then seeing images about it -- I was, again, both appalled and informed. And the image of Emmett Till was very frightening -- but it was an image, something to look at: something made of shapes, and darks and lights. And I have always been interested in photographs as a frame of reference, since the 50s [and] black and white photographs, to make pictures. I made many drawings, using pencil, crayon and pastel in the late 50s based upon photographs from not only newspapers but also magazines. And there was something about the black and white, the gray tones of it that made it seem immediate, that would strike me as immediate... I don't know exactly how that works, but there's something about photographs that carries a visceral punch of reality that was agitating to me -- and exciting. And I've been using photo-

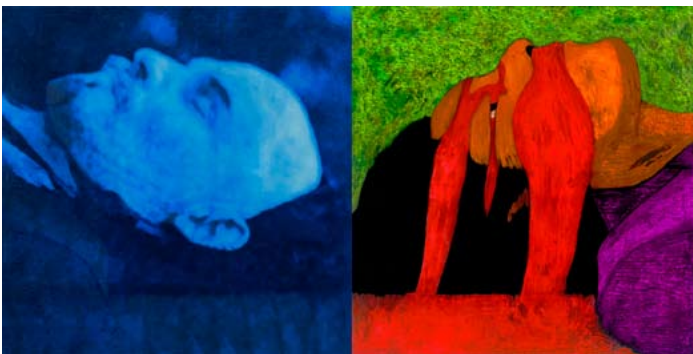


Rupert Garcia - *Untitled for Eyellende, 2000*
pigment on Japanese micro fiber
35 x 57 in., Ed. of 5

graphs since then, [to] this very day. Now we're using digital, scanning pictures in and manipulating them... Although some artists used the camera obscura before the invention of the camera as a machine, they worked directly from nature... and then [since] the camera was invented, people like myself look at photographs as being an extension of nature that's also viable to use as a resource to make an image. It still works for me very well. But to try to explain it -- I'm not trying to explain it yet.

NS: So the Korean war was happening, you were moved by the Emmett Till story, and it set something in motion for you...

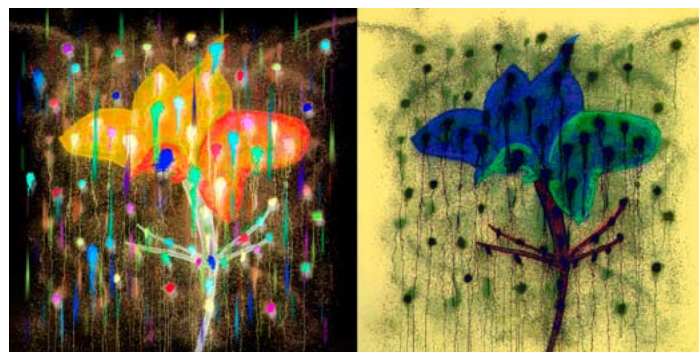
RG: No question about it. The images had potency. And I loved cartoons, you know, those of Walt Disney and Warner Bros, all in color. And I liked Technicolor movies. But that didn't have the edge -- I don't know if that's the right word -- that the black and white had, and has.



Rupert Garcia - *Untitled for Lenin et MAB, 2000*
pigment on Japanese micro fiber
35 x 71 in., Ed. of 5

NS: Do you get the newspaper now? It takes a pretty stoic and well-adjusted person, I think, to read the paper everyday and stay hopeful.

RG: Oh yeah, I get the New York Times and the Chronicle. And sometimes different magazines. It's not that the events that you read [about] appall enough to make you hopeless. They are for some people. But if you, yourself have a sense of the world and how you think things should work, if you have a sense of right and wrong, a sense of your own feelings and ideas and you feel good about them -- then you have an advantage. I can more easily screen what I bring from the external into the internal, so I'm not so easily knocked off balance. But you have to develop a sense of who you are, both emotionally



Rupert Garcia - *Untitled for Las Xochitlas, 2000*
pigment on Japanese micro fiber
35 x 71 in., Ed. of 5

and intellectually. And it's not easy, it's very difficult. We live in the kind of society -- this culture is interested in you being off balance, instead of you being balanced and feeling whole.

NS: How long have you been in Oakland?

RG: Well, let's see -- I came to the Bay Area in 1966. Before that I came in 1962, to San Francisco, to become an *artiste*. And I say *artiste* because when I came here, I didn't quite know what 'artist' meant yet, I was just making things. So I was in San Francisco, and friends of mine from junior college, they were studying art at school. I couldn't afford to go to school. So I was just making pictures and drawings and waiting for somebody to go, [raps on table as if knocking on a door] "We want you now, we want to give you a show." I didn't know where the galleries were in San Francisco in '62. I had no idea where they were. I knew where the museum was, because how could you miss the museum? So nobody came

to our apartment... so let's jump to '66, when I got out of the military and came here to San Francisco to go to school. I lived in the Haight-Ashbury, although I had no idea it was the Haight-Ashbury. Then later my wife and I moved to Oakland in '81. We were looking for a house in San Francisco but the cost was prohibitive. In Oakland it was possible.

NS: There has been an exodus of artists from San Francisco to the East Bay that in some people's minds is more of a recent phenomenon, a post-dot-com thing... But you're saying this was happening 25 years ago.

RG: Yes, it was just an economic issue.

Era Farnsworth: Actually, that's when Magnolia moved, too -- before we were Magnolia. We were in San Francisco, in the American Can Company building, and in 1981 we moved to Oakland. And we personally moved from San Francisco to Oakland at the same time--

DF: We heard Rupert was moving. We didn't know who he was, but we heard he was moving--

EF: And we knew he was hot!

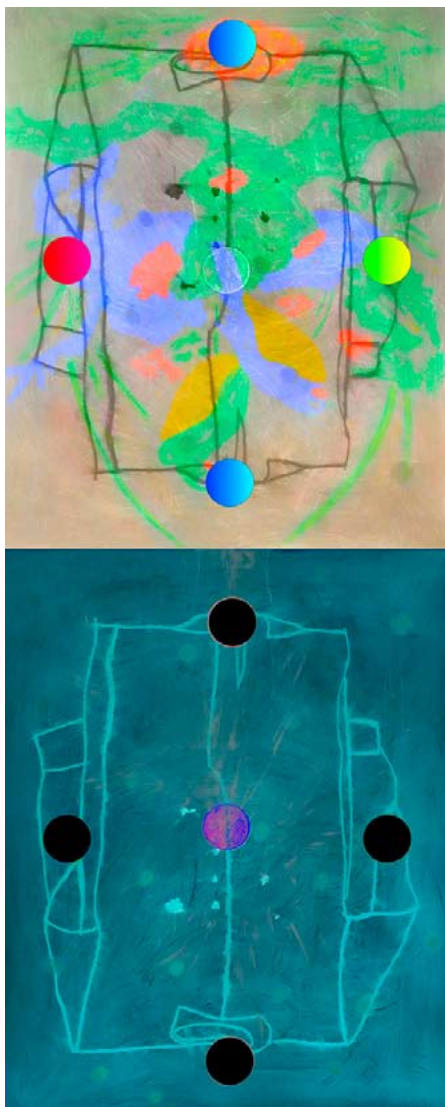
RG: [laughs] Is that true?

DF: So how have you seen Magnolia change over these last hundred years?

RG: [deadpan] Me getting involved. And then it changed.

DF: I've always found Rupert to be such a wonderful, easy to work with, kind gentleman... an uplifting guy.

RG: [to waitress] Another spritzerooni,



Rupert Garcia - *Untitled for Las Camisas*, 2000
pigment on Japanese micro fiber
85 x 42 in., Ed. of 5

please... to use the vernacular.

MF: How have things changed since you were working in the 60s, when the potential for change seemed limitless?

RG: The opponent, then and now, is gargantuan. The bad guys are composed of a multinational military, industrial and culture complex that effectively influences our lives and economy. So to assume that they could be easily toppled, which many of us thought could be done, is not really looking at the human exploitation in all its permutations and all of its

strength and power. In saying that, I'm not saying that one should throw one's hands up and say, "Alright, I guess we just can't do it," I don't mean that at all -- I just mean that the opponent is everywhere, around the clock, every day of the week.

[But] I try to maintain my sense of hopefulness... I've struggled to maintain that sense of hope, that sense of wonder at existence. You have to fight to maintain that. Because we are 24 hours a day, every day of the year, bombarded with things [that] work against that, to change you into a cog in some kind of a lifeless machine. And I'm not interested in being that at all. It scares me, frightens me and I forget about being hopeful, being alive. It's so easy to go the other way, to go from skepticism to cynicism. It's very easy because we're constantly and unknowingly asked to do so.

EF: And it's very hard to go from being in this dazed and apathetic condition to waking up -- that's so painful.

RG: When I got to boot camp in '62 in San Antonio, Texas, I got off the bus with a bunch of other guys, all of whom I'm sure were two or three years younger than I was -- I was 21 -- I get off, and this guy comes up, the sergeant, and starts yelling at everybody, right in their faces, scaring people to death. I said, "the hell with this guy, I don't need this." And I thought, ohh, I made a mistake. Why am I here? But I didn't know what else to do, and I was raised such that if you choose to do something, you gotta follow through. So I followed through. But the point is, what maintained my sanity was this sense of hopefulness. Through all this crap we took for two months in boot camp -- that was tortuous for some guys, they just broke

down, it was unbelievable, terrible...

EF: It seems like if you could maintain your hopefulness through that, you could maintain it through anything...

RG: It took a lot of discipline.

NS: It's an internal struggle and an external struggle.

RG: Absolutely. And you have to measure both against each other. [pretends to sob]

DF: "Rupert begins to weep."

RG: "As he mixes a purple."

NS: Can you think of some other artists whose work you see as an affirmation of life?

RG: So many. Most of the artists who work at Magnolia. And artists by definition are not hopeful.

NS: That's what Nava said about the cathedral project, that there's a disparity between the role that the artist usually plays, that of the alienated outsider, and something that you can tap into through collaboration, through subject matter or consciousness: a sense of belonging.

RG: I believe we are each of us part of something larger than ourselves. What is it? I don't know. But I'm sure it's something wonderful -- and yet a part of who we are. There are moments when I'm working in the studio by myself when I sense that I am a part of everything. I'm all alone, working on a picture, but I sense a connection with something beyond my particularity. And why is that? Because I don't think of my-

self as being unique from the rest of the universe. I could do that -- matter of fact, for many years I did think that way, the way Nava described it: a kind of opposition. I used to think that way too. That's what I learned an artist is supposed to do: be alienated from society, as if by definition that's what an artist is supposed to feel. I no longer believe that.

NS: What gave you that impression?

RG: School! As a kid, I grew up with a family who sang, danced, played music, designed clothes, made hats, my grandmother designed outfits for the ballet folklorico: it was all part of an environment and a connectedness. Always. So that's how I grew up making things and feeling about the world. When I got to school, junior college actually, was when I started to be informed about this sense of alienation and separation. And I bought into it because I thought it was the truth. And it's not the truth. It's the truth for some, but not for all. And I thought it was the truth for me for a long time: It must be true, I guess I'm alienated -- I'll wear my beret and be an *artiste*. But that changed.

DF: Do you regret anything about being an artist?

RG: Not at all. I don't know how to even begin to think like that.

DF: Are you pleased, on the other hand?

RG: I don't know about that either. I really like what I'm doing, I love doing it. It's very demanding, it's very difficult -- it's all I want to do. ■

SHOWS & EVENTS:

Rubin Museum of Art & Visual Arts Gallery

The Missing Peace: Artists Consider the Dalai Lama

An exhibition inspired by the messages, vision and values of the Dalai Lama, featuring 88 contemporary artists from 25 countries, including Squeak Carnwath, Chuck Close, and Lewis deSoto. Also on view at the Visual Arts Gallery, featuring work by Don and Era Farnsworth and William Wiley.

March 16 - September 3, 2007

Closed Tuesdays

Rubin Museum of Art

150 W 17th St

New York, NY 10011

(212) 620-5000

July 12 - August 22, 2007

Visual Arts Gallery, School of Visual Arts

601 W 26th St 15th floor

New York, NY 10001

Mon - Sat: 10 - 6; Fri 10 - 5

(212) 592-2145

Fresno Art Museum

Origin: Specimens

Digital prints by Donald Farnsworth.

March 23 - June 3, 2007

Tues - Sun: 11 - 5; Thurs: 11 - 8

Admission: \$4 (free Tuesdays)

2233 N First Street

Fresno, CA 93703

(559) 441-4221

<http://www.fresnoartmuseum.org/>

Gallery Paule Anglim

New work by Mildred Howard.

May 9 - June 2, 2007

Reception: May 10, 5:30 - 7:30 pm

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

14 Geary St

San Francisco, CA 94108

(415) 433-2710

<http://www.gallerypauleanglim.com>

Frank Lloyd Gallery

Ed Moses: Paintings

Paintings by Ed Moses.

Reception: April 21, 5 - 7 pm

April 21 - June 2, 2007

Tues - Sat: 11 - 6

2525 Michigan Ave, B5b

Santa Monica, CA 90404
(310) 264-3866
<http://www.franklloyd.com>

Bobbie Greenfield Gallery

Ed Moses: Paintings
Part of a simultaneous, two-gallery Ed Moses show with Frank Lloyd Gallery.
Reception: April 21, 5 - 7 pm
April 21 - June 2, 2007
Tues - Sat: 11 - 5:30
2525 Michigan Ave, B6
Santa Monica, CA 90404
(310) 264-0640
<http://www.bobbiegreenfieldgallery.com>

Richard L. Nelson Gallery

Ten Tapestries from Magnolia Editions
Tapestries by Doug Hall, Chuck Close, Katherine Westerhout, William T. Wiley, Hung Liu, Robert Kushner, Diane Andrews Hall, Donald Farnsworth, Bruce Conner and Squeak Carnwath.
March 29 - May 20, 2007
Mon - Fri: 11 - 5; Sun: 2 - 5
Richard L. Nelson Gallery & Fine Arts Collection
University of California, Davis
One Shields Ave
Davis, CA 95616
(530) 752-8500
<http://nelson.ucdavis.edu/>

Byron C. Cohen Gallery

Za Zhang: Bastard Painting
New paintings by Hung Liu.
March 2 - April 28, 2007
Thurs - Sat: 11 - 5 and by appointment
2020 Baltimore Ave #1N
Kansas City, MO 64108

(816) 421-5665
<http://www.artnet.com/galleries/Home.asp?gid=246>

de Young Museum

Guise: Recent Prints by Deborah Oropallo
Digital prints and *George*, a tapestry produced at Magnolia Editions.
March 17 - September 16, 2007
Tues - Sun: 9:30 - 5:15
Admission \$10 (free first Tuesdays)
Golden Gate Park
50 Hagiwara Tea Garden Drive
San Francisco, CA 94118
(415) 863-3330
<http://www.thinker.org/deyoung/index.asp>

Hackett-Freedman Gallery

Guy Diehl: New Paintings
New paintings by Guy Diehl.
May 3 - June 30, 2007
(Reception for the artist: May 3, 5:30 - 7:30 pm)
Tues - Fri: 10:30 - 5:30, Sat: 11 - 5
250 Sutter St Suite 400
San Francisco, CA 94108
(415) 362-7152
<http://realart.com/templates/exhibition.jsp?id=266>

Nobel Peace Center

Envisioning Change
Work addressing the theme of Climate Change by 40 artists from around the world, including Donald and Era Farnsworth's new *Deluge Thangka* tapestry.
June 1 - August 20, 2007
Tue, Wed, Fri: 10 - 4; Thurs: 10 - 6; Sat, Sun: 11 - 5
Nobel Peace Center
Rådhusplassen, Oslo, Norway
+47 48 30 10 00
<http://www.nobelpeacecenter.org/>

Braunstein/Quay Gallery

Richard Shaw: New Work
New work by Richard Shaw.
(Reception: April 21, 3 - 5 pm)
April 19 - May 19, 2007
Tues - Sat: 11 - 5:30
430 Clementina St (between 5th & 6th)
San Francisco, CA 94103
(415) 278-9850
<http://www.braunsteinquay.com>

American University Museum

High Fiber
Tapestries by Squeak Carnwath, Enrique Chagoya, Chuck Close, Bruce Conner, Rupert Garcia, April Gornik, Hung Liu, Alan Magee, Ed Moses, Deborah Oropallo and William Wiley.
April 24 - May 13, 2007
Reception: May 5, 6 - 9 pm
Tues - Sun: 11 - 4
4400 Massachusetts Ave, NW
Washington, DC 20016
(202) 885-1300
<http://american.edu/museum>

K Gallery, Rhythmix Cultural Works

The Art of Food
Inaugural exhibit, featuring work by Guy Diehl, Wendy Yoshimura and Ralph Goings.
June 2 - July 31, 2007
Tues - Sat: 11 - 5
2513 Blanding Ave
Alameda, CA 94501
(510) 845-5060
<http://www.rhythmix.org/kgallery.html>

Paula Cooper Gallery

Still Life & Kicking
A group show curated by Dodie Kazanjian for Vogue magazine, featuring a tapestry by Chuck Close published by the Magnolia Tapestry Project.
May 10 - June 8, 2007
Tues - Sat: 10 - 6
534 W 21st St
New York, NY 10011
(212) 255-1105
<http://www.paulacoopergallery.com> ■



Installation view of tapestries by Ed Moses and Hung Liu at American University Museum in Washington, DC.