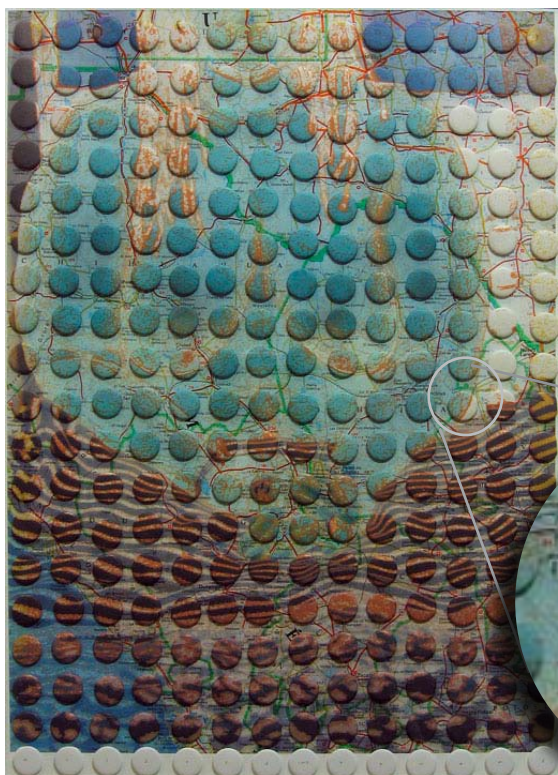


NEW EDITIONS: *Chuck Close*

One of the most recent tapestry editions by Chuck Close and the Magnolia Tapestry Project is an extraordinarily detailed image of a single sunflower. Close has described his daguerreotypes and Polaroids of flowers as *mug shots*, taken in a straightforward, flat-footed way. After an exhibition featuring his large scale photographs of both human nudes and flowers side by side, Close says: *I came to the conclusion that since flowers have to attract bees and [since], in fact, bees might be more discriminating as to whom they have sex with than people are, flowers had to be much sexier than people.* That said, Close and the MTP recently executed tapestry portraits of supermodel Kate Moss and world-class opera star Renée Fleming, either one of which could easily give *Sunflower* a run for its money in the glamour department. The Fleming tapestry was created exclusively for an auction benefiting the New York Metropolitan Opera. These days, Magnolia's Donald Farnsworth is hard at work on Close's current tapestry endeavor: a self portrait in full color, translated from a Polaroid.



Chuck Close, *Sunflower*, 2007  
Jacquard tapestry, 103 x 79 in



Mildred Howard, *Cartography del Cuerpo: I*, 2007  
Mixed media print w/ buttons, 39.5 x 30 in.  
Edition of 5; Photo courtesy of Gallery Paule Anglim.

Inset: detail view.

*Mildred Howard*

Each piece in Mildred Howard's new series *Cartography del Cuerpo* combines an inkjet print with an array of almost 300 buttons. To date, the edition includes six differently colored variations on this innovative and thought-provoking blend of print and sculpture. Upon closer inspection, one discovers the artist herself: the photograph upon which the prints are based is a self-portrait, digitally merged with a map of Mexico. The *Cartography* series stealthily subverts expectations of surface and dimension while invoking the corporeality and issues of identity with which buttons, maps and portraiture are all associated. (Please see the interview on page 4 for more information on this series.)





Donald & Era Farnsworth, *Mythos X (Green)*, 2007  
Jacquard tapestry, 99 x 70 in.  
Edition of 10



Donald & Era Farnsworth, *Snow on Fuji*, 2007  
Jacquard tapestry, 71 x 52 in.  
Edition of 10

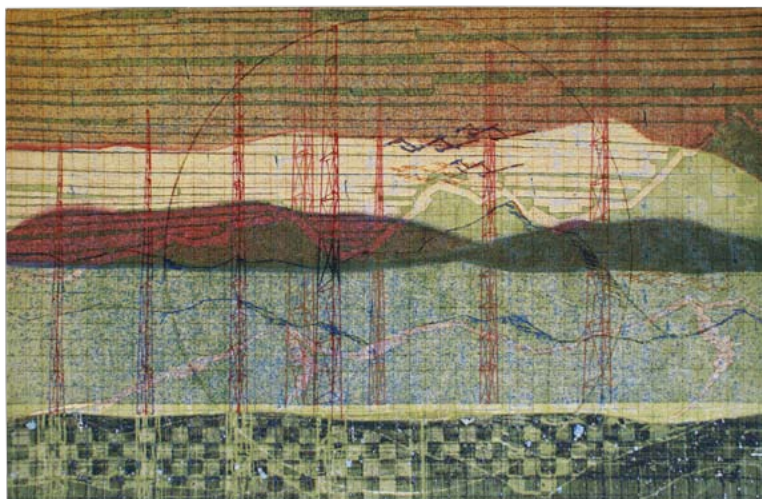
## Donald & Era Farnsworth

Two new tapestry editions find the Farnsworths addressing environmental issues via the symbols of science and myth. *Snow on Fuji* marries the visual language of science with the symbolism and elegance of traditional Japanese views of Mt. Fuji, combining diagrams of elements with

an idyllic scene of snow on the mountain's peak. *Fuji* was created in early 2007, when it was reported that no snow had fallen in central Tokyo for the first winter in over 100 years. *Green* borrows elements from a 15th-century portrait of figures from the Bible; the landscape behind the figures takes center stage, as even the baby Jesus vanishes into a lush green hill. The Farnsworths have added their own inscription to the pedestal: the Latin phrase *ABSIT INVIDIA*, or "Let ill will be absent." Both tapestries also contain a motif based on the Buddhist treasure vase, a totemic vessel believed to bring harmony to its surroundings.

## Brian Caraway

Earlier this year, Magnolia's own Brian Caraway produced his first tapestry edition, *Mt. Tamalphias*. Caraway and Don Farnsworth layered multiple drawings, paintings and mixed media images of the the mountain and its surrounding landscape to create the edition, which also includes Caraway's signature radio towers and stylized birds in flight. The tapestry's title is a play on the mountain's name: "phi" refers to the Golden Ratio, which the artist used to determine the dimensions of the work. *Tamalphias* can be seen as part of Caraway's solo show at Oakland's Rowan Morrison Gallery through August 26.



Brian Caraway, *Mt. Tamalphias*, 2007  
Jacquard tapestry, 51 x 78 in, Ed: 9



## Miriam Wosk

Miriam Wosk is a Los Angeles-based artist whose collages and paintings explore the diversity and interconnectedness of life on Earth. Her work is known for its ornamental complexity and detail, and is often inspired by dreams. *Big Red* is her first tapestry with the Magnolia Tapestry Project.

## MAGNOLIA EDITIONS STAFF:

### Sam Bennett

Born and raised in Oakland, CA, Sam joined the Magnolia Editions staff in August of 2006, just one month after graduating from U.C. Santa Cruz. Sam majored in Studio Art with a concentration in printmaking, and his skill and attention to detail immediately impressed the other Magnolians. To date, he has worked on a series of photogravures for Peter Koch's *Watermark*, William Wiley's *Kali-fornia Dreamin* etchings, a collographic edition by Gary Blum, and projects for other artists including Mildred Howard and Chuck Close. Sam is an avid button maker at Magnolia. At home he works mostly in pen-and-ink and watercolor when not rehearsing with his as-yet-unnamed band, which plays mostly improvised music using two guitars, multiple drummers, clarinet, kalimba and melodica.



Miriam Wosk, *Big Red*, 2007  
Jacquard tapestry, 93 x 55 in.

## NEW TOOLS:

### *The Gunnar Has Landed*

Magnolia Editions recently acquired a Gunnar 3001, the fastest and most reliable computerised matcutter on the planet. The Swiss designed and engineered machine has taken up residence in the print studio (with an accompanying PC running Windows, considered a 'necessary evil' by the Mac-o-philas at Magnolia). Don Farnsworth can usually be found in the afternoon hours working at the Gunnar on a new three-dimensional creation. From book boxes to custom mats to a host of other applications, the Gunnar has great potential to expand Magnolia's oeuvre; for example, it will be used to create custom cases for Doug Hall's forthcoming portfolio of inkjet prints.



Sam Bennett, *Self Portrait with Two Shadows*, 2005  
Hardground etching w/ aquatint, whiteground and open bite, 12 x 14.5 in, ed: 12



From left: Natural World Museum executive director Mia Hanak; Bonnie Levinson and Jacqueline Miller of Partnerships for Change; Era Farnsworth; the Venerable Thupten Ngodup; *Making the Choice* curator Randy Rosenberg and artists Leslie Shows and Louis Fox. The Farnsworths' *Deluge Thangka* is visible behind the group. (Photo by Michael Micael courtesy of the Natural World Museum.)

## Oracle of Tibet in San Francisco

The Venerable Thupten Ngodup, a Tibetan monk and healer known as the Oracle of Tibet, made his first-ever public appearance in the United States on June 15 at the Natural World Museum exhibit *Making the Choice: Bringing Forth an Environmental Renaissance*. The exhibition, which features Donald and Era Farnsworth's *Deluge Thangka*, took place at San Francisco City Hall's 4th Floor Rotunda Gallery. Ngodup serves as a spiritual advisor to the Dalai Lama; he visited the exhibit to kick off an unprecedented visit and 11-city speaking tour. Full-scale prints of the images in *Making the Choice* will travel to the Burning Man festival at the end of August.

## A Conversation with Mildred Howard

This conversation between Mildred Howard, Donald Farnsworth, Era Farnsworth and Nick Stone took place at a restaurant in Oakland on July 24, 2007, with a follow-up session at Mildred's studio in Berkeley on July 30.



Mildred Howard in front of her installations at the San Francisco Botanical Gardens, *Private Eye/Public Me & Memory Garden Phase II*; photo by Raymond Holbert.

Nick Stone: Mildred, you just came back from Italy, can you tell us about what went on?

Mildred Howard: I was at the Rockefeller Center in Bellagio; there were 14 other scholars, and one artist was leaving as I was arriving. So I went there, I did all the prep for my work ahead of time, making the buttons... It's one of the most beautiful places I've ever been. This time, it was a lot different than ten years ago. I thought it was beautiful then. This time, I was really in awe at the wonder of it all: by the landscape and the beauty of the surroundings. Every window I looked out of, every place I walked and turned... it was so beautiful.

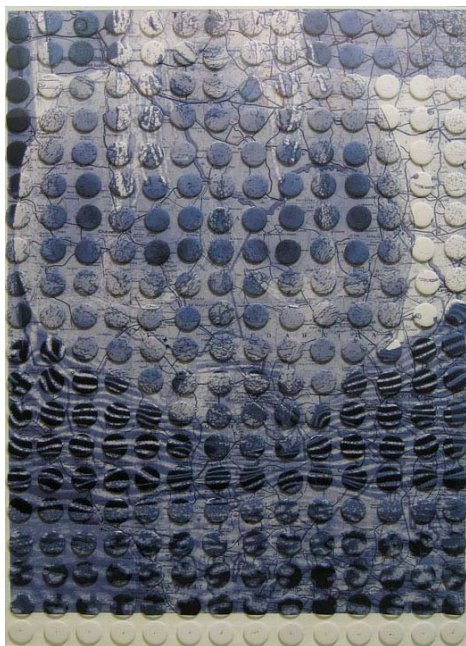


Mildred Howard, *What Came First*, 2007  
Plastic building, chicken head, 11 x 16 x 9.5 in.  
Photo courtesy of Gallery Paule Anglim.

I did three pieces with the buttons, that are different from the first three and two other collages. So I'm going back to some of the things that I did early in my career. Or I probably never left them. I did pieces with multiple lockets, maybe four or five hundred lockets, and each locket had a different section of my face. I've also used antique hinges that were about one inch square. Each hinge had a different section of my face reproduced on opposite sides in two different colors, so that one side was red, for example, while the other side was blue.

NS: The button pieces, the *Cartography* series you've been working on at Magnolia -- there's something about Mexico in them...?





Mildred Howard, *Cartography del Cuerpo: II*, 2007  
Mixed media print w/ buttons, 39.5 x 30 in.  
Edition of 5; Photo courtesy of Gallery Paule Anglim.

MH: Well, that came up a little bit later, when I was making them. I was making them as portraits of myself. Because if I need material to work with -- I'm here! But much later, in making them -- this is much later -- I started thinking about the women who have disappeared on the border. No one knows where they've gone; they've probably been murdered. And not much is being done to find out what happened to these women. And also because of my deep connection with, and love of Mexico. I wanted to somehow make people aware of these women and also memorialize them.

NS: Why self-portraits?

MH: I've been trying to do a self portrait every year... or maybe every couple of years. I want to see how I look at different stages of my life.

NS: How did the buttons come into it?

MH: I've been using buttons for years...

I used buttons on my windows, on some of my early collages... So in a way, when I came to Magnolia it was just an extension of things I did in previous works and my use of multiples. People say they've seen a shift in my work, but somehow I see this underlying thread. Especially when it comes to repeating something that is common, like a button, over and over: it becomes something different. And then I'm interested in how patterns play with one another, how they work together or even in some ways conflict with one another.

NS: And the collages are titled *Italian Landscape*...

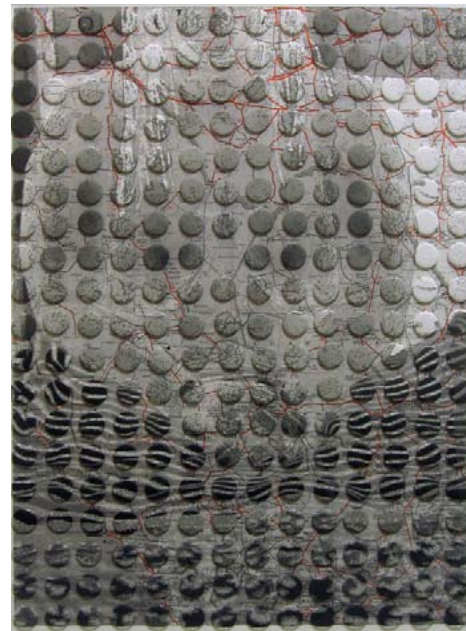
MH: The ones from ten years ago -- well, I started them ten years ago, in Bellagio. They were fragments of pieces of paper that I had done ten years ago, combined with things that I've done recently.

NS: Is there a job you have enjoyed besides being an artist?

MH: I like teaching in other countries: in Mexico, in the Arab world... I've taught in Morocco, in Cairo. I loved it. The students -- there was so much respect, until I thought something was wrong. And they truly felt that way.

Don Farnsworth: Italy was like that. I taught at San Francisco State not that long ago, and I went to Italy with a letter saying I was a professor. I was trying to get permission to photograph some statuary, and it was, "Oh, *professore!*" -- very honorific. I was thinking, "Man, I'm just a regular dude, but if you want to call me that..."

MH: They called me professor! I was not accustomed to that term. We are so much more relaxed in terms of titles. I had to



Mildred Howard, *Cartography del Cuerpo: III*, 2007  
Mixed media print w/ buttons, 39.5 x 30 in.  
Edition of 5; Photo courtesy of Gallery Paule Anglim.

give them permission to call me Mildred. The students, both in Morocco and in Cairo -- they were just fabulous. They were so excited about working. I had shipped all these found objects and scraps of paper and pieces of this and that ahead of time. When I opened the box, it was like being in a candy store for them. It was *fabulous*. And I loved it to the point where I'm trying to figure out a way where I can go back and teach again.

It took the students a little time in Morocco to become familiar with the material, but when they got into it they totally got into it. There was one guy who sat for a long time, just thinking, and I was wondering if he in fact would ever start working. He just used one object and repeated it: he took a paper bag and twisted it so it was shaped like a glass; and he filled this whole room with the one simple object and it was profound.

You know what artists I like? Artists who don't know they're artists. They just make

stuff because they really like to make stuff. They're not ARTISTS, in all capital letters. I really like people who go at working that kind of way... doing it just because they like to do it.

NS: Is there a book that you keep coming back to?

MH: One book that I like: Toni Morrison's *Song of Solomon*. *The Long Dream* by Richard Wright. *The Long Dream*... it was incredible. I read that when I was in junior high school. *Island of the Color Blind* or *Oaxaca Journal* by Oliver Sacks. I just even read some Langston Hughes not too long ago, for a piece that I'm working on for *Glide*. Mahfouz Naguib -- there's a trilogy of books he wrote about being in Egypt, particularly in Cairo; reading them is so much like being there... I always go back to books that talk about music in some kind of way.

NS: Ever read James Brown's autobiography?

MH: No, but I kind of lived through the life of James Brown. He came here a lot: he came to the Oakland Auditorium, the Cow Palace... there used to be a club on Sacramento Street -- I was too young, but I heard that he went there. He used to stop at Flint's Barbecue to get barbecue. I loved James Brown, I saw him many times at the Oakland Auditorium. But that was before -- it was really a subculture who liked James Brown at that time.

I like Quincy Troupe's biography of Miles Davis -- I have students read that instead of art books. I like poetry.

NS: Music seems really important to your life.

MH: It's like the visual arts -- it's a universal language. I like the arts: music, dance,



Mildred Howard, *Meret*, 2007  
Fake fur, glass, salt, pepper, 7 x 22 x 24 in.  
Photo courtesy of Gallery Paule Anglim.

anything that expresses some form of creativity. Music helps me to dream. But visual things help me to dream, too. I can look at a painting and be transported to a different space.

You know what David Ireland told me one time when I was having difficulty with some work? He said, "You've got to get rid of the clutter." And somehow that stayed with me. Get rid of all the clutter and just take what you need. When your mind is crowded with information, that's the same thing: get rid of the clutter in your head.

When people talk about "I've got this gut feeling," I often wonder if it's really a gut feeling, or if it's... You've collected information for all these years, and then all of a sudden you're able to grab that information and synthesize it very quickly and put it out. I think that's what a gut feeling is. So when I say, "It just came to me," it was always there.

But then there are great innovators. I think Duke Ellington was one of the greatest. They're still pulling up information on him.

NS: He was a team player, too.

MH: Well, look at Billy Strayhorn. He was

with him for years. He composed a lot of the tunes that Duke Ellington played. Some things you do with other people, some things you don't; sometimes you need other people as a springboard, to make clear what it is you're trying to do or say. If you listen to Abbey Lincoln, she has a trio behind her: a bass, drums, a piano... they're playing with her, not against her.

NS: And in order to get that chemistry going, to get that team to function...

MH: ...get rid of the clutter!

Era Farnsworth: What else do you have your students read?

MH: *Angry Black White Boy* by Adam Mansbach... I just find things that are not related to art but are related to life. I've been thinking about trying to intertwine poetry by people from various other countries, and then having students find work to go with that poetry, and making pieces in response to both the poem and the work.

NS: Some of my peers draw inspiration from a sense of competition with past artists...



MH: If you're constantly trying to keep up with the Joneses... That can come out of going to art school. Oftentimes it sets up that preconceived notion that you have to compete with the others. I think you study art and learn to think about art so you know how to position yourself -- not so much to compete with other artists. It's not about competing, it's about: how do you think differently? How do you take what you need and expand upon that? You can't be Duchamp. You're not Duchamp. There's one Billie Holiday. There's one Duchamp.

I think that also comes out of being young. Some young artists are afraid to go see other work because they're afraid their work might get tainted. I think that's a young notion. I mean, we're all influenced by something. There's a plethora of information out there.

NS: Could you give us some examples of the influences behind some specific pieces?

MH: I did a series of large keys on Stevenson Street in San Francisco. Stevenson Street was the site of Bloody Monday, when the longshoremen were trying to... you know about Bloody Monday. A lot of people were killed. The keys were put on Stevenson Street sort of as a welcome to the city. Also because everyone has skeletons in their closet.

The globe with the hands -- that was pretty blatant, because I was so upset about the war happening. It's a piece with my hands holding a globe that I dribbled red paint over. On 80, right before the Emeryville exit there was once a junkyard for old cars. Behind it there was a giant globe with red paint, that said "Cover the world." I loved that as

a kid -- I wanted that globe in my house. It was a controversial icon, I found out later, because it was red paint covering the globe like blood. That's where the idea came from.

Dizzy Gillespie influenced the saxophone piece, *Salty Peanuts*. I really like Dizzy Gillespie, and I always went to see him when he came to the Bay Area. He had a great sense of humor, and usually had a good band. When I made that piece... I was going to put a fence around a section of the room, put a thousand suitcases in it and just let them drop; then slice them up and put it on the wall. But this was post-9/11, and the people at the airlines said, "No, it's too much like a plane crash." I had never even thought about that -- I was thinking about it in terms of the form, the shape: organization within chaos. That's what I was thinking. Not about tragedy. And after that they said, "Well, we like your concept, but can you think of something else." And Dizzy came on the radio on one of the jazz stations, playing *Salt Peanuts*. And I thought, "Oh, I'll use trumpets." But then I realized, "No, you can't use trumpets because that's a bugle -- they play bugles at funerals." So that's why I went to saxophones.

And I collected all kinds of saxophones from everywhere. Every trip that I went on, I would go to a pawn shop and buy saxophones. I pissed off musicians on eBay. Not many musicians play C melodies, though -- they play alto or tenor. But I found a lot of C melodies. John Handy was really upset with me, but he got over it. My studio was literally filled with saxophones -- filled. Over a hundred. I even got toy saxophones. And that was influenced by Lester Bowie and the Art Ensemble of Chicago, because he played toy instruments also.



Nick Stone (foreground) and Mildred's grandson, Mylez (background), at her studio in Berkeley, CA. The large scale photos were part of an installation at Capp Street before it was part of CCA.

NS: What about your piece, *Blackbird in a Red Sky*?

MH: It was for the Glass Museum -- for the inaugural exhibition, when they opened. When I got invited to do that, I said, "Can I do whatever I want?" And I really wasn't thinking about Washington and apples; I was thinking about Adam and Eve. Because if Eve had known that this bullshit would be so messed up, I don't think she would have bitten the apple. But it was also about the phenomena of light and shadow, and how if you look through a red glass object at the color red, the object becomes slightly silver or the color drops out. When the apples are floating in the water, looking at the spectrum and colored shadows created by the object...

*Blackbird in a Red Sky* was about that phenomena. It was also about the issue of home: how home is not always what it's perceived to be. It's supposed to be a safe place where you feel comfortable speaking your mind, a place where you feel safe. But some of the most horrible things happen in the home. I did that piece because I was the blackbird in the red sky: my parents' house -- my parents bought a house in Berkeley in the late '40s -- one of the family members sold it. It was filled with museum-quality antiques. I fought it, because I felt as though all that my parents had worked toward was just going to go. I wanted to preserve it as a sort of think tank, and maybe turn a couple of the rooms into museums where political figures, art people, could come and think about how to make this a better world. I had a nephew who sold it, he and another one of my siblings, because my mother had written on this little piece of paper, jokingly, "Oh, you can have everything." There was her



Mildred Howard, *Salty Peanuts*, 2000 (Installation detail)  
130 saxophones, steel musical notes; approx. 29 x 32 x 2 ft.  
San Francisco International Airport; photo courtesy of the Flintridge Foundation.

house, everything, the whole history and what she and my father worked for, her contributions to Berkeley, her historical records, photographs and the like gone and not preserved. History is often rewritten and as a result of that selfish act there is very little record of her accomplishments. Memory does not always provide one with a clear and truthful picture of what was.

I mean, BART is underground in Berkeley because of my mother. That's just one thing she did. She and my father were friends with Harry Bridges, who started the ILWU. A number of things like that. And so when I did *Blackbird in a Red Sky*, a.k.a. *Fall of the Blood House* -- that's why I did that.

My parents worked hard. My mother was the first Black licensed antique dealer in the state of Texas, before they moved to California.

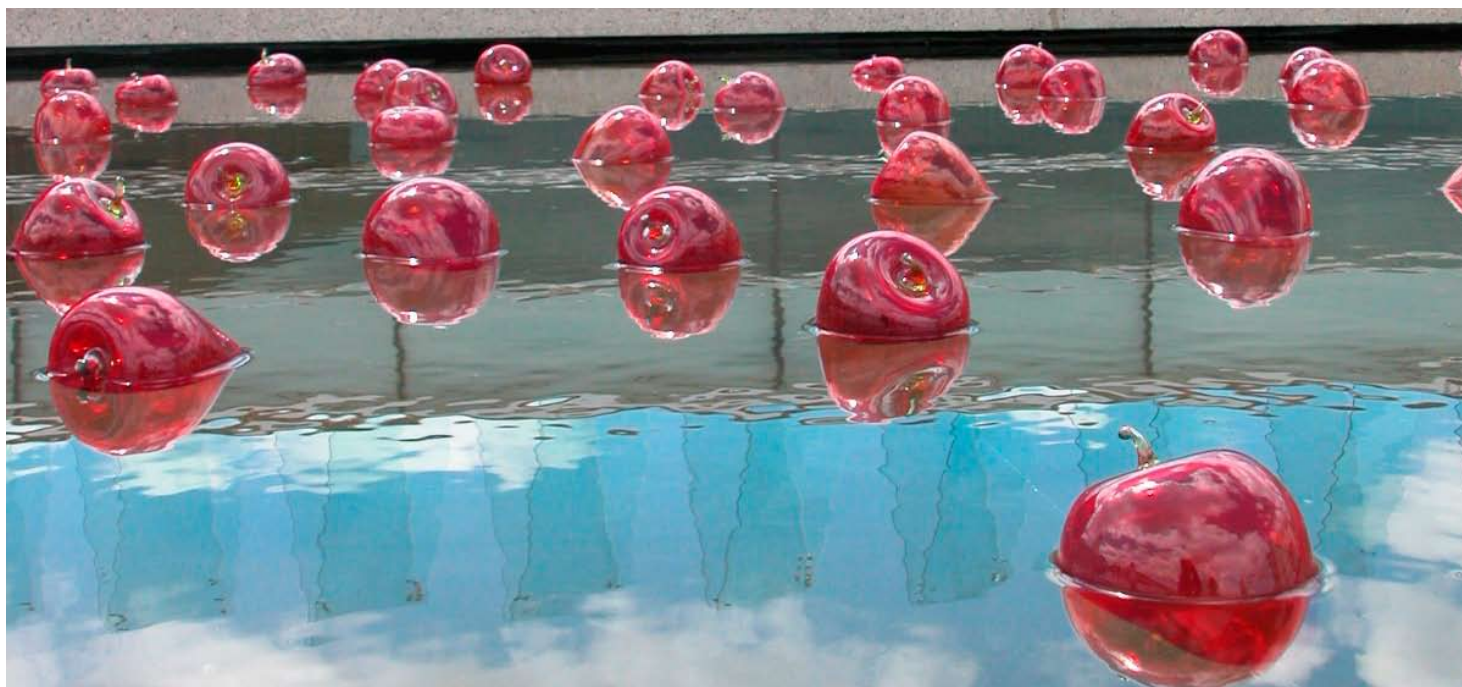
NS: Do you have a personal definition of "selling out"? Does that mean anything to you?

MH: Art is my passion, but art is also a business. One of the things that happens in art school is that oftentimes, some students come out without any skills to make money. And that is one of the biggest tragedies, I think: when you can't make a living after something in which you've invested your time, money and energy. I'm not sure what you mean by selling out. I'd like to have a big house, nice car and all those kinds of things and be able to travel, see the world -- and you need dollars. That's just the bottom line. Everybody has to pay their bills. A good reference is something Duke Ellington said: "there are two kinds of music: good and bad."

DF: Selling out is voting Republican because you want to save money on your taxes. Or making art you don't want to make because you think you can sell it, I suppose, would be selling out.

MH: I agree with that to some extent. Art is a discipline, just like anything else. You study.





Mildred Howard, *Blackbird in a Red Sky (a.k.a. Fall of the Blood House)*, 2002 (detail); Art glass, wood, blown glass and ambient light; Outdoor art installation for the Museum of Glass, Tacoma, WA, 2002-2004; Photo by Wyn Bielaska, courtesy of the Museum of Glass.

I compete with myself. That's enough. I don't need the rest of the world to compete with. Whoever's in this art world, I hope they can make a living and make as much money as possible. And if I'm hanging out with them, that means I have a good chance of making something. I love it when people I know make money and do well in the art world.

Every now and then someone will say, "Oh, you get everything." Oh, bullshit! I can't believe they say that to me. My feelings are always hurt when they say that. And what do they mean, I get everything?

DF: They mean you get to work your ass off everyday. You work really hard... You don't phone it in.

MH: It's not like going to QVC.

NS: Do you go to your gallery openings?

MH: Yeah, 'cause -- now that's the job.

That's a job. That's work. But it's also great seeing how many people like, or just want to see, what you're doing. That's interesting. What's not interesting about going to openings is when you get targeted by one person and they want you to explain every single piece.

DF: I was laying tile in my daughter's bathroom a week ago, and I liked the anonymity of it... people just treated me as the guy laying tile.

MH: I don't like it when people come up and...[imitates over-excited fan]

DF: [star-struck] 'You're Mildred Howard?!'

MH: I'm just at Berkeley Bowl, trying to get some tomatoes! [Laughter] Just like you, standing in a long line! ■

## SHOWS & EVENTS:

### 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>

### 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. Curated by Randy Rosenberg.

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/>

### Rowan Morrison Gallery

*This is not Mt. Tamalpais*

Solo exhibition of work by Brian Caraway, featuring drawings, prints, paintings, mixed-media installation and his first tapestry edition.

July 6 - August 26, 2007

Thurs - Sun: 12 - 7

330 40th St (at Broadway)

Oakland, CA 94609

(510) 384-5344

<http://www.rowanmorrison.com>

### 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, curated by Randy Rosenberg and 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 Donald and Era Farnsworth and William Wiley.

March 16 - September 3, 2007

Closed Tuesdays

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

### 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>

### Klaudia Marr Gallery

*John Nava: New Paintings / Political Fabric*

Two concurrent exhibitions by John Nava: in the main gallery, new paintings; in the 'Shack Obscura,' an installation of tapestries.

August 3 - 26, 2007

Reception: Friday, August 3rd, 5 - 7 pm

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

668 Canyon Rd

Santa Fe, NM 87501

(505) 988-2100

<http://www.klaudiamarrgallery.com>

### SCI Art Center

*Celebration SCIArt: 10th Anniversary Exhibition*

Featuring work by John Nava, Ed Moses and Donald and Era Farnsworth. Curated by Gerd Koch.

July 14 - September 8, 2007

Opening reception July 14, 4 - 6 pm

Artist's talk (John Nava): August 18th, 7 pm

Artist's talk (Donald Farnsworth): September 6

Wed - Sat: 12 - 3 or by appt.

Building 18 on Ventura St

CSU Channel Islands Campus

Camarillo, CA 93012

(805) 383-1368

<http://www.studiochannelislands.org>

### Turner Carroll Gallery

*New Work: Hung Liu*

Mixed media, resin and oil paintings as well as tapestries by Hung Liu.

August 10 - 27, 2007

Reception with the artist: Friday, August 10th, 5:30 - 7:30 pm

Mon - Sun (every day): 10 - 7

725 Canyon Rd

Santa Fe, NM 87501

(505) 986-9800

<http://www.turnercarrollgallery.com>

### Triton Museum of Art

Work by Bob Nugent.

August 10 - 27, 2007

Reception: Oct. 19, 7:00 - 9:00 pm

1505 Warburton Ave

Santa Clara, CA 95050

(408) 247-3754

<http://www.tritonmuseum.org>

### Chandra Cerrito Contemporary

*Inscribere*

Inaugural exhibition, curated by Chandra Cerrito and featuring work by eight artists including Donald Farnsworth.

August 3 - 31, 2007

Reception: Friday, August 3rd, 6 - 9 pm

First Fridays 6 - 9 pm or by appt.

25 Grand Ave, upper level

Oakland, CA 94612

(415) 577-7537

<http://www.chandracerrito.com>

### Gail Severn Gallery

*A Matter of Record*

Tapestries and paintings by Squeak Carnwath.

August 1 - 28, 2007

Gallery walk: Friday, August 3

Mon - Sat: 9 - 6; Sun 12 - 6

400 First Ave North

PO Box 1679

Ketchum, ID 83340

(208) 726-5079

<http://www.gailseverngallery.com>

### di Rosa Preserve: Gatehouse Gallery

*3 X 3: Napa / Solano / Sonoma*

Nine artists from three counties, including Lewis deSoto and Rob Keller.

July 28 - Sept 22, 2007

Tues - Fri, 9:30 - 3

\$3 General admission

5200 Carneros Highway 121

Napa, CA 94559

(707) 226-5991

<http://www.dirosapreserve.org> ■