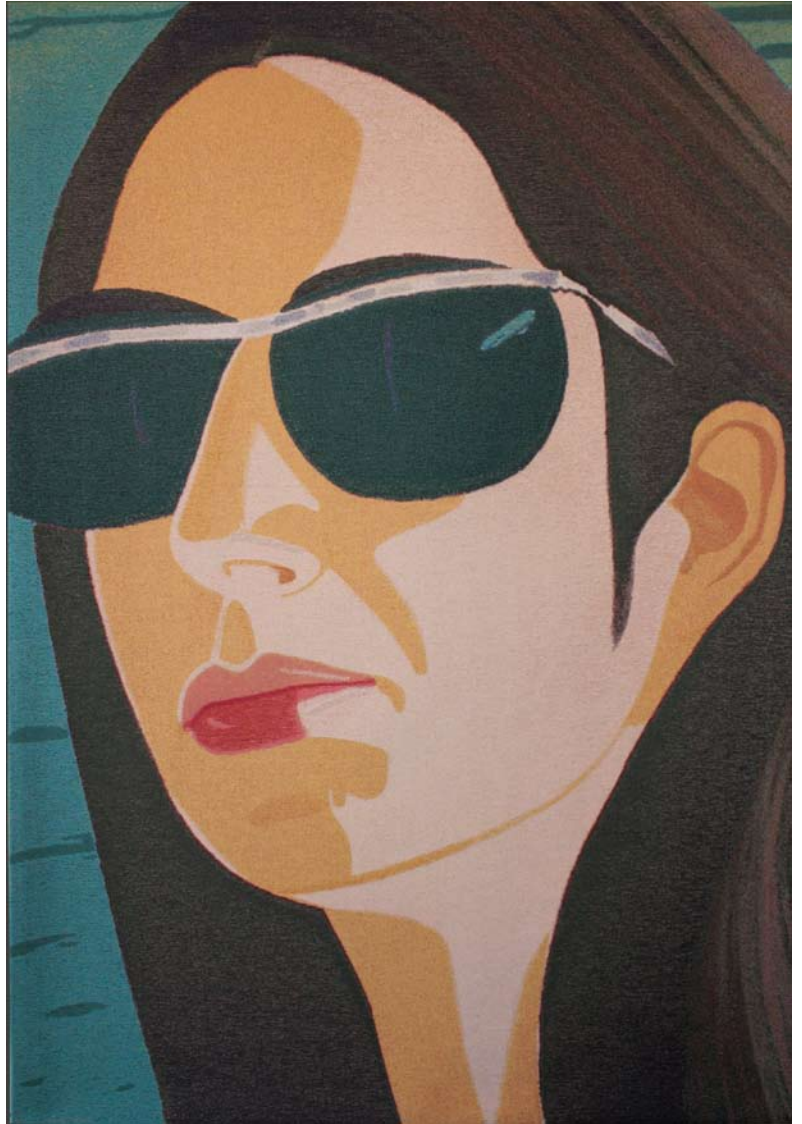


## NEW EDITIONS:

*Alex Katz*

*Ada with Sunglasses* is Alex Katz's first tapestry edition, but it is also a continuation of an ongoing series of portraits of his wife, begun in the late 1950s and encompassing a variety of styles and media. It is nearly impossible to find a critical treatment of Katz's work in any medium which does not marvel at its "cool," a signature mood fostered in part by the air of poise and effortless chic radiated by Ada, once described by Irving Sandler as embodying "woman, wife, mother, muse, model, sociable hostess, myth, icon, and New York goddess." *Ada with Sunglasses* weds the familiar, somatic warmth of a textile with the unflappable cool of Ada, whose eyewear reinforces the viewer's sense of her as equal parts icon and enigma. ■

*Enrique Chagoya*

Enrique Chagoya's latest print edition at Magnolia updates a 17th century print by Jacques Callot, re-envisioning Callot's scene of Atlas hoisting the world as the beleaguered President Obama, flanked by the first lady and Joe Biden, with Secretary of State Hillary Clinton sitting atop the globe. The work's title, *Atlas and the Arugulas*, refers to accusations of elitism leveled at Obama after he mentioned the spicy salad green during a campaign stop in Iowa. Chagoya printed *Atlas* in black UV-cured acrylic on amate paper and then painted the edition by hand using watercolors. ■



Above:  
Alex Katz, *Ada with Sunglasses*, 2008  
Jacquard tapestry, 80 x 55 in.  
Edition of 10

Right:  
Enrique Chagoya  
*Atlas and the Arugulas*, 2008  
UV-cured acrylic with watercolor on amate paper,  
23.75 x 35.5 in.  
Edition of 10



Chester Arnold, *Kingdom Come*, 2008  
Jacquard tapestry, 79 x 102 in. Edition of 8



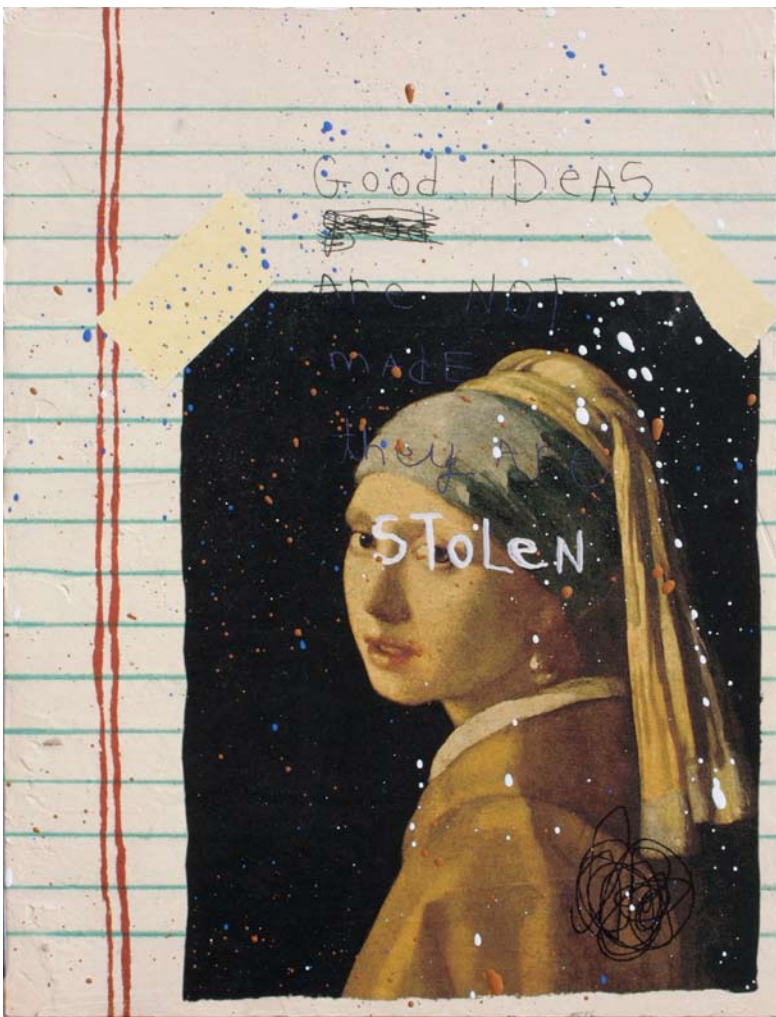
Chuck Close, *Ellen*, 2009  
Jacquard tapestry, 80 x 55 in. Edition of 10

## Chester Arnold

*Kingdom Come*, a tapestry edition by acclaimed Bay Area painter Chester Arnold, reflects both the staggering volume of objects with which we surround ourselves and the way the shapes and colors of these objects serve as memory's touchstones. The tapestry continues Arnold's *Accumulation* series, which emerged from an exercise Arnold has been giving his students for years: they are instructed to faithfully reproduce every object they can think of, working only from memory. Its title has both apocalyptic and utopian implications, giving the impression that these objects are perhaps the remnants which will ultimately outlive us, or on the other hand, meaningful and lost items with which we will be reunited someday. Their arrangement in a dense, seemingly limitless cluster extending beyond the edges of the tapestry suggests a watershed moment, a rising tide of things which overwhelms our capacity for containment and order. As the objects crowd each other, they lose their distinct identities and merge into one united field, just as discrete memories and events add up to what we perceive as a single, continuous lifetime. ■

## Chuck Close

*Ellen* is Chuck Close's eleventh tapestry edition to be published by Magnolia. *Ellen's* subject is the artist Ellen Gallagher, an accomplished image-maker whose works on paper and canvas include a wide range of print techniques, from etching and photogravure to mixed-media collage and scrimshaw. Gallagher may be best known for 2005's *DeLuxe*, an extraordinary suite of 60 prints considering the commercial narratives of beauty and self-image as related through vintage advertisements for wigs and skin products. Close's larger-than-life tapestry is both a celebration of Gallagher's striking, unadorned beauty and an intriguing corollary to Gallagher's own critical assessment of an artificial beauty regime. ■



## Squeak Carnwath

Squeak Carnwath recently used the UV-cured acrylic printer at Magnolia to create a suite of mixed media works on panel for the Oakland Museum; these pieces will be thank you gifts for donors who have made significant contributions to the museum. Housed in a solid oak box frame, the surfaces of these works were printed with acrylic after Carnwath first applied a layer of modeling paste to create unique textures; once the printing was complete, Carnwath painted additional details by hand. ■

## April Gornik

*Light in the Woods* is the second tapestry edition by April Gornik and revisits the serene, sylvan shadows of *Bower* (2006). Based on a photograph, *Light in the Woods* captures the kinetic 'painting' created when sunlight passing through a grove of trees results in a dappled effect on the forest floor. It is a straightforward moment from the natural world, but the combination of daytime darkness and Gornik's grisaille palette adds up to a subtle sense of mystery and grandeur. ■



Above:  
A mixed media work on panel by Squeak Carnwath for donors to the Oakland Museum, where Carnwath's show *Painting is No Ordinary Object* opens April 25.

Left:  
April Gornik  
*Light in the Woods*, 2009  
Jacquard tapestry, 66 x 95 in.  
Edition of 9

## The Missing Peace

*The Missing Peace: Artists Consider the Dalai Lama* is 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 artists who have published work with Magnolia such as William Wiley, Chuck Close, Rupert Garcia, Donald and Era Farnsworth, Squeak Carnwath, and Lewis deSoto. The exhibition has been traveling around the globe since late 2007. It is currently on view at Fundacion Canal in Madrid, Spain through April 9th; the next venue is the Frost Art Museum in Miami, Florida, where it will run from October 9 through January of 2010. For more information, please visit <http://www.tmpp.org>. ■

## SHOWS & EVENTS:

### Pace Wildenstein

*Chuck Close: Selected Paintings and Tapestries 2005 - 2009*  
Includes Close tapestries published by Magnolia Editions.

May 1 - June 20, 2009

Tues - Sat: 10 - 6

534 W 25th St

New York, NY

(212) 421-3292

<http://www.pacewildenstein.com>

### Deutsche Guggenheim

*Picturing America: Photorealism in the 1970s*

Billed as "the first major showing of Photorealism in Germany in nearly thirty years," this show of paintings and prints includes work by Ralph Goings, Chuck Close, and Robert Bechtle.

March 7 - May 10, 2009

Daily 10 - 8, Thurs: 10 - 10

Unter der Linden 13/15

10117 Berlin

+49 - (0)30 - 20 20 93 - 0

<http://www.deutsche-guggenheim.de/e/index.php>

### Fort Collins Museum of Contemporary Art

*Dress Code*

Art by Haley Hasler and Deborah Oropallo, including work by Oropallo printed at Magnolia Editions.

Jan 15 - March 21, 2009

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

201 S College Ave

Fort Collins, CO 80524

(970) 482-2787

<http://www.fcoca.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 suite of Deborah Oropallo prints on aluminum panel created at Magnolia Editions.

June 17 - July 12, 2009

Opening Reception: Friday June 26, 5 - 7 pm

*Squeak Carnwath: New Work*

Recent art by Squeak Carnwath.

July 14 - August 9, 2009

Opening Reception: Friday May 22, 5 - 7 pm

Mon - Sun (every day): 10 - 7

725 Canyon Rd

Santa Fe, NM 87501

(505) 986-9800

<http://www.turnercarrollgallery.com>



**CODY**, a 2008 print by Deborah Oropallo, part of *Wild Wild West Show* at Turner Carroll Gallery in June.

### Oakland Museum of California

*Squeak Carnwath: Painting is No Ordinary Object*

More than forty paintings representing the last fifteen years of Carnwath's work.

April 25 - August 23, 2009

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

Book signing/Conversation with Squeak Carnwath and Carrie Lederer: Sunday

May 3, 2 - 4 pm

1000 Oak St

Oakland, CA 94607

(510) 238-2022

<http://www.museumca.org>

### Paulson Press Gallery

*New Releases: Kaufman, Liu, Puryear*

New print editions by Amy Kaufman, Hung Liu, and Martin Puryear. Magnolia Editions helped create the plates from which the Liu prints were pulled.

March 12 - May 22, 2009

Tues - Fri: 12 - 5; Sat: 12 - 4

1318 10th St

Berkeley, CA 94710

(510) 559-2088

<http://www.paulsonpress.com>

### Rena Bransten Gallery

*Doug Hall: In Retrospect*

Images by Doug Hall, described by the artist as "having a direct relationship to language and, as the title implies, [that] were selected from earlier works."

February 26 - April 4, 2009

Tues - Fri: 10:30 - 5:30; Sat: 11 - 5

77 Geary St

San Francisco, CA 94108

(415) 982-3292

<http://www.renabranstengallery.com>

### Palo Alto Art Center

*Tales from an Imaginary Menagerie*

A group show including Andy Diaz Hope and Laurel Roth's *Allegory of the Monoceros* tapestry, published by Magnolia.

January 23 - April 26, 2009

Tues - Sat: 10 - 5, Thurs: 7 - 9, Sun: 1 - 5

1313 Newell Road

Palo Alto, CA 94303

(650) 329-2366

<http://www.cityofpaloalto.org/artcenter>

### Galería Omar Alonso

Paintings, drawings, and other work by Hung Liu, including her *Daughters of China* portfolio created at Magnolia Editions.

January 14 - (end date unknown)

Leona Vicario 249

Centro Puerto Vallarta

Mexico 48300

011 + 52 (322) 222 5587

[info@galeriaomaronso.com](mailto:info@galeriaomaronso.com)

<http://www.galeriaomaronso.com>

### Orange County Center for Contemporary Art

*Pretty: Disturbing*

Includes a Miriam Wosk tapestry, *Big Red*, published by Magnolia.

May 1 - 30, 2009

Fri & Sat 12 - 9, Thurs & Sun 12 - 5

117 N Sycamore

Santa Ana, CA 92701

(714) 667-1517

<http://www.occca.org>

### Braunstein/Quay Gallery

*Martha & Richard Shaw: What We Did On Our Summer Vacation*

New ceramic sculptures by Martha and Richard Shaw.

February 26 - March 28, 2009

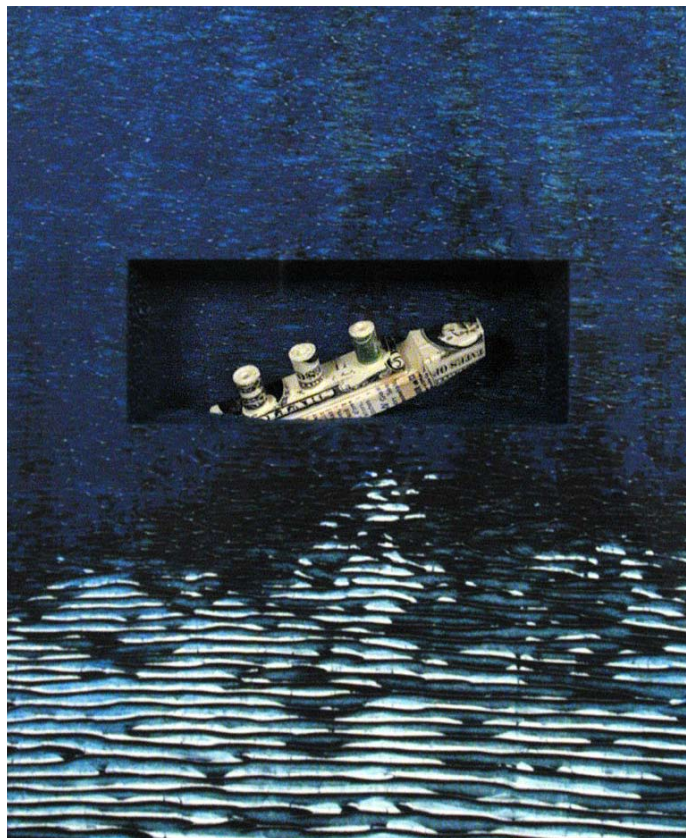
Tues - Sat: 11 - 5:30

430 Clementina

San Francisco, CA 94103

(415) 278-9850

<http://www.bquayartgallery.com> ■



Richard Shaw

*Moonlight*, 1998 (Detail)

Collagraph and porcelain, 22 x 30 in.