



Hung Liu - *Last Emperor*, 2009. Jacquard tapestry, 103 x 79 in. Ed: 6

NEW EDITIONS:

Hung Liu

In her latest tapestry edition, *Last Emperor*, Hung Liu revisits Pu Yi, whose court was the subject of her "Last Dynasty" series in the 1990s. Named emperor in 1908 at the tender age of two, Pu Yi's childhood was a bizarre exercise in extremes: living in utter isolation but with no privacy, surrounded by silent eunuchs, "he was confined like a little prisoner," says the artist. The tapestry surrounds an image of Pu Yi at fourteen with a constellation of colorful ancillary figures; the spirited birds and flowers which encircle the emperor speak to a joy and freedom absent from his searching expression, but central to his innermost dreams. Elegiac but teeming with life, *Last Emperor* is a moving and sensitive portrait of a young man powerless over his own destiny, eulogized by biographer Edward Behr as "a man kidnapped by history." The tapestry is included in Liu's show "Sundown of the Last Dynasty" at Michael Berger Gallery in Pittsburgh, PA (please see Shows & Events, p. 7 for details). ■

Squeak Carnwath

Three mixed-media editions on panel, created by Squeak Carnwath for her recent Oakland Museum show, are now available from Magnolia Editions. *Good Ideas* appeared in Newsletter #17; *Pie and History Goes Around*, pictured here, are the results of a similar process. Housed in solid oak box frames, the surfaces of these works were printed with acrylic after the artist first applied a layer of modeling paste to create unique textures; once the printing was complete, Carnwath painted additional details by hand. The resulting editions are boldly colorful, witty, and competitively priced. ■



Squeak Carnwath - *Pie*, 2009
Acrylic ink, oil paint, modeling
paste on gessoed panel with oak
skirt; 13 x 13 x 1.875 in. Ed: 10



Squeak Carnwath - *History Goes Around*, 2009. Acrylic ink, oil paint, modeling
paste on gessoed panel with oak skirt; 13 x 13 x 1.875 in. Ed: 10

William T. Wiley



William T. Wiley - *Untitled (Raven)*, 2009. Acrylic print on wood panel with painting and striped string; 27.25 x 31.75 in.

New works by William T. Wiley include a series of “Manograms” on panel, titled *Goat with Attire* (a reference to the late Robert Rauschenberg’s famous *Monogram* assemblage, which included a taxidermied goat inside a rubber tire). Wiley’s “Manograms” combine printed, painted, and textual elements with assemblage: objects including handkerchiefs, string, compasses, photographs, and more have been collaged to their surfaces. Some of the attired *Goats* are free-standing works held upright by a custom support of painted tree branches. Wiley has also created an edition of artist’s palettes which will be sold at his upcoming exhibition at the Smithsonian American Art Museum, “What’s It All Mean: William T. Wiley in Retrospective.” After running October to January in Washington, DC, the show will travel to the Berkeley Art Museum in March of 2010. ■



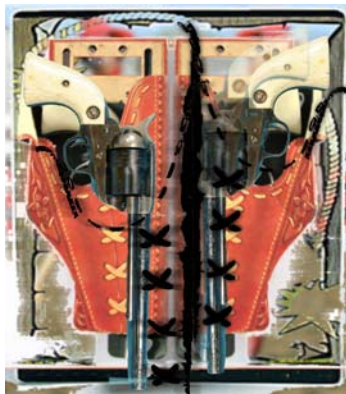
William T. Wiley and a free-standing *Goat with Attire*, both holding custom palettes by Wiley.



William T. Wiley - *Goat with Attire*, 2009. Acrylic print on wood panel with handkerchief, cardboard panel, and compass; 44 x 32 in.

Deborah Oropallo

Deborah Oropallo's new editioned portfolio of prints, *Six Shooter*, is a companion to *Wild Wild West Show*, her recent series of prints on aluminum. *Six Shooter*

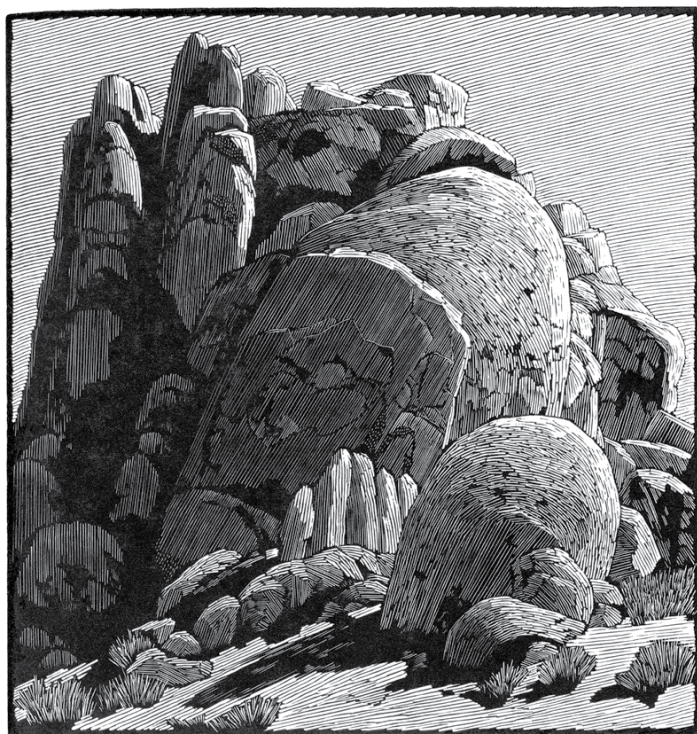


continues the artist's inquiry into the iconography of the West, taking its inspiration from the world of cowboy-themed toy pistols. Each *Six Shooter* portfolio contains 11 pigmented inkjet prints on Hahnemuhle paper housed in a handmade clamshell box covered in Canapetta book cloth with a white leather star embedded on the surface; the boxes were created by Andrew Rottner at Magnolia Editions. A text by Nick Stone and a poem, *Cowboy*, accompany each portfolio. Oropallo also recently published a catalog, *Pomp*, available through Gallery 16; the book collects works from her *Guise* and *Wild Wild West* series and includes a new essay and interview by Nick Stone. ■



Deborah Oropallo - *Six Shooter*, 2009
Suite of 11 pigmented inkjet prints
with custom clamshell box
Prints: 18 x 16 in. each
Edition of 10

Clockwise from top left: 44, a print from *Six Shooter*; view of the full suite; the portfolio cover of *Six Shooter* with embedded star on white leather.



Richard Wagener - *Alabama Hills #3*, 2009
Acrylic inkjet on paper; 36 x 34 in. Edition of 24

Richard Wagener

Magnolia Editions recently published a suite of print editions by California printmaker and book artist Richard Wagener. These large, striking prints of trees and rock formations are based on wood engravings; each image in the suite of 10 depicts a scene from the Sierras (except *Patan*, which depicts Durbar Square in Kathmandu, Nepal). While developing these works, the artist revisited his original engravings using Magnolia's Wacom tablet and carefully edited each line, shape, and shadow; the scale of the finished editions (much larger than the original engravings) brings out the subtle details of Wagener's meticulous line work. ■



Enrique Chagoya - *One Recession*, 2009. Pigmented inkjet on laid Magellan rag paper. 8 x 19.5 in. Edition of 20

Enrique Chagoya

Enrique Chagoya's *One Recession* and *Pluribus Recession* editions offer a pointed commentary regarding the architects of the United States' economic tailspin. In the tradition of Chris

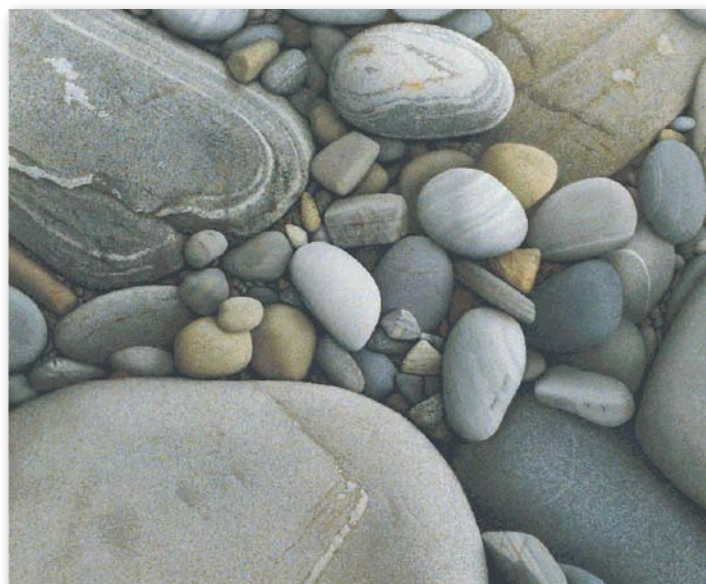


Enrique Chagoya - *Pluribus Recession*, 2009
Pigmented inkjet on laid Magellan rag paper
36 x 36 in. Ed: 10

Burden's 1977 counterfeit print *Diecimila*, Chagoya has created a series of dollar bills which are subtly altered to reference the destructive neo-con policies which doubled the national debt during the disastrous George W. Bush presidency. To reveal all of Chagoya's revisions and updates to the Treasury's dollar design might spoil the fun; the "Untied States of America" and the goldfish bowl in which George Washington is submerged are only the tip of the iceberg. Both editions were printed on a laid Magellan rag paper which bears a striking similarity to the paper used to print actual currency (shh, don't tell the Fed!) ■

Alan Magee

Alan Magee's popular 2005 edition, *Little Fugue*, has completely sold out. Luckily, Magee has just approved a new edition of stones tapestries: *Regarding Ardys* is an edition of 18 which uses a new and improved woven color palette to realize Magee's precise and meditative imagery. ■



Alan Magee - *Regarding Ardys*, 2009. Jacquard tapestry; 40 x 49.25 in. Ed: 18



Hung Liu & Michael McClure - *Deer Boy*, 2009. Unbound artist's book with box and silk prayer flag; 31.75 in. x 13 x 1.25 in. Edition of 20

Hung Liu & Michael McClure

Inspired by encounters with fallen deer in the Oakland hills, Hung Liu and Michael McClure have combined their art and poetry in a new unbound artist's book, *Deer Boy*. Each book in the edition of 20 is housed in a custom book box and includes a prayer flag of Chinese silk printed with images by Liu. On November 12, Liu and McClure hosted a book preview at Rena Bransten Gallery at which McClure gave a moving reading of his poem "Deer Boy," composed especially for this publication; please see the following page for an insightful response to this historic evening by Magnolia's own Era Farnsworth. ■



Michael McClure reading *Deer Boy* at the book preview at Rena Bransten Gallery in November; Hung Liu holds up pages from the book as Era Farnsworth looks on. Photo by Harlan Crowder (www.harlanpix.com).

EMPLOYEE SPOTLIGHT: *Andrew Rottner*

The custom book boxes for *Deer Boy*, *Six Shooter*, and all of Magnolia's portfolios are designed and constructed by Andrew Rottner, a bookbinding expert who splits his time between Magnolia Editions and John Demerriett's studio. Andy is a graduate of Wittenberg University and the San Francisco Art Institute; in true bibliophile fashion, his own artwork often incorporates pages from the Oxford English Dictionary (examples can be seen at <http://www.andrewrottner.com>). He married Katie Rottner (*née* Grandsaert) at St. Ignatius Church in San Francisco on November 14 – congratulations, Andy! ■



Andrew Rottner at the helm of the Gunnar automated cutting machine.

New Etching Press

Magnolia Editions is now home to a powerful Takach Etching Press, replacing the two time-honored etching presses of yesteryear, which have moved on to greener pastures. The new press features a custom bolt which can deliver an extraordinary degree of pressure unseen at Magnolia until now. Printmakers, start your engines... ■

THE VORTEX TOUCHES DOWN:

NOTES ON HUNG LIU, MICHAEL
MCCLURE, & RIDING THE WAVE

by Era Farnsworth

The night after Hung Liu and Michael McClure's presentation of their artist's book, *Deer Boy*, I woke in the middle of the night, thinking about how during the quite amazing reading by Michael McClure the moment began to feel historic, like touching the vortex and maybe hitching a little ride on its high energy.

I've been around long enough to recognize what that energy feels like, and maybe some of you reading this recognize it also. I was born in Berkeley and was, in fact, a flower child during the sixties. I attended Be-Ins in Golden Gate Park, the Fillmore, and the Avalon Ballroom in their hey day. I saw and listened to Jack Kennedy when he visited the UC Berkeley campus, and to Mario Savio. I went to most of the anti-Vietnam marches in San Francisco and the Bay Area and, more recently, almost all of the "Please, please, please let's not invade Iraq" marches in San Francisco and the greater Bay. Certainly some of the rarefied energy swept through those massive gatherings at times.

I was in London when the Beatles were recording "Get Back" on the roof; I could plainly hear them, but couldn't quite figure out which building they were on. We threw a party in our London apartment and Pink Floyd came. Many of the great names in art from the Bay Area and elsewhere have passed through Magnolia's doors and many have worked here. Tibetan monks from the Drepung Loseling Monastery came to Don's and my opening in Santa Fe and performed their deeply resonant throat chanting. And most recently, we were blessed by the Dalai Lama and couldn't help noticing the wake he leaves wherever he passes.

When I look back on my life, I have found myself, over and over, in situations, mostly unplanned (I don't think you can



Era Farnsworth in Hong Kong, 1979, traveling through Asia on her way to rendezvous with Don in Tanzania. Photo by E. Tam.

plan exactly where the vortex will touch down), which have this feeling of riding the wave, of tasting the essence of the large, sweeping cultural changes, of touching the vortex.

(I was also in Berkeley and Oakland when the police cracked down on the anti-Vietnam protesters and the Free Speech Movement and people were shot; and I was in Paris in May of 1968, known even now to the French as *Les Manifestations*, when the entire city was shut down and gendarmes shot fiery grenades into buildings along the Left Bank. I've seen the darker, more violent side of the vortex; it imparts a similar feeling, but cruder, heavier, angry, even hateful.)

So I lay in bed thinking about the vortex as Ezra Pound described it in one of his cantos – except I couldn't think of Ezra Pound's name. I got up in the middle of the night and searched online for vortex and poetry. The first four or five entries concerned *The Wichita Vortex Sutra* by Allen Ginsberg, an antiwar poem of the Vietnam era, which references Michael McClure:

to Wichita where McClure's mind
burst into animal beauty
drunk, getting laid in a car
in a neon misted street
15 years ago--

There were several sites commenting on the poem, which not only mentioned McClure but also several other familiar names: Bruce Conner, who actually went to high school with Michael McClure in Kansas, and who worked with Don Farnsworth at Magnolia Editions twice a week for years; Terry Riley, who wrote the scores for Bruce's short films, among other things; and David Haselwood, who ran Auerhahn Press with Andrew Hoyem for years before becoming a Zen Buddhist monk.

With the coming together of the amazing Hung Liu – a highly accomplished artist, and a person in touch with and creating a vortex in her own right – and the legendary Michael McClure, and a whole room full of interested and energized people at



Michael McClure reads *Deer Boy*; photo by Harlan Crowder (www.harlanpix.com).

the Rena Bransten Gallery (currently showing an elegant show of work by the illustrious Ruth Asawa) – no wonder I felt the energy.

As Jeff Kelley said, McClure's delivery was reminiscent of performance art – at least for those of us who, going backwards in time, had seen perfor-

mance art before they heard much reading of Beat poetry. The pauses, the stresses, and the cadences go far toward delivering the impact of the poem.

The combination of Liu's art and McClure's poem in the *Deer Boy* book is amazing. I encourage you to take a look at it at the Rena Bransten Gallery in San Francisco, the Nancy Hoffman Gallery in New York, or at Magnolia Editions in Oakland. ■

Editor's note – If you are curious about some of the sites Era found in that middle of the night search, or would like to leave a comment, please visit the Magnolia Editions blog:

<http://www.magnoliaeditions.com/blog/2009/11/vortex-touches-down.html>

SHOWS & EVENTS:

University Art Gallery, UC San Diego

Off the Beaten Path: Violence, Women, and Art

Curated by Randy Rosenberg, this exhibit of work by 22 artists (including Marina Abramovic and Yoko Ono) and organizations addresses the issue of gender-based violence. The exhibit includes 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. In January the show will travel to the Centro Cultural in Tijuana, Mexico.

October 23 - December 12, 2009

Tues - Sat: 11 - 5

Mandeville Center at UCSD, 9500 Gilman Dr

La Jolla, CA

(858) 534-0419

http://uag.ucsd.edu/exhibitions/2009/09_offthebeatenpath.shtml

Michael Berger Gallery

Sundown of the Last Dynasty: Tapestries and New Prints by Hung Liu
Featuring recent Magnolia Editions publications by Liu such as the *Music of the Great Earth Variations* series; tapestry editions including *Yang*, *Three Fujin of a Prince*, and *Last Emperor*; and *Daughters of China*, Liu's 2007 portfolio of inkjet prints.

December 5, 2009 - February 13, 2010

Champagne reception: Dec. 5, 12 - 5 pm; music by Fauré String Trio, 2 - 4 pm

Wednesday and Saturday: 12 - 5

30 S 6th St

Pittsburgh, PA

(412) 441-4282

<http://www.mbergerart.com>

Peter Mendenhall Gallery

Squeak Carnwath

Recent paintings by Squeak Carnwath.

November 21, 2009 - January 9, 2010

Tues - Sat: 11 - 5:30

6150 Wilshire Blvd, Space 8

Los Angeles, CA

(323) 936-0061

<http://www.petermendenhallgallery.com>

Frost Art Museum

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 Chuck Close, Lewis deSoto, Donald and Era Farnsworth, and William T. Wiley.

October 9, 2009 - January 10, 2010

Florida International University, University Park

10975 SW 17th St

Miami, FL

(305) 348-2762

<http://www.tmpp.org>

10 Chancery Lane Gallery

Prodigal Daughters

Paintings by Hung Liu based on the 1949 propaganda film, "Daughters of China."

November 20, 2009 - January 24, 2010

Mon - Sat: 10 - 6

10 Chancery Lane

SoHo Central, Hong Kong

(852) 2810-0065

<http://www.10chancerylanegallery.com>

Prichard Art Gallery

Up On The Wall

Work by six innovative contemporary painters from four different Western states, including Squeak Carnwath.

October 16 - December 5, 2009

Tues - Sat: 10 - 8; Sun: 10 - 6

University of Idaho

414 S Main St (corner of 5th and Main St)

Moscow, ID

(208) 885-3586

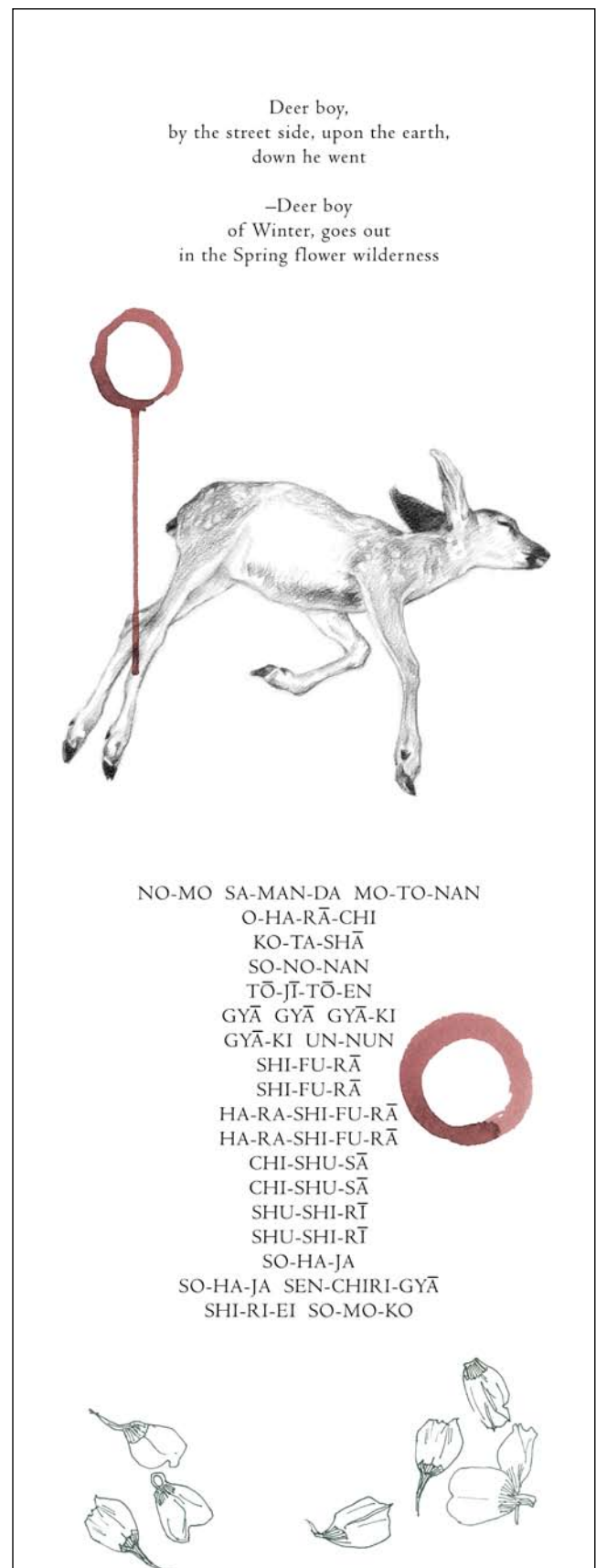
<http://www.uidaho.edu/galleries/index.html> ■

ON THE WEB:

Get the very latest from Magnolia Editions via our blog and YouTube channel, updated regularly with news, photos, and videos from the studio and beyond. Our YouTube channel currently features video clips of Michael McClure reading "Deer Boy" at Rena Bransten Gallery and much more!

<http://www.magnoliaeditions.com/blog/>

<http://www.youtube.com/user/MagnoliaEditions> ■



Reproduction of page eight from Hung Liu and Michael McClure's artist's book, *Deer Boy*. The book's page numbers are indicated by the number of flowers at the bottom of each page.