

NEW EDITIONS:

Don Ed Hardy

Don Ed Hardy's recent prints *Cosmo* and *Turner* practically crackle and spill off the page with energy and movement. In both editions Hardy finds a harmonious balance between the deep blacks of a woodcut relief print and airy, painterly washes of acrylic color. "The dragon and the tiger are traditionally the natural primary symbols of Heaven and Earth, yin and yang," Hardy says. The artist has a lifelong interest in such imagery: as a pre-teen in the early 1950s, he would savor souvenir artworks sent back by his father from Japan. In the early 1960s, Hardy's studies of Taoist and Buddhist texts became the cornerstone of a wide-ranging artistic practice that has since brought him international renown in the worlds of tattooing and fine art.



Don Ed Hardy - *Turner*, 2014. Woodcut with acrylic. Image: 37 x 27 in. Paper: 44 x 30 in. Edition of 33

Turner the tiger, named for one of Hardy's heroes, the painter J.M.W. Turner, "is based on a thumbnail sketch I did of an ancient sculptural detail in India four years ago," he explained by email earlier this year. "The flaming pearl represents wisdom and truth in Buddhist tradition." While the dragon is painted in a more traditionally Japanese style, he writes, "the rocks surrounding the tiger are based on Korean folk art paintings and serve to balance the circular vortex energy in the waves around the dragon. Likewise, I wanted a different, 'calmer' color scheme around the tiger: flatter, quieter."

Hardy painted the designs for *Cosmo* and *Turner* using black sumi ink; his paintings were transferred to a wood block matrix by a combination of laser and hand cutting and printed in black relief ink on an etching press. His hand-painted acrylic washes were then scanned, registered, and printed in UV-cured acrylic ink under the artist's supervision.



Don Ed Hardy - *Cosmo*, 2014. Woodcut with acrylic. Image: 37 x 27 in. Paper: 44 x 30 in. Edition of 33

Detail from Chuck Close - *Phil (Spiral)*, 2014.

While their symbolism runs deep, the immediate, appealing energy of Hardy's prints is more physical than cerebral: their intensity is easily felt, regardless of one's knowledge of Eastern traditions. Hardy's compositions seek the essence of heaven and earth, and as Shakespeare says in *Hamlet*, "There are more things in heaven and earth, Horatio, than are dreamt of in our philosophy." ■

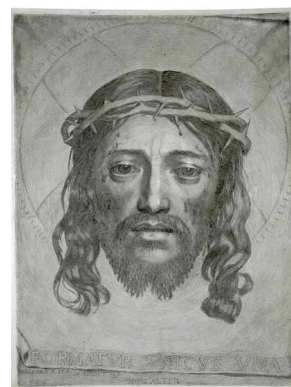
Chuck Close

Magnolia Editions' latest edition from Chuck Close is a tour de force of contemporary printmaking, but its origins lie in a masterpiece of engraving created almost three hundred years ago. *Phil (Spiral)*, an etching of composer Philip Glass, was inspired by the 17th-century French painter and engraver Claude Mellan's print *The Sudarium* or *Veil of St Veronica*, a Shroud-of-Turinesque portrait which owes its fame to Mellan's remarkable use of one uninterrupted spiraling line to engrave a realistic human face. As an artist who has created groundbreaking etchings for more than thirty years, Close was touched by the singular achievement of *The Sudarium*, even acquiring his own copy of the famous print. During a recent visit to Close's New York studio, the artist proposed a challenge to Donald Farnsworth: could the contemporary printmaking wizardry of Magnolia Editions convincingly recreate the famed and apparently inimitable technique of one of the great French engravers?

At first, Close and Farnsworth used a combination of digital engraving tools and algorithms to generate a series of largely unsatisfactory tests and to roughly identify areas of light and dark where the line would need to change shape. Ultimately, the single line making up the print had to be carefully manipulated and adjusted entirely by hand over a period of several months. Printed at Magnolia by master printer



Chuck Close - *Phil (Spiral)*, 2014.
Etching on Arches Cover Cream,
15.37 x 11.87 in. Paper 30 x 22 in.
Edition of 50



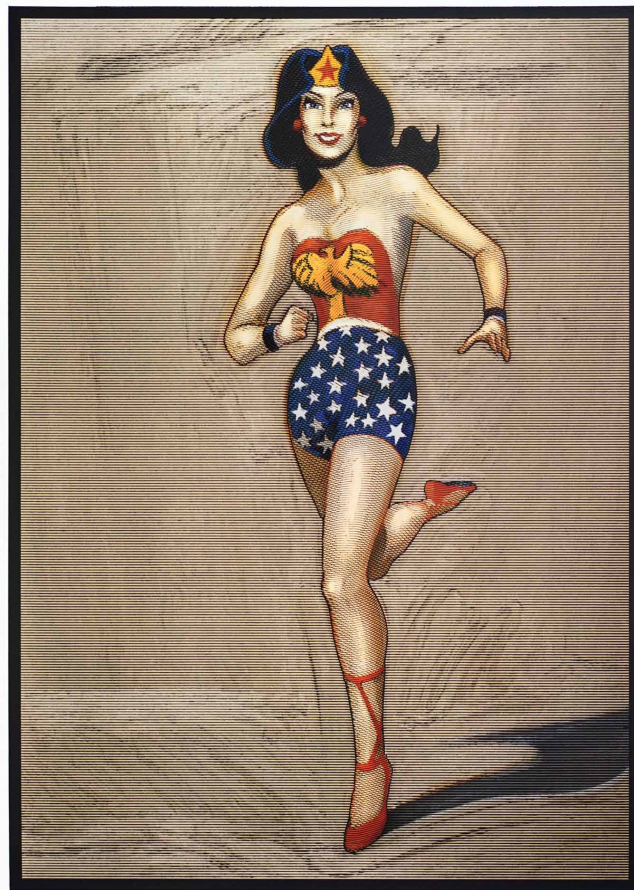
Claude Mellan's 17th century
engraving *The Sudarium*, the
inspiration for Close's etching.

Nicholas Price in an edition of 50 and signed and numbered by the artist, *Phil (Spiral)* further exemplifies the breadth of Close's seemingly limitless arsenal of approaches to portraiture. ■

Mel Ramos

Following the Mel Ramos retrospective that traveled across seven major European museums in 2010-2011 to celebrate Ramos's 75th birthday and on the occasion of Batman's 75th birthday this year, it seems only fitting that Magnolia Editions revisit the iconic superhero paintings that started Ramos on the road to becoming one of Pop Art's most recognizable figures. The artist worked closely with Donald Farnsworth and frequent Magnolia collaborator Guy Diehl to develop the wood block matrices and the corresponding layers of acrylic color for each print.

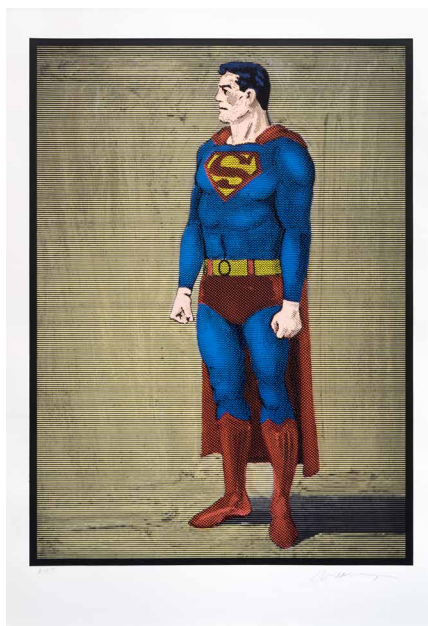
Ramos's best known print editions to date are color lithographs (a 2006 lithograph revisited *Superman*; the original painting hangs in the de Young Museum) but these editions represent an unusual and bold move toward woodcut — a very different print medium and one which Ramos had rarely explored before this project. re-interpret the thick layers of paint applied by Ramos's distinctive hand in the original composition, using only a series of crosshatched and staggered lines of varying frequency and thickness. Eventually, a wide range of textures were achieved by overlaying discrete passages of lines pitched in multiple



Mel Ramos - *Wonder Woman*, 2014. Woodcut with acrylic, 37 x 26.75 in. Edition of 30



Mel Ramos - *Batman*, 2014. Woodcut with acrylic, 37 x 26.75 in. Edition of 30



Mel Ramos - *Superman*, 2014. Woodcut with acrylic, 37 x 26.75 in. Edition of 30

directions. Areas where Ramos's original brushwork shows through — the subtle variations in the each character's background, for example — are actually carved into the wood block itself. The artist proofed new colors for these editions, which were printed in UV-cured acrylic ink over the black relief ink of the woodcut. On the heels of 2014's extremely popular *Batman* and *Superman* editions, Ramos has just published *Wonder Woman*, revisiting a milestone in his own personal art history: his transition in the early 1960s from superheroes to superheroines marked a shift toward depicting the female form which in turn led him to begin painting the colorful nudes for which he is now best known. ■

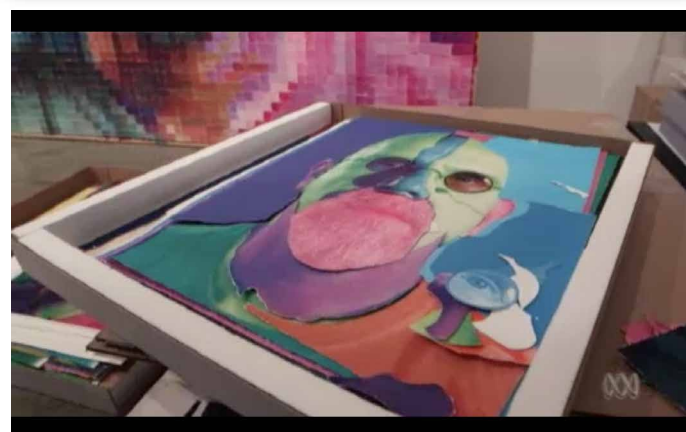
EXPERIMENTS & HAPPENINGS AT MAGNOLIA:

Maquettes for Chuck Close

Recent visitors to the studio may have seen some unusually colorful self-portraits by Chuck Close in various stages of composition: they are 'proofs of concept,' maquettes based on handmade collages by Close himself, and printed at large scale by Magnolia Editions as a reference for the artist to paint from. These prints may or may not ultimately result in a published edition – but as it stands, they are a unique example of the cross-fertilization between printmaking and painting in Close's practice, and of Magnolia's continued dedication to providing artists with cutting-edge tools and techniques with which to realize their concepts. Seen at right are stills from recent *Vanity Fair* and Australian television news interviews with Close featuring the maquettes under construction and in use at his studio. ■

Stanford SIMILE Program

Undergraduates from Stanford University's SIMILE program, an intensive program in which students explore the history of science and technology, visited Magnolia Editions recently for an intensive three-part workshop. Participants learned to use raw materials to fabricate their own handmade ink, pens, and paper under the guidance of Magnolia's own Donald Farnsworth, Tallulah Terryll, Nicholas Price, and Heather Pratt, with additional demonstrations by artist Guy Diehl, book binder extraordinaire John DeMerritt, book artist Clifton Meador, and expert calligra-



pher Georgiana Greenwood. Magnolia Editions would like to thank SIMILE assistant director Kristen Haring and all at Stanford for identifying Magnolia as a destination for students of scientific innovation, providing yet more evidence that science and the arts are simply two sides of the same coin!

For an extensive photo gallery of SIMILE students at Magnolia Editions, please visit our blog: <http://blog.magnoliaeditions.com/2014/11/stanford-university-workshop-at-magnolia.html> ■

Right: Tallulah Terryll assists Stanford students with grinding their own pigments in Magnolia's print studio; visit above link for many more photos.



COMING SOON:

*Kiki Smith, Aziz + Cucher,
Donald & Era Farnsworth,
Carlos Luna, and Mel Ramos*

In the next newsletter, we'll present new tapestry editions by Kiki Smith; a tapestry by New York-based collaborative artists Aziz + Cucher; three new tapestries by Cuban-born artist Carlos Luna; and a new series of mixed-media prints by Donald and Era Farnsworth entitled *Cultural Theme Park* addressing the erosion of indigenous Tibetan art and culture by the domestic Chinese tourism industry. We'll also reveal the latest woodcut edition from Mel Ramos, the electrifying *Hawkman*! ■

SHOWS & EVENTS:

Kala Art Institute

FRESH & LOCAL! 2015 Spring Benefit Gala & Auction

This auction — featuring over 100 works by Bay Area artists along with art-related services and treasures offered by local donors — provides vital support for Kala's extensive array of artistic, cultural, and educational programs serving the East Bay community and beyond. Participating artists include Val Britton, Sofia Cordova, Naomie Kremer, Hung Liu, Kara Maria, Jim Melchert, Richard Misrach, Susan O'Malley, Francesca Pastine, James Sterling Pitt, Ann Weber, and more. Artists Kim Anno and Magnolia's own Donald & Era Farnsworth will also be honored as the 2015 recipients of the Kala Master Artist Award.

Preview Party: **Thursday, April 9, 6–9 pm**, Free admission

Exhibition Dates: **April 9 – April 25**, Free admission

Gala Auction: **Saturday, April 25, 6:30–10 pm**

Auction Tickets: \$75 in advance; \$100 at the door

2990 San Pablo Avenue, Berkeley, CA 94702

Gallery Hours: Tuesday – Friday, 12–5pm; Saturday, 12–4:30pm

(510) 841-7000

<http://www.kala.org>

Richmond Art Center

Mildred Howard: Spirit and Matter

A must-see survey of work by Mildred Howard on view through May 24, 2015 and including recent prints from Magnolia Editions, the programming for this exhibition features a talk by Donald Farnsworth about working with Mildred, to be held at

the museum on **Sunday, April 19 from 2 - 3:30 pm**.

"Donald Farnsworth: Magnifying Magnolia and Mildred"

April 19, 2–3:30 pm

2540 Barrett Ave, Richmond, CA 94804

Open Tue – Sat, 10 am – 5 pm; Sun, noon – 5 pm (closed Mondays)

(510) 620-6772

<http://richmondartcenter.org/event/don-farnsworth-magnifying-magnolia-mildred/>

Oakland Art Murmur

Mixed in Oakland: A One-Day Symposium on Mixed Media and Art Making in Oakland

OAM's second annual symposium will explore the mixed practices of a culturally diverse array of Oakland artists, featuring keynote speaker Donald Farnsworth of Magnolia Editions and a panel including Magnolia favorites such as Mildred Howard and Hung Liu.

Symposium, **1:00 – 5:00 pm**: Keynote Talk, Panel Discussion

VIP Afterparty, **5:30 – 7:30 pm**: Join our keynote speakers & panelists for a gourmet party & interactive art experience.

Uptown Body and Fender

401 26th Street, Oakland, CA 94612

(510) 251-8009

<http://oaklandartmurmur.org/events/mixed-in-oakland/>

Museum of Contemporary Art, Sydney

Chuck Close: Prints, Process and Collaboration

An exhibition spanning Close's range of invention in etching, aquatint, lithography, handmade paper, direct gravure, silkscreen, traditional Japanese woodcut, and reduction linocut, featuring images ranging from early mezzotints to water color pigment prints and Jacquard tapestries published by Magnolia Editions. The museum also acquired a Close tapestry, *Self-Portrait/Yellow Raincoat*, from this exhibit for its permanent collection.

November 20, 2014 - March 18, 2015

140 George Street, The Rocks, Sydney NSW 2000

<http://www.mca.com.au/exhibition/chuck-close-prints-process-and-collaboration/>

The Patricia & Phillip Frost Museum

The Green Machine: the Art of Carlos Luna

Painting, sculpture, and new tapestries by Luna appear in this show curated by Barbaro Martinez-Ruiz.

June 13, 2015 - September 13, 2015

Florida International University, 10975 S.W. 17th Street, Miami, FL 33199

(305) 348-2890

Tues - Sat 10-5; Sun 12-5; closed Mondays

http://thefrost.fiu.edu/ex_future.htm ■

Until next time, be sure to check **HTTP://BLOG.MAGNOLIAEDITIONS.COM** for all the latest updates from Magnolia Editions!