

STUDIO NEWS:

Public Art Commissions

In 2013, Magnolia was awarded a contract by the New York Metropolitan Transit Authority to fabricate two 9 x 7 ft ceramic tile murals by Chuck Close, for installation in a new Second Avenue subway station slated to open in December of 2016. Though flooding has delayed the installation process, fabrication has continued at Magnolia according to schedule, and visitors to the studio over the past several months have had the chance to see several large-scale tests for the project, including Lou Reed (pictured below) and a young Chuck Close self-portrait – an image which was ultimately rejected by the MTA, because the artist is shown smoking a cigarette!

Magnolia also recently completed a 16 x 9 ft. ceramic mural for San Francisco International Airport with artwork by Louisiana Bendolph of the renowned Gee's Bend quiltmakers of Alabama. Our thanks and congratulations go to Renee Bott and Paulson-Bott Press in Berkeley for spearheading this project and bringing it to Magnolia. Titled *New Generation*, the composition was originally a quilt, then an etching published by Paulson-Bott Press, and finally translated into ce-



Louisiana Bendolph's ceramic tile mural *New Generation* (2015) at Magnolia Editions with (from left) Randy Colosky, Jennifer Crane, Justine Topfer, Donald Farnsworth, and Tallulah Terryll; photo by Renee Bott.

ramic tile at Magnolia Editions; it was permanently installed at the Airport's Terminal Three East Concourse in November. ■



Tiles fabricated at Magnolia Editions for a ceramic mural by Chuck Close are assembled by Tallulah Terryll and Heather Pratt.

NEW EDITIONS: *Enrique Chagoya*

In the new *Caníbales Daguerrotípicos*, Enrique Chagoya's "reverse Modernism" gives birth to a series of scenes halfway between dream and art historical legend. The print is structured like a pre-Columbian codex, reading right to left with each section paginated by traditional Mayan numbers; but instead of printing on the Amate bark paper often used for his codices, here Chagoya's imagery is filtered through the reflective, grisaille, silver-grained look of a 19th-century daguerreotype and printed on heavy-weight, glossy RC photo paper.

Caníbales Daguerrotípicos can ultimately be read as an inversion of 20th-century Modernism, a strategy for which the artist has coined the term "reverse Modernism." Artists identified with both Surrealist and Modernist movements were enthusiastic in their affection for art from Africa and indigeneous American cultures, extending their appreciation for the



Detail view of section from Enrique Chagoya's *Caníbales Daguerrotípicos*, 2015. Here Chagoya's "reverse Modernism" dresses a photograph of Pablo Picasso and his wife in African masks; behind them stands a vintage Hervé advertisement with text detoured by the artist; above their umbrella soars a plane-shaped coffin from West Ghana.

"noble savage" to bold, even shameless appropriation – what Chagoya deftly terms "cannibalization" — of formal aspects of these civilization's artworks. Picasso's paintings mimicking African masks are the most well-known example, which Chagoya links here to a broader Modernist tendency spanning various creative disciplines: from Henry Moore's imitation of Aztec sculptures of the god Chac-Mool in his sculptures of seated figures to Frank Lloyd Wright's use of Mayan architectural motifs in his designs for well-known Los Angeles landmarks. *Caníbales Daguerrotípicos* reverses the flow of these influences, channeling an alternate history wherein culture is produced by "primitive" civilizations' domination and appropriation of Western techniques and imagery.



Detail view from Enrique Chagoya's *Caníbales Daguerrotípicos*, 2015. At left, an Eduard S. Curtis photograph is interrupted by an Apple iPad billboard and a small running figure from Cartier-Bresson; at right, a Piet Mondrian-inspired dress by Yves St. Laurent adorns a sculpture of Coatlicue, the Aztec goddess of life and death.



Enrique Chagoya - *Caníbales Daguerrotípicos*, 2015
Inkjet on RC photo paper, 6.5 x 95 in. Edition of 12

Chagoya's new edition also incorporates the work of various photographers who made a career of depicting indigenous peoples, such as Eduard S. Curtis's images of Native Americans and Irving Penn's pictures of Aborigines in Papua New Guinea. *Caníbales Daguerrotípicos*' dreamscape turns the feeding frenzy of Modernism on its head as photographs by Curtis, Penn, Cartier-Bresson and Agustin Casasola are all subject to Chagoya's playful yet deliberate appropriation. Chagoya says he identifies with a definition of surrealist humor once given by Andre Breton in a radio interview – "Humor is the triumph of pleasure over pain under the worst conditions for pleasure" – noting its parallels with the gallows humor common in Mexico, and paraphrases a quote from Breton identifying surrealism not as a category of art but instead as a fundamental aspect of existence. In *Caníbales Daguerrotípicos*, Chagoya pauses time itself in what Breton called the "elusive mirrored wardrobe" of Surrealist dream logic, reminding us that history's heroes and their exploits are merely characters in an ongoing fantasy – one that is ours to dream, and ours to decipher. ■

PLEASE CLICK THE IMAGE ABOVE TO VIEW A LARGER VERSION ON OUR WEBSITE.

Don Ed Hardy

Painter, printmaker, and tattoo artist Don Ed Hardy's first two tapestry publications with Magnolia Editions, *Rose* and *Face* (2015), take their inspiration from Tibetan "tiger rugs." In Tibet, where tiger pelts have historically been the preferred seat for yogis but have become increasingly rare as the big cat population has thinned, an ingenious and compassionate solution was devised: the traditional Tibetan "tiger rug," a woven textile mimicking the pelt of a tiger. The designs of these rugs vary greatly in their degree of realism, ranging from faithful approximations of an actual tiger skin (complete with four legs and a face) to more highly abstracted, tiger-influenced designs.

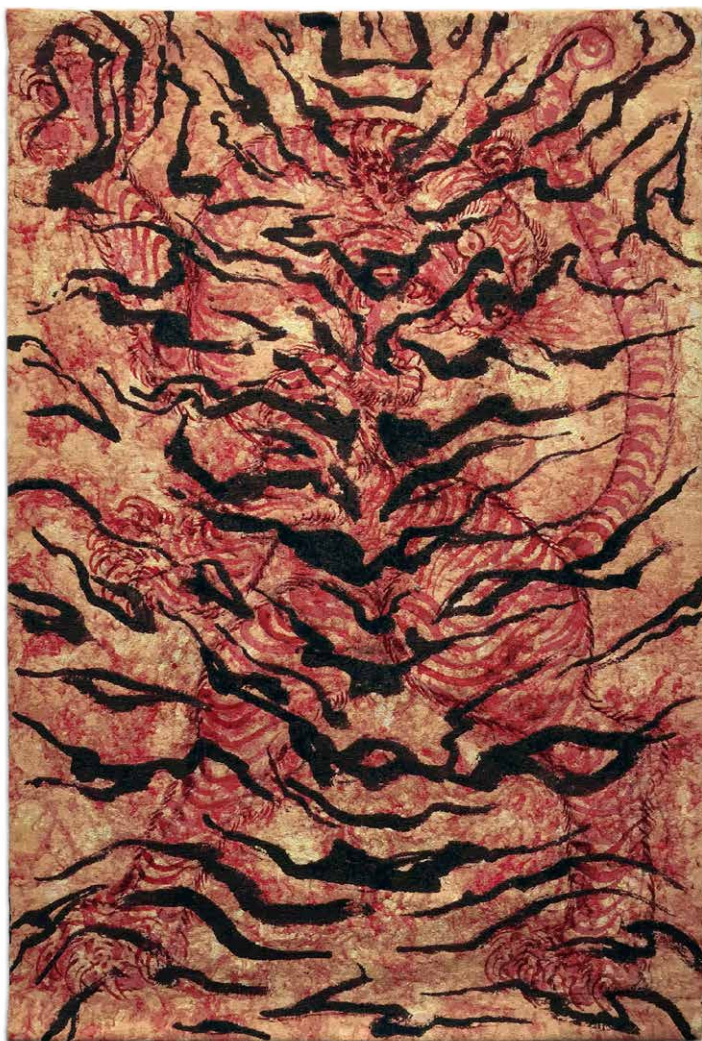
In early 2015, inspired by compositions from Mimi Lipton's *Tiger Rugs of Tibet* compilation, Hardy created a series of ink and acrylic



Detail view of section from Chagoya's *Caníbales Daguerrotípicos*, 2015: via the artist's "reverse Modernism," models in YSL Piet Mondrian Pop Art dresses sport heads from Mexican wrestler Blue Demon and Irving Penn photos of Papua New Guinea, and a Mayan head meets the dandified body of Jean Cocteau.

paintings on handmade paper which became the foundational designs for *Rose* and *Face*. The snarling, wide-eyed cat crawling across *Rose*'s background pays homage to the more representational tiger rug, while *Face* takes its inspiration from the abstract end of the spectrum with a nonpictorial composition that somehow, even in its abstraction, is fiercely evocative of the tiger.

Hardy says that each tiger's dynamic stripe patterns provide the artist a new and tantalizing opportunity for spontaneous, intuitive mark-making. "In my tattoo career," he recalls, "I tattooed hundreds if not thousands of tigers, and always freehanded in the markings to impart some kind of unique spirit to each one. Even more so, in my personal art (paintings, drawings, prints, glazed porcelain), the opportunity to create the tiger's markings is an opportunity for a 'free throw'" – an unpremeditated design, generated in the moment and guided by sheer intuition. "The stripe patterns in the paintings for *Rose* and *Face* were done quickly," Hardy explains, "in



Don Ed Hardy - *Rose*, 2015. Jacquard tapestry, 105 x 70 in. Edition of 6



Don Ed Hardy - *Face*, 2015. Jacquard tapestry, 105 x 70 in. Edition of 6

maybe three or four minutes, with ink and a Japanese brush; then, over time, an acrylic 'ghost image' was buried within, behind, and among the markings." The roughness and irregularity of the handmade paper, says Hardy, "lends a sort of built-in information, similar to human skin, and creates a unique look – especially when translated into weaving."

In previous centuries, ascetics and yogis practiced meditation on tiger skins in part because of the strength and courage associated with the animal, which gave its pelt the power to ward off evil spirits. Conversely, the tiger also represents a fearsome violence which, instead of trying to avoid, the yogi must seek to confront within him or herself, and ultimately to meet with compassion. As Hardy's *Rose* and *Face* tapestries evoke the rich spectrum of historical associations and apotropaic properties of the tiger, an ancient magic seems to linger at their woven surface. ■

Guy Diehl

Guy Diehl's "art about art" continues to defy simple categorization: he depicts still life tableaux without the nostalgic trappings of the traditional still life; even the method used to create his artworks, particularly his print editions with Magnolia Editions, is intentionally ambiguous at first glance. "Ultimately," Diehl says, "I like to confound the viewer: is it a painting or a print?" Like many of Diehl's editions, *Still Life with Diebenkorn* began as a painting, part of the artist's recent turn away from using incandescent photographic lights in his studio toward letting daylight illuminate his subject matter. When creating the source painting, Diehl says he avoids detail: "I paint just as much as I need to be convincing" – and the objects are chosen more for their forms than for any symbolic import. "In my studio, the objects bear no real connection to each other," he explains, "but a relationship emerges in the viewer's



Guy Diehl - *Still Life with Richard Diebenkorn*, 2015. Etching with UV acrylic, 16 x 17.75 in. Ed: 30



Deborah Oropallo - *The Maid*, 2015. UV Acrylic on panel, 58 x 48 in.

mind upon viewing the final work." In this case, that work takes the form of an etching printed in black ink with subsequent layers of UV-cured acrylic adding color and texture. Though the effect may not have been calculated, it is easy to read Diehl's composition, with the rigid, exact lines of the calipers growing loose and liquid when viewed through the container of water, as a poetic representation of the singular mix of geometric precision and sun-drenched West Coast atmosphere that became Richard Diebenkorn's trademark. ■

Deborah Oropallo

Deborah Oropallo's recent creations at Magnolia continue to take the form of unique works on canvas: each image is a one-of-a-kind creation, combining digital manipulation with an innovative, layered approach to composition and printing. The works' subject matter expands upon Oropallo's popular *Guise* series, combining opulent 18th century portraits of men with contemporary images of women in revealing, sexualized uniforms to explore the optics of power, gender, and costume. Oropallo is represented by Catherine Clark Gallery in San Francisco and Melissa Morgan Gallery in Palm Desert, where a show of new work is on view for the remainder of the month. ■



Magnolia artists and staff past and present with Museum Director Diane Evans (second from left) and Curator Randy Rosenberg (fourth from right) at the opening of "Inside Magnolia Editions: Collaboration and Innovation" at the Art Museum of Sonoma County in Santa Rosa, CA; photo by Marisha Farnsworth.

SHOWS & EVENTS:

SPECIAL EVENT:

Don Farnsworth: the Magician Behind Magnolia Editions

Join us on Thursday, January 28th at 6:30 pm at the Art Museum of Sonoma County for a talk by Don Farnsworth as he explores his years of synthesizing the historic and the unorthodox, employing hybrid technologies in collaborative projects with local and international artists.

January 28, 2016 – Reception at 6:30, talk at 7 pm

\$15 non-members, \$10 members

(707) 579-1500 / 425 Seventh Street, Santa Rosa, CA 95401

<http://www.sonomacountymuseum.org/eventdetails.aspx?EventId=27187>

Art Museum of Sonoma County

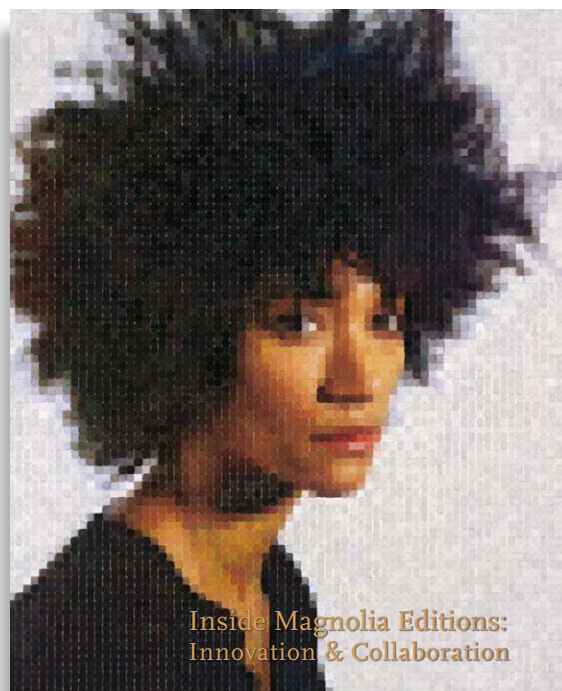
Inside Magnolia Editions: Collaboration and Innovation

Curated by Randy Rosenberg, this exhibition of artworks from Magnolia Editions' last thirty years includes work by Bruce Conner, Squeak Carnwath, Hung Liu, Chuck Close, Kiki Smith, Robert Arneson, Faisal Abdu'Allah, Masami Teraoka, Don Ed Hardy, Inez Storer & Andrew Romanoff, Enrique Chagoya, Deborah Oropallo, Leon Golub, Zhang Peili, Yu Youhan, Donald & Era Farnsworth, William Wiley, Aziz + Cucher, Mary Hull Webster, Mel Ramos, Andy Diaz Hope & Laurel Roth, Guillermo Galindo, David Best, Ding Yi, and Rupert Garcia.

December 12, 2015 - February 7, 2016 / Wed - Sun, 11 am - 5 pm

(707) 579-1500 / 425 Seventh Street, Santa Rosa, CA, US, 95401

<http://www.sonomacountymuseum.org/exhibits/art-museum.aspx>



Inside Magnolia Editions:
Innovation & Collaboration

CATALOG NOW AVAILABLE!

140 pp., full color catalog from the current show at the Art Museum of Sonoma County, including essay by Randy Rosenberg and images of numerous works not shown in the final exhibition due to space constraints. Available for purchase through Magnolia or at the museum; click cover above for an online video preview of the book.



Deborah Oropallo - *The Fireman*, 2015. UV Acrylic on panel, 58 x 48 in.



Writer Nicholas Stone in conversation with artists William T. Wiley and Mary Webster on January 15, 2016 at the Art Museum of Sonoma County's "Inside Magnolia Editions: Collaboration and Innovation" exhibition in Santa Rosa, CA; photo by Cynthia Leung.

Melissa Morgan Fine Art

BUST: Deborah Oropallo

New works on panel by Oropallo, many of which were created at Magnolia Editions.

January 8 - February 1, 2016

Mon - Sat, 10 - 5 pm; Sun 12 - 5 pm

(760) 341-1056 / 73040 El Paseo, Palm Desert, CA 92260

<http://melissamorganfineart.com>

Bedford Gallery at the Leshner Center for the Arts

My Hero! Contemporary Art & Superhero Action

Superhero-inspired artworks fill this colorful show curated by Carrie Lederer, including work by Enrique Chagoya, Inez Storer, and Mel Ramos.

January 17 - March 20, 2016 / Tues - Sun, 12 - 5 pm

(925) 295-1417 / 1601 Civic Drive, Walnut Creek, CA 94596

<http://www.bedfordgallery.org>

San Jose Museum of Quilts and Textiles

Beyond the Surface

This juried exhibition from the Northern California Surface Design Association (SDA) explores fiber art possibilities and features a recent tapestry edition by Magnolia's own Tallulah Terryll.

January 6 - February 28, 2016

Wed - Fri 12 - 5pm / weekends 11 - 2 & 2:30 - 5 pm

(408) 971-0323 / 520 South First Street, San Jose, CA 95113

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



Mel Ramos's *Superman* (2015) and Lizabeth Rossos's *Terracotta Batman* (2015) at "My Hero! Contemporary Art & Superhero Action" at Bedford Gallery in Walnut Creek, CA; photo by Era Farnsworth.