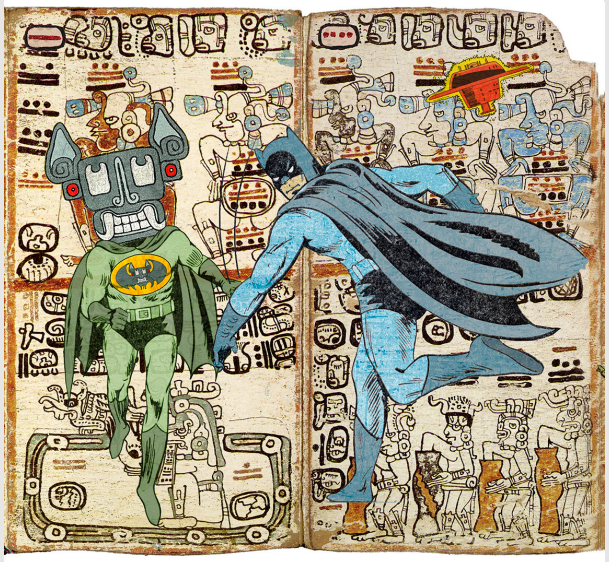
MAGNOLIA EDITIONS

NEW EDITIONS: ENRIQUE CHAGOYA



Details from Enrique Chagoya - *El Popol Vuh de la Abuelita del Ahuizote*, 2021

Dear friends,

We're delighted to announce the publication of three new codex editions by **Enrique Chagoya.**

Printed using a technique where varnish is applied in nineteen layers according to a heightmap of the imagery, these codices add a unique, relief-like dimensionality to the surface of Chagoya's signature collage technique.
Read more...

EL POPOL VUH DE LA ABUELITA DEL AHUIZOTE (2021)

Enrique Chagoya - *El Popol Vuh de la Abuelita del Ahuizote*, 2021
Layered acrylic ink and varnish on amate paper
8.5 x 94 in.
Edition of 12

Detail from Enrique Chagoya - *El Popol Vuh de la Abuelita del Ahuizote*, 2021

PROCESSION: TALES OF THE POST-CONQUEST (2021)

Enrique Chagoya - *Procession: Tales of the Post-Conquest*, 2021
Layered acrylic ink and varnish on amate paper
10 x 94 in.
Edition of 12

Detail from Enrique Chagoya - *Procession: Tales of the Post-Conquest*, 2021

Procession/Tales of the Post-Conquest (2021) draws its background elements from a codex (now held in the Vatican) originating from Oaxaca, where Mixtec and Zapotec civilizations lived until being conquered by the Aztecs approximately thirty years before the Spanish arrived. The work suggests a lost document from a parallel timeline in which the great Meso-American libraries had survived and the Aztecs had proceeded to conquer Europe. Read more...

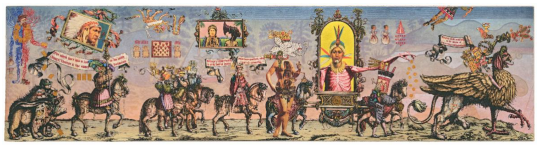
BORDERLESS at Legion of Honor

Chagoya's *Popol Vuh* and *Procession* codices shown above are both included in *Borderless*, a survey of his artist's books and codices at San Francisco's Legion of Honor, on view through **March 6, 2022**.
More info at the Legion of Honor website.

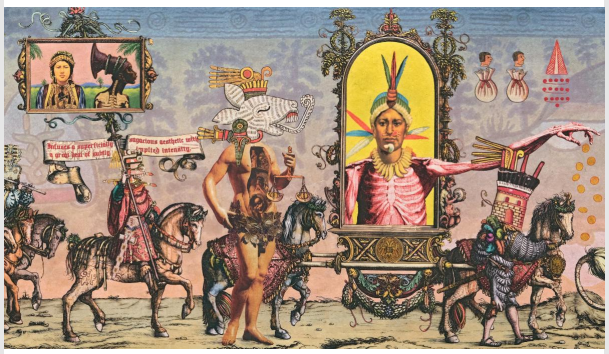
Currently being editioned,

available for pre purchase:

THE WATERS OF OBLIVION IN MICTLAN (2021)



Enrique Chagoya -*The Waters of Oblivion in Mictlán*, 2021
Layered acrylic ink, gold leaf, and varnish on amate paper
21.5 x 87 inches
Edition of 12



Detail from Enrique Chagoya -*The Waters of Oblivion in Mictlán*, 2021

The Waters of Mictlán is a combination of a traditional amate codex and a "lienzo," usually painted by an indigenous artist on canvas or linen right after the conquest. **Chagoya** explains that Mictlán means the sacred land of the dead in ancient Náhuatl, the language of Nahua cultures like the Aztecs, Toltecs, and Tlaxcaltecs. **Donald Farnsworth** notes that the work's title emerged "as we were discussing the river Lethe, in Hades; a spirit drinks from the river and forgets his life on earth." Read more...

SUPERBATO!

Chagoya-designed iron-on patches, combining the Mayan God of the bat with the iconic Batman logo, available through Magnolia Editions. $20, edition of 500.

"I created Superbato in 2009 for an art slot machine filled with my drawings of Mayan myths about the end of the world. However, the world did not end in 2012 as some people predicted – misreading the Mayan calendar..."

Email us to purchase.

NEW EDITIONS: DEBORAH OROPALLO

PORTRAITS OF PROTEST (2021)

Deborah Oropallo - from top: *Miguel Cervantes; Confederate Monument; Junipero Serra*, 2021
UV-cured acrylic on panel; 17 x 22 in. (each)

Deborah Oropallo's *PORTRAITS OF PROTEST* and *CAROUSEL* find the artist documenting a uniquely historic moment: specifically, the United States' recent reckoning with its most shameful legacies. "I started this work on May 26, 2020," **Oropallo** writes, "the day after George Floyd's murder. Due in part to covid, I could make a record of the dramatic impact as this moment in time reverberated around the world, triggering protesters to relate and react globally."

The *PORTRAITS* are drawn from more than 200 felled and defaced monuments to the Confederacy, white supremacy, and global colonialism – figures ranging from a statue of Queen Victoria in South Africa to King Leopold II in Belgium to Junipero Serra in Los Angeles – often splashed with colorful paint by protesters before their removal.

PORTRAITS OF PROTEST and *CAROUSEL* are on view at Catharine Clark Gallery in San Francisco through Dec 23, 2021. More details here.

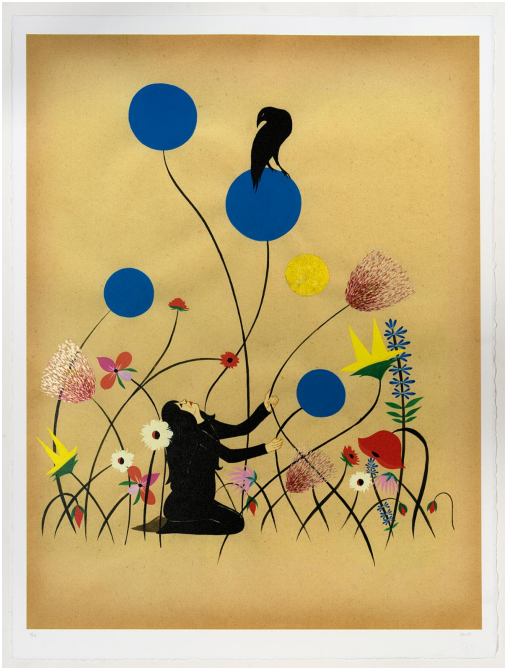
Deborah Oropallo - *PORTRAITS OF PROTEST*, 2021
UV-cured acrylic on wood; 77 x 147 in. (overall) 17 x 22 in. (each)

CAROUSEL (2021)

Deborah Oropallo - *CAROUSEL*, 2021
UV-cured acrylic on wood panel triptych; 72 x 128 in.

NEW EDITIONS: CLARE ROJAS

COLOR FIELD (2021)

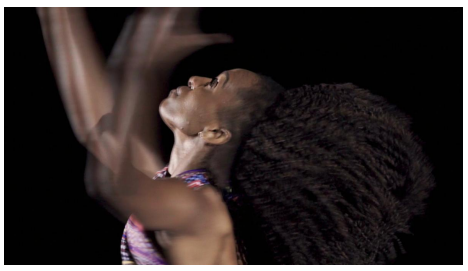


Clare Rojas - *Color Field*, 2021
Acrylic ink and gold leaf on Rives BFK
30 x 22.5 in.
Edition of 25

Color Field's palette is vivid and powerful, and the sense that emerges from its interwoven flora and fauna is a cyclical and perpetual connectedness. "This piece is about loving the earth," **Rojas** explains, "and how we're all grieving these losses we keep experiencing, especially here in California where droughts and wildfires have already drastically altered the landscape." *Color Field,* says the artist, "is about an urgency to hold onto the beauty we still have." Read more...

NEW EDITIONS: SHIMON ATTIE

TIME LAPS DANCE (2021)



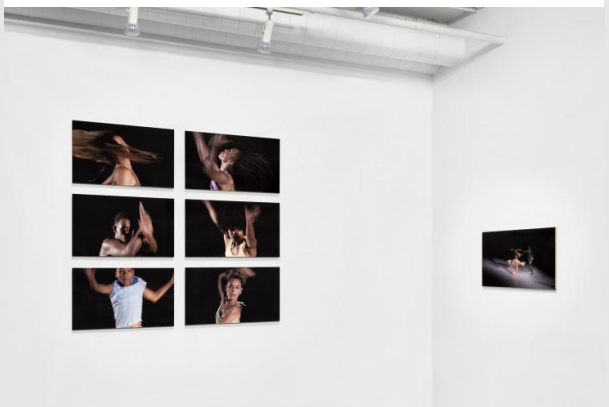
Shimon Attie - *Timares (Time Laps Dance)*, 2021
UV-cured acrylic on panel
16 x 28.5 in.
Edition of 4

Shimon Attie - *Adrianna and Hitler (Time Laps Dance)*, 2021
UV-cured acrylic on panel
16 x 28.5 in.
Edition of 4

Shimon Attie's *Time Laps Dance* (2020 – 2021) comprises a three-channel video installation, a photo-print textile, and a series of photographs printed in UV-cured acrylic on panel, the latter of which were published by Magnolia Editions.

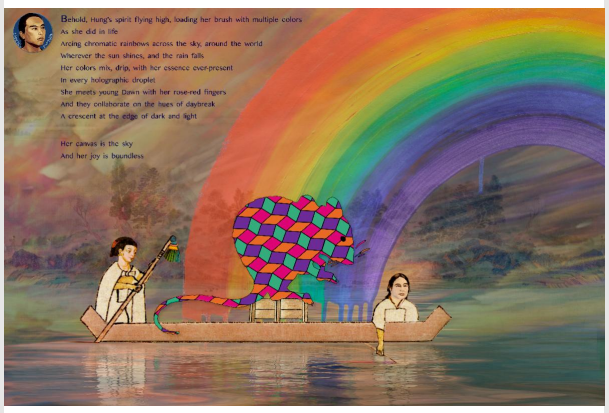
To create the imagery in *Time Laps Dance*, **Attie** collaborated with capoeiristas and dancers from the Brazilian State of Bahia's national dance companies, who performed a re-working of the parodic vignette "Hitler on Ice" from the 1981 **Mel Brooks** film "History of the World, Part 1." The artist reproduced every aesthetic element in the original film, from lighting and camera angles to framing and composition, but asked the dancers to draw their movements from the vocabularies of Afro-Ballet, Afro-Brazilian/Bahian contemporary dance, and Capoeira martial arts.

Attie notes: "By creating an unlikely, if subtle, collision between Brazilian dance and Hollywood satiric historical representations of Fascism, my intention in part was to give visual form to the shared American and Brazilian reality of nationalistic divisions that defines our political present."



Installation view of prints from Shimon Attie's *Time Laps Dance*, 2020-2021

Missing our dear friend Hung Liu...



Artwork by Donald Farnsworth and Enrique Chagoya

The story of America as a destination for the homeless and hungry of the world is not only a myth. It is a story of desperation, of sadness, of uncertainty, of leaving your home. It is also a story of determination, and—more than anything—of hope.

Hung Liu, 2017

EXHIBITIONS:

Opening of "Hung Liu: Portraits of Promised Lands" at the National Portrait Gallery in Washington, D.C.

Hung Liu: Portraits of Promised Lands
Smithsonian National Portrait Gallery, 8th and G Streets NW, Washington D.C.
August 27, 2021 - May 30, 2022
https://npg.si.edu/exhibition/hung-liu-portraits-promised-lands

Borderless: Artist's Books by Enrique Chagoya
Legion of Honor, 100 34th Avenue, San Francisco, CA
October 30, 2021 – March 6, 2022
https://legionofhonor.famsf.org/exhibitions/borderless-artist-books-enrique-chagoya

Native | Non Native | Supernatural: Guillermo Galindo
S/A. Exhibitions, 1666 N. Main Street, Santa Ana, CA
November 20 – February 20, 2021
https://www.saexhibitions.org/press-release

Guillermo Galindo - *Botanical en-trance*, 2021
Acrylic on shaped panels made of recycled plastic bottles (dimensions vary)
Clockwise from top left: *Green warriors around negative tree*; *Negative tree of life trace sonic map*; *Birth of the radiant female*; and *Oval portal*
Published by Magnolia Editions

Please call or email us for pricing and availability of any of the publications in this email.

Looking forward to seeing you soon!