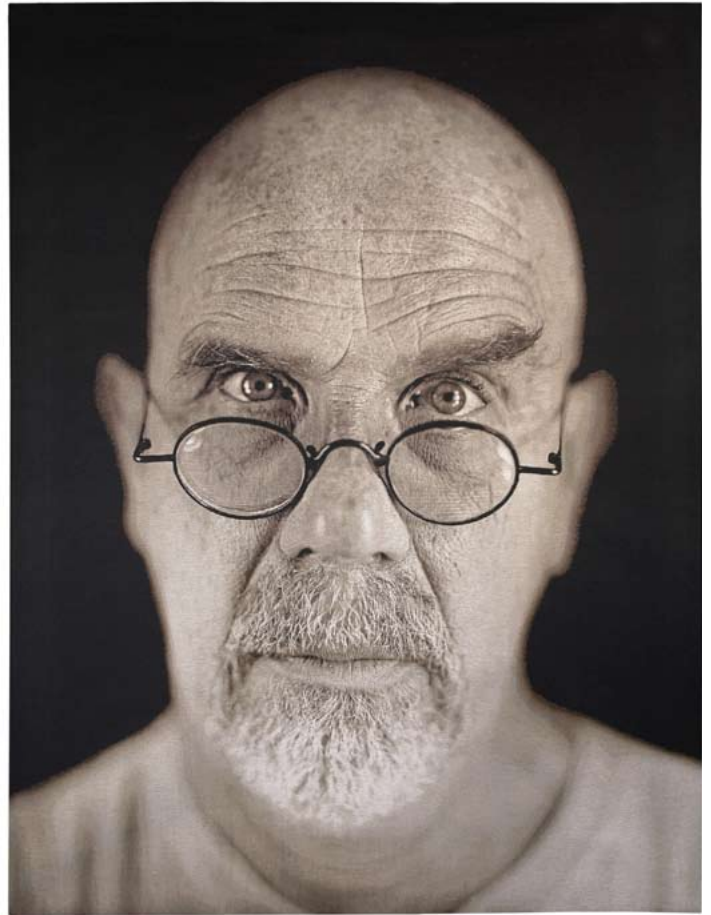


NEW EDITIONS: *Chuck Close*

Between August and November of this year, the Magnolia Tapestry Project produced six tapestries by Chuck Close: a second state of Close's *Philip Glass* tapestry, a self-portrait, and four works depicting various friends and colleagues of the artist. The images in this series began as daguerreotypes taken by Close and collaborator Jerry Spagnoli over the last ten years. It takes a steely nerve to sit for one of these portraits: the photographs are taken at very close proximity and using an extremely powerful amount of light -- Close has noted in interviews that the exposures are usually accompanied by the smell of burning hair. The bravery of Close's subjects pays off in the incredible intensity and intimacy of the resulting images, which take advantage of the the 19th-century daguerreotype medium's distinctive detail and depth of field. To weave tapestries with a corresponding level of detail, a unique grayscale palette was developed and several color proofs were woven for each portrait. The first self-portrait tapestry was woven using a grayscale palette created for an earlier Ed Moses tapestry. When the presence of bright red weft threads resulted in a bizarre color proof in which Close seemed to have developed a rash, it became clear that a custom daguerreotype palette would be necessary. Once perfected for the self-portrait, the palette was tweaked and adjusted for the tones in each of the four most recent tapestries, which depict familiar figures in the New York art world, including sculptor Kiki Smith and a quartet of influential photographers: Andres Serrano, Cindy Sherman, Lyle Ashton Harris, and Lorna Simpson. A portrait of model Kate Moss is currently being proofed.

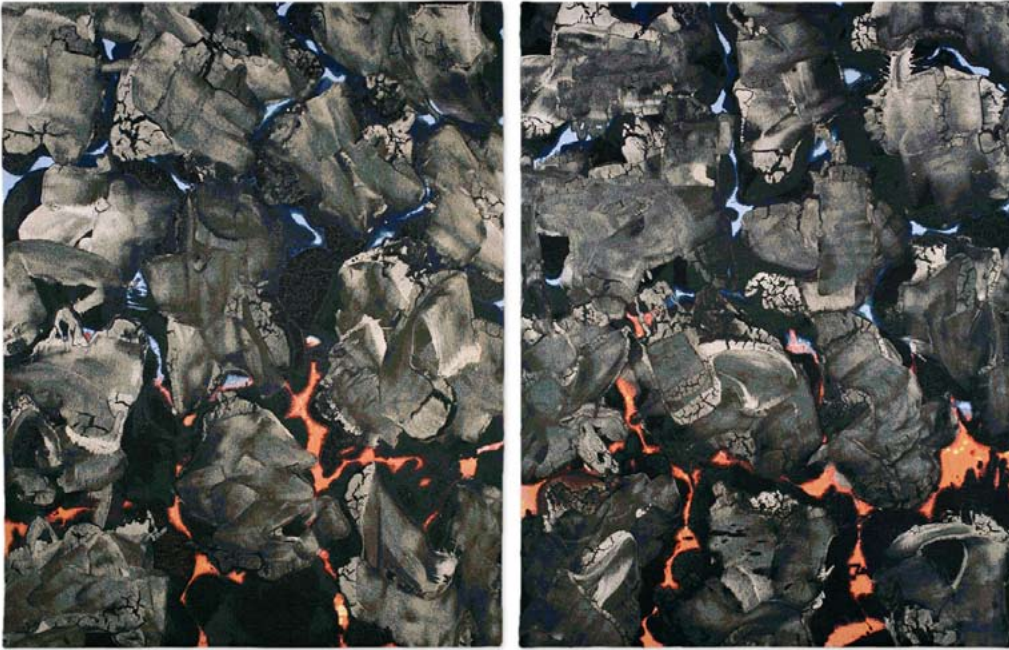
Ed Moses
Ziwke-X
Jacquard tapestry
103 x 79 in
Edition of 6



Chuck Close, *Self-Portrait, 2006*
Jacquard tapestry, 103 x 79 in
Edition of 10

Ed Moses

Ed Moses's enthusiasm for the tapestry medium is evident in six new woven editions: *Ziwke-X*, *Zwoke-X*, *Crema de La*, *Nam-X*, *Wo-Ah-X*, and the diptych *Bronco-X*. The X suffix in Moses's titles acts to differentiate the tapestries from the identically titled paintings upon which they were based. For all but three of his tapestries, both a large-scale (103 x 79 in) "State I" edition and a smaller (78 x 59 in) "State II" edition were woven. The impact of Moses's tapestries is undeniable: an exhibition at Brian Gross Fine Arts moved even San Francisco Chronicle art critic Kenneth Baker, who commented in his July 15 column: "get a group of Moses tapestries together, as Gross has done at his auxiliary One Post Street lobby space, and they shine... I cannot think of another modern painter whose work has withstood translation into tapestry better than Moses's."



Ed Moses
Bronco-X (diptych)
Jacquard tapestry, 2006
103 x 79 in (each)
Edition of 6

Enrique Chagoya

Working at Magnolia Editions for the first time ever, Enrique Chagoya stayed true to his motto, “more art faster,” by creating two tapestries in the span of only a few months. Chagoya and Don Farnsworth digitally combined and manipulated selected elements from paintings and charcoal drawings, using them to compose two original works of Chagoya’s inimitable “Reverse Anthropology.” The carbon-black dinosaurs of *Liberty* roam

through a placid domestic interior, subtly referencing the relationship between “security” and violent, fossil fuel-related activity. *Roadmap* depicts a surreal interaction between ideology, fantasy and military might that recalls the misadventures of the Bush administration in the Middle East. The tapestries are marvels of translation, particularly the tonal background of *Roadmap* and the gestural strokes of *Liberty*’s prehistoric interlopers.



Enrique Chagoya, *Roadmap*, 2006, Jacquard tapestry, 75 x 76 in., Ed: 8



Enrique Chagoya, *Liberty*, 2006, Jacquard tapestry, 72 x 74 in, Ed: 8



Top: Donald & Era
Farnsworth
Mythos I, 2006
Jacquard tapestry
57 x 78 in
Edition of 10



Bottom: Donald & Era
Farnsworth
Mythos III, 2006
Jacquard tapestry
104 x 75 in
Edition of 8

Donald and Era Farnsworth

The Farnsworths have begun a new chapter in their body of collaborative work: the *Mythos* series. These tapestries pick up where the artists left off with their tree tapestries and 'restorations': the former presented ethereal, animistic portraits of single trees, while the latter reworked ancient religious imagery by de-emphasizing and removing the human figures. The *Mythos* series extends the environmental and spiritual themes of these works, introducing an increasingly sophisticated series of layers and reflections. The tapestries depict strangely time-less locations which have been synthesized from classical and ancient sources, including Tibetan thangka, Pompeiian frescoes and Old Master paintings. The Farnsworths have woven *Mythos III* in both a full-size (104 x 75 in.) and a scaled-down (76 x 54 in.) edition.

Darren Waterston

Darren Waterston produced two new editions in 2006, entitled *Tree of Saint Francis* and *Tree of Saint Francis II*. His point of departure is *The Franciscan Tree*, a 15th century Flemish tapestry depicting a mythical family tree centered around Saint Francis of Assisi. The most well-known episode in Francis's legend is his vision of a seraph -- a crucified angel with six wings -- and subsequent receipt of the stigmata: an open wound at his side and nails of flesh through his hands and feet. The figures are arranged as if growing from a tree, surrounded by a complex network of tendrils, roots, leaves and flowers. Waterston's tapestries re-imagine *Franciscan Tree* in a crisp, dramatic grisaille palette. The heads of its medieval cast have been replaced with large black circles. Waterston applied red fabric paint by hand to the flying Christ-seraph, and the lines of stigmata running from the seraph to Saint Francis have been realized as red cords at the surface of the tapestry. In *Tree of Saint Francis II*, Waterston marries his grisaille, anonymized *Franciscan Tree* with an earlier tapestry design, *Feeders*, merging the medieval figures of the former with the haunting, organic abstractions of the latter.



Darren Waterston, *Tree of Saint Francis II*, 2006
Jacquard tapestry, 100 x 76 in, Edition of 5



Detail:
Tree of Saint Francis

Darren Waterston, *Tree of Saint Francis*, 2006, Jacquard tapestry with pigmented fabric paint and cord
100 x 76 in, Edition of 5

A Conversation with Chuck Close & Bob Holman

The following is a transcript of remarks by Chuck Close and poet Bob Holman, recorded by Don Farnsworth during a recent trip to New York. Close and Holman spoke at Barnes & Noble prior to a booksigning event for their recent publication, *A Couple of Ways of Doing Something*, in which reproductions of Close's daguerreotypes face off with poems by Holman about the portraits' subjects. The talk was followed by a brief session in which Close answered questions from the audience.

Chuck Close (CC): How this whole collaboration happened, as well as I can remember it: I started doing these daguerreotype portraits... Bob [and] Elizabeth Murray, a great painter and a longtime friend of Bob and mine, saw the daguerreotypes in one of my exhibitions and we started talking about the fact that we had many of the same friends. Then it was Elizabeth's birthday and my wife and I were invited to Hawaii for the birthday party. And Bob did something which I thought was really wonderful: he read a poem to Elizabeth for her birthday. You know, we get eulogized after we're dead, [but] we don't get

MAGNOLIA EDITIONS STAFF: *Nick Stone*



Born in Wiesbaden, Germany and raised in various army bases and suburbs across the United States, Nick Stone first visited Magnolia while attending high school in Berkeley. When Nick discovered Enrique Chagoya's work while attending Stanford, he

decided to major in art with an emphasis in printmaking, eventually securing Chagoya as his advisor. These days, Nick is responsible for all of Magnolia's press releases, a book about the Magnolia Tapestry Project, seasonal newsletters like this one, and much of the text on Magnolia's website. Most of his non-Magnolia time is devoted to writing and recording music and to various freelance writing projects.

a chance to hear it. Bob was telling me that there's a convention in Africa called a praise poem.

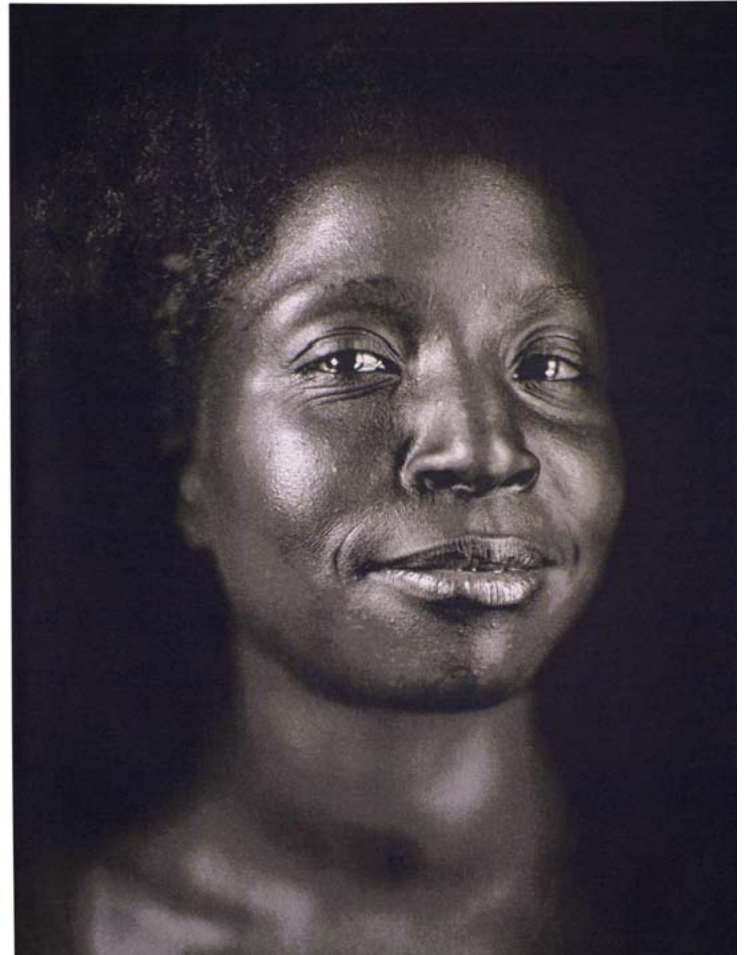
Bob Holman (BH): Yeah, the praise poems are part of the job description of the poets of West Africa. Actually, there are praise poets in South Africa and other parts of the continent as well. You know, I'm a real believer in orality and the oral tradition... For hundreds of years, we've managed to put all of our wisdom and information into this mechanism called the book. But before there was the book, there was the word, and the word was spoken -- and thus orality. There are -- of the 6,500 languages on the planet, only about 700 of them are written down. So for the people whose mother tongues are oral, and not text, you can't really say that they're 'illiterate.' They're simply living in a world where language exists solely in the moment.

“I love looking at the tapestries,
looking at the threads and all the
colors you can see up close.”

- *Chuck Close*

And the poets in oral culture have a different job from the poets in our culture. Our poets' job is to write things down that nobody will read or understand. Poets here follow Ezra Pound's dictum, "make it new." But in Africa, the job includes knowing the genealogy of the tribe, knowing the epics, the way Homer did. Being able to settle disputes: you don't go to a book, you go to a person. And how do you get paid? One way is by creating praise poems for guests who come to the village. And the longer you can praise that person, the more money you're apt to [receive...] So why not have praise poems here? And then the question became, since these daguerreotypes are such extraordinary, striking visuals, how can the text stand up next to that?

CC: The extraordinary thing for me about that evening... I thought, here's a guy I know and I've known his wife forever, and I realized how you don't really have an opportunity to hear someone talk about someone else in a quasi-formal way -- you do it in a casual way -- "Oh, my wife does this" -- or we talk about each other's work. So it occurred to me that what might be interesting would be to take people that we share in



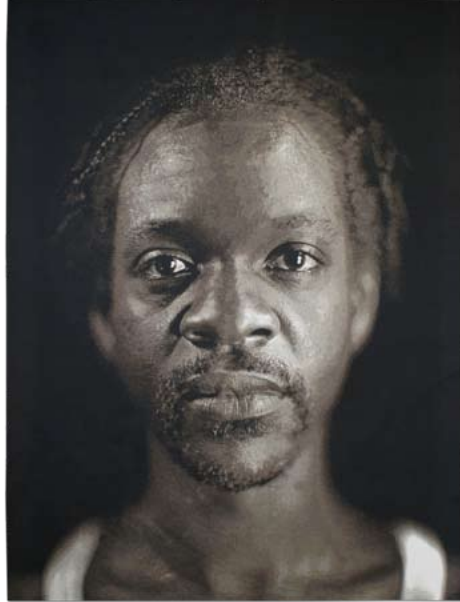
Chuck Close, *Lorna*, 2006, Jacquard tapestry, 103 x 79 in, Edition of 6

common, artists whose work we're both involved with, people that we've known... Some of them I had made daguerreotypes already, but [for] most of them we started making the daguerreotypes, and Bob would actually come to the studio when I was shooting them. And some of the dialogue, some of the things the poems became about, actually sprung from the things we said to each other while I was taking the photographs.

Let me just back up a little bit and tell you about the nature of these photographs. Right now in photography you have photographs that are bigger than most canvases: 30 or 40 people can stand in front of them -- they really read almost more like paintings. And daguerreotypes are the earliest form of capturing an image -- it goes back to 1840 and it's before there were negatives and paper. These are the very first forms of capturing an image in which you have the polished copper plate, plated with pure silver, polished again, sensitized with iodine and bromide gases, and then it goes into a plate holder and... a view camera is used, the lens is opened and the image is thrown through the camera onto the plate. Now, the daguerreotypes have an ASA of 100 or



Chuck Close, *Cindy*, 2006
Jacquard Tapestry, 103 x 79 in, Edition of 6



Chuck Close, *Lyle*, 2006
Jacquard tapestry, 103 x 79 in, Edition of 6



Chuck Close, *Andres*, 2006
Jacquard tapestry, 103 x 79 in, Edition of 6

two, which means that the exposure will be two minutes or longer. In order to do that, they traditionally used a neck brace to hold the person's head, because you're going to have to hold it for two minutes. We changed that by using a tremendous number of strobes, tens of thousands of watts at one brief, hair-singeing burst, to throw the image into the camera and make it an instant photograph. Then it goes into the darkroom where it's processed: held upside down on top of a heated metal cone, a drop of mercury vapor hits the cone, vaporizes -- that's what develops the plate -- and then the plate is taken out and cleared. But essentially, everything that I love about photography was already there in 1840. Because of the incredible detail, detail like you've never seen in anything else, and the fact that the lens is wide open [which] makes for a lot of depth of field -- a lot of the image is blurry and some of it is sharp -- and also because each plate is processed one at a time, and the sitter has a chance to see the image as well as the photographer. So I'm not stealing their image without any sense of what I'm going to do with it: they're involved with the dialogue from the very beginning. So we have these plates, but they're very hard to reproduce. We discovered that if you put these plates face down on a flatbed scanner, the scanner will illuminate the plate perfectly and digitally record a huge file of information. Then it can be made into a bunch of different things.

The original book that Bob and I did together was a book of ink-jet images based on these daguerreotypes [with] his poems on

the opposite page. It's a very pricey, handmade, big deal book in a small edition, and a few people put on the white gloves and they opened it up -- if you stretch it out it's like 10, 12 feet long for each of these sections. So it's not easy to own, and a little bit elitist in the sense that it's very expensive to produce and expensive to buy. So what Aperture did was gave us the opportunity to do this as sort of a facsimile book. I thought, 'well, that'll be interesting, we'll do this sort of throwaway thing.' And what actually happened was, I think, this is better than the big limited edition extremely expensive -- I wouldn't say that to the people who paid the money for the original -- but they've done an absolutely extraordinary job with reproducing these images. I've never been happier with reproductions in any book of my work ever. I think they're extraordinary. And then our friend Ruth Lingen, who's a wonderful typesetter, used an antique type to set all of Bob's poems. Some of them are visually interesting: if you like concrete poetry and the way poems look on the page, there's some poems for you. If you like narrative, there's that.

BH: That was the question: how do the poems stand up to these images? The answer is, of course, that the text has to pop. You have to move it to the realm of concrete poetry, where the way the poem looks is going to be part of what the poem is. So it's not like you're writing a sonnet that's got 14 lines - you're occupying the field of the white paper and you're going to sow it with [letters]... You're also going to have this panoply of meanings unfolding, blossoming from the poem itself. You want

to put Chuck's up there? Can we do things like this? What's your name? Let's all hear it for Paul, who's on technology tonight. So far as I know, this is the first time that technology has ever worked. Except, of course, for last night, for the Democrats.

So here's Chuck himself in this beautiful cover image, and as you can see, the poem is made up of words -- which is a good thing -- and they sort of walk across the page in different ways, but it does look like a poem. But there's a way also in which the words kind of are the same shape as Chuck is. And then you also get the great opportunity, if you're close enough and the words are clear enough, to actually read the poem... I'll do that for you. It's called 'Chuck Close':

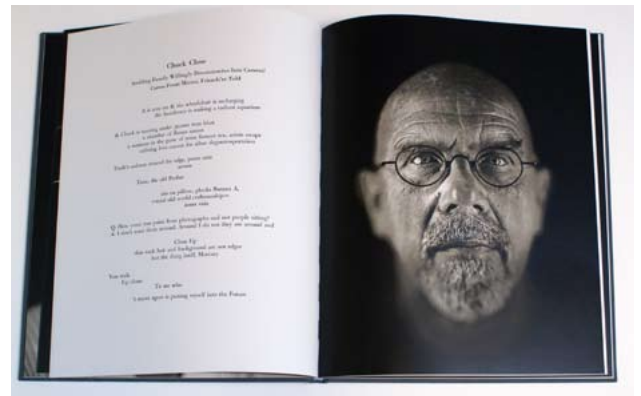
Ambling Family Willingly Deconstructos Into Camera! / Caress Front Mirror, Friends're Told / It is 2:01 am & the wheelchair is recharging / the handbrace is soaking a radiant aquarium / & Chuck is tanning under 30,000 watt blast / a chamber of flames names / a museum in the guise of some famous sex, artists escape / utilizing love canoes for silver daguerrosporation / Truth's sadness around the edge, poem cuts / across / Time, the old Prober / sits on pillow, plucks Banana A, / << total old world craftsmanship >> / inner vein / Q: How come you paint from photographs and not people sitting? / A: I don't want them around. Around I do not they are around and / Close Up / skin neck hair and background are not edges / but the thing itself, Mercury / You walk / Up closer / To see who / 's secret agent is putting myself into the Future

By the way, you all got that reference to the 30,000 watt blast, right? It's two minutes of light condensed into a zap -- two minutes of full sunlight in one zap. So that's the tanning reference. [And] when you work in this way, you've got to have Ruth Lingen work with you, because she takes typesetting into art.

CC: Can we pull up the James Siena for a second? If you know his work, the work is constructed with a kind of logic as things



Clockwise from top left: Installation views of tapestries and inkjet prints at Aperture, including Kiki, Philip Glass and Self-Portrait; Poem about Close (read by Bob Holman at the talk) with corresponding self-portrait by Close, from *A Couple of Ways of Doing Something*.



wrap around each other in clusters. So Bob wrote a poem in which things have to be read in this direction, that direction -- you have to keep moving the book and working around the poem in the same way that James builds his paintings -- which I think is really brilliant and is another way of doing something. Which is what the whole project really was about: the fact that, as a series of decisions and a relationship to craft, people can make things that tell the same story, or about the same person, in such different ways. It can be told in the way words tell the story, but also in the way they graphically lay out on the page... and then of course, for those of us who don't read, you can look at the image.

One of the things that I love about daguerreotypes is how intimate they are -- that only one person at a time can look at one. It's almost like reading a book. In fact, I often have them on shelves, where you look down as if you're holding this daguerreotype in your hand. You know, one of the reasons why pornography works in books and it doesn't work in movies and other things is: you don't want to be [looking at] it with a bunch of other people in the room with you! It's a very intimate act. You can get away with anything in a book that you can't put in a painting, because several people will see you looking at it. You don't even want to be in a darkened



Close and studio manager Beth Zopf at the opening of "A Couple Ways of Doing Something" at Aperture gallery.

theatre with other people... you know: 'what's that guy doing over there?' The daguerreotype is the most intimate form of photography because only one person can look at it at a time. And you have to adjust your head to get your own image out of it, and to hold this image, press this image up close in a very intimate way...and no one else can see it until you're done. So there's something about this intimacy that makes these experiences different from the big blown-up photographs. I've made big blown-up photographs, too, so it's not prejudice. But there's something special about it.

Just for an added literary reference: when daguerreotypes are made, the mercury vapor is extremely hazardous. If you remember "Alice in Wonderland," there is the story of the Mad Hatter; hats were made from felt, and felt was made by using rabbit fur combined with mercury. When the people who were making hats were exposed to this mercury vapor, it would make them crazy. So to be 'mad as a hatter' is to have been exposed to mercury vapor. So all the early daguerreotypists went crazy. In my case, I started out crazy.

Audience member: Have there been any unusual reactions from your subjects [to their portraits]?

CC: Oh, everyone hates them. See, I don't do commissioned portraits -- because I'd have to straighten their nose, cap their teeth... alter them. Everyone that I photograph or paint lends me their image -- in an act of tremendous generosity -- with absolutely no control over what I'm going to do. And they're very, very difficult -- especially the daguerreotypes, they're unforgiving because they're red-sensitive, so anything that's going on in the face is heightened: every pimple, every wrinkle... so they're very hard to take. But in this generous spirit that people give me these images, there are [also] some gifts for them. No matter how much they hate it, later they won't think they look so bad.

Secondly, one of the real intimate things about it is that they are reversed: when the light goes into the camera and hits the plate, it is backwards. It does the same thing as a negative, but you can flip the negative over and print the image forwards. But a daguerreotype is always backwards. So there's only one person in the world for whom this image looks right -- and that's the person that's only seen him or herself in the mirror. For everyone else, it's reversed. When people say "I'm not photogenic, these images don't look like me," that's because it's the opposite of the way they see themselves. If you take their photograph and hold it up to a mirror, they'll say, "yeah, that looks a lot more like me." So the last kind of intimacy is to make an image that's only for one person, only for the sitter, only for the person who gave you their image. I mean, I can now flip them -- once they're digital files, it's no problem to flip them -- but I like maintaining that dialogue that I have with the sitter, that

response to their image. But mostly they hate them.

Audience member: When you're taking a photograph of a sitter, how much limitation do you find as far as the amount of information you can give to the viewer?

CC: Well, everything that I do is photo-derived. In the case of the paintings, I take photographs, which are then the source material for translation into another medium. Sometimes photographs stay photographs, they don't have another life other than that. One of the reasons I hated the term new realist, or photorealist, or realist of any kind -- is that I was always as interested in artificiality as I was in reality. For me, it's always the tension between the flat reading of the marks of the surface and... an image. The same thing happens in photographs: photographs don't have [the] hand -- they don't have touch, handwriting, marks as such -- but there's still physicality to a photograph and there's still artificiality. There's ways to make sure that you not only see the image, but you see the fact that it's the distribution of grains on a surface. And it's [shifting] back and forth between the flat reading and the image that's being portrayed that, to me, is what it's all about. So there's lots of information in there, I think, about the fact that it's not the way the eye sees, but what the camera sees: layers of artifice between you and the viewer and the sitter.

I think photography is the easiest medium in which to be competent. Anyone with a point-and-shoot camera can take a competent photograph. But it's the hardest medium in which to have personal vision. How do you

make a photograph look like only that photographer's [work], with no touch, no hand, no identifiable mark-making method? You always know an Ansel Adams photograph when you see it; you always know an Irving Penn. To be able to embed within a photographic image enough of your own personal vision -- that is recognizable, without hand, without touch, without handwriting, without fingerprints, without any physicality as such -- is, to me, what it is to be a photographer: to strive to make something different from the way other people use the medium.

Every painting I ever made, from the sixties on, had a grid in the image. Sometimes you couldn't see the grid, but it was still done that way. I used to disguise the fact that it was made in chunks, and at a certain point I began to celebrate the fact that it was made in pieces. I love looking at the tapestries, looking at the threads and all the colors you can see up close -- and I think people will be surprised at the physicality. There's always a tension between the physicality and the image: how did this apparition appear in front of your eyes? But if you're not aware of the surface and you're not aware of how it happened, you might as well go home.

SHOWS & EVENTS:

Aperture Gallery

A Couple of Ways of Doing Something
Photographs and tapestries by Chuck Close, with accompanying poems by Bob Holman.

November 10, 2006 - January 4, 2007

Mon - Sat: 10 - 5; Sun: 11 - 5

547 West 27th St, 4th floor

New York, NY 10001

(212) 505-5555

<http://www.aperture.org/store/default.aspx>

Sullivan Goss Gallery

John Nava: Neo-Icons

John Nava's first solo exhibition at Sullivan Goss, featuring paintings and tapestries.

October 19 - November 26, 2006

Mon - Sun: 10 - 5:30

7 East Anapamu St.

Santa Barbara, CA 93101

(805) 730-1460

<http://www.sullivangoss.com>



Neo-Icons: tapestries by John Nava at Sullivan Goss.

Goethe-Institut New York

Alan Magee: Trauerarbeit

Monotypes by Alan Magee.

November 1 - December 15, 2006

Tues, Thurs: 10 - 7

Wed, Fri, Sat: 12 - 5

1014 Fifth Avenue (at 83rd St)

New York, NY 10028

(212) 439-8700

<http://www.goethe.de/ins/us/ney/enindex.htm>

Forum Gallery

Time Pieces

Paintings and sculpture by Alan Magee.

October 26 - December 9, 2006

Tues - Sat: 10 - 5:30

745 Fifth Avenue, 5th floor

New York, NY 10151

(212) 355-4545

<http://www.forumgallery.com/index.html>

Loyola University Museum of Art

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 Squeak Carnwath,



Long-Bin Chen's World Buddha Head Project and Squeak Carnwath's Naturally We at The Missing Peace.

Chuck Close, Lewis deSoto, Don and Era Farnsworth, Rupert Garcia and William Wiley. All works will be auctioned to raise funds for the peace initiatives of the Dalai Lama Foundation and the Committee of 100 for Tibet.

October 28, 2006 - January 14, 2007

Tues: 10 - 8 (free admission); Wed - Sun: 10 - 5

820 North Michigan Avenue

Chicago, IL 60611

(312) 915 - 7600

<http://www.luc.edu/luma/dalailama.shtml>

Gatehouse Gallery at di Rosa Preserve

Recent Acquisitions

Artworks from the di Rosa collection, including works by Robert Hudson, Robert Bechtle, and a tapestry by Bruce Conner produced with the Magnolia Tapestry Project.

November 4, 2006 - January 7, 2007

Tues - Fri: 9:30 - 3

di Rosa Preserve: Art & Nature

5200 Carneros Highway (121)

Napa, CA 94559

(707) 226-5991

<http://www.dirosapreserve.org/exhibitions.html>

Fresno Art Museum

Magnolia Editions: Woven Transcriptions
Featuring tapestries by artists including Hung Liu, Ed Moses, Chuck Close, Nancy Spero, John Nava, Don & Era Farnsworth, Enrique Chagoya, Bob Nugent, Alan Magee, Darren Waterston, Bruce Conner, Rupert Garcia, William Wiley and Squeak Carnwath.

December 12, 2006 - February 25, 2007



Quarter Round, a 1997 collagraph w/ mixed media by Robert Hudson, Richard Shaw and William Wiley included in Fresno City College's Magnolia Salon show.

Q&A w/ Donald Farnsworth: December 15 at 4 pm
Tues - Sun: 11 - 5; Thurs: 11 - 8
Admission: \$4 (free Tuesdays)
2233 N First Street
Fresno, CA 93703
(559) 441-4221
<http://www.fresnoartmuseum.org/>

Museum of Art, Fort Lauderdale

Chicano Visions: American Painters on the Verge
Up to 80 works by 26 Chicano artists including Rupert Garcia. Curated by René Yañez, one of the founders of Galeria de la Raza in San Francisco.
November 18, 2006 - May 1, 2007
Mon, Wed, Fri: 11 - 7; Thurs: 11 - 9; Sat, Sun: 9 - 6
One East Las Olas Blvd
Fort Lauderdale, FL 33301
(954) 525-5500
<http://moafl.com/>

Sargent Johnson Gallery

Nashormeh Lindo: Totems
Digital pigment prints and tapestries by Nashormeh Lindo.
November 1, 2006 - January 5, 2007
Mon - Sat: 12 - 5
African American Art & Culture Complex
762 Fulton St Suite #300
San Francisco, CA 94102
(954) 921-8382
<http://www.aacc.org/gallery.html>

b. sakata garo

Squeak Carnwath: Paintings and Tapestries
November 1 - December 2, 2006
Tues - Sat: 12 - 6
923 20th St
Sacramento, CA 95814
(916) 447-4276
<http://www.bsakatagaro.com>

National Hispanic Cultural Center Art Museum

Latin American Posters: Public Aesthetics and Mass Politics
Featuring 119 images from the Sam L. Slick Collection of Latin American and Iberian Posters and from the permanent collection of the NHCC, including work by Rupert Garcia. The posters originate from thirteen Latin American countries and the U.S.; the majority were produced in Chile, Cuba and Puerto Rico.
September 8, 2006 - March 4, 2007
Tues - Sun: 10 - 5
Admission: \$3
1701 4th SW
Albuquerque, NM 87102
(505) 246-2261
<http://www.nhccnm.org/>

Secret Project Robot

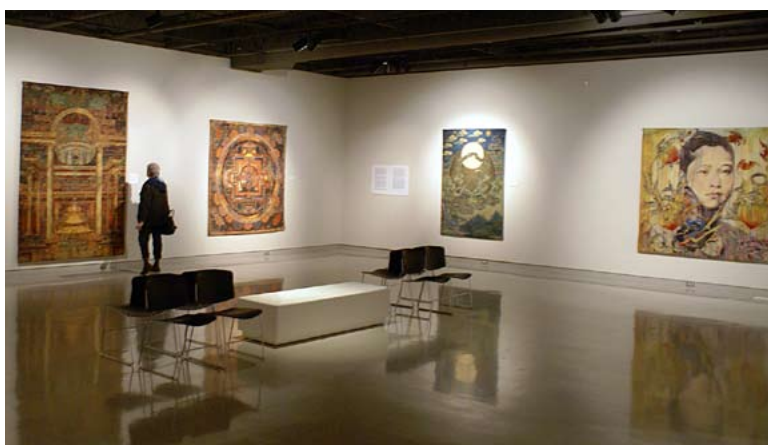
The House Show
An interactive, New York-inspired apartment installation featuring contributions by Brian Caraway.
November 11, 2006 - December 9, 2006
Sat, Sun: 2 - 7
210 Kent Ave
Brooklyn, NY 11211
secrets@secretprojectrobot.org (attn: Erik/Rachel)



Poster by Rupert Garcia for the *Latin American Posters* show in Albuquerque, NM.

Fresno City College Art Space Gallery *Magnolia Salon*

A selection of prints created at Magnolia Editions over the last twenty years. Featuring work by Bruce Conner, Guy Diehl, Peter Drake, Rick Dula, Stephen Galloway, Rupert Garcia, Joseph Goldyne, David Settino Scott, Mark Stock, James Torlakson, Chris Unterseher, and Don Williams, as well as two pieces from a collaboration between William Wiley, Robert Hudson and Richard Shaw.
November 18, 2006 - May 1, 2007
Tues: 10 - 4; Wed, Thurs: 10 - 8; Fri: 10 - 2
One East Las Olas Blvd
Fresno, CA 33301
(559) 442-4600 ext. 8909
<http://www.fresnocitycollege.edu/finearts/finearts/artgallery.html>



Fresno Art Museum
Magnolia Editions: Woven Transcriptions
Installation view