



From left: Chuck Close, *Kate*, 2007  
Jacquard tapestry, 103 x 79 in, Ed: 6

Chuck Close, *Self Portrait/Color*, 2007  
Jacquard tapestry, 103 x 79 in, Trial Proof

## NEW EDITIONS :

### *Chuck Close*

Chuck Close's latest collaboration with the Magnolia Tapestry Project is a full color tapestry, translated from a polaroid self-portrait. The edition is still undergoing numerous proofs and palette revisions in an effort to maximize color fidelity. The amount of detail achieved in the hairs of Close's beard, for example, and the play of light and shadow across his face are a measure of the artist's continued renewal of the tapestry medium. The color self portrait was preceded by a stunning edition depicting Close friend and fashion icon, Kate Moss. While *Kate* was translated from a black and white daguerreotype, it possesses a variety of subtle tonal variations which give the supermodel's skin a slightly golden, luminous quality.

Close's tapestries have been exhibited at several venues in recent months. At a show which opened at London's White Cube gallery in October, *Chuck Close: Family and Others*, the entire ground floor of the building is devoted to Close's woven editions. Tapestries also figured prominently at the Whitney Museum of American Art's fall gala honoring Close, at which nine of his tapestry portraits loomed large over a vast, candlelit dining room (see photo on page 3).

### *Hung Liu*

Hung Liu's exhibition *Daughters of China, 1938* opened at Rena Bransten Gallery on October 18. The show features a new suite



At left: Hung Liu, *Daughters of China*, 2007  
Pigmented inkjet prints, portfolio and  
book  
(detail: portfolio and diptych)  
Edition of 30

Each portfolio also includes the book  
*Daughters of China* (above).

of paintings based on imagery from one of the first feature films produced by the People's Republic of China, which celebrates a band of female resistance fighters who threw themselves into the Wusi river rather than surrender to Japanese soldiers. Liu photographed the film, creating her own stills from which she drew inspiration for a series of epic canvases. To coincide with the exhibition, Liu, Jeff Kelley and Magnolia Editions have collaborated on an editioned portfolio of 14 archival inkjet prints. Each portfolio in the edition is housed in a custom-made book box with slipcase; the set also includes a new book on the *Daughters of China* series with essays by Liu Xiaodong and William L. Fox and selections from Liu's digital stills from the original *Daughters of China*.

## Guy Diehl

Guy Diehl's 2007 tapestry *Still Life for Billie Holiday* is a departure from Diehl's traditional intense, raking light; in its absence we find an emphasis on questions of texture and surface. The work can also be read as an elegiac reflection on the fleeting nature of beauty, via the avatar of Holiday herself. In view of Holiday's impermanence and the beacon of her music, the magnolia's simple, quiet vivacity and the shadowy grays of its surroundings suggest a diamond in the rough. Diehl's work often involves a sort of artistic reckoning with canonical heroes and giants, paying homage to a master by using his or her formal language. Here, Holiday's lyricism and piercing emotion seem suspended in time, hovering in the air like the final notes of a song.



Guy Diehl, *Still Life for Billie Holiday*, 2007  
Jacquard tapestry, 99 x 70 in.  
Edition of 10



PHOTO  
GALLERY:  
*Chuck Close tapestries*

Clockwise from top right: *Self Portrait/Color* is inspected at the mill in Belgium; *Lorna, Kiki, and Andre* at the Whitney Gala (photo by Alison Whittington for BizBash, courtesy of the photographer); Close's tapestries at London's White Cube a few hours before the opening; Don Farnsworth films the double-headed Jacquard loom as *Kate* is woven.



## A CONVERSATION WITH *Hung Liu*

*This conversation between Hung Liu, Era Farnsworth and Nick Stone took place at a restaurant in Oakland on November 30, 2007.*

NS: When did you do your first work at Magnolia?

HL: My first visit was with Rena [Bransten]; I was familiar with your reputation --

EF: Our stellar reputation!

HL: And I knew that you were in Oakland. I felt it was a shame that, having been in Oakland so long, I'd never visited your shop. Also, because of Rupert [Garcia] -- we both show with Rena. I saw his work at the Bay Wolf restaurant and asked Rena to make a connection. You know Rena's way, always very laid back, she said, "fine." I came by and was impressed by the work in various media, including tapestries. Then I was asked to do a proposal for the SFO airport. I had been traveling and when I came back, I had only a couple days to come up with the proposal -- not only the concept, but also the image. So I called up Don, because I had heard he had worked with Squeak [Carnwath], Enrique [Chagoya], a bunch of artists for the SFO project. I went to Magnolia, and it was great fun. One thing about Don is that every time he buys a new computer, a new program, he's like a big kid: "look what I got!!"

EF: That's what he lives for.

HL: Yes, so curious. But it's not just play, he really knows what he's doing. It's funny though -- when he opened the file, it was Gate 93. When you look closely and zoom in, the electronic sign board says flight 986 -- going to Beijing. I went, "Oh, well that's my gate!" But Squeak's piece was already there. And then we joked -- me and Squeak, we're good friends -- but I said, "let me beat Squeak! Erase her thing!" So we erased it and put mine there. Don is so fast -- I said, "can I change the color?" and suddenly the spectrum of color started to change from very bright to dim to very cool, very hot -- like a magician. Finally we nailed down three different images and put them down on the board, mounted it, took over Squeak's space on the gate going to Beijing; and then I sent the final proposal and got it approved. I think that was actually after we started



From left: Era Farnsworth, Hung Liu, Brian Caraway, Tallulah Terryl, and Sam Bennett at Magnolia Editions with Liu's *Daughters of China* portfolio.

working on a tapestry; it was all within a short period of time. But things worked very harmoniously.

Also, Don is such an open-minded guy, willing to try anything you want. For example, now he's trying silk: he saw my show where I had done some ink painting on silk; he said, I know how to print on silk. So he burned a cd at my studio and he's already printed some of my images on silk. He moved fast. When he has an idea, he's like, "let's do it now!"

And when we designed a tapestry, we used an image from a painting: a face. Then I did some additional washes, just washes, and we incorporated those. And we used some of my drawings from the '70s, '80s. [Working digitally], you can combine and change 100 things within one minute. I like working with Don because you see the impossible take shape before your eyes.

You get an instant result, but you also know from here to the making there's still a distance. You can't always predict the outcome -- even Don. When you get a tapestry, that's the real deal, and you might find that the colors aren't strong enough...

NS: It's different from painting in the studio -- it's more like printmaking. How did you get interested in tapestry?





A 5 x 5 foot mixed media and oil on panel, this piece is both a "proof of concept" for the artist's San Francisco Airport commission and a study for an upcoming tapestry edition.

HL: In China, I visited small workshops where people were doing hand loomed weaving. Especially in remote places, like Xinjiang [Uygur]: different nationalities near Russia in north-west China, where people make carpets, tapestries, different things. Then I saw a film about embroidery in the south, embroidery on silk. The traditional subject matter was flowers, butterflies and cats. The shine on these cats' fur -- every stitch was just amazing. So I was always interested in -- in the past, you would say folk arts, craft. But somehow I felt there was a lot of unconventional beauty... as a former academically trained artist, I recognized the beauty of the physicality, the making, the hands-on experience. You have to work on the loom potentially for all your life, and not just for one generation -- sometimes it's passed down.

After all, what is canvas? It's just a painted surface, a picture plane; it's made for pictorial illusion. It's not an object in some ways. So I think the physicality, to translate my paintings, say, into ceramics or tapestry or to print it as something like a scarf -- it's interesting to see your image in a different language, or even in a different medium, like when visual works are reinterpreted into music.

Also, when you collaborate with someone else on a tapestry, you don't have total control. With my painting, I do, to an extent. Not total control, because I can't control the drips, but

it's kind of like total control -- in my head. This is -- first of all, working with Don is a collaboration: he's collaborating with me to show me the impossible is possible. And finally when you send the file to Belgium, to see how the loom makes the tapestry -- to see the path from how the brain makes something and then physical bodies create it. It's almost like you've written a poem and it's been translated to another language; you know it's your poem but also when you hear it it's different, refreshing. And something is added in translation, while at the same time something becomes mysterious.

NS: Can you tell us a little bit about how the *Daughters Of China* portfolio project came about?

HL: All my paintings are pretty big in this show. One triptych has three panels, each one measuring 80 x 80 inches -- there was no way I could get a shot of all three in my studio, even though I have a wide angle lens. So I only got a shot last week at Rena's. And because this body of work is all based on this movie, it's about motion, constantly changing -- it's a motion picture, so a constantly changing picture. It's not still. What you can capture is something in progress that you try to frame. I felt that there must be some core to tie together this body of work, these 14 paintings; I wanted myself and other people to be able to see them in a manageable way, and very physical. Not just a glossy brochure, but something really physical. The subject matter has its own weight, and also the scale means something too. And the way I painted them, where some parts are very heavy, very drippy. As a result, I felt the means of presentation had to be something substantial, something with its own physicality as an object. When you touch it, you hold it, your body has to be engaged. So that part -- I think you, Tallulah and Don made that possible because it was tested so many times. I remember, proofing the color of the box, the calligraphy, the paper, the fabric; so many details make it substantial.

EF: I think it's very successful in conveying that show, which was a really beautiful show. It complements that show very well...

HL: And also stands alone, for people who didn't see the show. My studio neighbor said, I didn't catch your show, but I bought a book. I really love the book. A show comes and goes -- any show. To leave a record -- a DVD, a CD, anything -- is valuable. For my last show, I think the portfolio is more than that; it

not only documents the show, like a catalog, but it stands alone. The beauty of it, the physicality, and the art of making it... I remember Tallulah brought one of the boxes to the preview party and when she opened it, it was like a ritual, a ceremony. I have a picture of Rena and everybody standing back watching how she did the presentation. It's a showcase. You open it and it's like a stage. There's a drama to it.

NS: When did you first see the film *Daughters Of China*?

HL: I was maybe five, six years old. I was born in '48 and the movie was made in '49. At that time there were maybe five or six movies made a year, all from this one studio. After the Chinese kicked out the Japanese in '45 with the help of the Red Army from Russia, the civil war between the communists and the nationalists began. In the late '40s, there were three major battles during the Chinese civil war that started from the northeast; that's where I was born. The first communist film studio was in Changchun -- is still there, actually -- called Dongbei [Northeast] Film Studio. So it was the first liberated area and the first movie studio, and this was one of the first movies. Of course, the movie is about heroism, because the Japanese occupation had happened so recently, and the anti-Japanese war is a backdrop. The story really happened, in '38, so 11 years later when they made this, it was still very fresh.

Making a movie in China for many decades, until maybe the mid '80s, had only one purpose: propaganda, to carry out the party's policy and to educate people. Mao Zedong had a very famous quotation: "Art and literature are a very important part of the revolutionary machine; they should be

used to unite people, to educate people, and to fight enemies and destroy them."

EF: And we did similar things here, with Hollywood getting everyone pepped up to go to war...



Hung Liu in the mid-1950s wearing a red tie, the symbol for "Young Pioneers."

HL: But one difference is that this was made at a very early stage-- very low tech. Maybe just one camera. And the actresses, a couple of them were well known enough, but in general, they all wanted to be part of the revolution with a true passion. So they were told the story which all Chinese know; they were probably told the story over and over again. They really get into the characters. The youngest of the women in the actual historical episode was 13 and the oldest was 25; they were all kids. Two were of Korean nationality. The movie was close to the actual events, only 11 years after; a lot of people were probably still alive to give them information: "they wore this kind of clothes," or "that Korean woman always wore her hair short like a man's." The passion for revolution reminds me of early Soviet movies, like *Battleship Potemkin*. Which is still a milestone in cinematic history which other movies have quoted.

When I finally got the DVD a couple of years ago and watched it again, after half a century had elapsed -- the last part, which I made a little film of, still really moved me. I think in that time some movies had almost a documentary feel to them, because they were filmed right on the heels of the actual events. Also, people made it more sincere than it might have been if it were filmed 50 years later, when someone might try to falsify the clothes, add make-up, it just wouldn't look right somehow. Everything in *Daughters of China* looks so right. When they walk into the river, it's getting deeper and deeper, and the Japanese soldiers are on the bank with machine guns, still shooting at them. There's a moment in the movie that is so real, when one woman is shot, and she suddenly falls and the other one grabs her, as if to say, we'll all go down together. It's





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very interesting, those parts of my past, the propaganda, how much we hated it later on: how the society is so authoritarian, the brain-washing, the whole thing. But to my surprise, I am still moved by that moment. And also, I knew then -- but now, maybe even better -- that behind the movies, the paintings, there were real people. Heroes died almost anonymously. There were no witnesses so we can only imagine.

NS: The story seems to resonate with a couple of themes in your work which keep coming up: sacrifice, and women playing a particular role, wearing a costume, posing or laboring.

HL: There are layers between truth and history, the fact of what happened and the reenactment or the photograph. These are layers which we use to try to understand what happened. My work is based on these second hand materials. This second hand contains some truth as to what happened, but also leaves some unsolved mysteries, raises a lot of questions. So I'm somewhere in between the truth and the history: I'm in between. Nobody can get to the total truth. In court when a witness swears to tell "the whole truth and nothing but the truth," I think that's a ridiculous, impossible thing to swear. Even if you're sincere, you can never get the whole truth.

The drips are the unstable part of my work; they wash away some of the focus. To me, history is similar to taking a photograph -- it's impossible to get everything tightly in focus.



From top to bottom:  
Hung Liu in graduate school at the Central Academy of Fine Arts, Beijing in 1979; Liu with elementary school teacher and classmates in front of the former Soviet Union Museum (now the Beijing Museum), 1958; and a drawing by Liu from 1974.



So my work preserves something and destroys something at the same time. I think that's my truth: I will never know the whole truth.

EF: That reminds me of these physicists who found that, when they conduct experiments on a micro-level, the outcome of an experiment is always influenced by their expectations of the result, by the act of measurement itself, and even by who's doing the measuring.

HL: If you live long enough, you can look up information in history books, Wikipedia -- but those will always be fragments. I never believed that history is a still, dead thing, a nailed coffin: you nail it and that's it -- everybody gets the same packaged history. It's a living and dying thing at the same time. It's a verb, instead of a noun. So even Paul Revere -- maybe he would've told his story differently.

Recently I was reading a big book about Mao Zedong by a couple, a Chinese woman who lives in London with her husband. She spent ten years doing a lot of research, dug out a lot of documents... They're very subjective, of course; they hated Mao. But there's a lot of truth. For example, what's behind the Battle of the Tiesuo [Iron-chained] Bridge? We learned that the Red Army crossed this bridge under enemy fire so heroically... we learned so many details: how they crossed the bridge with machine guns shooting at them, how many died, et cetera. And



Stills from the 1938 film *Daughters of China*, photographed by Hung Liu.

according to this book on Mao, the battle never happened. I was like, "What?! All those years! There's a dance about it, there's a movie! I remember the bridge, the gunfire in the movie... it never happened? You must be kidding."

So I'm constantly shocked, even on a much smaller scale such as within the family. Sometimes my mom insists that certain things happened. She says, "you're wrong; so-and-so was there." So even in the case of minor events, we argue about what actually happened. But events on a larger scale, involving ten thousand people, a million people, you'll never get the story straight, a hundred percent. So I've made peace with not knowing the whole truth. But maybe that's one reason why I wanted to be an artist: to discover something by painting it -- to ask, "What is this? Is this just a movie or a very important part of me?"

You mentioned one of the patterns in my work, which is women doing a hard job, sacrifice, paying the ultimate price for something they believe. But also, they don't complain. I don't like whiners. Just do it, even if you have to sacrifice your life, don't make a big deal of it. Another part of my work is that I'm reluctant to paint any face too beautiful, too perfect. In the prostitute series there are some really young, beautiful faces. So I always ask myself: what am I drawn by? The beauty or something else?



Hung Liu, *We Have Been Nought, We Shall Be All* (third panel of triptych) 80 x 80 in., oil on canvas, 2007; collection of Kent and Vicki Logan.



They might be powerful, stunning, striking, but it has nothing to do with the pretty women we talk about in *Vogue* magazine or fashion shows -- it's something else. It's not about glamour.

NS: The scale of the paintings in this series suggests murals, and the way that you've painted these figures, it's like a series of portraits. What does portraiture mean to you?

HL: I was taught in school that if you paint a mural, you're really doing something important, because your work will live and die with the architecture. So it's always a monumental, kind of historical undertaking -- you're careful and you get permission to do it. I think that's a good question-- what is portraiture? Even a little cameo is a portrait. I think the traditional portrait, from da Vinci to someone like Alex Katz -- whether small or huge -- they're all in some kind of relatively still position. So a portrait is somebody posing; even seemingly random ones are not in motion. So using a battle scene from a movie, where all the women are throwing hand grenades and trying to rescue their wounded comrades -- it's not a traditional subject for a portrait. Because there's not one second where they're still: it's a big motion. That's what made me think, "make them big, make more than one," because that gives a sense of movement, the transition, the impossibility of capturing something in between. Like Philip Glass's music, a continuous motion, moving back and forth and constantly shifting.

The other thing that gives me a secret satisfaction is that traditionally only great leaders can be portrayed that way. Not just in China.

NS: Like Saddam Hussein...

HL: Jesus Christ, Saddam Hussein... Socrates, too, speaking to his disciples. So I felt that this time, these little people, anonymous people, are so big that you can't ignore them. They take over the space. They are portraits, close-ups on the face, but you know that there's also something else going on.

NS: I saw a picture online about a month ago of [Chinese president] Hu Jintao and [Russian president] Putin at the war games. They both looked deadly serious... it was frosty, I could feel the cold.

HL: You felt chills.

NS: Yes! And I wondered, is the Cold War back?

HL: I think maybe it never ended. Maybe we were kidding ourselves. Of course,

times change: the Berlin wall came down, and China is -- for example -- going nuts for the Olympics, everyone is dying to make money... even in the art world: one artist owns five restaurants in Beijing!

But I always remember the famous Chinese writer: Lu Xun. He started studying medicine in Japan and during wartime, he saw a documentary about how prisoners of war were executed in public. He realized that being a doctor could only heal the physical body, but not the spirit. He quit studying medicine and started writing. He became a very famous writer, with short, sharp articles like a spear: really on target. And he wrote a very famous line that I'll remember forever, he said: "What is peace, so-called peace? It's a short break between two wars." So in general, we're always in wartime.

I think after World War II there was a time when people finally felt, "the war



Hung Liu, *For the Struggle Carries On* (detail); 80 x 80 in., oil on canvas, 2007

is over, behind us, we can live our lives, have a family, an idealized home, a car, a job" -- that didn't last too long until the Cold War, right? And the Cold War is still going on. The leaders of the world, whether hot war, cold war, in whatever part of the world -- war is going on and someone is making big money. So when I see today that the Russian leader gets closer to the Chinese leader, and the next day makes a deal with somebody else -- it's all about the deals. I think it's pretty disgusting. I almost want to say flatly, politics involves so many dirty deals, so much dirty business, throughout the world.

NS: Did you see the quote on the chalkboard as we came in? "There are two things that are important in politics: the first is money... and I can't remember what the second one is."

HL: The second is money too, let's just say that. That speaks to history and who is making history. The first emperor of the Tang Dynasty in the 7th century said: the rulers, the emperors and the people, their relationship is like a boat in water. The water can carry the boat, but it can also overturn it. So he at least knew the relationship: you can be overthrown by your own people, so you have to be careful. I think the leaders today more or less know this kind of thing by instinct, but also they play games: they never really value people's lives and their interests. Churchill wrote that history has always been written by the victors. In Chinese there's a phrase: *shengzhe wanghou baihze zei* [the winner becomes the king; the loser becomes the thief].

NS: But it could just as easily have been reversed.

HL: Exactly. What if Chiang Kai-Shek

had never lost the war? He would never have had to retreat to Taiwan. But history has nothing to do with 'what if.' It's about who is telling it. You can hear a completely different story about the Korean war if you go to China. A lot of Chinese soldiers were captured. But we never learned anything about that. And then after the exchange of P.O.W.s, the prisoners who returned to China were treated very badly. They never had a life in China. Later, I saw a documentary that showed how hundreds of Chinese were captured -- but we only learned how the South Koreans and the Americans lost the war, how heroically the Chinese troops occupied a mountaintop...

EF: We recently learned about the history of Thanksgiving... how, as more Puritans would arrive in America, there would be more and more massacres of natives, each one followed by a feast of Thanksgiving. Until finally George Washington said, look, we're just going to do this once a year.

HL: Stop killing all the time...

EF: Or at least, stop celebrating it all the time!

HL: In China, there are all these holidays -- like May 5 [Chinese lunar calendar], there's a dragon boat race. People eat this particular sticky rice wrapped in reed leaves. So what is the origin? Over 2,000 years ago, there was a poet, Qu Yuan, who would send his comments to the king, advising him how to strengthen the kingdom against invaders. He was ignored. Finally the country was invaded and it just collapsed. And Qu Yuan jumped into the river and killed himself. His countrymen wanted to mourn him, but also wanted to prevent his body from

being eaten, so they threw a bunch of food into the river to distract predators. So that's the original meaning. But now the holiday is about food, playing, and buying things -- commercialism. It's like Thanksgiving: one might assume, "oh, it's about the pilgrims" -- and then you dig a little deeper...!

EF: Then you can get into a situation where people only believe the myth, and believe their country never makes mistakes and is always on the right side, and you get into the kind of mess we're in now.

HL: I think people want to see a magician's show and want to be fooled. If you tell them how it's done, it loses all the mystery. They'd rather see a pretty picture, very rosy, everybody's happy. That's the other thing. When you're brainwashed from an early age, it becomes almost part of your DNA. One good thing about communism, at least theoretically, is it teaches you not to be selfish -- to think of other people, especially the proletarians. When we were young students, we learned that when you get on a bus, you always yield your seat to older people, women with children, the handicapped, et cetera. When you see an older person get on the bus, you get up right away. That was considered one of my generation's values, and it was really embedded deeply in me. A few years ago I was in China -- I seldom take the bus, but I happened to be on the bus -- and I was sitting there and this older lady got on the bus. I started to get up. Then suddenly I went, "Wait a minute -- I think I'm older than she is!"

I used the Internationale, that song, to title every painting in this series. And in the movie, *Daughters of China*, they use



the Internationale on the soundtrack, over and over again. And we learned two other pieces of music: the first is *Dong Fang Hong* [*The East is Red*] -- whenever they play that music, Mao Zedong is supposed to show up. And the second one is the Chinese national anthem. It was composed by a musician during the anti-Japanese war, when the nation was under attack. So it says, arise, let's use our blood and flesh to build a new Great Wall. Because the Great Wall was built to protect China, to defend China. Let's use our blood and flesh -- think about that -- to build a new Great Wall. And then there's the Internationale. It says things like, "arise ye prisoners of starvation" -- it's all about the blood: blood is "boiling like fire." Even though I question a lot of things [I was taught], whenever I sing that song, my blood is still boiling. Because it reminds me of my youth, something I believed in higher than Mao or Stalin or Lenin or God -- it's not about communism. It's in my blood, that song. The national anthem is the same thing. When I hear that, I have a certain respect and seriousness. Undeniably, it's a part of me.

So maybe this show is closer to me, to who I am, than any other show. Other shows were about refugees, laborers, prostitutes -- and I was a laborer -- but this one, psychologically, it helped to remind me how I grew up. It's not like a psychologist's session, but it is a reminder that part of me was actually formed by that part of my life, far away, long ago -- and it's still part of my DNA, for better or for worse. ■

## SHOWS & EVENTS:

### Yerba Buena Center for the Arts

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

December 1, 2007 - March 16, 2008

Closed Mondays

Tues - Fri, 12 - 5; Thurs 12 - 7

\$7 General admission

(free first Tuesday of every month)

701 Mission St. at 3rd

San Francisco, CA 94103

(415) 978-2700

<http://www.ybca.org>

<http://www.tmppp.org>

### Sonoma Valley Museum of Art

*A Dialogue with Tradition: The Art of Guy Diehl*

Paintings and tapestries by Guy Diehl. The exhibition features more than 45 works, including his latest tapestry, *Still Life for Billie Holiday*.

November 17 - December 16, 2007

Wed - Sun, 11 - 5

551 Broadway

Sonoma, CA 95476

(707) 939-7862

<http://www.svma.org>

### Sonoma County Museum

*Obsession: Art and Artifacts from Sonoma County Private Collections*

More than thirty significant works from fifteen Sonoma County collections, presented in an original installation designed by Lewis deSoto.

Rob Keller: *Be(e)ing*

Curated by Chandra Cerrito, Rob Keller's *Be(e)ing* is an installation that melds bee life and human domestic life, highlighting their interdependency.

September 22, 2007 - January 13, 2008

(these dates apply to both *Obsession* and *Be(e)ing*)

Wed - Sun, 11 - 5

\$5 General admission

425 Seventh St

Santa Rosa, CA 95401

(707) 579-1500

<http://www.sonomacountymuseum.org>

### Monaco Ministry of Culture

*Envisioning Change: Melting Ice/ A Hot Topic*

Work addressing the theme of Climate Change by 40 artists from around the world, including Donald and Era Farnsworth's *Deluge Thangka* tapestry. Curated by Randy Rosenberg.

February - March, 2008

<http://www.artintoaction.org>

<http://www.gouv.mc>

### Gail Severn Gallery

*Head to Head*

Recent work by Deborah Oropallo, including her tapestries *George*, *Jersey Girl* and *Gladiatrix*.

Mon - Sat: 9 - 6; Sun 12 - 6

400 First Ave North

PO Box 1679

Ketchum, ID 83340

(208) 726-5079

<http://www.gailseverngallery.com>

### Gallery 16

*Guise: Recent Prints by Deborah Oropallo* Includes Oropallo's tapestry, *Jersey Girl*.

Mon - Fri: 9 - 5; Sat 11 - 5

501 Third St (at Bryant)

San Francisco, CA 94107

(415) 626-7495

<http://www.gallery16.com> ■