“Do it! That’s my Philosophy.”

—William Weege
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At TANDEM, we are so excited to share information with you—the latest news, hottest new prints, upcoming art fairs, art openings, visiting artists, catalogs of your favorite artists, new online media & resources. Our printed newsletters will continue on a biannual basis, but don’t miss a thing and subscribe to our monthly electronic newsletter today!

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—Paula Panczenko
A few artists at work in the studio & some of our recent events ...

Sam Richardson
Nicola López
William Weege

LA Art Show (2009)

Works on Paper (2009)

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William Weege

Although Bill Weege has printed thousands of prints in his long and illustrious career, this is the first time he has made monoprints at Tandem Press. Bill Weege founded Tandem in 1987, and was a distinguished Professor at the UW–Madison Art Department until his retirement in 1999, and so we were delighted when he agreed to be a visiting artist at the Press.

Bill Weege joined the faculty of the Art Department in 1971. As a distinguished professor in the graphics area, he established Off Jones Road Press at his studio in Barneveld, WI in 1971. He invited nationally recognized artists including Alan Shields and Sam Gilliam where they created editions of prints every summer and employed graduate students to assist in the process. This was the forerunner to Tandem Press.

Off Jones Road Press was irreverent, iconoclastic, totally experimental, and unique. The studio was located in a barn, and occasionally ink was applied to prints with shotguns rather than rollers. The horizons of many students were immeasurably broadened and expanded in this creative environment.

In 1986, Weege proposed to the art department faculty that a viable, self-sustaining fine art press be established at the University and supported through donations, grants and sales. The faculty unanimously supported the idea, and the Dean of the School of Education threw his full support behind the concept.

In the fall of 1987, Tandem Press was born. It was clear that Tandem Press because of its location within a university setting by necessity had to be more formal than the relaxed atmosphere at the Off Jones Press, and yet, we all strived to ensure that the ideal of experimentation and freedom of expression would continue to inspire everyone who came to the Press. As Bill cut back his day-to-day involvement, we strived to expand upon this vision, and over the years we have invited many artists who we believe push the boundaries of printmaking today.

William Weege, 2009
A Bird Sings #44 “Jumpin’ At The Woodside”
Relief on handmade paper with collage, inkjet, and acrylic paint
16 x 30”
In 1991 and 1992, Bill Weege collaborated with Sam Gilliam on a print installation entitled “Fireflies and Ferris Wheels,” which traveled to Finland and Korea.

Weege is one of the early practitioners of the revival of handmade paper, which started in the 1960s. He is highly regarded for his broad understanding of all aspects of printmaking, but also is constantly developing new ways for making art. His enthusiasm is infectious and his inventiveness is inspirational.

Weege created ninety-two monoprints on his visit in January. He arrived at the Press with sheets of colored handmade paper, woodblocks, dye cuts and acrylic paints. Collaborating with with the printers, he began to print, stitch, weave, collage and paint each individual monoprint. The monoprints display excitement, vivaciousness and exuberance. However, they are also lyrical and deeply expressive. To view all the prints, please go to our website: www.tandempress.wisc.edu.

Bill Weege has exhibited his art widely and has works in many museum collections including the Philadelphia Museum of Art, the Detroit Institute of Art, the San Francisco Museum of Modern Art, the Brooklyn Museum of Art, and The Museum of Modern Art, New York. PP

William Weege, 2009
A Bird Sings #70 “Doodlin’
Relief on handmade paper with
collage and acrylic paint
15 x 16 1/2”

William Weege, 2009
A Bird Sings #30 “Fifty-First Street Blues, Take 4”
Relief with collage, inkjet and acrylic paint
16 x 21”

William Weege, 2009
A Bird Sings #52 “Shiny Stockings”
Relief with collage, inkjet, acrylic paint and sewing
26 x 40”
Over the next six pages, we are highlighting new images by Judy Pfaff, which we released at the Print Fair in New York. Many collectors described these prints as “exquisite.” The prints are all printed on two or three layers of paper, and depict Oriental landscapes. The colors are rich and lush, and have a delicacy with flowing line drawings on each image. Pfaff utilized several techniques including etching and digital printing, layering, collage, and hand punching in these poetic works.

We also completed new prints in the “Year of the Dog” series. Deborah Ripley the print expert for Artnet Magazine, drew her readers attention to these prints by commenting that “Tandem Press continues its explorations of the many possibilities of prints with artist Judy Pfaff; works in her new Year of the Dog series are complicated and large (36 x 84 in.) woodblocks, with digital and hand-painting, as well as collaged cut-outs.”
Judy Pfaff, 2008
*Untitled #4*, Ed. 40
Etching, relief, digital
10 1/2 x 15”

Judy Pfaff, 2008
*Untitled (#7)* Ed. 40
Etching, relief, digital, collage, hand punching
10 1/2 x 15”

Judy Pfaff, 2008
*Untitled (6)* Ed. 30
Etching, relief, digital, collage, hand punching
10 1/2 x 15 inches*

Judy Pfaff, 2008
*Untitled #8*, Ed. 40
Etching, relief, digital, hand punching
10 1/2 x 15”

Judy Pfaff, 2008
*Untitled (6)* Ed. 50
Etching, relief, digital, collage, hand punching
10 1/2 x 15”

Judy Pfaff, 2008
*Untitled #9*, Ed. 40
Etching, relief, digital, hand punching
10 1/2 x 15”
Judy Pfaff, 2008
*Year of the Dog #10*, varied edition of 20
Woodblock, digital, collage with hand painting
38 1/2 x 86 1/2”
Judy Pfaff, 2008
Year of the Dog #3
Woodblock, encaustic, digital, collage with hand painting
38 1/2 x 86 1/2”
Judy Pfaff, 2008  
*Year of the Dog #11*, varied edition of 20  
Woodblock, digital, collage with hand painting  
38 1/2 x 86 1/2"
Judy Pfaff, 2008

Year of the Dog #5, varied edition of 20
Woodblock, digital, collage with hand painting
38 1/2 x 86 1/2"
Recent Prints by Sam Richardson

Last April, we welcomed back Sam Richardson who created an elegant suite of prints depicted here. The imagery recalls Richardson’s early landscape works that have been recognized for their extraordinary innovation. These prints have an atmospheric quality. Each one utilizes various printmaking techniques, and includes collage and hand-coloring by the artist.

Critics have noted that Sam Richardson’s innovative sculptures of the late 1960s and early 1970s helped to push the boundaries of the evolving landscape art genre. In 2007, the critic Michael S. Gant commented that in the exhibition at the San Jose Museum of Art entitled De-Natured, that Richardson’s 1969 sculpture Most of That Iceberg Is Below the Water, anticipates our global-warming worries.

Sam Richardson’s paintings, sculptures and prints are included in major collections including the Whitney Museum of American Art, the National Gallery of Art in Washington D.C., the Denver Art Museum, the Hirschhorn Museum and the De Young Museum in San Francisco. A retrospective exhibition of his work took place at the San Jose Institute of Contemporary Art, November 8, 2002 – January 18, 2003 entitled Color in Space.
Sam Richardson, 2008

*Pound*, Ed. 13
Collograph, collage, etching, digital with hand coloring
17 1/4 x 20 3/4”

*Hold*, Ed. 17
Collograph, collage, etching, digital with hand coloring
19 3/8 x 14”

*Grip*, Ed. 16
Collograph, collage, digital with hand coloring
19 1/2 x 15 1/8”
New “Half-Life” monoprints by Nicola López

Born in Santa Fe, NM, Nicola López currently lives and works in Brooklyn. She has also spent time outside the US, studying at the Escola de Artes Visuais (School of Visual Arts) in Rio de Janeiro, Brazil in 1996, working in 1998–99 in Mexico and Peru as the recipient of the Mortimer Hays-Brandeis Traveling Fellowship and then later spending time in 2002 and 2004, respectively, in Tangier and Assilah, Morocco. Her interest in other cultures was nurtured during her undergraduate studies as an anthropology major at Columbia University.
PRESS NOTES

Tandem Press produces top-quality prints by nationally recognized artists, and was created to foster research, collaboration, experimentation, and innovation in the field of printmaking.


TANDEM PRESS PROGRAMS

- Lectures and Demonstrations in conjunction with Visiting Artists
- Faculty Visiting Artist Program
- Courses in printmaking
- Tours and Open Houses
- Exhibitions
- The William Weege Endowment fund
- Annual Tandem Press Wine Auction
- Subscription Program
- The Joseph Wilfer Visiting Artist Endowment

LÓPEZ
Robert Cottingham

We are very pleased to report that the Spring Issue of *Printmaking Today*, a British print magazine featured Robert Cottingham’s print “An American Alphabet: B” on the cover. For those who are following the American Alphabet Project, we have seven more letters to print.

Although we recently published the “Z,” the letters are being done in order of difficulty and not alphabetically. So, the last letter we undertake will be the “N.” In that image, Bob plans to create an “N” depicting one hundred light bulbs, with reflections! Our goal is to complete this very exciting project within two years. We will keep you posted on our progress.

Robert Cottingham, 2008
*An American Alphabet: Z*
Ed. 40
Color lithograph
30 1/2 x 23 inches

For the most current information and latest news, visit our website at http://www.tandempress.wisc.edu