Judy Pfaff: Pushing the Boundaries

This Fall, the internationally renowned artist, Judy Pfaff is representing the United States at the Bienal de Sao Paulo. Between her trips to Santa Fe and Japan, where she had recent exhibitions, Judy Pfaff returned to Tandem Press this Spring to embark on the creation of new etchings and photogravures.

Judy Pfaff's sculptures, drawings and prints have been exhibited in museums and galleries around the world. She has been described as a “collapist in space.” Pfaff was born in London in 1946 and later settled in America at the age of thirteen. She received her BFA from Washington University and her MFA from Yale University. She is currently chair of the Art Department at Bard College. Her innovative work has brought her wide acclaim from galleries and museums throughout the United States, Europe, and the Far East. Her work can be found in such prestigious collections as the Detroit Institute of Art; The Museum of Modern Art, New York; the Whitney Museum of American Art, New York; and the Philadelphia Museum of Art.

Three large etchings form the centerpiece of the new releases. Each print measures 71 1/2 x 30 3/4 inches. In these prints Judy first executed highly detailed plates composed of circles and concentric circles, inscribed lines, and outlines of hands in muted sepia and gray/green tones. Like her large scale installations, these prints have a three-dimensional presence and flowing quality with multiple circles and lines echoing throughout each image. To bring the overall compositions together each print is finished with hand-applied encaustic paint and fabric dyes.

A smaller lithograph entitled “Cost of Seed” which measures 24 x 18 inches was created for the Tamarind Portfolio. (See separate story on Tamarind.) In this print Judy uses imagery from Indian Sanskrit ledger books, and stenciling from computer laser shapes of plants from scientific journals. Half of each print was also dipped in fabric dye to create luminous green hues. Finally, each print has hand-applied encaustic painting.

In a separate series, Pfaff embarked upon photogravures. In the first print the viewer sees 10 photographic images of a landscape each measuring 6 x 9 inches which were taken by the artist as she traveled by car in Northern California. In the second print the viewer travels down the Hudson River with the artist. The first image depicts the artist's studio and the tenth image depicts a floating lighthouse. These images are then printed on one sheet of paper which measures 110 inches by 10 inches.

Judy and her husband, the photographer Rob van Erve, intro-
duced the master printers, Andy Rubin and Bruce Crownsover at Tandem Press, to the process of photogravure. On their first visit, Rob taught the staff how to create and etch the many plates that were required for this project. They then recommended that we bring in Lothar Osterburg to do a training workshop for the staff which we did during the Summer. Originally from Germany, Osterburg spent four years at Crown Point Press before he moved to New York to set up a studio and concentrate on his own work.

Tandem hopes to have these prints available in November and early next year. (PAACP)

The Current State of Printmaking in America

Tandem Press marked the tenth year of its operation by sponsoring a symposium last March with the ambitious but vital topic of “The Current State of Printmaking in America.” Two hundred and fifty artists, curators, dealers, publishers, administrators, and print connoisseurs attended the conference. Participants included Richard Field, Curator of Prints, Drawings, and Photographs, Yale University Art Gallery; David Kiehl, Curator of Prints, the Whitney Museum of American Art; and Majorie Devon, Director, Tamarind Institute, New Mexico. All had a perspective to offer on the role prints play in the visual arts.

One of the recurring discussion points throughout the symposium was the rapid advance of technology, particularly as it is manifest in the computer. In anticipation of that fact, two of the sessions focused on the problem: “Digital Printing: A New Role for Master Printmakers” and “New Technology in Printmaking.”

Master printer John Cone, owner of Cone Editions in East Tepeskan, Vermont, related how he has gone heavily into using the computer as his primary resource. “My thing is pixels,” he confessed, but qualified his enthusiasm by noting that the computer and related software is “just another organic source” for creating images and making prints. In that sense, the computer has a particular advantage in that, “If you’re conceptually based, you can create your own environment through the computer.” Nevertheless, the computer and the art it produces “must be able to stand up to traditional art.”

A UW-Madison art department faculty group confronted the reality of the computer and offered various responses to its impact. Sculptor and computer artist George Cranmer noted that from a technical standpoint, “We’re living in the dark ages because things are happening so rapidly. It’s similar to the time that saw the development of perspective.”

Frances Myers works in intaglio, does installations, and has recently been experimenting with computer generated images. She confessed that she is confused about the medium and uncertain about how to fit it into her esthetic. She realizes that the task for the artist today is how to keep traditional media and the computer in appropriate balance.

Graduate student Jennifer Mahlman, who served as an intern at Tandem, represents the generation that has more or less grown up with the computer. “For me,” she said, “the computer winds up being a layer of translation between what I’m trying to do and the final product. I use it as a sketchbook.”

Photographer Cavaliere Ketchum took the educator’s view,
maintaining that regardless of the medium, “Teachers teach people not subject matter. As pictorialists, we need to be picture makers, not picture takers.”

Michael Connors, a new faculty member in the graphic arts sequence, cautioned against a “rush to judgment about computers. As an artist, you have to have some critical basis by which to evaluate what you’re doing. The computer is an amazing tool for analyzing what you’re doing.”

Lithographer Jack Damer was concerned about how to introduce the computer into traditional printmaking. “I feel like the machine has control over me rather than me having control over the machine.”

Bill Weege, the founder of Tandem Press and a printmaker who continually experiments with new methods and media, noted that “there’s a similarity between an onion and a computer—they both make you cry.” He also said that “Computers are here to stay and they put the arts in a level playing field with everyone else.”

Paula Panczenko, director of Tandem, speaking later in the program, echoed those sentiments: “Technology has changed everything,” but one shouldn’t “worry about the technology, just concentrate on the imagery.”

Richard Solomon, president of Pace Editions in New York, in responding to the question “Where Do We Go From Here?” sounded an elegiac note when he observed that “All life is about cycles. In some respects, we’re at the nadir of the printmaking cycle. There’s not enough excitement among curatorial staffs or dealers. At the moment the photography cycle is at its zenith.”

He saw some hope for the future in his belief in cyclical developments. “Prints are likely to take off again. It’s got to get better because it can’t get worse.”

Paul Shark, master printer and owner of Shark’s Incorporated of Boulder, Colorado, was more hopeful in his slide presentation which highlighted works by artists he has collaborated with in his studio and printshop.

“I think that printmaking is as vital an art form as ever. I have to believe that because it’s my life...we have just been through a period when only a very few print exhibitions have been mounted by museums and little critical writing about prints has been published. The collectors who have supported us are aging and they are much less active than they were. The next generation of collectors is beginning to emerge, but they need to be encouraged and educated. They need to be made a part of what is happening with prints. This can only happen if there are venues where prints are shown and there are places to read and learn about prints.”

One encouraging sign, he finds, is that “The nineties have gradually seen the market improve. An audience has developed for prints by emerging artists and artists who deal with their ethnic backgrounds. Many younger artists who haven’t made prints before are getting involved with a new perspective and new energy.”

If the enthusiasm of those who attended the symposium is an accurate measure, printmaking in America is experiencing both a state of change and sense of renewal. (AH)
Andy and Bruce work in collaboration with each artist in all media. Andy is an expert in lithography and Bruce creates all the hand-made paper and spearheads the etching projects.

As many of you know, Tandem Press was founded by the nationally known artist Bill Wege. As the problem-solving guru of the Press he is only a phone call away if we need to consult him and he still continues to make Tandem push the boundaries of experimental printmaking. When Bill Wege founded Tandem Press he wanted to encourage not only printmakers but also painters and sculptors to try their hand at printmaking.

Several years ago the internationally renowned artist Sam Gilliam came to Tandem Press. He worked in collaboration with Bill Wege, the master printers, and the students and created a 500-yard monoprint which went on tour to Korea, Finland, and Brazil under the auspices of the United States Information Agency.

The philosophy of pushing the boundaries has led to some extraordinary collaborations over the years. For example, Robert Stackhouse, who is both a painter and a sculptor, created the largest editioned prints we have ever done at Tandem including two 8' x 4' prints. Jaume Quick-To-See Smith taught us how to do non-toxic collographs and Judy Pfaff encouraged us to expand into other techniques including photogravure.

We have also acquired some amazing equipment including a six by twelve foot etching press and a roller that weighs 250 pounds.

It is very exciting for us to follow the artistic development of the artists who have come to the Press. For example, Judy Pfaff is representing the United States at the Bienal de San Paolo this fall; Robert Cottingham has a major exhibit at the National Museum of American Art, and GRONK will have a major retrospective at the San Jose Museum in California where many of the prints and monoprints that he created at Tandem Press will be displayed.

Unfortunately, we can only invite six or seven artists each year but we are so grateful to each and every artist who has visited the Press. I hope you will take a moment to look over the list of artists we have published and if you would like any further information on any of them, or if you would like to add any of their prints to your collection, please do not hesitate to contact us.

Paula McCarthy Panczenko
Fall, 1996

Collograph and intaglio with ink wash (varied edition), 93 3/4 inches by 46 inches
The Power and the Presence of Charles Arnoldi

California artist Charles Arnoldi brought an abundant supply of physical energy and a spirit of experimentation with him when he visited Tandem last April.

In mid-career, Arnoldi is an enormously productive artist who works in various media to explore the artistic nature and potential of things he finds as part of his natural surroundings. Arnoldi emerged from a troubled and often turbulent home environment to find focus in his art. "I've been intuitive and experimental in my life, so whatever affects my life affects my art—and it changes rapidly."

Some of the uncertainties of his youth and adolescence became a challenge to overcome in his artistic career. "Being an artist is really fragile," he says. "You wake up in the morning and you're Picasso—and by noon, you're a schmuck."

Arnoldi's initial work consisted of assemblages of sticks fastened together with string, twine, masking tape, and glue into sculptural forms. Often the stick assemblages would be brightly colored with acrylic paint; sometimes they would be cast in bronze.

On one stick gathering foray, Arnoldi noticed chain-sawed wood blocks left behind by local woodcutters. He appropriated the fugitive blocks and transformed them into painted art objects. He later used his own chain saw to explore the further potential offered by the shapes and textures which could be achieved with the chain saw cuts.

During the present decade, Arnoldi has spent much of his time creating large paintings which feature abstract color swatches and colorform motifs which reappear in various sizes and positions in a sequence of paintings. "All paintings are really abstract. I'm really into abstract painting because that's what interests me. I don't like it when people see things in abstract paintings."

"Painting presented a further challenge for him because of the fact that today's artist seems to be always competing against not only other artists, but with the virtual ocean of images that are a part of our daily environment. It's very difficult to make good paintings, because everything's been pretty well covered. We have this idea that once you see it, it's no good anymore."

Most recently, Arnoldi has been exploring the potential of the potato—not in the culinary sense, but as a source of visual inspiration. Often the potato shapes he creates are monstrously oversized spuds which appear in sculpted forms or blocks of color and texture in paintings and prints. He is not interested in the polite, still-life rendering of the potato. Rather he explores its seemingly mundane aspect as an interesting abstract form. "I love stuff over human scale because it has a power and a presence to it," he explains.

Power and presence were forcefully evident in the prints he created for Tandem. (AH)
From The Director of Development

I am happy to have this opportunity to thank you, the numerous contributors to Tandem Press. Your investment in this important facet in the School of Education enables the UW Madison to provide the “margin of excellence” for which we are pleased to be known.

Your support allows Tandem to carry out projects that make a significant contribution to the University’s extraordinarily rich learning environment and promotes Tandem’s outreach and publication efforts.

The net result of your support is that Tandem and the University of Wisconsin will continue to be a valuable resource for future generations. You are encouraged to become actively involved with Tandem by directing gifts to specific areas of interest to you. If you have any question about how your gift is being used or how to achieve your charitable giving goals, please contact me.

Cindy Kahn

Any questions regarding support can be directed to Cindy Kahn, who can be reached by phone at (608) 263-3437.

Support For Tandem

As many of you are aware, Tandem benefits greatly from private support. By definition, the margin of excellence that enables Tandem continually to provide cutting edge programs and attract the finest printmakers is made possible by the generosity of our private supporters. To this end we have the Tandem Press General Fund, the purpose of which is to aid Tandem in its teaching, research, and public service roles. In addition, Tandem like all areas of the University is looking for graduate student support. To maintain and improve research and investment in graduate education and to provide opportunities for deserving students are critical. The goal of graduate student support is to ensure that Tandem continues to attract the most talented students. This is particularly critical in view of decreasing state and federal money available for the support of graduate students.

Wilfer Fund

In 1995, through generous gifts from a number of donors, the Joseph Wilfer Visiting Artist Endowment Fund was established. The purpose of this fund is to honor Joe Wilfer, who died of a brain tumor in 1994. Wilfer was a loyal UW alumni, devoted to Madison, one of the original founders of Tandem Press, and a board member. Following his graduation from the University, he founded a paper mill and became director of the Madison Art Center. He moved to New York City in 1980 and a year later became director of publications at Pace Editions.

Throughout his professional career, his enthusiasm, energy, and creativity made him an innovative force in the field of printmaking. He was a teacher and tireless advocate for young developing artists. He also was highly esteemed by many of America’s internationally renowned artists. As a direct result of his encouragement, many artists came to work at Tandem Press, including Chuck Close, Richard Bosman, Robert Cottingham, Janet Fish, Sondra Frockelton, Don Nice, Sam Richardson, Robert Stackhouse, and Alan Shields.

To date, close to $100,000 has been raised with a goal of $250,000. This fund, while honoring Joe’s vital contributions to the art community, will provide income to support annual Visiting Artist Program for Tandem. This would enable Tandem as well as our donors, not only to recognize a leader in the field, but also to provide UW students with exposure to individuals at the forefront of their field from the national community. As with all gifts to Tandem, contributions to the Joseph Wilfer Visiting Artist Endowment Fund are tax deductible and should be sent to the UW Foundation indicating the fund name with your gift.
Sam Richardson, Space Explorer

Sam Richardson returned to Tandem last spring for his fifth visit. As he has in the past, Richardson created a series of prints dealing with what he calls "a sense of familiar experiences suspended in time."

Past prints at Tandem have included many of those images remembered from childhood, such items as the gear used in Cub Scout outings—a tent, Cub Scout cap, flashlight, coffee pot, campfire, birds and feathers, a toy boat, and a glove. Other items found in the prints include exterior and interior views of California bungalows and modest clapboard homes remembered from childhood, an umbrella used as a parachute to jump off a garage roof, the unfortunate dog, Skippy, who was drafted to make the initial umbrella-assisted jump and convinced the artist that he should not continue the experiment in aerial flight. The images are ones stored in that kit bag of memories we individually collect from childhood, the simplest of items in many cases, but ones which resonate and evoke the past and an accompanying sense of lost innocence throughout our lives.

Skippy, the parachutist, appears in Richardson's latest series of prints and monotypes as does a series of subtly drawn birds and feathers. They represent a continuation of past themes and elements. While the images are largely derived from Richardson's past, they are sufficiently evocative so that the viewer can identify with those familiar items which are the raw material of memory.

As Richardson says of his art, "There are no definitive interpretations of what is presented. That is not the purpose." According to the artist, "I am presenting an illusion that will lead one to ponder rather than to know."

Although he began his career as a painter, Richardson soon became intrigued with the artistic possibilities of space and three-dimensional art as represented in various landscape constructions. In creating these works, he said, "I seek to use nature by taking the landscape as my visual theme within which to treat surfaces, make marks, paint colors, manipulate scale, and play shapes one on another."

Color, in its full richness and muted subtlety, is an important element in a Richardson print—as it is in his landscape constructions.

In his artist's statement for the catalog accompanying his 1995 exhibit, "The Color of Space," he explained that "Much of my work deals with my personal response to space as place (with all its connotations of memory and emotion) integrated with the affecting power of color. Using elements of form to unite these experimental components of space and color, I continue to explore my physical and mental environments and thus expand my vision."

In a lecture given in conjunction with his most recent visit to Tandem, Richardson said that he has been attracted to what he calls "time-based" art. He gave a slide presentation which included the works by a number of artists who have been exploring the possibilities of the concept. Time-based art loosely involves collaboration among artists, photographers, dancers, and visual artists who create a core sense of time and motion. The information derived from doing things and the resulting progression of events becomes the basis for installations which are perpetually changing and evolving.

The concept here relates to Richardson's earlier work and explorations. In a statement contained in the catalog for a 1981 exhibition, "Landscape Constructs," he noted that, "The essence of my work lies in the interplay of materials, formal elements, and content—always coming together into the whole through the creative process."

(AH)
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
- Student Master Printer Program
- Tours and Open Houses
- Exhibitions
- Dinners at the Wilson Street Grill to meet Visiting Artists
- Annual Tandem Press Wine Auction
- Subscription Program
- The Joseph Wilfer Visiting Artist Endowment Fund

This newsletter is made possible with a grant from the Brittingham Fund.
Collective Impressions Portfolio Available

The Tamarind Institute celebrated the bicentennial anniversary of the discovery of Lithography by focusing on collaboration between artists and workshops as well as between printers and artists. Tamarind invited artist-printer teams from print studios throughout the United States to create a lithograph for a commemorative portfolio that paid special tribute to the lithography medium. In addition to Tandem Press, invited print studios included Hamilton Press, Segura Press, Solo Impression, and Landfall Press.

In 1798, Lithography was invented by Aloys Senefelder. By 1960, lithographic workshops for making artists prints had all but disappeared in the United States. In 1960, the Tamarind Lithography Workshop was established in Los Angeles under a grant from the Ford Foundation for the primary purpose of providing a new stimulus to the art of the lithograph in the United States. In 1970, Tamarind relocated to the University of New Mexico in Albuquerque.

Each printer-artist team worked together to create one lithograph. The Collective Impressions Portfolio contains the following prints:

- Dotty Attie: The Forbidden Room, Solo Impression
- Enrique Chagoya: Flame Boy, Segura Publishing
- Judy Pfaff: Cost of Seed, Tandem Press
- Roberto Juarez: Apple Oil I, Tamarind Institute
- Will Mentor: Put in Winter Garden, Hamilton Press
- Kara Walker: Untitled, Landfall Press

Each edition consists of 60 Arabic-numbered impressions which were contributed to the portfolio. Please call if you would like to purchase the complete portfolio or the individual print by Judy Pfaff entitled "Cost of Seed."
Subscription Program

Tandem Press depends on its support for a variety of sources, both individual and corporate. To that end, Tandem offers an attractive subscription program. For a fee of $12,000, subscribers will have the opportunity to select a unique portfolio of prints with a retail value of $20,000 from editions published by the Press. Subscribers also will receive the following:

- complete descriptions and full documentation for all print selections and periodic listings (including price increases) for all editions;
- opportunities to participate in organized and informal activities at the Press, including meetings with guest artists and visiting dealers and attendance at special events and programs;
- priority notification of print publications;
- eligibility to choose selected monoprints at specially reduced prices; and
- an opportunity to renew at the end of the subscription.

If you want to discuss the program in greater detail or have questions regarding the program, please contact Paula McCarthy Panczenko, Executive Director, Tandem Press, who can be reached by e-mail at panczenko@memadison.wisc.edu, by phone at (608) 263-3437 or by mail at 201 South Dickinson Street, Madison, WI 53703.

Jaune Quick-to-See Smith, Worlds Within Worlds, Ed. of 12, 1996
Lithograph and collograph, 60 by 39 1/2 inches

Gronk, Breathing Hard, Ed. of 30, 1996
Woodcut, 24 1/4 by 24 1/4 inches

Sam Gilliam, P.A.S.S. II, MP # 11, 1997
Monoprint, 42 by 42 inches
Program Highlights

Visiting artists
In the first semester of the 1998 academic year we are delighted to welcome back Suzanne Caporael and Robert Stackhouse to Tandem Press. These artists will create new editions of prints. Chicago artist David Klamen will also visit the Press in preparation for his visit next spring.

Tandem Exhibits
Cleveland Print Fair
October 3-4, 1998

International Fine Print Dealers Association Fair
New York City
November 5-8, 1998

New Editions Available
David Lynch returned to Tandem Press this past Summer and created many new monoprints. Please call Tandem Press if you would like slides of these monoprints. The magazine Art Papers featured these images in a cover story which was written by Bret Wood. Look out for the September/October copy in your local book store or phone us for a copy.

Judy Pfaff Website
Review the incredible work that went into Judy Pfaff’s installation at the Bienal de Sao Paulo by logging onto her website at http://inside.bard.edu/saopaulo.

David Lynch, Untitled (figure 2), 1997
Monoprint on hand-made paper, 24 x 24 inches

David Lynch, two birds, MP 1998
Collograph and relief on hand-made paper, 24 x 24 inches

David Lynch, ant in house, MP 1998
Collograph, relief and ink wash on hand-made paper, 24 x 24 inches
Editions by Steven Sorman

Steven Sorman has had over 60 solo exhibitions. He has taught and participated in workshops as far afield as Reykjavik, Iceland; Prague, the Czech Republic; and more recently in more than half a dozen centers in Japan. He is widely represented throughout the United States in major museums including the Walker Art Center, Minneapolis; the Art Institute, Chicago; the Pennsylvania Academy of Art; the National Gallery of Art; The Museum of Modern Art; the Stedelijk, Amsterdam; and several of the major museums in Australia.

1. In step out of step vi, Ed. of 30, 1997, Intaglio and woodcut on Rives heavy-weight paper, 23 1/2 x 8 1/2.