

TANDEM

PRESS

Tandem Press is a self-supporting printmaking studio affiliated with the Department of Art in the School of Education at UW–Madison



Ben Edwards, 2005, *Automatic City*, lithography, edition 40, 25 1/2 x 48 inches

Benjamin Edwards: A Ghostly Presence

Benjamin Edwards is a conflationist. He takes the commercial signage and corporate architecture of our environment and melds them, layer on layer, into visual statements about our culture.

This evocative iconography was evident in the series of lithographs Edwards created during his first visit to Tandem Press in 2003. He returned in the spring of 2005 to continue exploring the themes and ideas found in his previous work.

Through the use of the computer's digital technology he

synthesizes the aspects and visual detritus of what he calls "standardized consumption places" and transforms them into new realities, new dimensions.

His most recent focus emerged from *Automatic City*, an exhibition of his work featured in a November 2004 showing at the Greenberg Van Doren Gallery in New York. The images deal with a virtual city, an agglomeration that has its own identity but looks familiar. It is a place that exists in our mind, a place of familiar signs, symbols, and archi-

itecture which is eclectic rather than a singular, isolated reality. He calls this place *Republic*. It is a republic visually "divisible" into its many parts, but, at the same time, "indivisible," as proclaimed by the "e pluribus unum" banner found on the Great Seal of the United States appearing on our dollar bill.

Edwards says the pattern of his work is a mix of order and chaos. He explains that he tries to create "a tactile sense of something that has been made and accumulated," as opposed to the flatness commonly

found in the conventional digital image. He sees himself as "a processor and assimilator of various interests that seem only loosely connected." In the current chapter of his ongoing commentary on the configuration of the American landscape, Edwards says he takes icons and builds them up into some other thing. He tries to see what will happen when the layers accumulate and "to look for things that work," visually and intellectually.

At the same time, he includes ideological statements about what we find around us. Consequently,

Edwards' latest work deals with "power floating as a ghostly presence, but hovering over everything."

His *Automatic City*, with its capitalistic architectural structures looming behind the foreground of a nondescript urban landscape, becomes a depiction of "power meditating on itself."

There are no people to be seen here, only platonic suggestions of what they have created and left behind. (A.H.)



Ben Edwards, 2005, *Dreamcastle*, lithography, edition 30, 13 1/2 x 24 1/2 inches

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Tandem Press is a self-supporting printmaking studio affiliated with the Department of Art in the School of Education at the University of Wisconsin–Madison. Tandem Press is open Monday–Friday, 9 a.m.–5 p.m., or by appointment.

Tandem Press is located at 201 South Dickinson Street, Madison, WI 53703
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www.tandempress.wisc.edu

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Judy Pfaff's set design for Mark Blitzstein's opera *Regina*. Photo by Pete Mauney.



GRONK's set design for the Santa Fe Opera's production of Osvaldo Golijov's *Ainadamar*. Photo by Ken Howard.

Tandem Press Artists Turn Operatic

The extraordinarily prolific and versatile Tandem Press regular Judy Pfaff recently turned her talents as a sculptor and installation artist to another dimension of the art world. She created a set design for the production of Mark Blitzstein's opera *Regina*, staged in August 2005 at the Richard B. Fisher Center for the Performing Arts at Bard College.

New York Times critic Anne Midgette described the piece as "a silver helix spiraling up from the earth to balance the first story and

continuing on to evoke a phantom upper floor. It was a structure at once complex and crystal clear, refined and vernacular, and thus mirrored the piece it was made to serve."

Meanwhile, at the other end of the country, GRONK, who, like Pfaff, is a regular visitor to Tandem Press, had fashioned backdrops for a Santa Fe Opera production of Osvaldo Golijov's *Ainadamar*, a one-act opera inspired by the work of the Spanish poet Federico Garcia Lorca.

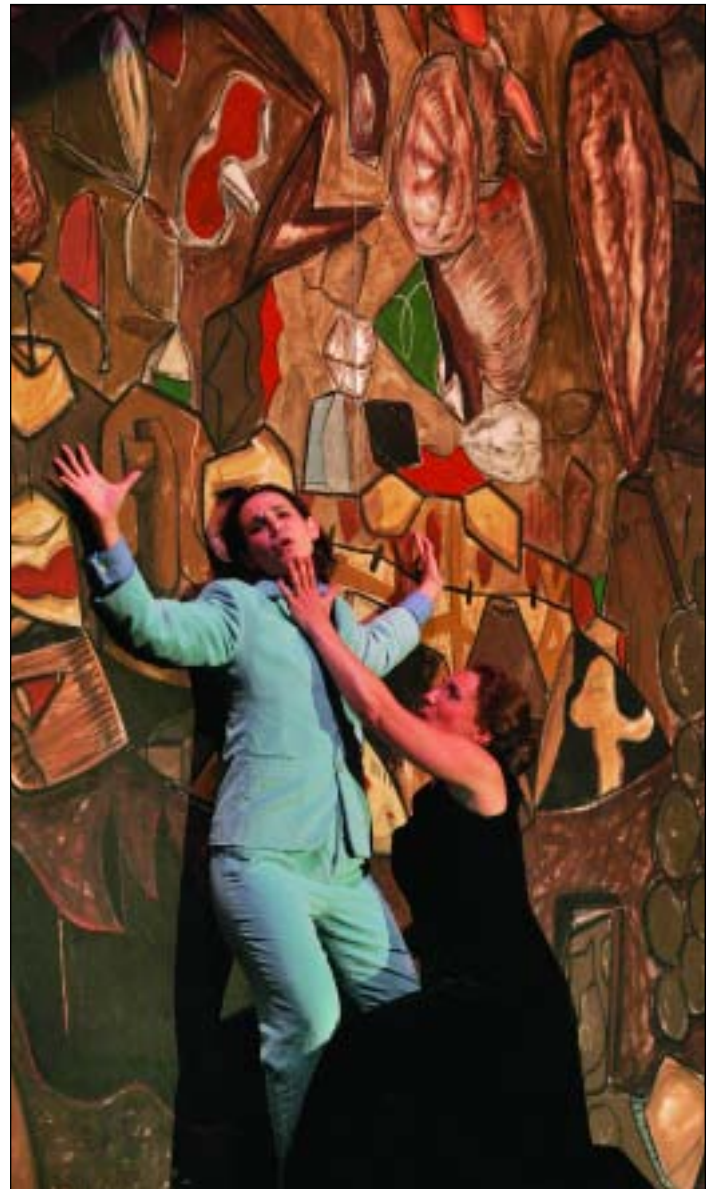
Another *New York Times* critic Bernard Holland noted that "GRONK's figures, crowded with color and hyperactivity, race back and forth across the walls and stage and even cover its floor."

Creating the set design became one of GRONK's familiar exercises of combining painting and performance art. As he worked, he welcomed interaction with spectators—from opera staff to Girl Scout troop members and students to a variety of local organization

members. This set/performance was featured in a two-page spread in the spring 2005 issue of *Crescendo*, the Santa Fe Opera's quarterly publication. Those who were around the UW–Madison in the mid–1990s warmly remember a similar event, where GRONK covered all four walls of the Elvehjem Museum of Art's (recently renamed the Chazen Museum of Art) third floor gallery with his colorful and robust designs. (A.H.)



Judy Pfaff's set design for Mark Blitzstein's opera *Regina*. Photo by Pete Maoney.

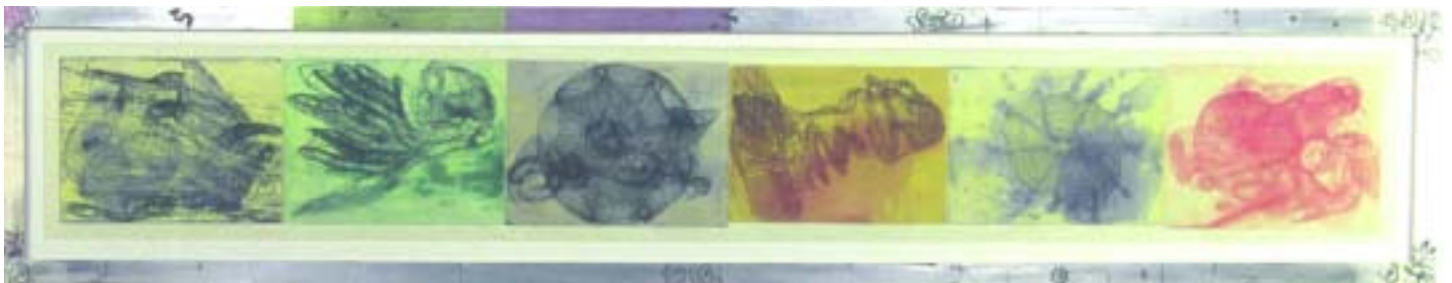


GRONK's set design for the Santa Fe Opera's production of Osvaldo Golijov's *Ainadamar*. Photo by Ken Howard.

Recent Prints by Judy Pfaff



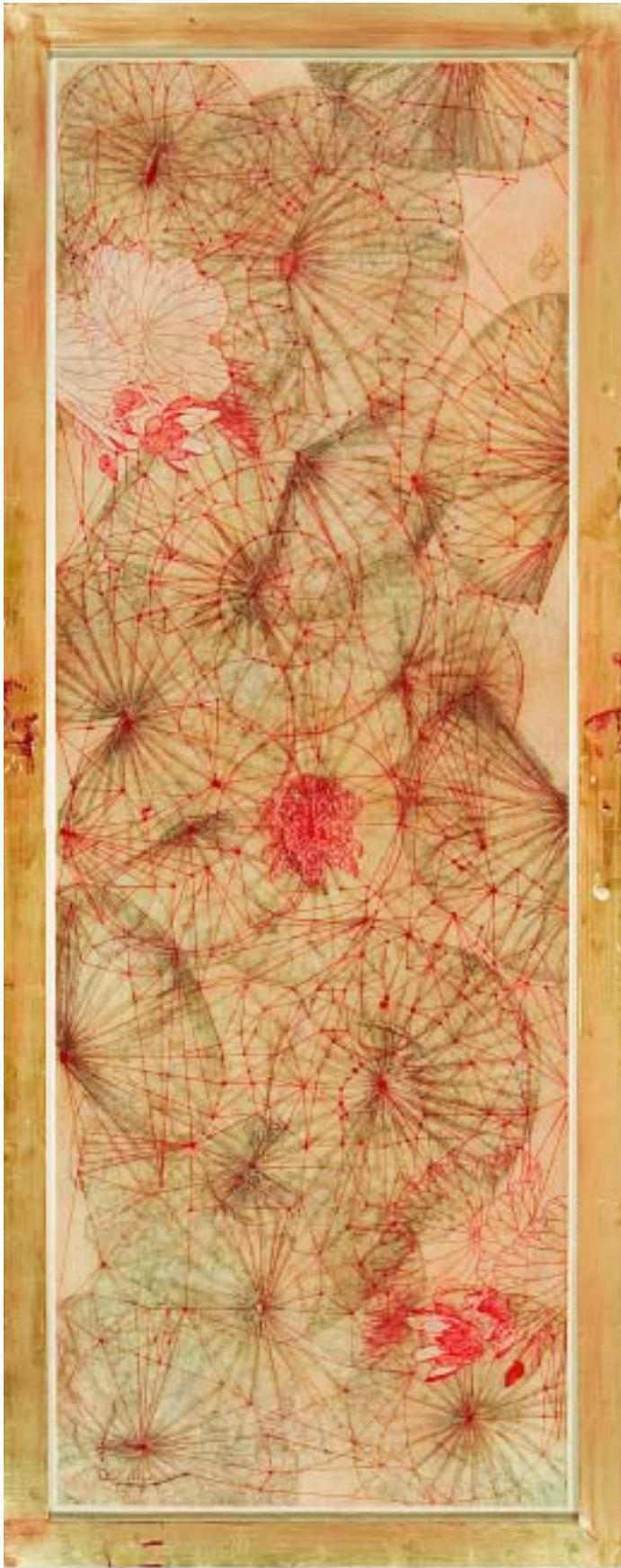
Judy Pfaff, 2004
Untitled (marbleized), edition 30
Intaglio, encaustic, surface roll
13 x 42³/₄ inches



Judy Pfaff, 2002
Tlön Uqbar, Obris Tertius, edition 45
Etching, surface roll
16 x 99³/₄ inches



Judy Pfaff, 2004
Mezzo Giorno, edition 30
Photogravure, intaglio, surface roll
12 x 75¹/₂ inches



Judy Pfaff, 2005
Origami, edition 20
Collograph, intaglio, wax
96 x 34 1/2 inches



Judy Pfaff, 2002
Twaalfskill, edition 10
Etching, wax, silverleaf
116 1/2 x 35 1/2 inches

The Corcoran Gallery of Art in Washington D.C. hosts a Sam Gilliam Retrospective Exhibition

Sam Gilliam: A Retrospective is the first full-career retrospective of Sam Gilliam and the most extensive presentation of his work to date. Gilliam first achieved widespread acclaim in the late 1960s with his groundbreaking draped paintings, which blur distinctions between painting, sculpture, and architecture. Now in his fifth decade as an artist, Gilliam, who has been described as the most prominent African American painter, continues to create innovative approaches to abstraction that influence younger generations of artists. *A Retrospective* reveals the hallmarks of Gilliam's constantly evolving aesthetic: exploration, risk, and formal invention. The exhibition features monumental paintings, elaborate mixed-media constructions, and installations. Organized by the Corcoran Gallery of Art, *Sam Gilliam: A Retrospective* is on view from October 15, 2005 through January 22, 2006.

"Sam Gilliam's concentrated focus on painting and his belief that, as a discipline made up of objects, it is essentially no different from sculpture radically distinguishes him from his contemporaries who were also interested in furthering the modernist tradition, including color-field painters such as Helen Frankenthaler and the artists associated with the Washington Color School, such as Morris Louis and Kenneth Noland," notes Jonathan P. Binstock, exhibition organizer and Corcoran Curator of Contemporary Art. "Gilliam's ambition was, and still is, not just to reinvigorate the modernist tradition, but also to create new possibilities by thinking outside the dominant critical modes through which modernism is generally understood."



Sam Gilliam, 1996
Snow Lane #3
Relief print with raked acrylic
39 x 43 inches

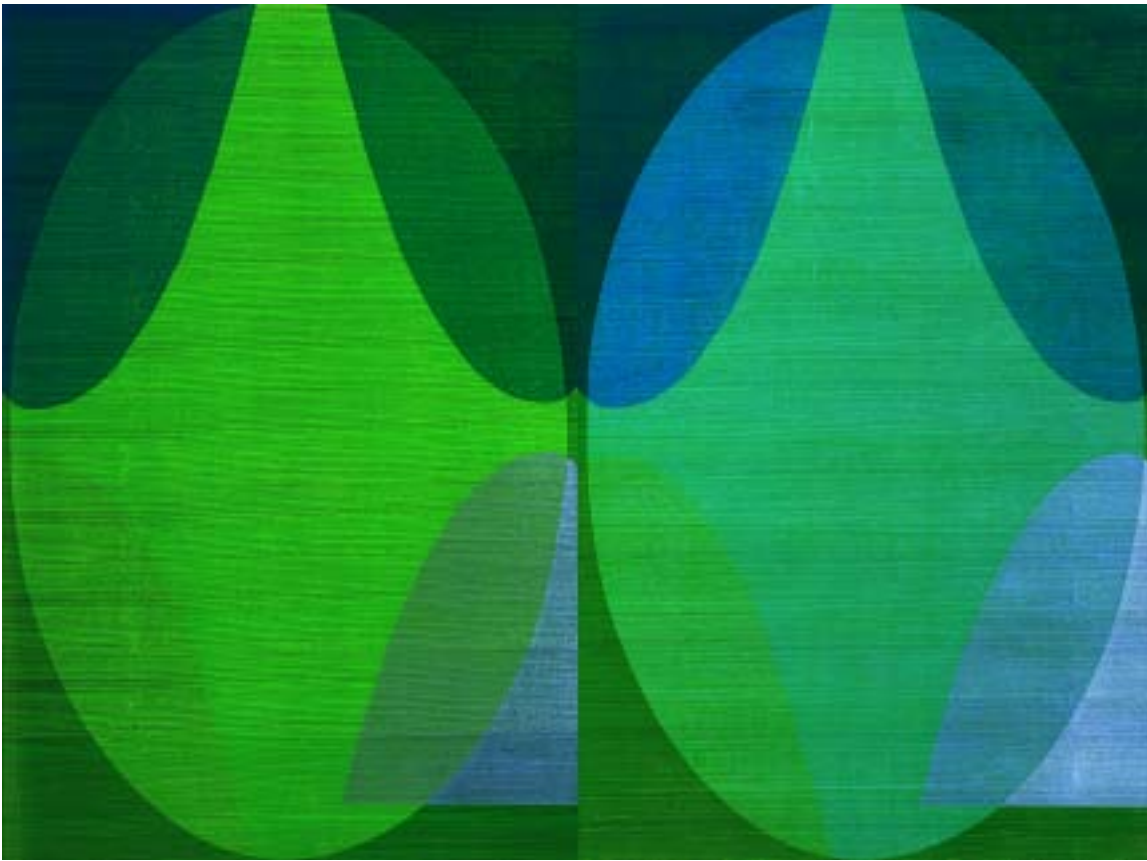
Featuring approximately 50 works dating from 1967 to the present, *A Retrospective* highlights Gilliam's early bevel-edge and suspended paintings, his White and Black paintings of the 1970s, metal and wood constructions of the 1980s and 1990s, and monochromatic Slatts of recent years.

A Washington, D.C. resident, Gilliam has been included in numerous museum and gallery shows. His career was effectively launched in a group show at the Corcoran Gallery of Art in 1969. His first solo museum showcases were at the Phillips Collection in 1968 and at the Museum of Modern Art in New York in 1971. He was one of six artists to repre-

sent the United States at the Venice Biennale in 1972. The Metropolitan Museum of Art, Museum of Modern Art, National Gallery of Art, Art Institute of Chicago, San Francisco Museum of Modern Art, Walker Art Center, Whitney Museum of American Art, and the Corcoran Gallery of Art, among other notable institutions, collect his work. Gilliam's art is also represented in public collections abroad including the Louisiana Museum, Denmark; Musée d'Art Moderne, Paris; and the Tate Gallery, London.

The exhibition is accompanied by the first fully illustrated, in-depth scholarly publication devoted to Sam Gilliam. The approximately 240-page catalogue, published by

the University of California Press, documents the works in the exhibition, as well as other Gilliam projects, including examples of his public commissions, site-specific temporary installations, and a stage set design. Complete with more than 75 full-color images and 30 black-and-white illustrations, the catalogue features an essay by Jonathan P. Binstock, the exhibition's organizer and Corcoran Curator of Contemporary Art. For further information on the exhibit please go to www.corcoran.org.



Sam Gilliam
Bowling, edition 30
Relief on wood veneer
38 x 47 inches



Sam Gilliam, 2004, *Castle Banner 1*, Edition 14
Relief/collage on wood veneer
48 1/2 x 36 1/2 inches



Sam Gilliam, 1996, *Castle Banner 5*, edition 10
Monoprint/collage on wood veneer
60 x 40 inches

Annual Tandem Press Wine Auction to benefit Educational Programming held on June 16, 2005

On Thursday, June 16, Tandem Press held its annual Wine Auction at the residence of Chancellor John and Georgia Wiley. This event would not have been possible without them, and everyone at Tandem Press would like to express their deepest appreciation to John and Georgia for their tremendous generosity to Tandem Press, and for their incredible support.

This annual event included a live and silent auction, led by Elizabeth Sarnoff of Christie's, New York.

Throughout the evening, guests were entertained by the Michael BB Trio—Michael Butkus-Bomier, John Schaffer, and Todd Steward—who performed bebop from the early days of modern jazz.

The event was catered by Chez Vous, who provided a gourmet dinner inspired by the bistros and cafes of Paris, hors d' oeuvres before and after the auction, and desserts. This fine fare was complemented throughout the evening by a selection of stunning wines. An exhibit of Tandem Press prints provided visual ambiance.

Numerous private collectors, wine retailers and Madison-area restaurants donated wines to be



Guests enjoy dinner following the live auction. From left: Ann Dailey, Kenton Peters, Susan Lubar, Paola Isidora, Neil Lubar, and Warren Dailey

auctioned. These included high-end selections from local and California vineyards, as well as a number of moderately priced wines and champagnes of outstanding quality. Representative of the vast depth of the selections offered were two bottles of Chateau Pichon-Longueville Comtesse de Lalande 1961 Pauillac, a Petrus 1980 Pomerol, and a Salicutti 1997 Brunello Di Montalcino. For the first 100 pairs of tickets sold, recipients received the limited edition print *Cowbernet* by the noted photographer Gregory Conniff.

The 2005 Tandem Press Wine Auction was also made possible through the most generous underwriting of Import! Wines Inc., The Kahn Family Foundation, Paula and David Kraemer, Michael Best & Friedrich, Zimbrick Inc., and numerous private donors listed below. We thank them for their wonderful commitment to our endeavors.

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Sarah and Peter Botham of Botham Vineyards enjoy the Auction

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Dr. Jack Chosy peruses the silent auction offerings

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Elizabeth Sarnoff, auctioneer from Christie's, New York, conducts the live auction

FROM THE DIRECTOR



This summer, to further enhance our mission at Tandem Press, we produced an educational booklet highlighting the activities of the Press, and a new video entitled *People Living Their Passion*, which contains interviews by the artists Robert Cottingham, Sam Gilliam, GRONK, David Lynch, and Judy Pfaff. The educational booklet was funded by a grant from the Anonymous Fund and the Friends of Tandem Press, and the video was funded by a grant from the Evjue Foundation.

The Educational Booklet describes how Tandem Press was

Promoting the Educational Mission at Tandem Press

created to ensure a continued leading role in UW–Madison's rich printmaking tradition. To do this, Tandem's adheres to the philosophy that students must play integral roles in its operation. Over the years hundreds of students have apprenticed at Tandem, where they work closely with artists, master printers, and the Tandem staff. The success of Tandem Press could not have been achieved without the help of the many students who have worked here since its inception.

Research is investigation; the creative work at Tandem Press embodies this. Although artists, master printers, and students start with age-old techniques, they build and develop upon them to create their master works. The visiting artists are at the center of Tandem's research, and many of their prints are depicted throughout the publication.

In the classroom, the students are taught the complex techniques of printmaking by their professors. At

Tandem the students enter a laboratory, where they observe and participate in creative problem solving first-hand. They can immediately apply their newly acquired skills by working directly alongside the master printers and the artists. When they return to their own studios, they can then apply this knowledge and experience to their own work.

For their part, the master printers are responsible for conducting the research and refining their skills, as necessary. This approach benefits everyone involved in the process, as well as contributing to ongoing research in the printmaking field.

People Living Their Passion is a nine-minute video that tells the story of Tandem Press. Through the unscripted words of Tandem Press artists Robert Cottingham, Sam Gilliam, GRONK, David Lynch, and Judy Pfaff; the master printers; the director; and leading university administrators, the audience learns

the story of Tandem Press—its history, its art, and its mission to foster research, collaboration, experimentation, and innovation in the field of printmaking. In times of increasing financial difficulty in the academic arena, this video also builds on Tandem Press's reputation as a self-supporting entity that elevates both its educational activities and its artistic output.

The art itself serves as a "character" in the piece, evoking appreciation as the camera moves over, around, and through the nationally acclaimed prints which hang in major museums throughout the U.S. These visuals serve as eloquent transitions between content topics. Part of the soundtrack contains a song composed by David Lynch and John Neff. The video can be viewed on our Web site www.tandempress.wisc.edu.

Paula McCarthy Panczenko
Director

SUBSCRIPTION PROGRAM

Tandem Press depends for its support on 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 info@tandempress.wisc.edu, by phone at 608/263-3437 or by mail at 201 South Dickinson Street, Madison, WI 53703.

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.

Available Editions: Gregory Amenoff, Garo Antreasian, Alice Aycock, Donald Baechler, Lynda Benglis, Richard Bosman, Katherine Bradford, John Buck, Suzanne Caporael, Squeak Carnwath, Louisa Chase, Robert Cottingham, George Cramer, Jim Dine, Benjamin Edwards, Rafael Ferrer, Janet Fish, Sondra Freckelton, Carmen Lomas Garza, Sam Gilliam, Jane Goldman, Joseph Goldyne, GRONK, Al Held, Cham Hendon, John Himmelfarb, Patrick Ireland, Robert Janz, Gary Komarin, Karen Kunc, Thomas Loeser, David Lynch, Cameron Martin, Santiago Moix, Frances Myers, David Nash, Dennis Nechvatal, Don Nice, Frank Owen, Ed Paschke, Philip Pearlstein, Judy Pfaff, Marjorie Portnow, Carol Pylant, Sam Richardson, Judy Rifka, Jane Rosen, Italo Scanga, Miriam Schapiro, David Shapiro, Alan Shields, Harriet Shorr, Hollis Sigler, Jaune Quick-To-See-Smith, Steven Sorman, Art Spiegelman, Robert Stackhouse, Claire Van Vliet, William Wegman, Ruth Weisberg, John Wilde, Robert Yoder.

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 Fund

TANDEM PRESS ON THE ROAD

NOVEMBER

- 2-7 Tandem Exhibit at the International Fine Print Dealers Association Fair, New York

JANUARY

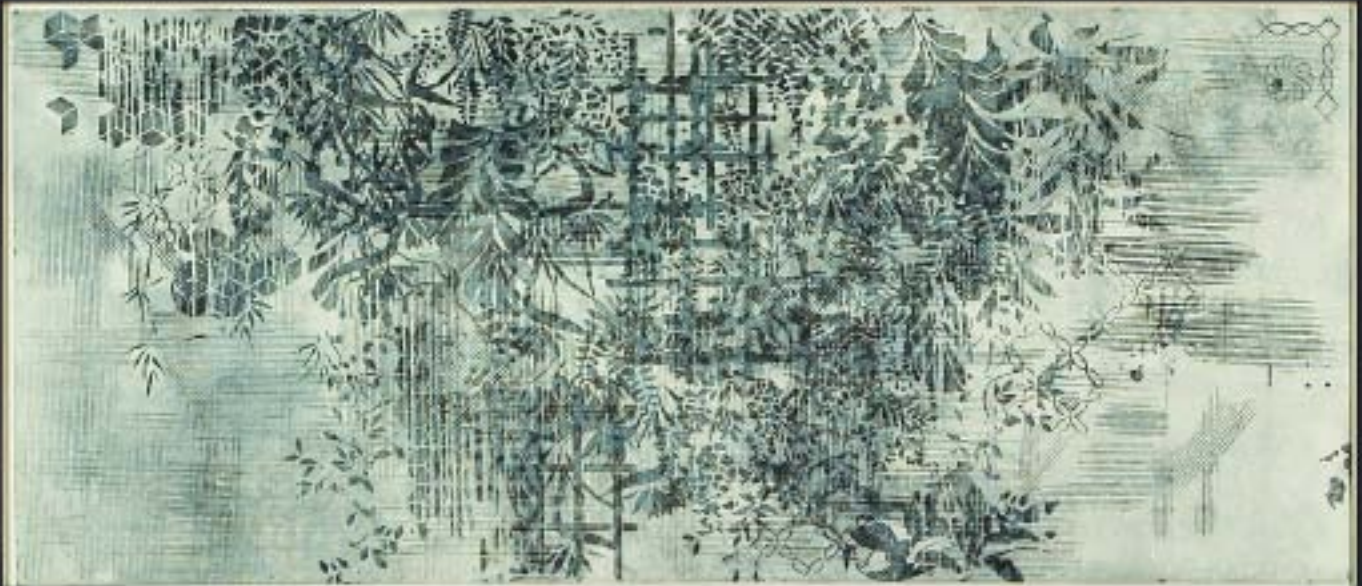
- 14-15 Seattle Print Fair
13-17 San Francisco International Art Fair
21 Tandem Press Exhibit at the Chazen Museum of Art (through April 9)
27-29 Los Angeles Print Fair

MARCH

Opening of the Art Court at the Dane County Regional Airport where exhibitions will be curated by Tandem Press

APRIL

- 5-8 Southern Graphics Conference in Madison.
Minneapolis Print and Drawing Fair
27 Art Chicago (through May 1)



Judy Pfaff, 2005
Snowy Egret, edition 10
Intaglio, relief
35 1/2 x 83 3/4 inches

The University of Wisconsin–Madison Department of Art will host the upcoming Southern Graphics Council International Printmaking Conference, April 5–9, 2006.

The theme of the 2006 Southern Graphics Council conference will be “Genetic ImPrint: The Printmaking Genome Project.” The Chazen Museum of Art (formerly the Elvehjem Museum of Art) will organize an exhibition of prints from Tandem Press to celebrate the event.

The theme, “Genetic ImPrint; The Printmaking Genome Project,” loosely blends Madison’s instrumental roles in both biotechnology and printmaking by considering issues surrounding genetics through the framework of prints. Genetic manipulation and the technological transformation of nature have become increasingly important global concerns. Advances in genetics are

both promising and disconcerting—spanning hope for the future as well as ethical and moral issues that challenge the fabric of the human condition and our relationship to the world we live in.

Today, choices are being made that will positively or negatively affect the future of life on our planet. Which components of the building blocks of our past will sustain the quality of life into the future? What guidelines are being used to direct this course? Who will make these decisions and who will be responsible for their outcomes? What is the role of the artist in an arena that, to a certain extent, remains inaccessible?

Topics related to genetics are diverse and varied and include such issues as identity, replication, adaptation, economics, eugenics, AIDS, duplication, gender, sexuality, cloning, cancer, inheritance, hybridization, race, transformation, and Homeland Security.

Conceived as a conference to reflect on the current and future condition of humanity and printmaking, Genetic ImPrint will promote venues that, with humor and seriousness, map, probe, document, splice, and recombine the codes that structure both the human genome and printmaking. Intended as a much-needed dialogue between the arts and the genetic sciences, it

is hoped that in the course of the conference some common light will fall upon the origin of ideas, techniques, research practices, and creative objectives of both.

The SGC is the largest printmaking organization in the United States with several international artist/printmaker representatives. Delegates from Ireland, South Africa, India, Japan, China, Middle East, and Europe have participated in past SGC conferences. Between 800 to 1000 artist/printmakers are expected to attend the conference next spring.



Judy Pfaff, 2005
Light or Half Dark, no. 01, edition 30
Intaglio, surface roll
14 1/4 x 20 1/2 inches



Judy Pfaff, 2005
Light or Half Dark, no. 02, edition 30
Intaglio, surface roll
14 1/4 x 20 1/2 inches

This newsletter is made possible with a grant from the Brittingham Fund

