

# TANDEM

## PRESS

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

## Squeak Carnwath's New Prints Delight the Eye

Squeak Carnwath made her first visit to Tandem Press in October 2005. Primarily a painter, she brings that sensibility to all her prints. During her residency, she created eight prints, utilizing intaglio, lithography, woodblock, and digital techniques.

Each of the new luminous and vibrant images express what the critic Leah Levy has written: "Acting as a contemporary alchemist, Carnwath, through her art, transforms objects and events of the everyday into symbols of the universal and the spiritual."

In the print *Memorial*, Squeak Carnwath created an arresting image, set on an ochre background that depicts a Greek vase, a rough-hewn tree stump accompanied by the simple words "cultural" and "natural." She has described how words, which appear in many of her works, are neither descriptive nor explanatory; rather she describes the elastic nature of language that changes with time. She described how words are a form of abstract iconography, whose shapes are more important than their meaning.

Carnwath also experimented with scale in the prints. Whereas *Memorial* is small in scale, *Same Boat* is larger and there are many more pictorial icons juxtaposed with phrases combining personal commentary and observations on popular culture. These icons are not exclusive to one print but are



Squeak Carnwath, 2006, *Same Boat*, woodblock, intaglio, lithography, 35 1/2 x 35 1/2 inches

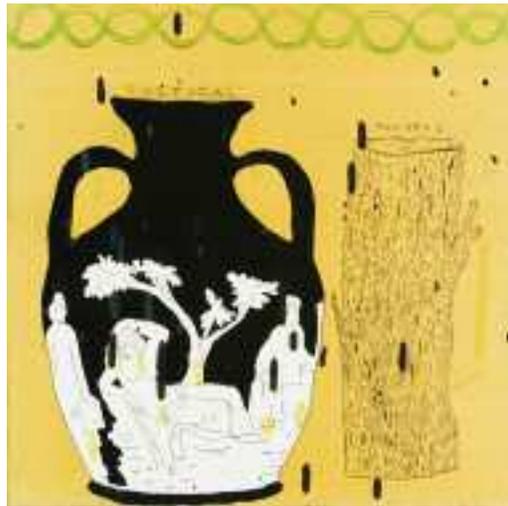
echoed in other images, and they can also be found in her paintings. As part of the suite of prints, Carnwath also created a diptych entitled *Once Around* where the figurative imagery on one side of the diptych is juxtaposed with

abstraction on the other. Both sides of the diptych are drawn together by her use of color and language in the print.

Squeak Carnwath is an internationally renowned artist and a member of the art faculty at the

University of California at Berkeley. Carnwath's work has been exhibited from coast to coast in major museums and galleries. Her paintings are found in collections of the San Francisco Fine Arts Museums, San Francisco MOMA, The

Contemporary Art Museum in Honolulu, American Academy of Arts and Letters in New York, and the MIT List Visual Center. She has received numerous fellowships, including a Guggenheim, and two from the National Endowment for the Arts. Her teaching experience spans 27 years, 15 of those at UC Davis. She is currently Professor of Art Practice at the University of California at Berkeley. (P.P)



Squeak Carnwath, 2006, *Memorial*, intaglio, lithography, 16 7/8 x 16 7/8 inches



Squeak Carnwath, 2005, *Good Ideas*, intaglio, 14 x 14 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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unless otherwise noted.

## A Simple List \*

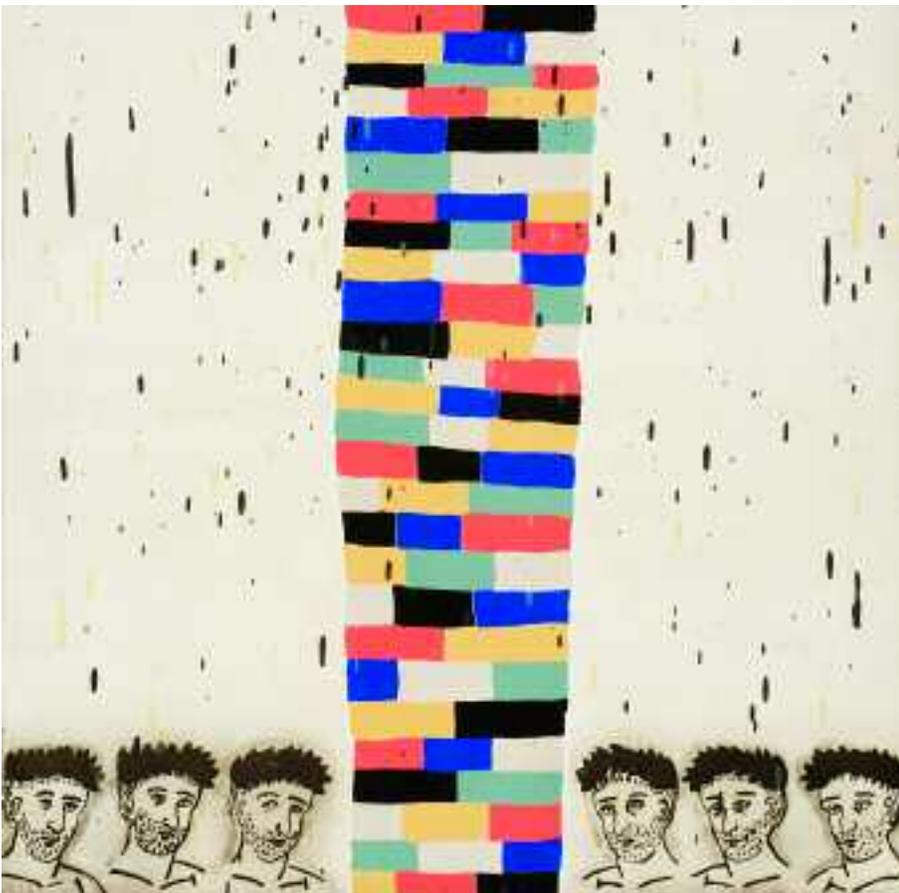
1. It's simple really,  
to paint is to trust.  
To believe in our instincts; to become.
2. Painting is an investigation of being.
3. It is not the job of art to mirror. Images reflected in the mirror appear to us in reverse. An artist's responsibility is to reveal conscious; to produce a human document.
4. Painting is an act of devotion. A practiced witnessing of the human spirit.
5. Paintings are about:  
Paint  
Observation &  
Thought.
6. Art is not about facts but what but about what is; the am-ness of things.
7. All paintings share a connection with all other paintings.
8. Art is evidence. Evidence of breathing in and breathing out; proof of human majesty.
9. Painting places us. Painting puts us in real time. The time in which we inhabit our bodies.
10. Light is the true home of painting.
11. The visible is how we orient us. It remains our principal source of inspiration about the world. Painting reminds us of what is absent. What we don't see anymore.
12. Painting is not only a mnemonic device employed to remember events in our lifetime. Paintings address a greater memory. A memory less topical, one less provincial than the geography of our currently occupied body. Painting reminds us of what we don't know but what we recognize as familiar.
13. Painting, like water, takes any form. Painting is a film of pigment on a plane. It is not real in the way that gravity-bound sculpture is real. It is however, real. Painting comes to reality through illusion. An illusion that allows us to make a leap of faith; to believe. To believe in a blue that can be the wing of a bug or a thought. It makes our invisible visible.

\* Taken from Squeak Carnwath, Lists, Observations & Counting.

© Squeak Carnwath



Squeak Carnwath, 2006, *Perfect Studio*, woodblock, intaglio, lithography, 35 1/2 x 35 1/2 inches



Squeak Carnwath, 2006, *Past*, woodblock, intaglio, lithography, 35 1/2 x 35 1/2 inches



Squeak Carnwath, 2006, *Once Around*, woodblock, intaglio, lithography, 35 1/2 x 71 inches



Squeak Carnwath, 2006  
*Flawless*, woodblock, intaglio,  
lithography, digital,  
35 1/2 x 35 1/2 inches

**Robert Cottingham**  
adds to the *American Alphabet Series*



Robert Cottingham, 2006,  
*An American Alphabet: O*,  
Ed. 40, lithography,  
31 x 21 inches

## Judy Pfaff: Finding the Energy

Judy Pfaff, an enormously prolific and productive artist, has been making regular visits to Tandem Press since 1998. A byproduct of her frequent trips to Madison was a solo exhibition at the Elvehjem Museum of Art in (now the Chazen Museum of Art) 2001.

Trained as a sculptor, Pfaff also is recognized for her prints and the drawings she creates as a means of working out ideas. The process was summarized in “2D to 3D, Printmaking and Sculpture,” a lecture and pictorial review of her work she gave at the Chazen Museum of Art during her most recent visit to Tandem Press in March 2006.

The drawings she does become the catalyst for her sculpture. “I wait for something and try to find the energy in it. Once I get started, they just spill out.”

A personal narrative runs through all Pfaff’s work. She studied at Yale under the late Al Held (a painter and also a Tandem artist) and currently teaches at Bard College in upstate New York. Throughout her career, she has traveled widely, to such varied locations as Japan, Yucatan, and Savannah, Georgia. Along the way she collects an “image bank” which serves as a source for future work. “As a result,” she says, “there’s a lot of nostalgia in my work. It’s a kind of walk down memory lane.” The result is not a set of readily identifiable reference points because, as she says, “it’s codified. I don’t make direct images of places I’ve been, but what I *think* they are.”

A preponderance of her work, primarily the installations, is ephemeral. She says that 90 percent

**Judy Pfaff, 2006**  
*China, edition 30*  
Photogravure, etching, digital, wax  
69 x 25 inches



of what she makes is destroyed. Fortunately, this is not the case with the prints she makes at Tandem.

Like the sculpture and installations, her printmaking presents an opportunity to pursue an interest that exists in all three media. “I’m fascinated by technology,” she says, but claims that she doesn’t know anything about it. As a result, she becomes the creative impresario who enlists others with special skills, knowledge, and experience to help translate her artistic ideas into an appropriate form.

As chronicled in previous issues of the newsletter, Tandem printers employ multiple techniques in working closely with Pfaff. The images she creates regularly incorporate objects from nature to create designs that are strongly organic in form and content. The large presses at Tandem provide the basis for making large vertical and horizontal prints that are colorful and complex as well as intriguingly vibrant. The prints pulsate with the energy that Judy Pfaff continually finds around her. (A.H.)

**Judy Pfaff, 2006, *Snowy Egret*, Ed. 10, intaglio, acrylic, encaustic, perforations, relief**  
35 1/2 x 83 3/4 inches



## Sustaining and Enriching the Dialog

Periodically, it is useful and instructive to determine where you are by looking back to see where you've been. A recent exhibition—*Tandem Press Highlights, 1995–2005*, provided just such an opportunity. The exhibition was on view at the University of Wisconsin–Madison's Chazen Museum of Art from January 21 through April 9, 2006.

Strolling through Brittingham galleries the viewer was treated to an impressive spectrum of the past ten year catalog of works produced at Tandem Press, a self-supporting adjunct of the University's Department of Art.

The show provided a panoramic view which underscored the nature, scope, and potential of contemporary printmaking. The resultant message was that today's prints are no longer foster children in the family of two-dimensional art. With the help of the large presses available at Tandem, prints are comparatively free of the size constraints that confronted previous generations of printmakers. While some of the prints on display were modest in size, others stretched horizontally or vertically to claim considerable space on the gallery walls. In two instances, the prints were transmuted into a three-dimensional form.

The array of prints demonstrated how intaglio, relief printing, and lithography can be used individually or in concert to produce intriguing visual forms and effects. This speaks of a Tandem Press hallmark—the synergy that develops between Tandem's visiting artists and its resident printers. Literally in tandem, the printers actively collaborate to help the artists translate their individual ideas and perspectives into a graphic reality.



The end product gave the show another dimension, one that speaks of the distinctive personality of each artist. The prints say, "This is who I am and what I think. This is what I do. And this is the way I see the world."

The diversity represented in this regard gave viewers an opportunity to find images that resonated, or perhaps conflicted, with their own view of the world. The prints provided a kinetic environment that was simultaneously

visual and intellectual.

It effectively demonstrated that art is invariably a conversation between the artist and the beholder. The goal of Tandem Press continues to be sustaining and enriching that dialog. (A.H.)

## 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 Caporalet, 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, Tom Judd, 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, Elaine Scheer, 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

## The 16th Cooksvillian

John Wilde, Tandem artist and University of Wisconsin–Madison professor of art emeritus, died of cancer on March 9, 2006 at his home in Cooksville, Wisconsin at the age of 86. Wilde's Tandem print, *15 Cooksvillians*, is a hand-watercolored lithograph portrait of 15 of his neighbors whose interests and occupations range from the world of academics to farming and blacksmithing. The print reflects the exquisite draftsmanship that was the hallmark of Wilde's technique. In the initial stages of his career, he was associated with a group of fellow Midwestern artists. Most had Wisconsin backgrounds and they all came to be identified with magic realism, an offshoot of the mid-

century surrealist movement. A generous sampling of their work was recently featured in *With Friends: Six Magic Realists, 1940–1965*, an exhibition held at the Elvehjem Museum of Art in 2005.

A solo exhibition of Wilde's work will be on display at the Chazen Museum of Art (formerly the Elvehjem) during the summer of 2006. It will highlight that distinctive landscape of the mind that has come to be known as "Wildeworld." Those who go there invariably find it to be a parallel universe, a land where the artist's unique vision becomes the measure of all things. (A.H.)

## 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](mailto:info@tandempress.wisc.edu), by phone at 608/263-3437 or by mail at 201 South Dickinson Street, Madison, WI 53703.*

## FROM THE DIRECTOR



The past few months at Tandem Press have been exciting and exhilarating. We traveled to the Seattle Print Fair and the LA Print Fair in January. In April, we participated in the Minneapolis Print Fair and Art Chicago.

One of the main features this spring was the exhibition *Tandem Press Highlights, 1995–2005* at the Chazen Museum of Art, which opened in January. (See accompanying article by Art Hove.) On the final weekend of the exhibition, the Art Department at the University of Wisconsin–Madison hosted the Southern Graphics Conference that was organized primarily by the faculty in the graphics area, along

with Andy Rubin from Tandem Press. The SGC is the largest print-making organization in the United States with several international artist/printmaker representatives. Delegates from Ireland, South Africa, India, Japan, China, the Middle East, and Europe have participated in past SGC conferences. Twelve hundred artist/printmakers attended this year's conference.

A special reception was held for the conference attendees at the Chazen Museum of Art so that they could see the Tandem Press print

exhibition firsthand. On the final day of the conference 900 attendees toured Tandem Press. We were delighted to meet so many visitors from throughout the United States, but we were especially pleased to see sixty Art Department alumni who had worked at the Press.

In September, we will exhibit our prints at the Birmingham Print Fair, and in November, we will return to New York for the International Fine Print Dealers Association Print Fair.

In December, we will exhibit our prints at INK Miami 2006 at

the Douchester Suites Hotel, along with other IFPDA publishers and print dealers. Please check our Web site for exciting information about this show!

We continue to work on our Web site, and all our upcoming activities are posted there on a regular basis. We have now created a newsletter archive on the Web site, so that one can review all the prints that were created at the Press, and peruse the accompanying articles.

*Paula McCarthy Panczenko*  
Director



Southern Graphics attendees tour Tandem Press. Photo by Jim Escalante

## On Wings of Art

Late last year Tandem Press was invited to organize exhibitions at the Dane County Regional Airport following a major renovation of the facility, which includes a splendid new Art Court. The Dane County Regional Airport is a cultural gateway to a vibrant and dynamic artistic community. The richness of these cultural resources can be found at the University of Wisconsin–Madison, the new Overture Center, and at numerous other museums, theatres, and artistic centers throughout the city of Madison and Dane County. To celebrate the opening of the Art Court, the first exhibition drew on the vast treasures that can be found in our community.

The inaugural exhibition is entitled *On Wings of Art*. Seven individual shows make up the first exhibit, and are drawn from the collections of the UW Tandem Press, Special Collections at the UW–Madison Libraries, Martha Glowacki, the Wisconsin Center for Film and Theatre Research, and the Wisconsin Historical Society. Additional participants include the Madison Museum of Contemporary Art, and JTAYLOR'S, which celebrates the work of the UW History of Cartography Project. The theme of the exhibition highlights many aspects of aviation, mapping, birds-eye views, and flight through historical photographs, maps, globes, sculptures, films and posters, rare books, and contemporary prints.

The Dane County Regional Airport hosts over a million travelers a year. Business and leisure travelers, and those waiting for family, friends, and guests to the community will now have the opportunity to enjoy diverse and exciting displays in the new Art Court. The exhibitions program is designed to introduce airport visitors to a broad range of visual and cultural treasures drawn from the Dane County community.

The first exhibition was conceived to give audiences a history of the airport and to introduce visitors to the wonderful holdings at the participating institutions. This exhibit represents a very small part of the tremendous cultural assets we have in Dane County. The inaugural exhibition is also intended to encourage visitors to seek out the many cultural riches in our community. (P.P.)



PHOTOS BY LINDA ENDLICH

# Suzanne Caporael



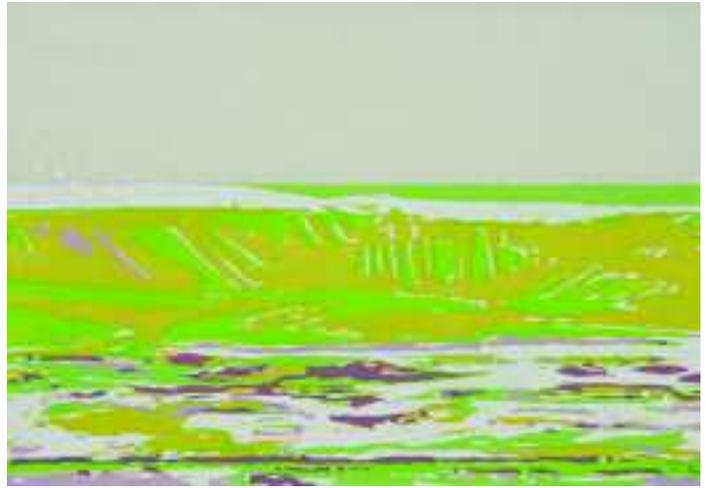
Suzanne Caporael, 2006  
*Long Water*, Ed. 30  
lithography, etching, relief  
24 <sup>7</sup>/<sub>8</sub> x 44 <sup>7</sup>/<sub>8</sub> inches



Suzanne Caporael, 2006  
*Leonids*, Ed. 15  
Digital print  
50 x 40 inches



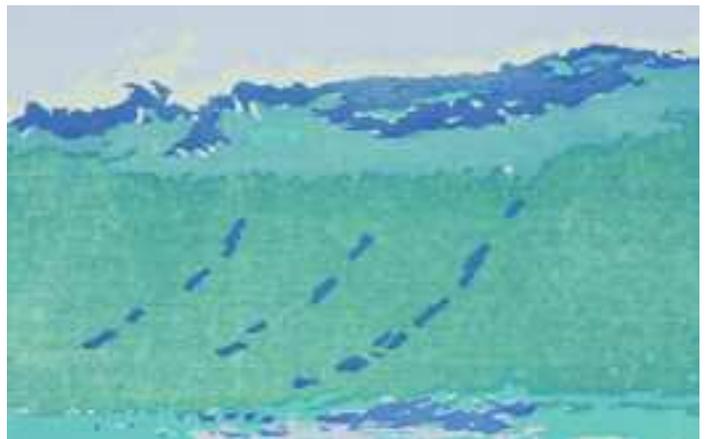
Suzanne Caporael, 2006  
*Refugio*, Ed. 30  
Woodcut, 14 1/2 x 18 inches



Suzanne Caporael, 2006  
*El Capitan*, Ed. 30  
Woodcut, 14 1/2 x 18 inches



Suzanne Caporael, 2006  
*Gaviota*, Ed. 30  
Woodcut, 14 1/2 x 18 inches



Suzanne Caporael, 2006  
*Hendry's*, Ed. 30  
Woodcut, 14 1/2 x 18 inches



Suzanne Caporael, 2006  
*Rincon*, Ed. 30  
Woodcut, 14 1/2 x 18 inches

# Summer Showcase: Gronk



Untitled (Tormenta Series #2)  
2001  
Relief with Unique Hand Painting  
35 3/4 x 27 1/2 inches



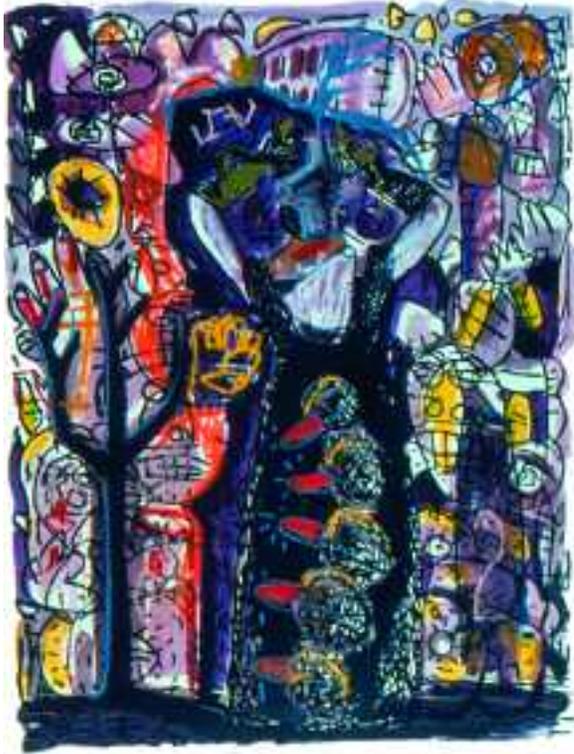
Untitled (Tormenta Series #4)  
2001  
Relief with Unique Hand Painting  
35 3/4 x 27 1/2 inches



Untitled (Tormenta Series #5)  
2001  
Relief with Unique Hand Painting  
35 3/4 x 27 1/2 inches



Untitled (Tormenta Series #10)  
2001  
Relief with Unique Hand Painting  
35 3/4 x 27 1/2 inches



Untitled (Tormenta Series #14)  
2001  
Relief with Unique Hand Painting  
35 3/4 x 27 1/2



Untitled (Tormenta Series #20)  
2001  
Relief with Unique Hand Painting  
35 3/4 x 27 1/2 inches



Untitled (Tormenta Series #22)  
2001  
Relief with Unique Hand Painting  
35 3/4 x 27 1/2 inches



Untitled (Tormenta Series #24)  
2001  
Relief with Unique Hand Painting  
35 3/4 x 27 1/2 inches



*Set Piece*, 1997, Painting on plexiglas on Hosho paper, 24 x 36 inches



*Fidelity*, 1995, Painting on plexiglas on Somerset Satin paper, 42 1/4 x 30 1/4 inches



*Divine Office*, 1995, Painting on plexiglas, 42 1/4 x 30 1/4 inches

*This newsletter is made possible with a grant from the Anonymous Fund*