

# TANDEM | *press*

SPRING 2007

A SELF-SUPPORTING PRINTMAKING STUDIO  
affiliated with the Department of Art in the School of Education at UW–Madison

**Nicola López—**  
*to look at her work*  
*is to see the viscera*  
*of contemporary*  
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*It serves as a*  
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*“can be terrible*  
*and beautiful at*  
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Nicola López, 2007  
*Half-Life*  
(blooms and brambles)  
Lithography and  
relief on mylar  
60 x 40"



## Nicola López: Where You Are

For Nicola López, maps tell you where you are, where you've been—and where you're going. "Maps," she says, "represent how our actual world is structured, not in a geographical sense, but on an experiential level."

Maps make us aware of "the fact that we're living across the world. Other countries and cultures offer different concepts of how we perceive and construct space. Quite often, this is organic rather than linear."

This sense of otherness derives to a certain extent from the fact that the visual content of López's work has grown out of training and experience in anthropology. Her work, she says, "reflects the layers of architecture, history, technology and topography that make up the world depicted." The scope of that work includes prints, collages, drawings and sketches, and installations. In her mind, making a print involves the creation of an imaginary space. An installation, on the other hand, takes place in actual space.

López enjoys working on an etching plate because of the possibilities it offers. She creates the basic image and then works the plate over and over again. In

the process, she often prints the image in a number of ways to achieve varied effects. One of the ways she accomplishes this is to print on mylar which is flexible and can lend itself to becoming an organic part of an installation.

From López's perspective, installations offer the opportunity to interact with the actual physical space. Her work and the space become integrated. That is one of the reasons she enjoys working with mylar, because of its adaptability of making the forms that comprise the installation.

The principal focus of her drawings, collages, and installations is to make a commentary on the presence of technology in our contemporary world. Her images are composed of an intricate mélange of building forms, structural elements, pipes and tubes, computer hardware, wiring, and other readily identifiable fixtures of the technological landscape.

One of the recurrent elements in her work is the satellite dish, that instrument which pulls in messages from outer space. To look at her work is to see the viscera of contemporary technology. It serves as a reminder that technology "can be terrible and beautiful at the same time." (A.H.)

*Nicola López' residency was made possible with a grant from the Anonymous Fund.*

### 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 its 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 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, Director, Tandem Press, by e-mail at [info@tandempress.wisc.edu](mailto:info@tandempress.wisc.edu), by phone 608/263-3437 or by mail at 201 South Dickinson St., Madison, WI 53703.*

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Nicola López, 2007  
*Half-Life (pipes and sludge)*  
Lithography and relief on mylar  
60 x 40"

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## ***José Lerma: Art About Other Things***

José Lerma's first visit to Tandem Press represented a form of homecoming. While attending the University of Wisconsin-Madison at the turn of the century, he made a life-changing decision to switch from the study of law to pursue a degree in art. It was the culmination of a serendipitous passage toward deciding what he wanted to do with his life.

Born in Spain, Lerma grew up in Puerto Rico. "Bored" as a teenager, he went through a period of "wandering around." He maintains that "biography isn't that important except in the esthetic way it points." The trajectory of his life began to emerge when he studied political science at Tulane University before coming to Madison. He now divides his time between his home

in Puerto Rico and a studio he maintains in Brooklyn, New York. But this is not the extent of his travels. In recent years his work has been featured in solo and group exhibitions in such cities as:

Brussels, Belgium; Venice, Italy; Athens, Greece; Houston, Texas; Miami, Florida; and San Francisco, California.

While completing both an MA and MFA degree at the UW-Madison and attending the Skowhegan School of Painting and Sculpture in Maine, Lerma eventually decided to concentrate primarily on painting following an earlier involvement in creating installations and doing video and photography. He discovered that the tactile manipulation of paint and the strokes it requires provided him with the greatest artistic satisfaction. His initial efforts contained "goopy" applications of paint which turned out to be



José Lerma, 2007  
*Untitled #3*  
Intaglio  
Ed. 30, 21 1/2 x 15

José Lerma, 2007  
*Untitled #2*  
Lithography, woodcut on Rives BFK  
and handmade paper  
Ed. 20, 32 x 30 1/4"

“too loaded, too heavy.” As a result, Lerma wants his paintings to be “slow” in dimension and density.

Before he starts a painting, he usually makes a series of drawings. He recalls that in his childhood he made paintings of various people. Now, however, the paintings “feel like portraits but are not representational, not of anyone in particular.” Because his paintings ultimately deal with his life and memories, the drawings “begin to look like something as the memory kicks in. Sometimes they take longer than the paintings because of the amount of information they contain.”

Lerma found that because of the time he spends on the exploratory drawings “most of the paintings become almost automatic and they almost always have some kind of cartoonish element.” The drawing and painting aspects of his work are distinctively reflected in the prints he created during his visit to Tandem Press.

As he continues to pursue his career, Lerma has concluded that, “At some point, all art is about other things—and your parents.” (A.H.)

*José Lerma’s residency was made possible with a grant from the Anonymous Fund.*

José Lerma, 2007  
*Untitled #1*  
Lithography, woodcut on Rives BFK  
and handmade paper  
Ed. 12, 44 x 38"



## Gregory Conniff: *Film, Ink, Paper, Time*

Thirty-plus years ago I came across photo-based silk-screen prints made by the artist, Bill Weege. I was making photographs myself then and I wanted to learn how to work photographically with ink on paper, but without having to go to school to do so. Explaining to Bill what I wanted, I lucked into becoming his first assistant at the Jones Road Print Shop and Stable, the beginning of a line of print operations that led to Tandem Press itself.

My education at Jones Road began with the demolition of the interior of the dairy barn that became the studio, but moved on to working alongside artists such as Alan Shields and Sam Gilliam, and gave me an understanding of printmaking techniques—some so experimental, so *ad hoc* as to stretch the meaning of technique past its breaking point. The experience taught

me also that there is a difference between knowing how to do something and having something to say with what you know how to do. After a time I saw no point in making things that tried to look like art, but weren't; so I returned to my camera, the darkroom, and chemistry. And to making pictures built on direct seeing.

*Fast forward three decades.* For the past few years I have been making large black and white prints produced digitally (but from film negatives) using archival four-black ink on Epson printers. The Milwaukee Art Museum was the first exhibitor of this work (*Camera and Ink*) in 2004, pairing it with the photogravures that Judy Pfaff had been making for years at Tandem. The success of that show led to a solo installation of new work at the Chazen Museum in the fall of 2006 and a simultaneous solo exhibition at the



Gregory Conniff, 1978  
*Dane Co., WI*  
Archival Ink Print

Candace Dwan Gallery in New York City. What looked to people like a new direction in my work after a lifetime in the darkroom, was to me more a return to what I wanted to do in the early 70's to make photographic pictures using ink.

And now I am at Tandem making photogravures, an almost perfect circle in life and work. I am back, finally, to ink and its colors and smells and viscosity, and to the rituals of plates and presses as ink marries paper. But, stepping aside from my own story, the photographic adventure itself is more helical than circular because in many ways digital ink work spirals back to the nineteenth century, returning to currency elements of photography that went missing during much of the last hundred years physically beautiful prints, and extended lengths of time spent in picture making. I would like to talk briefly about how

embracing elements of the digital process has affected my understanding of time in photographic work.

Every new picture is possible only because of the last picture made before it. One step leads to another. What we think of in a photograph as an instant is really the sum of all the moments leading to its capture. Thus, when we measure a picture's quality, we are measuring as well an aspect of maturity in the picture maker. In the nineteenth century, because of slow emulsions, those instants of exposure could last hours, but for those photographers each new exposure was that *next* one. However, given the time commitment required for each exposure in that era, the investment of consciousness on the part of the photographer was inevitably of a different character than that of someone in the twentieth century burning film with a



Gregory Conniff, 2006  
Dutchess Co., NY  
Archival Ink Print

motor-driven 35mm or someone else, now, wielding a digital point-and-shoot or a cell phone. Over the course of the twentieth century the nature of the photographer's intelligence in the final image altered with changes in technology. And society altered in response to what those photographs revealed and led us to believe.

The way I work in the darkroom, the exposure, that sum of moments now contained in the negative, is put through a challenge of physics (enlarger light manipulation) and chemistry (developer, fix, etc.) that is a kind of race against my patience and against chemicals that change and weaken with use. That race is fun in its way, but I ask, is a race the best way to investigate every negative especially those that deal with perennial issues rather than news? From another direction is reading Cliff notes the best way to understand literature? Darkroom work for some pictures is somewhat like writing a Cliff outline instead of a whole book. And negatives made with the pressures of the darkroom in mind may avoid elements of seeing that are difficult to express within the confines of the chemical process. In other words, some literature might never get written if compression were the only way to write. But then there's Samuel Beckett. And Robert Frank. What can you do?

Sitting in front of a computer I feel I am experiencing a type of consciousness in photographic picture making that has been missing, with some exceptions, for most of the last century. Working a scanned negative on a monitor, I am still using light as I did with the enlarger (and I use only those elements of Photoshop that mimic darkroom work (contrast, shadow and highlight values)) but there is no time pressure, no race. If I wanted to I could spend the rest of my life exploring a single negative in an infinite cascade of possibilities. I can, in other words, pour

into that sum of moments whatever length of time I think is necessary to respect and understand its elements. (One negative took six months, off and on.) This capacity to think deeply about a picture, to sink into it, to meditate, almost, is a gift of twenty-first century technology. There are many, if not most, photographers who use the computer to *accelerate* their process rather than slow it down a sort of Nikon NASCAR. But this adaptable technology has permitted photographers like me *for the first time* to work straightforwardly on a single picture with the same deliberation that painters and writers bring to that part of their craft that is editing. At the moment of releasing the shutter the picture is all about me and how I got to that place at that time. My goal, as I work on a picture, is to quiet down what I think I know and make visible the elements of surprise it may contain. I imagine people seeing the picture for the first time and I work to become part of its audience.

I chose the two pictures for Tandem's photogravures because, although I made the negatives about thirty years apart, they deal with similar elements of landscape. At each shutter release I felt the same sense of exaltation to be where I was, although as pictures they are quite different. But without the picture of the abandoned apple tree and the pictures that followed I could not have gotten to the image of the wild brush. Without the digital prints I would never have gotten to these photogravures. Without Jones Road, no Tandem. One piece of work leads to another, given time, persistence, and the occasional lift of good fortune. So here we are, for now.

—Gregory Conniff

*Gregory Conniff's residency was made possible with a grant from the Anonymous Fund.*

# Cottingham Alphabet—

(Year, Dimensions and Edition size change for each letter)

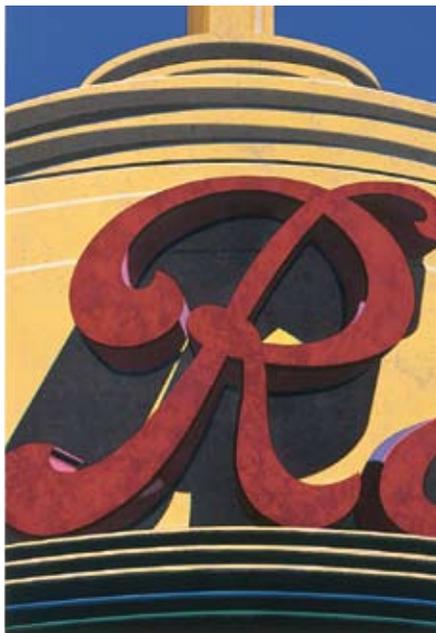
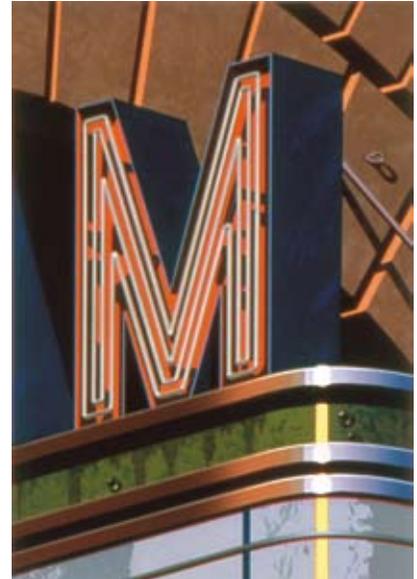
Robert Cottingham, 2003  
*An American Alphabet: J*  
 Color lithograph  
 30 1/2 x 23 5/8 inches  
 Ed. 40



Robert Cottingham, 2007  
*An American Alphabet: S*  
 Color lithograph  
 30 1/2 x 23 3/8 inches  
 Ed. 50



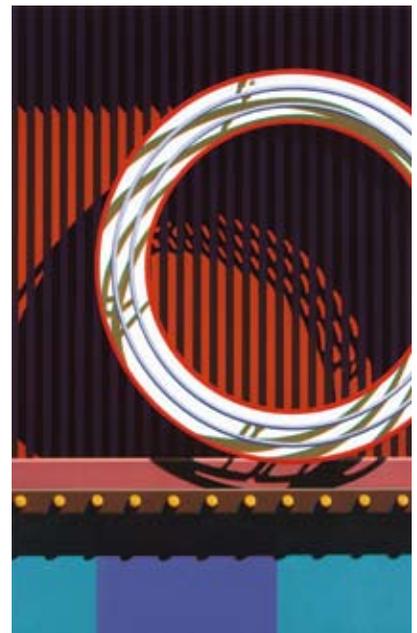
Robert Cottingham, 2002  
*An American Alphabet: M*  
 Color lithograph  
 30 1/2 x 21 7/8"  
 Ed. 40



Robert Cottingham, 2002  
*An American Alphabet: R*  
 Color lithograph  
 31 by 23 inches  
 Ed. 40

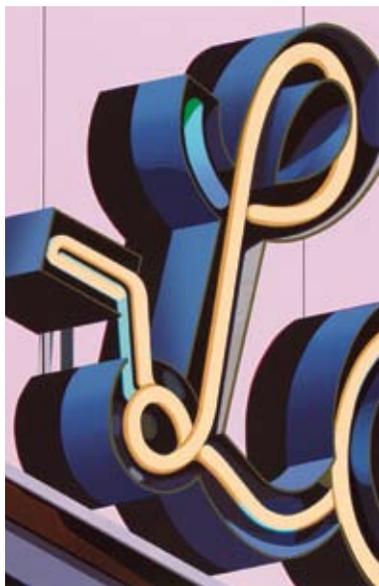


Robert Cottingham, 2005  
*An American Alphabet: P*  
 Color lithograph  
 31 x 22 1/8"  
 Ed. 40



Robert Cottingham, 2007  
*An American Alphabet: O*  
 Color lithograph  
 31 by 21 inches  
 Ed. 40

Robert Cottingham, 2005  
*An American Alphabet: L*  
 Color lithograph  
 31 x 21 3/4  
 Ed. 40



Robert Cottingham, 1997  
*An American Alphabet: K*  
 Color lithograph  
 31 by 23 inches  
 Ed. 60



Robert Cottingham,  
*An American Alphabet: V*  
 Color lithograph  
 31 1/8 by 23 inches  
 Ed 40



Robert Cottingham, 2002  
*An American Alphabet: T*  
 Color lithograph  
 30 1/2 by 22 inches  
 Ed. 40



Robert Cottingham, 1997  
*An American Alphabet: F*  
 Color lithograph  
 31 by 22 3/4 inches  
 Ed. 60



Robert Cottingham, 1997  
*An American Alphabet: D*  
 Color lithograph  
 31 by 23 inches  
 Ed. 60

## Join the "Pre-Pub" Club! The Pre-Publication Print Club

Free! Membership

Save on your favorite Tandem Press prints with no upfront costs or obligations to you. Simply send us an email requesting to be added to the Pre-Pub Club listing. You will receive electronic announcements periodically on new editions at Pre-Publication prices. Reserve your favorite prints at the best price prior to their release to the public. We will contact you when the prints are ready to be released to confirm your order. To join, simply email us at: [info@tandempress.wisc.edu](mailto:info@tandempress.wisc.edu) and you will become a member.

(Tandem Press does not share its email lists with other organizations.)

## Tom Judd: Meditative Imagery

Philadelphia based artist Tom Judd came to Tandem Press in April 2006. Primarily a painter, Judd brought this sensibility to his prints when he created two new images at the Press. Judd grew up in Utah and was very influenced by the vast and heroic landscapes of the American West. He appropriates multiple images into his paintings and prints including historical views, floral and animal representations and sweeping landscape imagery. The final result is that many of the works depict the encroachment of industrialism into natural world and display an underlying romanticism revealing a yearning for things past.

In *Ship of Fools*, the viewer is drawn towards an arresting image of a US Navy Zeppelin floating above a large crowd of bystanders. This was one of four zeppelins the Navy flew in the 1920s and '30s. The bottom of the print depicts the Egyptian Aswan Pylons and the Kiosk of Philae, prior to their relocation by the Egyptian Government to the nearby reworked Island of Agilika in the 1960's. Philae is now buried beneath the waters of the lake formed between the Old Aswan Dam and the High Dam. In ancient times, Philae and a neighboring

island of Biggeh to the west formed an integrated religious complex devoted to the cult of Osiris. The top of the print is balanced by an idyllic landscape with a meandering river. The three views are brought together by a drawing of a tree, which is superimposed upon the entire image, combined with expressionistically painted fragments of color. In *Ship of Fools*, the artist employed digital printing, lithography, and etching techniques.

In the print entitled *Stag*, the animal emerges through layers of peonies in the center of the composition. The illustrations of the peonies are derived from wallpaper. In 1999, Judd began painting on wallpaper, which he incorporated into this image digitally. The beauty of nature is also highlighted by the placement of brightly colored parrots at the top of the print, which is juxtaposed to a locomotive speeding through a landscape towards the viewer at the base of the image. In this print the artist utilized digital printing, lithography, and collograph techniques.

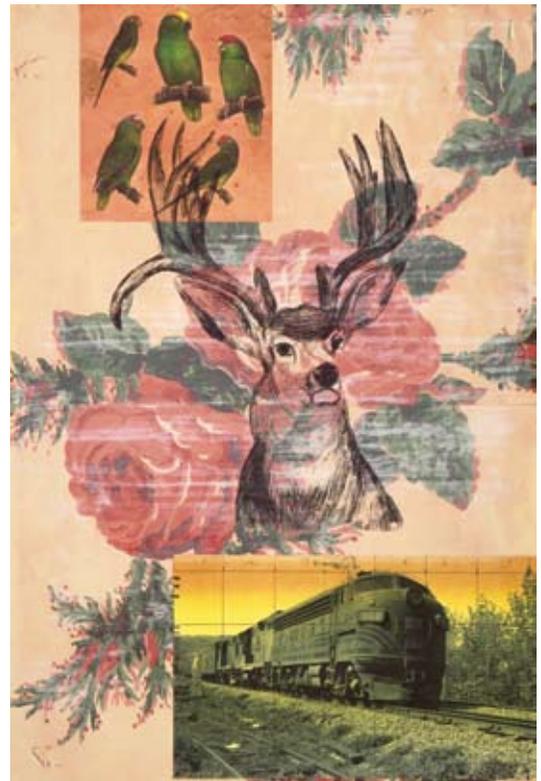
The outcome of his residency at Tandem Press is meditative, graceful prints. (P.P.)

*Tom Judd's residency was made possible with a grant from the Anonymous Fund.*

LEFT:  
Tom Judd, 2006  
*Ship of Fools*  
Lithography, etching,  
relief, digital  
Ed. 24, 41 1/2 x 28 3/4"



RIGHT:  
Tom Judd, 2006  
*Stag*  
Lithography, collograph, digital  
Ed. 24, 41 1/2 x 28 3/4"



## From the Director



On the eve of our twentieth anniversary, our artistic adventures continue to provide us with stimulation and excitement. Artists have visited the Press and created prints, and the staff has traveled to many art fairs to exhibit these works. This summer, we will travel to Switzerland, where we will exhibit our prints at a new print fair entitled Print Basel. For additional information visit [www.printbasel.ch](http://www.printbasel.ch)

In December, we displayed our Prints at the inaugural fair *Ink Miami*, along with fourteen other print dealers and publishers sponsored by the International Fine Print Dealers Association. We encountered many clients from throughout the United States and we viewed the vast array of other exhibits all taking place alongside *Art Basel Miami Beach*. Mark your calendars to visit us next December at *Ink Miami*, which will take place December 5 – 9, 2007.

At the beginning of the New Year we traveled to the Seattle Print Fair, and then onto Los Angeles, where we caught up with GRONK at the LA Print Fair. Fans of GRONK will be pleased to learn that a new book has been written on his life and work by the author Max Benavidez and published by the UCLA Chicano Studies Research Center Press. For further information on this publication visit the press online at <http://www.chicano.ucla.edu/research/Gronk.html>

In May, we traveled to *Art Chicago*, which has been revived by Chris Kennedy, President of the Merchandise Mart Properties, Inc. He and his staff organized Artropolis, a celebration of Chicago's art, antiques and culture. At the Art Chicago exhibit we displayed new prints by Nicola López and José Lerma. (See accompanying articles on their work.) We also showed new work by Suzanne Caporael, Judy Pfaff, Ben Edwards, Squeak Carnwath and Robert Cottingham. For further information on new editions visit [www.tandempress.wisc.edu](http://www.tandempress.wisc.edu)

If we don't see you in Chicago or Basel, you can catch us in New Mexico at Art Santa Fe, which runs July 12-15. For further information on this fair visit [www.artsantafe.com](http://www.artsantafe.com)

Have a wonderful summer!

—Paula Panczenko, Director

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Tim Rooney, Amy Newell, Paula Panczenko, Andy Rubin, Bruce Crossover and Joe Freye

**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 Antresian, 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 Freckleton, 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, José Lerma, Thomas Loeser, Nicola López, 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 Scango, Miriam Schapiro, Elaine Scheer, David Shapiro, Alan Shields, Harriet Shorr, Juane Quick-To-See Smith, Steven Sorman, Art Spiegelman, Robert Stackhouse, Claire Van Vliet, William Wegman, Ruth Weisberg, Robert Yoder.

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- Exhibitions
- The William Weege Endowment fund
- Annual Tandem Press Wine Auction
- Subscription Program
- The Joseph Wilfer Visiting Artist Endowment

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Bruce Crossover  
Joseph Brent Freye

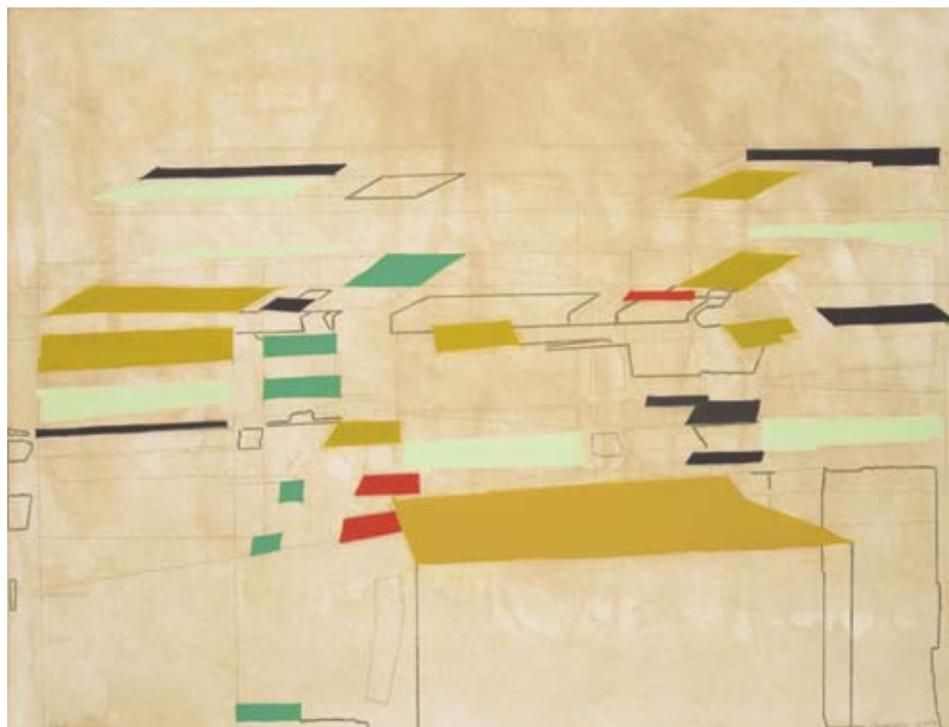
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Art Hove

**DESIGN:**  
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Instructional Media  
Dev. Center

**PHOTOGRAPHY:**  
Stephen Funk  
unless otherwise noted.



Suzanne Caporael, 2007  
*Parker Cove*  
 Relief, lithography  
 Ed. 40, 21 1/2 x 40 1/2"



Suzanne Caporael, 2003  
*Apalachicola, FLA*  
 Etching with hand painted gouache  
 Ed. 30, 29 3/4 x 39 inches





Benjamin Edwards, 2006  
*Tilburg Reflection*  
 Archival Digital Print  
 16 1/4 x 41 inches  
 Ed. 45



Judy Pfaff, 2006  
*Br'er Bear*  
 Photogravure, film positive  
 25 1/2 by 86 inches  
 Ed. 10

## Prints by David Lynch—

David Lynch, 1997  
*Untitled (figure 2)*  
 Collograph  
 24 x 24 inches



David Lynch, 1997  
*Untitled (figure 3)*  
 Collograph  
 24 x 24 inches



David Lynch, 1997  
*Untitled (figure 5)*  
 Collograph  
 24 x 24 inches



David Lynch, 1997  
*Untitled (figure 8)*  
 Collograph  
 24 x 24 inches