

# TANDEM | press

SPRING 2011

A SELF-SUPPORTING PRINTMAKING STUDIO

affiliated with the Department of Art in the School of Education at UW–Madison



Suzanne Caporael, 2010  
*Franchise*  
Relief  
42 x 33 3/4"

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### ABOUT SUZANNE CAPORAE—

*Her "softened geometries are just specific enough— and evocative-enough— to keep us wondering."* —Sarah Schmierer, *Art in America*



## From the Director

On October 6, *American Printmaking Now* opened at the National Art Museum of China, in Beijing China highlighting prints from eight American print publishing workshops including Tandem Press. (See full report on next page.)

Representatives from the various presses arrived in Beijing towards the end of one their most important Chinese holidays. All the streets were adorned with red lanterns, and the most exotic flower arrangements graced the parks. We learned that on this vast continent, tourist attractions are not just for foreigners, but also for the Chinese people, and that 120,000 people visited the Forbidden City on the day of our arrival.

Beijing is an extraordinary mixture of the old and the new and it was very exciting to accompany an exhibition of printmaking, an art form that was invented in China over two thousand years ago to that continent. From rickshaws to limousines, from artisan workshops to international galleries, from ancient sites to cutting edge contemporary museums, and from the Hutong district to multinational skyscrapers stretching for miles, it is a phenomenal city of contrasts.

Small symbols of the rapid change and growth are also everywhere. For example, along the streets, mounds of old electrical wiring drape poles, running back into districts that have not yet been brought up to code. Yet, several feet away, new light poles, with underground wiring, are moments away from taking over the energy load.

The gallery district is a major destination in itself. The area called the Dashanzi 798 Art District was originally designed in the 1950's by East German Architects in a Bauhaus style to accommodate a series of military factories. The buildings are large loft size spaces, which now house numerous galleries and artist studios. There is an international presence amongst the galleries, one of the foremost being the Pace Gallery which occupies a magnificent space.

What strikes one more than anything else about Beijing is the extraordinary number of people and their friendliness, helpfulness and graciousness. This is a country that has jumped headlong into the 21st century and is hungry for information and involvement with the rest of the world.

Our hosts at the National Art Museum of China and at the Central Academy of Fine Art could not have been more accommodating. In addition to the curator Chen Xiaowen, we would like to thank the Director of the Museum, Fan Di'an, and the exhibition Director Ma Shulin. We would also like to express our gratitude to the artist Xu Bing, Vice President Central Academy of Fine Arts and his colleagues.

—Paula Panczenko, Director

▼ Press conference at the National Art Museum of China



**TANDEM** | press

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Exhibition view ▲



Chen Xiaowen

## Exhibition at the National Art Museum of China (NAMOC)

In the fall of 2009, Chen Xiaowen invited Tandem Press to participate in the exhibition *American Printmaking Now* at the National Art Museum of China (NAMOC) in Beijing. Chen Xiaowen, an independent curator, writer, artist and Professor of Art at the School of Art and Design at Alfred University invited Tandem along with seven other publishers to participate in the exhibition. Professor Chen also holds a faculty position at the Central Academy of Fine Art in Beijing.

In addition to exhibiting in Beijing, the exhibition traveled to three other museums including the GuanShanYue Art Museum; the Zhejiang Art Museum; and concluded its tour at the Shanghai Art Museum in March 2011.

The premise of the exhibition was to highlight American print publishing today for Chinese audiences. The other publishers that were invited to participate in this show included Graphic Studio, USF; Pace Prints; Harlan & Weaver; The LeRoy Neiman Center for Print Studies, Columbia University School of the Arts; Universal Limited Art Editions; Gemini GEL; the Institute for Electronic Arts, Alfred University, and Tandem Press. This event was a significant educational opportunity for Chinese audiences and the printmaking community in China.

The exhibit showcased 90 works of varying styles by 50 artists, offering a review of American printmaking over the past three decades. Works by James Rosenquist, Robert Rauschenberg, and Jasper Johns were shown alongside the work of Judy Pfaff, Nicola López, Squeak Carnwath, Jim Dine, Philip Pearlstein and Robert Cottingham.

In addition, NAMOC published an exhibition catalogue with all the prints in the show and related information on each print shop and publisher. It co-sponsored two weeks of workshops at the Central Academy of Fine Arts CAFA where Tandem Press master printer Andy Rubin gave a lithography workshop on the CAFA campus during the exhibition. It also organized a symposium on American printmaking (CAFA) where Paula Panczenko gave a talk on Tandem Press.

Xiaowen Chen was born in Dalian, China. Following high school, he spent two and a half years in the Inner Mongolian desert before he went to Lu Xun Academy of Fine Arts where he studied printmaking, drawing and painting. He moved to the United States in 1987 and received his MFA from Illinois State University. Since 1996 he has taught Print Media at Alfred University, and in addition to his studio practice has become more involved with a number of other professional activities, including writing, organizing exhibitions, making video documentaries for television, and establishing scholarships for students to study in China. He works with many media including painting, drawing, printmaking, digital processing, as well as video installation.

His work has been featured in many university galleries and museums including the NAMOC, the Indiana Museum of Art and Science in Evanston, the Albright-Knox Museum in Buffalo, the Herbert F. Johnson Museum of Art in Ithaca, the Brooklyn Museum, and the Santa Barbara Museum of Art.

Tandem Press would like to acknowledge the generosity of the Anonymous Fund, which enabled Tandem Press to participate in the exhibition *American Printmaking Now* at the National Art Museum of China in Beijing. (P.P.)



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## Suzanne Caporael—On the Road

Suzanne Caporael's latest work was created following a road trip across the United States with her husband the fiction writer Bruce Murkoff. They both use these trips to expand upon their creative process. Bruce Murkoff is the author of two historical novels, *Waterborne* and *Red Rain*.

Throughout her career Caporael has taken hundreds of road trips, covering thousands of miles, which in this instance became a lyrical diary of her memories. Her journey led to her most recent exhibition of paintings at Ameringer McEnery Yohe in New York, and this new series of prints.

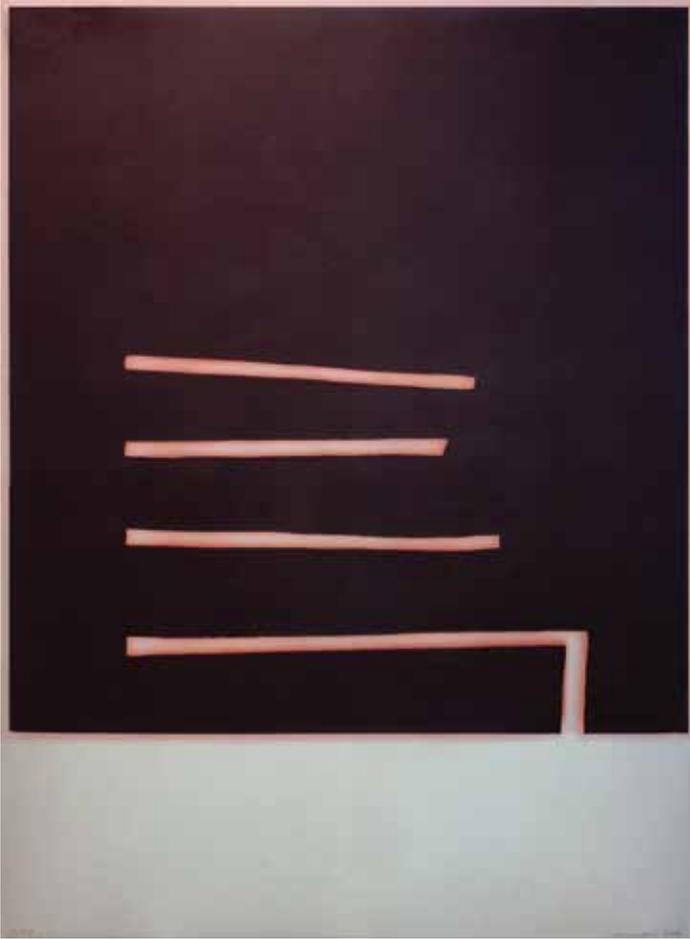
Reviewed in *Art In America*, the critic Sarah Schmerier described her new paintings as not literal, but that her "softened geometries are just specific enough—and evocative-enough—to keep us wondering." In the new series of prints: *Two Roads*, *The Steps*, *The Wheel*, and *Franchise*, (cover image) each print employs a number of techniques.

In *Franchise*, the artist created the image using four sheets of Japanese Kozo paper. An inked sheet of mylar was placed on the press bed and the Tandem printers ran each of the four sheets of paper through the press to create the textured background. To soften the edges of the horizontal bands the artist drew lines with pure pigment oil sticks on Plexiglas and then feathered over the pigment using a dry brush. Horizontal paper strips were then inked and placed on the press bed for the final run. The four sheets of paper were then collaged onto another sheet of paper to create the final image.



The other three prints are a combination of relief printing, lithography and digital printing. The resulting images are atmospheric and evocative of the journey that took Caporael through many vast terrains, small towns and differing landscapes which she distilled into these painterly prints. (P.P.)

Suzanne Caporael, 2011  
*The Wheel*, Ed. 30  
Relief, intaglio, digital  
48 x 36"



Suzanne Caporael, 2011  
*The Steps*, Ed. 24  
 Relief, intaglio, digital  
 48 x 36"



Suzanne Caporael, 2011  
*Two Roads*, Ed. 24  
 Relief, intaglio, digital  
 48 x 36"



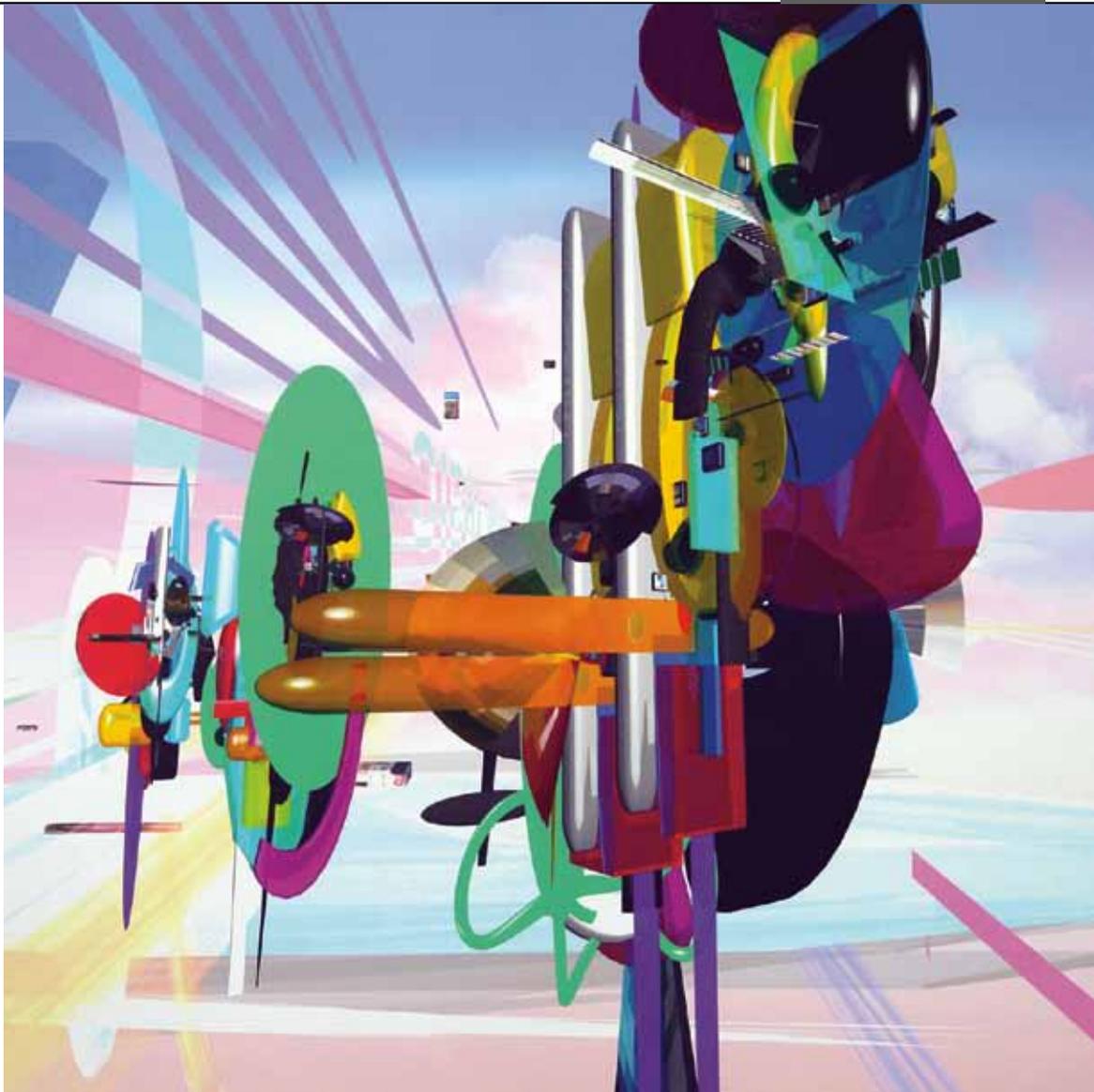
Benjamin Edwards, 2011  
*Fortius*, Ed. 30  
 Lithography, digital  
 22 1/2 x 22 1/2"

## ***Benjamin Edwards—The Manipulator***

Benjamin Edwards is a manipulator. Of images.

During his third visit to Tandem in September 2010, Edwards created a series of prints using digital confluents of sleek engineering technology and design elements. The devices he has created look like what can emerge when you assemble an instrument which has the potential to dramatically influence what we see and what we do. These two newest prints are entitled *Fortius*, and *Magnetar*. Each print measures 22 1/2 by 22 1/2 inches and combines digital printing accompanied by twenty-one runs of lithography.

According to Edwards, "The names actually come from financial instruments. Supposedly the guy who invented several of these derivatives was really into stars, so many have astronomical names. On the computer I've been making what I call "superthings", and when I put a few of them together I call them "instruments", after the financial term. These things are supposed to be on a higher level of complexity than what we can currently comprehend, so the intention was to make them strange and mysterious, almost magical, at a level of technological sophistication or aesthetic taste which is perhaps still many years from today's. Basically I wanted to give a visual form to all these very abstract financial terms that have upended our whole economy over the last few years."



Benjamin Edwards, 2011  
*Magnetar*, Ed. 30  
Lithography, digital  
22 1/2 x 22 1/2"

Throughout his personal peregrinations across America, which have ranged from his birthplace in Iowa to Los Angeles to New York City, he has studied what he says is a reflection of the times. These are the shopping malls and related commercial activities that have come to define the landscape. He believes that public spaces have consequently been “taken over by corporations and religious structures”. His reaction is to produce his own virtual environment which includes buildings, architecture, signage and those found images which override the natural landscape.

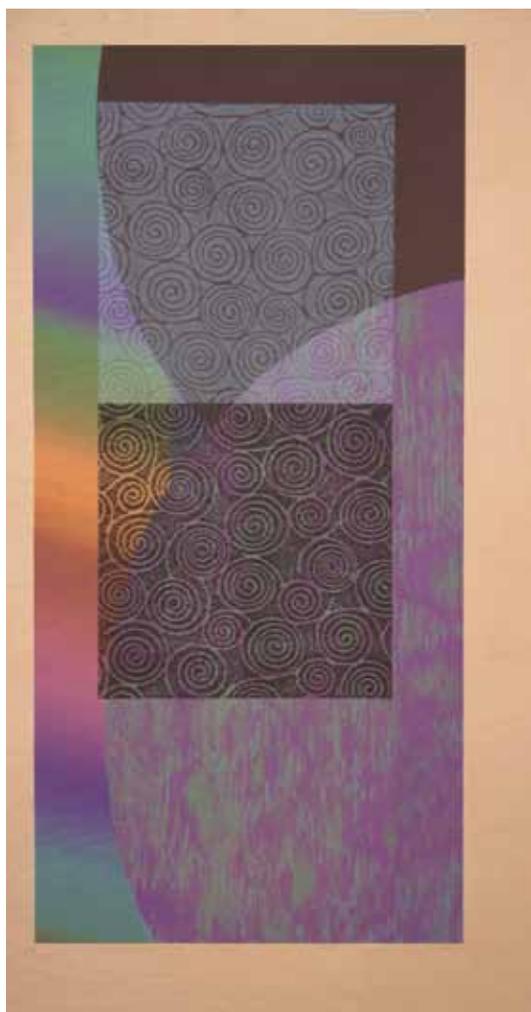
Much of Edwards’ depiction of our contemporary environment rises out of his experience that digital technology provides a new way of creating images through an organic process of layering. He gathers his images from a number of sources: newspapers and magazines, maps, blueprints, photographs, logos, video games, and the cornucopia of images found on the internet. From these sources he builds cities and environments which seem to float on air and occasionally look like that vision of the Emerald City in the land of Oz as seen from the yellow brick road.

The resulting images are a realization that we are involved in a distinct dichotomy. On the one hand, “we are at this pinnacle of civilization.” On the other hand, “how much longer can this last?” (A. H.)

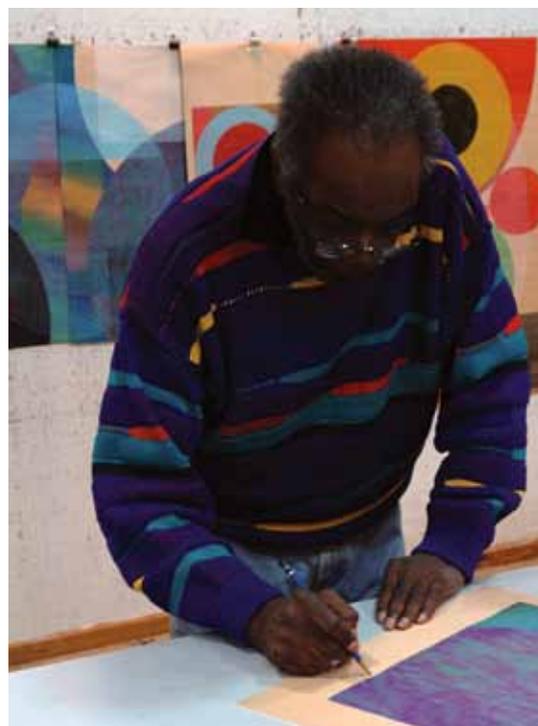




Sam Gilliam, 2010  
*Jimi*  
Relief, acrylic paint, nylon thread, collograph  
43 x 83" (variable)



Sam Gilliam, 2009  
*Recitals*  
Relief, stencil, digital  
38 x 20"



Sam Gilliam signing *Recitals*. ▲



Sam Gilliam, 2010  
*In the Fog*  
 Relief, digital, collage, hand sewing, wood veneer,  
 acrylic paint, handmade paper, cork veneer  
 39 x 41"



▲ Sam Gilliam reviewing his prints. ▼



Joe Freye and Bill Weege working with Sam Gilliam. ▼



Andrew Rubin and  
 Silas Breaux with  
 Sam Gilliam. ▶



Judy Pfaff, 2010  
*Year of the Dog #7*, varied edition of 12  
 Woodblock, collage with hand painting  
 38 1/2 x 86 1/2 "

## ***New Work by Judy Pfaff***

Tandem Press is happy to announce the completion of one of its largest and most complicated projects, Judy Pfaff's *Year of the Dog*, a series of 12 large-scale print collages. *Year of the Dog #7* is our latest release, a beautifully subtle piece with graceful line work and intricate collaged layers.

With the completion of the *Year of the Dog* Series we were able to shift our attention to a new group of photogravure prints by Ms. Pfaff. This series of prints utilizes imagery from Pfaff's travels to both Turkey and Ireland. Turkish interiors and Irish landscapes are created using Judy's trademark format of the long horizontal composition within a silver-leaf frame.

The piece entitled *Konya*, depicts images from the shrine of Rumi, the 13th century Persian poet, theologian and mystic. Pfaff uses her own unique vision to capture the patterns and textures of this remarkable mausoleum. *Bosphorus*, the shortest of the five photogravures and *Ottoman*, the longest piece in the series, both use images taken from the ceilings of sultans' palaces, revealing the lavish architectural beauty found in this region. *Stephen's Green* gives a kaleidoscope feeling to the varying angles of a glass-roofed building near St. Stephen's Green, a public park in Dublin. A familiar scene to our director Paula Panczenko, *Liffey* depicts the river that runs through the center of Dublin and a view Paula saw daily as a young girl waiting for the school bus. Often mentioned in music and literature, the River Liffey once again serves as a creative inspiration. (A.N.)



Judy Pfaff, 2010  
*Konya*, Ed. 25  
 Photogravure, relief  
 13 3/4 x 82 1/8 "



Judy Pfaff, 2010  
*Ottoman*, Ed. 25  
 Photogravure, relief  
 14 x 93 7/8 "



Judy Pfaff, 2010  
*Liffey*, Ed. 12  
Photogravure, relief  
13 15/16 x 55 1/8"



Judy Pfaff, 2010  
*Bosphorus*, Ed. 30  
Photogravure, relief  
13 3/4 x 55 3/4"



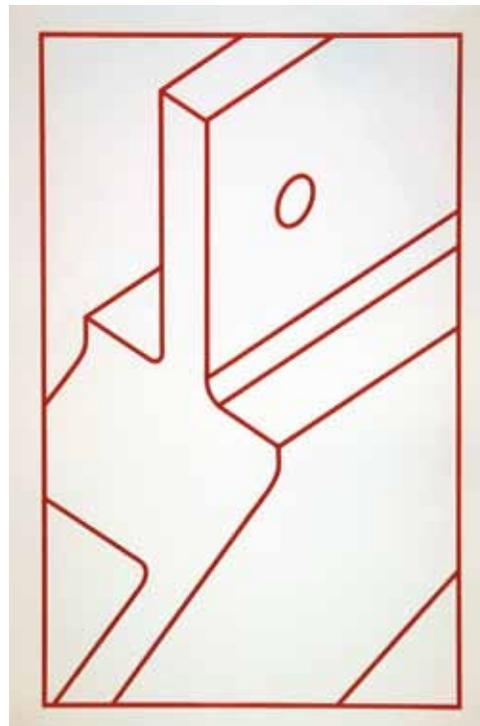
Judy Pfaff, 2010  
*Stephen's Green*, Ed. 30  
Photogravure, relief  
13 3/4 x 64 1/2"



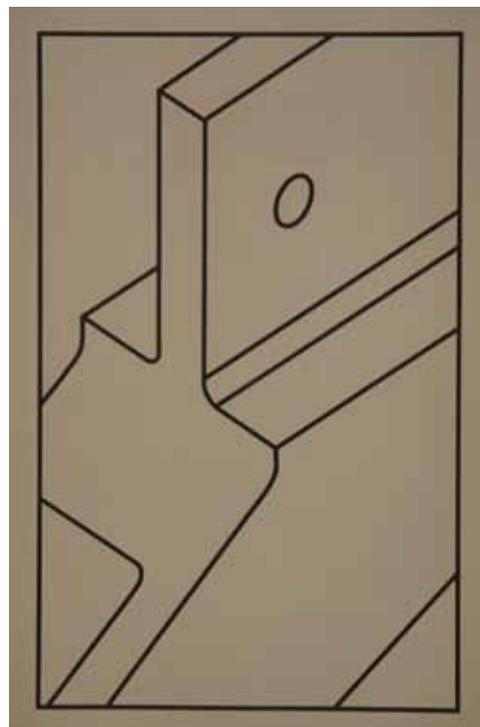
## New Etchings by Robert Cottingham



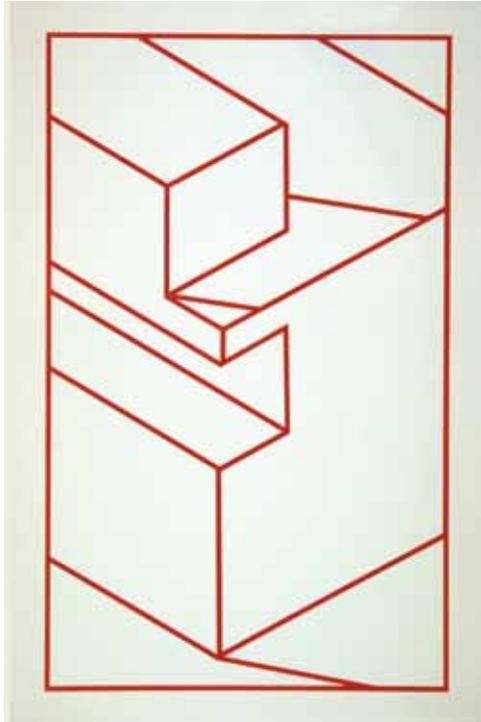
◀ Robert Cottingham working on his prints.



Robert Cottingham  
*Component V (red line)*, Ed. 12  
Intaglio  
27 1/4 x 20 "



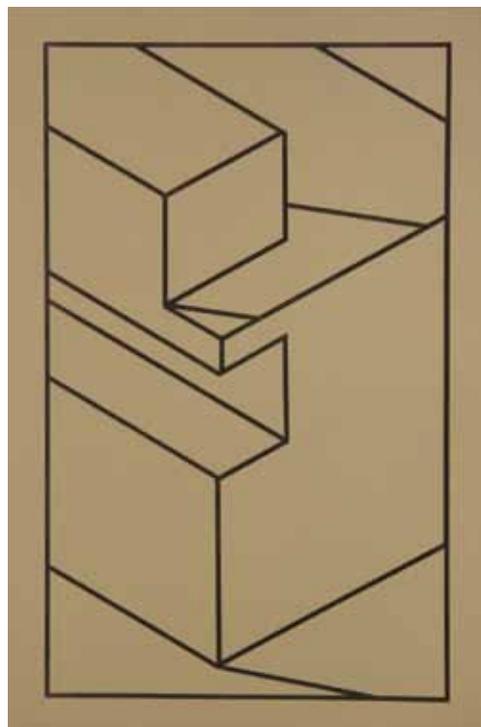
Robert Cottingham  
*Component V (black line)*, Ed. 12  
Intaglio, surface roll  
27 1/4 x 20 "



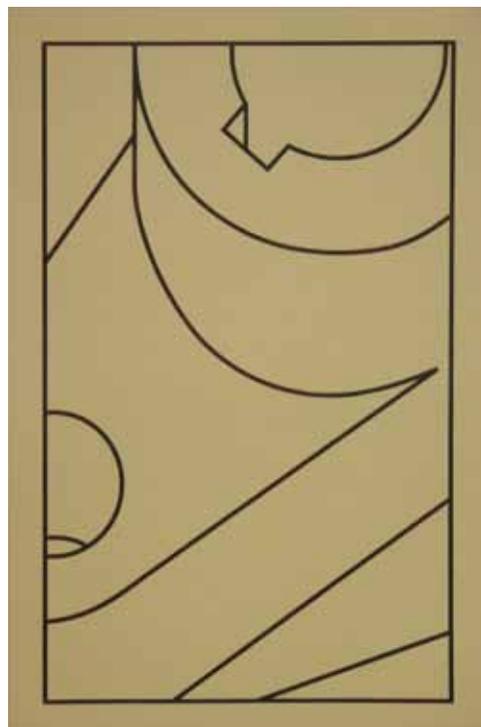
Robert Cottingham  
*Component X (red line)*, Ed. 12  
Intaglio  
27 1/4 x 20 "



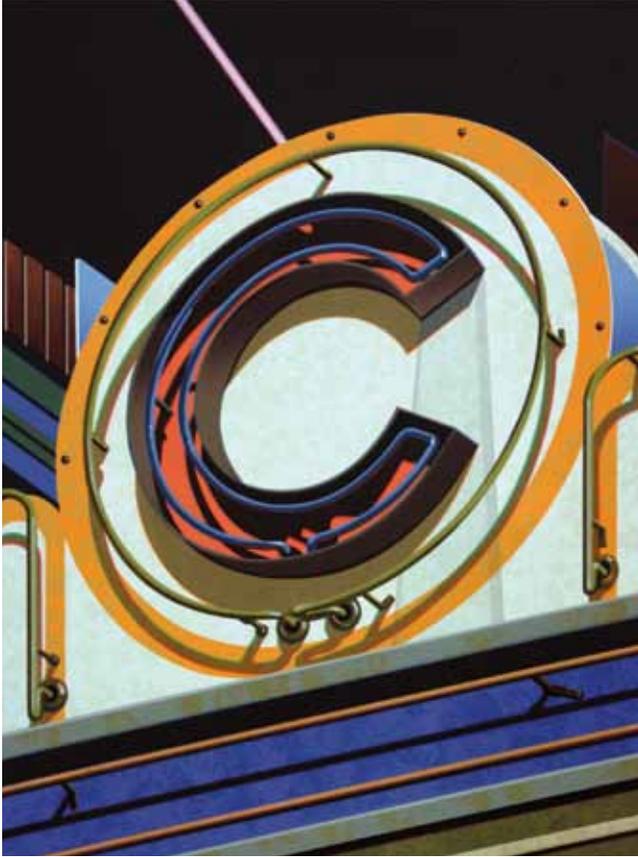
Robert Cottingham  
*Component XX (red line)*, Ed. 12  
Intaglio  
27 1/4 x 20 "



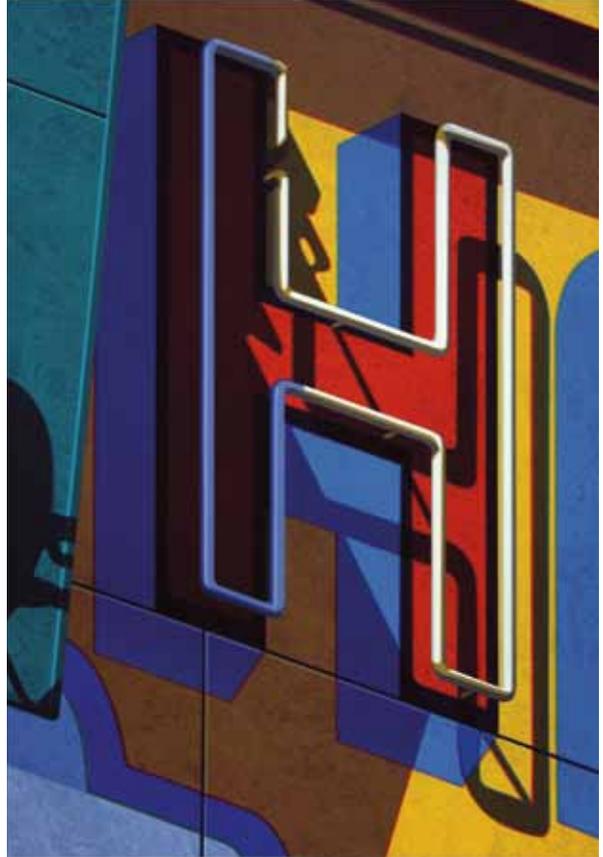
Robert Cottingham  
*Component X (black line)*, Ed. 12  
Intaglio, surface roll  
27 1/4 x 20 "



Robert Cottingham  
*Component XX (black line)*, Ed. 12  
Intaglio, surface roll  
27 1/4 x 20 "



Robert Cottingham, 2010  
*An American Alphabet: C*, Ed. 40  
Lithography  
30 3/4 x 24 1/2 "



Robert Cottingham, 2010  
*An American Alphabet: H*, Ed. 40  
Lithography  
30 1/2 x 22"



Robert Cottingham, 2010  
*An American Alphabet: W*, Ed. 40  
Lithography  
31 x 24"

*Dennis Nechvatal—A New Age Art Form of Cubism*



Dennis Nechvatal, 2011  
*SHIFT: Digital Matter and  
Primal Structure, No. 1*  
Acrylic on cut/formed paper  
32 1/4 x 26"

Dennis Nechvatal, 2011  
*SHIFT: Digital Matter and Primal Structure, No. 2*  
Acrylic on cut/  
formed paper  
32 1/4 x 26"



The painter Dennis Nechvatal's artistic goal over the past several years has been the development of an investigative process: to research and explore artistic styles and disciplines through the creative process while utilizing the history of art. Through investigative research, the gathering of information and visual facts is exercised openly with aesthetic exposure at a maximum state. New ideas demand additional inquiry and artistic development. This open format enables the free examination of new avenues for imagery and layers of meaning. Through the selection of a variety of data and visual references, he compiles and laminates multiple levels of information generating a body of stronger and even more powerful images.

Dennis Nechvatal lives and works in Madison. He is a versatile artist whose recent pursuit has been to explore and master new styles and techniques. He is known for his cut tin masks and mask paintings, as well as his boldly executed vivid landscapes. The new works are entitled *SHIFT: Digital Matter and Primal Structure No. 1*, *SHIFT: Digital Matter and Primal Structure No. 2*, and *SHIFT: Digital Matter and Primal Structure No. 3*.

Dennis Nechvatal, 2011  
*SHIFT: Digital Matter and  
 Primal Structure, No. 3*  
 Acrylic on cut/  
 formed paper  
 32 1/4 x 26"



When Dennis Nechvatal began his university studies he was deeply influenced by emerging scientific discoveries, which had a major impact on his work. These new images represent the human collective consciousness and are filled with positive energy. Inspired by Cubism, Nechvatal's brushstrokes are modeled on electrons, neutrons and other digital components instead of the cube, the sphere, the cylinder and the cone. The masks were first cut out, formed and then all the components were hand painted by the artist. Each work measures 32 ¼ x 26 inches and are hand painted on cut/formed paper.

Nechvatal's work has been exhibited nationally since the 1980s. His paintings are included in numerous collections including the Chazen Museum of Art, Madison, WI; Blue Cross Blue Shield, Des Moines, IA; UW Children's Hospital, Madison, WI; AT&T, Chicago, IL; Arkansas Art Center, Little Rock, AK; The Art Institute of Chicago, Chicago, IL; Chemical Bank of New York, New York, NY; Continental Illinois Bank & Trust, Chicago, IL; and the Milwaukee Art Museum, WI. #

## Artist Updates

**Richard Bosman's** work was included in the exhibition *Contemporary Works from the Collection* at the Farnsworth Museum in Maine this past winter. He will have an exhibition at the Byrdcliffe Guild in Woodstock, NY opening June 18th, 2011.

**Robert Cottingham** had a solo show in New York at the Forum Gallery in February. Forum Gallery also presented a special exhibition of his works at *Art Naples*, the first annual contemporary art fair presented by International Fine Art Expositions at the new Naples International Pavilion, Florida in March.

**Karen Kunc** participated in the following exhibitions; *Abstraction and Color, Blackburn 20/20*, New York, NY, February 4–March 4, 2011; and *An Eden: Karen Kunc*, Atrium Gallery, St. Louis, MO, March 18 – May 8, 2011. She is participating in the following residencies; Robert Blackburn Printmaking Workshop, New York, NY, Feb 2011; National Academy Museum School, New York, NY, 2011; Cornell University, Ithaca, NY, 2011. She will also be an artist-in-residence at the Venice Printmaking Studio, Italy, April and May, 2011, while on sabbatical.

The Los Angeles Unified School District Board approved the naming of a new primary school in East Los Angeles the **Carmen Lomas Garza Primary Center**. The Center is a ten-classroom school that serves approximately 200 pre-kindergarten through second grade students. The majority of the student population is of first, second, and third generation Mexican Americans. Ms Garza donated several lithograph and digital prints for permanent installation at the school located on 2750 Hostetter Street, Los Angeles, CA 90023-4332

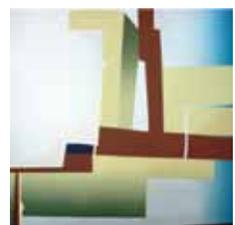
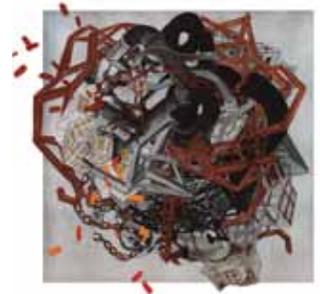
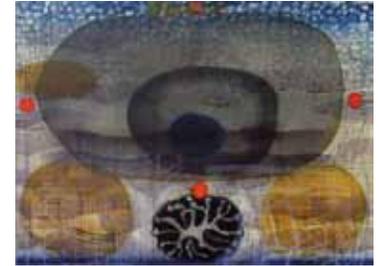
In January, **Nicola López** participated in the group exhibition *Fractured Earth* at Lesley Heller Workspace in NYC. She will have two solo exhibitions opening in April 2011: at Arroniz Arte Contemporaneo in Mexico City, Mexico; and at Pace Prints, Chelsea in NYC.

Last fall **Frank Owen** had his 10th one-person exhibition at the Nancy Hoffman Gallery in Chelsea in New York; he retired from teaching at the University of Vermont; and he received a \$150,000 grant from the Barnett and Annalee Newman Foundation in “acknowledgement of his artistic achievement.”

**Judy Pfaff** recently exhibited at Ameringer McEnery Yohe in NYC and exhibited prints from the *Year of the Dog* series at the Greenfield Sacks Gallery in Los Angeles, February 26–April 16<sup>th</sup>, and at the Eleanor D. Wilson Museum, Hollins University, Roanoke, VA through April 11, 2011. Her work was also on view at the Weatherspoon Art Museum, University of North Carolina, Greensboro through April 17<sup>th</sup>, 2011. She will exhibit new work at the Bellas Artes Gallery, in Santa Fe this July to coincide with their 25<sup>th</sup> season.

**David Shapiro** exhibited at the Nicholas Metivier Gallery in Toronto in January, and had a *Twenty Year Print Survey* at Allyn Gallup Contemporary Art in Sarasota Florida, which opened in March 2011. In September, he will exhibit at the Perimeter Gallery in Chicago.

**Robert Yoder** has several upcoming solo exhibitions including *Cover You and Smother You*, Froelick Gallery, Portland OR, May 3–28, 2011 and *Beautiful William* Froesch & Portmann, New York, NY, November 2011. He will also participate in the following two person exhibitions: *Susan Robb and Robert Yoder*, Vignettes, Seattle WA, April 2011; X17 Gallery, Seattle WA July 2011; and *Ubiquitous Foundations: Ben Waterman and Robert Yoder*, 301 Gallery, Montserrat College of Art, Beverly MA, August 27–October 1 2011.



## Tandem Press Awarded Two Grants to Enable Graduate Students to Work at the Press

The John and Carolyn Peterson Foundation has established an endowment Fund at the UW Madison Foundation to enable graduate students to work at Tandem Press. In addition, the Pleasant T. Rowland Foundation awarded a grant to enable a female graduate student to work at the Press for one year.

In the classroom, the students are taught the complex techniques of printmaking by their professors. At Tandem Press 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. Graduate students are a driving force at UW-Madison. They bring new energy and creative ideas into the classrooms and laboratories, which sparks learning and innovation. These students are central to the creation of an intellectual and physical infrastructure that compels research and immerses all students in projects that address the most significant problems of our times. Although they are still in the formative stages of their academic and professional careers, graduate students work under the mentorship and guidance of their faculty and academic staff advisors. The most promising graduate students are attracted to UW-Madison because there is opportunity to learn from stellar faculty, academic staff, and international visitors. Wherever they go during their careers—from academia to private business to public service—these students operate on an international stage carrying the UW-Madison name, reputation and Wisconsin Idea with them which is the definition of a world-class university.

Everyone at Tandem Press would like to thank the John and Carolyn Peterson Foundation and the Pleasant T. Rowland Foundation for their generosity and support of our educational endeavors. For further information on funding educational opportunities at Tandem Press please contact Paula Panczenko at [Panczenko@education.wisc.edu](mailto:Panczenko@education.wisc.edu) or Eric Greiling at [eric.greiling@supportuw.org](mailto:eric.greiling@supportuw.org).



## Meet the *press*

### 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 Caporaël, Squeak Carnwath, Louisa Chase, Robert Cottingham, George Cramer, Jim Dine, Benjamin Edwards, Rafael Ferrer, Janet Fish, Sonda 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, Joan Snyder, Juane Quick-To-See Smith, Steven Sorman, Art Spiegelman, Robert Stackhouse, Claire Van Vliet, William Weege, William Wegman, Ruth Weisberg, Robert Yoder.

### TANDEM PRESS PROGRAMS

- 🌀 Lectures and Demonstrations in conjunction with Visiting Artists
- 🌀 Faculty Visiting Artist Program
- 🌀 Tours and Open Houses

- 🌀 Exhibitions
- 🌀 The William Weege Endowment fund
- 🌀 Annual Tandem Press Wine Auction

- 🌀 The Joseph Wilfer Visiting Artist Endowment
- 🌀 The John and Carolyn Peterson Graduate Student Endowment Fund

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The 2011 exhibits organized by Tandem Press currently on display at the Dane County Regional Airport are: *Satellites See Wisconsin* and the *175th Anniversary of Dane County*.

### *Satellites See Wisconsin*

An exhibition jointly coordinated with the Space Science and Engineering Center at the UW–Madison showcases breathtaking images of Wisconsin as seen by weather satellites flying hundreds of miles above the Earth.

The road to today's weather satellite technology began in Madison, WI more than half a century ago. View the beginnings with Verner Suomi and Robert Parent's first successful meteorological experiment and a replica of Explorer 7. See what satellites do for us today in images and a 3-D globe, and glimpse where scientists at SSEC are taking us tomorrow.

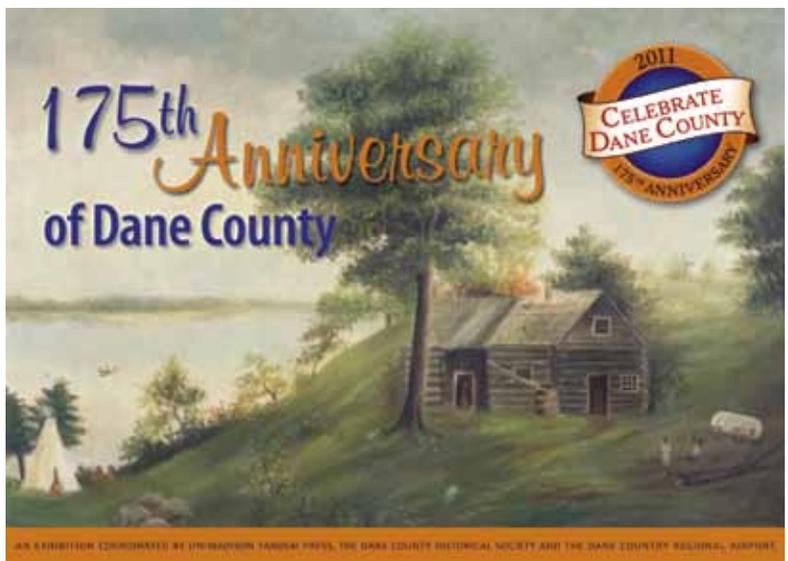
[www.ssec.wisc.edu/airportexhibit/](http://www.ssec.wisc.edu/airportexhibit/)

### *175th Anniversary of Dane County*

An exhibition jointly coordinated with the Dane County Historical Society and the Dane County Regional Airport. As part of the 2011 year-long celebration of Dane County's 175th Birthday, we're excited to partner in the creation and display of a large six-panel kiosk focused on the history of Dane County. Take a moment on your next airport visit to stop and review a little of the county's history.

The Dane County Historical Society was incorporated in 1961 to preserve, advance and disseminate knowledge of the history of Dane County, Wisconsin.

[www.danecountyhistory.org/](http://www.danecountyhistory.org/)



## TANDEM | press

### HOURS:

Monday–Friday,  
9 a.m.–5 p.m.,  
or by appointment.

### ADDRESS:

201 South Dickinson Street  
Madison, WI 53703  
Telephone: 608/263–3437  
Fax: 608/265–2356



### Friend Us!

Tandem is always looking for new ways to keep our friends up-to-date on what's happening at the Press. We now have a page on Facebook and would love for you to "friend us".

- \* Start by logging on to your Facebook account.
- \* Next, simply enter "*Tandem Press*" in the search box and our page will come up.
- \* Once you select our page you will see a gray box at the top that says "*Request to Join*."
- \* Click that button and you are done!

We make comments on our page weekly to keep you abreast of the latest goings-on at Tandem. It's an easy and fast way to stay up-to-date with all of Tandem's activities. (A.N.)

For the most current information and latest news, visit our website at

[www.tandempres.wisc.edu](http://www.tandempres.wisc.edu)