

TANDEM PRESS

fine contemporary prints

FALL 2013

a self-supporting printmaking studio

AFFILIATED WITH THE DEPARTMENT OF ART IN THE SCHOOL OF EDUCATION AT UW-MADISON

“I consider myself
a romantic artist.
And my romance
is often about
the fact that I am
an artist.
I’m romantic
about the way
I put down red, for
instance.
One of my kids
said, in the
Sixties when
he was at a
show of mine
and there
was this whole
wall of hearts,
“My Dad’s in love.”
But it’s true,
I’m in love—with
making art, and
working, *working*.”

—Jim Dine

This statement is taken from
Jim Dine: A printmaker's document,
published by Steidl. 2013 © Jim Dine



Jim Dine, *The New Building*, 2013

Woodcut, etching with hand drawing | 64 x 48 inches, Edition of 30



En route to the Campus, Tandem Press moves to a Transitional Space

On July 1, Tandem Press moved to a historic roundhouse at 1743 Commercial Avenue on the eastside of Madison. The landscape of Madison is constantly changing with new buildings sprouting up throughout the city and the campus. Plans by the State for the building at 201 South Dickinson Street, which was our home for twenty-five years, made it necessary for us to move earlier than we had anticipated. We are now working towards our move to the campus in three years, and the re-location to the transitional space has enabled us to undertake a dress rehearsal for designing and moving to our final destination.

We are open Monday – Friday from 9am to 5pm and on the weekends by appointment. The photos below depict highlights from 1743 Commercial Avenue.

—Paula Panczenko, Director Fall 2013

TANDEM | press

HOURS:

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

ADDRESS:

1743 Commercial Avenue
Madison, WI 53704
Telephone: 608.263.3437
Fax: 608.265.2356

www.tandempress.wisc.edu

Gallery



Print review space

Conference area



Lounge

Studio



Print storage

IN THIS ISSUE

- 3 Chele Isaac
- 4 Suzanne Caporael
- 7 Judy Pfaff
- 8 David Shapiro
- 10 Mickalene Thomas
- 12 Mickett/Stackhouse
- 14 T.L. Solien
- 16 José Lerma
- 20 Cameron Martin
- 22 Jim Dine
- 24 Robert Cottingham
- 26 Nicola López



Printer Proof, at the Annual Tandem Press Wine Auction ▲

Chele Isaac

For the 20th Annual Tandem Press Wine Auction, the artist Chele Isaac created a mural entitled *Printer Proof* for the final Tandem Press public event at 201 South Dickinson Street, its home for 25 years. The mural depicted portraits of the printers, the presses, and the ink and music stations. Tandem Press has relocated to a transitional space at 1743 Commercial Avenue, Madison WI 53704. It will move to the Campus in 2016.

Isaac lives and works in Madison, WI. Her work is primarily installation based and utilizes multi-channel video projection, sound as environment and sculpture. Themes of nostalgia, melancholy and the usefulness of failed and/or perverse translation ground an interest in how the language of cinema and video influence (both consciously and unconsciously) ones perceptions and expectations within daily life.

Whether it is her sculpture, her performances, her installations or her videos, they are technically a tour de force. Her work can be appreciated on many levels, visually, conceptually and intellectually. They are highly imaginative, accessible and thought-provoking. She is currently working on a new multi-media installation, which will be on view at the Wisconsin Triennial at the Madison Museum of Contemporary Art from September 20, 2013—January 5, 2014

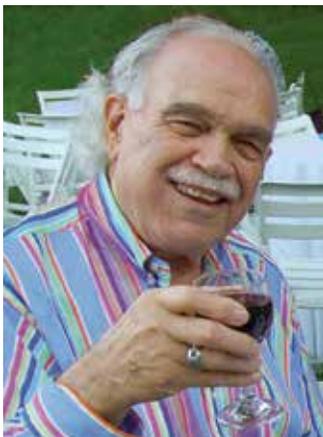
ADVISORY
BOARD MEMBERS,
CAMPAIGN COUNCIL
& WINE AUCTION
ADVISORS:

CHAIRMAN:
John Neis

Jim Caven
Grace Chosy
Anne Connor
Michael Gerdes
Robert Graebner
Eric Greiling
Gabriele Haberland
Kate Heaney
Chele Isaac
Amy Johnson
Danny Kahrs
Gigi Kelly
David Kraemer
Paula Kraemer
Tom Loeser
Henry Lufler, Jr.
Rona Malofsky
John Mansfield
Joseph Melli
Scott Robertson
Eric Rude
Nancy Rude
Colleen Statz
Ken Statz
Julie Underwood
William Weege
Mary Alice Wimmer
Bill White

IN MEMORIAM

Two of Tandem's family members—Harvey Malofsky, Board Chair, and the artist Sam Richardson passed away last spring.

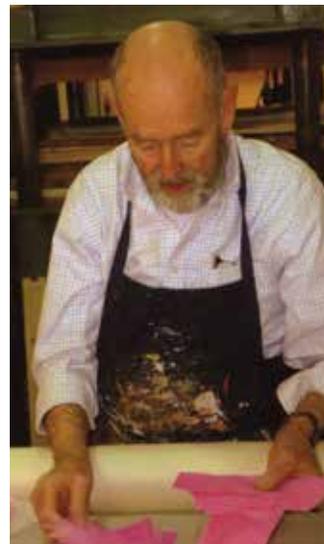


Harvey Malofsky
October 11, 1930 – April 23, 2013

Both men were similar in their quiet modesty and their extraordinary generosity to their families, their friends and their communities.

They were inspirational, they championed the creative process and were avid supporters of the arts.

We will greatly miss their contributions to Tandem Press and express our deepest condolences to their families.



Sam Richardson
July 19, 1934 – May 3, 2013

New Prints by Suzanne Caporael

Our past collaborations with the artist have reflected her studious interest in stars, estuaries, trees, the Periodic Table, ice around the world and, more recently, America as viewed from the road. This time, we've caught the artist at that moment of transition between past and future. These new prints represent the closing of the *Road Work* series, and the beginning of an exciting new body of work on the subject of vision.

A few years ago, Suzanne Caporael hit a patch of ice while driving on a rural road. As the car raced down a steep hill, she “saw” the landscape slowly dragging across her vision—as though her eyes were trying to hold her in place while the car continued its slide. The memory of that visual anomaly led her through a thicket of books and essays on the subject of visual cognition. Neuroscientists, magicians, artists and art historians, as well as psychiatrists, psychologists and evolutionary biologists, have all contributed to the literature on the eye-brain connection.

The eye is the device, and the brain interprets. Vision has its own peculiar language of cues, some straightforward and some more subtle. In her new prints, Caporael grapples with these cues, and with the way in which time and cultural reference affect how we see what we see.

Exploring the different pathways to seeing has led Caporael to soften her formalistic practice, and the result is a full-blown stylistic disparity well suited to her subject. The prints do not look alike. Each is endowed with an honesty of purpose of its own. Confidently moving between the dynamic and the serene, Caporael reveals a flexibility and dexterity previously held at bay. The elegance remains, as does the scholastic rigor that has categorized each series in the artist's 30-year career.

Individually these prints ask questions that beget more questions. Collectively, they invite the viewer to share the artist's journey—to see ourselves seeing.



Suzanne Caporael was born in the United States in 1949. She earned her Bachelor's and Master's degrees from the Otis Art Institute in Los Angeles, California. Her work is represented in many major museum collections including the Whitney Museum of American Art, New York City; The Museum of Contemporary Art, Los Angeles; the Art Institute of Chicago; the Los Angeles County Museum of Art; the Milwaukee Art Museum; the Legion of Honor Fine Arts Museums of San Francisco; the San Francisco Museum of Modern Art; and the Yale University Art Gallery, New Haven, CT, among others.

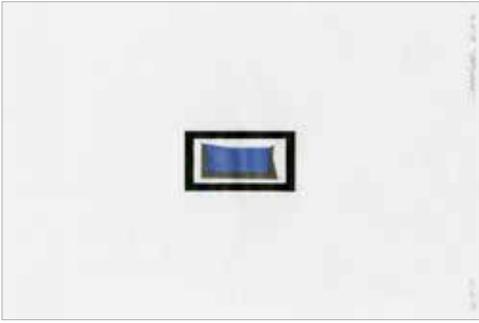
Suzanne Caporael
Montpelier, Ohio, 2013
Etching
29 3/4 x 22 1/2 inches
Edition of 30



Suzanne Caporael
New Ulm, Minnesota, 2013
Etching
29 3/4 x 22 1/2 inches
Edition of 30



Suzanne Caporael
Grasonville, Maryland, 2013
Etching, spit bite, colored pencil
29 3/4 x 22 1/2 inches
Edition of 30



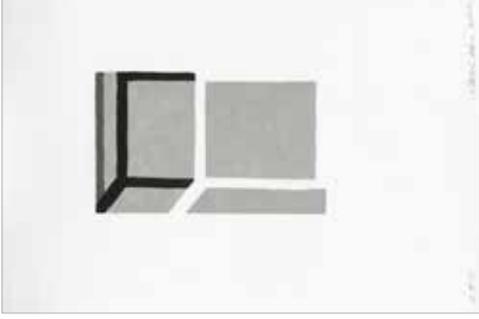
Form



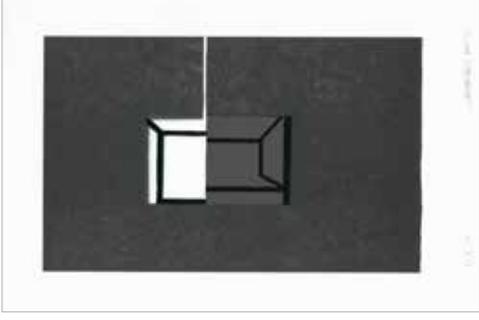
Pitch



Harmony



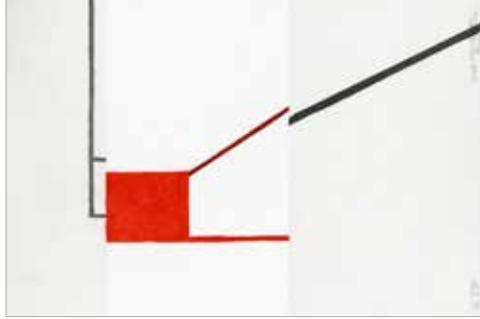
Dynamics



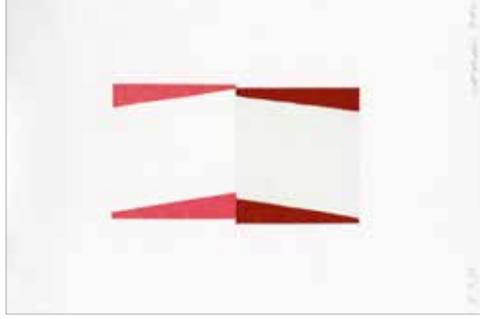
Timbre



Tempo



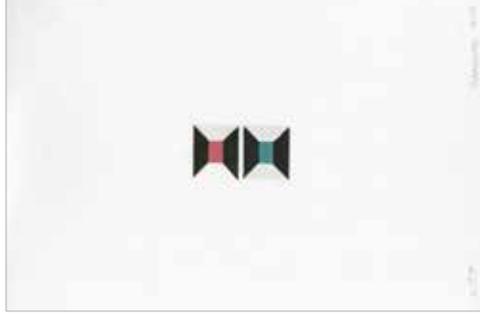
Texture



Rythm



Melody



Beat

Suzanne Caporael
The Vandercook Suite, 2013
Relief, 13 1/2 x 9 inches
Editions of 12 each

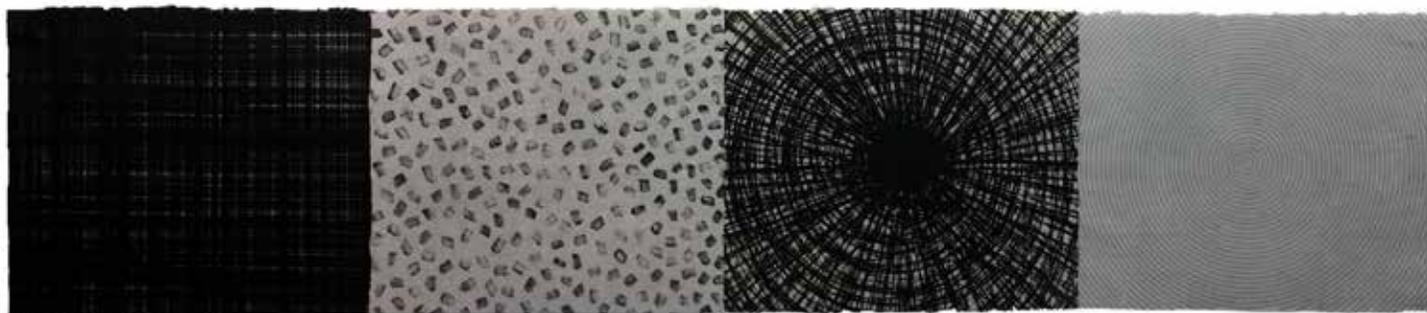


Judy Pfaff
Year of the Dog #2, 2009
Woodblock, digital, collage with hand painting
38 1/2 x 86 1/2 inches
Edition of 12

To view the entire Year of the Dog Series go to www.tandempress.wisc.edu

David Shapiro

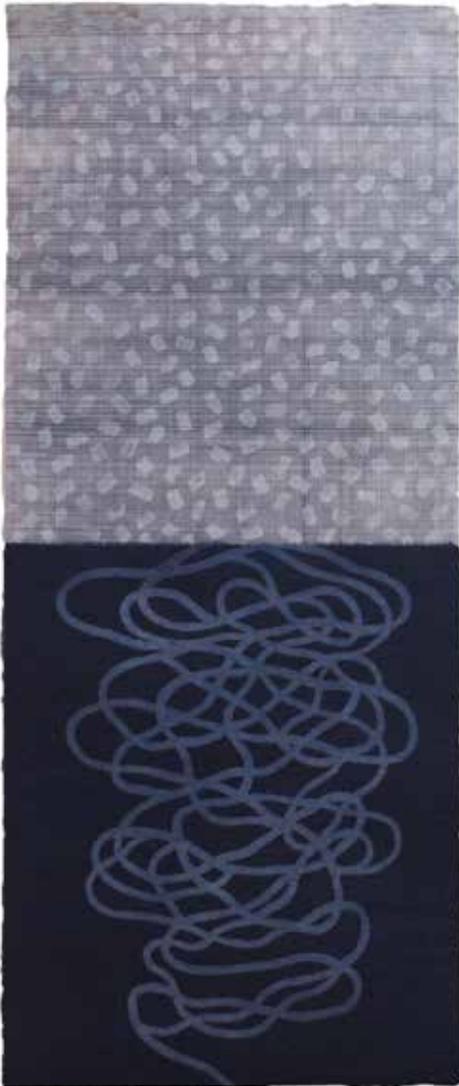
Tandem Press is delighted to announce the release of four new prints by David Shapiro. David Shapiro was born in 1944 in Brooklyn, New York. Shapiro's paintings and prints, according to the author Mason Riddle, "comprise a highly personal language of signs and symbols. Circles, spirals, dots, wave and knot patterns, stylized flames and textures resonate on richly hued, tactile surfaces of Nepalese and Japanese papers, burlap, nylon screening, and canvas evoking a subtle mood of contemplation. Suggesting constellations of heavenly bodies, or human thoughts, these works appear to visually and psychologically, if not mythically, intersect, overlap, and merge with one another." His work is included in many public and private collections including The Museum of Modern Art, New York City; the Solomon R. Guggenheim Museum, New York City; the San Francisco Museum of Modern Art; and the Mint Museum, Charlotte, NC.



David Shapiro
Origin and Return 16, 2013
Intaglio
17 x 51 inches
Edition of 5

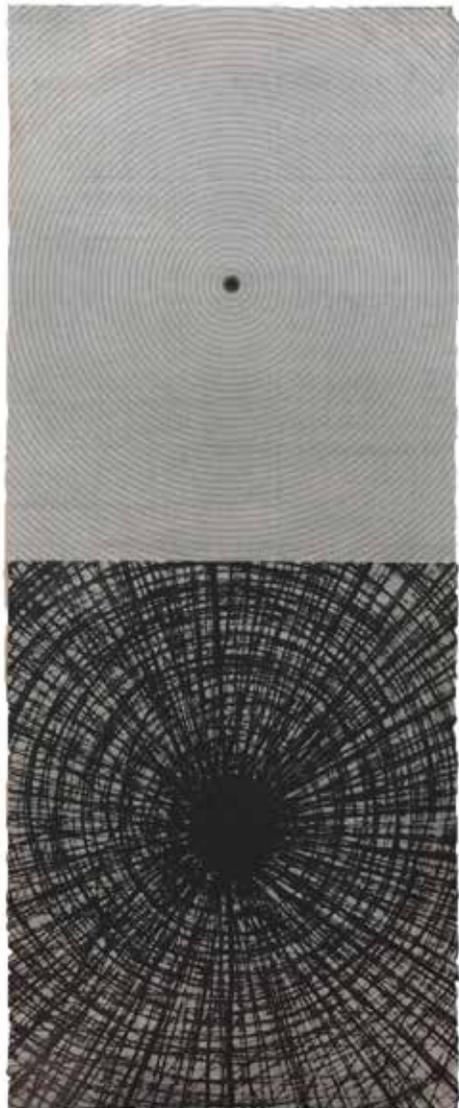


David Shapiro
Origin and Return 15, 2014
Intaglio, surface roll
15 x 72 inches
Edition of 30



David Shapiro
Clearing (vertical 1), 2014
Intaglio, relief
39 1/4 x 16 3/4 inches
Edition of 30

David Shapiro
Clearing (vertical 2), 2014
Intaglio, colored pencil
39 1/4 x 16 3/4 inches
Edition of 30



Mickalene Thomas



In April 2013, Mickalene Thomas made her first visit to Tandem Press and created two new prints. Thomas is best known for her elaborate paintings composed of rhinestones, acrylic and enamel. She introduces a complex vision of what it means to be a woman and expands common definitions of beauty. Her work stems from her long study of art history and the classical genres of portraiture, landscape, and still life.

Inspired by various sources that range from the 19th century Hudson River School to Édouard Manet, Henri Matisse and Romare Bearden, she continues to explore notions of beauty from a contemporary perspective infused with the more recent influences of popular culture and Pop Art.



Mickalene Thomas
Left Behind 2 Again, 2014
Relief, intaglio, digital, collage, enamel paint
43 x 64 1/2 inches
Edition of 24

Although primarily a painter, Thomas is also an installation artist, filmmaker and designer. During this year's Art Basel in Switzerland, Thomas created an extraordinary installation entitled *Better Days*. She transformed the Galerie at Volkshaus, Basel into an apartment environment that took its inspiration from the parties hosted by her mother and long-time muse in the late '70s. *Better Days* was Thomas's literal and conceptual reconstruction of the 1970s domestic aesthetic, complete with faux wood paneling and wallpaper as well as custom sofas reupholstered with the artist's signature textiles. Each evening, Thomas introduced guest and resident DJ performers, including DJ YSL, Derrick Adams and Simon de Pury, who emulated the disco soundtracks of her mother's parties. Among the guest performers were local jazz musicians, as well as Solange Knowles, the internationally-renowned recording artist who has collaborated with Thomas on several recent creative projects. *Better Days* was done in collaboration with Absolut Art Bureau, the unit within The Absolut Company responsible for global art initiatives.

Mickalene Thomas has exhibited widely throughout the US and Europe. She received critical acclaim for the exhibition "Origin of the Universe," which took place at the Brooklyn Museum of Art earlier this year. The Museum of Modern Art, New York commissioned "*Le Déjeuner sur l'herbe: Les Trois Femmes Noires*," for The Modern restaurant window on 53rd Street. Her paintings are in numerous public collections including the Whitney Museum of American Art, New York City; the Brooklyn Museum; and the Art Institute of Chicago. 



Mickalene Thomas

Interior: Zebra with Two Chairs and Funky Fur, 2014

Relief, intaglio, digital, collage, enamel paint, colored pencil, gold leaf

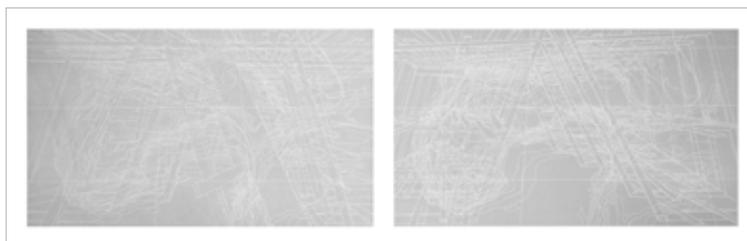
43 x 53 inches

Edition of 24

Carol Mickett and Robert Stackhouse Collaboration

Carol Mickett and Robert Stackhouse have been working collaboratively for over ten years. During this time, they have produced large-scale sculpture, painting, and prints, many of which have been commissioned. Their collaboration is one in which both artists work on all aspects of their projects. Mickett and Stackhouse have chosen to work together because they push each other beyond their comfort zones to do work that neither of them would attempt individually. Mickett comes to the collaboration from a background in philosophy, film, radio, poetry, and theater. Stackhouse followed a traditional visual arts path, and his individual work can be found in museum collections around the world including The Museum of Modern Art, the National Gallery of Australia, and the Corcoran Gallery of Art. Both Mickett and Stackhouse hold Ph.Ds: Mickett in philosophy and Stackhouse has an honorary doctorate from his alma mater, the University of South Florida. Their most recent completed project, *Place In The Woods*, 2010, was commissioned by the Hunter Museum of American Art in Chattanooga, TN. They are currently working on a commission for Florida's Art in State Building project of five paintings in their *Gulf of Mexico* series.

These are the first prints they have created at Tandem Press in collaboration.



Carol Mickett / Robert Stackhouse
Topos, 2013
Relief
9 x 24 1/2 inches
Edition of 24



Carol Mickett / Robert Stackhouse
Silver Chrysanthemum, 2013
Intaglio, lithography
17 3/4 x 41 7/8 inches
Edition of 24



Carol Mickett / Robert Stackhouse
In Tandem Moon, 2013
Intaglio, relief
31 7/8 x 63 5/8 inches
Edition of 10

T. L. Solien

In 2004–2005, T.L. Solien, painter and printmaker, embarked upon a new line of inquiry in his studio practice. Rather than focusing on an autobiographical construct, Solien began to develop images influenced by works of literary fiction including Herman Melville's *Moby Dick*. Drawing comparisons between the self-centered compulsiveness of Melville's antagonist, Ahab, and an artist's often, destructiveness of commitment to his or her studio practice, he was determined to explore images "influenced" primarily by Melville's *Moby Dick*.

At this time he was consumed with understanding all things "Melvillian" and in a broader scope, all things 19th century: the nature of Melville's life, the character of life in the 19th century, fashion ritual, medical and scientific discovery, architectural style, natural disasters, disease and pandemic outbreak, societal dynamics within the Immigrant era, governmental growth, development, and philosophic plasticity, robber baron culture and the growth of American industry, Westward Expansion, societal and cultural development on the frontier, and the conservation and progressive movements.

With Ahab's demise, his concerns shifted to those of the surviving spouse. What would happen to her? Would her predisposition for self-determination, adventure, and wanderlust (as established in Sena Jeter Naslund's novel *Ahab's Wife: Or, The Stargazer*) compel her to active participation within the larger societal dynamics of the late 19th century?

Since 2007-8, Solien has been interested in establishing the protagonist in linear motion, affected by documented accounts of the westward expansion history, and in the position of "abandoning" the withered life as the widow of a wealthy ship captain in favor of entertaining her spirit of renewal and adventure. The context for this narrative development is located within the history of the 19th century American Westward Expansion.

In October of 2013, the Plains Museum located in Fargo ND, will premier an exhibition of 70 works on paper Solien has made exploring the theme of the Westward Expansion and its role in the fictional life of Ahab's widow. The working title for this exhibition is *Toward the Setting Sun*. It will be supported by a complete, illustrated, and documented catalogue containing essays by Colleen Sheehy, the director of the Plains Museum, and leading critics and immigration/Western Expansion historians, such as Michael Duncan, Contributing Editor, *Art in America*; Elizabeth A. Schultz, author, *Unpainted 'Til The Last: Moby Dick and 20th Century American Art*; and Erika Doss, historian, the University of Notre Dame.



T.L. Solien
Fireman's Helmets, 2012
Lithography, etching, collage,
colored pencil
20 15/16 x 25 inches
Edition of 30



T.L. Solien
Japanese Clock, 2012
 Lithography, intaglio, collage
 21 1/2 x 25 inches
 Edition of 30



T.L. Solien
Lander, 2012
 Lithography, intaglio, relief, collage
 21 x 24 5/8 inches
 Edition of 30

The Work of José Lerma by Faye Hirsch

This excerpt was first published in December 2012 as part of an essay entitled “The Tandem Society” for the publication “Tandem Press — 25 Years of Printmaking,” published by the Chazen Museum of Art.

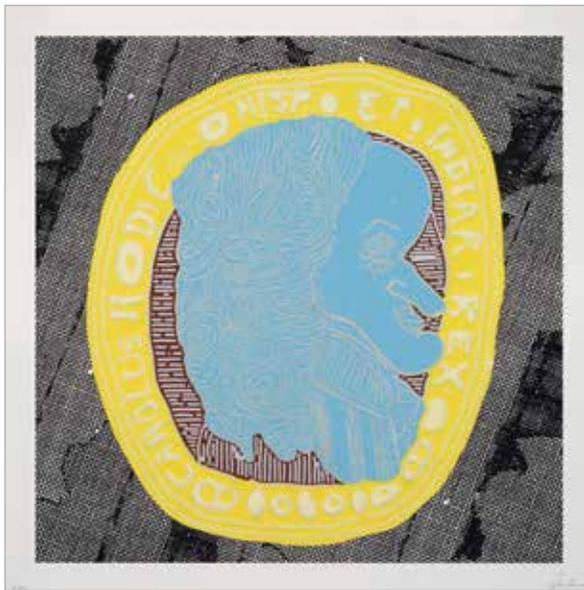
José Lerma, who has worked twice at Tandem, in 2006 and 2010, mixes history with a playful treatment of form and materials. Born in Seville, Spain, in 1971, and raised in Puerto Rico, Lerma received his MFA from the University of Wisconsin in Madison in 2002, having dropped an earlier law career. While Lerma’s style as a painter is fairly consistent, his materials and subjects are eclectic. He might execute huge canvases in acrylic brushwork that resembles ballpoint-pen scrawls, or print images on reflective fabric that fluctuates with the light. He rests big canvases on electronic keyboards that hum during his exhibitions, and paints roughly on carpet, creating large multipanel floor installations. Tapping what he calls the “B-sides of art history,”³⁷ Lerma likewise scrambles his subject matter to sample various periods and styles. Anonymous figures wigged in the manner of Enlightenment nobility are scribbled upon as if in defacement, while nearby, offhand abstractions suggest modernism run amok.

As the world began to melt down financially in 2008, Lerma brought to bear on his work in all mediums his fascination with the vicissitudes of power. He once said (in what he called an “off-the-cuff statement”) that his work is either about art history or his parents. “It’s a cliché,” he later explained, “but to an extent I am my influences. . . . While it may be my job to supersede these legacies, I find that their conscious selection, fracture, and combination yields a poetic third meaning.”³⁸ That production of a “third meaning” is evident in the group of prints he executed in 2010 at Tandem. The images are of fanciful coins or medallions displaying the heads of historical figures (or, in one case, a historical scene) encircled by official-sounding inscriptions in an offbeat script. Printed from shaped, jigsawed woodblocks in the high-pressure hydraulic press with ink and colorful fabric dyes on a thick, luxurious handmade paper, the figurative medallions are adhered to a backup sheet that is itself printed with an abstract, seemingly nonreferential pattern (most in litho, one digitally printed). The lush substance of the handmade paper recalls Lerma’s carpet paintings, the figural style the offhand-looking, lumpish representations in his more monumental works.

Here we find a pantheon of the roguish or pathetic: The Spanish Emperor Charles II, his famously jutting chin and overhanging nose exaggerated by Lerma, who adds to the inbred profile an extra couple of eyes; the Roman Emperor Diocletian, who issued a gold coin called the Solidus which became the standard for Europe,

mutating through the centuries into a cliché for a nearly worthless sum (e.g., in France, a “sous”); Maximilano, in 1865 crowned emperor of Mexico by Napoleon III of France, only to be executed two years later; Jakob Fugger, in the late 14th and early 15th century the richest banker in Europe, rumored to be the shadow power behind the Holy Roman Emperor; and Don Blas, commander of a Spanish New World fleet, kneeling to the British Admiral Vernon after a humiliating 1739 defeat of the Armada at Porto Bello in Panama.³⁹ Lerma’s cartoonish portrayals are meant to lampoon his subjects and their excesses, and indeed, the “abstract” backgrounds are actually details from Hogarth’s engraved version of *The Rake’s Progress*, perhaps art history’s greatest allegory of human folly. Those Hogarth details, however, are merely details of details: enlarged snippets of linear textures from the engravings. Another footnote of sorts, though perhaps identifiable to those who know Hogarth’s series, is Lerma’s *Broken Mirror at the Rose Tavern*, which borrows that wall fixture from the orgy scene in *The Rake’s Progress*. Here the background is reflective fabric, a material that the artist has used elsewhere, and that gives his prints a magical changeability depending on the light. The broken mirror reappears in the final print in his 2011 Tandem series, *Hanging George IV, Conquistador on Horseback Costume* and *Broken Mirror*, along with background details from other historical works, including a caricature by James Gillray, another “B-side” artist admired by Lerma.

One could go on about Lerma’s many art historically savvy choices, or the clever alterations he makes in them to fit the needs at hand. But it is the specificity of his project that is most compelling: the fact that, for a print project, Lerma has tapped as his major influence important printed works of the past. He refers to his own work in other mediums through the materials and techniques with which he chooses to make prints, conveying the sense of a broader project of which the prints are merely one aspect. These are lively works, with their interplay of photolithographic and hand-wrought lines; black-and-white and light, bright colors; textured and flat surfaces. The rough, homely execution of the figures who populate them, humorously cartoonish, masks and perhaps even overtakes the bookish content: for Lerma is clearly most engaged with the making of his art, and in personalizing its broader themes. “If my work is too tight and clear,” he has said, “I have to mess it up a bit. I want to leave room for interpretation.”⁴⁰



José Lerma
Charles II of Spain, 2011
 Lithography, relief, fabric dye
 25 3/4 x 25 3/4 inches
 Edition of 30



José Lerma
Diocletian, 2011
 Lithography, relief, fabric dye
 25 3/4 x 25 3/4 inches
 Edition of 30



José Lerma
Jac Fugger, 2011
 Lithography, relief, fabric dye
 25 3/4 x 25 3/4 inches
 Edition of 30



José Lerma
The Pride of Spain Humbled by Admiral Vernon, 2011
 Lithography, relief, fabric dye
 25 3/4 x 25 3/4 inches
 Edition of 30

³⁷ "Stealing from Oneself: Jose Lerma in conversation with John McKinnon," *Art Papers*, Nov.–Dec. 2011, reprinted in connection with his exhibition *Jose Lerma—The Credentialist*, at Raleigh Contemporary Art Museum, Raleigh, North Carolina, May 19–Sept. 2, 2012, at camraleigh.org/wp-content/uploads/2011/12/Credentialist_gallery_guide_finalw.pdf, last accessed Oct. 9, 2012

³⁸ *Ibid.*

³⁹ *The Pride of Spain Humbled by Admiral Vernon* is modeled on an actual 1806 commemorative medallion and inscription; the others are twists (literally) on historical images, including a representation of Fugger by Albrecht Dürer from 1518, the date in Lerma's inscription, a full-face portrait that Lerma swivels into a profile.

⁴⁰ Lerma, "Stealing from Oneself," *Art Papers*



José Lerma
Hanging George IV, Conquistador on Horseback Costume and Broken Mirror, 2011
 Lithography, relief, fabric dye on reflective fabric
 33 5/8 x 28 7/8 inches
 Edition of 10



José Lerma
Emperador Maximiliano (black), 2011
 Relief, fabric dye, digital
 43 x 43 inches
 Edition of 3



José Lerma
Broken Mirror at the Rose Tavern, 2011
 Lithography, relief, fabric dye on reflective fabric
 33 5/8 x 28 7/8 inches
 Edition of 10



José Lerma
Emperador Maximiliano (gray), 2011
 Relief, fabric dye, digital
 43 x 43 inches
 Edition of 3

Cameron Martin and the Natural World by Faye Hirsch

This excerpt was first published in December 2012 as part of an essay entitled “The Tandem Society” for the publication “Tandem Press — 25 Years of Printmaking,” published by the Chazen Museum of Art.

Cameron Martin takes as his subject the natural world, filtering it through a conceptual apparatus that makes viewers aware of their mediated relationship to it. Martin’s vision is cool and spare. He was born in Seattle in 1970, growing up under the shadow of the Cascade Mountain Range: Mt. Rainier, and more problematic for a child of ten Mt. St. Helens, which erupted in 1980. Martin began his investigation of landscape during his time at the Whitney Independent Study Program in New York in 1996, clipping advertisements featuring a nonspecific landscape deployed to pique nostalgia in consumers. At first he copied these scenes in his painted imagery, but soon he began inventing his own mountainous or watery landscapes that achieved a similarly generic effect verging on abstraction.

Such is the quality at play in the first three lithographs he published with Tandem, in 2003. The melancholic cast of his project, consumed with the loss of an immediate relationship to nature that perhaps never existed in the first place, and adducing its further alienation through advertising and internet image-barrage, is evident in the litho *Under the Sun Every Day Comes and Goes*, a leafless, disembodied branch in a glaring, unnervingly dappled light. Similarly in *Dragnalus*, a near-abstract stretch of water, its scale impossible to determine, stretches toward the horizon in a grey-blue night, its shimmering quality the result of ink dusted with pearlescent powder. Light playing on the waves seems almost surreally self-generated, and the gradation of twelve lovely colors over the surface of the water does nothing to allay a sense of unease. (The title refers to a song by the post-hardcore Olympia, Washington, band Unwound, in which the refrain is “I don’t feel strange/I don’t feel anything.”)

For his 2011 exhibition *Bracket* at Greenberg Van Doren gallery in New York, Martin created a series of canvases in which landscapes are bleached out to the point of near indecipherability. Framed by white rectangles that at once evoke photographic cropping and early modernist abstraction, and executed in spray-paint so that there is no sense of a hand at work, the paintings are difficult to identify as such; one wondered, in seeing them, if they were photographic screenprints on canvas. “I want there to be a sense,” Martin said at the time, “that it’s not quite clear whether they are coming or going—whether the pictures are coming into being or in some sense evaporating—because I think that’s somehow indicative of where people are in terms of their relationship to nature at this point.”¹⁴



Cameron Martin
Partinem, 2013
Lithography
22 1/2 x 35 inches
Edition of 30

¹⁴ Cameron Martin interview with Greg Lindquist in *The Brooklyn Rail*, March, 2011, <http://www.brooklynrail.org/2011/03/art/cameron-martin-with-greg-lindquist>, last accessed Oct. 9, 2012. See also Martin’s interview with the artist Amy Sillman, in *Bracketing* (New York: Greenberg Van Doren, 2011).

¹⁵ *Ibid.*, Martin, with Lindquist.

¹⁶ Review by Michael Wilson, in *Time Out*, Apr. 4, 2011, timeout.com/newyork/art/Cameron-martin-bracket-l, last accessed Oct. 9, 2012.



Cameron Martin
Albenast, 2013
Lithography
22 1/2 x 35 5/8 inches
Edition of 20



Cameron Martin
Balentane, 2012
Lithography
22 5/8 x 35 1/2 inches
Edition of 30

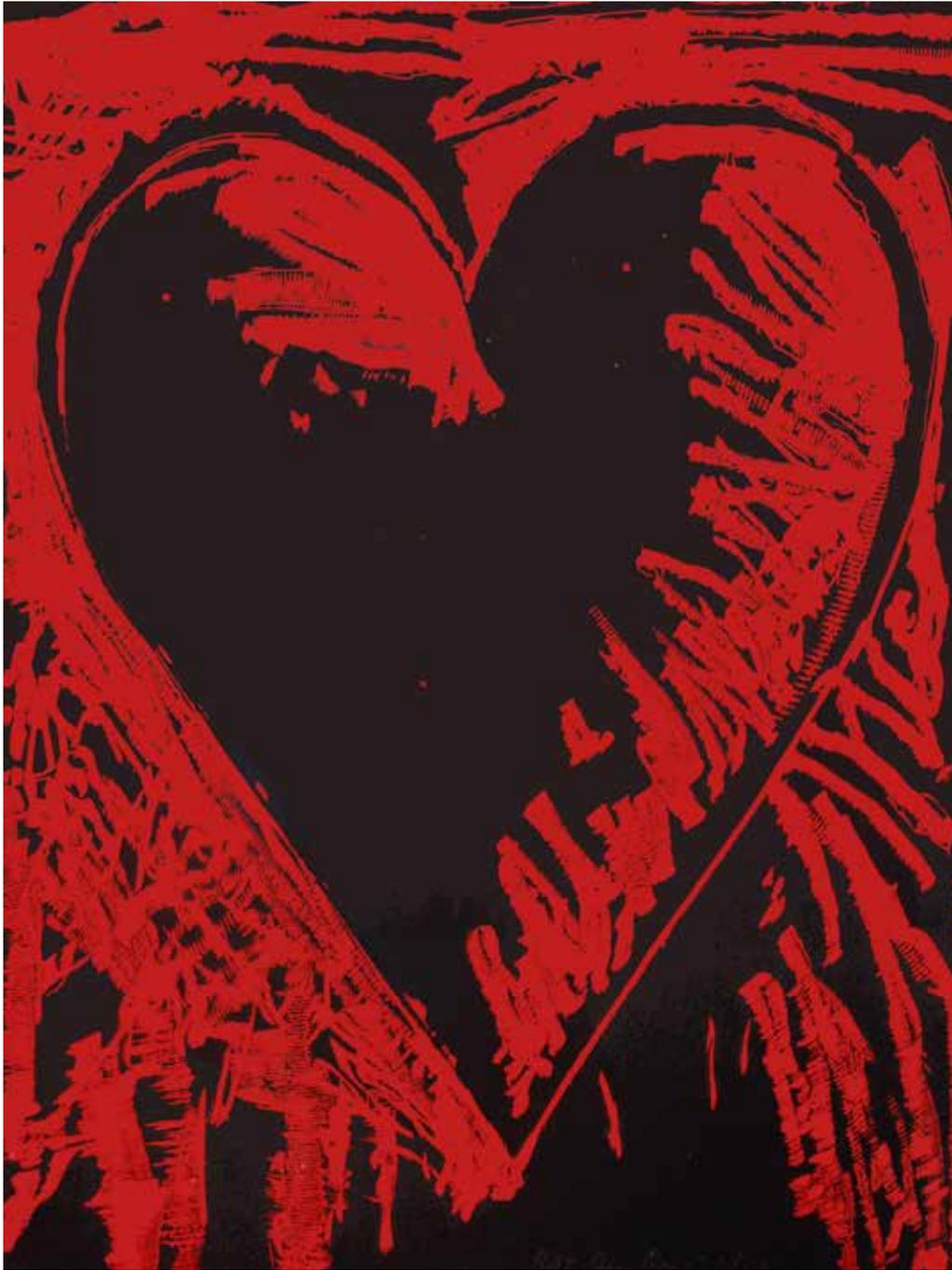
The largest painting in the show depicted a barely visible birch forest, at once beautiful and chilling, that unfolds over more than 8 feet. Martin included lines “that might reference printer data error or the printer running out of ink. But, of course, I didn’t actually press ‘print’ to make the painting.”¹⁵ This is the image he selected for his 2012 print project at Tandem, *Balentane*, a lithograph in eight shades of white. The transparent lithographic inks create a similarly veiled effect, as though we are seeing the woods through mist or snowfall. We are placed at arm’s length from a landscape “bled dry,” as critic Michael Wilson wrote of the paintings in *Bracketed*,¹⁶ and our attempt to situate such a scene historically, let alone to discern particulars in its blinding elucidation, is thwarted. Defamiliarizing a genre so ubiquitous as to have become nearly invisible, Martin dismantles our assumptions about landscape’s expressive strategies and substitutes an experience of nature replete with a sense of loss. 



Jim Dine

Jim Dine was born in Ohio and grew up working at a family-owned hardware store. After receiving an M.F.A. from Ohio University in 1959, Dine moved to New York in 1959 and immediately became part of the avant-garde art scene. At the time, many other “Pop” artists responded to the broader culture with deadpan popular imagery; meanwhile, Dine created a unique style, electing to combine elements from popular culture with personal content. Using this as a guiding principle, he then selected images to represent both his inner self and his artistic persona. Eventually these images, including hearts, skulls, clothing, and tools, reached iconic status in his art, for they became blatantly self-referential. For over fifty years, Dine’s artwork has represented the cutting-edge of contemporary artistic thought. As Dine’s creativity and popularity endures, so does much of his personal imagery. His images vary as much as the media with which he renders them does; in general, however, they evoke a fascination with the body. His works feature in the collections of significant institutions across the United States and in Japan, Israel, France, and England. His past, current, and upcoming solo and group exhibitions number in the hundreds.





Jim Dine
The Black and Red Heart, 2013
Woodcut with hand drawing
64 x 48 inches
Edition of 30

Robert Cottingham

Robert Cottingham was born in Brooklyn, New York and received his BFA degree from the Pratt Institute, also in Brooklyn. Later, he studied art at Arts Center College of Design in Pasadena, CA. Although he is known for his photo-realistic depictions of signs, storefront marquees, railroad boxcars and letter forms, Cottingham does not consider himself a photorealist artist. His imagery, while derived from the photographs he takes, expands on the photographic image, but it does not replicate it.

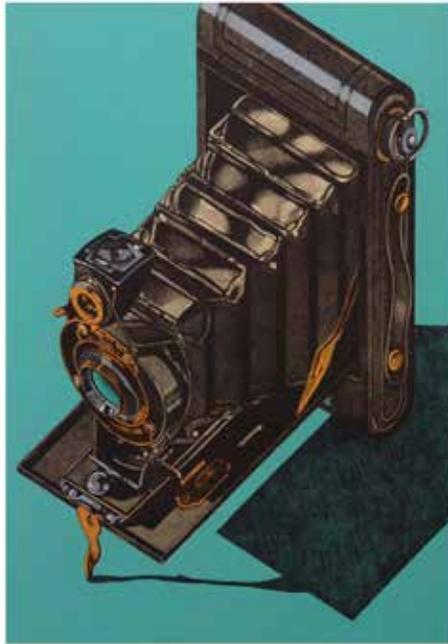
Works by Robert Cottingham are in the collections of every important museum in America and Europe including the Art Institute of Chicago; the Boymans-von Beuningen Museum, Rotterdam, Netherlands; the Carnegie Institute, Pittsburgh, PA; the Cleveland Museum of Art; the Detroit Institute of Arts; the Solomon R. Guggenheim Museum of Art, New York City; the Hamburg Museum, Germany; the Metropolitan Museum of Art, New York City; The Museum of Modern Art, New York City; the National Academy of Design, New York City; the Philadelphia Museum of Art, Philadelphia, PA; the Tate Gallery, London, United Kingdom; the Whitney Museum of American Art, New York City; and the Smithsonian Museum of American Art, Washington, DC, which organized and exhibited a retrospective of Cottingham's print work in 1998.



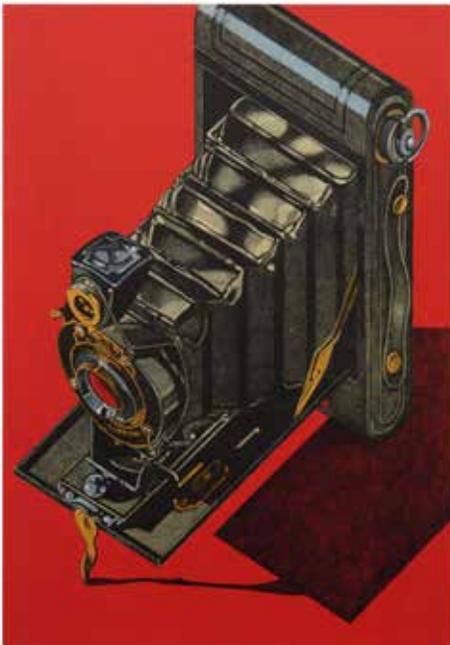
Robert Cottingham
Empire (vertical), 2012
Lithography, chine colle
38 1/2 x 23 1/2 inches
Edition of 30



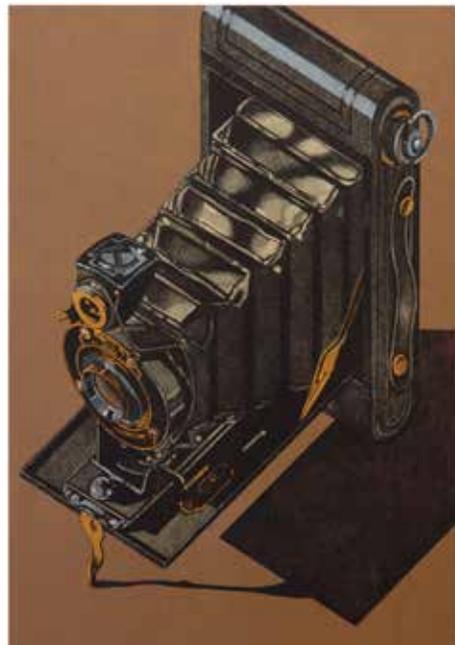
Robert Cottingham
Empire, 2012
Lithography
35 1/4 x 35 inches
Edition of 40



Robert Cottingham
HAWK-EYE (green background), 2014
Lithography
31 1/2 x 23 1/2 inches
Edition of 20



Robert Cottingham
HAWK-EYE (red background), 2014
Lithography
31 1/2 x 23 1/2 inches
Edition of 20



Robert Cottingham
HAWK-EYE (brown background), 2014
Lithography
31 1/2 x 23 1/2 inches
Edition of 20

Nicola López by Faye Hirsch

This excerpt was first published in December 2012 as part of an essay entitled “The Tandem Society” for the publication “Tandem Press — 25 Years of Printmaking,” published by the Chazen Museum of Art.

In 2007, Tandem commissioned Nicola López, a New York–based, Santa Fe–born artist, to create a site-specific installation for its booth at the Print Fair in New York, sponsored annually by the International Fine Print Dealers Association (IFPDA). While at other global art fairs, single-artist, site-specific installations have become de rigueur, this was a first for the Print Fair. Titled *Half Life*, López’s rambling, multipart print—with imagery part vegetal, part industrial—snaked around the periphery of Tandem’s booth and dangled down from the tops of its makeshift walls. In this unique piece, the organic and the man-made are inextricably enmeshed—on the one hand-stylized translucent blooms and leaves, on the other downed electrical towers and dubious-looking urban infrastructure. Lustrous, oozing goo, at once horrible and beautiful, spews from crooked networks of pipes. “I like the idea of something that’s half alive and half mechanical,” López told me, “half technological, half nature. And the title, *Half Life*, has a radioactive connotation—something that is ultimately toxic, and that lasts for a long time. It will blend into nature at some point, but over what time range?”¹²

López came to Tandem on the recommendation of Judy Pfaff. Panczenko had visited López’s first solo exhibition at the Caren Golden Gallery (now closed) in 2005. Though she was not well known at the time, López was a rising star, following an acclaimed installation at the Greater New York show at PS1 in 2005, and that first New York gallery solo at Caren Golden; since then, she has had shows and installations at venues around the world, including the 2007 Print Fair installation, an exhibition at the Chazen Museum of Art in Madison in 2009, and a site-specific collage environment in 2011 at New York’s Guggenheim Museum, where she was selected for the prestigious Intervals series. (She mounted one of her rambling dystopian visions along the famous ramp.) Unlike many of the artists who come to Tandem, López’s main medium is printmaking, though she deploys it unconventionally, creating ahead of her ambitious installations myriad components that she then assembles on-site, sometimes at breakneck speed. López has raised the stakes for contemporary printmaking, as the mainstream art world embraces her work rather than ghettoizing it as a minor medium.

At Columbia University in New York, where she earned both her BA (in anthropology, 1998) and MFA (2004), she had work-study fellowships at the LeRoy Neiman Center for Print Studies, like Tandem a university-based workshop with student apprentices; she also interned at the Tamarind Institute (where she has returned as a visiting artist on several occasions). Tandem offered López her first opportunity to be the artist behind a major collaboration for one of her site-specific pieces. As she described it, the resources available at Tandem opened new possibilities:

I don’t compare my skills to Andy Rubin’s or Bruce Crownover’s. I can make a good etching, a good woodcut, but not like them. And suddenly instead of two, I had twenty hands. I may want to make a gorgeous huge installation with multiple runs on each print—but do I have the energy, the resources? Tandem has four master printers and a student labor force: the installation would not have been possible without that.

For *Half Life*, López spent two weeks at Tandem, printing in lithography and woodcut on mylar in long sessions every day. “I think of my prints as modules,” she said. “There were some images—the satellite dish/flower, for example—where the flower might be one part, while I also made stems of different thicknesses that could be plugged into several blooms.” Leaving the parts behind to be cut out by students, she returned to New York, “and a few weeks later I received the best package ever.” In her studio, she erected a partial mock-up of the booth and began assembling stretches of *Half Life* to bring to the fair, where she had around twelve hours to install. At the fair, she worked more improvisationally, tweaking and adding elements to finish the task.

In 2008, López returned to Tandem to make a series of editioned prints, her *Urban Transformations*, related to the installation she would do at the Chazen the following year.¹³ Rendered in etching, lithography, and woodcut in editions of twelve, the six 30-inch-square prints include cut-out elements that are adhered to a backing sheet to create three-dimensional objects. The imagery is of tangled, dynamic clusters of pipes, architectural fragments, orange plastic safety fencing, and abstract marks. Like [Tandem artist Benjamin] Edwards, López has a fraught vision of the world—doomed but oddly beautiful in its dynamic excesses. As she wrote about her prints, “These landscapes are the result of the relentless cycle of produce-and-consume and of mechanized production itself. . . . rich with the promises of technological progress but rife with the risks that the same technologies present.” Yet, “in my work, what is man-made is clearly shown to possess a life and a life force of its own.” ❖ ❖ ❖



Nicola López
Untitled (cityscape), 2013
 Lithography
 28 x 40 inches
 Edition of 15

¹² Unless otherwise indicated, all quotes by Nicola López are taken from an interview at her Brooklyn studio, May 19, 2012.

¹³ Nicola López: *Urban Transformations* was on view at the Chazen Museum of Art, Oct. 17, 2009–Jan. 3, 2010 and at The Art Museum of West Virginia University Morgantown, Jan. 21–Mar. 5, 2010. It was accompanied by a catalogue with an essay by Kristina Olson.

Meet the *press*

PRESS NOTES

Tandem Press produces top-quality prints by internationally 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, Valentina DuBasky, Benjamin Edwards, Rafael Ferrer, Janet Fish, Sondra Freckleton, Carmen Lomas Garza, Sam Gilliam, Jane Goldman, Joseph Goldyne, GRONK, Al Held, Cham Hendon, John Himmelfarb, Manabu Ikeda, Tom Judd, Patrick Ireland, Robert Janz, Gary Komarin, Karen Kunc, José Lerma, Thomas Loeser, Nicola López, David Lynch, Cameron Martin, Mickett/Stackhouse, 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, Mickalene Thomas, 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

STAFF

DIRECTOR:
 Paula McCarthy Panczenko

CURATORS:
 Timothy Rooney
 Amy Newell

FINANCIAL MANAGER:
 Shel O'Hare

MASTER PRINTERS:
 Bruce Crownover
 Joe Freye
 Jason Ruhl
 Andrew Rubin

NEWSLETTER EDITOR:
 Art Hove

DESIGN:
 Linda Endlich | SoE | MERIT |
 Media, Education Resources,
 & Instructional Technology

PHOTOGRAPHY:
 Jason Ruhl
 Russell Panczenko

HOURS:

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

ADDRESS:

1743 Commercial Avenue
Madison, WI 53704
Telephone: 608.263.3437
Fax: 608.265.2356

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

www.tandempress.wisc.edu



Like 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 "like 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.



▲ Tandem Press 25th Anniversary Exhibition at The Chazen Museum of Art. Complete catalog available. ▼

