

TANDEM PRESS

fine contemporary prints

FALL 2015

a self-supporting printmaking studio

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





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From the Director

Bill Weege, returned to Tandem Press this summer to work on a new series of monoprints. An exhibition of these monoprints will open at Pace Editions in New York on January 28th, 2016 and run through February 27th. Weege is a UW–Madison alumnus in printmaking, collage, and sculpture. He joined the faculty of the Art Department at UW–Madison in 1971, and in 1987, he founded Tandem Press. As a distinguished professor in the graphics area, he remained on the faculty until his retirement in 1998, which enabled him to expand his very successful career as an artist.

In 2009 and 2014, Bill Weege created three series' of monoprints at Tandem — *A Cloud Billows*, *A Bird Sings*, and *Burning Down the House*. Weege is best known for his large abstract handmade paper projects. His images are complex conglomerations of hand-made paper, collage, relief printing and hand-painting. The abstract iconography is full of motion, which allows the viewer to observe the collision and explosion of shapes throughout the works. In many instances, the palette shifts from light to dark, and contrasting and complementary colors are explored. The fusion of shapes, colors and textures delight the eye and deepen our appreciation for Weege's experimental and artistic processes.

Weege's prints and works on paper are included in the permanent collections of the Metropolitan Museum of Art, the Boston Museum of Fine Arts, the Brooklyn Museum, the Kansas City Art Museum, The Museum of Modern Art, New York, the Philadelphia Museum of Art, the San Francisco Museum of Modern Art, and the British Museum.

We greatly look forward to seeing you in New York for Bill's exhibit!

—Paula Panczenko, Director, Fall 2015

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Robert Cottingham's new Woodcut Corona

Set against a luminous orange background with earth-tone shadows, Robert Cottingham's new woodcut of a vintage Corona Typewriter recalls memories of working before the advent of the computer. This image is also a link to the development of the printing press and moveable type, which was invented by Johannes Guttenberg around 1440.

As vintage signs such as these disappear from the American landscape, this print evokes nostalgia for days gone by, sights that shall never again be seen. Throughout his career, Robert Cottingham has depicted images such as neon signage, classic movie theaters, dime stores, mom-and-pop diners, and one-story motels that populated urban America, echoing the pop repetition of Andy Warhol, the letter based icons of Robert Indiana, and the American vibrancy of Roy Lichtenstein, all from a vintage era that retains its relevance. Friends of Tandem will recall the monumental project: "An American Alphabet," which debuted in 2011 at the IFPDA Print Fair in New York.

Robert Cottingham's imagery depicts his compositional strength, graphic intensity, and bravura draftsmanship, which are particularly effective in his graphic work, and his prints have been recognized repeatedly in national exhibitions. He studied advertising and graphic design at Brooklyn's Pratt Institute. He draws inspiration from the paintings of Piet Mondrian, Edward Hopper, Charles Demuth, Stuart Davis, and Marsden Hartley. He uses his camera as a sketchbook and for him printmaking is "a great aid in painting because it continually gives him new insights into technique."

Cottingham taught at the Art Center College of Design, Los Angeles (1969–70), and the National Academy of Design, New York (1991). He was the artist in residence at Wesleyan University, Middletown, Connecticut (1987–92). His work has been included in significant group exhibitions, including Documenta, Kassel, West Germany (1972), and the Serpentine Gallery, London (1973); The Centre National d'Art Contemporain, Paris (1974); the Whitney Museum of American Art, New York (1978); a traveling exhibition at the National Museum of American Art (now The Smithsonian American Art Museum), Washington, D.C. (1986); The Samsung Museum of Modern Art, Seoul (2001); and Deutsche Guggenheim, Berlin (2009). Cottingham's printed works were recognized by a solo exhibition at National Museum of American Art in 1998–99. The artist lives and works in western Connecticut.

(Cover image)

Robert Cottingham
Corona, 2015
Woodcut
38 1/2 x 38 1/2 inches
Edition 40

Jennifer Angus — *In her own Words*

For the past ten years, I have been creating installations composed of insects pinned directly to a wall in repeating patterns, which reference both textiles and wallpaper. When viewers enter one of my installations, they are greeted with something they think they know, that is, a patterned wallpaper which could be in anyone's home. However upon closer examination, one discovers that it is entirely made up of insects. A tension is created by the beauty one observes in the pattern, and the apprehension we feel toward insects. I know very few people who welcome insects into their home. In fact, we have a certain hysteria about them. Culturally, insects are a sign of dirtiness and disease. My work explores ideas of home and comfort. It alludes to the unseen world of dust mites, germs and bacteria, both friendly and not.

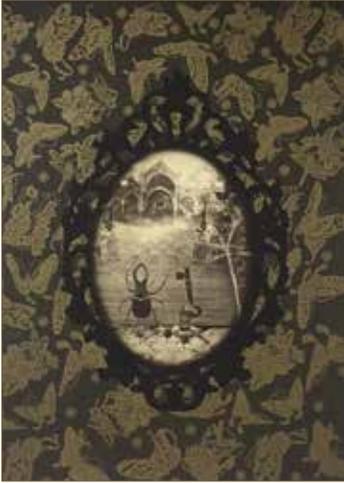
Despite this apprehension, I think it would be fair to say that the most common reaction to my work is wonder. While we as adults may harbor negative feelings about insects if we think back to childhood, probably most of us at one time attempted to collect caterpillars and butterflies. Indeed, there are plenty of famous insects in children's literature, from the caterpillar on the hookah in "Alice in Wonderland" to the insect companions in "James and the Giant Peach." I mention this because something I am trying to capture in my work is the magic we experience as children. I would like people to discover it once again when they see my work, and for a moment just stand there and say "Wow!"

Ultimately, I am attempting to create a multilayered work in which pattern is the vehicle. My work is dependent upon the supposition that there is a cultural understanding of pattern. That understanding provides a framework or potential for a narrative.

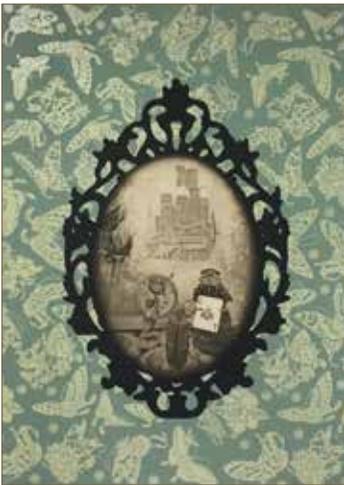
My recent installations take inspiration from the Victorian era, for it was a time of excitement. It was the age of travel, exploration, scientific discovery and the dawning of photography. Both adults and children were introduced to the natural world through a large number of educational publications in which various species of wildlife from insects to elephants were anthropomorphized so as to have greater appeal to the general reading public. Voracious collecting of all manner of plants and wildlife was extremely popular at that time. In my mind, the elephant's foot umbrella stand is the quintessential object that defines the era, for it is exotic yet grotesque. For the insatiable Victorian collector, nothing was sacrosanct. That said, rest assured that while I may allude to threatened species, none of the insects I use are endangered. The vast majority of insects on the endangered species list are there because of loss of habitat, not over collection. The insects I use are farmed or collected by local indigenous peoples providing them a livelihood. Since most of these species come from a rain forest environment the people collecting will not cut down the jungle, which provides their livelihood. It is ecologically sound. They are a renewable resource.

This fall the Renwick Gallery—the first building in the United States built expressly as an art museum—will open its doors after a major, two-year renovation. To celebrate, it is transforming the entire museum into an immersive artwork with a debut exhibition entitled WONDER. Nine leading contemporary artists—**Jennifer Angus, Chakaia Booker, Gabriel Dawe, Tara Donovan, Patrick Dougherty, Janet Echelman, John Grade, Maya Lin, and Leo Villareal**—are each taking over different galleries in the building, creating site-specific installations inspired by the Renwick. Together, these installations will turn the building into a larger-than-life work of art. WONDER is organized by Nicholas R. Bell, the Fleur and Charles Bresler Senior Curator of American Craft and Decorative Art.

Jennifer Angus is a professor in the Design Studies department at the University of Wisconsin – Madison. She received her education at the Nova Scotia College of Art and Design (BFA) and at the School of the Art Institute of Chicago (MFA). Jennifer has exhibited her work internationally including Australia, Canada, Germany, Japan and Spain. She has been the recipient of numerous awards including Canada Council, Ontario Arts Council and Wisconsin Arts Board grants. At the University of Wisconsin-Madison she has received annual grants from the Graduate School as well as a Vilas Associate Award, the Emily Mead Baldwin-Bascom Professorship in the Creative Arts and most recently a Romnes Fellowship. Her exhibition "A Terrible Beauty" at the Textile Museum of Canada was selected as "Exhibition of the Year" by the Ontario Association of Art Galleries in 2006.



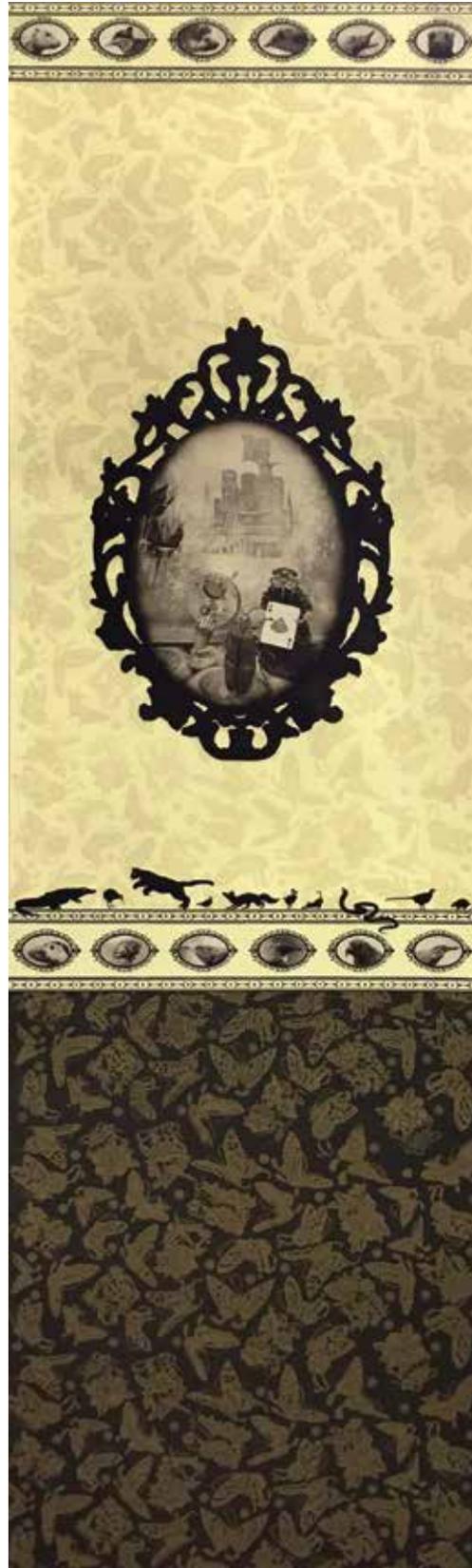
Jennifer Angus
The Key, 2015
 Woodcut, relief,
 etching, and chine collé
 28 x 20 inches
 Edition of 24



Jennifer Angus
The Clue, 2015
 Woodcut, relief,
 etching, and chine collé
 28 x 20 inches
 Edition of 24



Jennifer Angus
The Treasure, 2015
 Woodcut, relief,
 etching, and chine collé
 28 x 20 inches
 Edition of 24



Jennifer Angus
The Yellow Wallpaper, 2015
 Woodcut, relief, etching, lithography, collage and chine collé
 96 x 34 inches, Edition of 15

Richard Bosman's Lagoon

Richard Bosman's imagery captures and freezes moments in time. He is a major figure in what has been called neo-expressionism, and the figurative expressionist movement. His compositions and vivid textures give underlying emotional content to both his narrative and his calmer seascape subjects. He utilizes a single-frame, stop-action technique derived from both film and the comic strip.

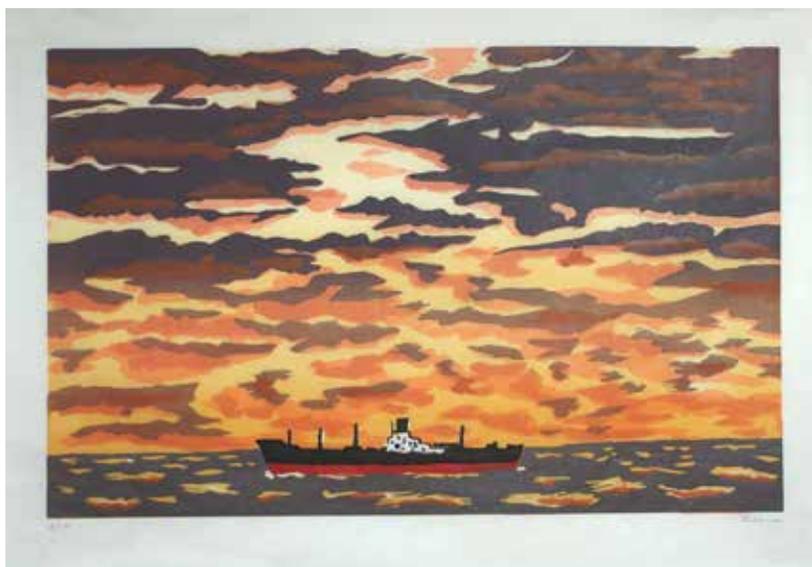
Sheltered beneath the palm trees two lovers kiss in Richard Bosman's new print "Lagoon." In this woodcut measuring 16 3/4 by 24 1/2 inches Bosman continues his exploration of isolated locations where few people can invade one's privacy. The setting provides Bosman with a vehicle to show his masterful way of depicting water. As a neo-expressionist painter, his portrayal of the palm trees in the background, and the water in the foreground create an extraordinary backdrop to this narrative print. White highlights enhance the figures as they embrace, but the abstract nature of their facial features, and their resulting anonymity highlights the silent, passionate and mysterious atmosphere of their world.

Richard Bosman was born in India in 1944, and later moved to New York. His paintings and prints are in the collections of museums throughout Europe and the United States including the Metropolitan Museum of Art, the Walker Art Center, the Los Angeles Museum of Contemporary Art and the Bibliothèque Nationale de France, Paris.



Richard Bosman
Lagoon, 2015
Woodcut
16 3/4 x 24 1/2 inches
Edition 30

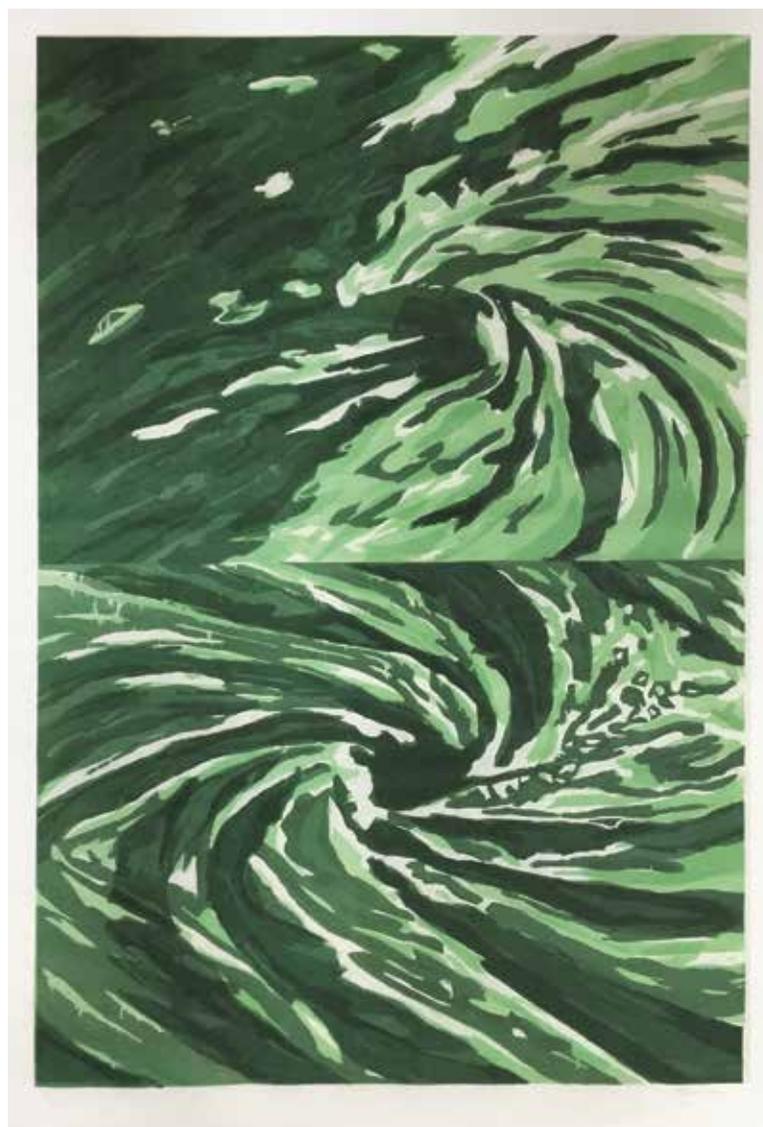
Richard Bosman Retrospective 1988–2015



Richard Bosman
Crossing, 2015
Woodcut
20 x 29 inches
Edition 30



Richard Bosman
Whirlabout, 1989
Serigraph
26 3/4 x 17 1/4 inches
Edition 46



Richard Bosman
Maelstrom, 1990
Woodcut
41 1/8 x 27 inches
Edition 30



Richard Bosman
River Rising, 2009
Woodcut
22 1/2 x 32 inches
Edition 30



Richard Bosman
Squall, 2015
Linoleum cut
19 x 24 inches
Edition 30



Richard Bosman
Flood, 1988
Woodcut
18 1/8 x 25 1/4 inches
Edition 18



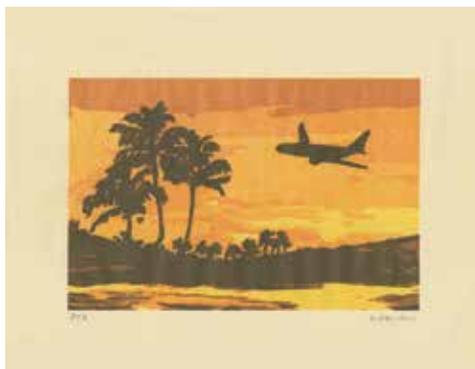
Richard Bosman
Awash, 1988
Woodcut, pochoir
37 3/8 x 23 1/4 inches
Edition 30



Richard Bosman
Tracks, 2009
Woodcut
24 1/2 x 29 1/2
Edition 30



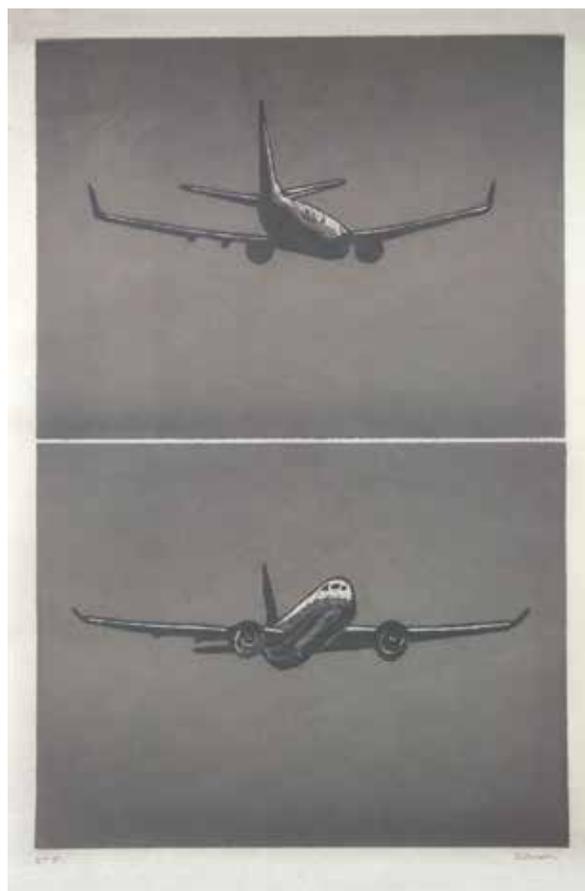
Richard Bosman
Blizzard, 2009
Woodcut
24 1/2 x 31 1/2
Edition 30



Richard Bosman
Getaway, 2015
Relief
13 1/2 x 17 1/2 inches
Edition 15



Richard Bosman
Round Trip 1, 2015
Woodcut
33 1/2 x 25 inches
Edition 30



Richard Bosman
Round Trip 2, 2015
Linoleum cut
31 1/2 x 21 inches
Edition 15

Jim Dine

"Here's the deal. Since I have been making prints, and looking at them for sixty years, I know what I'm looking at, but I often wonder what I would think if I weren't a printmaker. A print is not always easy to grasp at first glance. It takes some visual education to see the intricacies, and also to understand the layers and different techniques. This knowledge doesn't take away the joy of the first meeting. Even when you look at the simplest lithograph by Matisse, you wonder how its beauty was made. Matisse often drew on transfer paper and then the drawing was directly transferred to the stone, but in other more elaborate prints, it is rewarding to know the complexities and various combinations of techniques. It can brighten your eyes (so to speak.)"



Jim Dine
The Cottonwoods at Night, 2015
Woodcut, etching
and serigraphy
64 x 48 inches
Edition 24

This statement is taken from
Jim Dine: A Printmaker's Document,
Published by Steidl.
2013 © Jim Dine

www.steidlville.com



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

Michelle Grabner

Michelle Grabner, a conceptual artist, gallerist, curator, and critic came to Tandem Press in February 2015 where she created 10 editions of prints. She is also a professor in and chair of the Department of Painting and Drawing at the School of the Art Institute of Chicago, and co-director of the Suburban, a gallery in Oak Park, IL. In 2014, Grabner was the first practicing artist to be selected as a co-curator of the Whitney Biennial.

In the early Nineties, as a young Mother, Grabner explored backdrops inspired by her home and family environment focusing on domestic abstraction and repetition. In these early paintings she depicted recognizable patterns including crochet and gingham both of which have a vernacular quality, but at the same time are abstract. In an interview with Barry Schwabsky in the Brooklyn Rail following two exhibitions in Milwaukee and Chicago, Grabner stated: "These two shows are a resolute return to the ideas shaping the work I was making 20 years ago when I was painting patterns pulled from my domestic environment: crocheted blankets, paper towel patterns, etc. In the early '90s I was attracted to these familiar motifs for their order and predictability. I was not very interested in them as domestic middle-class signifiers. I started receiving a great deal of critical response to these paintings in terms of the politics of "women's work," and how that was intertwining with ideas in contemporary abstraction. But it was really Platonic ideals of routine and orderliness I was seeking to find by rearticulating my domestic backdrops."⁽¹⁾

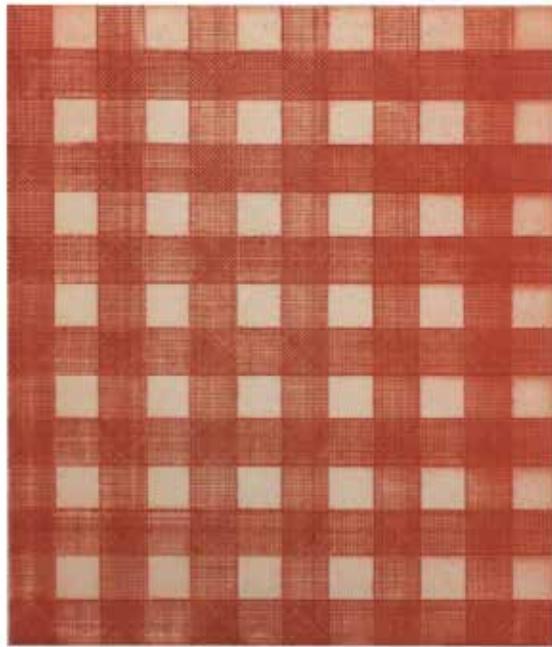
In the four *Crochet Ripple* series of prints she created at the Press, she revisited domestic backdrops, so there is a link to past themes she explored in her earlier paintings. Materiality and surface are extremely important to Grabner. For example, in her paintings, she has used enamel and flocking in her exploration of surfaces. In the *Crochet Ripple* prints, she selected the technique of lithography and the resulting prints are luminous, shimmering, abstract images.

In the second series of prints, entitled *Marriage à-la-mode* which are based on Hogarth's series of the same name, Grabner zeroed in on aspects of Hogarth's images, finding patterns originating from a window, a picture, a dog, a dress, a chair and a table. The results are stunning abstract images executed in intaglio, and chine collé.

Former UW Madison Art Department faculty member Michelle Grabner lives and works in Oak Park, IL. Solo exhibitions of her work have been held at the James Cohan Gallery, NYC; The Indianapolis Museum of Art, The Museum of Contemporary Art, Cleveland; INOVA, the University of Wisconsin, Milwaukee; MINUS SPACE, Brooklyn; the Ulrich Museum, Wichita; and the University Galleries, Illinois State University. She has been included in group exhibitions including the Museum of Contemporary Art, Chicago; the Walker Art Center, Minneapolis; the Tate St. Ives, UK; and the Kunsthalle Bern, Switzerland. Grabner joined the faculty of the School of the Art Institute of Chicago in 1996, and became Chair of the Painting and Drawing department in the fall of 2009. She is also a senior critic at Yale University in the Department of Painting and Printmaking. Her writing has been published in *Artforum*, *Modern Painters*, *frieze*, *Art Press*, and *Art Agenda*, among others.

(1) To read the full interview go to:

<http://www.brooklynrail.org/2012/03/art/michelle-grabner-with-barry-schwabsky>

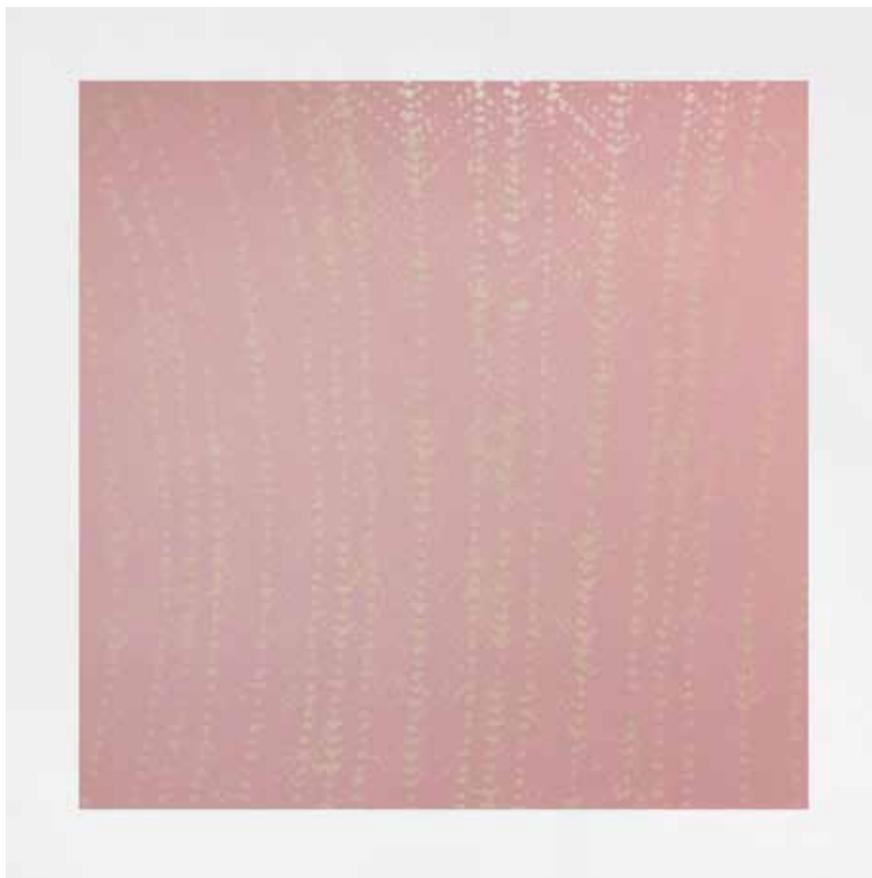


Michelle Grabner
Warm Red Gingham, 2015
Etching
20 1/2 x 18 inches
Edition 24

Michelle Grabner
Blue Crochet Ripple, 2015
Lithography
30 x 30 inches
Edition 24



Michelle Grabner
Pink Crochet Ripple, 2015
Lithography
30 x 30 inches
Edition 24

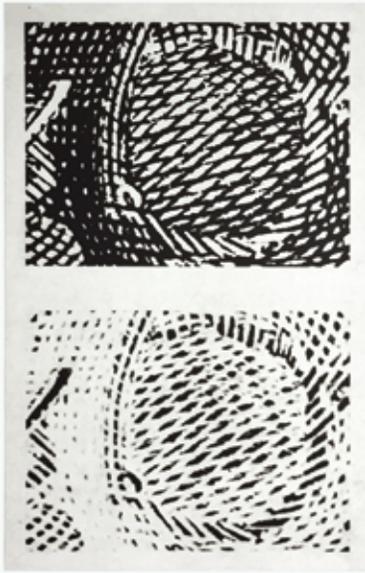




Michelle Grabner
Yellow Crochet Ripple, 2015
Lithography
30 x 30 inches
Edition 24



Michelle Grabner
Violet Crochet Ripple, 2015
Lithography
30 x 30 inches
Edition 24



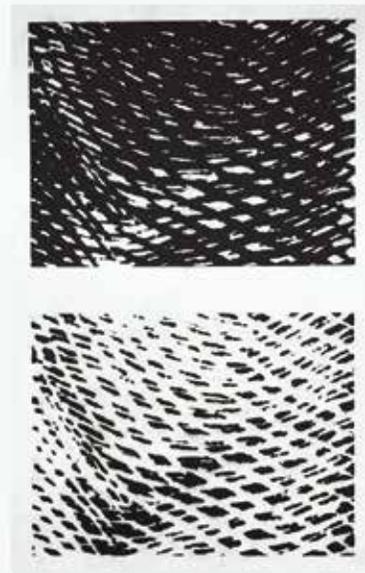
▲
Michelle Grabner
Marriage à-la-mode (picture), 2015
 Intaglio, chine collé
 20 1/2 x 18 inches
 Edition 12

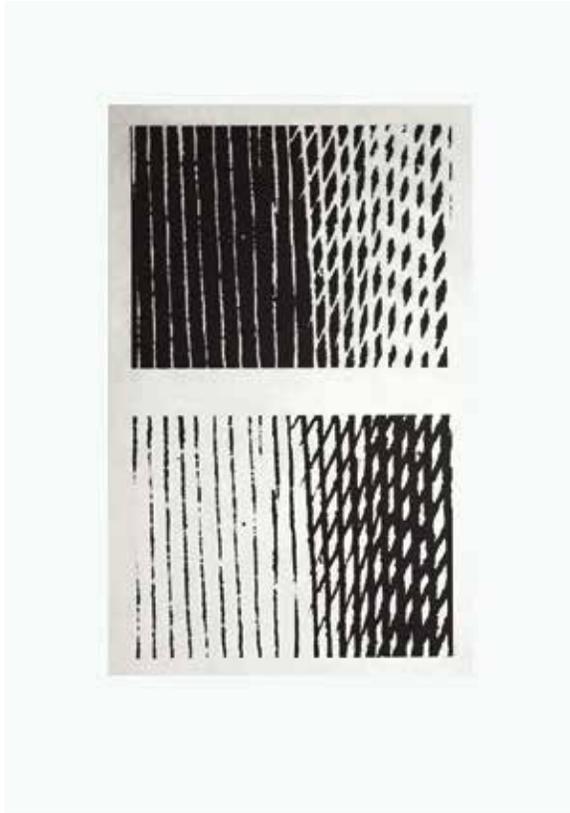
Michelle Grabner
Marriage à-la-mode (dog), 2015
 Intaglio, chine collé
 20 1/2 x 18 inches
 Edition 12
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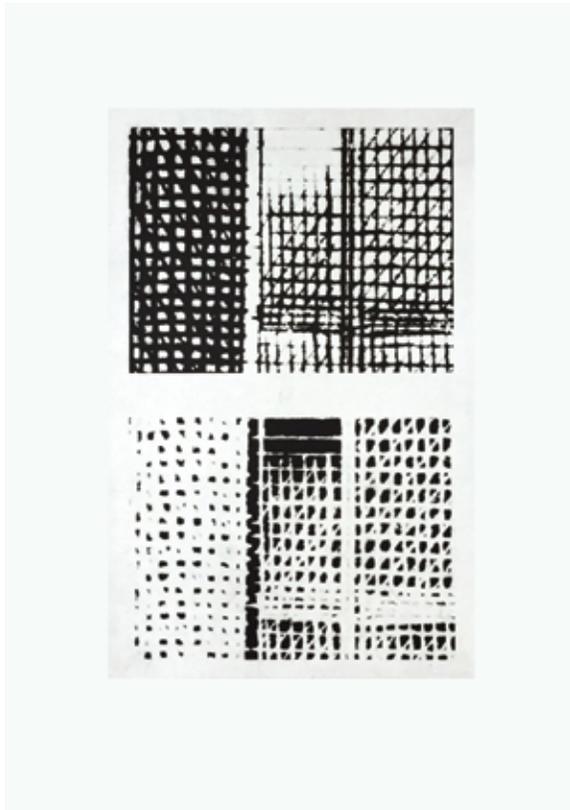
▲
Michelle Grabner
Marriage à-la-mode (chair), 2015
 Intaglio, chine collé
 20 1/2 x 18 inches
 Edition 12

Michelle Grabner
Marriage à-la-mode (dress), 2015
 Intaglio, chine collé
 20 1/2 x 18 inches
 Edition 12
 ▼





Michelle Grabner
Marriage à-la-mode (tablecloth), 2015
Intaglio, chine collé
20 1/2 x 18 inches
Edition 12



Michelle Grabner
Marriage à-la-mode (window), 2015
Intaglio, chine collé
20 1/2 x 18 inches
Edition 24

New Prints by Ikeda Manabu

Ikeda Manabu, the internationally renowned Japanese artist who is currently an artist-in-residence at the Chazen Museum of Art in Madison, Wisconsin created two new etchings this spring at Tandem Press. Ikeda received critical attention from American audiences following his participation in the exhibition *Bye Bye Kitty!!! Between Heaven and Hell in Contemporary Japanese Art*, at the Japan Society in New York City in 2011.

Holland Carter, writing for the New York Times commented: "For obsessive detailing, nothing tops Manabu Ikeda's miniaturist ink landscapes and cityscapes. In *Existence* he presents the world as a giant, decomposing tree. In *History of Rise and Fall*, it becomes a shifting, clattering architectural pileup: a million-roofed Samurai castle garnished with cherry trees, fragmented Buddhist sculptures and ant-size hanged human figures."

At the Chazen Museum of Art, Ikeda is working on a major painting and will be in residence for one more year while he completes the work. While working on this major painting measuring 10 x13 feet, Ikeda has continued to work at Tandem Press experimenting with various printmaking techniques for the first time.

The result of Ikeda's collaboration at the Press are wonderful new detailed etchings with a similar feel to his intricate and complex drawings and paintings.

Ikeda Manabu's drawings are included in many prestigious collections including the Mori Art Museum, Tokyo, the Hamamatsu Municipal Museum of Art, the Shizuoka and Obuse Museum, Nagano, and the Chazen Museum of Art.



Ikeda Manabu
Untitled, 2015
Etching
23 x 21
Edition 30



Ikeda Manabu
Iceberg, 2015
Etching and hand painting
19 1/4 x 16 inches
Edition 15



Ikeda Manabu
Untitled, 2014
Etching
16 3/8 x 18 7/8 inches
Edition of 30

Dan Rizzie New Experiments in Printmaking

In July 2015 The Drawing Room in East Hampton presented Dan Rizzie Editions/Variations, which included nine new editions, created at Tandem Press. This was the first exhibition to focus on the innovative prints Rizzie created in collaboration with master printers at renowned etching and lithography workshops over the past twenty-five years. Exploring printmaking with his characteristically inventive approach to process, Rizzie turns each intaglio, woodcut or lithography project into an archaeological experience. Building each print image from layers of intricately worked plates and adding hand coloring and collage, the artist improvises subtle techniques to preserve the spontaneity of his vision.

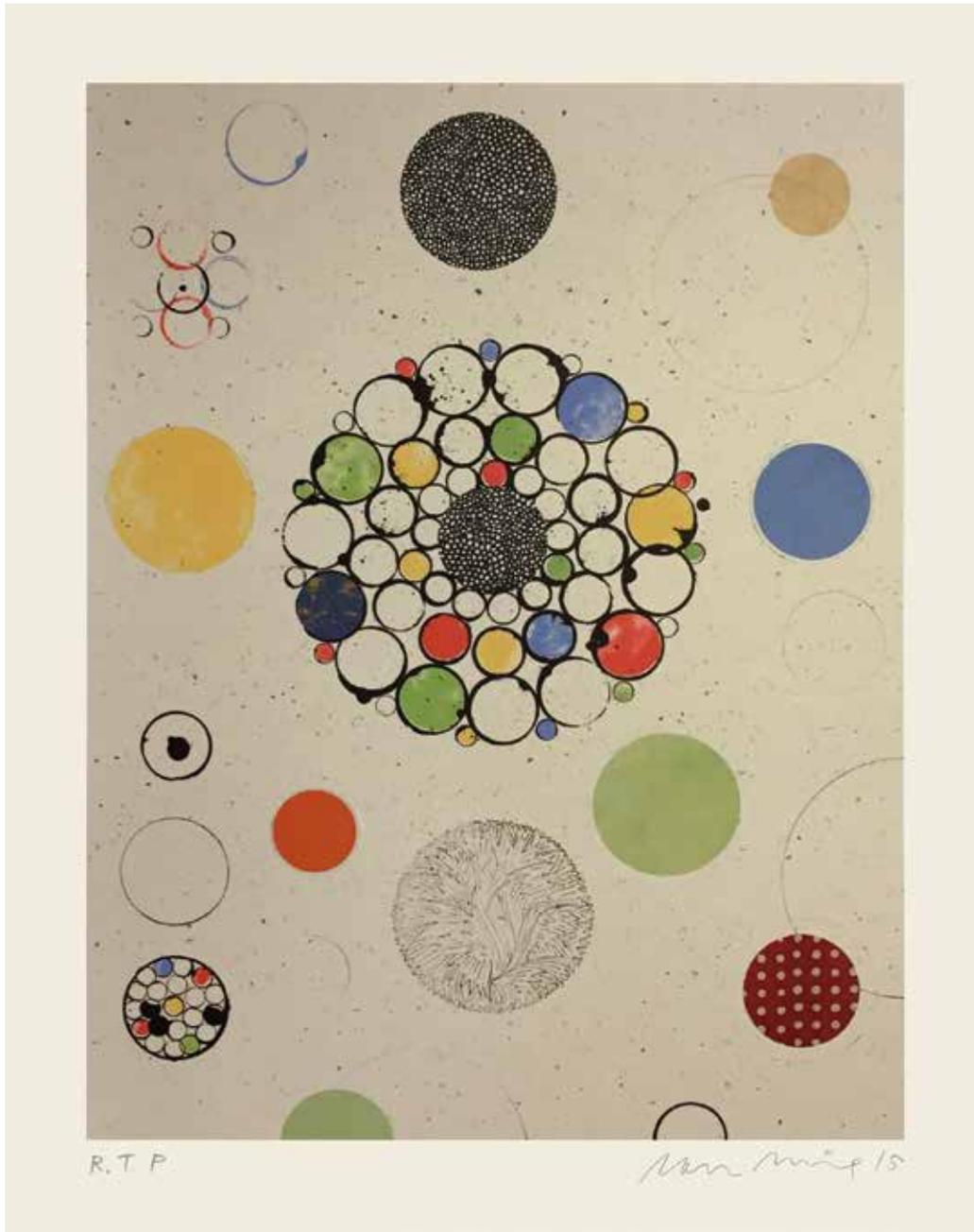
Widely recognized as a painter with original, buoyant imagery that mixes nature and abstraction with formal elements descended from Modernism, Rizzie's graphic iconography often draws from his childhood memories growing up in Egypt, Jordan, India and the Caribbean. Central to his prints are vivid recollections of gardens with exotic plant and bird life.

Drawn as a young artist to the experimental nature of printmaking, Rizzie developed a lyrical language early on. He was inspired by Synthetic Cubism, postwar American Art and in particular the works of Joseph Cornell, Kurt Schwitters and most notably Kazimir Malevich. Equally powerful influences are Buddhist and Hindu ornamentation, botanical illustration and the geometric design traditions in Indian and Egyptian Art. Rizzie's love for the continuum of nature in human expression is particularly striking throughout his printed works.

Working with the master printers at Tandem Press and many other studios, Rizzie's prints are distinguished by the unique interplay of techniques and artistic freedom he brings to the process. The collaborative nature of printmaking is one that encourages experimentation, an aspect that also appeals to the artist, infused with a sense of whimsy, Rizzie's editions and variations in lithography, aquatint, etching, monotype and chine collé push the limits of each medium, resulting in vibrant compositions and compelling narratives.

In much of his new Tandem imagery he eliminates perspective creating flat picture planes. His objects float in the space, and have an exotic quality. Collage is extremely important to him, and many of the new prints incorporate collage and extensive hand-painting. The new prints are filled with memories and allusions ranging from Tantric circles, to places he has lived, to people he knows. Aspects of his love of nature permeates the imagery. In a body of work that encompasses painting, collage and a wide variety of print media, it is Rizzie's insistent curiosity and sense of adventure that drives his artistry.

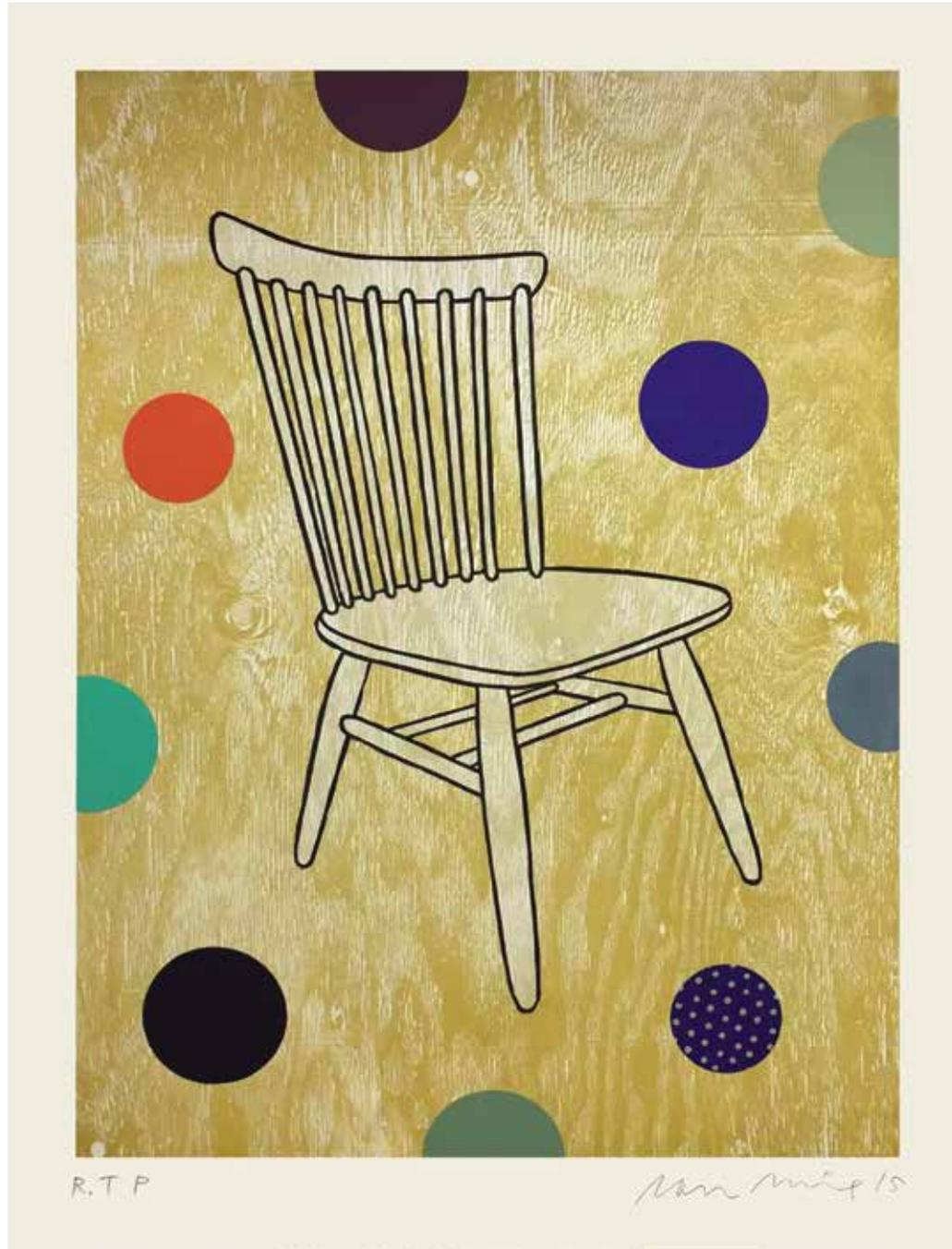
Dan Rizzie's work is in public and private collections throughout the country, among them the Dallas Museum of Art, the Museum of Fine Arts Houston, The Museum of Modern Art, New York, the Indianapolis Museum of Art, the Guild Hall Museum in East Hampton, and the Parrish Art Museum in Watermill, New York. Earlier this year, The University of Texas Press published a comprehensive monograph on the artist with essays by Terrie Sultan, Jane Livingston and Mark Smith.



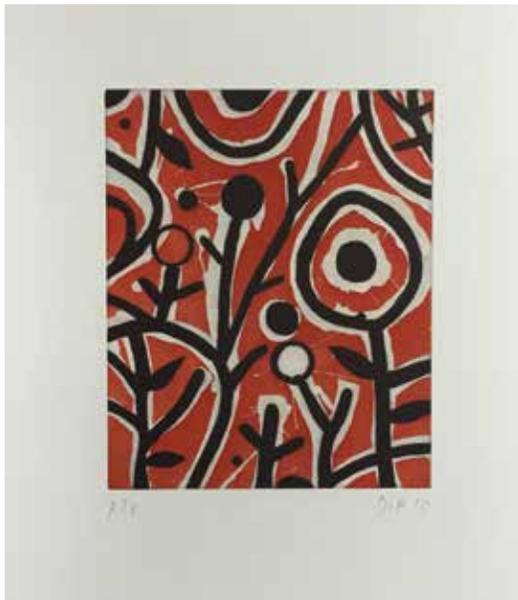
Dan Rizzie
Nizamuddin, 2015
Lithography, relief, collage, chine collé
38 x 30 inches
Edition 30



Dan Rizzie
Saw Palmetto (Avow), 2015
Woodcut, relief, collage, chine collé
39 1/2 x 30 inches
Edition 24



Dan Rizzie
Empty Chair, 2015
Woodcut, relief, collage, chine collé
39 1/2 x 30 inches
Edition 24



Dan Rizzie
Lazarus, 2015
 Intaglio
 18 1/2 x 16 inches
 Edition 30



Dan Rizzie
M.L.R., 2015
 Relief, collage, chine collé
 24 1/2 x 19 inches
 Edition 15



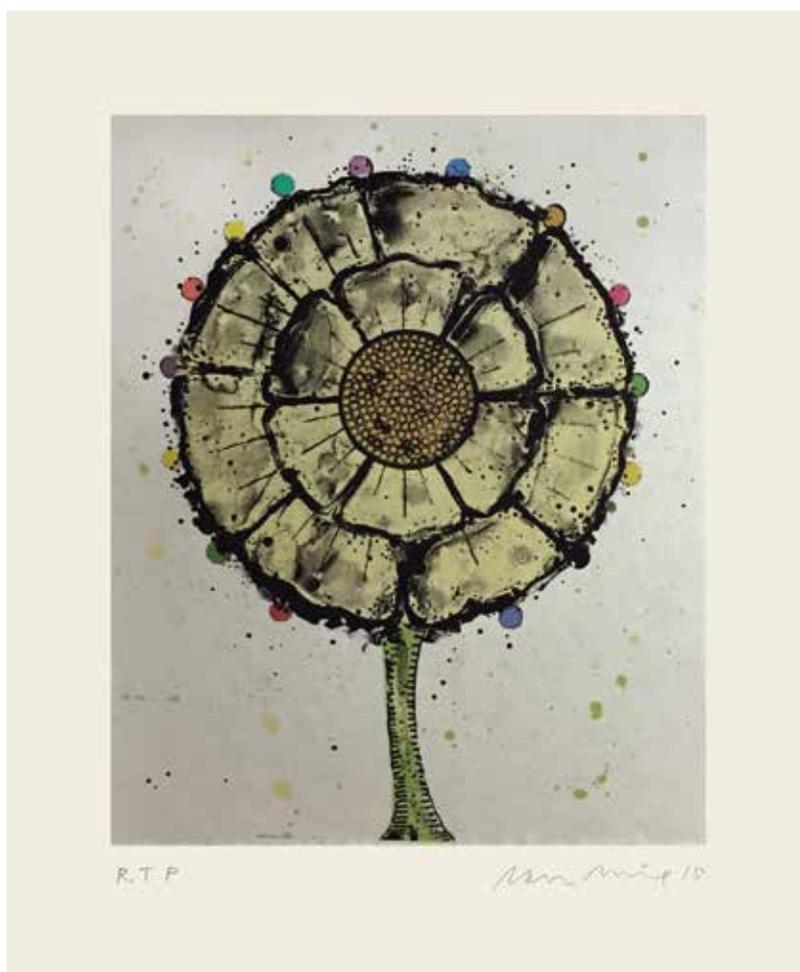
Dan Rizzie
24 Gems for John Torreano, 2015
 Lithography, relief, collage,
 chine collé, hand painting
 27 x 20 inches
 Edition 30



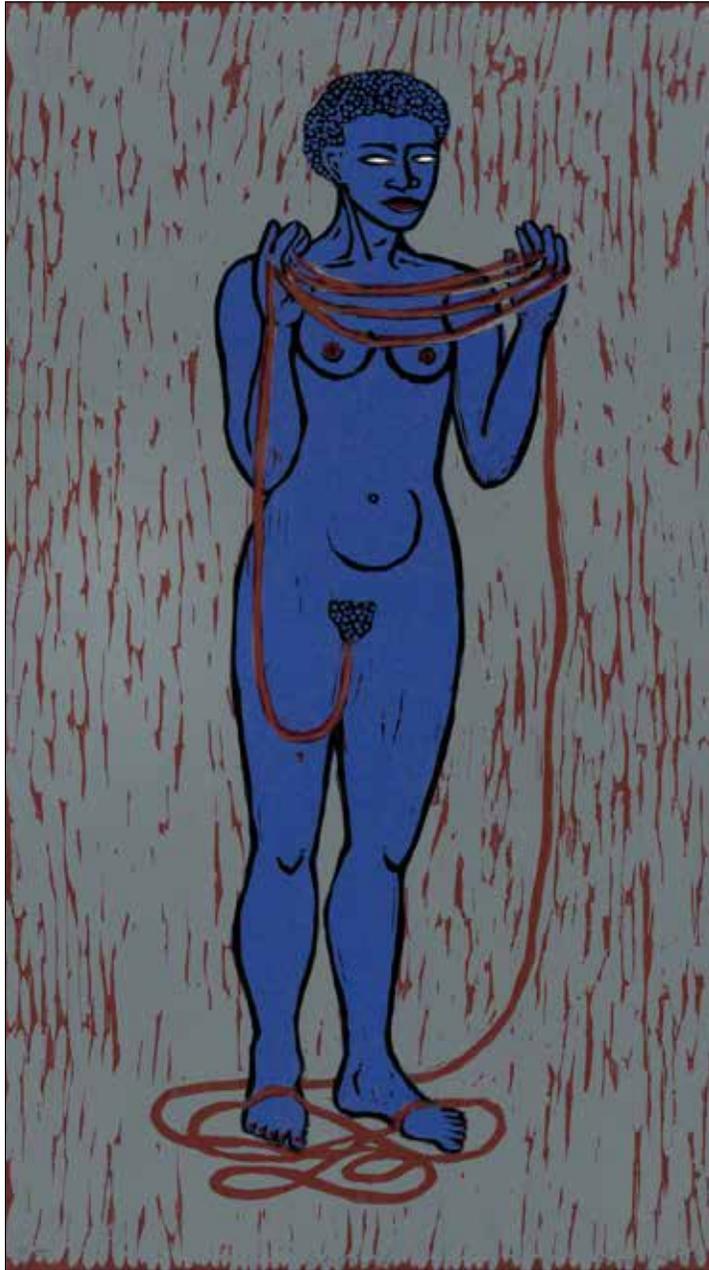
Dan Rizzie
Little Tantric Bird, 2015
 Collage, relief, digital, chine collé
 17 x 14 inches
 Edition 30



Dan Rizzie
I Wish You Well, 2015
 Collage, relief, digital, chine collé
 17 x 14 inches
 Edition 30



Dan Rizzie
Lodi Garden, 2015
 Lithography, relief,
 collage, chine collé,
 hand painting
 27 x 20 inches
 Edition 15



Alison Saar
Cat's Cradle 2015
Woodcut
23 ³/₄ x 13 ¹/₂ inches
Edition 30

Cat's Cradle by Alison Saar

Alison Saar recently created a new image entitled “Cat’s Cradle,” referencing the children’s game, which can be found in many cultures, and may have originated in China and Korea. In Alison Saar’s own words “This image depicts a young woman exploring her fertility and playing the children’s string game with her menstrual flow. She straddles two worlds, one foot in childhood and the other, stepping into womanhood.”

As Linda Tesner, Director of the Ronna and Eric Hoffman Gallery of Contemporary Art at Lewis and Clark College has written “Alison Saar is one of the few contemporary artists to use the figure almost exclusively in her work — yet figurative representation is not the artist’s highest priority. Saar combines the collective with the commonplace — the materials as well as subject matter — as she explores human impulses, cultural prejudices, and life experiences. She mines her source material in such varied quarries as folk art, African and Haitian aesthetics, myths and rituals from diverse cultures, American slave narratives, and music. Now in mid-career, Saar uses the human body to explore racial and gender issues while engaging her audience in an ongoing dialogue.” (1)

Alison Saar was born in Los Angeles and received her BA from Scripps College, Claremont, CA and in 1981 her MFA from the Otis Art Institute, Los Angeles. She and her sister grew up in an artistic environment, with her Mother the artist Betye Saar, and her Father who was an illustrator and art conservator.

Family visits to museums from an early age were inspirational to her. In addition the period she spent working for her Father in his restoration business had a profound influence on her. In particular, it gave her the opportunity to observe works of art from other cultures especially Africa, China, Japan, India, South and Central America.

Through her sculpture and prints, Alison Saar explores the subjects of racism, sexism, ageism, and the challenges of being bi-racial in America. Although she first thought of becoming an art historian, she felt she was a better maker than a writer, and since 1990, she has had numerous solo exhibitions, and participated in prestigious group exhibitions in museums throughout the US. Saar has been awarded many distinguished grants, honors and residencies including the Studio Museum in Harlem and awards from the Joan Mitchell Foundation, the National Endowment for the Arts, and the Guggenheim Foundation. Her work can be found in numerous museum collections including the Hirshhorn Museum and Sculpture Garden in Washington DC, The Museum of Modern Art, the Metropolitan Museum of Art and the Whitney Museum of American Art, NYC where she was selected for the 1993 biennial.

She has also received many commissions including the Harriet Tubman Memorial NYC and the Metro Transit Authority, 125th Station, NYC.

(1) Linda Tesner, “Severing the Ties that Bind Us,” Alison Saar: Bound For Glory, Ronna and Eric Hoffman Gallery of Contemporary Art, Lewis & Clark College, Portland, Oregon, 2010), p. 17.



Alison Saar
Mirror, Mirror; Mulatta Seeking Inner Negress II, 2015
Woodcut, chine collé
40 1/2 x 23 1/2
Edition 30



Alison Saar
Cotton Eater II, 2014
Woodcut
72 x 34 inches
Varied Edition of 14



TANDEM PRESS
fine contemporary prints



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November 20, 2015	Jazz Composers Septet (Les Thimmig, director) & Contemporary Jazz Ensemble (Johannes Wallmann, director)
February 19, 2016	Contemporary Jazz Ensemble (Johannes Wallmann, director) & Latin Jazz Ensemble (Eric Siereveld, director)
March 11, 2016	Jazz Standards Ensemble (John Schaffer, director) & Blue Note Ensemble (Johannes Wallmann, director)
April 8, 2016	Jazz Composers Septet (Les Thimmig, director)

Meet the *press*

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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.

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