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## TANDEM | press

### HOURS:

Monday–Friday  
9 a.m. – 5 p.m.

Saturday  
by appointment

### ADDRESS:

1743 Commercial Avenue  
Madison, WI 53704  
Telephone: 608.263.3437  
Fax: 608.265.2356  
info@tandempress.wisc.edu  
www.tandempress.wisc.edu

IFPDA Member

### NEWSLETTER CREDITS:

#### EDITORIAL DIRECTOR

Paula Panczenko

#### EDITOR

J. Myszka Lewis

#### PHOTOGRAPHY EDITOR

Sona Pastel-Daneshgar

#### DESIGN:

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

#### PHOTOGRAPHY:

Sona Pastel-Daneshgar  
Jason Ruhl  
Jay Jurado

## New Staff at Tandem

In the past year, three new staff members have joined Tandem Press. Myszka Lewis and Sona Pastel-Daneshgar are our new Associate Curators, and Seth Klekamp is our new Preparator. Amy Newell, who relocated to New Orleans, remains on the Tandem staff and works on special projects for the Press.

**Sona Pastel-Daneshgar** grew up in Bloomington, Indiana and received a BA in Art History and a BFA in Photography from Indiana University. Upon graduating, she worked for four and a half years as a museum specialist for the Art Bank Program at the U.S. Department of State in Washington, DC, where she managed, curated, and displayed a 2,600-piece collection of works on paper. Sona moved to Madison to attend the University of Wisconsin–Madison, and received her MA in Library and Information Studies with concentrations in Art Librarianship, Photographic Collections, and Digital Libraries in 2014.



**J. Myszka Lewis** received her BFA in Art and Design with a focus on Print and Narrative Forms from the University of Wisconsin–Milwaukee. Following graduation, she co-founded The Parachute Project in Milwaukee, WI. Through this project, she worked with local businesses and historians to create events and curate pop-up art exhibitions in abandoned historical buildings throughout Milwaukee neighborhoods.



After living and working in Milwaukee for several years, Myszka moved to Madison, WI. In 2015, she received her MFA in Art with a focus on Print Media from the University of Wisconsin–Madison. Myszka is also one third of SPOOKY BOOBS COLLECTIVE, a feminist collective that uses art, language, and design to visualize the trivialization of women's experiences. Her work has been exhibited in Wisconsin, Illinois, Indiana, New York, Arizona, Texas, and Australia, among others.

**Seth Klekamp** is a Wisconsin native who grew up in the Driftless Area region of the state. In college, Seth studied photography and intaglio printmaking, spending one summer in Italy learning Swietlan Kraczyna's multi-plate color etching technique. After graduating, Seth lived and worked in China as a teacher, and Alaska as a trail guide. Prior to joining Tandem Press, Seth spent six years in Colorado where he was an exhibition designer and art installer. Seth and his wife, Karen, now reside in Madison, Wisconsin.



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## From the Director

On September 7, 2016 Tandem Press announced the launching of our brand new website! Thanks to the generosity of Dean François Ortalo-Magné of the School of Business, and Mike Judge, Director of the Center of Branding and Product Management, they provided project assistantships to five students who worked on the website over the past two years. These students — Rachael Stern, Daniel Antivilo, Jacqueline Swoyer, Erin Strepny, and Ka Bao Lee worked very closely with our staff, and also with Linda Endlich from Merit at the School of Education, who provided us all with technical and artistic guidance throughout the process. Amy Newell was the main staff member who lead the project internally. Everyone involved put in hours of work and the student's professionalism kept us all inspired.

—Paula Panczenko, Director, FALL 2016



## The New Website

On our new website many improvements have been made and new features added to help make the viewer's browsing experience more inviting and fluid. The clean and modern layout features a responsive design that is viewable on any mobile device. Easy-to-use navigational tools require a minimal number of clicks to reach the desired content.

Image-driven, with the focus on artists and artwork, the new site's visual impact stands out immediately. The landing page has a series of large "hero" images that showcase recent and noteworthy exhibits. The home page also features four visiting artists and their recent work at the Press. Each Tandem artist has a page, which includes galleries of their artwork created at Tandem Press and biographical information.

The News & Events section has been spiced up with easy access to the latest Tandem Press happenings. Including a newsletter archive, a mailing list sign-up section and a brand new Tandem Press Blog page, the News & Events section will keep you up to date on all things Tandem Press. It can even help you catch up on exciting events from the past that you may have missed!

A Printmaking section has been added to the site for those who are interested in delving deeper into the history and processes of printmaking. This section includes an overview of printmaking, a list of techniques with images and explanations, and a glossary of terms. We find that these details can enrich and expand one's appreciation and love of printmaking and we hope that you do, too.

Another wonderful addition to the site is the Giving section, which offers a variety of ways to support Tandem Press. With links directly to the UW Foundation, giving and supporting Tandem Press is literally a click away. This section also features a brand new

program we are pleased to announce called Partners in Prints. Please visit the site to learn about this new opportunity to expand your art collection while supporting Tandem Press.

This is only the beginning. We have many more exciting plans for this site; we just couldn't wait any longer to share it all with you. Viewers can look forward to the addition of a zoom feature for optimal viewing of details and texture within each artwork. We also plan to add videos of visiting artist lectures and studio practices, as well as detailed demonstrations of printmaking techniques. We are so pleased and proud to share our new site with you. So start surfing!

—AMY NEWELL



## Dear Artist You Are a Poet — New Prints by Lesley Dill

In August 1980, Lesley Dill received a special gift from her mother. Receiving this gift, a book of poetry by Emily Dickinson, became a life-changing moment for her artistic practice. Dill majored in literature at Trinity College in Connecticut and believed that her literary interests had always been more oriented towards prose, but everything changed upon opening this “magical” book (as she described it in her Tandem Press lecture *Dear Artist you are a Poet* at the Chazen Museum of Art in Madison, WI). Opening this book, it was as if some of the phrases lit up with an electrical blue light, and the words jumped off the page. She described an experience of blue hummingbirds flying into her eyes, down her throat, into her body, and there somehow, somewhere germinated ideas for her artwork. Language became like seedpods, and the seeds grew into flowers, and the blooming flowers led her to her current artistic practice. After remaining monogamous to Emily Dickinson for seven years, she subsequently found magic in a small group of other poets including Dante, Milton, Neruda, Faulkner, and the contemporary American poet Tom Sleigh. In the beginning, the words came first and were primary, but now the literary and the visual concepts are entwined.



**Lesley Dill**  
*LIGHT THRILL SWOON TRUTH FLAME*, 2016  
Woodcut on muslin with hand dyed horsehair  
15 by 6 by 3 inches  
Variable Edition of 12  
[variations shown on the cover]

Lesley Dill’s work is deeply spiritual and can be traced back to an incident that occurred when she was fourteen years of age. One morning as she got up to go to school, she had a vision in which she saw blackness, like a movie, with white streamers. She saw pestilence and war, horror and desolation; but this darkness was also overlaid with rapture and bliss. She did not recall the memory of this experience until she went to college and took a course on ecstasy, which led her on a lifetime journey of research and practice into mystical revelatory experiences.

In the early 1990s, Dill spent two years in India, which had a profound effect on her work and life. She spoke very little Hindi, and it was this lack of understanding of the language that released her to experience it in a very personal way. Being surrounded by both the unintelligibility and the indecipherability of the language further enhanced the specialness of language for Dill. In India, she was also struck by the fact that women from all walks of life wore dresses, and she felt that her femininity was empowered. She abandoned the uniform of the western female sculptor — tight black jeans, work boots and tee-shirts — to adopt a more sensitive aesthetic. The colors of India

**Lesley Dill**

*This Short Eternity Inside my Thought*, 2016  
Relief on Kozo with clay, silk organza,  
and thread  
12 by 5 by 7 inches  
Variable Edition of 12



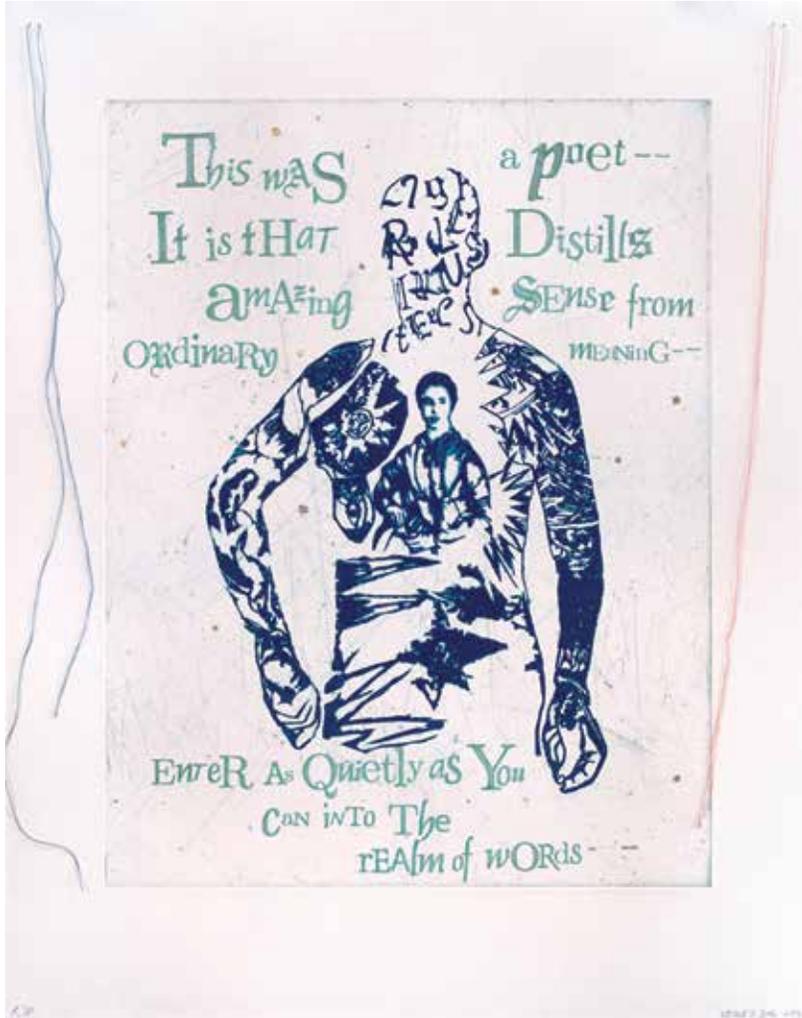
also had an intense effect on her. White, which she had always perceived as a cold color, suddenly became hot. Red is a joyful and celebratory color in India; this attitude complicated Dill's previous association of red to her father's illness and a dire warning sign. White and red quickly became recurring hues in her work and dictated the rest of her typical color palette.

In India, she also enjoyed the vast array of papers available. Paper enabled her to contrast the weight of her ideas with the lightness of the material. She began to stain her works on paper with tea, and she incorporated horsehair and thread into her images. Nandini Makrandi Justice states in her essay *Vision, Touch, Voice*<sup>1</sup>, "Surface tactility is added through another mainstay of Dill's work — threads and horsehair, which are suspended from and stitched through, photographs, drawings and tapestries. In India, the sacred string is everpresent, worn by sages, gurus and Hindu priests. Threads that are blessed are tied on wrists at births, weddings and deaths, and any number of other ritual occasions. Dill's use of string is not so literal but equally sacred. The artist describes a Nepalese temple that has a huge metal tongue hanging down, explained to her as the Tongue of God, a connector from us to the heavens. We speak and our words are carried straight up into the sky. In works such as "White Threaded Poem Girl," Dill's threads function as bridges or metaphorical tongues, leading the viewers eyes up into the figure, into the text. The function of a tongue is to give voice to speech, completing that circle of language and image that is an essential part of each piece."

In 2008, in addition to her sculpture, installations, prints, drawings and photographs, Dill conceived and directed the opera "Divide Light," which was performed at the Montalvo Arts Center, Saratoga, CA. Working with the composer Richard Marriott, Dill based her libretto on the poetry of Emily Dickinson. She also designed the costumes and sets, created video installations utilizing her photography, and choreographed the entire opera. This immense artistic undertaking took three years to create. For additional information please go to: [www.dividelight.com](http://www.dividelight.com)

All the various influences that have inspired Lesley Dill throughout her career can be experienced in her latest projects, editions, and multiples. For additional information on Lesley Dill please go to her website: [www.lesleydill.net](http://www.lesleydill.net) (PP)

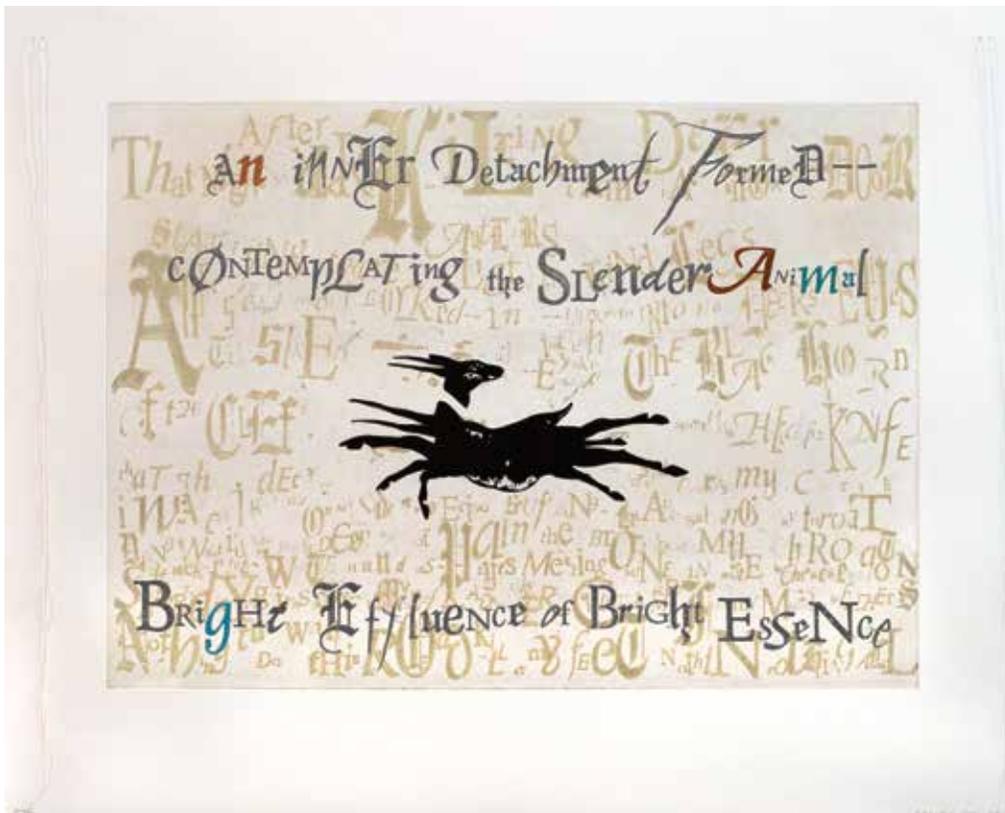
<sup>1</sup> Essay from *I Heard a Voice: The Art of Lesley Dill*, a catalogue, which accompanied a touring exhibit organized by the Hunter Museum of American Art, 2009.



**Lesley Dill**  
*Poet*, 2016  
Etching, gold leaf, thread, collage  
31 by 24 inches  
Edition of 18



Lesley Dill  
 Eyes, 2016  
 Etching, relief, hand painting, thread  
 24 7/8 by 29 7/8 inches  
 Edition of 18



Lesley Dill  
 Deer, 2016  
 Etching, relief, hand painting, thread, collage  
 24 7/8 by 29 7/8 inches  
 Edition of 18

## Alison Saar In Her Own Words

In the fall of 2015 Alison Saar made her third visit to Tandem Press and created four new editions of prints.

*Indigo Blue* includes three small variable editions that are subtitled *Sea Island Sugar*, *Sea Island Pure*, and *Holly Sugar*. The editions vary based on their material as each image is printed on well-worn vintage sugar sacks that have been hand-dyed with indigo and hemmed into simple handkerchiefs. Each handkerchief depicts the image of a weeping "blue black" girl printed over the sugar sack labeling.

A companion piece to *Indigo Blue*, *High Yella' Blue* is printed on found vintage handkerchiefs. The image of a light skinned, High Yella' girl cries the tears of the "tragic mulatta".

These two handkerchiefs, *Indigo Blue* and *High Yella' Blue*, point to the history of light skinned African-American women having access to more privileges than their darker skinned sisters. In slavery times mulattas were often made house servants while those with deeper toned skin had to toil in the fields. After slavery, those with a lighter complexion often had greater access to work in the black entertainment world or were able to pass as white altogether.

The woodcut, *Haint Blue* was printed on Chiri and then overlaid with worn muslin cut from found vintage quilts. A haint, a derivation of haunt, is a restless spirit often found roaming the streets after dark. According to legend, one must be careful not to attract their attention lest they follow you home and ride you in your sleep. In the South there is the practice of painting the porch ceiling and the window shutters a Haint Blue in order to confuse the spirits and dissuade them from entering your home. In this print, the image of the Haint is veiled by a scrim made from vintage scraps of a found quilt worn thin to the point of transparency. Applied over the printed image with chine collé, this thin scrim serves as a barrier, separating the spirit world from the world of the living.

*Deluge* is part of a recent body of work that Alison Saar has been working on in reference to the Great Mississippi Flood of 1927. During this time African Americans suffered not only from the flooding of their homes but were also subjected to abuse by the local and federal government. African American men were forcefully conscripted to build and maintain the levees while their families were not permitted to be evacuated from the camps set up on the levees. The government feared that the Black work force would flee the South to the North in search of work and greater liberties.

This print, *Deluge*, speaks to not only the suffering caused by the natural disaster but also to the emotional and physical anguish caused by the grossly unjust treatment of African Americans not only during the Great Flood of 1927, but also during future floods, up to and including Hurricane Katrina. With the loss of belongings, home, loved ones, dignity and liberty, the figure stands alone, stripped bare.



**Alison Saar**  
*Haint Blue*, 2016  
Relief with cotton muslin and shellac  
24 ¾ by 14 ½ inches  
Variable Edition of 12

**Alison Saar**

*Indigo Blue (Sea Island Sugar)*, 2016

Intaglio on hand dyed indigo sugar sack

12 by 12 inches

Variable Edition of 3



**Alison Saar**

*Indigo Blue (Sea Island Pure)*, 2016

Intaglio on hand dyed indigo sugar sack

12 by 12 inches

Variable Edition of 3



**Alison Saar**

*Indigo Blue (Holly Sugar)*, 2016

Intaglio on hand dyed indigo sugar sack

12 by 12 inches

Variable Edition of 3

**Alison Saar**  
*High Yella' Blue* [08/21], 2016  
Intaglio, pochoir, found vintage handkerchief  
12 by 12 inches  
Variable Edition of 21



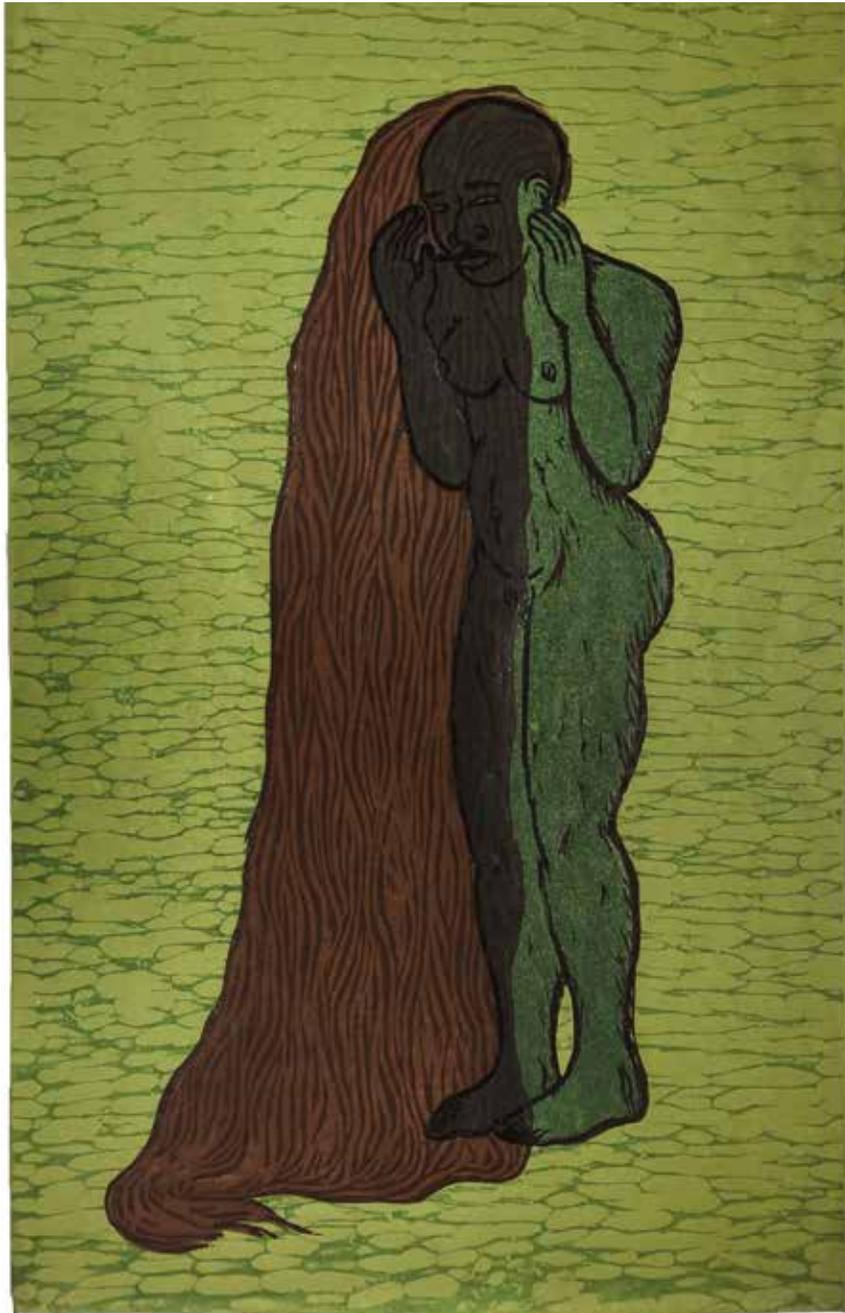
**Alison Saar**  
*High Yella' Blue* [13/21], 2016  
Intaglio, pochoir, found vintage handkerchief  
12 by 12 inches  
Variable Edition of 21



**Alison Saar**  
*High Yella' Blue* [17/21], 2016  
Intaglio, pochoir, found vintage handkerchief  
12 by 12 inches  
Variable Edition of 21



**Alison Saar**  
*High Yella' Blue* [19/21], 2016  
Intaglio, pochoir, found vintage handkerchief  
12 by 12 inches  
Variable Edition of 21



**Alison Saar**  
*Deluge*, 2016  
Relief with hand painted dye  
23 ½ by 14 5/8 inches  
Edition of 30

# José Lerma Retrospective 2007–2016

(all available prints)



**José Lerma**  
*Charles II of Spain*, 2011  
Relief, lithography, fabric dye  
25 ¾ by 25 ¾ inches  
Edition of 30



**José Lerma**  
*Diocletian*, 2011  
Relief, lithography, fabric dye  
25 ¾ by 25 ¾ inches  
Edition of 30



**José Lerma**  
*Jac Fugger*, 2011  
Relief, lithography, fabric dye  
25 ¾ by 25 ¾ inches  
Edition of 30



**José Lerma**  
*The Pride of Spain Humbled by Admiral Vernon*, 2011  
Relief, lithography, fabric dye  
25 ¾ by 25 ¾ inches  
Edition of 30



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



**José Lerma**  
*Untitled #3, 2007*  
 Intaglio  
 21 1/2 by 15 inches  
 Edition of 30



**José Lerma**  
*Emperador Maximiliano (black), 2011*  
 Relief, fabric dye, archival inkjet  
 43 by 43 inches  
 Edition of 3

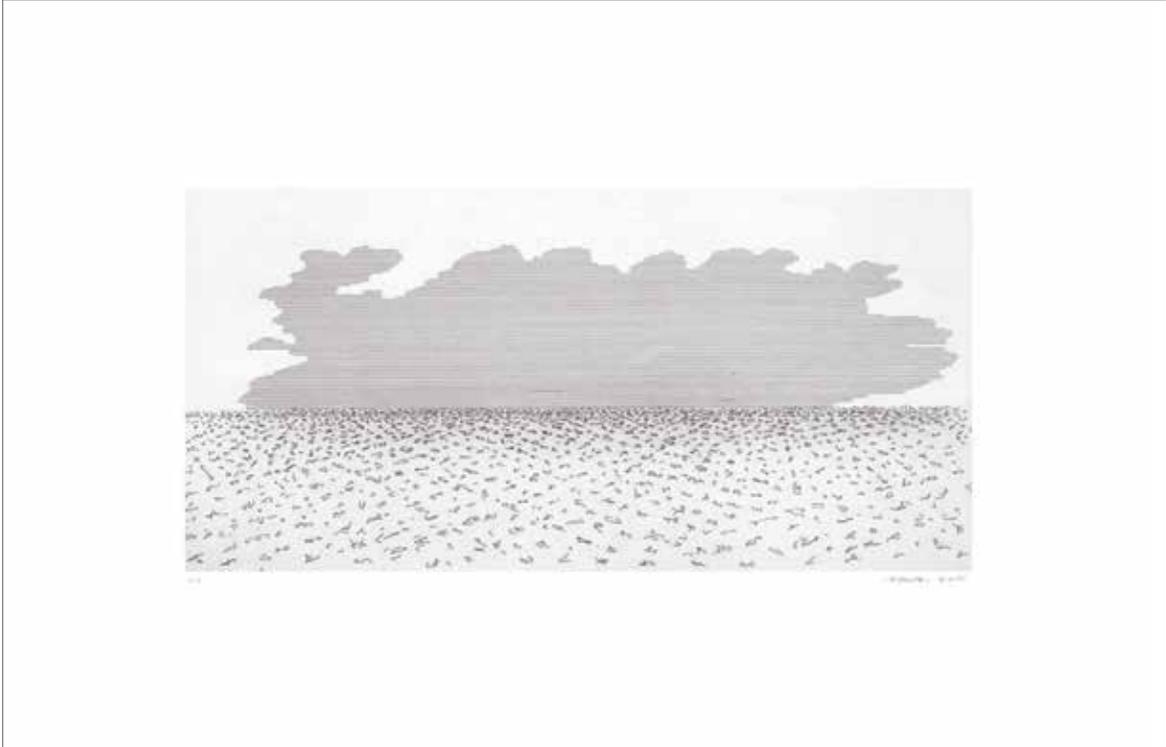


**José Lerma**  
*Broken Mirror at the Rose Tavern*, 2011  
 Lithography, relief, fabric dye on reflective fabric  
 33 5/8 by 28 7/8 inches  
 Edition of 10

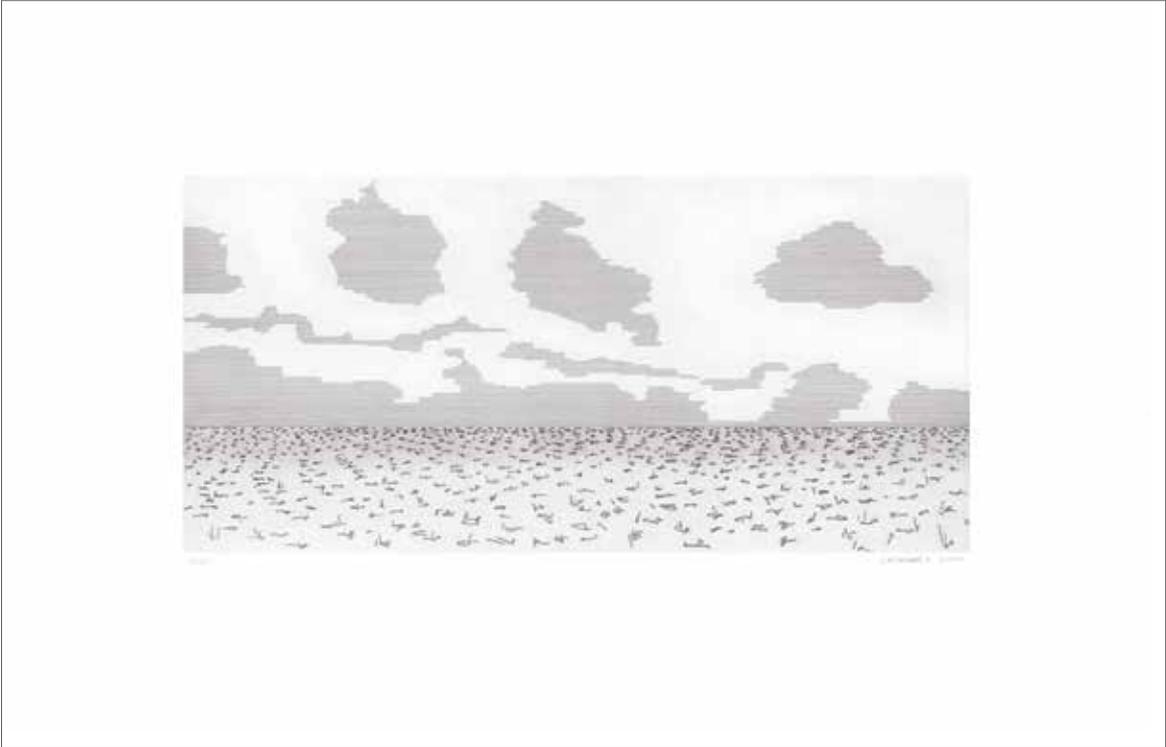


**José Lerma**  
*Emperador Maximiliano (gray)*, 2011  
 Relief, fabric dye, archival inkjet  
 43 by 43 inches  
 Edition of 3

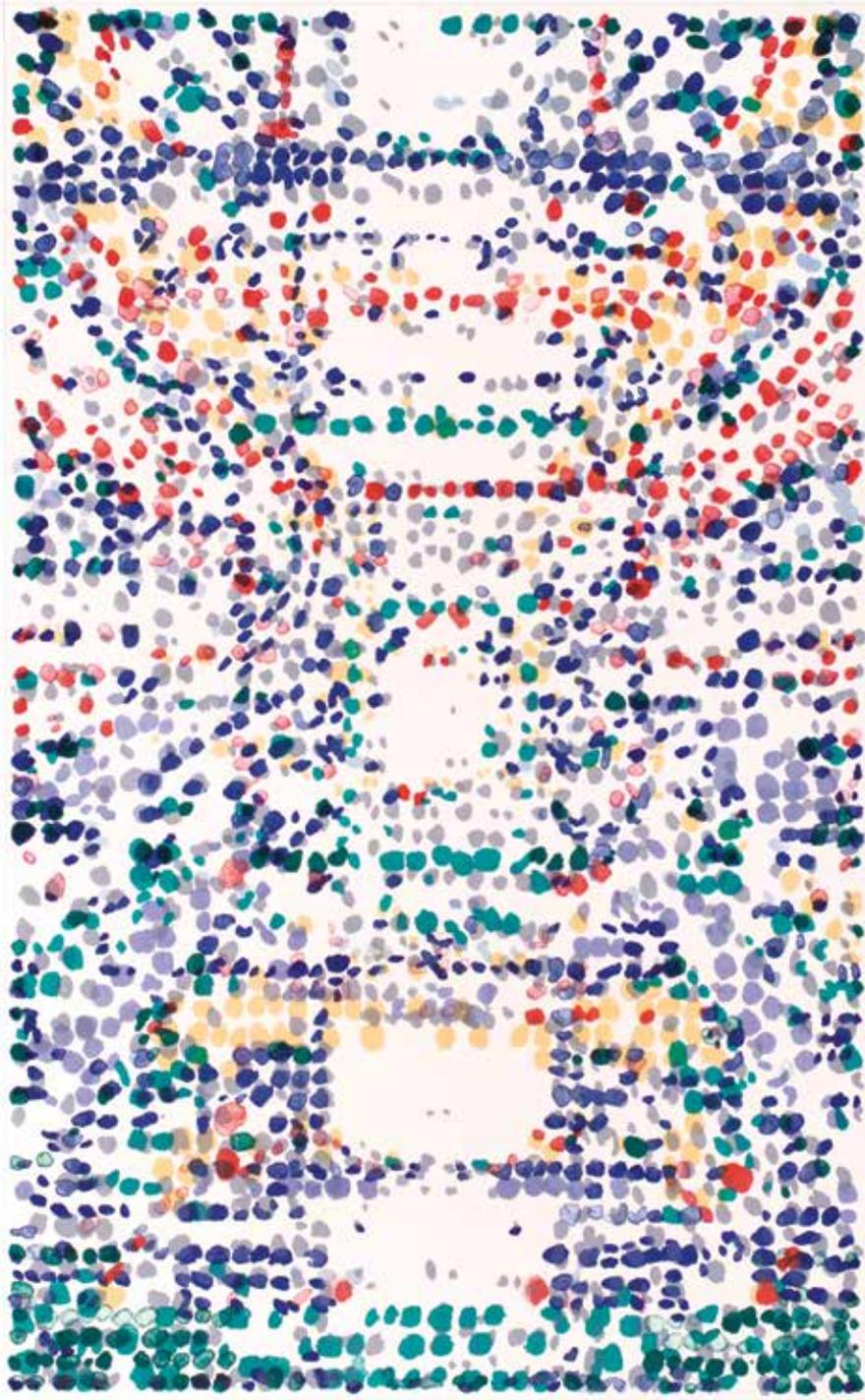
*New Editions by Suzanne Caporael*



**Suzanne Caporael**  
*Field Study #1*, 2016  
Etching  
24 ½ by 38 inches  
Edition of 15



**Suzanne Caporael**  
*Field Study #2*, 2016  
Etching  
24 ½ by 38 inches  
Edition of 15



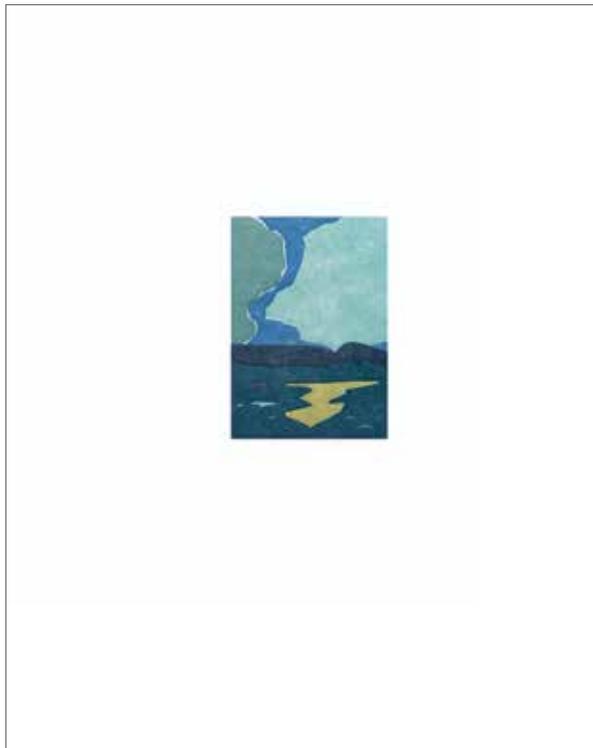
Suzanne Caporael  
*Google Data Center, Lenoir, North Carolina, U.S.A., 2016*  
Lithography with pencil  
32 3/4 by 47 inches  
Edition of 30



**Suzanne Caporael**  
*Silo Ridge (hazard)*, 2016  
 Relief  
 17 by 13 ½ inches  
 Edition of 21



**Suzanne Caporael**  
*Silo Ridge (path)*, 2016  
 Relief  
 17 by 13 ½ inches  
 Edition of 21



**Suzanne Caporael**  
*Silo Ridge (trap)*, 2016  
 Relief  
 17 by 13 ½ inches  
 Edition of 21

## Sandra Ramos: Pioneer Girl

Sandra Ramos, printmaker, painter, sculptor, video and installation artist, is one of Cuba's most important contemporary artists. Her art career was set in motion when she enrolled in the Elementary School of Visual Arts in Havana, Cuba at the age of fourteen. Later her education continued at the San Alejandro Academy from 1983–1985, and at the Higher Institute of Art (ISA) in Havana from 1985–1988.

In the recent publication *Sandra Ramos: Bridging the Past, Present and Future*, Holly Block describes the cultural context of Ramos's work. "Ramos emerged as a member of a group of 1990s artists "La mala yerba," a name coined by the independent curator Gerardo Mosquera, referring to the weeds that grow even in sandy soil. Many of these artists studied at the Instituto Superior de Arte (ISA) and came out of school having experienced profound changes in Cuban society. Their careers emerged during the Special Period, a time of unique difficulties. After the collapse of the Soviet Union, Cuba lost its financial support, resulting in numerous shortages that caused Cubans to innovate survival techniques. This generation of artists persevered, becoming known as the ones "who remained behind." Most of their professors left in exile, spreading rumors that there was no cultural community left on the island. Obviously, this was not true; other artists who grew out of this period include Los Carpinteros, Carlos Garaicoa, Esterio Segura, Tania Bruguera, Manuel Pina, Abel Barroso, Lazaro Sevedra and Kcho. They are part of a post-utopian group who could not help but have an impact on the cultural scene in Cuba, and they proved to the world that art can exist under extreme conditions, whether or not Cuba is separated economically or politically from the rest of the world. Ramos creates art using her own image, through her own point of view, recording what she is actually seeing and capturing at the moment, critical or not. Self-reflection is her *modus operandi*, a means to the end."

Following her graduation from the ISA in 1988, Ramos developed a series of etchings related to the apartheid between the Cuban population and the tourists visiting Cuba. These works were satirical commentaries about tourism, the greed for money, prostitution, and the repetition of historical cycles of dependence and colonization. While much of Ramos's work is inspired by the political influence on the Cuban people's everyday experiences, her images are also very personal as they depict history and emigration with irony, surrealism, and humor.



*"Self-reflection is her modus operandi, a means to the end."* — HOLLY BLOCK

Ramos has stated that in her artistic practice “communication is her main goal.” Her work reflects the unique qualities of Cuba as an island. “Water,” Ramos has said, “is a naturally determining element in the destinies of my country.” She considers the shipwreck an important symbol through which she exposes recurrent themes in contemporary society: “Physical shipwreck, sentimental shipwreck, economic shipwreck, political shipwreck.

Throughout her career, Ramos has been inspired by historical imagery found in travel diaries, scientific books, magazines, advertising illustrations, propaganda posters, and Japanese prints. She continually pulls elements from these images to incorporate in her work. She is also compelled by the inherently narrative quality of engravings and illustrations, and celebrates their long history as a reproductive medium of popular distribution.

Artists who have had a critical, cognitive, and descriptive approach to their work have deeply influenced Sandra Ramos’s artistic pursuits and outputs. These artists include Francisco Goya, Gustave Doré, Honoré Daumier, Frida Kahlo, Max Ernst, Edward and Nancy Kienholz, and Louise Bourgeois.

Since 1993, recurring characters have appeared throughout Ramos’ oeuvre. One of these characters, a Cuban Pioneer Girl, is part self-portrait, part alter ego, and part Dutch queen. In certain instances she clothes the figure in an “Alice in Wonderland” dress. This dressed Pioneer Girl appears in *Port of Miami*, one of two prints Ramos created at Tandem Press in December 2015. Ramos described these two new prints in the following way:

*“Port of Miami, and I-95 Highway, focus on the appropriation, learning, and reinterpretation of my new experience living in the context of the United States; that is why cities, architecture and landscapes have become important references for me. In some cases the pieces start from the naive and astonished gaze of the Pioneer Girl that tries to snatch a moment of psychological perception and translate it into an image. These prints express the alienation, craziness, and velocity of everyday situations in a modern metropolis, such as a trip by the Highway. In some images, I look to humanize or to reinterpret reality by the zoomorphism of some architectural elements, such as the Port of Miami cranes that mutate into giraffes, and also I include references to popular songs that have been imprinted in my memory. With those objectives, I use personal videos and photography which I have taken on my trips, mixed with images and other symbolic elements, such as bridges, passports, identity cards, monuments and landmarks.”<sup>1</sup>*

<sup>1</sup> Artist Statement by Sandra Ramos, spring 2016 (PP)





## Andy Burgess

Andy Burgess's fascination with buildings continues in this new series of prints that colorfully re-imagines some of the iconic masterpieces of early Twentieth Century modern architecture. Focusing on Bauhaus, De Stijl and other movements associated with the "International Style," Burgess has been selecting subjects for his paintings and prints with the discernment of a portrait painter. Buildings are chosen for their clean lines, bold geometric design and dynamic forms. Burgess approaches his subjects with a fresh eye, simplifying forms even further and inventing, somewhat irreverently, new color schemes that expand the modernist lexicon beyond the minimalist white palette and the rigid use of primary colors.

Whilst some of Burgess's subjects, such as Gerrit Rietveld's Schroder House or Pierre Koenig's Case Study House No. 22, are now world renowned examples of modern architecture, others are lesser known or even obscure masterpieces. For example, Burgess has painted imaginative studies of the Austrian architect Lois Welzenbacher's Heyrovsky House and Rosenbauer House, both of which exhibit this architect's preference for dynamic curvilinear structures perched on the hillsides of the Austrian Tyrol. Starting with black and white images gleaned from his personal collection of antiquarian architecture books such as F.R.S. Yorke's "The Modern House" published in 1934, Burgess brings these and other houses to life for a contemporary audience with entirely invented colors and a painterly evocation of mood and place.



Andy Burgess  
*Movie Night*, 2016  
Intaglio, archival inkjet,  
relief, enamel, collage  
24 by 24 inches  
Edition of 15



**Andy Burgess**  
*Bank of America, Palm Springs, 2016*  
Etching  
21 ½ by 18 inches  
Edition of 30



**Miami Art Deco, 2016**  
Etching  
17 ½ by 19 ¾ inches  
Edition of 30

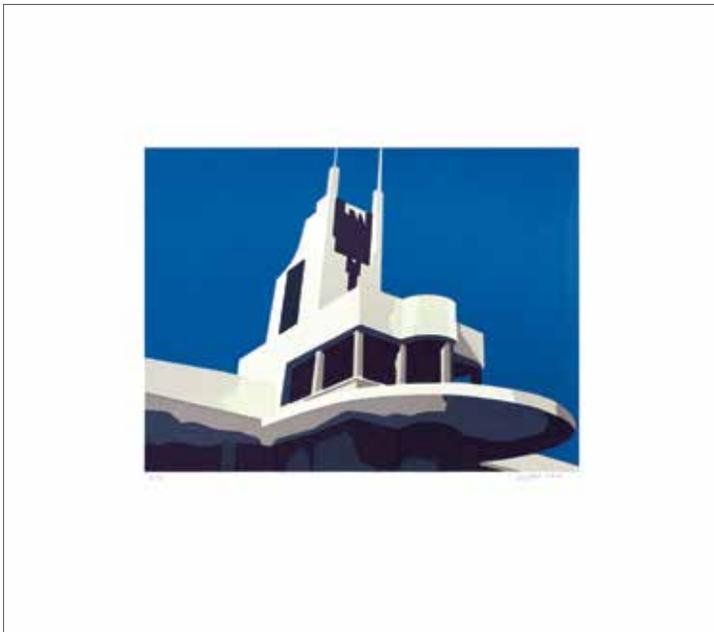
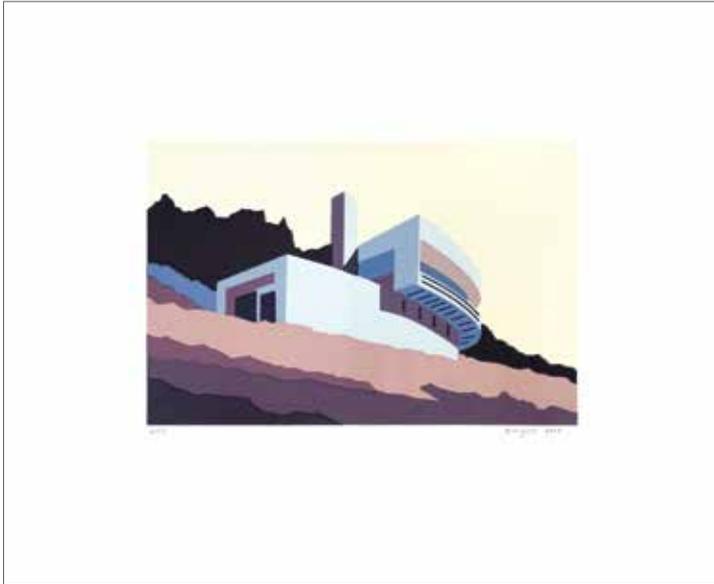


**Andy Burgess**  
*Hong Kong*  
Abstraction, 2016  
Etching  
17 ½ by 21 inches  
Edition of 30



**Andy Burgess**  
*Eileen Gray's E-1027 House*, 2016  
Etching  
18 ½ by 21 ½ inches  
Edition of 30

**Andy Burgess**  
*Haus Heyrovsky, 2016*  
Relief  
13 by 15 inches  
Edition of 30



**Andy Burgess**  
*The Fiat Tagliero Building, 2016*  
Relief  
13 ½ by 15 inches  
Edition of 30

Titling his new series of work “The Painted Cube” Burgess has embarked upon a project that he anticipates will occupy him for several years, exploring in depth the genesis of modern architecture in Europe and the US and it’s relationship to modern art, avant-garde design and abstract painting in particular.

“In some senses this project is a labor of love to record my own encyclopedia of early modern buildings and their designers. Despite the huge impact of early modern architecture, the innovative and subtle minimalist buildings that I am researching, with their concrete and steel frames, flat roofs and glass walls, never became the dominant mode of twentieth century building. We have continued to build the vast majority of houses in a traditional and conservative idiom, so that these great examples of modern architecture, designed by the likes of Gropius, Loos and Breuer to name but a few, are still shocking and surprising today in their boldness and modernity, almost a hundred years after they were built!”

By rediscovering and reinventing these architectural gems and bringing them to life again, Burgess is breathing fresh life into this critical area of modernism and deepening his own exploration of the meeting points between representation and abstraction.

Alongside his paintings and prints, Burgess also has created a series of small collages, which reflect his love of vintage graphics particularly those from the 1930s to 1950s, a “golden age” in American graphic design and advertising. Burgess has been collecting vintage American ephemera for many years, delving around in the dusty recesses of antique malls and thrift stores. This ephemera is then unapologetically deconstructed, cut up into tiny pieces and reconstructed into visual and verbal poems — dazzling multicolored pop art pieces. Burgess admits to being influenced by great pop artists such as Andy Warhol and Peter Blake, reveling in their sense of color and celebration of imagery from the world of advertising and popular culture and also powerful emotions of memory and nostalgia.

*Courtesy the Cynthia Corbett Gallery*  
[WWW.THECYNTHIACORBETTGALLERY.COM](http://WWW.THECYNTHIACORBETTGALLERY.COM)



**Andy Burgess**  
*Pool House*, 2016  
Lithography  
29 ½ by 36 7/8 inches  
Edition of 30

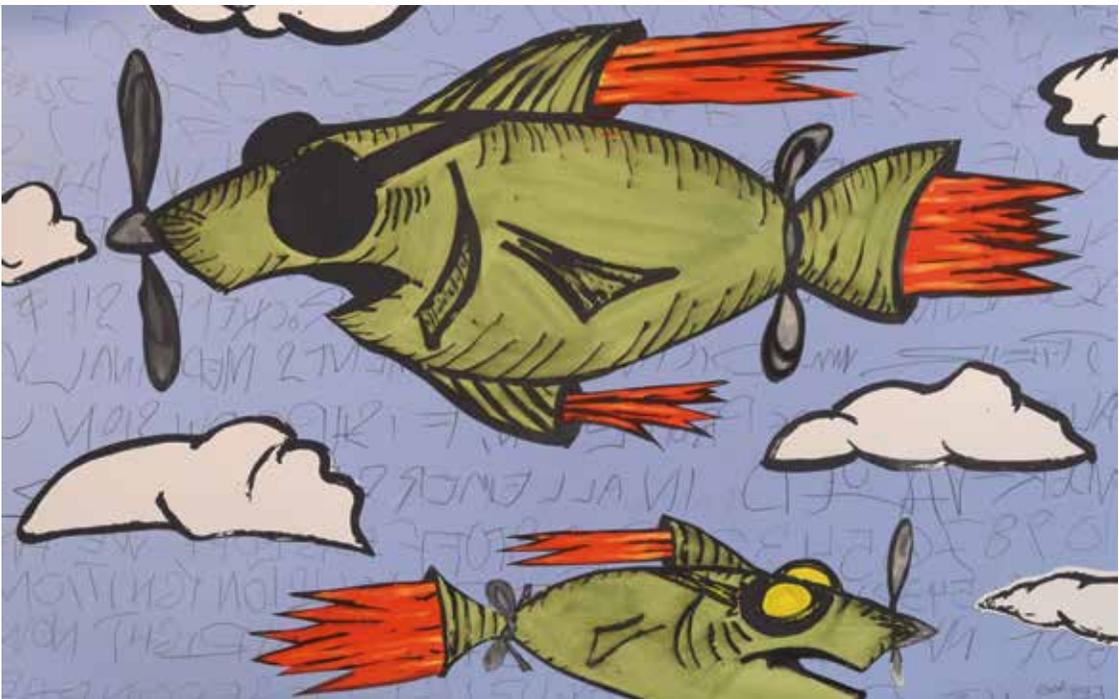
## Bill Rock

Bill Rock received a BA in Radio, Television, and Film from the University of Wisconsin–Madison and a MFA in Visual Arts from Vermont College in Montpelier, VT. He has led courses on color theory, painting, and drawing at Georgetown University and the Smithsonian Institution, among others.

The Washington Post commented on his most recent exhibition *Guests* at Civilian Art Projects in Washington, D.C., “All the pictures, which include some larger gray-and-black ones on the floor and a selection of small sketches, are rendered loosely and energetically. Yet there are variations within Rock’s style. His work is often boldly colored but occasionally uses just black strokes and sepia tones. It’s always cartoonish, but in different ways. *Chef’s Smoke Break* has a classic simplicity, while the expressionist *The Guy Who Got to Work and Realized He Forgot His Mouth* is closer to Francis Bacon than a New Yorker drawing. In Rock’s edgiest renderings, his disorderly guests melt into utter chaos.”

Bill Rock has mounted solo exhibitions at Civilian Art Projects in Washington, D.C., the Washington Theological Union in Washington, D.C., the Temporary Museum of Art in Chicago, the Emerging Collector Gallery in New York City, and the C.R.I.M.E. Gallery in Paris, France.

Selected group exhibitions include several shows in various venues in Washington, D.C. in 1995, 2004, and 2009. He was also included in the London Biennial in 2000. His work is in numerous collections including the AB Design Collection in Paris, the Critical Art Ensemble Archives, Smart Studios, Rockoko Studios in Frankfurt, Germany, and the Tokyo Museum of Contemporary Art in Tokyo, Japan.



**Bill Rock**  
*Rocket Fish*, 2016  
28 ¼ x 44  
Monoprint, hand painting, collage



**Bill Rock**  
*Olive Swarm Hovering Over Incident*, 2016  
 41 ¼ x 28 ⅞  
 Monoprint, hand painting, collage



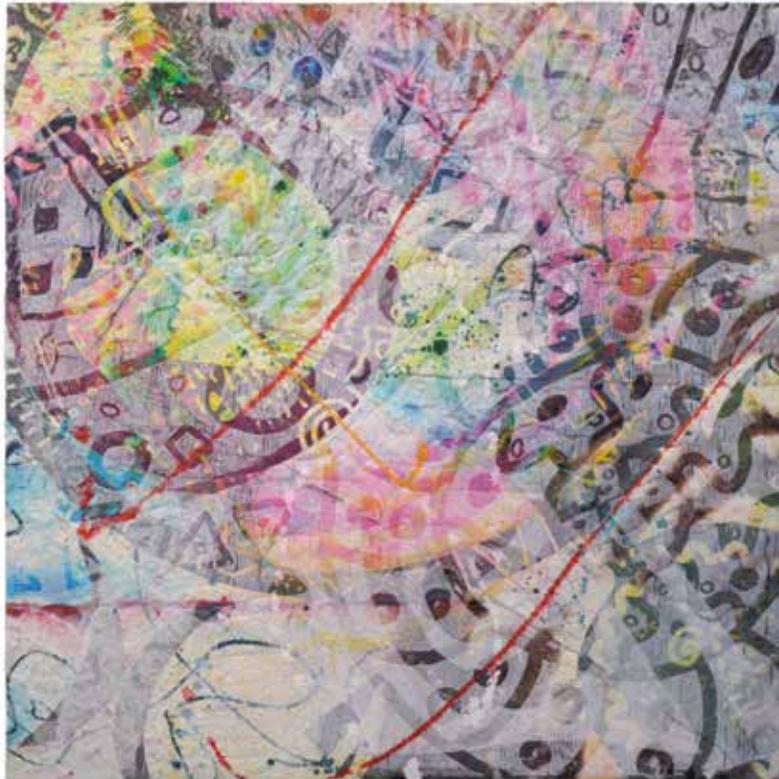
**Bill Rock**  
*Olive Swarm Hovering Over Incident Part #2*, 2016  
 40 ⅞ x 28  
 Monoprint, hand painting, collage

## *New Monoprints by Bill Weege*

*Strange Winds Blow*, an exhibition of new monoprints by Bill Weege opened at Pace Editions in January 2016. This series of work features Weege's characteristic abstract iconography; each composition is full of motion, colliding and exploding shapes, a shifting palette, and a continual exploration of texture.

Bill Weege is a University of Wisconsin–Madison alumnus. He joined the faculty of the Art Department at the University in 1971. In 1987, he founded Tandem Press. 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.

Please see views of the exhibit and available prints at Pace Prints's website: <http://www.paceprints.com/2016/strange-winds-blow-new-monoprints-william-weege>. His monoprints are also on view on the Tandem Press website — [www.tandempress.wisc.edu](http://www.tandempress.wisc.edu).



**Bill Weege**

*Strange Winds Blow* #22 "Ice Cream Man", 2015

Handmade paper, hand painting, relief printing, and collage on canvas  
30 by 40 inches



**Bill Weege**  
*Strange Winds Blow #26 "The New Situation", 2015*  
Handmade paper, hand painting, relief printing, and collage on canvas  
36 by 60 inches



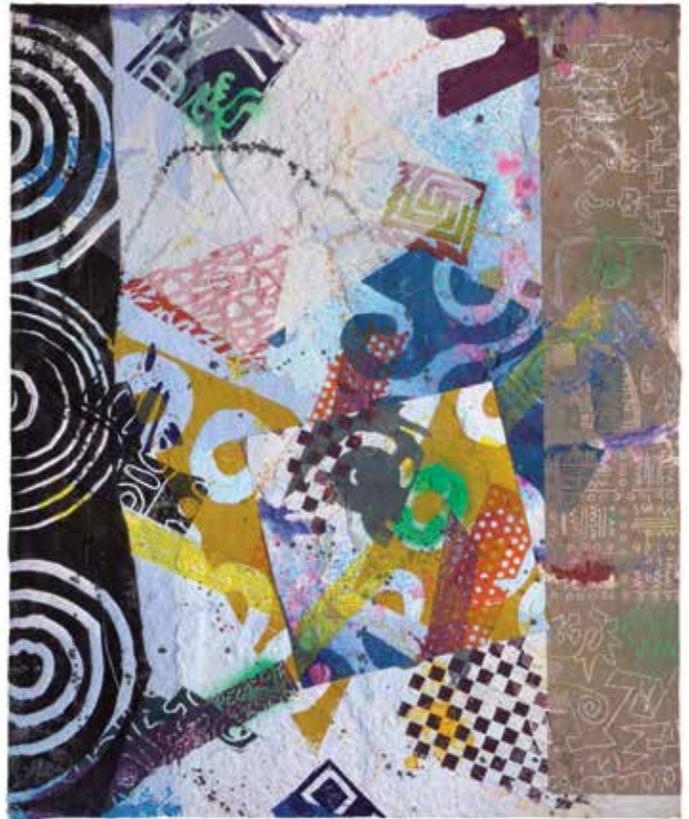
**Bill Weege**  
*Strange Winds Blow #7 "Good Morning Star Shine", 2015*  
 Handmade paper, hand painting, relief printing, and collage on canvas  
 60 by 36 inches



**Bill Weege**  
*Strange Winds Blow #34 "A Foggy Day", 2015*  
 Handmade paper, hand painting, relief printing, and collage on canvas  
 36 by 24 inches



**Bill Weege**  
*Strange Winds Blow #35 "Think Twice Before You Go", 2015*  
Handmade paper, hand painting, relief printing, and collage on canvas  
36 by 24 inches



**Bill Weege**  
*Strange Winds Blow #32 "Hospital Food", 2015*  
Handmade paper, hand painting, relief printing, and collage on canvas  
54 by 44 inches

# PARTNERS *in* PRINTS

The Partners in Prints program offers an affordable way to start or expand your art collection. The program also directly supports Tandem Press's established commitment to collaboration, education, and experimentation in contemporary fine art printmaking.

Each year, we will commission one of our distinguished visiting artists to create a special print for the program. As a Partner, you will have access to this print at an exclusive price.

## WHY JOIN?

Joining Partners in Prints is a great way to affordably start or expand your print collection while supporting the educational mission of Tandem Press. Partners in Prints provides students with the invaluable opportunity to collaborate directly with a successful artist from Tandem's impressive roster. An advanced graduate student assistant will work alongside our master printers during the collaborative process with the artist and throughout the printing and publishing of the edition. This program complements the student's coursework by requiring them to carry a project from conception to fruition within the unique environment of a professional fine art print shop.

Although the prints for this program will remain a mystery until their release, we will share the list of artists who are scheduled to be at Tandem during each program year and who may create the exclusive print. For the 2016 program year, our visiting artists include Andy Burgess, Lesley Dill, Sandra Ramos, Dan Rizzie, and T.L. Solien. The 2016 print will be released during the Partners in Prints release party on October 7, 2016.

Join this exciting program to become a Partner and receive a print from one of our fantastic artists!

## details

### *How much is it to join Partners in Prints?*

\$1,000 per year.

### *What do Partners receive as part of the program?*

Partners will receive an exclusive commissioned limited edition print created by one of Tandem's current visiting artists. Partners will also be eligible to receive a 10% discount on their purchase of other prints from the Tandem Press inventory (exclusions apply).

### *How does it work?*

Membership for the 2016 program year is capped at 80 Partners. These spots are released and filled through a first-come, first-served open enrollment period.

### *Is there a deadline to join?*

Available spots in the program are filled on a first-come, first-served basis, so we do recommend signing up early to reserve your spot! For the 2016 program year, any open spots will remain available to new partners until the end of the release party on October 7, 2016. Enrollment for the 2017 program year will begin during the 2016 print release party.

### *How do I sign up for Partners in Prints?*

Please contact Tandem Press curators Sona Pastel-Daneshgar and J. Myszka Lewis with any questions or to express your interest in enrolling.

\* Please note that terms of Partners in Prints are subject to change at any time.



Poet | Lesley Dill

Japanese Clock | T.L. Solien

Little Tantric Bird | Dan Rizzie

**HOURS:**  
Monday–Friday,  
9 a.m.–5 p.m.,  
or Saturday  
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](http://www.tandempress.wisc.edu)



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twitter.com/TandemPressUW  
instagram.com/uwtandempres



Hosted by Tandem Press  
and the Jazz Studies Program  
at the UW-Madison

**tandem press friday  
jazz series** 5:00–7:00 pm

**oct 28, 2016**  
Contemporary Jazz Ensemble (Johannes Wallmann) &  
Jazz Standards Ensemble (John Schaffer)

**nov 18, 2016**  
Latin Jazz Ensemble (Eric Siereveld) & Blue Note Ensemble  
(Johannes Wallmann)

**dec 9, 2016**  
Jazz Composers Group (Les Thimmig)

**feb 3, 2017**  
Contemporary Jazz Ensemble (Eric Siereveld)

**mar 31, 2017**  
Blue Note Ensemble (Johannes Wallmann) &  
Jazz Standards Ensemble (John Schaffer)

**may 5, 2017**  
Jazz Composers Group (Les Thimmig)

## 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, Andy Burgess, Suzanne Caporael, Squeak Carnwath, Louisa Chase, Robert Cottingham, George Cramer, Lesley Dill, Jim Dine, Valentina DuBasky, Benjamin Edwards, Rafael Ferrer, Janet Fish, Sondra Freckleton, Carmen Lomas Garza, Sam Gilliam, Jane Goldman, Joseph Goldyne, Michelle Grabner, GRONK, Al Held, Cham Hendon, John Himmelfarb, Ikeda Manabu, 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, Sandra Ramos, Sam Richardson, Judy Rifka, Jane Rosen, Alison Saar, Italo Scango, Miriam Schapiro, Elaine Scheer, David Shapiro, Alan Shields, Harriet Shorr, Joan Snyder, Jaune 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
- 🌀 Annual Tandem Press  
Wine Auction
- 🌀 Partners in Prints
- 🌀 The William Weege Endowment fund
- 🌀 The Joseph Wilfer  
Visiting Artist Endowment
- 🌀 The John and Carolyn Peterson  
Graduate Student Endowment Fund

### STAFF

**DIRECTOR:**  
Paula McCarthy Panczenko

**CURATORS:**  
Sona Pastel-Daneshgar  
J. Myszka Lewis

**PREPARATOR:**  
Seth Klekamp

**SPECIAL PROJECTS:**  
Amy Newell

**FINANCIAL MANAGER:**  
Rachael Griffin

**MASTER PRINTERS:**  
Bruce Crownover  
Joe Freye  
Jason Ruhl

**IFPDA** Member