

a self-supporting printmaking studio

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



*"Making things puts  
me in touch with ideas.  
Al Held said I have very  
smart hands, that's where  
I get my information,  
that's how I evolve."*

— JUDY PFAFF

**Judy Pfaff**

*...two foxes...*

2017

Woodcut, hand painted dye, archival  
inkjet, colored silver leaf

44 x 65 ¼ inches

Varied edition of 30



Paula Panczenko  
Director



Rachael Griffin  
Financial Manager

## From the Director

This fall, Tandem Press is celebrating its **30th anniversary**. Over the years, our students, faculty, and supporters have had the privilege on a daily basis to see world-renowned artists engaging in the creative process. It has truly been an awe-inspiring, educational, and humbling experience. **Sam Gilliam** was the first artist-in-residence at Tandem Press in 1987, and we are honored and excited to welcome him back to Madison this fall. Since his first visit, over 80 artists—including **Richard Bosman, Suzanne Caporael, Robert Cottingham, Lesley Dill, Jim Dine, Michelle Grabner, Nicola Lopéz, David Lynch, Judy Pfaff, Alison Saar, Sean Scully, and Mickalene Thomas**—have visited the press and created over 1,000 editions and monoprints. According to Fritz Eichenberg, The graphics area at the Art Department was established seventy years ago in 1947 as a one-man affair by the late Alfred Sessler. In his 1976 publication “The Art of the Print,” Eichenberg wrote:

*“It has grown into one of the most important graduate and undergraduate training centers in the country. The four media are taught by four experts: Warrington Colescott for intaglio, Dean Meeker for silkscreen and collagraph, Jack Damer for lithography, and Raymond Gloeckler for woodcut and other relief media. Constant experimentation and cross-fertilization go on among the different media, as the high quality of work shows.”*

Bill Weege joined this dynamic group of faculty at the Art Department in 1971. In the same year, he founded Off Jones Road Press at his farm in Barneveld and subsequently moved it to Arena where it is still in operation today. Weege originally studied engineering, but following his exposure to art he became a full-time artist and teacher. In 1987, with the full support of the faculty, he founded Tandem Press, which is affiliated with the University of Wisconsin—Madison’s Art Department with its own administrative governance. The Art Department’s printmaking area has been consistently ranked number 1 in the United States by the US News and World Report. Over **350 students** have worked in various roles at Tandem Press thus far. Art students have worked in the studio as assistants to the master printers, art history students have worked in the curatorial and sales areas, and business students have enabled us to reach our goals in marketing, strategic planning, accounting, and website development. For the past 10 years, thanks to the support of our many collectors and friends, we have been able to provide project assistantships to many of our graduate student assistants. These funds are raised through the incredible work of our advisory board members and supporters of our annual wine auction fundraiser. For the past 10 years, they have enabled us to award \$316,775 to these students, which breaks down into \$210,775 in salary support and \$106,000 in tuition support. One of our former students Kyrie Caldwell wrote the following after working at Tandem Press for two years:

*“Tandem has never merely generated students who can enter data. For art students, it is a laboratory and a classroom, where ideas come to life through printmaking processes that ingrain techniques, yes, but also the ability to incubate and produce art as a communicative ideal. For art history students such as myself, Tandem Press is a textbook animated: artists breathe and work as patrons wonder what will next inspire them. Tandem is proof that the incredible artist spaces of Renaissance Italy or the New York of the ‘60s are still alive and well, shifting through touches of the digital but still the same cultural institution.”*

We have exhibited the prints created at Tandem Press throughout the United States and abroad. Our prints are included in many major museum, corporate, and private collections. Additionally, we have participated in numerous national and international exhibitions including the National Art Museum of China in Beijing. I want to take this opportunity to thank the staff and former staff, the students, the collectors, and our financial supporters for all they have done for us. I also want to thank and pay tribute to the artists as they are at the center of everything we do, and we would not be where we are today without them. It has been an honor to collaborate with them over the past thirty years. Here’s to many more!

—Paula Panczenko, Director



Bruce Crownover, Master Printer



Joe Freye, Master Printer



Jason Ruhl, Master Printer



Sona Pastel-Daneshgar, Curator



Myszka Lewis, Curator



Seth Klekamp, Preparator

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## New Editions by Judy Pfaff

Early in her career, Judy Pfaff was surrounded by sculptors dealing with mass, weight, and opacity in their work. She wanted to address the opposite of these concerns and create work that captured air, breath, color, lightness, and transparency. While studying painting at Yale University, her mentor and lifelong friend Al Held urged her to expand her paintings off the wall and into space. Her natural ability to work between images and sculptural forms soon became obvious. Since this time, Judy Pfaff has worked with a wide and unusual range of materials and seamlessly moved back and forth between two and three-dimensional work, creating compelling artwork that is complex, profuse, and unique. She effortlessly pushes her prints and works on paper into complex layered and voluminous compositions, and her sculptures and installations often have the impression that they were drawn with lines through space.

In discussions of her work, Pfaff has described how she looks at things as both two-dimensional and three-dimensional. She considers flattened appearances and spatial forms and contexts as both separate and intertwined visual experiences. Her imaginative work depicts forms as they ebb and flow between these two spatial realms of image and object.

Pfaff always aspires for vitality and improvisation in her work; she reaches for intricacy, layering, detail, and complex color relations with a tendency towards the organic. She sees the division between abstraction and figuration as if it lies on a curve, and she places her work on the low end of this curve where abstraction and figuration simultaneously intersect and divide.

Much of Pfaff’s work is influenced by her travels throughout the world. Her most recent series of prints

were inspired by a trip to India in which she was enthralled by the vibrant life of the people and the rich and diverse cultures. Within these new prints, Judy Pfaff’s handling of color and manipulation of images was particularly inspired by the brightly colored and intricately patterned kantha blankets she encountered during this trip. The language, the spirituality, and the beautiful contrasts and contradictions Pfaff experienced present themselves lucidly and luminously in her work.

Imagery flows and energy abounds through these new prints. Layered lines, patterns, and organic shapes echo throughout the images. She incorporates hand painted inks and dyes and a sensitive layering of printed surfaces to bring complex elements together within the compositions. In discussing her use of color, Pfaff describes how she likes to “smash colors together.” ... *two foxes...* (newsletter cover) serves as a stunning example of how Judy Pfaff activates form and line through her handling of color. In this diptych, a woodcut and an archival inkjet print are paired together side by side. For the left side of the print, after the woodcut was printed, colored silver leaf was brushed into sections of the still wet ink. Once the print had dried, dye was then hand painted onto the back of the print and allowed to bleed through the paper to appear behind the printed image. To the left of the woodcut is the archival inkjet section of the print. The imagery in this panel was designed by Judy Pfaff on the computer and printed on a wide format inkjet printer using high quality archival inks. After being printed, the paper was coated with a layer of shellac and dusted with glitter before it was allowed to dry. The glint of the colored silver leaf and glitter amplifies the energy and boldness of the print as its forms and lines organically flow into and out of each other.



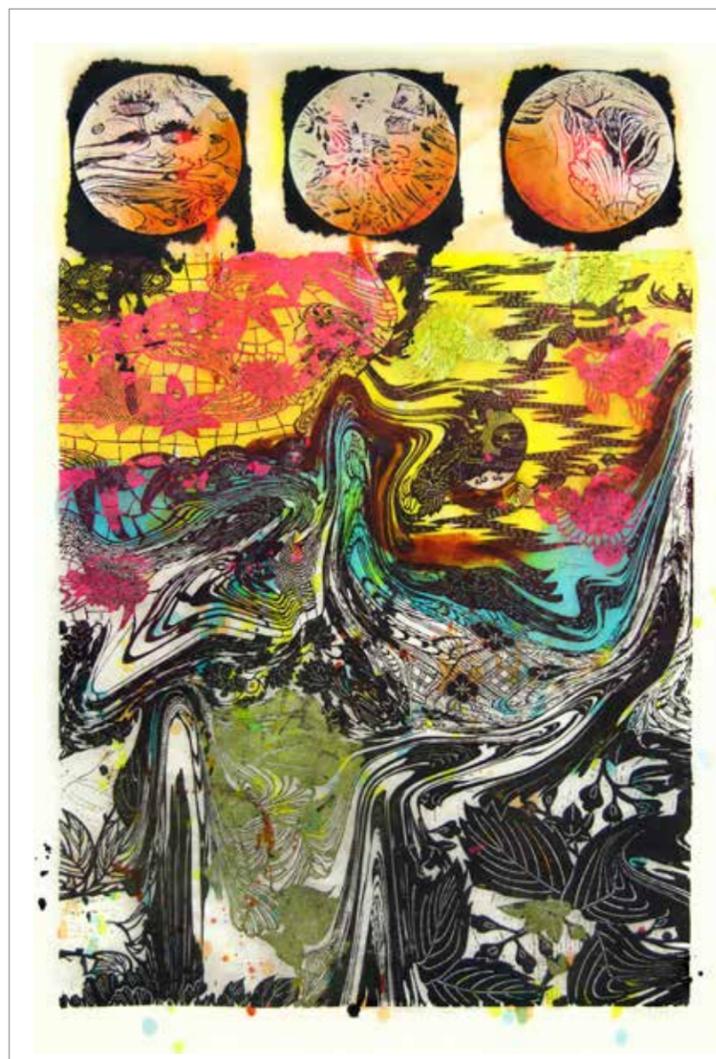
Judy Pfaff  
...and the crane thought...  
2017  
Woodcut, hand painted dye, colored silver leaf  
44 x 34 inches  
Varied edition of 24

# Judy Pfaff

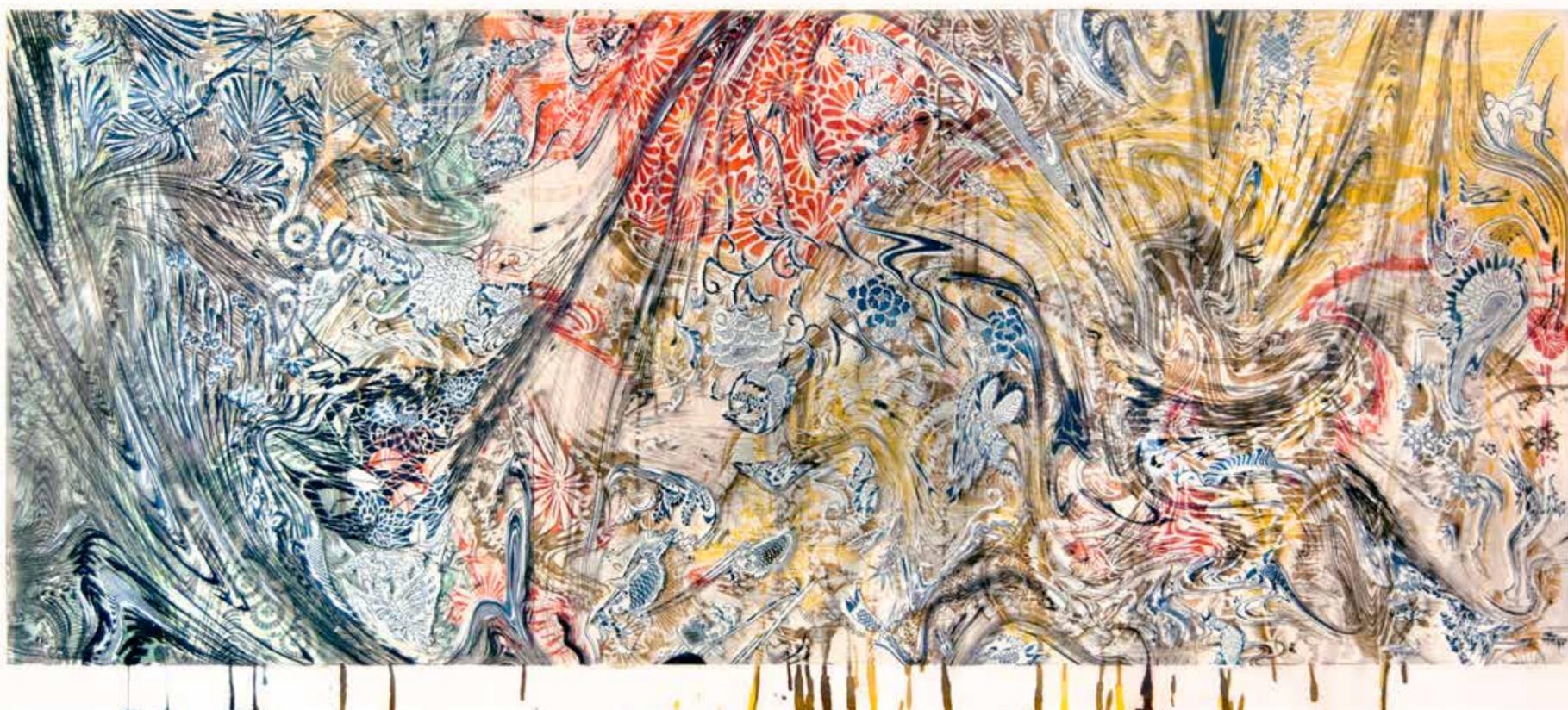
This imaginative use of colored silver leaf also occurs in the prints *...and the crane thought...* and *...three fishes...*, and the use of hand painted dye or ink is present throughout all of the prints included in this new series of work. The larger horizontal prints also include Pfaff's signature layering of images through a physical layering of paper. Two of these prints, *Evening Raga* and *...wind-deer and the honey-grass...*, use a clear plastic film to create the layered effect. In these pieces, images are printed onto the clear film using a wide-format archival inkjet printer. On the back of the film, white ink was painted behind the printed images to highlight details and patterns in the design. This piece of film was then layered over the background of the print. In the remaining prints, *Morning Raga*, *Afternoon Raga*, and *...fortunate fish...*, separate printed sheets of Kozo paper were layered over each other. The Kozo paper used is thin enough that it turns translucent once painted with shellac and dye. This hazy translucency of the top layer imparts a glowing presence and wonderful spatial quality to the finished print.

While Judy Pfaff worked on the prints described above, which were inspired by her experiences in India, she also completed a smaller series of prints that responded to a previous trip to Japan. *Spin*, *Foreseeable Future*, *Unforeseeable Future*, and スピナ ("spinner" in Japanese) depict images and patterns of flora and fauna through circular points of focus. The images spin and vibrate from their center. The relationships created between image and color seduces the eye.

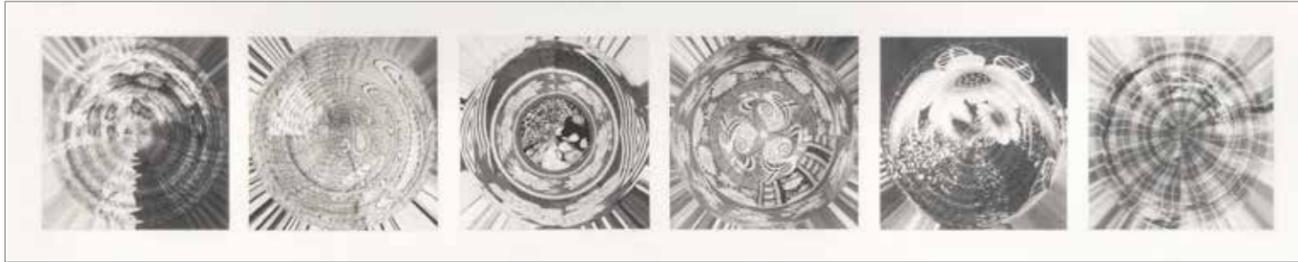
Born in London, Judy Pfaff moved to America at the age of thirteen. She received her B.F.A. from Washington University and her M.F.A. from Yale University. Her innovative installations, sculptures, drawings, and prints have brought her wide acclaim from galleries and museums throughout North America, Europe, and Asia, and her artworks are included in prestigious public collections including the Detroit Institute of Art, the Museum of Modern Art in New York, The Whitney Museum of American Art, and the Philadelphia Museum of Art. Among many other awards and accolades, Pfaff was named a MacArthur Fellow in 2004, and was featured in PBS's Art 21 in 2007. She recently received a Lifetime Achievement Award from the International Sculpture Center in 2014 and a National Academy Award for Excellence in Sculpture in 2015. Judy Pfaff lives and works in New York City and Kingston, New York.



Judy Pfaff  
*...three fishes...*  
 2017  
 Woodcut, hand painted dye, colored silver leaf  
 53 ¼ x 34 ½ inches  
 Varied edition of 30



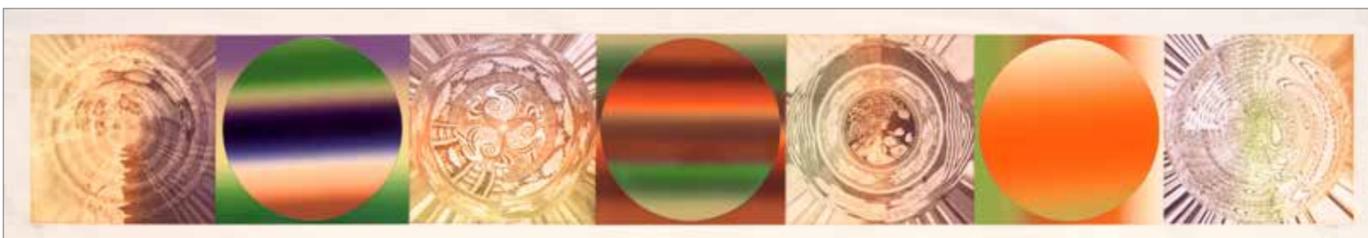
Judy Pfaff *...wind-deer and the honey-grass...*  
 2017  
 Woodcut, hand painted dye and ink,  
 archival inkjet, plastic film  
 44 x 99 ½ inches  
 Varied edition of 12



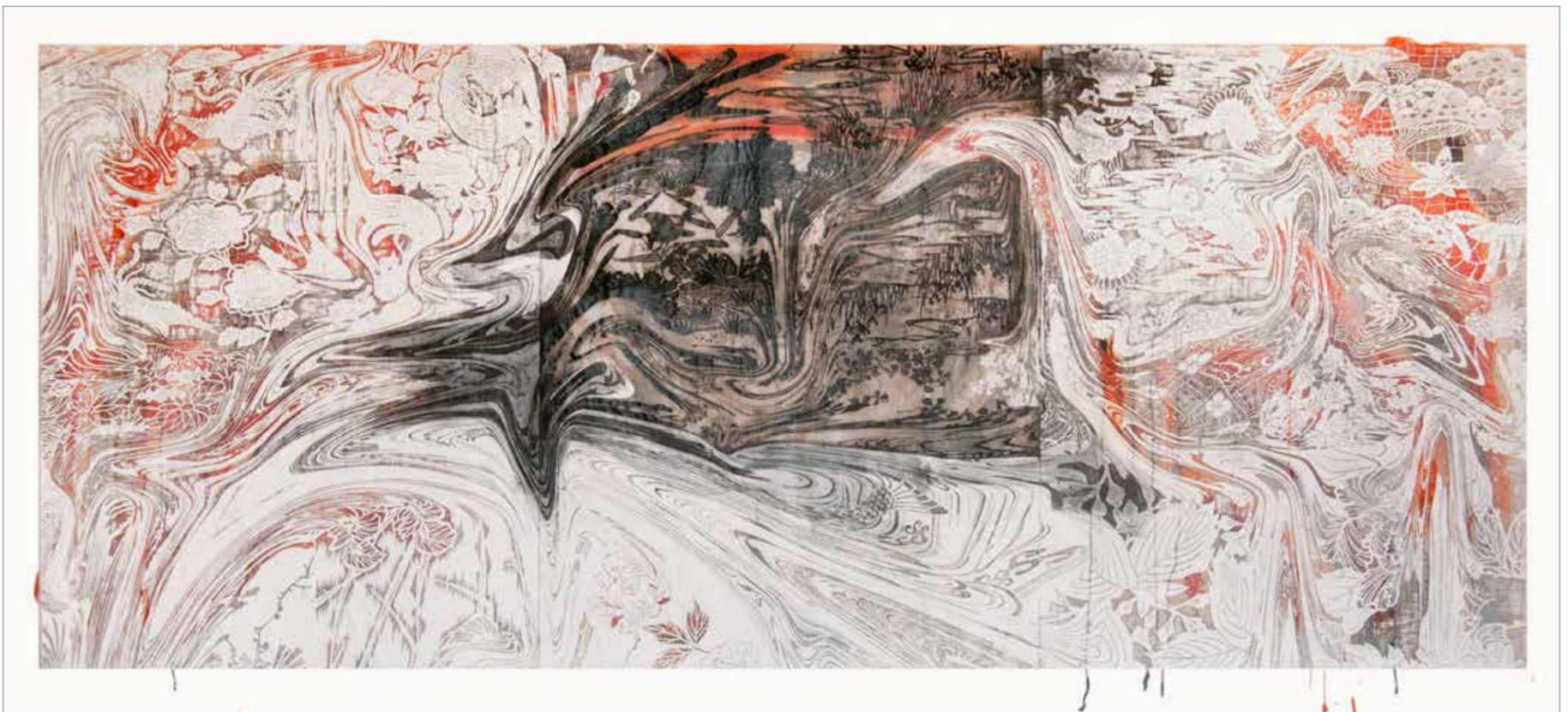
**Judy Pfaff**  
*Spin*  
 2017  
 Photogravure  
 14 x 69 inches  
 Edition of 30



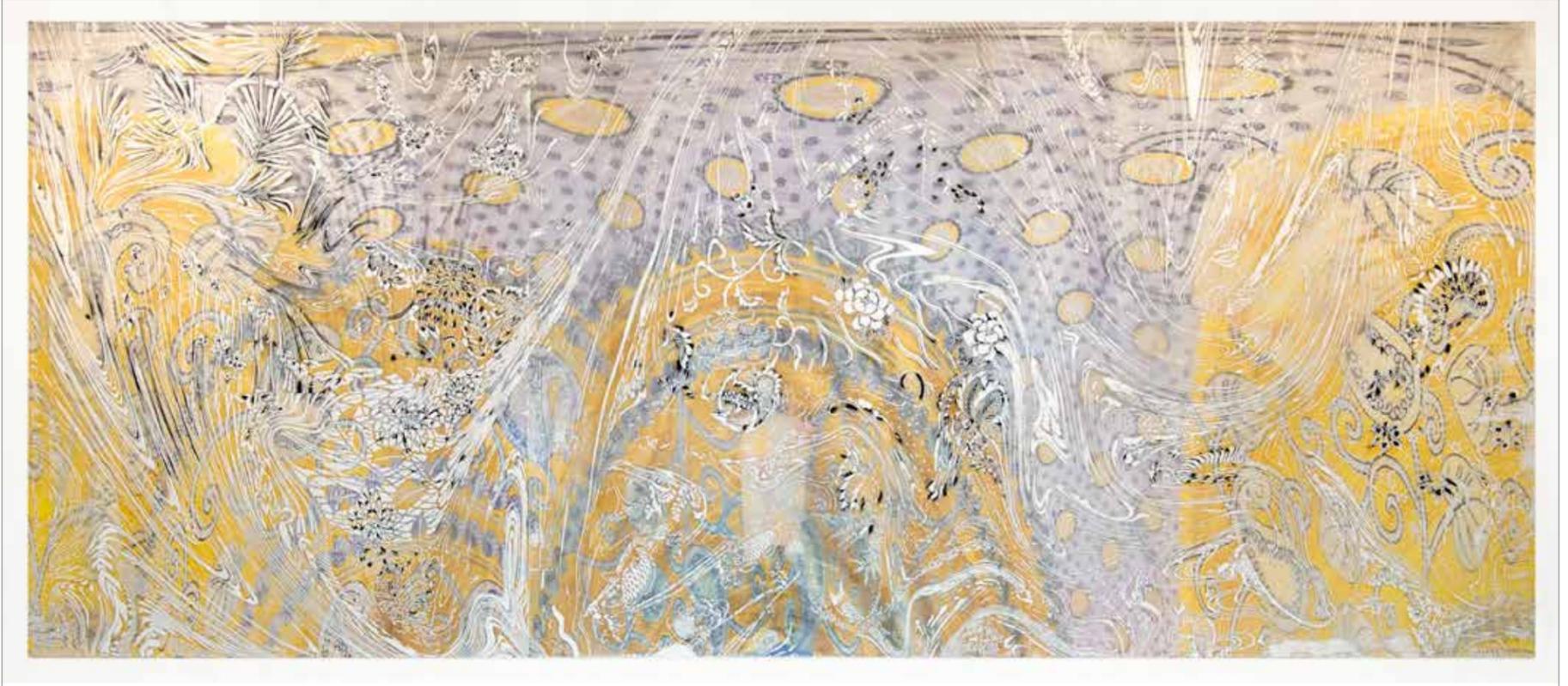
**Judy Pfaff**  
*Foreseeable Future*  
 2017  
 Intaglio, blend rolled aluminum, chine collé  
 13 x 73 inches  
 Edition of 18



**Judy Pfaff**  
*Unforeseeable Future*  
 2017  
 Intaglio, blend rolled aluminum, chine collé  
 13 x 73 inches  
 Edition of 18



**Judy Pfaff**  
*...fortunate fish...*  
 2017  
 Woodcut, hand painted dye, archival inkjet  
 44 x 96 inches  
 Varied edition of 12



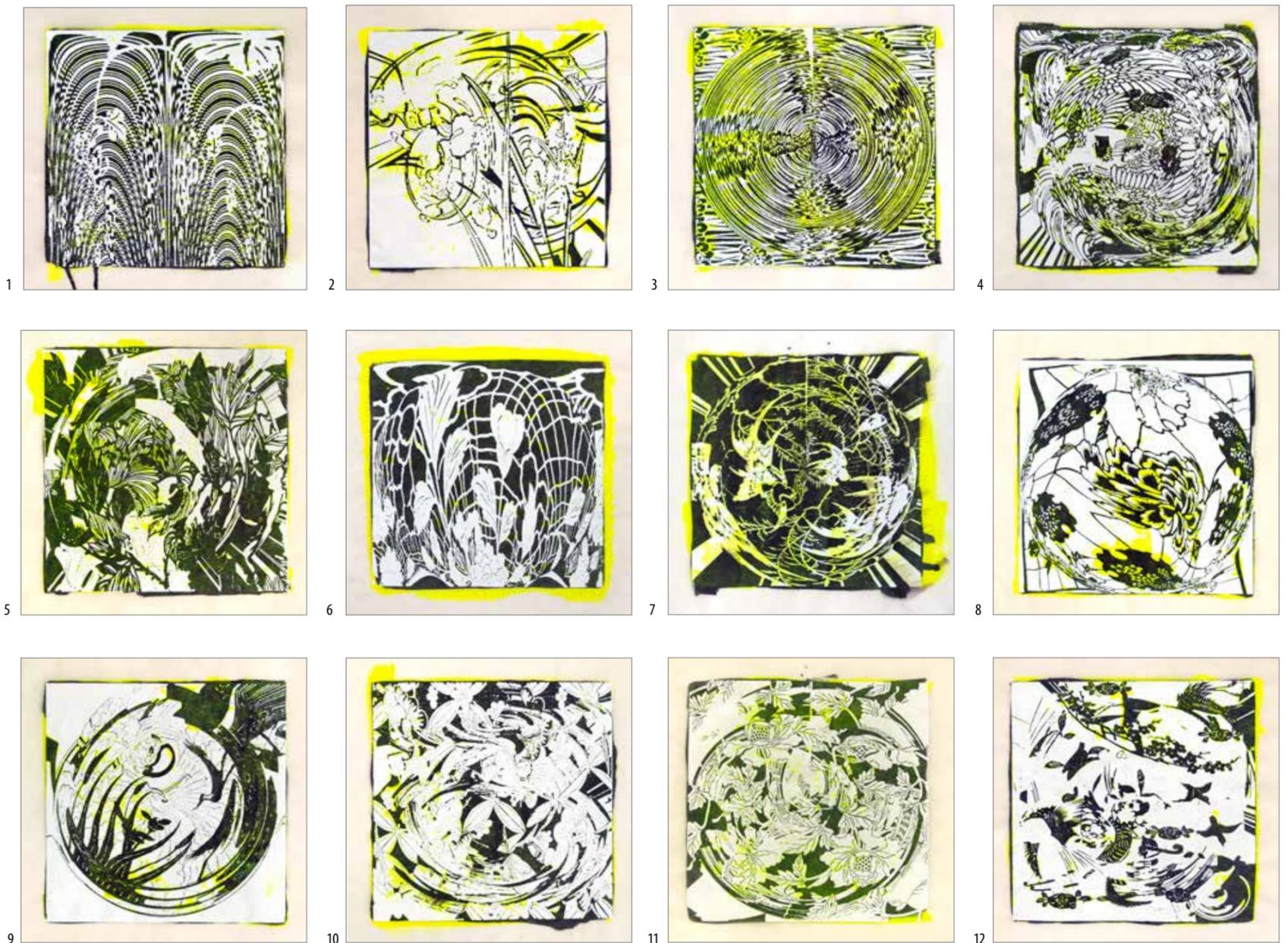
Judy Pfaff  
*Morning Raga*  
 2017  
 Woodcut, hand painted dye, archival inkjet  
 44 x 96 inches  
 Varied edition of 12



Judy Pfaff  
*Afternoon Raga*  
 2017  
 Hand painted ink, archival inkjet, plastic film  
 44 x 96 inches  
 Varied edition of 12



**Judy Pfaff**  
*Evening Raga*  
 2017  
 Woodcut, hand painted dye, archival inkjet  
 44 x 96 inches  
 Varied edition of 12



スピナ ("spinner" in Japanese)  
 Numbered 1-12  
 2017  
 Woodcut, hand painted dye  
 12 x 12 inches  
 Varied editions of 30

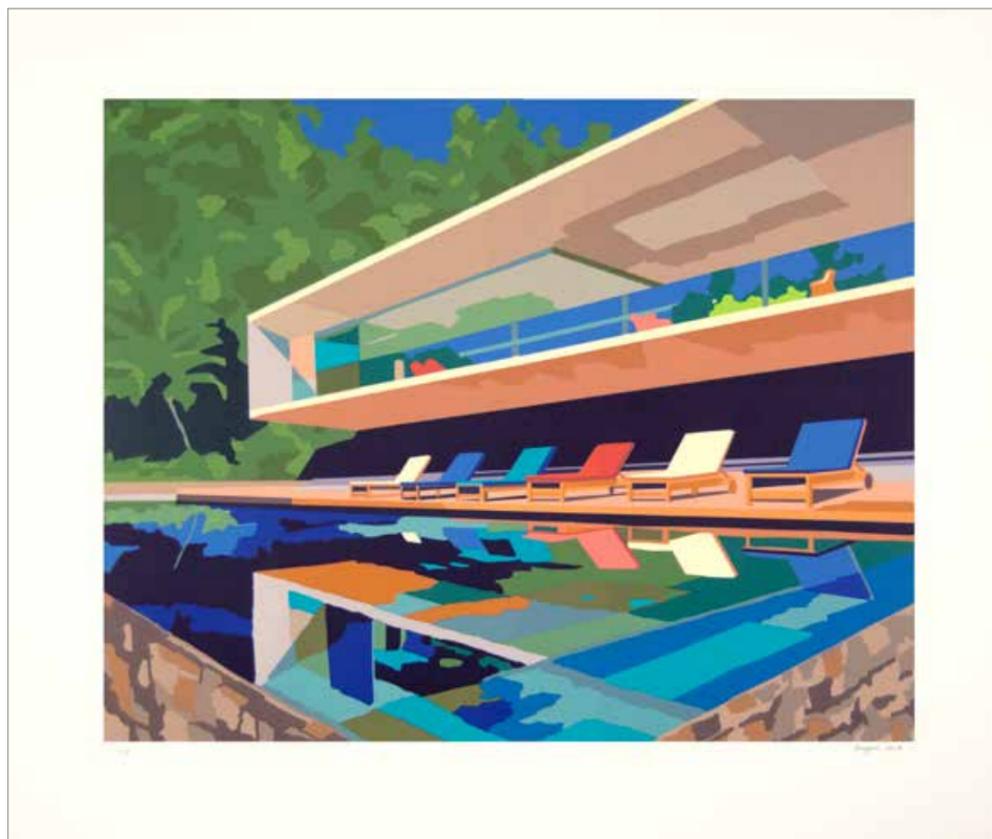
# Andy Burgess

## Andy Burgess Continues His Portraits of Buildings

Artist Andy Burgess selects the subjects for his paintings and prints with the discernment of a portrait painter. The buildings that appear throughout his body of work are chosen for their clean lines, bold geometric design, and dynamic forms. Burgess approaches his subjects with a fresh eye, simplifying forms and inventing, somewhat irreverently, new color schemes, expanding the modernist lexicon beyond the minimalist white ground and rigid palette of primary colors.

*"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!"* — ANDY BURGESS

By rediscovering and reinventing these architectural gems, Burgess breathes fresh life into this critical area of modernism and deepens his own exploration of the meeting points between representation and abstraction.



**Andy Burgess**  
Brazil House  
2017  
Relief  
22 x 26 inches  
Edition of 18



**Andy Burgess**  
Rietveld Schröder House  
2016  
Linoleum cut  
14 ½ x 17 ½ inches  
Edition of 15

In *Brazil House*, Burgess depicts a residence in the colonial city of Paraty in Brazil which was designed by the architects Marcio Kogon and Suzana Glogowski in 2009.

*"There is a legend which says that the region of the colonial city of Paraty and Angra dos Reis (between São Paulo and Rio de Janeiro) has 365 islands, one for each day of the year. Two boxes of reinforced concrete rest fixed and connected on the mountainside of one of these islands; two modern prisms between the large colossal stones of the Brazilian coast. The volumes project outward from the mountain, almost abreast of the beach, in a 8-meters cantilever. The house, of structural ingenuity, finds balance in the topography of the land, constituting an extensive open doorway and living space in the practically—untouched nature."*

— MARCIO KOGON AND SUZANA GLOGOWSKI

Modernist architect Donald Wexler believed that steel made an ideal material for building in the desert. In 1961, Wexler planned an entire Palm Springs subdivision of nearly forty homes that all were to be built with prefabricated steel and glass. This idea was derived from prefab classroom design, which Wexler adapted to suit his stylish yet affordable homes. Even with his visionary design skills, Wexler could not foresee the future and the skyrocketing price of steel. Deemed too costly, the development was never completed. Andy Burgess's print *Wexler House* (overleaf) documents one of the original seven homes that were completed but largely forgotten.

Andy Burgess's *Rietveld Schröder House* depicts the Utrecht building of the same name that is on the UNESCO World Heritage Site list. This architectural masterpiece, based on the ideals of De Stijl, is unrivaled both within and outside the oeuvre of the Utrecht architect and designer Gerrit Rietveld (1888-1964).

Rietveld was commissioned by Truus Schröder in 1924 to design this house. It was his first design for an entire home, but this did not reserve him from approaching it as an extravagant experiment. Building on his own designs and De Stijl principles, he created the house on the edge of the city as a three-dimensional, asymmetrical composition. It is characterized by seamless transitions from inside to out, primary colors (besides white, grey, and black), and the playful, clever division of surfaces. Burgess's depiction of this structure focuses on the overlapping and intersecting geometric planes of the building's exterior, and his narrow color palette creates dramatic highlights against the shadows and depth of forms.

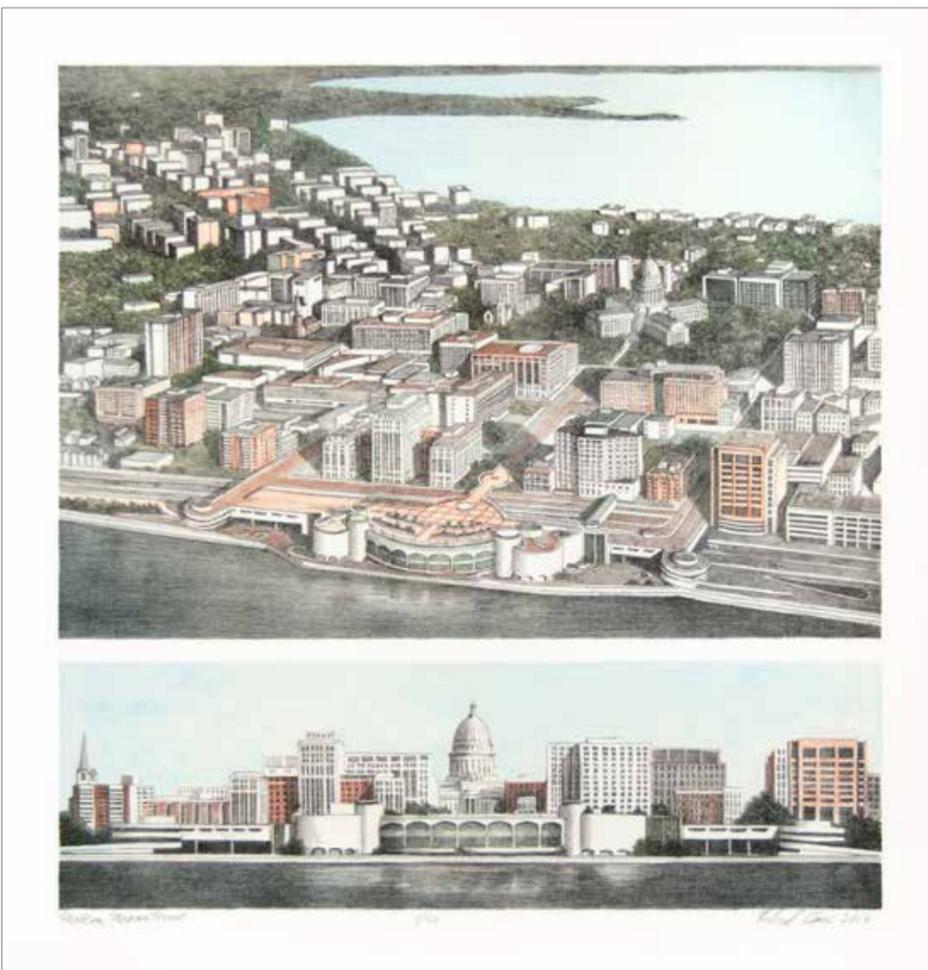




**Andy Burgess**  
*Wexler House*  
 2016  
 Lithography  
 29 ½ x 37 inches  
 Edition of 30

## Richard Haas

*"Richard Haas is an artist about architecture — he makes people stop and think about architecture and realize that buildings are not just a backdrop; they are also an active presence in our lives."* — PAUL GOLDBERGER, ARCHITECTURE CRITIC, VANITY FAIR.



**Richard Haas**  
*Madison, Monona Terrace*  
 2017  
 Lithography, 26 ½ x 25 inches  
 Edition of 40

Richard Haas is a painter, printmaker, and muralist of the “architecture of illusion,” his term to describe the trompe l’oeil style for which he is known for depicting his architectural subjects. Richard Haas made his first visit to Tandem Press in Spring 2017 to create a lithograph of downtown Madison, Wisconsin. Although he has spent most of his adult life in New York, Haas grew up in Spring Green, Wisconsin, about 45 miles west of Madison, so it was our pleasure to welcome him back to the area. This lithograph depicts a bird’s eye view of the Madison isthmus. Settled between Lake Mendota and Lake Monona, this area features the Wisconsin State Capital Building, the iconic Monona Terrace, based on the design of Frank Lloyd Wright, and the campus of the University of Wisconsin–Madison.

During his time in Spring Green, Richard spent a couple summers working with his great uncle, a master stone mason employed at Taliesin, Frank Lloyd Wright’s estate. He quickly became less interested in stonework than in exploring Wright’s library and watching the young architecture apprentices draw. This exposure to the masterful architect and his work proved to be an enormous influence on Haas’s artistic interests.

After completing a B.S. degree at the University of Wisconsin–Milwaukee and an M.F.A. at the University of Minnesota, Richard Haas became an assistant professor at Michigan State University. His colleagues there included Angelo Ippolito and Charles Pollock, and he met a number of important artists and critics who visited the campus. In 1968 Haas moved to New York City and soon accepted a part-time position teaching printmaking at Bennington College. He commuted weekly between New York and Vermont for the next decade.

During the 1960s, Richard Haas was primarily a Color Field painter, but the allure of architecture continued to grow and his architectural paintings and prints soon eclipsed his Color Field work. In 1979, Haas left his teaching position at Bennington College and decided to pursue a full-time career painting architectural murals. His first outdoor mural, painted in the SoHo neighborhood of New York City in 1975, attracted attention and many commissions for other murals followed this success. His many public murals include the Boston Architectural Center (1977); Edison Brothers Store, Inc., St. Louis (1984); Home Savings of America, multiple locations in Florida and California (1990-1991); City of Huntsville, Texas (1991); Federal Building and Courthouse, Kansas City, Kansas (1994); and Yorkville Mural, New York City (2004.)

Throughout his career, Richard Haas has also shown his paintings and prints in countless group shows and many solo exhibitions. He has been elected a National Academician by the National Academy of Design, a Guggenheim Fellow, and a McDowell Fellow. He has received the American Institute of Architects Medal of Honor, the New York City Municipal Art Society Award, the Doris C. Freedman Award for Public Art, and the Jimmy Ernst Award of the American Academy of Arts and Letters.





Maser  
Genus  
2017  
Relief  
24 x 18 inches  
Edition of 30

## Maser Returns to Tandem Press

The Irish artist Maser currently lives and works in Dublin and London. As early as 1995, he began painting graffiti on the streets of Dublin, where he soon earned the respect of other graffiti artists in Ireland and throughout Europe for his unique abstracted style. After studying Visual Communication Arts in Dublin, he went on to establish himself as one of Ireland's leading visual artists working in the urban environment.

Maser's earlier work was strongly influenced by typography, letterforms, and sign painting, but his style has gradually transitioned towards graphic representation and geometric abstraction. His large-scale murals and three-dimensional installations that feed off of buildings and structures feature bold diagonal lines and designs that amplify the flatness of surfaces and toy with the viewer's visual perspective of the space. The immersive and optical experience of Maser's large murals is reminiscent of M.C. Escher's Penrose stairs or impossible waterfall. His style is unassuming and emphasizes the simplicity of form; his bright color palettes and energetic compositions excite and capture the eye.

Maser has painted walls across many countries, including Ireland, the United Kingdom, Austria, Germany, Denmark, France, The Netherlands, Belgium, the Czech Republic, Slovenia, Spain, Sweden, Uganda, and the United States. In recent years, he began complimenting his large-scale murals and public artworks by creating prints, works on paper, and paintings on canvas. These works have recently been featured in solo exhibitions at the Graphic Studio Gallery in Dublin, the Lazarides Gallery in London, and a featured installation at the Palais de Tokyo Gallery in Paris.

In the summer of 2017, in conjunction with the opening of the new wing at the National Gallery of Ireland, Maser was invited to respond to the opening exhibition *Vermeer and the Masters of Genre Painting: Inspiration and Rivalry*. Maser and two other invited artists — three contemporary artists all working in different mediums and styles — will make work in response to the Vermeer exhibition. Works from this project, *Inspiration and Rivalry: After Vermeer*, will reveal interactions and dialogue around art making processes and concepts. A selection of these works will be installed at the National Gallery of Ireland in fall 2017.

In January 2017, Maser was awarded the first Guaranteed Irish Hero Award for championing contemporary Irish art both at home and abroad. He told the "Irish Sun" newspaper that his most important spray painting day was when he sold a portrait of a young girl to raise funds to build a new wing at an orphanage in Nepal.

*"I drove up into the mountains of Nepal off Kathmandu and painted up there. I was fundraising for an orphanage there to build on an extra wing. I designed this piece of this girl Moona. We sold it and it made a lot. I went over to see where the school was because I wanted to give Moona a print of it, but she had actually gone home back up into the mountains. So we had to rent motorbikes, and we drove up into the mountains, and we found her gaff and gave her the print. That was pretty mad. It sounds kind of cheesy now that I think of it. We painted in old abandoned buildings in the mountains the whole way up"* – MASER



Maser  
Starry  
2017  
Woodcut  
51 7/8 x 37 inches  
Edition of 12



Maser  
Grasp  
2017  
Lithography  
39 7/8 x 26 1/2 inches  
Edition of 30

# Dan Rizzie

## New Monoprints and Editions by Dan Rizzie

Over his long career, Dan Rizzie has developed a rich lyrical language for creating images. He has been inspired by Synthetic Cubism and postwar American Art, in particular the works of Joseph Cornell, Kurt Schwitters, and most notably Kazimir Malevich. Equally powerful influences also come from Buddhist and Hindu ornamentations, geometrical designs from traditional Indian and Egyptian art, and botanical illustrations. Undeniably present in Rizzie's prints is his admiration for the continuum of nature in human expression.

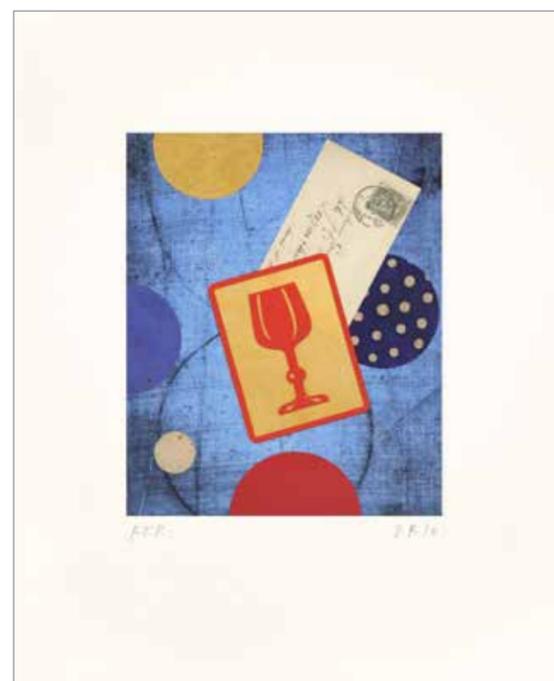
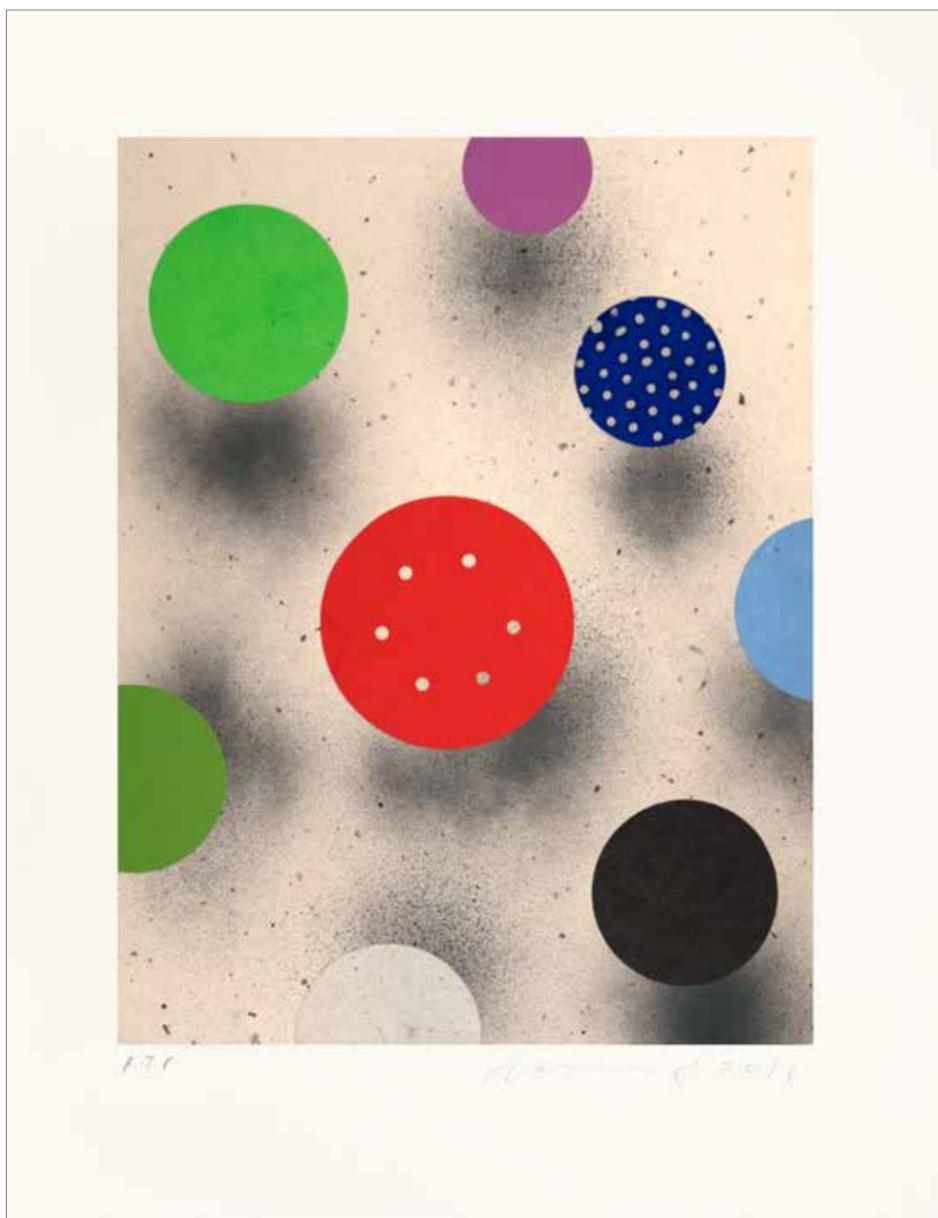
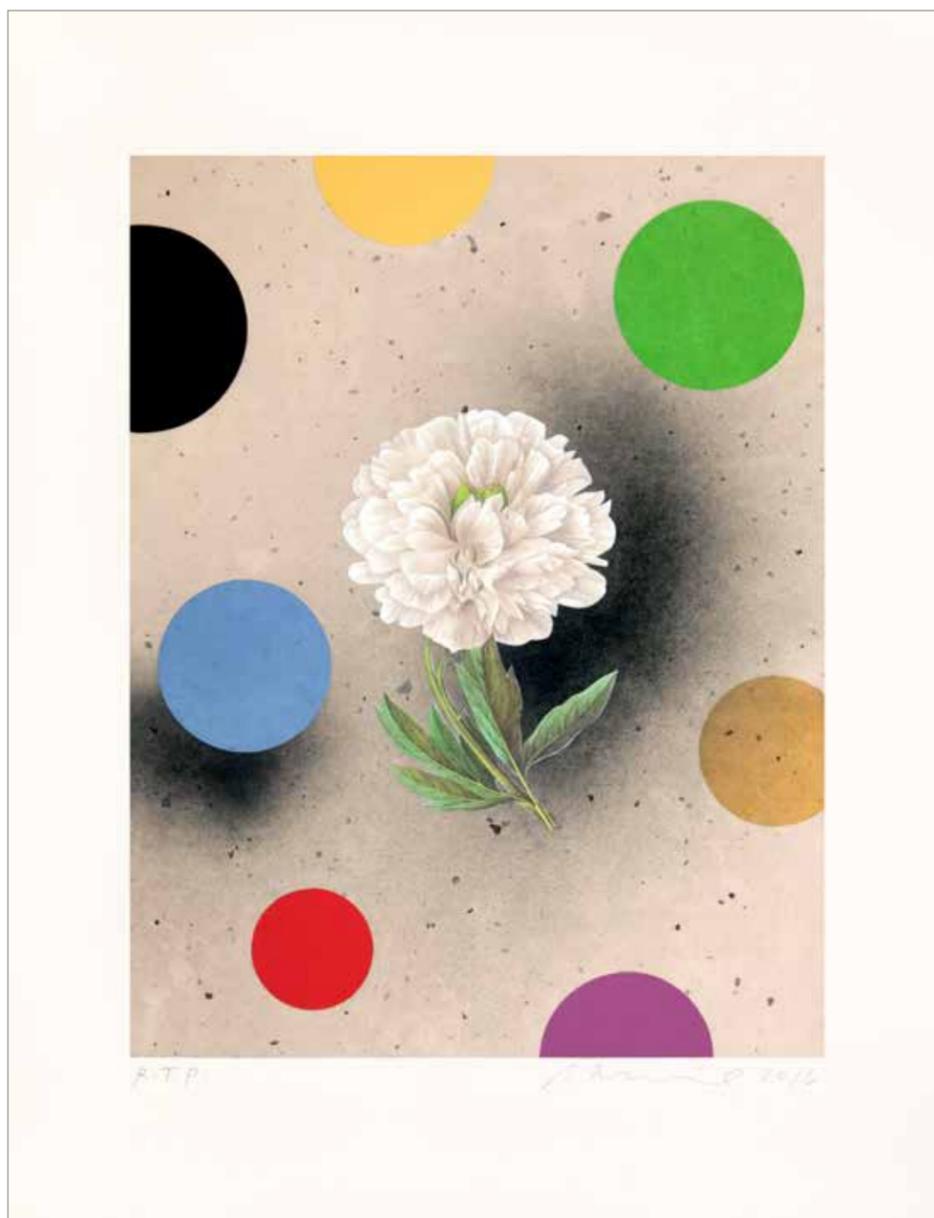
In Dan Rizzie's new prints and monoprints, created during a visit to Tandem in late 2016, his compositions of images and forms float in space with an exotic quality. The circles and abstract designs are sure in their flatness, as if silhouettes, and bold in their saturated colors, and yet these prints maintain an overall lightness in their stance and expression. They are filled with memories and allusions.

Collage has played an important role in Rizzie's working methods and modes of image creation throughout his artistic development. In his prints, the physicality of the collaged cut paper amplifies his colors and forms, imparting a lyrical quality to his compositions. In a body of work that encompasses painting, collage, and a variety of print media, Rizzie's insistent curiosity and sense of adventure drives his artistry.

Dan Rizzie's work is included in many public and private collections through the country, among them the Dallas Museum of Art, the Museum of Fine Arts in Houston, The Museum of Modern Art in New York, the Indianapolis Museum of Art, the Guild Hall Museum in East Hampton, and the Parrish Art Museum in Watermill, New York. In 2015, The University of Texas Press published a comprehensive monograph on the artist with essays by Terrie Sultan, Jane Livingston, and Mark Smith.



**Dan Rizzie**  
*Peony*  
2017  
Lithography, relief, collage  
28 3/8 x 22 inches  
Edition of 24



**Dan Rizzie**  
*Luzarches's Letter*  
2017  
Archival inkjet, collage  
16 x 13 inches  
Edition of 12

**Dan Rizzie**  
*Saadiyat Island*  
2017  
Lithography, relief, collage  
28 3/8 x 22 inches  
Edition of 24



**Dan Rizzie**  
*Dr. Bianchini #1*  
 2016  
 Relief, archival inkjet, collage  
 17 ¼ x 12 ½ inches  
 Monoprint



**Dan Rizzie**  
*Dr. Bianchini #2*  
 2016  
 Relief, archival inkjet, collage  
 15 ¼ x 11 ¼ inches  
 Monoprint



**Dan Rizzie**  
*Little Tantric Bird (Blue)*  
 2016  
 Relief, archival inkjet, collage  
 19 ¼ x 18 ½ inches  
 Monoprint

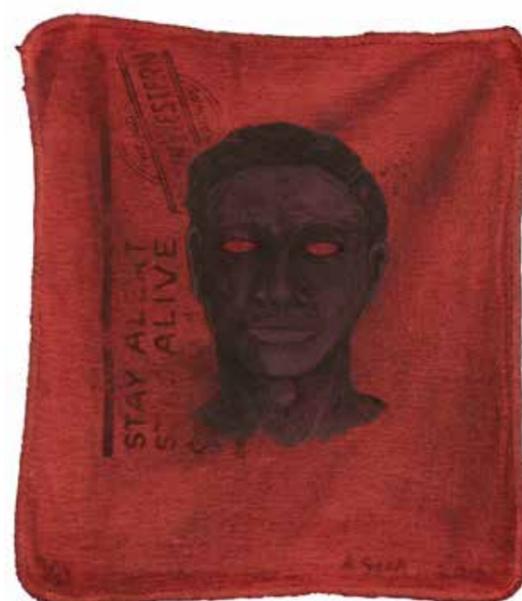
## Alison Saar

Alison Saar's work has long been dedicated to depicting a range of experiences related to racism, sexism, and ageism. Her portraits and figurative works provide provocative views of historical injustices that continue to strain our present-day social and cultural landscape. In her sculptures, drawings, and prints, she uses the figure to discuss the body as a point for identity formation. Often borrowing from mythology and her personal biography, the subjects of Saar's work are pictured at points of self-revelation, growth, defiance, and perseverance.

### *Redbone Blues, 2017 and Coal Black Blues, 2017*

*Redbone Blues* and *Coal Black Blues* are companion pieces to two editions that Alison Saar completed in 2016. The two previous prints *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. During slavery times, the lighter skinned women were often assigned to be house servants while the women with darker skin toiled in the fields. After slavery was abolished, those with lighter complexions continued to receive more privilege and had access to a wider range of work options in the black entertainment world. They could sometimes pass as white altogether.

These two new prints, *Redbone Blues* and *Coal Black Blues* focus on the black male experience influenced by skin tone. Printed on stained red cotton shop rags, *Coal Black Blues* features a dark complexioned male figure, the logo of the North Western Railroad (a train which once ran through the roundhouse where Tandem Press currently resides), and the text "Stay Alert Stay Alive". This piece speaks of the history of African American men working on the railroads, some as porters or Redcaps, others as mechanics, coal men, or workers laying and maintaining the rails. *Redbone Blues* ("redbone" being slang for a light skinned African American) plays the counterpart, representing a lighter complexioned male figure printed on vintage men's handkerchiefs. The handkerchief alludes to a more privileged life due to a lighter skin tone in comparison to the figure depicted in *Coal Black Blues*.



**Alison Saar**  
*Coal Black Blues*  
 2017  
 Intaglio on cotton shop rags  
 15 ¼ x 12 ¾ inches (approximately)  
 Varied edition of 21



Alison Saar  
*Redbone Blues*, [4/21]  
 2017  
 Intaglio on vintage handkerchief  
 17 x 16 inches  
 Varied edition of 21



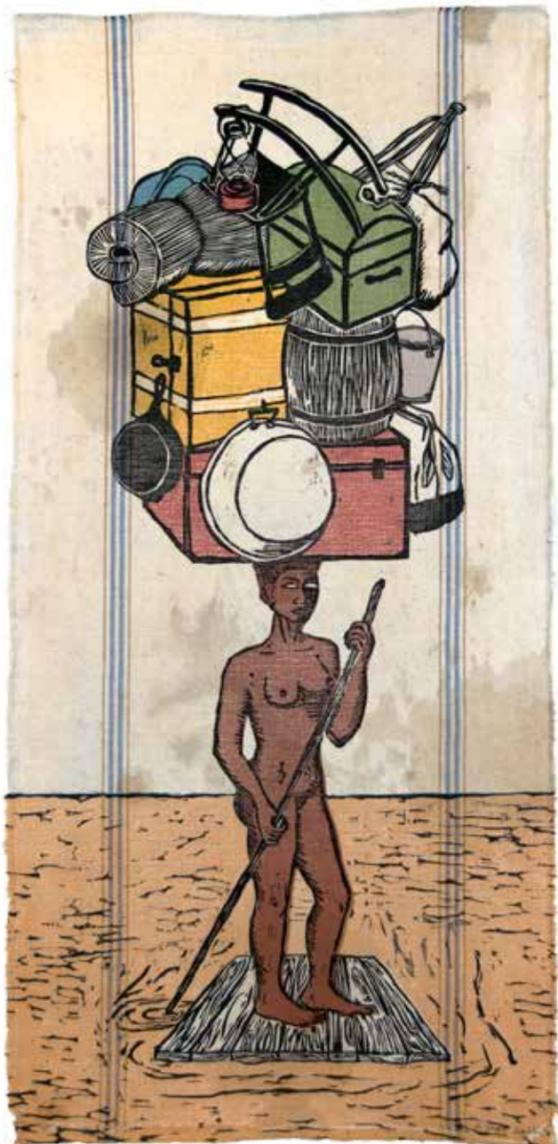
Alison Saar  
*Redbone Blues*, [6/21]  
 2017  
 Intaglio on vintage handkerchief  
 14 7/8 x 15 3/8 inches  
 Varied edition of 21



Alison Saar  
*Redbone Blues*, [10/21]  
 2017  
 Intaglio on vintage handkerchief  
 15 x 15 1/2 inches  
 Varied edition of 21



Alison Saar  
*Redbone Blues*, [14/21]  
 2017  
 Intaglio on vintage handkerchief  
 17 1/2 x 16 7/8 inches  
 Varied edition of 21



Alison Saar  
*Breach*  
 2017  
 Woodcut on found vintage seed and grain sacks  
 41 x 19 1/2 inches (approximately)  
 Varied edition of 18



Alison Saar  
*Stanch*  
 2017  
 Woodcut on found vintage seed and grain sacks  
 41 x 19 1/2 inches (approximately)  
 Varied edition of 18

**Breach, 2017 and Stanch, 2017**

From the summer of 1926 through the spring of 1927, the accumulation of heavy rains brought water up over the levees of the Mississippi River and resulted in major floods throughout the Mississippi River Watershed in seven states from Illinois to the Delta. 27,000 square miles were inundated with water up to a depth of 30 feet. This was the most destructive river flood in the history of the United States. More than 200,000 African Americans were displaced from their homes along the Lower Mississippi River.

Preceding and during the flood, African American men were conscripted to work on the levees without pay. Manned by white guards, they were stranded on the levees and were jailed if caught not working. These men were only permitted to leave the levees once the waters finally receded. Property, livestock, and crops were destroyed by the flood, leaving many without work. This devastation, coupled with the strained racial relations, caused many African Americans to move north. They packed the meager belongings they were able to salvage from the flood, loaded onto northbound trains, and began one phase of the Great Migration.

*Breach* represents the women during the flood who had to single handedly evacuate their family and belongings. Though stripped bare, the female figure stands tall as she balances an impossible burden on her head. The title *Breach* references not only of the river breaching the levees, but it also pointedly comments on the breaches of humanity and morality in the mistreatment of African Americans during this epic disaster.

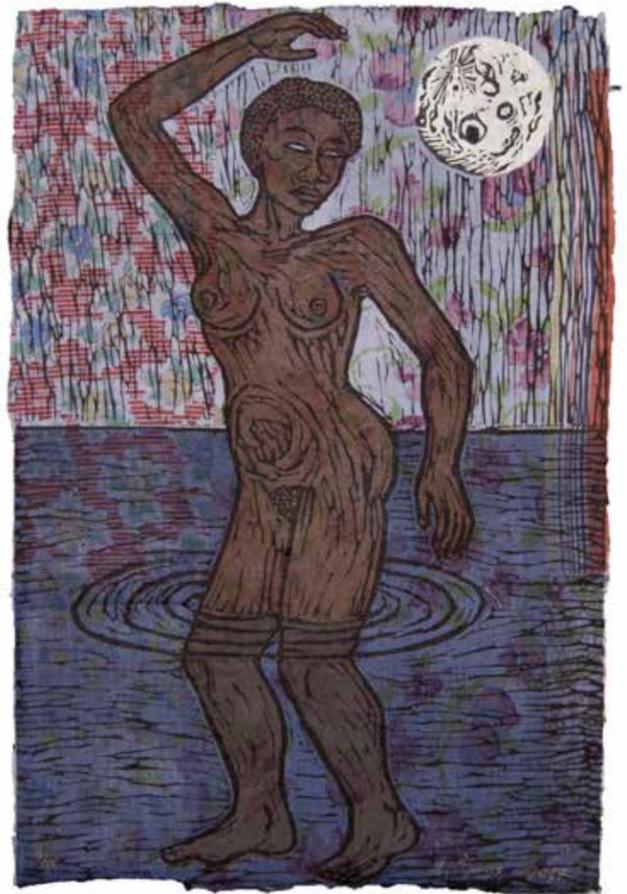
The other side of this diptych, *Stanch*, speaks to the impossible task laid upon the shoulders of the African American men that were charged with building up the levees and stanching any levee breaches. The male figure, also stripped bare, stands waist deep in the flooded landscape carrying an unwieldy mound of tools and paraphernalia used to shore up the levees. *Stanch* also alludes to the act of stopping bleeding and the arrest of a flow of pain. Like Atlas, he bears the weight of the world as he attempts to stanch the pain of his community.

**Black Bottom Stomp, 2017**

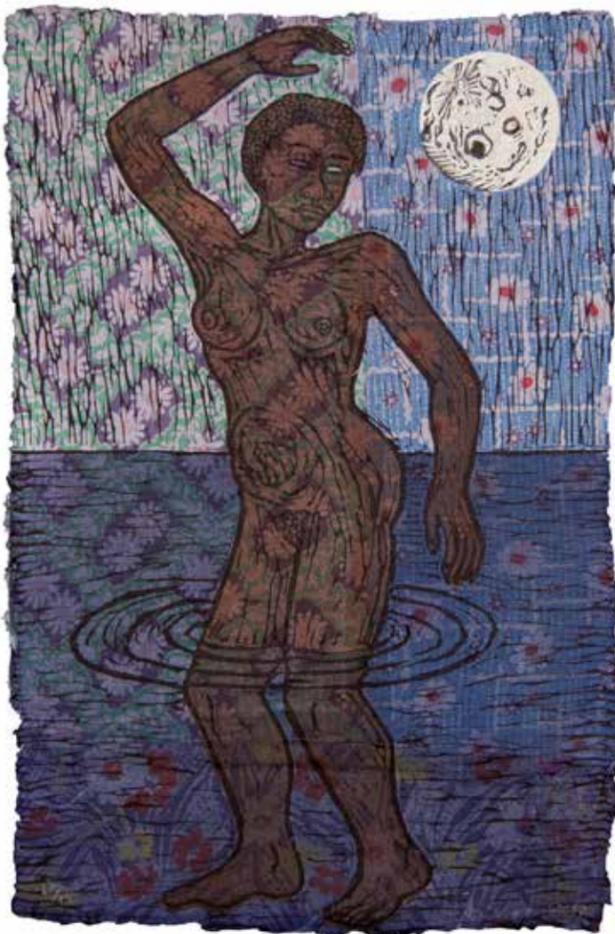
This print *Black Bottom Stomp* gets its title from the black bottom dance which was popular in the mid 1920s and the 1925 song “Black Bottom Stomp” by Jelly Roll Morton. The term “black bottom” refers to parts of town at the river’s edge. Because these areas were prone to frequent flooding, they were often considered undesirable and thus more affordable for African American communities. These neighborhoods became known as the Black Bottom, and, despite that they were often muddy and soggy, they became the hotspots for African American culture, spawning jazz music and the blues. This print depicts a woman dancing under the moonlight, knee deep in the river.



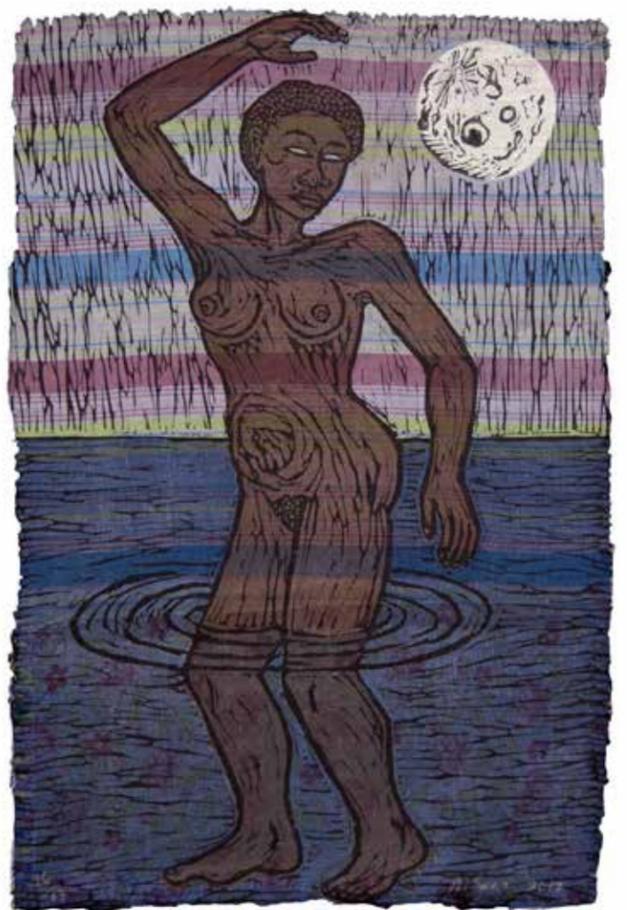
**Alison Saar**  
*Black Bottom Stomp*, [7/18]  
 2017  
 Woodcut and linoleum cut on indigo dyed vintage quilt pieces  
 18 x 11 ¾ inches (approximately)  
 Varied edition of 18



**Alison Saar**  
*Black Bottom Stomp*, [9/18]  
 2017  
 Woodcut and linoleum cut on indigo dyed vintage quilt pieces  
 18 x 11 ¾ inches (approximately)  
 Varied edition of 18



**Alison Saar**  
*Black Bottom Stomp*, [12/18]  
 2017  
 Woodcut and linoleum cut on indigo dyed vintage quilt pieces  
 18 x 11 ¾ inches (approximately)  
 Varied edition of 18



**Alison Saar**  
*Black Bottom Stomp*, [16/18]  
 2017  
 Woodcut and linoleum cut on indigo dyed vintage quilt pieces  
 18 x 11 ¾ inches (approximately)  
 Varied edition of 18

## Swoon— A Code Word for a Kind of Trickster's Belief in Miracles

In November 2016, Caledonia Curry, who works under the name Swoon, made her first visit to Tandem Press. During her time in our studio, Curry created a couple of prints that beautifully capture the aesthetic and the themes present throughout her larger bodies of work. The sensitive portraits of these two new editions were created through several printmaking methods. The variable edition of *Sonia* recreates an image Curry has used before in her wheat pasted street works and installations. The background of this print was printed using intaglio and relief methods. The glowing central part of the image depicting the heart, lungs, and a pair of small outspread hands is collaged paper that had been cut to shape using a laser cutter. Curry individually painted the fourteen prints included in this variable edition, each with a different color palette and areas of emphasis. *Untitled* was printed using aquatint etching and screen print methods. The warm yellow and bronze hues of this portrait give an emotional edge to the representation of the young girl as she peeks out from behind her tousled hair and shadow-lined face.

Based in Brooklyn, New York, Curry has developed a rich and wide-reaching career as an artist, entrepreneur, and humanitarian. Known for her large-scale installations, wheat pasted street art interventions, and cut paper assemblages, Curry creates sensitive portraits of everyday people and depictions of how people interact with each other and their city.

Born in New London, Connecticut and raised in Daytona Beach, Florida, Curry moved to New York City to study painting at the Pratt Institute. She quickly lost interest in the popular understanding of what an art career looks like — making paintings that hang on walls and remain available only to those with enough privilege to purchase art or to feel comfortable visiting galleries and museums. She hungered for a richer context for her work, and yearned for her role as an artist to make a real difference in the world.

At this time, Curry was drawing portraits of people in the city. She started to look closely at how individuals operate within and have an impact on their environment, and one day she took one of her drawings outside and wheat pasted it up in the street.

*I walked by the next day and there it still was, and I had changed that street corner. With just that very small thing, the gray wall on the side of an abandoned bodega now was a gray wall with a picture on it, and people could have a moment of connection with that. This was a very tiny change, but nonetheless for me, to be able to see that I could have an impact on things was really transformative, and I would say that it has led me on a pretty long path that I am still on.\**

City streets offered the rich context for her work that she had been searching for. Curry adopted the tag name Swoon and continues to this day to wheat paste her drawings and prints in many streets throughout the U.S. and abroad.

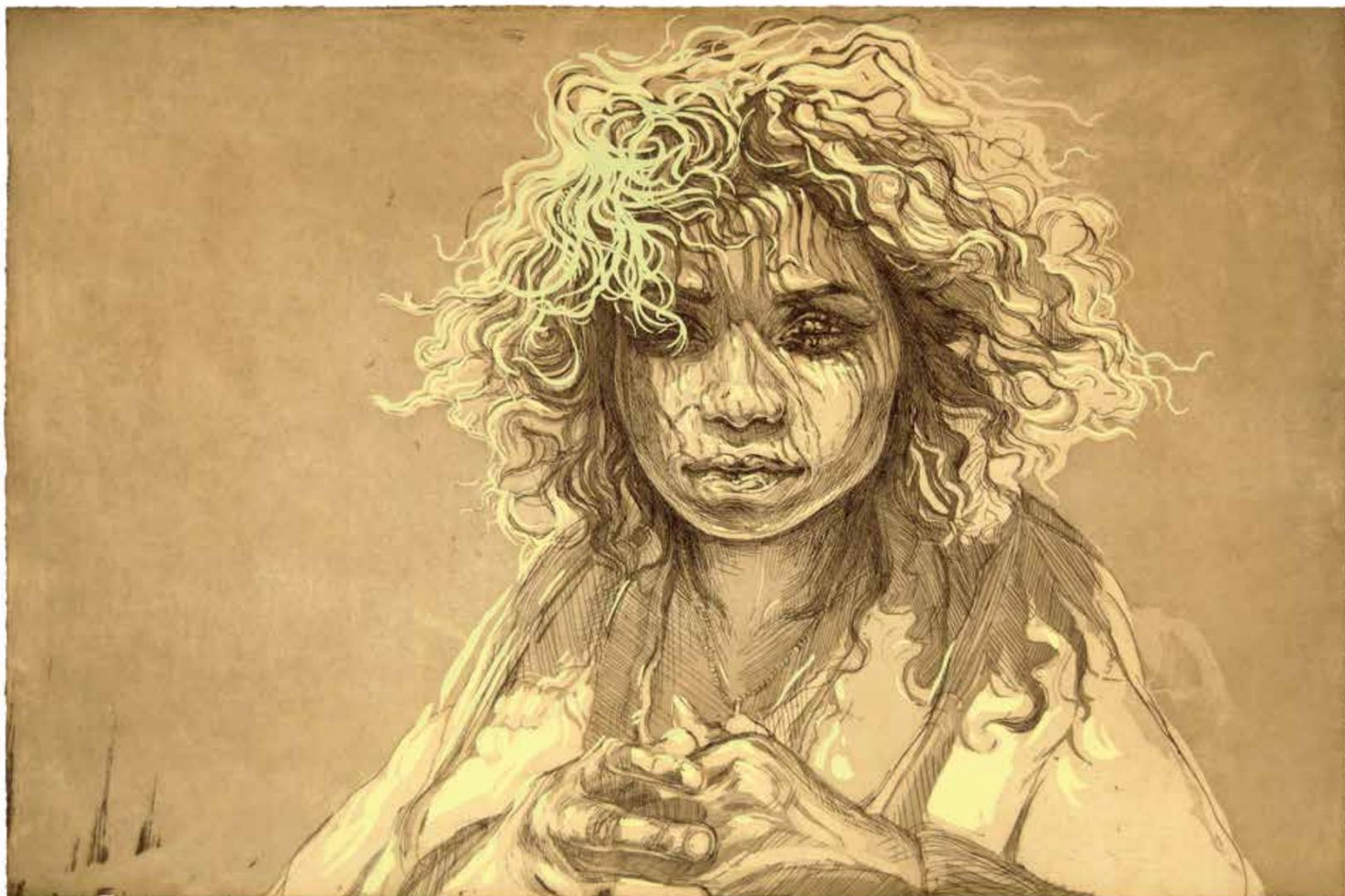
Her vibrancy, innovation, and undeniable passion led Curry to create many other projects that offered surprising and very real atmospheres for experiencing art. For several years she, along with a collective of about 30 artists, built a series of rafts and embarked on ambitious ventures to bring art to communities of people in remarkable and unexpected ways. *The Miss Rockaway Armada* traveled down the Mississippi River, the *Swimming Cities of Switchback* floated down the Hudson River to New York City, and the *Swimming Cities of Serenissima* traversed the Adriatic Sea to arrive in Venice.

*"I found that through years of working in this way, if you can make something that people are not expecting to see, and if you can roll up with it in a place where people are not expecting to find it, it just totally blows people's expectations. This little opening happens, and in that moment of surprise, in that little moment of cognitive dissonance you're able to actually get a reaction from people which is much different than any other response I've ever had to a work that I created. It's almost like you create a little opening into this childlike part of themselves, that part that's usually ground down by the relentless grueling details of everyday life, but if you can break that open, there's suddenly this feeling of a lot more possibility, and that the world has just a lot more going on than maybe you imagined five minutes ago."\**

Since these raft expeditions, Curry's public art practice has continued to expand to include humanitarian efforts to rebuild communities and address social and environmental issues. In 2010, after hearing the news of the devastating earthquake in Haiti, Curry seriously questioned how as an artist, she could be of assistance to the people that so desperately were in need. Along with a team of artists, engineers, and builders connected with the village of Komye, Curry led a project to create sustainable buildings while providing much needed jobs for local residents. Along with other projects, the Konbit Shelter became the launching point for the Heliotrope Foundation, a non-profit organization that helps communities respond and heal after natural disasters and urgent social crises.

*"Swoon, I think for me is not quite a name, but more like a code word for the kind of trickster's belief in miracles. This is to say that if you break a rule over here and move a boundary over there and have a moment of creative play and create something of beauty, through all of those actions combined with a lot of dedication, you can create little cracks in the kind of the façade of impossibility and inevitability that I think overlays a lot of our lives."\**

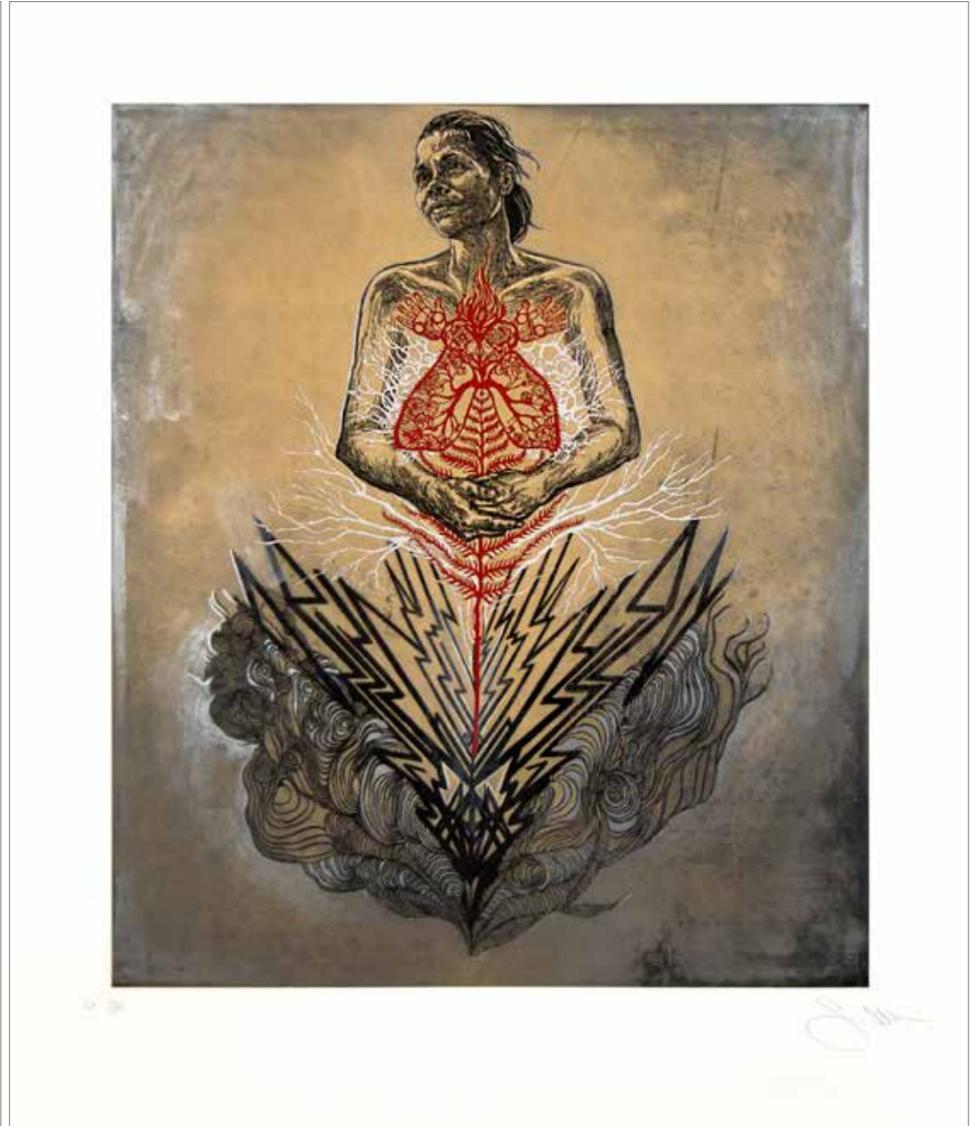
\*QUOTED TEXT PARAPHRASED FROM A TALK GIVEN BY SWOON AT A TEDX BROOKLYN EVENT IN 2010.



Swoon  
*Untitled*  
 2017  
 Etching, relief, screen print  
 23 3/4 x 35 3/4 inches  
 Edition of 30



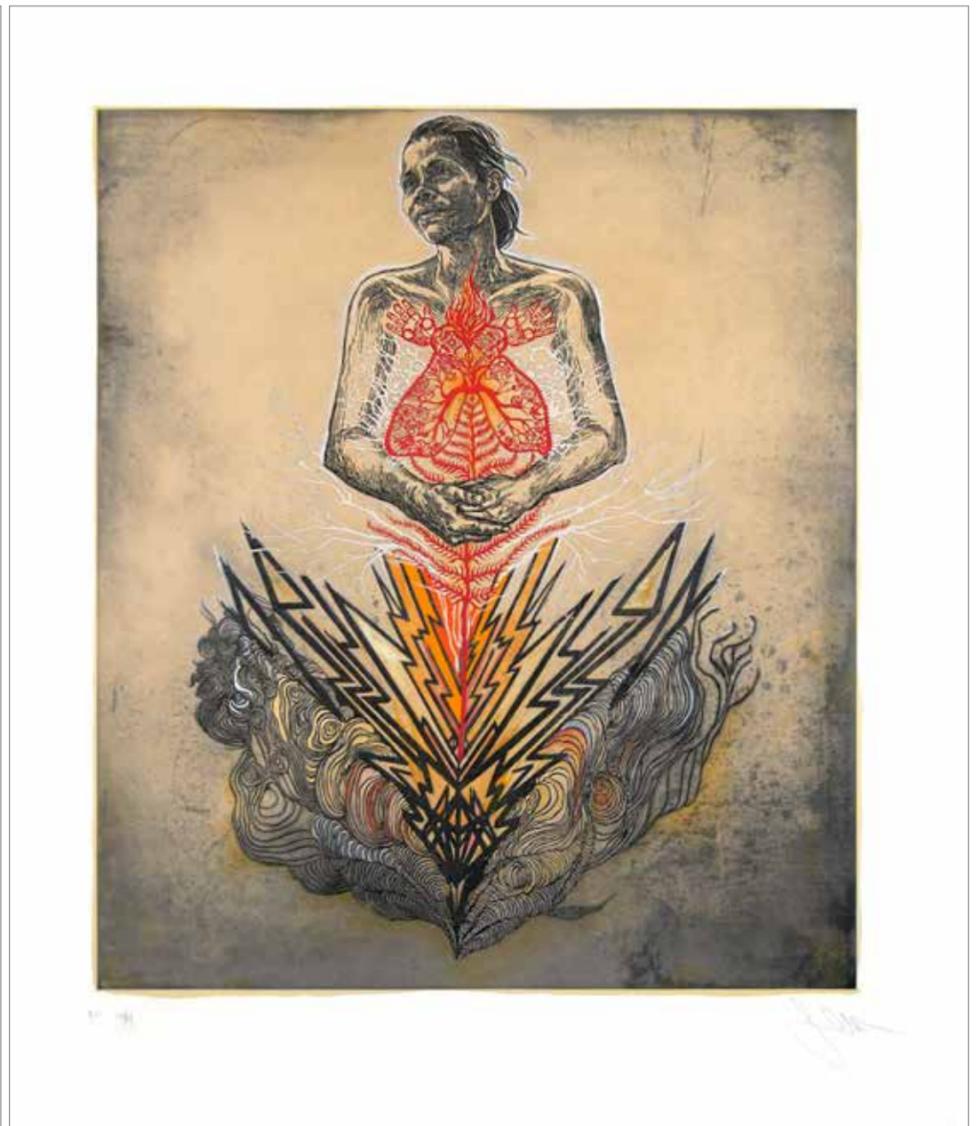
Swoon  
 Sonia, [EV 1/14]  
 2016  
 Intaglio, surface roll, hand painted acrylic gouache, collage  
 32 3/4 x 27 3/4 inches  
 Varied edition of 14



Swoon  
 Sonia, [EV 3/14]  
 2016  
 Intaglio, surface roll, hand painted acrylic gouache, collage  
 32 3/4 x 27 3/4 inches  
 Varied edition of 14



Swoon  
 Sonia, [EV 10/14]  
 2016  
 Intaglio, surface roll, hand painted acrylic gouache, collage  
 32 3/4 x 27 3/4 inches  
 Varied edition of 14



Swoon  
 Sonia, [EV 13/14]  
 2016  
 Intaglio, surface roll, hand painted acrylic gouache, collage  
 32 3/4 x 27 3/4 inches  
 Varied edition of 14

# PARTNERS in PRINTS

## ABOUT

The **Partners in Prints** program is designed to support our educational mission while celebrating prints and art collecting. Each year, we will commission one of our distinguished visiting artists to create a special print for the program. This most generous artist donates this print to support Tandem Press's established commitment to collaboration, education, and experimentation in contemporary fine art printmaking.

By becoming a Partner, you will not only receive this special print at an exclusive price, but you will also join a group of discerning collectors and patrons of Tandem Press's educational and outreach programming.

## 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 print for the 2017 program will remain a mystery until its release, we can share a select list of our current artists, one of who will create the exclusive print for this program. This list of visiting artists includes **Andy Burgess, Lesley Dill, Jim Dine, Judy Pfaff, Ikeda Manabu, Maser, Alison Saar**, and others. Join this exciting program to become a Partner and receive a print at a great price from one of our fantastic artists!

\* Please note that terms of Partners in Prints are subject to change at any time. Partners will receive notification of any changes to the program. We encourage you to provide Tandem Press with any postal or e-mail updates throughout the year to ensure you are aware of any changes that may take place.



[Last year's print]

**Dan Rizzie**  
*Doty's Robin*  
2016  
Relief  
22 x 19 inches  
Edition of 80

## 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 limited edition print created by one of Tandem's current visiting artists. Partners will also receive a 10% discount on their purchase of other prints from our inventory for a year after joining the program (exclusions may apply).

**How does it work?** Membership will be capped at 50 Partners for the 2017 program year. These spots are released at the beginning of the year and will be filled on a first-come, first-served basis.

**What is the timeline?** Any open spots will remain available until we reach 50 Partners or until the print's release in late December 2017. Following the release, the prints will be shipped to enrolled Partners in January 2018, and any remaining impressions will be made available at current market value. Partners will be given the option to renew their enrollment in January 2018, and open enrollment will begin again in February 2018.

## QUESTIONS?

Please contact Tandem Press curators Sona Pastel-Daneshgar and J Myszka Lewis with any questions or for assistance in enrolling.  
email: [info@tandempress.wisc.edu](mailto:info@tandempress.wisc.edu)  
phone: (608) 263-3437

### Ready to become a Partner?

There are two ways to enroll in Partners in Prints:

- » Mail a check, payable to Tandem Press  
Tandem Press  
1743 Commercial Ave  
Madison, WI 53704
- » Or call us at (608) 263-3437 to pay with a credit card.

## ABOUT TANDEM PRESS

Tandem Press is a professional printmaking studio that facilitates collaborations between master printers and established artists. Tandem Press is a self-sufficient operation that is affiliated with the University of Wisconsin-Madison's Art Department in the School of Education. Through this relationship, Tandem Press offers an extraordinary educational experience to students as they work alongside curators and master printers to create and promote fine art prints by renowned contemporary artists.

The Tandem Press studio stands at the forefront of experimentation and new developments in the field of printmaking. Since our inception in 1987, Tandem has been known for pushing the boundaries of printmaking, exploring new materials and techniques, and producing highly ambitious projects.

Prints created at Tandem Press hang in museums and corporations throughout the United States including the Museum of Modern Art and the Whitney Museum in New York, the Art Institute of Chicago, and the National Museum of American Art in Washington D.C., just to name a few.



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 visit our website at

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

## 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, Richard Haas, 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, Swoon, Mickalene Thomas, Claire Van Vliet, William Weege, William Wegman, Ruth Weisberg, Robert Yoder.

2017-2018 FRIDAY JAZZ SERIES  
 YOU ARE INVITED TO THE TANDEM PRESS  
 5:00 – 7:00 PM

**OCTOBER 13, 2017**  
 Blue Note Ensemble (Johannes Wallmann, director)  
 & Afro-Cuban Jazz Ensemble (Nick Moran, director)

**NOVEMBER 10, 2017**  
 Jazz Standards Ensemble (John Schaffer, director)  
 & Contemporary Jazz Ensemble  
 (Jonathan Greenstein, director)

**DECEMBER 1, 2017**  
 Jazz Composers Group (Les Thimmig, director)

**MARCH 2, 2018**  
 Blue Note Ensemble (Johannes Wallmann, director)  
 & Afro-Cuban Jazz Ensemble (Nick Moran, director)

**APRIL 6, 2018**  
 Contemporary Jazz Ensemble  
 (Jonathan Greenstein, director) &  
 Jazz Standards Ensemble (John Schaffer, director)

**MAY 4, 2018**  
 Jazz Composers Group (Les Thimmig, director)

1743 COMMERCIAL AVENUE, MADISON, WI 53704 | 608.263.3437 | REFRESHMENTS | FREE PARKING

## 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
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