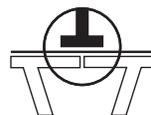


FROM THE VAULT

15 November 2019 - 4 January 2020



TANDEM PRESS APEX GALLERY

Creative people and creative institutions look to the future. What will be next? How will the achievements of the present be expanded, extended, and enriched in succeeding endeavors? Tandem Press is such a creative center, but it is now over thirty years old, and one must remember its history—what has been created here—as well as contemplating what is to come in the future. As one of the country's leading publishers of fine art prints, Tandem stands at the confluence of creation and commerce. In a more intimate sense, think of Tandem as being co-equal with other research programs of the University of Wisconsin which exist through funding provided from sources other than Wisconsin's taxpayers. As research advances in other fields such as medicine, science, and engineering by being underwritten by public grants and private contributions, Tandem too must support itself through outside sources, in this case from the sale of the works of art created in its studio.

This exhibition, *From the Vault*, examines a fragment of Tandem's past; prints made here during its first decade, 1987-1996, and which remain in the vault. If these editions have not yet sold out, are they in any way less successful as works of art? Even a quick glance around the gallery will answer that question in the negative. What you see here are objects marked by a unique vision, a lively ambition which has no bearing on the size of the object, and a skillful mastery in the artisanal translation of the artist's concepts into the finished work.

Visitors to this exhibition will also enjoy a unique experience - the exhibition of artworks printed on paper are seen here without any of the usual interposition of mats, frames, or glazing. It is a reminder of the delicacy of this art form, and how, through vision and technique, a powerful imagery may be created on such a delicate substrate. Yet, carefully enclosed within the protection of a frame and reasonably protected from fire, water, and too much sunlight, these works of art may enjoy a centuries long lifetime.

This exhibition has been selected by Thomas H. Garver, a retired art historian and former director of the Madison Art Center, now known as the Madison Museum of Contemporary Art. Prior to this, Tom held positions at the Rose Art Museum, Brandeis University and the Fine Arts Museums of San Francisco. He is the founding director of the Orange County Museum of Art in California and the organizing curator of the O. Winston Link Museum in Roanoke, Virginia.



Gregory Amenoff

Spine, 1991

Woodcut

Edition of 38

41 x 37 inches

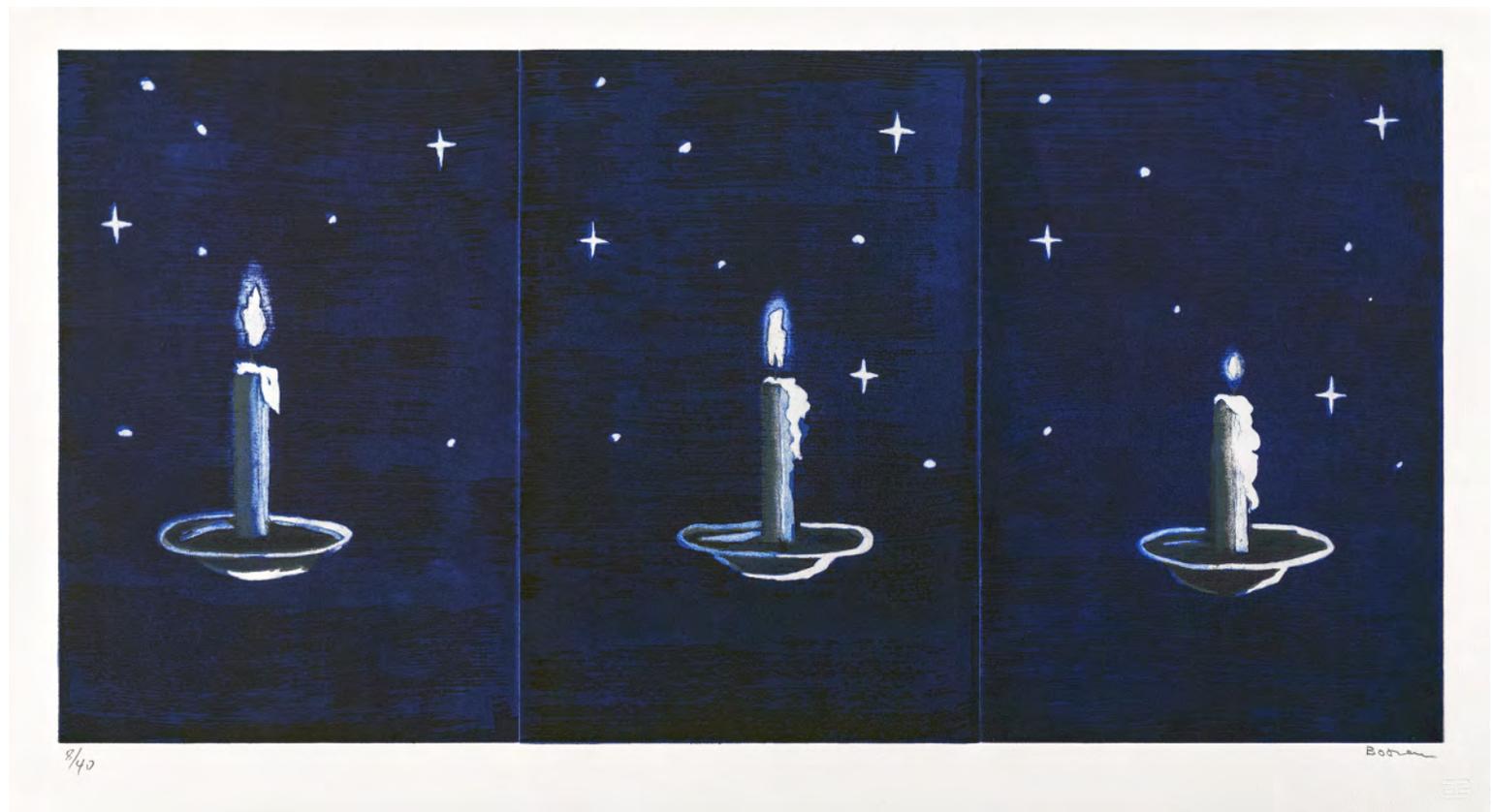
Richard Bosman

Night Light, 1992

Etching

Edition of 40

17 1/2 x 31 1/2 inches





Louisa Chase

Icarus, 1991

Lithography, relief

Edition of 40

29 1/2 x 40 inches



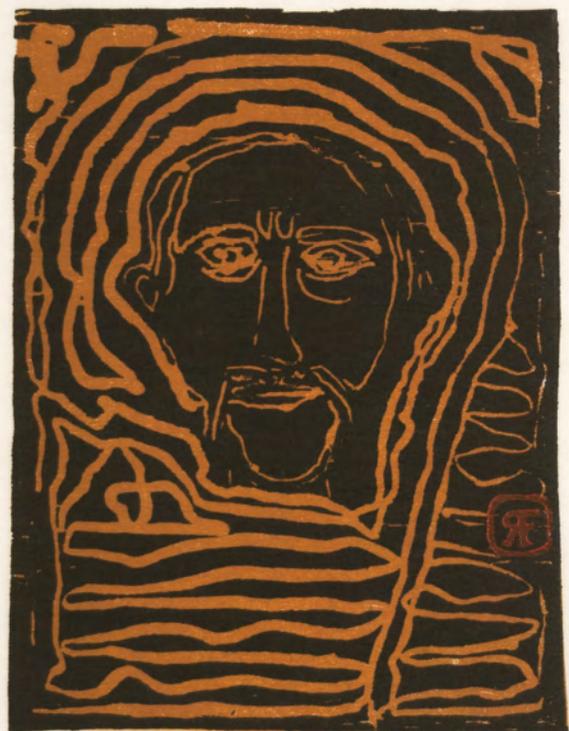
Robert Cottingham

Rolling Stock Series No. 7, for Jim, 1991

Collograph, etching, hand coloring

Edition of 40

83 x 37 3/4 inches



S. +.

R. Ferrer

Rafael Ferrer
Autoretrato (Self-Portrait), 1988
Woodcut
Edition of 20
19 1/2 x 12 1/2 inches



Janet Fish

Autumn Still Life, 1992

Lithography

Edition of 40

37 1/4 x 27 1/4 inches



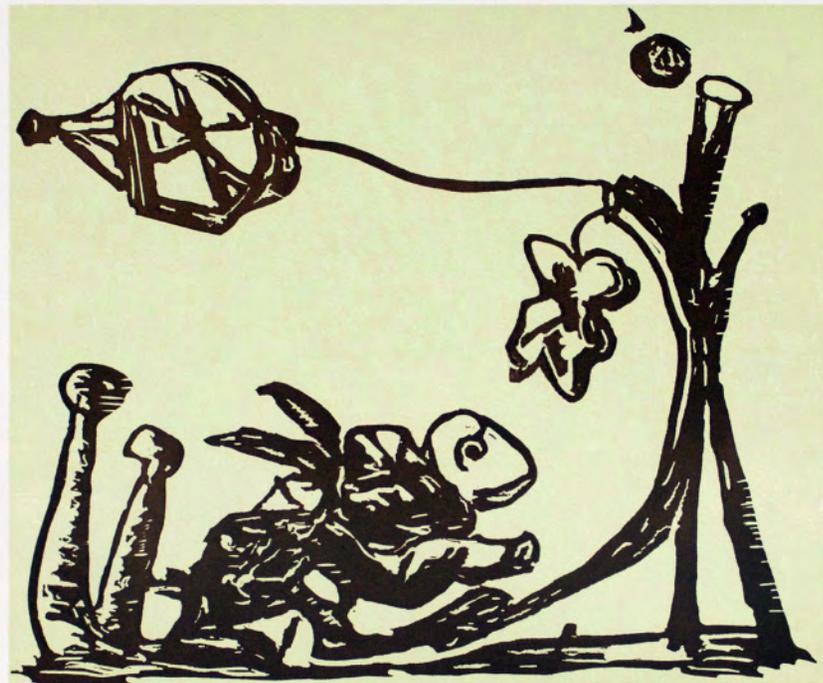
Cham Hendon

Musings (left), 1987

Relief, hand painting

Edition of 36

44 x 30 inches



Santi Moix

Cinco Dias en Madison #2, 1995

Woodblock

Edition of 20

17 x 18 inches



1/20

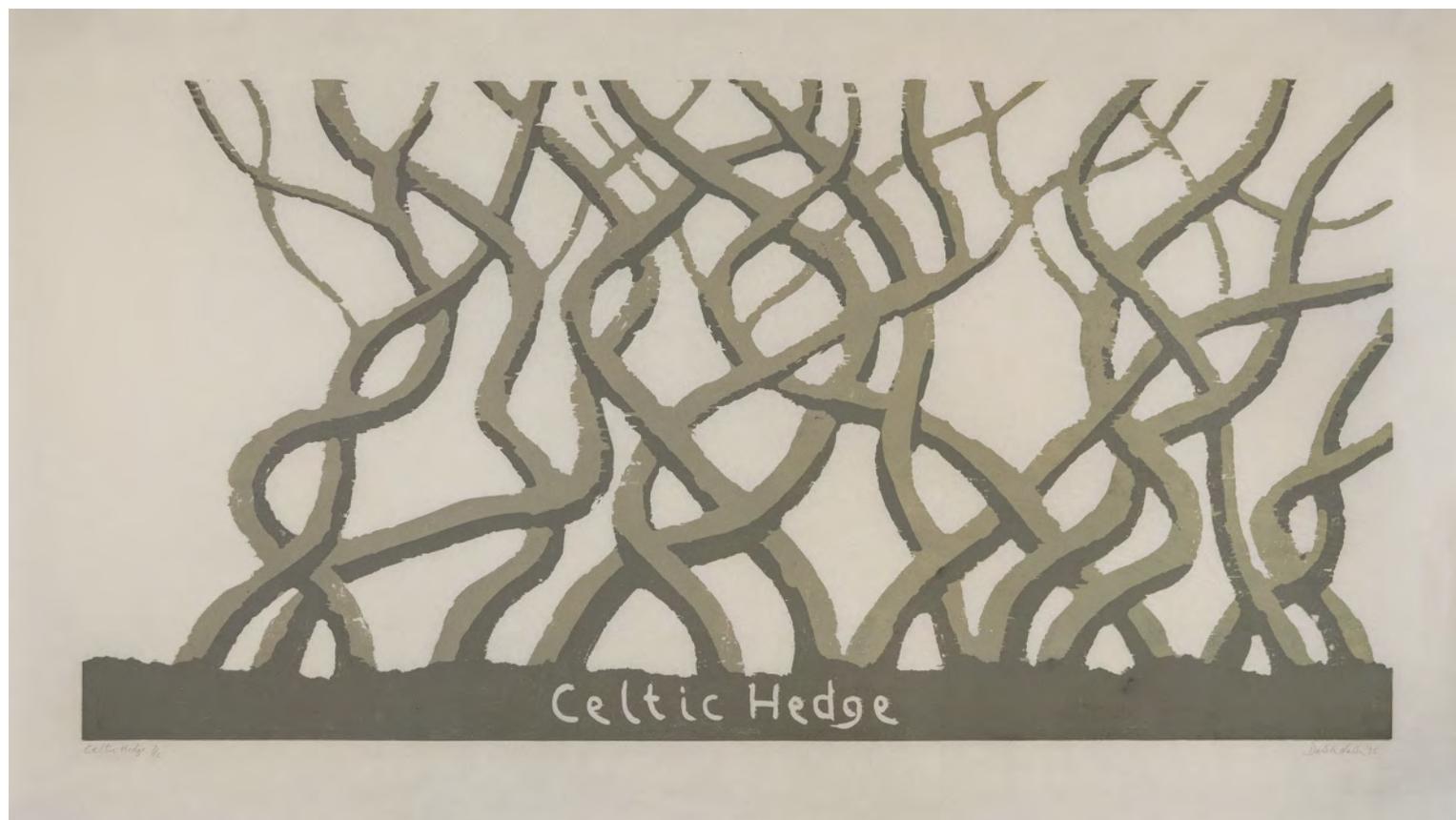
S. Moix 75.

Santi Moix

Cinco Dias en Madison #4, 1995

Woodblock
Edition of 20
17 x 18 inches

David Nash
Celtic Hedge, 1995
Woodcut
Edition of 12
38 x 66 3/4 inches



Dennis Nechvatal

Paradise, 1990

Woodcut

Edition of 30

18 1/4 x 13 inches





Sam Richardson

Establish a Reality, 1993

Woodcut, collage, hand coloring, hand drawing

Edition of 7

27 1/2 x 16 inches



Judy Rifka

Façade, 1991

Lithography, woodcut

Edition of 40

42 1/2 x 31 inches



Italo Scanga
2 Cypress, 1989
Lithography, woodblock
Edition of 40
41 1/2 x 29 1/2 inches



Miriam Schapiro

Alexandra's Puppet, 1995

Lithography
Edition of 30
37 3/4 x 28 inches

Jaune Quick-to-See Smith

Our Communities, 1996

Lithography, collograph
Edition of 16

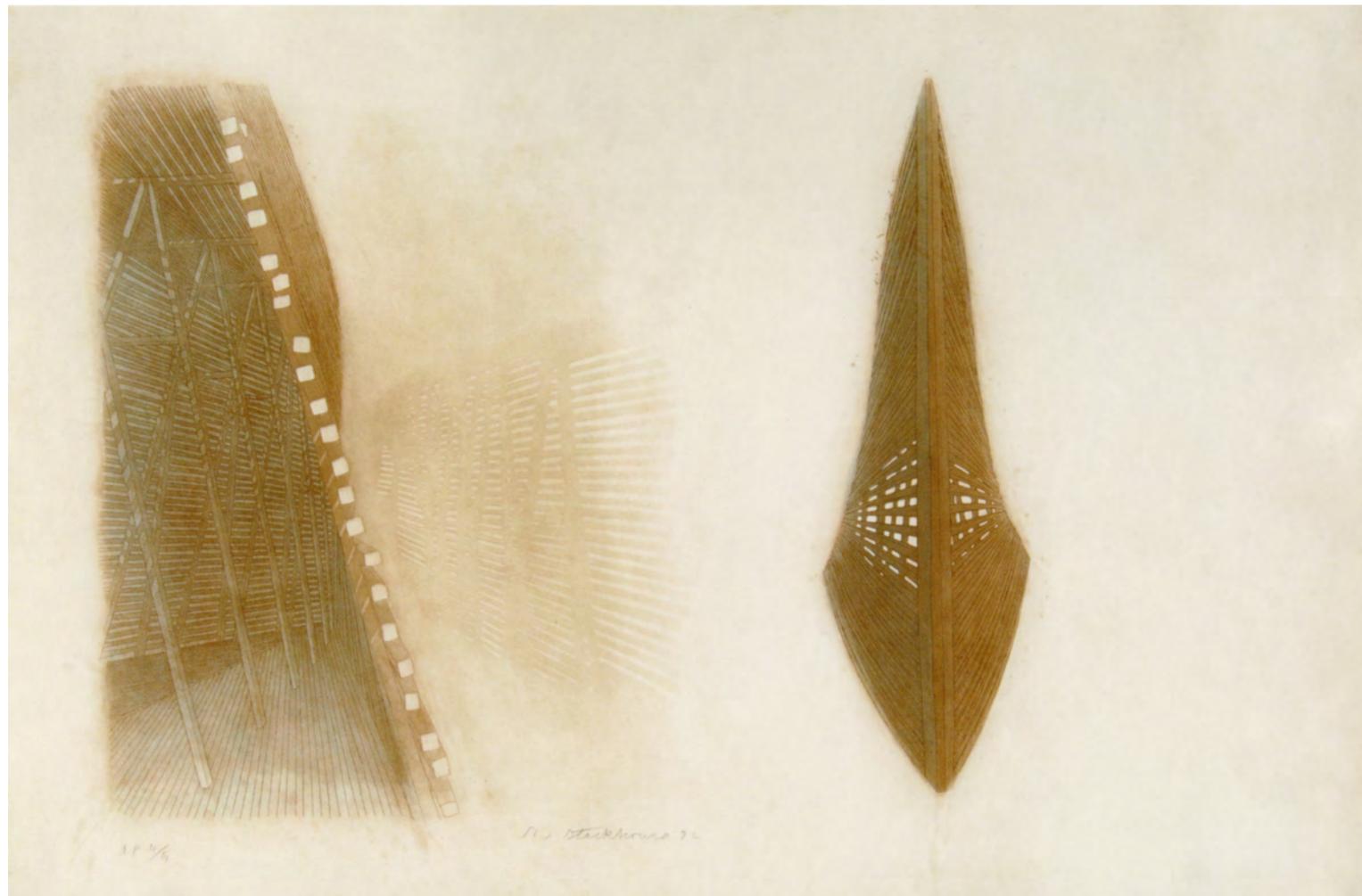
41 1/2 x 29 1/4 inches



Robert Stackhouse

Soundless, 1992

Etching
Edition of 40
38 x 58 inches



Claire Van Vliet

Wheeler Mountain Bowl, 1989

Lithography, printed on three sheets of paper

Edition of 40

23 x 96 inches

