Sam Gilliam’s New Work has Echoes of the Past but Moves into an Entirely New Direction

Sam Gilliam returned to Tandem in June 2001 and created new editions and monoprints which are a major departure from his earlier work. These new prints will be available in December 2001. Eight years ago he started making sculptural painted pieces with birch plywood. From his printing and dye cutting experience he started cutting holes in the wood and reassembling the pieces to make these new creations. The pieces were hinged together and had the potential to be either sculptural or flat. The new prints are specifically about color. Sam Gilliam said of the new work: “I did not really think of them as prints, but as objects for the wall.” They are printed on sheets of wood veneer, which gives the appearance of naked, painted textured marks, which are then collaged onto sheets of Rives paper.

Born in 1933 in Tupelo, Mississippi, Sam Gilliam has lived and worked in Washington, D.C. since 1962. Gilliam’s painterly abstraction concerns itself with saturated color and a highly improvisational and spontaneous technique. During the late 1960’s Gilliam’s interest in the flexible properties of canvas led to his innovative manipulations of both canvas and paper and a series of works that were created and subsequently hung or suspended without the traditional stretcher supports. Gilliam’s exploration into the areas of printmaking have been equally dramatic and have included the use of handmade paper and paper pulps, dyes and paints combined with a variety of stitching, flocking, embossing, collage and silkscreen techniques.

Gilliam’s work can be seen in many prestigious collections and major museums including The Museum of Modern Art; the Metropolitan Museum of Art; the Art Institute of Chicago; the Corcoran Gallery of Art; The Phillips Collection; and the Elvehjem Museum of Art. (P.P.)
David Lynch Catalogue

Tandem Press has published a large, copiously illustrated catalogue of The Prints of David Lynch. The book is a monograph which features reproductions of the 118 monotypes, edition prints, and photogravures Lynch created during three separate visits to Tandem from 1997 to 1999 (see Spring 1998 newsletter).

In her introduction to the catalogue, Paula Panczenko describes the images in the following manner: "The works are mostly monochromatic. They have a deliberatively primitive and crude quality, which results in works of great beauty. [Lynch] includes words in many of the images, which are intended to start the viewer thinking about the works, however he also sees the words as forms, shapes, and textures."

David Lynch is primarily known as a filmmaker. Although he has established a substantial reputation in this medium, David Lynch initially trained to be a painter when he attended the Pennsylvania Academy of Arts. As Panczenko notes, "...since 1967, he has exhibited his paintings at galleries and museums throughout the United States and abroad, including the Leo Castelli Gallery, New York City; the Kohn Turner Gallery, Los Angeles; and the Museum of Contemporary Art in Tokyo. In addition to [his] remarkable film career, he is also a writer, photographer, musician, composer, sculptor, cartoonist and most recently a printmaker."

Lynch's many talents and interests come through in the catalogue which was made possible through grants from the Anonymous and Brittingham funds. The vivid and forceful images are printed in rich detail which invites a close reading of the techniques Lynch uses in achieving an impact that emphasizes the distinctive visual qualities that can be achieved through printmaking.

In addition to Lynch's vibrant images, there is a transcript of a wide-ranging conversation he had with Kristine McKenna, a Los Angeles-based writer. Topics addressed in the interview include Lynch's personal experiences in his various careers as well as his thoughts about love, death, prayer and "the qualities of a life fully lived."

Copies of the catalogue, which sell for $25, can be obtained from Tandem Press. (A.H.)
Gary Komarin: Spinning Around

Gary Komarin was so enthusiastic about his initial visit to Tandem Press last October that he baked a cake.

Well, sort of. He actually created a series of monotypes using cakes as a recurring motif.

Komarin sees the cakes as a marriage of sorts between the domestic and the architectural. Komarin's father practiced architecture in New York, and the artist is intrigued by the stacking and layering process of earlier forms of architecture as people attempted to confound gravity by going skyward.

The vessels, according to Komarin reference the body—which is itself a vessel, both physically and spiritually. The artist has also long been interested in matters of practicality, as all developing cultures were faced with the problem of how to transport and keep fluids. Ceremonial and daily needs most often were intertwined. In his paintings and monotypes of vessels, Komarin keeps things free and flowing, preferring to invent as he goes along.

Commenting on Komarin's images, Joseph Jacobs of the Newark Museum points out, "Using a cartoon-like expressionistic style...the forms are quite abstract, so that a cake looks like a building or a chair, or is unreadable. Ultimately, the images are mysterious and serious, exposing the complicated emotions associated with occasions for serving cakes or donning wigs."

Komarin explains that growing up in New York City afforded him the opportunity to get an early start at looking at art, particularly regular weekend visits to the Metropolitan Museum of Art. The artist feels that he may have also picked up some of the energy and pulse of the city, a certain questioning restlessness that continues to this day.

His distinctive style eventually emerged through his association at Boston University Graduate School of Fine Arts with painter Philip Guston. Guston noted that Komarin's "courage to move ahead and take risks in his work marked him from the start as outstanding." That early recognition was reinforced in 1996 when Komarin's work was included with selections from Guston, Bill Taylor and Jean-Michel Basquiat in an exhibition at the John McEnroe Gallery in New York. In 1999 he was awarded the prestigious Joan Mitchell Prize in Painting.

Komarin's work continues to reflect his willingness to take risks. "My whole working process," he says, "relies on an ongoing need to fail so that I can rescue the work. I kind of let the subject matter take care of itself and concentrate on making the marks. As a result, I'm as interested as the next person to see what I'm going to do."

Characterized as a "conceptual humorist," Komarin says he likes "to be surprised by the way things come together: how people come together, how they touch, how they move apart. I find those things kind of magical."

Komarin says he likes to be surprised by developments in his own work. "I don't always want to know which way the road is turning. I prefer to have a sense of wonder and awe about the world. You have to stay on the edge or something goes flat."

Barry Schwabsky writing for The New York Times said: "Komarin's nebulous, half-formed or half-identified shapes are meant less to recall the way children draw than their experience of seeing things without knowing what they are, what he calls 'a childlike sense of wonder and bafflement.' These forms resonate when they are at once strange and familiar."

"I look at a lot of things and soak it up and someday something comes up, like a primordial soup. It's all in my head, spinning around." (A.H.)
Tandem Press Announces New Hours
Commencing September 2001, Tandem Press will be open six days a week. We will be open Monday through Saturday from 9–5 p.m.

Upcoming Events

August:
Visiting Artist Judy Pfaff

September:
Tandem Press travels to the San Francisco International Art Exposition, Sept. 20–24, 2001

November:
Tandem Press travels to the International Fine Print Dealers Association Fair, New York City, November 1–4, 2001

GRONK:
Growing and Changing

Gronk, who has been making periodic visits to Tandem since 1994, first began practicing his art by creating "street pieces" in his native Los Angeles. Much of that early work involved keeping one step ahead of the law; a hit and run outburst of images that would appear and then be wiped away or painted over.

It was a reality he incorporated fully into his approach to making art. He recognized that, like life, art is ephemeral. It exists for a period and then is gone. Consequently, he would create installations that had a short half-life and then would disappear. One memorable example, as far as UW-Madison is concerned, took place in the winter of 1994 when he painted a huge mural which covered all four walls of the top floor of the Elvehjem Museum of Art. The work was on display for a brief period and then painted over to restore the gallery to its regular use.

Besides the images he created, that effort revealed a special aspect of his creative personality. Based on his experience as a street artist, he relishes the opportunity to interact with the people who watch him create. "I like people to see the process of something actually being made," he says. The contact with the audience "allows things to take place." Through their interaction, the artist and the audience engage in a mutual discovery, exchanging information as they go.

As he notes, "I tend to be influenced by the environment where I live—and it's an urban environment. There you continually see one culture leaving a mark which is modified or utilized by another culture."

Quite often, Gronk's art just happens. "I pull from various sources and a lot of it's improvised and it's all chance. I usually go in and have the boxer idea and throw the first punch. For me, the process is usually the most important part of the work. It poses some questions and poses some answers. And it poses some things that are unanswerable." (A.H.)

Gronk, Tormenta Suite in 12 Movements (#1), Ed. of 75, 2001, Linoelum Cut, 15 1/2 by 14 inches

Gronk, Tormenta Suite in 12 Movements (#2), Ed. of 75, 2001, Linoelum Cut, 15 1/2 by 14 inches

Gronk, Tormenta Suite in 12 Movements (#3), Ed. of 75, 2001, Linoelum Cut, 15 1/2 by 14 inches
From the Director

We are delighted to announce that we will open the Fall season with new hours. We will now be open six days a week. We look forward to welcoming you Monday through Saturday in person, by phone or through our website.

As many of you know, Tandem Press is a self-supporting unit of the University of Wisconsin-Madison. We operate a professional printmaking studio and are affiliated with the Department of Art. Since last Fall, we have traveled throughout North America.

In September 2000, we exhibited at the San Francisco International Art Exposition and in November 2000, we showed the prints at the International Fine Print Dealers Association Fair in New York City. Two weeks later, we traveled to the Toronto International Art Fair. In early January, leaving the snows of Wisconsin, we traveled to Florida where we exhibited at the Miami International Art Fair. In April, we exhibited at the Baltimore Print Fair and in May we displayed all the new prints that were created throughout the year at Art Chicago.

If you would like us to visit your gallery with an exhibit of Tandem Press, we would like to accommodate you. Please contact us if you would like to pursue exhibition possibilities.

A special thanks to all our friends for visiting Tandem Press on our travels throughout the country. Illustrations of our new editions and highlights of our recent activities can be found on our website: www.tandempress.wisc.edu

Paula McCarthy Panczenko
Fall 2001

Distinctive Packages Highlighted the Eighth Annual Tandem Press Wine Auction

Several outstanding auction packages including a trip to the Napa Valley; chef for a day at Chicago's Charlie Trotter's restaurant; a private tour, library tasting and hors d'oeuvres on the terrace at Botham Vineyards & Winery in Barneveld; a SubZero wine refrigerator; and an exclusive tour of Taliesan followed by cocktails, were among the items open for bidding at the 2001 Tandem Press Wine Auction. Hosted at the Madison home of David Goerbig and Pamela Hatfield on Thursday, June 21 from 6-10 p.m., this eighth annual event included a live and silent auction, and music by the Gianni di Maggio Trio. Guests enjoyed hors d'oeuvres and a gourmet dinner complemented by a stunning selection of wines poured throughout the evening. An exhibit of Tandem Press prints was also available for viewing.

Numerous California vineyards, private collectors, wine retailers and Madison-area restaurants donated wines to be auctioned. These included high-end selections from local, Californian, and French vineyards, as well as a number of moderately priced wines and champagnes of outstanding quality. Representative of the vast depth of the selections offered were a 1995 Chateau Beaucaillou - Hemmages et Jacques Perrin, a 1982 Chateau Mouton Rothschild Pauillac and a 1997 Antinori Solaia.

The first 100 pairs of tickets sold included the limited edition print, Sans Souci by Tandem Press Master Printer Andrew Rubin. The print depicted a young woman seated in her home sipping a glass of wine accompanied by her dog.

Through the window of the room where the young woman is seated, the Wisconsin Capitol provides a memorable backdrop for this beautiful print. Each print was hand painted by the artist.

Event proceeds benefitted Tandem Press which was founded in 1987 to support research, collaboration, experimentation and innovation in the field of printmaking. The 2001 Tandem Press Wine Auction was made possible through the kind and generous support of Michael Best & Friedrich, Zimbick, Inc., M & I Bank and Salon 2000 and many individual donors.

Chancellor John Wiley and Georgia Wiley attend the Eighth Annual Wine Auction.

Former Tandem intern Laura Mueller volunteered at the Auction.
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Subscription Program

Tandem Press depends on its support on a variety of sources, both individual and corporate. To that end, Tandem offers an attractive subscription program. For a fee of $12,000, subscribers will have the opportunity to select a unique portfolio of prints with a retail value of $20,000 from editions published by the Press. Subscribers also will receive the following:

• complete descriptions and full documentation for all print selections and periodic listings (including price increases) for all editions;
• opportunities to participate in organized and informal activities at the Press, including meetings with guest artists and visiting dealers and attendance at special events and programs;
• priority notification of print publications;
• eligibility to choose selected monoprints at specially reduced prices; and
• an opportunity to renew at the end of the subscription.

If you wish to discuss the program in greater detail or have questions regarding the program, please contact Paula McCarthy Panczenko, Executive Director, Tandem Press, who can be reached by email at panczenko@education.wisc.edu, by phone at (608) 263-3437 or by mail at 201 Seabrd Dickinson Street, Madison, WI 53703.

Printed by Paula Schneu Kraemer and Eilleen S. Isaac
Tandem Press, Madison, Wisconsin
The Art of Judy Pfaff

By Patricia Powell

Visitors to the Elvehjem Museum of Art this past summer found themselves in the midst of a fascinating installation by the major international artist Judy Pfaff. The large-scale, site-specific installation, entitled *If I Had a Boat*, remained in Paige Court through August 12. The Elvehjem is one of the few museums in Wisconsin with the physical space necessary to house one of Pfaff’s expansive installations.

Pfaff’s installation in Paige Court was joined by a related presentation of about 75 prints, drawings, and sculptures, including all the prints created at Tandem Press. Although best known for her three-dimensional work—sometimes using and moving off a wall, sometimes freestanding, sometimes filling a room with small objects, Judy Pfaff began making prints at Crown Point Press in 1985. In 1995 she began working at Tandem Press.

The exhibition includes prints from both workshops, and drawings and sculptures on loan from private collections and from the artist.

Although Judy Pfaff has created more than thirty large-scale installations in two and a half decades, most located in major cities, she has frequently selected the university setting to create, install, and exhibit her work. As professor of art and co-chair of the Bard College Art Department, Pfaff is vitally concerned with the visual education of students and their exposure to the best in contemporary arts.

The installation in Paige Court permitted viewing her work from all sides and above from the upper gallery railing. In preparation for her installation, she worked with blueprints supplied by the Elvehjem to create a mock-up of Paige Court in her studio, an old tug-boat factory overlooking the Hudson River, in Kingston, N.Y. Her initial concept drawing showed a maze that incorporated plants. She arrived in Madison in August 2000 with her truck containing her studio on the road—welders, plate-roller, drill press, work benches—and a crew of four. She brought steel mechanical tubing that formed the basis of the completed structure, two-part expandable foam, steel cable and ball chains to suspend the lead balls that she cast on site, electrical wire for suspending light fixtures, and plants.

Pfaff did additional drawings on location to clarify her evolving ideas as she responded to the Elvehjem architecture. On site, she dealt with the physical limitations of the building. Unable to drill into the masonry of the courtyard walls, she suspended all the steel tubing and used lead balls as counterweights to keep tubing plumb. These functional lead balls had, as well, an aesthetic component, catching the eye and providing tactile stimulus.

As her concept for the space evolved, she and her crew, supplemented in Madison by three assistants, worked twelve-hour days for five weeks to transform Paige Court into an interactive installation. Within the museum, the crew cut and ground the steel tubing, then welded it into units. Once the tubing was fitted in place, the crew cleaned it and applied cold copper patina to surfaces. Judy Pfaff was involved in every stage of the construction, working along side the crew to implement her creation. The complexity of her design presented numerous technical challenges that drew upon the expertise of various UW physical plant departments, including electrical, machine, sheet metal, and campus services.

This preeminent contemporary artist is a pioneer in the fields of installation art and multidimensional printmaking, who challenges traditional artistic processes and media. She has participated in Biennial Exhibitions at the Whitney Museum of American Art and has exhibited at the Albright-Knox Art Gallery in Buffalo, the University of Massachusetts Art Gallery, and the Hirshhorn Museum, Smithsonian Institution, in Washington D.C.

The Elvehjem Museum of Art is publishing a fully illustrated catalogue to accompany and document both the installation in Paige Court and the works in the galleries, with an essay by the renowned scholar Irving Sandler. This installation was made possible by generous contributions from Anonymous Fund, Hilldale Fund, Brittingham Fund, and an in-kind contribution from the Qual Line Fence Corporation.
Two New Editions by David Klamen

David Klamen (see Spring 1999 newsletter) made a second visit to Tandem Press in March. As he explained during his previous visit and in a public lecture on this occasion, the form of his work is "motivated by answering various questions rather than working toward any visual continuity."

He believes that any meaning derived from a visual work "involves a complex relationship between one's own experiences and what the image does to them. It's something shifting, something moving." For him, writers are the primary sources for his work, not other visual artists. That, no doubt, is the reason he chose to do two new prints based on the Neoclassical paintings Oath of the Horatii and The Death of Socrates by Jacques-Louis David.

In creating the prints, Klamen cut away strips of plastic film in a latticed pattern resembling slats in a Venetian blind. He worked within the resulting layers to recapture the compositional elements of each painting. The visual effect produced by the images will be familiar to anyone who has experienced what one medical reference describes as the "visual field disturbances, such as wavy, shimmering lights" that are sometimes the byproduct of migraine headaches. The sharp edges here provide an inviting contrast to his earlier Tandem Press print, Untitled, a montage of 98 separate small etchings printed on a single sheet which depict the subtle gradations of the prairie landscapes that characterize much of his native Illinois.

The new images are another brief stop along the exploration route of what David Klamen calls his search for a "visual epistemology." (A.H.)
Exquisite Tools by Sam Richardson

In February, we welcomed back Sam Richardson who created an exquisite suite of prints depicting tools. The tools are elegant depictions and include the following: a mat knife, a paintbrush, a hammer, a trowel, a wood plane, a saw, a push broom, a wood clamp, a wood plane and a pruning shears. Each print contains hand-drawing by the artist. All images can be seen on our website: www.tandempress.wisc.edu.

Sam Richardson left a career as Art Director for the American Crafts Council and the Museum of Contemporary Crafts in New York in the early 1960's to return to painting and teaching. His interest in the surface of his canvases increased and gradually led him to begin shaping and forming them in three dimensions. By the late 60's he began constructing small-scale sculptures that led him to even larger environmental works. Now an internationally known artist, Richardson resides in California. His work is included in major collections including the Whitney Museum of American Art, the National Gallery of Art in Washington D.C., the Denver Art Museum, the Hirschhorn Museum and the De Young Museum in San Francisco. (P.P.)
Press Notes

Tandem Press produces top-quality prints by nationally recognized artists, and was created to foster research, collaboration, experimentation and innovation in the field of printmaking.


Tandem Press Programs
• Lectures and Demonstrations in conjunction with Visiting Artists
• Faculty Visiting Artist Program
• Courses in Printmaking
• Student Master Printer Program
• Tours and Open Houses
• Exhibitions
• Dinners at the Wilson Street Grill to meet Visiting Artists
• Annual Tandem Press Wine Auction
• Subscription Program
• The Joseph Wilfer Visiting Artist Endowment Fund

This newsletter is made possible with a grant from the Brittingham Fund
New Monoprints by Suzanne Caporael

In March 2000 Suzanne Caporael returned to Tandem Press to undertake a new series of photo-chemical paintings. These beautiful works are illustrated here and on our website: www.tandempress.wisc.edu. Suzanne will return in October 2001 and will create a new series of prints.

Suzanne Caporael, Upper Cook Inlet no. 01, Photochemical Monoprint, 2001, 24 by 20 inches

Suzanne Caporael, Labrador no. 1, Photochemical Monoprint, 2001, 24 by 20 inches

Suzanne Caporael, Andes no. 1, Photochemical Monoprint, 2001, 24 by 20 inches