The Power and Beauty of Estuaries are depicted in Suzanne Caporael's New Work

Tandem Press is fortunate to be working with the artist, Suzanne Caporael, at the inception of a new body of paintings and prints based on estuaries around the world; the series is called Erosional Drift.

As she has done in the past, with her work on the periodic table of the elements and ice, Caporael investigates the physical world and transforms the intellectual and methodical data she has collected into sublime and resonant images. These new prints, including the Hudson River Estuary and the Humber River Estuary, were initially inspired by The Shallow Water Dictionary by Professor John Stilgoe of Harvard University, and her further research into estuarine science and water forms. The artist's palette of 31 colors is based on the 31 descriptions of color put forth in the dictionary, such as the “various golden and yellow fawn colored tints”, and “a bit of blue water notice”, and the shapes, which the artist refers to as “pieces”, are developed from a series of drawings of horizontal and vertical planes which are then erased or washed away.

Caporael's new etchings and linoleum cuts make reference to the power and beauty of estuaries. These new prints explore the structural template of water itself, that place of exchange at the very edge between the river and sea, where the tide meets the current and civilizations are born.

Tandem Press is pleased to announce the release of a new print by Suzanne Caporael for the Print Fair, New York City, November 6-10, 2002 entitled:

Bowling Green Bay, Australia
23 x 18 inches
Linoleum Relief Print with Hand Applied Dye and Graphite
Edition 50

Hudson River Estuary, 2001, Etching, Edition 30, 28 1/2 x 42 1/2 inches
TANDEM

Tandem Press is a self-supporting printmaking studio affiliated with the Department of Art in the School of Education at the University of Wisconsin-Madison. Tandem Press is open Monday to Friday 9am–5pm, or by appointment.

Tandem Press is located at 201 South Dickinson Street, Madison, WI 53703
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Robert Cottingham adds to the Alphabet Series

For the internationally renowned artist Robert Cottingham, the *American Alphabet* is a cultural and historical document, something that captures a part of the man-made environment. “I’m not interested in the age of things,” he says. “I’m interested in the fact that they’re disappearing.” He also sees an aesthetic dimension in what he is doing with the letters in the series. “I think of them as formal arrangements. They’re almost an excuse to make an image and play with form, color, and line.”

During his visit in March 1997 he did two lithographs of the letters F and K. He returned in October and added D to the portfolio. In 2001 and 2002 he added A, R, M, T and J, and continues to capture and preserve aspects of the ever changing face of the American landscape. (AH)
New Prints by Judy Pfaff

Judy Pfaff returned to Tandem Press where she completed thirteen new prints which continue her earlier series.

The new series explores both architectural elements and natural motifs, and have a sense of grandeur and scale. Several of the concepts continue to include images where photogravures of gardens, collagraphs of leaves, and lily pads are juxtaposed against etchings of targets, reminiscent of Japanese raked rock gardens, and hand drawn plates depicting the structures of plant life.

The images of place that Judy Pfaff depicts are generally ones that have great personal significance for her, and yet they have a universal appeal. A Day or Part of a Day, 1998, was completed following a trip to California where she visited one of her best friends, the artist Jane Rosen.

Nightmarchen zu fisch, 1999, recalls a boat trip from her studio down the Hudson River to a floating lighthouse. A new image entitled Venezia depicts scenes from this magnificent city where she went to visit her friend and mentor Al Held. The Venetian images are haunting, and recall buildings, and motifs that capture the personality of the city.

Architecture is also a recurring theme in her work and three of the prints, Queen Anne, A+B= C, and Chapel Street all explore architectural elements in various ways. Chapel Street is ten feet high and has a batik like quality with lush colors and hand applied dyes.

Abstraction and spatial explorations are apparent in five of the prints including: Twaliafskill, Tiön, Ugburl, Oqbar, Orbs Tertius, Garden of Forking Paths, Cyclopedia, and Ugburl, Ugburl, Oqbar, Oukbar, Oukbal. The titles are taken from what is considered to be one of Jorge Luis Borges's most important fiction works, and has intrigued Judy Pfaff for some time. The Argentinian's book, entitled: The Garden of Forking Paths, was published in 1941. According to the Modern Word.com it contains eight stories that fully explore the labyrinthine nature of reality and the impact of language on literature, philosophy, metaphysics, and theology. Many of them are concerned with imaginary books penned by fantastical authors, and more than a few engage in flights of symbolism and meta-reality. Judy Pfaff is particularly intrigued by his explorations into abstraction and "things that don't really exist but at the same time do exist." She is fascinated by the ambiguity, the layering, and the inventions that take place, which is what she has explored in her own creations.

The frames, which are integral to the prints and designed by the artist, are not standard frames; rather, these frames are uniquely shaped and painted to fit the format of each individual print creating a fresh and distinct look.

Production on these new prints has begun and we anticipate their completion in late fall.

Illustrations overleaf (from top to bottom, left to right):

Green’s Garden, 2002
Kodalith, lithograph
Edition 30
21 x 98 inches

This Garden was Enchanted, 2002
Acrylic, stencil, kodalith
Varied Edition of 10
48 x 94 inches

"Cyclopedia," 2002
Lithograph, wax, resin
Edition 30
27 x 110 inches

Chapel Street, 2002
Etching, relief, oil stick, acrylic dye
Edition 30
120 x 37 1/2 inches

Twaliafskill, 2002
Etching, relief, silver leaf
Edition 20
120 x 37 1/2 inches

Sweet Lily, 2002
Photogravure, relief roll
Edition 30
16 1/2 x 112 inches

"When the Moon is Full," 2002
Photogravure, collagraph
Edition 30
27 x 93 inches

"Tiön, Ugburl, Orbs Tertius," 2002
Etching, relief
Edition 45
17 x 101 inches

á Venezuela, 2002
Photogravure, spitbite, relief roll
Edition 30
16 x 100 inches

"Ugburl, Ugburl, Oqbar, Oukbar, Oukbal," 2002
Etching, relief
Edition 45
13 1/2 x 89 inches

Queen Anne, 2002
Etching, relief roll
Edition 30
22 x 51 1/2 inches

"Garden of Forking Paths," 2002
Etching, collagraph, wax
Edition 30
38 x 38 inches
The Ninth Annual Wine Auction

The 2002 Tandem Press Wine Auction was held Thursday, June 20 at the home of Susan and Carl Weston in Maple Bluff. This ninth annual event included a live and silent auction, and music by the Gerri de Maggio Trio. Guests enjoyed hors d’oeuvres and a gourmet dinner complemented by a stunning selection of wines which were poured throughout the evening. An exhibit of Tandem Press prints was on view.

Numerous private collectors, wine retailers, and Madison-area restaurants donated wines to be auctioned. These included high-end selections from local and California vineyards, as well as a number of moderately priced wines and champagnes of outstanding quality. Representative of the vast depth of the selections offered was a vertical flight of Pichon Longueville, a 1994 Maya and a 1989 Chateau Margaux Gran Vin, Premier Grand Cru Classe.

Attendees also had the opportunity to bid on several outstanding packages, among them a trip to the Napa Valley where the lucky bidder will now visit many extraordinary vineyards. For the first 100 pairs of tickets sold, recipients received the limited edition print, Party At Our Place by Tandem Press’s Associate Master Printer Bruce Crownover.

The 2002 Tandem Press Wine Auction is made possible through the kind and generous underwriting of Import! Wines Inc., Johnson/Manchester-Handy Group at Merrill Lynch, Virchow Krause & Co. LLP, Zinbrick, Inc., M & I Bank, and numerous private donors listed on the following page.
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David Lynch Launches DavidLynch.com

David Lynch recently launched his Web site www.davidlynch.com. It includes the following categories: film, music, original series, live, experiments, store, radio, chat, cards, cartoons and savers. The newest link is "The David Lynch.com Cannes Diary," The Impressions of Cannes. As the Chairman of the Cannes Film Festival Jury, Lynch took a little time away from his official duties to give his audience a charming behind the scenes look at various aspects of this Festival. A beautiful soundtrack accompanies each scene which was composed and played by David Lynch on trumpet, and John Neff on keyboards.

Lynch was also the subject of a major article—"In a Weird Way, David Lynch Makes Sense"—written by Terrence Rafferty for the Sunday, March 10, 2002 edition of the New York Times. The article hinged on Lynch's having been nominated for a best director award by the Motion Picture Academy for his recent film, Mulholland Drive.

In describing his visual as well as narrative approach to filmmaking, Rafferty pointed out that Lynch originally had intended to pursue a career as a painter until "a grant from the American Film Institute lured him away from art school in Philadelphia."

Rafferty went on to say that "I realize he has to a greater degree than anyone I've ever met, organized his life to facilitate the collection and processing of artistic ideas. In fact, he speaks of ideas as if they were things entirely outside of him, buzzing in the air like the insects he uses as part of the texture of his paintings. Those insects also appear in prints Lynch created at Tandem during his 1997-1999 visits."

Prior to the appearance of the Rafferty piece, Amanda Henry published two feature articles on Lynch and Tandem in the December 19, 2001 Wisconsin State Journal. She observed that "During his time at Tandem, Lynch used objects ranging from coffee grounds to doll heads to make his distinctive marks on paper. The results suggest an artist less interested in bending objects to his will than in exploring their independent nature—weight and shape, darkness and light, surface and texture. Lynch is a man who makes his own Rorschach blots, then names them: chicken, ant in house, and bomb."


Tandem Staff News

Paula Panczenko, director of Tandem Press, was elected to the Board of Directors of the International Fine Print Dealers Association. The International Fine Print Dealers Association (IFPDA) is a non-profit organization dedicated to ensuring the highest ethical standards and quality among fine print dealers, and to promoting greater appreciation of fine prints among art collectors and the general public.

Andy Rubin, master printer, is serving on the planning committee which will host the Southern Graphics Conference in Madison, April 2006.

Through its various activities, Tandem Press continues to contribute in various ways to the contemporary art discourse. For example, two staff members were recognized locally last winter for their individual artistic achievement.

Associate curator Amy Newell had a solo exhibition entitled Souvenirs at the Wisconsin Academy Gallery in Madison, January 3-30, 2002. The show featured a collection of various collages and assemblages in paper, Lucite, and mixed media.

Madison Capital Times culture editor, Jacob Stockinger, in reviewing the works, noted that, "What strikes the viewer particularly is the wide variety of expression that Newell takes. Each work seems similar to the others, yet different enough that you want to look at them all and puzzle out their variations on a theme...All in all, it's an impressive little show that deserves a much wider audience."

Stockinger gave similar attention to associate master printer Bruce Cownover's exhibition on display last December and early January at the CiAARTS space in Madison's Municipal Building. The show was primarily composed of bas relief, mountain landscapes executed on handmade paper.

The paintings were done with an encaustic medium and incorporated model railroad scale human figures made of molded plastic.

For Stockinger, "The effect is to create incredible miniature landscapes—sort of HO gauge Himalayas that put you in the mood as if you were actually scaling the world's highest, most barren, and most dangerous mountain peaks."

Cownover's papermaking and printing skills are regularly employed at Tandem to assist visiting artists achieve the desired effects in transferring their ideas to the print. (See Cownover print on page 8.)
A number of programs and events during 2001–2002 have helped underscore the vitality and diversity of our programs.

Tandem Press and the Wisconsin Idea

The famous Midwestern painter John Stuart Curry was appointed as the first artist in residence in the United States in 1936 in the school of agriculture at the University of Wisconsin. His appointment was part of an educational experiment which was in keeping with the concept of the “service university” that had distinguished Wisconsin’s public higher education structure since the beginning of the century.

Represented by what has become known as the “Wisconsin Idea,” Wisconsin’s concept of a comprehensive educational institution went beyond scholarship to promote an unprecedented trial at the core of the campus mission: teaching, research, and public service. This mission forms a base for the ongoing activities of Tandem Press.

In 1986, the UW–Madison Art Department approached the Dean of the School of Education and proposed that Tandem Press be established to augment the art department visiting artist program. Their passion, and the support of the School of Education, enabled this experiment to come to fruition almost seventy years after John Stuart Curry began his tenure here. From the beginning it has been Tandem’s intent to bring internationally recognized artists to interact with the students and faculty and to parallel the continuation of the Wisconsin Idea.

Visiting Artists

Four artists came to Tandem Press this year, including Judy Pfaff, Robert Cottingham, and Suzanne Cappellini. We are including details of their new prints in this issue. Benjamin Edwards made his first visit to Tandem Press where he continued to explore what he calls “the architecture of suburbia”—the structural and design forms found in strip malls, fast-food joints, gas stations, motels and other familiar citadels of consumerism. In September 2001, Edwards held his first solo exhibition at the Artistas Greenberg Van Doren Gallery in New York. The show included examples of his paintings, digital photos, computer prints, drawings, and the mugs he uses to record the places he has visited in his travels. His new print will be released later this year.

Alliant Energy Worldwide Headquarters

In August 2001, Tandem Press was chosen to select the artwork for the new Alliant Energy Worldwide Headquarters in Madison, Wisconsin. We were invited to select new work, to update materials brought from the former corporate office location, and to determine art placement throughout the building. The overall theme of the collection depicts energy in all its forms—from the pioneering human spirit to the technological advances that have changed our lives. Tandem Press selected 80 new works for Alliant Energy that are displayed throughout the building.

Under the auspices of this project we selected prints from publishers throughout the United States including: Landfall Press, Pace Prints, Crown Point Press, Postcard Press, Seguin, Shadrac Inc. and Tamarihi.

The artists represented in the collection have national and international reputations that reflect the values and mission of Alliant Energy. Internationally renowned artists, women artists, and artists of color are represented to signify the multi-cultural communities where Alliant Energy is based throughout the world. The collection also includes work by artists from Australia, Brazil, China, South Africa, and the United States. The diversity of the art collection is symbolic of Alliant Energy’s vibrant history and future.

A team of company employees participated in each step of the selection process and I would like to take this opportunity to pay tribute to their team spirit, hard work and energetic participation in this project.

September 11, 2001

Following the horrific terrorist attacks in September 2001, many events in which Tandem Press generally participates were cancelled in the fall, including the San Francisco International Art Exposition in September and the Print Fair in New York City in November. The SFIAE was rescheduled to take place in January, and the International Fine Print Dealers Association organized an exhibit for the out-of-town galleries at the Lydon Gardens Hotel. We pay tribute and thank all our colleagues for their wonderful efforts.

National and International Exhibits

In 2002 Tandem Press exhibited prints at the San Francisco International Art Exposition; the Baltimore Print Fair; the Chicago International Art Exposition; the Rebischock Gallery, Denver Colorado; the Elizabeth Leach Gallery, Portland, Oregon; Quad Graphics Gallery, Milwaukee; and the International Print Center, New York. Museum shows included Tandem Press prints at the Jewish Museum of Florida; the Sarah Mooney Gallery, University of Alabama, Tuscaloosa; and the Palmer Museum at Kent State University.

In July 2001, Tandem Press was invited to exhibit the prints of David Lynch at the Centre de Cultura Contemporania, Barcelona. This array of activities is further underscored by the gallery of new prints featured in this edition of the newsletter. Tandem Press is continuing to make significant contributions to the evolving history of printmaking in America.

Paula McCarthy Panczenko
Fall 2002
Recent Editions by Sam Gilliam

*Lily's Print (triptych)*, 2001. Relief on wood veneer, Edition 30, 34 x 92 inches

No Title (triptych), 2002, Relief on wood veneer, Edition 30, 41 x 90 inches

Untitled Monoprint, 2001, Relief on wood veneer
Monoprint, 41 x 30 inches

Untitled Monoprint, 2001, Relief on wood veneer
Monoprint, 41 x 30 inches
Untitled Monoprint, 2001, Relief on wood veneer
Monoprint, 41 x 30 inches

Untitled Monoprint, 2001, Relief on wood veneer
Monoprint, 41 x 30 inches

Untitled Monoprint, 2001, Relief on wood veneer
Monoprint, 41 x 30 inches

Untitled Monoprint, 2001, Relief on wood veneer
Monoprint, 41 x 30 inches
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
- Annual Tandem Press Wine Auction
- Subscription Program
- The Joseph Wilfer Visiting Artist Endowment Fund

*This newsletter is made possible with a grant from the Anonymous Fund*
Tandem Press depends for 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 want to discuss the program in greater detail or have questions regarding the program, please contact Paula McCarthy Panzensa, Executive Director, Tandem Press, who can be reached by email at panzensa@education.wisc.edu, by phone at (608) 263-3437 or by mail at 201 South Dickinson Street, Madison, WI 53703.

Gronk, Untitled (Tormenta Series #2), 2001
Monoprint, 35 1/4 x 27 1/2 inches

Gronk, Tormenta Suite in 12 Movements
Editions of 75, 2001, 15 1/2 x 14 inches each