New Prints by Sam Gilliam

Following the new creative departure that Sam Gilliam took in 1991, he has continued this direction with an extraordinary new body of prints. He has stated that in the early 1980s, 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. These prints are specifically about color. Sam Gilliam said of his 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 raked, 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 1960s Gilliam’s interest in the flexible properties of canvas led to his innovative manipulations of both canvas and paper, creating a series of works that were 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.)

Sam Gilliam, 2004, Castle Banner 5, relief, collage on wood veneer, 60 x 40 inches
A Conversation with Sam Gilliam on the Importance of the Educational Mission at Tandem Press

Sam Gilliam holds the esteemed distinction as the first artist to visit Tandem Press and as one of our most frequent guest artists. His philosophy on the educational value of Tandem, therefore, is the product of his many experiences working with students. In a conversation with Gilliam, he noted that the artist and student interaction at Tandem Press emphasizes the gap between aspiring young artists and seasoned professional artists. Although outwardly this may seem like a criticism, Gilliam believes that this is the greatest strength of Tandem's educational approach.

Gilliam explained why discerning the differences between amateurs and professionals is key to a student's learning at Tandem. One part of the equation is that students have the opportunity to observe what it takes to be a successful artist in the highly competitive art world. "Professional artists and art students are worlds apart. Four years of college does not prepare anyone for what they will encounter as a working artist." He views Tandem as an initial step for students to connect to the business of art.

"A place like Tandem is the only way that the educational process can exist in the world," Gilliam noted. "It gives students a chance to ask questions to working, competitive artists and allows them to understand that questions are always on the minds of the artists, too." Through observation, specifically of the artist's creative process, students learn approaches to creating art that are both marketable and personally rewarding.

With any luck, Gilliam says, students will also find the inspirational value in watching artists work. All too often he feels young people are told to teach art instead of create it. As he sees it, it is essential for students to see the artist "in action."

Another aspect of education at Tandem, according to Gilliam, is that it instills in students a sense that printmaking is an art process worthy of practice and recognition. He believes it is the duty of everyone involved with Tandem Press to push printmaking to the top of the field, to make it thrive alongside painting and sculpture. The more young people who subscribe to this philosophy, the better and more diverse the future of the art world will be.

This article was written by Keely Oregan, who recently graduated from the Department of Art History at the University of Wisconsin-Madison. She is now studying at Boston University, where she is pursuing a master's degree in art history.
Sam Gilliam, 2004, *Blue Line*
Monoprint/collage on wood veneer
40 x 59 1/4 inches

Sam Gilliam, 2004, *Castle Banner 2*
Monoprint/collage on wood veneer
48 7/8 x 36 1/4 inches

Sam Gilliam, 2004, *Castle Banner 3*
Monoprint/collage on wood veneer
58 1/16 x 38 13/16 inches

Sam Gilliam, 2004, *Castle Banner 4*
Monoprint/collage on wood veneer
39 3/4 x 31 7/8 inches
Sam Gilliam, 2004, *Millet 1*
Monoprint/collage on wood veneer
36 3/8 x 48 7/8 inches

Sam Gilliam, 2004, *Millet 3*
Monoprint/collage on wood veneer
32 x 48 1/2 inches

Sam Gilliam, 2004, *Millet 4*
Monoprint on wood veneer
39 7/8 x 59 7/8 inches

Sam Gilliam, 2004, *Millet 5*
Monoprint/collage on wood veneer
36 1/4 x 48 1/2 inches

Sam Gilliam, 2004, *Millet 6*
Monoprint/collage on wood veneer
40 1/8 x 59 13/16 inches
Sam Gilliam, 2004, *Millet 6*
Monoprint on wood veneer
40 x 59 7/8 inches

Sam Gilliam, 2004, *Millet 8*
Monoprint/collage on wood veneer
40 x 59 9/16 inches

Sam Gilliam, 2004, *Millet 10*
Monoprint/collage on wood veneer
36 1/4 x 48 7/8 inches

Sam Gilliam, 2004, *Millet 11*
Monoprint/collage on wood veneer
38 1/4 x 48 1/2 inches

Sam Gilliam, 2004, *Millet 9*
Monoprint/collage on wood veneer
39 7/8 x 59 15/16 inches

Sam Gilliam, 2004, *Rhinoceros 3*
Monoprint on wood veneer
40 x 59 7/8 inches
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
• Tours and Open Houses
• Exhibitions
• The William Wege Endowment Fund
• Annual Tandem Press Wine Auction
• Subscription Program
• The Joseph Wilfer Visiting Artist Endowment Fund

Subscription Program

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 Wenzelko, Executive Director, Tandem Press, who can be reached by email at wenzelko@education.wisc.edu, by phone at 608/263-3437 or by mail at 201 South Dickinson Street, Madison, WI 53705.
Judy Pfaff first came to Tandem Press, UW-Madison, in 1996. Since that time, she has made 30 etchings, collographs, and photogravures at Tandem. She had a major exhibition at the Elvehjem Museum of Art in 2001. This past summer, her photogravures were shown in a two-person exhibit entitled "Camera and Ink," with local photographer Gregory Conniff at the Milwaukee Art Museum.

Tandem Press will release a new suite of her prints later this fall.

Everyone at Tandem Press is thrilled that the MacArthur Foundation recognized the tremendous talent and creativity of Judy Pfaff. She is one of the most exciting artists we have ever encountered at Tandem, and we have all been inspired by her vision.

In announcing the fellowship the MacArthur Foundation stated the following: "Judy Pfaff is in the middle of a prolific career as a sculptor, installation artist, painter and printmaker. At the heart of her work is her exploration of how to make painting more three-dimensional and sculpture more painterly. From the beginning of her career in the 1970s, she has worked with a wide and unusual range of materials and has inspired younger artists to venture outside the traditional distinctions made between painting and sculpture. Pfaff moves back and forth easily between two- and three-dimensional work, creating art that is complex, profuse, and unique. Her dynamic, exuberant, large-scale (and typically site-specific) installations incorporate local materials and combine painting, sculpture, and architecture. These works include carefully crafted elements of her own making with found materials, both man-made and natural, to create potent forms of rich complexity. While primarily a sculptor, Pfaff's concepts are expressed in equal power in her paintings, prints, and drawings. Her work continues to evolve, and she has recently begun to explore the incorporation of photographic/digital imagery into her installations and prints.

Judy Pfaff received a B.F.A. (1971) from Washington University, St. Louis, and an M.F.A. (1973) from Yale University. Since 1971, she has held numerous visiting faculty appointments at such institutions as the California Institute of Arts, Yale University; the Rhode Island School of Design, Oberlin College, and Princeton University. Pfaff was a member of the graduate faculty at the School of Visual Arts, New York (1986–1991), and a professor of visual arts at Columbia University (1992–1994). Since 1994, she has been a professor of art at Bard College. She has mounted more than 100 solo exhibitions and installations and participated in more than 200 group exhibitions. Her work appears in the collections of The Museum of Modern Art, New York, and the Whitney Museum of American Art."

Paula Panczenko
November 2004

Judy Pfaff, 2002, Queen Anne
Etching, relief roll, edition 30, 22 x 51 1/2 inches
ROBERT YODER: The Best Job You Could Ever Have

There's seldom anything like a serious illness to sharpen one's focus and outlook on life. Twelve years ago, Seattle-based visiting artist Robert Yoder was diagnosed with non-Hodgkins lymphoma. The experience forced him to develop not only a new outlook on life, but a new perspective. During the time he was being treated for his illness, he explains that he "did a lot of looking, because I didn't have the strength to do anything else." Much of the time he spent gazing down at the floor.

This experience subsequently stimulated an interest in overhead views—looking down at the landscape from a perspective commonly observed by today's legions of air travelers. For Yoder, the challenge became how to translate what he saw in his mind's eye into an artistic statement. Fascinated by found objects, Yoder discovered a means to articulate his vision and ideas through the unlikely medium of retired wooden road signs he secured from the Seattle Department of Transportation. He cuts the signs into various sized pieces which he uses to create square or rectangular collages. He notes that "you don't have a lot to work with when you work with a sign," but he finds a "joy in working with intricate pieces and having the whole thing work out." The truncated letters and colored background of the signs become a new form of topography which resemble maps or urban plans. The nature of each piece he does is "dependent on the material you have on hand. The materials set up a limitation on what you can do." Additional materials he has used include children's plastic building blocks, hazard tape, paper pieces snipped from magazines, and shopping bags.

In every instance, Yoder explains in a statement prepared for the Fredrick Gallery in Portland, Oregon, that he searches for answers to such questions as "Where does architecture end and land begin? How do I represent multiple views of an object when that object doesn't exist?" He also notes that he is "interested in the way space can go back and then come forward" and "in multiple views that begin to look like one thing but then fall apart." The process can only go so far, however. "At some point, he says, "you have to make a decision and just go with it."

For several years, Yoder had to work at a day job to sustain himself and his art. He was relieved of that necessity about five years ago when he did an installation at a new football stadium in Seattle. The recognition that followed that project allowed him to become a full-time artist, a vocation he describes as "an awful job in many ways, but really the best job you could ever have. This is what I really want to do, so it doesn't feel like a job at all."

Mecca

Periodically, the Madison media take note of what is happening at Tandem Press. The most recent example is an article by Frank Bures which appeared in the June 18, 2004 issue of the weekly newspaper Isthmus.

In the article, entitled "If you print it, they will come: Tandem Press becomes a mecca for national artists," Bures noted that:

"For the past 17 years, Tandem Press has sat in its own little warehouse district on Dickinson Street, where it has quietly hosted an array of world-class artists like [David] Lynch, Judy Pfaff, Art Spiegelman and others. To date, more than 60 artists have disappeared into the white building, only to emerge with a series of prints to sell for thousands of dollars, which is how the university offshoot has sustained itself since it was founded in 1987."

"It's an unbelievable setup," Lynch told me from his California office. "They've got all kinds of presses. They know what they're doing. For printmaking, it's state of the art. If you get an idea for anything in the print world, that's a great place to go." (A.H.)

To read the full article, visit our Web site at www.tandempress.wisc.edu
Photogravure—a nineteenth-century intaglio printing process—was used to accentuate works which appeared in a summer 2004 exhibit at the Milwaukee Art Museum. The exhibit Camera and Ink featured the prints of Tandem artist Judy Pfaff and the photographs of Madison photographer Gregory Conniff.

The works of both artists were explorations of the natural world utilizing familiar elements in the landscape. Conniff created his images in a four-black inkjet process that evokes the rich texture of photogravure, while Pfaff’s images included combinations of various media, including collagraph, etching, photogravure, and encaustic paint.

The subtle black, white, and gray tones that emerged from the printing process gave a rich depth and dimension to the natural world that surrounds us, but is often overlooked in our day-to-day journey across the landscape of our lives. The natural world captured by the artists is marked here and there by the signs of human incursions, but the patterns of nature reflect a vitality of their own.

Both Pfaff and Conniff stop us momentarily in our tracks and invite us to observe and respect the complex and beautiful dimensions of nature. As curator Sarah Kirk points out in her catalogue essay, nature “is inextricably bound with everyday existence. It is not isolated or exotic. It is a force that acts upon us as much as we act upon it.” (A.H.)

Etching, encaustic paint
Edition 30, 71 3/4 x 31 3/4 inches
Judy Pfaff, 2002
When the Moon is Full, Photogravure, collograph
Edition 30, 27 x 93 inches

Judy Pfaff, 2000
Untitled (target, garden, lily pad)
Photogravure, etching, lithograph, chine colle, hand-applied dye
Edition 30, 37 x 84 1/2 inches

Judy Pfaff, 2000, Ghost Story
Photogravure
Edition 30, 27 x 76 inches

Judy Pfaff, 2000
Til Skogen
Photogravure, hand-applied dye
Edition 30
30 x 104 1/2 inches
Robert Cottingham adds to the American Alphabet Series

Robert Cottingham began the American Alphabet Series in 1997 at Tandem Press. Since then, he has created lithographs of the following letters: F, K, J, D, A, R, T, and M. This spring he completed An American Alphabet: V.

For 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."

Robert Cottingham will return to Tandem this fall to continue the American Alphabet Series.

UPCOMING EVENTS
Tandem Press travels to ...

The International Fine Print Dealers Association Fair
New York City
November 1-4, 2004

New England Print Fair
Boston
November 19-21, 2004

Seattle Print Fair
January 8-9, 2005

San Francisco International Art Exposition
January 14-17, 2005

This summer, John Taylor donated $25,000 to Tandem Press, where it will be used to encourage other donors to support the ongoing educational programming of Tandem Press. Recently, Cindy Kahn, Director of Development for Tandem Press, and Paula Panczenko, sat down to talk with him about his gift. In our conversation he described his passion for the arts and what informs his decision to support nonprofit organizations.

John Taylor is an artist, a photographer, a collector, a chef, an entrepreneur, and a philanthropist. In the course of his photography work at UW-Madison’s MFA program, John developed a fondness for both the shared challenges and limitations of two-dimensional media, and he also became aware of Tandem Press. He made this gift to Tandem because he wants to encourage others to support it by his example. He hopes that his gift will enable Tandem Press to increase its appeal, to elaborate on its mission, to analyze its vision, and to think beyond its current goals into the future. He has had the opportunity to look at people who give away millions of dollars, and describes his own philanthropy this way: “I am on the ground running, and they are in the sky flying.”

He believes that the greatest difficulty facing nonprofit organizations is that philanthropists are placing a very large emphasis on the outcome, and that this has become a major challenge. In his view, this is not what philanthropy is all about. He observed that nonprofits deal with the human side of what we do, and that it is very difficult to measure the outcome. He believes that the greatest challenge facing the arts today is that if one prioritizes only the final result, and not the creative process, or the experimentation, then how do you fund it?

He recalled the heyday of the 1960s in the arts, when there was a general consensus that the arts had to be assisted and supported. “We knew that art was one of those things that separated us from other species. There was a recognition that art allows us to ponder, to be thoughtful, and that it embraces innovation, self expression, and imagination.”

He believes that printmaking is a very important art form, and that it is in a transitional period. As a photographer, he sees printing and photography as being similar, whereby both art forms utilize chemistry and surfaces.

He observed that digital printmaking has not yet evolved. He noted that although digital printing is currently inspiring a new artistic journey, we are not yet seeing developments in the commercial arena being successfully transferred into the creative arena. He concluded, “the question for many print makers today should be, do you have a system that inspires innovation, and do you have the ability to take the art from good to great.”

As a Renaissance man, John Taylor is committed to many causes. He says of his foundation experiences, “charity is generosity 101, and that philanthropy is the doctorate.” Through the Clay Price Fund, he supports nonprofits that inspire civic revitalization by increasing their accessibility through building, and expanding programs that serve the underserved.
The Eleventh Annual Wine Auction took place on June 17, 2004. It was our most successful auction ever, and we would like to take this opportunity to thank every donor and volunteer listed below. Your generosity enables us to continue the unique educational programming at Tandem Press, which would not be possible without your support.

The entire Wine Auction Committee is indebted to Gabriele Haberland and Willy Haeberli for hosting the 2004 Wine Auction in their beautiful home. They were gracious and generous hosts, and their hospitality made everyone feel welcome and greatly contributed to the overall success of the event.

Visiting artist GRONK creates a painting for the Auction.

Hosts Gabriele Haberland and Willy Haeberli enjoy the Auction at their home.


The Michael BB Trio—Michael Butkus-Bomier on piano, John Schaffer on bass, and Todd Stewart on drums—entertained the guests.

Visiting artist Sam Gilliam attends the Auction.
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A Truly Collaborative Print

Image size: 43 x 60 1/2 inches each; paper size: 2 sheets, each 40 x 30 inches

Following Jim Dine's last visit to Tandem Press in fall 2003, when he created the lithograph "Heirloom," he created a second print that Tandem co-published with Pace Editions entitled "The Sky in Madison, WI." This print was started in Madison, and completed in New York City. The lithography component of the print was done at Tandem Press, and the etching component was executed at Pace Prints.

For over thirty years, the artwork of Jim Dine has represented the cutting-edge of contemporary artistic thought. As Dine's popularity endures, so does much of his personal imagery. His images vary as much as the media with which he renders them does; in general, however, they evoke a fascination with the body. Some of the artist's corporeal references are obvious, such as the series of self-portrait, assemblage pieces of 1959 that substitute articles of clothing for actual body parts. Other references are more obscure. For example, his tool images, symbols that reappear throughout his works, recall memories and emotions buried within the body (in this case, memories from his childhood).

Born in Ohio in 1935, Dine grew up working at a family-owned hardware store. Upon moving to New York in 1959, he immediately became part of the avant-garde art scene. At the time, many other artists responded to the broader culture with deadpan, popular imagery; meanwhile, Dine created a unique style, electing to combine elements from popular culture with personal content. Using this as a guiding principle, he then selected images to represent both his inner self and his artistic persona. Eventually these images, including hearts, skulls, clothing, and tools, reached iconic status in his art, for they became blatantly self-referential. (K.O.)

This newsletter is made possible with a grant from the Brittingham Fund