“They started at once, and went about among the Lotus-eaters, who did them no hurt, but gave them to eat of the lotus, which was so delicious that those who ate of it left off caring about home, and did not even want to go back and say what had happened to them, but were for staying and munching lotus with the Lotus-eaters without thinking further of their return; nevertheless, though they wept bitterly I forced them back to the ships and made them fast under the benches.”

—Homer’s Odyssey IX
From the Director

According to the Magazine Entrepreneur, “Only 22 percent of those of us online in the U.S. visit a branded social networking page such as those found on Facebook, while 62 percent of us regularly visit branded websites. It advised “that if you were starting to let your site become outdated or haggard, consider a refresh. After all, as these figures note, websites still matter.”

And so with that in mind, Tandem Press approached the Dean of the UW—Madison School of Business François Ortalo-Magné for his advice. He recommended that our curatorial staff should work with the talented graduate students at the Center for Brand and Product Management. Collaborating with two graduate students Ka Bao Lee and Erin Strepy, they conducted extensive research and spearheaded our efforts. They began by analyzing our existing site and conducted client surveys. The next step was to employ the skills of our graphic designer Linda Endlich, from MERIT—Media, Education Resources & Instructional Technology, and the process began on a new website.

This fall, Tandem Press will roll out the new website where the print imagery will be emphasized. The content deck will include a large landscape image rotator on the home page with links to Tandem artists, news and events, printmaking, and information on the Press. We greatly look forward to launching our new website, and we look forward to hearing from you following its debut. I would like to acknowledge the support and my deepest thanks to Dean François Ortalo-Magné, Michael Judge, Director of the Center for Brand and Product Management, and graduate students Ka Bao Lee, Erin Strepy and our graphic designer Linda Endlich.

—Paula Panczenko, Director Fall 2014
Alison Saar

Alison Saar was born in Los Angeles and received her BA from Scripps College, Claremont, CA and her MFA from the Otis Art Institute, Los Angeles. She grew up in an artistic environment, with her Mother the artist Betye Saar, her Father who was an illustrator and art conservationist, and her sister. Family visits to museums from an early age were inspirational as was the period she spent working as an assistant in her Father’s restoration business, particularly having the opportunity to observe works of art from other cultures especially Africa, China, Japan, India, South and Central America. Through her sculpture Alison Saar explores the subjects of racism, sexism, ageism, and the challenges of being bi-racial in America.

Although she first thought of becoming an art historian, she felt she was a better maker than a writer, and since 1990, she has had numerous solo exhibitions, and participated in prestigious group exhibitions in museums throughout the US.

She has been awarded many distinguished grants, honors and residencies including the Studio Museum in Harlem and awards from the Joan Mitchell Foundation, the National Endowment for the Arts, and the Guggenheim Foundation. Her work can be found in numerous museum collections including the Hirshhorn Museum and Sculpture Garden, in Washington DC, and The Museum of Modern Art, the Metropolitan Museum of Art, and the Whitney Museum, in New York City.

She has also received many commissions including the Harriet Tubman Memorial NYC and the Metro Transit Authority, 125th Station, NYC.

In her Own Words

Alison Saar describes below her inspiration for the prints she created at Tandem Press in April 2014.

The Cotton Eater is a title taken from the Greek Mythology of the Lotus Eaters, a race of people on an island off the coast of North Africa, who consumed the narcotic lotus fruit rendering them into a state of apathy.

“They started at once, and went about among the Lotus-eaters, who did them no hurt, but gave them to eat of the lotus, which was so delicious that those who ate of it left off caring about home, and did not even want to go back and say what had happened to them, but were for staying and munching lotus with the Lotus-eaters without thinking further of their return; nevertheless, though they wept bitterly I forced them back to the ships and made them fast under the benches.” Homer’s Odyssey IX

The Cotton Eater depicts a near life-scale female figure, standing in a field of cotton consuming cotton bolls. (Cotton boll is the name of the rounded seed pod of the cotton plant). She eats the cotton to feel full, but her stomach is distended by malnutrition from eating massive amounts of the nonnutritive harvest. The print relates to the history of the government appeasing the poor with false promises and insidious gifts. I chose to print on a sugar sack quilt because it speaks of a generation of the poor that recycled the sacks once used to sell sugar. The sugar sack quilt in particular was used to the point where it was worn thin and painstakingly patched and mended. The stains also speak of the quilt’s long history of use, and “experience.” Another reason I’m attracted to the sugar sacks is the dark history of sugar and cotton as the primary crops that were complicit in fostering the slave trade in America.

Alison Saar
Cotton Eater, 2014
Woodcut on found sugar sack quilt pieces.
72 x 34 inches
Varied Edition of 6

(Cover image)
Alison Saar

Shorn, 2014
Woodcut
32 x 19 inches
Edition of 30
"Backwater Blues depicts a woman in a sheer slip standing inside her door, ankle deep, futilely attempting to sweep out the rising brackish floodwater. This piece is a response to the voyeuristic nature of the media coverage of Hurricane Katrina, where the victims were often shown in various stages of distress and undress without regard for their dignity or privacy, and no effort to assist them. Recently, while in New Orleans, I was appalled to learn that there were tours to the Ninth Ward and other neighborhoods to see the devastating destruction of the storm and the multitude of homes still boarded up."

—Alison Saar, 2014

"A female figure stands defiant, having cut away all her hair with a large shard of glass, leaving her head, and pubic area covered in stubble. The shaving off of hair is a rite of passage in many cultures. The shearing or pulling out of hair is also a rite of mourning as demonstrated by Demeter upon discovering the abduction of her daughter Persephone in Ovid's Latin narrative poem Metamorphoses."

—Alison Saar, 2014

"Then at last she seemed to understand her child was stolen, and tore her ruffed hair and beat her breast."

—Ovid's Metamorphoses
Irish Street Artist Maser Creates Six New Prints at Tandem Press

Maser first started painting graffiti in Ireland in 1995 and very quickly gained a reputation as one of the most innovative street artists working in the field. His paintings and prints combine typographical elements, human shapes, abstract configurations, and socially conscious and positive messaging. Since 1995, he’s treated the world as his canvas creating murals and installations in London, Austria, Germany, Copenhagen, Holland, Belgium, Prague, Slovenia, Spain, Sweden and the United States.

At Tandem Press, Maser created six limited edition prints. Tandem also commissioned him to paint a mural in the entrance of the new transitional space on Commercial Avenue in Madison, WI. Maser explored several different printmaking media on his first visit to the Press including lithography, woodblock and relief.

In 2010, Maser collaborated with the Irish singer/songwriter Damien Dempsey on They Are Us, a positive messaging project, which took place throughout the streets of Dublin, in addition to raising funds for the Simon Community, a charity to help the homeless of Dublin. For over a year, Maser applied his bold and colorful typeface to Dempsey’s lyrics in some of Dublin’s most-deprived areas, most famously the tower block in Ballymun, a historically deprived area. Maser also directed and filmed Dempsey’s Bustin Outta Here music video in 2012.

In 2011, Maser was commissioned to paint a wall at the Boardertown Skate Shop in Fort Smith, AR. The following year he returned to Fort Smith to commemorate General Darby, the brigadier general from Arkansas who is best known for organizing the First Ranger Battalion during World War II. In 2012, Maser began to explore the use of different media including painted wood and ribbon to install disruptive installations on private land in Fort Smith, AR. Additionally, he staged a pop up show of portraits of people he met in northwest Arkansas entitled Outsider.
Maser returned to the U.S. in 2013. In March, he was commissioned to paint a wall in Cincinnati, OH. The wall was celebrated with a mixed media pop-up show with works created to support and bring awareness to mental health issues. The Cincinnati project is one of a collection of works whose overall theme is based on falling down, but getting back up with strength, support and positivity.

In Spring 2013, Maser and renowned French urban artist and TED winner JR, collaborated on JR’s UNFRAMED project in which JR selects images from photography archives and applies them to edifices all over the world. They completed a mixed-media mural in Dublin commemorating the Dublin lockout of 1913 in honor of its 100-year anniversary. His collaborations continued with Conor Harrington in London and Fintan McGee in Dublin. In July 2013, Maser was invited to paint again with Fintan McGee in Denmark at the Roskilde Festival — the largest North European music and culture festival.
In February 2013, Maser launched the clothing line *Homebird* with Leah Burke. *Homebird* is primarily a collection of T-shirts, which are an extension of his art — utilizing vibrant colors and positive messaging.

In the spring of 2014, Maser began a three-year residency in the US where he will be an artist-in-residence for Walton Arts Center’s annual Artosphere celebration and will create disruptive and mixed media installations along the Fayetteville and Bentonville trail systems. He will also be in residence at the Jones Center as an art teacher continuing his work with the at-risk teens of the Youth Strategies program. Additionally, throughout the summer of 2014 Maser has created installations in Copenhagen, Berlin and London.

Maser was recently named one of the 60 Most Creative People in Ireland by *The Irish Times*; one of the top seven Irish people to follow on Instagram by *The Daily Edge*; and was named to *Topman* magazine’s *The Talent That’s Shaping the City*.
Maser
Stand Up, 2014
Relief
63 x 41 ⅞ inches
Edition of 15
Maser
Unite, 2014
Relief
63 ⅜ x 42 ⅜ in.
Edition of 15
Mickalene Thomas
*Left Behind 2 Again*, 2014
Relief, intaglio, lithography, digital, collage, enamel paint
43 x 64 1/2 inches
Edition of 24

Mickalene Thomas
*Interior: Zebra with Two Chairs and Funky Fur*, 2014
Relief, intaglio, lithography, digital, collage, enamel paint, colored pencil, gold leaf
43 x 53 inches
Edition of 24
Jim Dine

The Black and Red Heart, 2013
Woodcut with hand drawing
64 x 48 inches
Edition of 30
Judy Pfaff
Light or Half Dark, no. 01, 2005
Photogravure, surface roll
14 ¼ x 20 ½ inches
Edition of 30

Judy Pfaff
Light or Half Dark, no. 02, 2005
Intalgio, surface roll
14 ¼ x 20 ½ inches
Edition of 30

Judy Pfaff
Light or Half Dark, no. 03, 2005
Photogravure, surface roll
15 ½ x 22 inches
Edition of 30
Suzanne Caporael
Apalachicola, FL, 2003
Etching with hand painted gouache
29 ¾ x 39 in.
Edition of 30

Suzanne Caporael
Double Franchise #2, 2010
19 ¾ x 31 ½ in.
Monoprint

Suzanne Caporael
Double Franchise #3, 2010
19 ¾ x 31 ½ in.
Monoprint
Valentina DuBasky

Valentina DuBasky was born in Washington, D.C. Through her paintings, prints and works on paper, DuBasky explores the relationship between ancient, totemic art, and the art of contemporary magical realism. She has traveled along the Silk Route in China, India and Central Asia and throughout Southeast Asia to research Buddhist cave paintings and ancient art for her own modern-day, cave-wall paintings. She lives and works in New York City.

DuBasky has participated in over 160 national and international exhibitions. Articles and reviews in both the fine arts press and the major media include Artforum, Art In America, ArtNews, the New York Times, the New Yorker, Art & Antiques, New York Art Review, the Print Collector’s Newsletter, and Luxe Magazine.

She has received many grants and awards including an Artist-in-Residence Grant from Pang Mapha Highland Archaeology Project in Northeast Thailand; an Environmental Artist-in-Residence Grant from the Teaneck Creek Conservancy; a Visiting Artist Grant in Latvia and Estonia from the Art in Embassies Program, US Department of State; an Individual Artist Grant from the Puffin Foundation; an Artist-in-Residence Grant at Silpakorn University from the United States Embassy, Bangkok; two Individual Artist Grants from the Pollock Krasner Foundation; and an Individual Artist Grant from the Ariana Foundation for the Arts.

DuBasky’s paintings and prints are included in numerous public collections including the Newark Museum, the Seattle Art Museum, the Herbert F. Johnson Museum at Cornell University, the National Museum of Women in the Arts, the Orlando Museum, the Jane Voorhees Zimmerli Art Museum, and in private collections throughout Europe, Asia and the Mideast.


She is the Founder and Executive Director of Art in a Box, a 501 (c) (3) nonprofit organization that assists children at risk and young artists around the world through art and art education. www.artinabox.org.
Valentina DuBasky
Adagio Mountain Birds, 2013
Monotype
53 ¼ x 41 ¼ inches

Valentina DuBasky
Allegro Mountain Birds, 2013
Monotype
53 ¼ x 41 ¼ inches
Valentina DuBasky
*Nonet Mountain*, 2013
Monotype
53 ¼ x 40 ⅛ inches

Valentina DuBasky
*Rondo Mountain Birds*, 2013
Monotype
53 ¼ x 40 ⅜ inches
Valentina DuBasky
*Rhythm Mountain Birds*, 2013
Monotype, collage
41 x 52 ¾ inches

Valentina DuBasky in the Tandem Press Studio, 2013
Valentina DuBasky

Glissando, 2013
Monotype
26 ¼ x 45 ½ inches

Valentina DuBasky

Amber Birds and Indigo Mountain, 2013
Monotype
26 ¼ x 45 ½ inches
Valentina DuBasky

Cliff Site with Red Heron, 2013
Monotype, collage
26 ¼ x 45 ½ inches

Valentina DuBasky

Marble Mountain with Bird and Branches, 2013
Monotype, collage, encaustic
26 ¼ x 45 ½ inches
Valentina DuBasky
*Cove Site with Amber Heron*, 2013
Monotype
26 ¾ x 45 ½ inches

Valentina DuBasky
*Celedon Mountain with Yellow Bird*, 2013
Monotype, collage, encaustic
26 ¾ x 45 ½ inches
Valentina DuBasky
*Blue Meadow with Amber Birds*, 2013
Monotype, collage
26 ¼ x 45 ½ inches

Valentina DuBasky
*Cloud Mountain*, 2013
Monotype, collage, encaustic
26 ¼ x 20 ¼ inches
Valentina DuBasky
Lake Site with Amber Heron, 2014
Lithography, encaustic, collage
28 x 38 inches
Edition of 24

Valentina DuBasky
Lake Site, 2013
Monotype, collage
26 ¼ x 45 ½ inches
Burning Down The House —
A New Series of Monoprints by William Weege

In June 2014 William Weege returned for a second time as an artist-in-residence at Tandem Press where created sixty new monoprints. William Weege, the founder of the Press is a UW Madison alumnus in printmaking, collage, and sculpture. He created two previous monoprint series at Tandem — A Cloud Billows and A Bird Sings during his first residency in early 2009. Weege is best known for his large abstract handmade paper projects. His prints and works on paper are included in the permanent collections of the Metropolitan Museum of Art, the Boston Museum of Fine Arts, the Brooklyn Museum, the Kansas City Art Museum, The Museum of Modern Art, New York, the Philadelphia Museum of Art, the San Francisco Museum of Modern Art, and the British Museum.

In the new series entitled Burning Down the House each image is a complex conglomeration of hand-made paper, collage, relief printing and hand-painting. The abstract iconography is full of motion where the viewer observes the collision and explosion of shapes throughout the images. In many instances, the palette shifts from light to dark where contrasting and complementary colors are explored. The fusion of shapes, colors and textures delight the eye and deepen our appreciation for Weege’s experimental and artistic processes.

The South Dakota Art Museum, in Brookings is currently organizing a retrospective exhibition of Weege’s work entitled NO HOLDS BARRED: Experiments of William Weege, which will open on March 3, 2015 and run through July 26, 2015. NO HOLDS BARRED: Experiments of William Weege will revolve around Weege’s approach to experimentation with different art processes and materials. The exhibition will include works from Tandem Press, the artist’s Peace is Patriotic portfolio, and prints from the Neil C. Cockerline Collection at the South Dakota Art Museum.

Bill Weege
Burning Down the House #28 “Tiny Dancer”, 2014
Relief, hand painting, collage
24 x 39 inches
Monoprint
Bill Weege
*“Come Rain or Shine”, 2014*
Relief, hand painting, collage
42 x 58 inches
Monoprint

Bill Weege
*Burning Down the House #14*
“I Feel a Change Comin’ On”, 2014
Relief, hand painting, collage
47 x 53 inches
Monoprint
Bill Weege

Burning Down the House #8

"Air Lights", 2014

Relief, hand painting, collage
44 x 50 inches

Monoprint
Bill Weege
Burning Down the House #22
"Baby, Please Don’t Go"
2014
Relief, hand painting, collage
46 x 62 inches
Monoprint
Ikeda Manabu creates his first print at Tandem Press

Ikeda Manabu, the internationally renowned Japanese artist who is currently an artist-in-residence at the Chazen Museum of Art in Madison, Wisconsin created his first etching this spring at Tandem Press. Ikeda received critical attention from American audiences following his participation in the exhibition Bye Bye Kitty!!! Between Heaven and Hell in Contemporary Japanese Art, at the Japan Society in New York City in 2011.

Holland Carter, writing for the New York Times commented: “For obsessive detailing, nothing tops Manabu Ikeda’s miniaturist ink landscapes and cityscapes. In Existence he presents the world as a giant, decomposing tree. In History of Rise and Fall, it becomes a shifting, clattering architectural pileup: a million-roofed Samurai castle garnished with cherry trees, fragmented Buddhist sculptures and ant-size hanged human figures.”

At the Chazen Museum of Art, Ikeda is working on a major painting and will be in residence for three years while he completes the work. While working on this major painting measuring 10 x13 feet, Ikeda also made several visits to Tandem Press to experiment with printmaking techniques for the first time.

The result of Ikeda’s collaboration at the Press is a wonderful new detailed etching with a similar feel to his intricate and complex drawings and paintings. This magical etching Untitled is a magnificent depiction of a tree where Ikeda uses the foreshortening perspective technique “di sotto in sù.” The viewer first observes the monumentality of a massive tree truck, and then gazes above into the branches, where small birds nest and rest. Untitled is an edition of 30, and measures 16 ⅜ x 18 ⅞ inches. Ikeda Manabu’s drawings are included in many prestigious collections including the Mori Art Museum, Tokyo, the Hamamatsu Municipal Museum of Art, the Shizuoka and Obuse Museum, Nagano, and the Chazen Museum of Art, Madison, WI.
David Shapiro
(1944 – 2014)

We are deeply saddened to announce that Tandem artist David Shapiro passed away last spring. David was a frequent visitor to Tandem Press and we extend our deepest condolences to his wife Lara.

David’s artworks often feature adjacent square or rectangular panels united by a color scheme or spectrum that is broken with changes in patterning. This interplay between color and texture creates a tension that draws the contemplative eye, exploring the harmonies and dissonances. The titles of his works invoke meditative practices of Eastern traditions, such as “Clearing” the mind, the “Savasan” yogic posture, “Mudra” (a symbolically significant Buddhist or Hindu hand gesture), or the concept of the “Origin and Return”— the starting and ending of meditation, and even life, in one state of consciousness.

His work is included in many public and private collections including The Museum of Modern Art and the Solomon Guggenheim Museum, New York; the San Francisco Museum of Modern Art; and the Mint Museum, Charlotte, North Carolina.

David Shapiro
Origin and Return 16, 2013
Intaglio
15 x 71 inches
Edition of 5

David Shapiro
Clearing (vertical 1), 2014
Intaglio, relief, handwork
39 1/4 x 16 3/4 inches
Edition of 20

David Shapiro
Clearing (vertical 2), 2014
Intaglio, colored pencil
39 1/4 x 16 3/4 inches
Edition of 20

David Shapiro
Origin and Return 15, 2013
Intaglio
15 x 72 inches
Edition of 20
We deeply regret the passing of our long-standing board member Joseph Melli and extend our deepest condolences to his wife Margo and his family.

Joe was an active member of the Madison community. He served as a Trustee and member of the Executive Committee of the Madison Museum of Contemporary Art, as a member of the Board of Directors of Tandem Press, and was on the Board of Visitors of Edgewood College.

In 1958, he founded Melli Law, where he worked until his death on June 16, 2014. His past experience included extensive work in labor and employment law and business litigation. Joe earned his B.A. degree (1946) and LLB (1950) from the University of Wisconsin–Madison. He was a member of the American Bar Association, the Wisconsin State Bar Association and the Dane County Bar Association. He was an avid supporter of the arts and artists in our community.

Nancy Rude, a long-time volunteer and Wine Auction Committee Member passed away on February 7, 2014. Nancy served as President of the University League, and volunteered for many years at the UW Hospital, the Ronald McDonald House, Agrace Thrift Store, and Wisconsin Public Television in addition to Tandem Press. Nancy is survived by her husband Eric, a Tandem Press Advisory Board Member, and her children and grandchildren. She always brought humor to her voluntary service, and we will all miss her at Tandem Press.
Tandem Press launches New Line of T–shirts and Tote Bags

Last spring Tandem Press commissioned Patrick Smyczek to create a T-shirt and totebag. The T-shirts are signed and numbered limited editions of 132 and come in a beautifully hand-printed cylinder box. The design on both the T-shirt and the tote bag incorporate the tools that are utilized in the printing process.

Patrick Smyczek was born and raised in Milwaukee, Wisconsin. He received his Bachelor of Fine Arts from the Maryland Institute College of Art in Baltimore, Maryland. Patrick went on to complete the Professional Printer Training Program at the Tamarind Institute of Lithography in Albuquerque, New Mexico. He then spent the next year collaborating and teaching lithography at the AB UNO Printmaking Studio in Buenos Aires, Argentina. Patrick received his Master of Fine Arts from the University of Wisconsin–Madison in printmaking. While in graduate school, Patrick worked as a project assistant at Tandem Press. Patrick currently resides in Milwaukee where he runs a printmaking and design studio. Patrick also created The Beast USA Shirt Company last year where he illustrates and prints limited edition apparel. His prints have been exhibited in Poland, Argentina, China and across the United States.