Robert Stackhouse: Metaphorical Journeys

Robert Stackhouse confesses he is often impulsive when it comes to making art. He throws himself into his work and then finds out later what he is doing. For him, making art is closely tied to making mistakes.

"There's an excitement in disaster," he said last December during his fourth visit to Tandem. "The failure becomes a tool. Do it wrong, do it wrong, do it wrong — then get it right."

There also is a sense of uncertainty which often dictates what he will do. "I make art about my fears," he said. "The two things that became my best friends as an artist were failure and boredom." Boredom invariably leads to the next project. Consequently, the most important thing for Stackhouse is the journey. "I want to be always in the process of going because that's how I get from here to there.... What's important to me is to question. I'm not even looking for an answer."

Stackhouse began his career as a painter when he took his art training in the 1960s at the University of South Florida and then at the University of Maryland, College Park. By the end of the decade he had switched to sculpture. The peregrination rose out of a search for selfhood in his art, something that was buoyed by a confidence in his own resourcefulness. "I was attracted to sculpture because of my ignorance of it. I felt I could teach myself to do it."

One of his earliest sculptures was a huge snake — the Great Rain Snake — carved out of red and white oak in 1969. During his 1992 visit to Tandem, Stackhouse told Ina Pasch of the Wisconsin State Journal that "The snake is involved in life and death.... In the Garden of Eden he is the catalyst for change. He is the keeper of knowledge...."

His work further evolved into a fascination with simple forms — the classic A-frame structure and the Viking ship. "The A-frame became a sort of signature with me," he notes. Many of his indoor and outdoor sculptures and installations are variations on this popular vernacular structure. They are explorations formed with slats of wood which seem to be simultaneously monumental and ephemeral. The form of the structures speaks of solidity and power while the slats with spaces in between create a sensation of lightness and openness.

Stackhouse explores a variety of his structural themes in watercolors and prints. One of his initial Tandem prints featured the soaring prow of a Viking ship. In his most recent visit, he created two spit-bite etchings based on a temporary sculpture installed outside the Kansas City Art Institute in 1996. The largest was printed in two versions: Red K.C. Way and Blue K.C. Way. Both are accentuated by black as a second color. The saturated red recalls a color motif that appears in the original and
subsequent variations of the Great Rain Snake. The blue, Stackhouse explains, becomes an image of the unconscious. The third etching, Under K.C. Way, is done in red and black.

Ultimately for Stackhouse, the metaphorical journey and the craft have an existence that is as important as the work itself. It is a philosophical reinforcement for each new project he undertakes.

He maintains that "the story of how that got there is just as important as the object." (A.H.)

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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 9:00am–5:00pm and on Saturday by appointment.

Tandem Press is located at 201 South Dickinson Street, Madison, WI 53703.

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David Klamen:
The Residue in the Pigment

When he was an undergraduate at the University of Illinois at Urbana-Champaign, David Klamen began a series of drawings of mechanical forms. The drawings, which were an outgrowth of Klamen's early interest in science, depicted forms that had no functional utility. While the drawings utilized a graphic language common to engineering, the forms were pure creations of Klamen's imagination. The drawings were the beginning of an exploration which caused Klamen to shift his undergraduate major from science to art. It made him an explorer.

After graduate study at the Art Institute of Chicago, Klamen settled in the Chicago area and began his career as a professional artist—and became a traveler.

In a technical sense, his artistic travels have ranged far and wide. In a geographic sense, he did not travel far. Being what he describes as "pathologically introverted," Klamen embarked on a series of journeys to the interior, the recesses of his own thoughts. These trips have been carried on primarily in the confines of his own studio.

"I go to my studio and I entertain myself," he says. "I don't have a linear direction in what I do. As a result, there is a great deal of diversity in my work."

During his visit to Tandem last winter, Klamen created 98 separate etchings of landscapes. The individual plates in the series are of varying sizes, but small enough in the aggregate to be printed on a single sheet. The resulting print bears the title, "Untitled," as do most of his works. The landscapes are tonal variations of trees, water, and horizons. They form a mosaic that takes on an abstract nature until the etchings are viewed individually. Then they become what he calls windows of ambiguous Midwestern landscapes.

Klamen strives for an image that exists on different levels. This is something he learned while studying the lighting in European museums where art is revealed in what he calls a slow disclosure. He also considers the role of optical experience central to making or contemplating beauty. This sense was accentuated by the fact

Robert Stackhouse, Blue K.C. Way, Ed. of 30, 1999
Etching, 58 1/2 by 41 1/2 inches
that he went through a three-year period when he was photocaphobic. He got headaches from bright lights and had to wear cobalt blue eyeglasses to reduce the intensity of the light. That had a discernible effect on his work.

For the past several years, Klamen has used oil paint covered by dozens of coats of dark varnish to create his images. Once he finishes a painting and the varnishing, he uncovers certain portions of the painting by removing layers of varnish to highlight a particular detail or symbol which then becomes spotlighted in the composition.

Initially, he did large but conventionally realistic paintings of dioramas. Then he moved on to still lifes and architectural scenes. All were coated with layers of dark varnish and then highlighted. In some instances cryptographic symbols painted in bright white were superimposed over the underlying subdued image. This added a new meaning to what otherwise would be a familiar and often unprepossessing scene.

His recent explorations involve smaller canvases which are mounted on a wall to form an overall compositional unit, similar to the print he created at Tandem. More recently, he has used op art images based on bar codes. Or he has painted abstract designs on the canvas and superimposed words which take on a subliminal message which can be interpreted beyond the literal meaning.

Klamen is a student of hermeneutics—the science and methodology of interpretation. For him, the laying on of the paint is an essential part of his continual travels in self-understanding. When he is finished with a particular work, he feels "I know something more about myself in the residue I leave in the pigment." (A.H.)
For the past four years Suzanne Caporael has developed a body of work based on the chemistry of the natural world. Most recently, the work has centered on the chemistry of pigments. In the four new prints released at Art Chicago 99, the chemistry of four pigments, two based on lead, two on cobalt, are expressed in prints which combine etching and hand coloring. Each print takes the form of an open book, with the elements represented on the left and the pigment on the right.

One of the most compelling aspects of the prints is the derivation of the shapes from the stanzas of poems. Each pigment has a specific number of elements and to represent these the artist has chosen poems with the same number of stanzas. Naples Yellow uses the three stanzas of Langston Hughes' poem, "Poet to Patron" to represent the three chemical elements of the pigment. The elements of Cobalt Yellow are shaped to the five stanzas of "Madness," by Allen Tate. Cobalt Blue's elements are from "Plain" by Theodore Roethke, and Red Lead's two-element structure is based on "grief thief of time" by Dylan Thomas. In each case, the solid-colored pigment on the right is a shape formed by a combination of the "stanzas" to the left.

Caporael also worked in a new medium, creating two dynamic groups of black and white photochemical mono-
types. Working in the darkroom at Tandem Press, the artist used the chemicals and processes of black and white photography to make prints without camera, and without film.

One series plays with the notion of photographic evidence by depicting the Secret Life of Jesus Christ according to the Sibylline Oracles. (Vol. I, Pseudepigrapha). Jesus is shown dancing, walking his dog, and practicing for the Last Supper. Mary tries to run away, and Joseph is overwhelmed by a field of laundry that could be diapers—or shrouds.

A second series of photo-chemical monotypes address the nature of the photographic medium itself. In the Corrected Text series, loose grids, representing page shapes, are shown floating in space. They appear to be “in space” because they are represented in photographic (inherently false) space. Not only is the space false, the presumption of reading a photograph is false. Since there is no camera, no film, and no negative, there is no photograph—only the lines on the surface (the “corrections”) are true.

Top: Suzanne Caporael, Cobalt Yellow: K, N, O, H, Ca, 1999, etching with hand painting, 20 1/4 by 31 1/2 inches

Bottom: Suzanne Caporael, Cobalt Blue: Al, O, Co, 1999, etching with hand painting, 20 1/4 by 31 1/2 inches
Photochemical monotypes by Suzanne Caporel

Suzanne Caporel, Corrected Text, No. 5, 1999
Photochemical monotype with ink, 33 by 27 inches

Suzanne Caporel, Corrected Text, No. 4, 1999
Photochemical monotype with ink, 33 by 27 inches
Suzanne Caporael, *The Holy Family Wept... (Mary)*, 1998
Photochemical monotype 33 5/8 by 26 15/16 inches

Suzanne Caporael, *The Holy Family Wept... (Joseph)*, 1998
Photographic monotype 33 9/16 by 27 1/8 inches

Suzanne Caporael, *The Other Supper*, 1998
Photographic monotype 17 13/16 by 33 5/8 inches

Suzanne Caporael, *The Holy Family Wept... (Jesus)*, 1998
Photographic monotype 33 5/16 by 27 inches
**From the Director**

**Tandem Press on the Road**

It is a cold and blustery day in Madison, Wisconsin. Tim Rooney and I are making final preparations for our trip to St. Louis to participate in the 1999 PrintMarket. We have gone through the final checklist. We have packed all the framed prints we plan to hang in the booth space. We have all the wrapped prints deposited safely in portfolios. Everything is insured for our trip. The van is loaded with the prints, our tool box, catalogues, business cards, telephones, change for the tolls and our suitcases. The hotel rooms are booked and we are ready to go. Suddenly a client telephones to say that she would like to bring some visitors from Chicago this weekend. After a quick conference we decide that Tim will proceed to St. Louis as planned, and I will meet the visitors from Chicago.

Tim set off on the trip and avoided the tornadoes that seemed to follow right behind him. Two weeks earlier he had canceled a trip to Kalamazoo because of a snowstorm. But these are the exceptions, and we rarely have to postpone any trips because of the weather. In fact, Tim has stated that he finds these trips “invigorating.” Why are they invigorating? Because we have the opportunity to tell people about the wonderful artistic creativity we see on a daily basis at Tandem Press. We have the opportunity to show people the prints by all our artists including Suzanne Caporael, GRONIK, David Lynch, Judy Pfiff and Robert Stackhouse. We can describe how hard the artists and the master printers work to achieve these wonderful creations.

Following an eight-hour drive, Tim arrived in St. Louis and set up our booth. He was welcomed back by the Fair Organizer Ceci Lowenhein, an extraordinary volunteer for the Washington Museum of Art, where the event is held every year. He meets again with our colleagues. The fair opens and he meets old friends and makes new acquaintances.

Five or six times a year we leave Madison and travel to cities in the United States where we display our prints at art fairs, galleries and museums. We have made wonderful friends and supporters at these events. Over the past ten years we have traveled to New York, Boston, Worcester, Philadelphia, Washington D.C., Atlanta, Miami, Birmingham, Montgomery, Dallas, Fort Worth, Houston, Los Angeles, San Francisco, Oakland, Seattle, San Valley, Minneapolis, St. Paul, Des Moines, Cedar Rapids, Milwaukee, Chicago, South Bend, Indianapolis, Kalamazoo, Flint, Birmingham, Ann Arbor, Toledo, Cleveland and Youngstown.

As a self-supporting unit of the Department of Art in the School of Education at the University of Wisconsin-Madison, we also meet alumni from the UW everywhere we travel. In St. Louis, Tim met alumni Margery Fester and Katherine Hoblitzelzle and brought them up to date on university news. In Kalamazoo, he met Richard Joel DelPHAux, a professor of art at Western Michigan University who also graduated from the UW. When we meet these alumni, we are pleased to bring them up to date on their former professors, but also to give them a potpourri of information which might range from news of the new recruits to the football team, the progress of the women’s basketball team and what exhibitions are currently on view at the Elvehjem Museum of Art.

The first art fair we ever did was Works on Paper in New York City, which is organized by Sandford Smith and Associates, who also manages the International Fine Print Dealers Association Fair (IFPDA) every November. Setting up an art fair is not unlike a theatrical production. The IFPDA is held in the Seventh Regiment Armory; a huge rather dingy space which becomes transformed with false walls and special lighting. Upon arrival, one is confronted with a space divided by temporary walls and a series of makeshift aisles, with vans unloading priceless works of art right in the space. Sandy Smith and his expert staff of administrators, electricians, carpenters and painters answer every question and resolve every problem for a frenetic forty-eight hours before the show opens. Just like everyone else we unpack all our prints, desks and catalogues, and display the prints that have been created at the Press over the past few months. Two hours before the event is due to open, the vans leave, carpet is rolled out to cover the aisles, massive flower arrangements adorn the entrances and we all welcome our clients and friends.

Over the past ten years we have met hundreds of clients and artists on our travels. If you would like us to visit your city please call Tim Rooney or me to explore opportunities for setting up an exhibit of Tandem Press prints in your community. We would be delighted to meet you and show you our prints.

Paula McCarthy Panczenko
Spring 1999
Program Highlights

Visiting Artists
In the first six months of 1999 we were delighted to welcome Chicago artist David Klaman to Tandem, where he made his first print. This was a most elaborate print consisting of ninety-eight plates. The print will be available later this summer and illustrations of it are available now.

We also welcomed the New York artist Donald Baechler. He created a series of lithographs and etchings. We will release his wonderful new prints this fall.

In March, the noted children's book author and painter Carmen Lomas Garza visited Tandem Press where she created a new lithograph. This print will also be available in the fall.

New Catalogue Sheets Available
Once a year we publish catalogue sheets depicting the prints of our visiting artists. New catalogue sheets are available for Charles Arnoldi, David Klaman, Tom Loeser, David Lynch, Nancy Madenoff, Judy Pfaff, Elaine Scheer, Robert Stackhouse and Sam Richardson. Each sheet has a short biography on each artist and illustrations of the most recent prints they have created at Tandem Press. Please call if you would like a new set of catalogue sheets.

Tandem Press On The Road:
Groveland Gallery
Minneapolis, MN
September 11 – October 16, 1999

International Fine Print Dealers Association Fair
New York City
November 5–9, 1999

Percival Galleries
Des Moines, IA
November 17 – 20, 1999

Subscription Program
One of the most exciting programs for purchasing prints at Tandem Press is the Subscription Program which has been in existence since Tandem's inception. For $12,000, subscribers have the opportunity to select a unique portfolio of prints with a retail value of $20,000 from editions published by the Press. But the most exciting aspect of the program is that it is open ended; the subscriber is not obliged to buy a print in any particular year. If you purchase a subscription in 1999 you can take as long as you like to spend it.

Subscribers also 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 Panczenko, Executive Director, Tandem Press, by e-mail at panczenko@uwmadison.edu, by phone at (608) 263-3437 or by mail at 201 South Dickinson Street, Madison, WI 53705.

New Book Documents Art Department Involvement in the Print Renaissance

This summer, the University of Wisconsin Press will publish Progressive Printmakers: Wisconsin Artists and the Print Renaissance, a chronicle of the resurgence of printmaking following World War II as the emphasis in art departments shifted from teacher education to teaching studio arts.

Progressive Printmakers tells the story of the developments that took place in the art department at the UW–Madison which had a measurable impact on the teaching of printmaking techniques and the expansion of the scope and content of artist prints. The particular confluence of individuals and events at the University is unique. It established and has sustained the UW as a major printmaking center and as a formative influence on fine art prints in America for more than fifty years.

The book offers an overview of printmaking developments in America and Europe following the war. The principal focus of the book is a series of profiles made from tape-recorded interviews with UW faculty artists who have been major participants in the print renaissance, including Alfred Sessler, Dean Meerker, Warrington Colescott, Ray Goeckler, Jack Damer, Walter Hamady, Bill Weege, David Becker, and Frances Myers. Augmenting the text is a generous sampling of each artist's work printed in full color.

Additional highlights of the book are accounts of the visits of distinguished printmakers to campus, commentary on representative graduates of the program, and a summary of the founding and growth of Tandem Press.

Co-authored by Professor Emeritus Warrington Colescott and former art department lecturer and UW historian Arthur Howe, Progressive Printmakers is an essential record of the University's prominence in this important chapter of American Art.

Further information and copies of the book may be obtained from the University of Wisconsin Press, 2537 Daniels St., Madison, WI 53718-6772, (608) 224-8880, www.wisc.edu/wisconsinpress/.
From The Director of Development

I am happy to have this opportunity to thank the numerous contributors to Tandem Press. Your investment in this important facet in the School of Education enables the UW Madison to provide the “margin of excellence” for which we are famous.

Your support allows Tandem to carry out projects that make a significant contribution to the University’s extraordinarily rich learning environment and promotes Tandem’s outreach and publication efforts.

The net result of your support is that Tandem and the University of Wisconsin will continue to be a valuable resource for future generations. You are encouraged to become actively involved with Tandem by directing gifts to specific areas of interest to you. If you have any question about how your gift is being used or how to achieve your charitable giving goals please contact me.

Beth Wells

Support For Tandem

As many of you are aware, Tandem benefits greatly from private support. By definition, the margin of excellence that enables Tandem to continually provide cutting edge programs and attract the finest printmakers is achieved through the generosity of our private supporters. To this end we have the Tandem Press General Fund. The purpose of the general fund is to aid Tandem in its teaching, research and public service roles. In addition, Tandem like all areas of the University, is looking for graduate student support. To maintain and improve research and investment in graduate education and to provide opportunities for deserving students is critical. The goal of graduate student support is to ensure that Tandem continues to attract the most talented students. This is particularly critical in view of decreasing state and federal money available for the support of graduate students.

Wilfer Fund

In 1995, through generous gifts from a number of donors, the Joseph Wilfer Visiting Artist Endowment Fund was established. The purpose of this fund is to honor Joe Wilfer, who died of a brain tumor in 1994. Wilfer was a loyal UW alumnus, devoted to Madison, and a board member and one of the original founders of Tandem Press. Following his graduation from the university, he founded a paper mill and became director of the Madison Art Center. He moved to New York City in 1980 and a year later became director of publications at Pace Editions.

Throughout his professional career, his enthusiasm, energy, and creativity made him an innovative force in the field of printmaking. He was a teacher and tireless advocate for young developing artists. He also was highly esteemed by many of America’s internationally renowned artists. As a direct result of his encouragement many artists came to work at Tandem Press, including Chuck Close, Richard Bosman, Robert Cottingham, Janet Fish, Sondra Freckleton, Don Nice, Sam Richardson, Robert Stockhouse, and Alan Shields.

To date close to $100,000 has been raised with a goal of $250,000. This fund, while honoring Joe’s vital contributions to the art community, will provide income to support an Annual Visiting Artist Program for Tandem. This would enable Tandem as well as our donors to recognize a leader in the field, and to provide UW students with exposure to individuals at the forefront of their field from the national community.

As with all gifts to Tandem, contributions to the Joseph Wilfer Visiting Artist Endowment Fund are tax deductible and should be sent to the UW Foundation indicating the fund name with your gift.

Direct any questions regarding support to Beth Wells at (608) 263-9357, or by mail at the UW Foundation, 1848 University Avenue, Madison WI 53705.

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.
Tandem Press to hold Sixth Annual Wine Auction on June 17 at Botham Vineyards and Winery

Tandem Press will hold its sixth annual wine auction on Thursday, June 17, 1999, at six o'clock in the evening. Sarah and Peter Botham will host the event at their Vineyard and Winery in Barneveld. The event will include a live and silent auction during which a variety of wines, hors d'oeuvres, and a gourmet dinner catered by Greg Upward and Stephen Pecha of Madison will be served.

The wines for auction will include high-end selections from a variety of local donors and European and California vineyards as well as a number of moderately priced but equally fine wines. Wines will be available for purchase during the silent and live auctions as well as for tasting at the event. In addition, Gabrielle Haberland and Willy Haeberli are donating a trip to Switzerland where Gabrielle runs the Galleria Nova in the picturesque town of Ronco s/Ascona. Her most recent exhibit featured the work of the international artists Julius Bissier, Ben Nicholson and Italo Valenti. Charlie Trotter of the internationally renowned restaurant in Chicago has provided the auction item "Chef For a Day" along with a set of cookbooks and videos.

The Jan Wheaton Trio will perform at the event and their performance is being underwritten by Salon 2000. Horse carriage rides through the vineyard will be available all evening.

The June 17th wine auction promises to be an evening full of choice wines, tempting culinary delicacies, and exquisite artwork. All are invited, however, attendance is limited to the first 175 people.

Tickets cost $100 each. The first 75 people purchasing two tickets will receive a print by Raymond L. Gloeckler, professor emeritus of the University of Wisconsin Department of Art, entitled "The Nose Knows." Gloeckler's works are in museum collections throughout the United States including the Museum of Fine Arts, Boston, and the Philadelphia Museum of Art.

For this year's wine auction bus transportation will be available to Botham Vineyards. If you would like additional information on the auction, please contact Tandem Press at (608) 263-3437.
Recent Editions by Judy Pfaff


