Jim Dine Creates New Lithograph

Last September Jim Dine created a new lithograph at Tandem Press entitled Heirloom. His visit coincided with the opening of the exhibition Jim Dine Prints: 1959–2002, at the Elvehjem Museum of Art, the archive for Tandem Press, and was most graciously supported by Pace Prints, New York.

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-portraits, 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 blantly self-referential.

The process of art-making itself, for Dine, is indeed a highly personal experience. In the case of his printmaking, Dine started with a basic image. Each time he viewed the image before him, he would respond to it by drawing gestural marks and adding layers of color. Dine returned to his work several times, gradually adding to the background atmosphere and subtly manipulating the lines surrounding the image. Every individual process brought about its own conclusion and as a whole, the finished piece represents a culmination of his satisfaction. (KO)

Jim Dine's residency at Tandem Press was supported with a grant from the Anonymous Fund.
Special Event Held at Tandem Press to honor Jim Dine

Ann and Reed Coleman, Tandem Press subscribers, hosted a special event at Tandem Press in honor of Jim Dine's visit. Supporters of the Press had the opportunity to meet the artist and view his print Heirloom. We are most grateful to Ann and Reed for their ongoing support and commitment to the educational and outreach mission of Tandem Press.

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 through Friday, 9am-5pm, or by appointment.

Tandem Press is located at 201 South Dickinson Street, Madison, WI 53703
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Reed and Ann Coleman welcome guests to Tandem Press.

Harvey Malofsky, Chairman of the Tandem Press Advisory Board (left), and Rona Malofsky greet Jim Dine and Diana Michener (right) at the opening of the exhibition Jim Dine Prints: 1985–2002 at the Elvehjem Museum of Art.
Cameron Martin

Cameron Martin, who visited Tandem Press for the first time last year, was selected to participate in the current Whitney Biennial, which opened March 7, 2004.

Featuring the latest work by emerging and established American artists, the 2004 Biennial Exhibition is the Whitney Museum of American Art’s signature survey of contemporary American art. The seventy-second in the series of annual and biennial exhibitions inaugurated in 1932 by Gertrude Vanderbilt Whitney, the 2004 Biennial is on view through May 30, 2004.

Cameron Martin’s visual vocabulary primarily deals in rocks, trees and water. These elements form the basis of the images he created during his January 2003 visit to Tandem Press. They are derived in part from the landscape he experienced while growing up in Seattle.

Last year, Standstill, Martin’s solo exhibition at the Artemis Greenberg Van Doren Gallery in New York, attracted considerable favorable response. In the catalog for the exhibit, writer Bice Blair summarized the nature and dimension of Martin’s work to this point. He observed that Cameron Martin “revitalizes the landscape genre and makes a convincing argument for a highly sophisticated, attractive, formalist painting that engages both emotion and the intellect.”

For further information on the prints of Cameron Martin please go to the Tandem website: www.tandempress.wisc.edu.
For Jane Rosen, the essence of life is not on the surface, but underneath where the forces of life exert their form and distinctiveness. It is the difference between existing in a boat on the water's surface and diving below to seek out the teeming action that can be found there. To her, it involves a search to "understand the relationships between surfaces and the growth of one's self." And it is something that can't be readily articulated. "I can't tell it to you in words," she says. "I can tell it to you in art. I use art to understand the laws that govern nature."

Rosen considers herself primarily a sculptor. "I've always thought of myself as a relief artist," she explains. Her recent works in this area are numerous horse heads constructed from a special medium she developed in her studio. It is a concoction of powdered pigment, marble dust, and cement that can be readily shaped into various forms and colors. She characterizes the forms she constructs as "containers of energy." In manipulating her medium, she searches for the reality that lies below the surface. "I actually don't see form. I hear form."

In addition to the making of forms, Rosen uses drawing as a tool for explorations into the nature of things. "I use drawings as studies. As I try to understand something, I draw it. My drawings usually get overworked because I'm always trying to find things." The overworking ties in with her belief that the popular contemporary dictum "less is more" is misplaced. In her eyes, "more is more." At the same time, she offers up this conundrum: "I have a deep and abiding love for minimalism, but I come at minimalism with an idea of maximalism."

Her initial searches were begun as a member of the Art Students League of New York and as student at NYU. During this early stage of her career, she associated with other fledgling artists such as Chuck Close, Ross Bleckner, Judy Pfaff, and Susan Rothenberg. At the same time, she was introduced to the beauty and complexity of Renaissance drawings by Robert Beverly Hale of the Metropolitan Museum of Art. Her studies led to a comprehensive survey of the drawings and writings of Leonardo da Vinci. His genius, she says, has consequently exerted the greatest influence on her art. Her father also became a part of the equation. "He taught me about the seeing of nature and the nature of seeing." In recent years she has gained additional understanding of nature's forms through studying Chinese landscape painting, Asian calligraphic mark making, and Tibetan medical texts.

While Rosen confesses to being an inveterate New Yorker in spirit, she decided several years ago to relocate to a horse ranch near San Gregorio, California. It was here she found the "quiet" she needed to counterbalance the intensity of the city.

In conjunction with her visit to Tandem Press, Rosen commented that she regards the process of making prints as a means of seeing underwater through a series of...
layers. This vision is graphically reinforced in the spit bite etchings she made in the fall of 2003. The resulting images are palimpsests incorporating the overlay of such diverse elements as the figure of a nude torso, a passage from da Vinci's notebooks, a map of the territory around her California home, images of horses, and subtle washes of color.

Jane Rosen's art can best be characterized as that persistent search for "this thing I have to find." Her journey has taken her far enough to suggest an epitaph which she hopes will properly memorialize her efforts: "On my gravestone, I would like them to write—'She was whole, not famous.'" (A.H.)
THE TENTH ANNUAL TANDEM PRESS WINE AUCTION

Tandem Press held its most successful Wine Auction on Thursday, June 19, 2003 at the beautiful contemporary home of Steve Marker and Cindy Kahn. This event would not have been possible without them, and everyone at Tandem Press would like to express their deepest appreciation to Steve and Cindy for their tremendous generosity to Tandem Press and for their incredible support.

This tenth annual event included a live and silent auction, and music by the Gomers. 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 1995 May and a 1980 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 visited many extraordinary vineyards. For the first 100 pairs of tickets sold, recipients received the limited edition print, Painted Mushrooms, by Nancy Mladenoff.

The 2003 Tandem Press Wine Auction was also 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.

and numerous private donors listed below. We thank them for their wonderful commitment of our endeavors.

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Chuck Beckwith (left) chats with Los Angeles artist GRONK, who was the artist in residence at the 2003 Wine Auction.

John Schaffer, director of the UW–Madison School of Music, enjoying the Wine Auction.

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Suzanne Caporael develops her work out of research and the accumulation of information. She has devoted the last few years to the study of estuaries. The subject matter is broad and fascinating, and includes aspects of biology, chemistry, geography, geology, and global politics.

One area of special interest is time. When a river breaks into the sea, and the sea responds by moving into the river, the estuary, and it's attendant life forms, are born. In geological time, estuaries lead a very short life. In the ontogeny of the estuary, the salt marsh represents the end of that life.

The Salt Marsh Suite, a luminous group of five prints, each representing a different salt marsh in a different part of the world. The imagery is quiet, simple and muted, indicative of the diminution of the estuary itself and all its features. Caporael worked with master printers Bruce Crownover and Joe Freye to develop a form that would be simultaneously ethereal and graphic. The beautiful prints that resulted are a combination of chine colle and lithography on kozo paper which was hand-painted by the artist.
Suzanne Caporael
Dutch Wadden Zee
Lithograph with hand-painting, 19 1/4 x 14 inches, Edition 30

Suzanne Caporael, Shoalhaven, New South Wales
Lithograph with hand-painting, 19 1/4 x 14 inches, Edition 30

Suzanne Caporael, Moby Dyb, Denmark
Lithograph with hand-painting, 19 1/4 x 14 inches, Edition 30
Ruth Weisberg, Night, 1998, Monotype, 15 3/4 x 29 5/8 inches

Ruth Weisberg, Preservation, 1995, Monoprint on Somerset Satin paper 38 by 43 3/4 inches

Ruth Weisberg, Canto V, 1998, Monotype 46 3/4 x 32 inches
From the Director

Last summer, Amy Newell, Associate Curator of Tandem Press, was awarded an academic staff development grant so that she could attend a “Care of Works on Paper Workshop” in Mount Carroll, Illinois.

The workshop was extremely beneficial to Amy and to Tandem Press in a number of ways. Her role at Tandem Press is multifaceted, but all aspects of her job revolve around the care of works of art on paper. As an experimental print workshop, Tandem Press is always trying new and inventive ways to create fine art prints. Due to the artists’ high level of experimentation, it is important to stay extremely current on the production, storage, handling, and repair of fine art prints. Tandem prints are exhibited in shows around the world and are part of major museum and corporate collections across the United States.

We strive to make the highest quality archival prints, and with that comes the responsibility of care. Not only does the work have to be cared for here at Tandem Press, but also, our clients look to us for advice on how to care for these unique prints once they go into their collections.

Paula Panczenko
Winter 2004

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 Panczenko, Executive Director, Tandem Press, who can be reached by email at panczenko@education.wisc.edu, by phone at (608) 263-3457 or by mail at 201 South Dickinson Street, Madison, WI 53703.
New Book on the Sculptures, Installations, Drawings and Prints of Judy Pfaff

For the past thirty years Judy Pfaff’s installations, sculptures, drawings, and prints, have regularly challenged expectations to produce an art of great originality and strong emotional impact. In this new publication, the artist’s unusual choice of materials, spontaneous approach, and vast creative energy are strongly displayed, inviting readers into a world as much about her commitment to “being and becoming” as it is about the art that results.

This important monograph, published by the Elvehjem Museum of Art and Hudson Hills Press, emphasizes the distinctive installations for which Pfaff is best known, and the full range of her career is explored from the mid-1970’s to the present. Originating in a highly successful exhibition at the Elvehjem Museum of Art, this engaging treatment of Pfaff’s work expands to contain a thorough essay by Irving Sandler, the curator responsible for Pfaff’s first gallery show in New York, as well as a complete exhibition history, and an extensive bibliography on the artist and her work. More than eighty illustrations complete the first comprehensive look at the career of this influential artist.

This book can be purchased through the Elvehjem Museum of Art Shop, (608) 263-2240, or at your local bookstore.

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.


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- Student Master Printer Program
- Tours and Open Houses
- Exhibitions
- The William Wege Endowment Fund
- Annual Tandem Press Wine Auction
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- The Joseph Wilfer Visiting Artist Endowment Fund

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