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TANDEM PRESS

FIVE YEARS OF COLLABORATION
AND EXPERIMENTATION





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T A N D E M P R E S S

FIVE YEARS OF COLLABORATION
AND EXPERIMENTATION

ESSAY BY ANDREW STEVENS

ELVEHJEM MUSEUM OF ART
UNIVERSITY OF WISCONSIN-MADISON
1994



LENDERS TO THE EXHIBITION

Reed Coleman

Erdman Corporate Collection, Marshall Erdman & Associates

Pleasant Company, Middleton, Wisconsin

Quad / Galleries, Sussex, Wisconsin

Tandem Press

Wisconsin Center for Education Research

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CATALOGUE OF THE EXHIBITION

Tandem Press: Five Years of Collaboration and Experimentation
at the Elvehjem Museum of Art,
University of Wisconsin-Madison
April 9 - July 17, 1994
Andrew Stevens, curator

Butler Institute of American Art
Youngstown, Ohio
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F O R E W O R D

When Tandem Press was founded by Professor William Weege as a branch of the Art Department, in the School of Education, at the University of Wisconsin–Madison in 1987, the Elvehjem Museum of Art was designated its official archive. Under the terms of the agreement, one of every editioned print was to be transferred to the Elvehjem's permanent collection. To make the archive as complete as possible, the museum would also be permitted to purchase desirable examples of monoprints or monotypes at favorable prices. In turn, the museum would catalogue, store, insure, and conserve the prints belonging to the archive and make them available to scholars and other interested parties, as it would any other work of art belonging to its permanent collections. The museum is also obliged to keep the archive intact; it may never deaccession any of the individual pieces.

The original arrangement also stipulated that the museum would organize periodic exhibitions of the work produced at the press. *Tandem Press: Five Years of Collaboration and Experimentation* is the first such project. The exhibition represents a retrospective overview of the work produced during the first five years of Tandem's history. It is comprised of fifty-six works of art and includes at least one editioned print by each of the thirty-three artists who visited Tandem during this period. The only exception is the work of Julian Schnabel which was produced by Tandem under contract to Pace Editions of New York City; the artist himself did not come to Madison. Fifty of the works presented in the exhibition are editions, while six are unique. The works included are those which in the opinion of the museum's curatorial staff best represent each artist's residency at Tandem.

The catalogue, given its archival purpose, is deliberately more complete. It includes a color plate of one work by each of the visiting artists and a complete checklist of the exhibition, both of which are organized in alphabetical order. In addition, there is an illustrated list of the prints produced at Tandem arranged in chronological order according to the dates when the artists worked in Madison. The word "released" appearing before a date indicates that the prints were released following the year of the artists' visits. All ninety-three editioned prints are included

with complete information about paper, technique, edition size. In those instances when the artist worked outside of the traditional edition (in monotype or monoprint) only a single example of this work is illustrated and the total number of such pieces listed.

The continuing relation with Tandem Press is vital to the educational mission of the Elvehjem Museum of Art. The museum has always been a center for the study of prints and printmaking; in fact, prints comprise 56 percent of its permanent collection. Obviously, Tandem Press as an experimental laboratory is an important source of contemporary prints for the museum's permanent collection. However, and perhaps more important, Tandem is a vital resource for research and learning. Museum curators and art history students regularly visit the press and through interaction with the visiting artists and study of the projects underway are kept up to date on the latest ideas and techniques being explored through the print medium.

With this publication, we at the museum wish to acknowledge publicly and express our gratitude to Professor William Weege for his enterprising vision and entrepreneurial spirit which led to the creation of Tandem Press; to Trudy Hansen, its first director, for her organizational abilities and attention to detail which were essential to putting in place an effective operational structure; to Andy Rubin, its master printer, for his almost legendary technical skills which continue to entice important artists to Madison; and to Paula McCarthy Panczenko, its current executive director, for her professionalism and drive which have raised the press to an unprecedented level of national prominence.

Andrew Stevens, the Elvehjem's curator of prints, diligently researched the history of the press and prepared the present catalogue. In this endeavor, he was assisted by the following graduate students from the Department of Art History at the University of Wisconsin–Madison who participated in preliminary research and the gathering of pertinent materials: Savannah Basinger, Samantha Becker, Kristi Fackel, and Martha Kjeseth.

As always, this project would not have been possible without the dedication of the museum's

staff. Special recognition must go to Patricia Powell, Elvehjem editor, for diligently collecting information, editing, and managing production of the present catalogue. Jerl Richmond, our preparator, tastefully and expertly installed the exhibition; Lucille Stiger, registrar, conscientiously prepared necessary loan forms and arranged for shipping and photography; Corinne Magnoni, assistant director for administration, and Lori DeMeuse, account specialist, ensured that administrative and financial details flowed flawlessly. We also want to thank University Publications for designing an elegant catalogue. Greg Anderson of the university's Photographic Media Center photographed many of the prints in preparation for this publication.

Although the editioned prints in the present exhibition were selected from the Tandem Press Archive at the Elvehjem, many of the monoprints were borrowed for this occasion. The museum wishes to thank the following for graciously lending works

from their collections: Reed Coleman; Pleasant Frautschi, Pleasant Company; Andrew Porter, director, Wisconsin Center for Education Research; Quad/Galleries, Sussex, Wisconsin; and Erdman Corporate Collection, Marshall Erdman & Associates.

Funding for the exhibition and the catalogue was generously provided by the Rayovac Corporation and the University of Wisconsin–Madison Anonymous Committee Fund.

Last but not least, we want to give special recognition to the artists who were resident at Tandem. To them, we offer heartfelt thanks; for without their creative genius and dedication to printmaking there would be no art; there could be no exhibition; and we would all be the poorer for it.

Russell Panczenko
Director
Elvehjem Museum of Art

F O R E W O R D

When William Weege attended the University of Wisconsin—Madison in the 1960s, the visiting artist program was one of the strongest in the United States. As a student, he met and collaborated with such luminaries as James Rosenquist, Roy DeForest, John Chamberlain, Sam Gilliam, and William Wegman. However, during the seventies as the cost of public education increased, the visiting-artist program was cut back severely. In the 1980s Weege, now a professor of art, wanted to recreate for his students the dynamic artistic atmosphere he had experienced. He proposed that the art department establish a fine art press modeled on his own very successful press, Jones Road. He suggested that with such a press the university could invite artists to create editions of prints, set up a training program for graduate students in art, and support the entire operation through grants and the sale of prints.

When his colleagues in the art department unanimously supported his idea, Weege approached the school of education—in which the art department is located—which also offered its full endorsement. John Palmer, who was then dean, extended strong support. Following Dean Palmer's retirement, Dean Henry Trueba made Tandem Press a key player in the school's external relations program and continues the school's dedication to making Tandem a success. Associate dean for the arts Henry Lufler Jr. has provided help for Tandem Press at all stages of its development and now chairs the Tandem board.

With support from all levels of the university, Bill Weege devised an inaugural subscription program whereby subscribers were offered a major discount if they agreed to purchase \$20,000 worth of prints. The response was extraordinary with twenty subscribers, many from the Madison area, joining immediately. This initial cash support permitted Weege to rent major warehouse space, to hire Trudy Hansen as the administrative codirector, and to acquire equipment and supplies. He scheduled artists for the first year, and production went into full swing.

Tandem Press operates under the auspices of the art department and the school of education; it is intended to foster research, collaboration, experimentation, and innovation in the field of printmaking. The University of Wisconsin—Madison has a rich

tradition in printmaking, and Tandem Press was created to ensure that the university continue its leading role in printmaking in this country.

Since the fall of 1987, Tandem Press has produced a limited number of top quality prints by nationally recognized artists. Tandem prints are currently in museum collections throughout the United States such as the Whitney Museum of American Art, the Milwaukee Art Museum, the M.H. de Young Memorial Museum's Achenbach Collection, the Tampa Museum of Art, the Franklin Mint, The Cleveland Museum of Art, and the Elvehjem Museum of Art. Corporations which have included Tandem prints in their collections are the 3M Corporation, Ameritech, Quad Graphics, Hallmark, Texaco, Inc., General Electric, J.P. Morgan, Marshall Erdman & Associates, Pleasant Company, and Rayovac Corporation.

Tandem Press has also been invited to exhibit its prints at such prestigious commercial galleries as Pace Prints in New York City, the Richard Green Gallery in Santa Monica, the Struve Gallery in Chicago, and the Randall Beck Gallery in Boston. In addition, Tandem has been selected to display prints at the International Fine Print Dealers Association and at all the Chicago International Art Fairs.

Although other presses are affiliated with universities in the United States, only Tandem Press engages graduate students. The professional training in conjunction with academic learning provides the students with an extraordinary chance to apprentice in this artistic tradition. Nationally recognized artists comment on the energy, vibrancy, and excitement that exists at Tandem Press because of the participation of the students.

This catalogue offers the opportunity to acknowledge publicly the many individuals who have supported Tandem Press. Dean Henry Trueba and Associate Dean Henry Lufler Jr. must receive our first round of applause for their encouragement and practical assistance. The school's business manager, Associate Dean Dorothy Klinefelter, has helped this most nontraditional educational enterprise with patience and advice. The University of Wisconsin—Madison Department of Art has constantly supported the press, but immediate past chairman Philip Hamilton and the current chairman Truman Lowe

deserve our special praise. While the entire faculty has offered assistance, the graphics area has been particularly helpful. The art department administrative staff and especially Alice Cockroft and Carla Leskinen, have provided frequent assistance.

The Elvehjem Museum of Art, the official archive for Tandem Press, has been outstanding in its cooperation. We are particularly indebted to Andrew Stevens, curator of prints, for his incisive essay and his continuing curatorial advice. Special thanks must go to Patricia Powell for her editorial work on the catalogue.

The subscribers have been a foundation of strength for Tandem Press. They invested their faith in this idea, and we sincerely appreciate their commitment to our endeavors. I would also like to thank the members of the Board of Advisors who have been unceasing in their encouragement. Marshall Erdman and Ellen Frautschi Johnson have been most generous to Tandem in numerous ways.

Since the beginning of Tandem Press, Joe Wilfer, a member of our Board of Advisors and director of publications at Pace Editions, has provided us with incredible opportunities. He and Richard Solomon, president of Pace Editions, have given us occasions to print, copublish, and exhibit our work. I would like to express my sincere gratitude to Joe Wilfer and Pace Editions for their patronage.

Tandem Press would not exist without the com-

mitment and faith of the many artists who have visited our workshop over the years. Their presence has created a wonderfully artistic environment which continues to motivate and challenge all the staff and students at Tandem Press.

We are grateful for the many students who have worked with us since 1987. To give them the opportunity to learn, develop, and make contacts as they embark on their own careers is of major importance to us.

The present and former staff at Tandem Press have all worked above and beyond the call of duty. I want to thank former staff members Susanna Patrick, Martha Kjeseth, Rick Hards, and George Tzougros for their work on our behalf. I also want to express my profound appreciation to Andrew Rubin, master printer, Bruce Crownover, assistant printer, and Samantha Becker, curator, for their enthusiasm, dedication, and hard work. Finally, I would like to thank Bill Weege for his extraordinary advice and commitment to his dream of a collaboration among artists, students, master printers, and the academic establishment. In this position, I continue to learn something new every day, and much of that is due entirely to Bill Weege.

Paula McCarthy Panczenko
Executive Director
Tandem Press

TANDEM PRESS THE FIRST FIVE YEARS

BY ANDREW STEVENS

We cling to the romantic notion of the lone artistic genius toiling in obscurity, an idea which we see played out again and again in fiction and emphasized in artists' biographies. However, we consider music a collaborative process: if composed by one individual, still performed by another individual or group, each one a vital part of the process that results in the music we hear. Moreover, in this century, we have come to include in our appreciation the recording specialists and technicians who most often mediate between the performers and audience. The collaboration in music we appreciate is the same collaborative process that produces the artworks of Tandem Press.

In fact, the stereotype of the solitary artist is a recent phenomenon. Printmaking has a long history of collaboration. Since the sixteenth century, the great printmakers, like the great painters, were often the heads of workshops in which apprentices learned the skills of the trade in return for their contribution to the laborious process of making art. Albrecht Dürer (1471–1528) probably began his printmaking career in just such a workshop, cutting other artist's print designs into blocks. We know that he eventually headed his own workshop, which provided the first steps in the careers of a new generation of artists. In Japan, too, similarly organized workshops faithfully reproduced the designs of such artists as Hokusai (1760–1849), works we respect as beautiful art, though we may forget that they are also the results of artistic collaborations.

There have always been printmakers who undertake all the aspects of production, from initial design through printing. However, in the nineteenth century the kind of printmaker who created original works rather than copied works in other media, the *peinture-gravure*, was singled out as an important artist in his own right. This brought about a new respectability for prints and printmakers, but at the cost of degrading, to an extent, the collaboration which resulted in so many great prints. In America in this century where individualism was valued more highly

than at any time in history, the print workshop was occasionally praised but consistently seen as a way to produce inexpensive art "for the people." And although the print presses of the first part of the century often produced wonderful works, they were widely valued and studied in their own right only later when the concept of the print workshop had been transformed by the rise of the workshops in the middle of the century.

Starting in the late fifties an amazing flurry of print activity saw not only the founding of new presses and rising interest in the technical aspects of printing, but also a blossoming of public support that allowed new printmaking enterprises to prosper. During this period Tatyana Grosman founded ULAE, June Wayne founded Tamarind, and Kenneth Tyler formed Gemini Graphics Editions Limited.¹

In the 1960s Bill Weege, then a student in the engineering school at the University of Wisconsin, changed his major to art applying the problem-solving strategies of the engineer to his experience with printing.² Weege came to a department extraordinarily strong in printmaking, and in this environment he became interested in the possibilities of silkscreen and lithography. The culmination of this education was the collaborative project headed by Ed Ruscha and executed by Weege at the 1970 Venice Biennale, when they printed chocolate wallpaper for the walls of an installation.

Weege's restless, innovative energy was sufficient to challenge his students at the university, where he has taught since 1971, and to spill over into outside printmaking projects. His Jones Road Print Shop and Stable, where he collaborated with artists from 1971 until 1980, was a locus of inventive printmaking.³

ARTISTS AT JONES ROAD AND TANDEM PRESS

When **Sam Gilliam** came to UW–Madison as a visiting artist in the early seventies, Weege invited him to make a print at Jones Road. Gilliam described this initial collaboration with Weege: "I was allowed to

paint right on the bed of the press, the paper was put on and sent right through. It was fantastic."⁴ In technique it was an unconventional monoprint, using the actual press bed as the plate. It was perfectly suited to Gilliam's style. They were not the first prints he'd ever made, he explains, "but they were the first *good* prints."⁵ The immediacy and free application of the monoprint technique captured those most individual qualities in Gilliam's painting that had eluded his previous printmaking attempts. Gilliam returned every summer to work with Weege at Jones Road and was the first artist to create an edition with Tandem Press, where he has since continued to collaborate on outstanding examples of innovation and experimentation in the field of printmaking.

Successes such as these at Jones Road that demonstrated the importance of the collaborative process and Weege's experiences with those students who were drawn to that artistic ferment contributed to his conviction that the collaborative process of making art was intrinsically valuable to all involved. Weege believed a print workshop could be run within the university, within the art department, which was part of the school of education. He argued that such a program could be self-sustaining and would provide an already strong print program with the new dimension of a collaborative situation. The faculty and chair of the art department agreed, and with the support of the UW-Madison School of Education, Weege solicited the backing of the chancellor in establishing the press, which was named Tandem to indicate the importance of collaboration in its projects. The space required by the shop was considerable, but it was found in a building which they currently share with the state car fleet, whose employees became accustomed to the odd hours and music of their neighbors and came to appreciate Tandem more when the press's works burst the confines of the small showroom to adorn a shared hallway.

When Gilliam learned of Weege's intention to set up Tandem, he recommended as administrator Trudy Hansen, a curator with years of interest and experience in small presses that included the founding of the archive for Echo Press at the Indiana Museum of Art in Bloomington. Hansen was integral to the founding of Tandem as its associate director and curator, setting up the system of registration and care of the editions, seeing to the finances of the nascent press, and proposing the Tandem archive in

the Elvehjem. With the administrative end in good hands, Tandem could turn to making art.

The first artist to work at Tandem was Sam Gilliam and the success of the premier print, *Purple Antelope Space Squeeze*, was gratifying for a debut. Before coming to Madison, Gilliam sent Weege a drawing of the shape he wanted the paper to be. A mold was constructed according to his specifications, and the paper was hand made by graduate student David Johnson. The initial image was a relief print using carved woodblock elements and lithography inks. Next Gilliam attached hand-made paper collage pieces which he had painted. A variety of printing techniques followed, involving inked and uninked metal relief plates and welded found objects, steel and zinc etching, and aquatint plates. Gilliam then hand-painted details on the surfaces to prepare them for their final printing while inks from previous runs were still wet.

Each impression of the print bears a unique pattern, because the artist placed the printing elements in different positions and inked them in a variety of colors. Called a varied edition (as opposed to monotypes for which the artist paints an image on a single, smooth surface which is then applied to paper) these works share elements, but each remains unique. This notion that the goal of printmaking need not always be to produce a perfectly identical run of prints was espoused by Weege at Jones Road and became an element of Tandem's approach as well. However, Tandem has no lack of experience creating the more traditional edition either.

During Gilliam's 1990 appearance at Tandem, he created *Chehaw*, a print made from a woodblock, etching on Plexiglas, stencil painting, and splashed pigment additions. *Chehaw* is a small town in Tennessee, but—as Gilliam explained—the title comes from the writings of Ralph Ellison, who said that one should always perform as if performing for the little man at Chehaw station.⁶

Chehaw was printed on black paper that bears a cloud of delicate lines from the Plexiglas etching plate. Even though the print is punctuated with drops of splashed-on pigment—a familiar characteristic in Gilliam's work—its dark surface and strongly linear elements recall qualities from a 1977 painting entitled *Coffee Thyme*.

Alan Shields is another artist whose association with Bill Weege goes back to the Jones Road

Print Shop; he was the first guest collaborator there. Then, as now, Shields stretches the possibilities of printmaking beyond the surface of the single, unbroken sheet of paper. His work depends on the composition of the particular paper used for its affinity for inks, as in most traditional printing processes, but other qualities of the paper come into play as well. Shields exploits and explores the ways in which the sheet can be cut, folded, torn, and pierced. He might allow the viewer to look through the print by making holes in the paper, or to see behind it by folding the sheet, or to peer into the work by weaving and stitching strips of printed paper together. The resulting complex surfaces and structures take full advantage of physical qualities as well as the printing qualities of the paper.

Hand-made paper had been a staple of Weege's collaborations since Jones Road days when in 1974 Joseph Wilfer established the Upper U.S. Paper Mill near Oregon, Wisconsin. In addition to a close friendship, Wilfer interested Weege in papermaking, which Weege has continued to pursue, so Shield's explorations of surface in his Tandem prints could embrace the creation of his working surface as well as its manipulation.

All of these qualities of paper are used in the print *Marcus* from the series *Dragonfly Chips*. By careful examination the viewer is able to separate the layers that give the work a rich, subtle surface to which no photograph can do justice. A description of the painstaking printing that went into the work not only gives a better sense of the print but also of the collaborative activity that surrounds the creation of a Tandem edition.

This print is constructed from four layers of paper, the back layer, furthest from the viewer as one looks at it on the wall, is printed with a multiple-color pattern of concentric circles and a darker grid pattern. Three other layers are stitched onto this; since each of these is pierced by openings, portions of the back layers peek through those in front. For instance, the second layer from the back has two sets of openings. One is a pattern of semicircular openings which have the soft, irregular edges of voids left in the paper when it was made. The other piercings in this sheet were made by die-cutting—a series of sharp-edged, round holes arranged in two concentric rings. This layer has been printed with a pattern of gray and brown x-shapes and a field of red circles.

The third layer was made by stretching string from point to point on an open frame to produce a sunburst pattern. This open-weave of string was then dipped into a slurry of paper fibers, pressed, and dried to create a lacy, ragged-edged piece of paper on which to print. Finally, a smaller version of the string-formed paper, also in a star pattern, was created and printed on, but stitched to the other layers with its printed side down so that it bears only the faintest traces of applied pattern.

One feature that integrates *Marcus* with the other two prints in the series, in addition to many similarities of aesthetic, is shared materials. For instance, when the pattern was printed on the sunburst-shaped layer of *Marcus*, the ink went through the large gaps in this layer onto another sheet of paper which became a layer of *Edna*, another print in the series. Likewise, some of the circular scraps of paper cut from the second layer of *Marcus* were used on *Sylvia*. The same relief surfaces were used to apply the colored patterns on all the prints, and in some cases it appears that the relief elements were not reinked. So, for instance, the ink printed unevenly in a grid pattern on the first layer of *Marcus*, revealing that the element that printed it was first used to print an open screen of paper which became a layer of *Sylvia*.

Just as the layers of these prints form a complex pattern, the traces and remnants of the printing process tie the production of these works into a complex whole. The process of printing was not the goal of the series, but because the process is the *raison d'être* for a fine-art press, it is not merely justifiable, but wonderfully appropriate for an artist to draw our attention to it more explicitly with the finished work.

Tandem was intended to bring students at the UW into contact with the artists who came to create editions and to provide students with the practical experience of the rigors of pulling editions of prints. Early initiates into the process were David Johnson, Bruce Crownover, and Rick Hards all of whom became full-time printers at the press. Johnson, a student and teaching assistant of Bill Weege, became master printer at Tandem before there were any artists or even presses. He, along with Crownover, set about furnishing the press by building tables and transferring Weege's equipment to Tandem until the press could afford its own. Crownover and Hards, who had frequently collaborated on works of non-print art as students before coming to Tandem, were

interested in the team-made aspect of printmaking and both assisted with the creations of many editions over its first five years.

Artists at Tandem can hardly avoid responding to the energy of the students, which is nearly boundless and not only supports the production of the prints but the suffuses the atmosphere of the place with an infectious interest in the processes of making art in general and of printmaking in particular.

Lynda Benglis is best known for her three-dimensional projects for which she creates sophisticated works in a broad range of innovative media often using sensuously colored and textured surfaces. She too, had worked with Weege at Jones Road, producing a printed, hand-colored t-shirt with a nude image of herself, which had caused a commotion when it was printed in *Artforum* in 1974. However, at Tandem she created a series of nonrepresentational monoprints. These works explore the interactions of color by combining relief elements and handwork in a series of experiments with the structure of the print.

For her prints Benglis chose from an unusually wide range of relief surfaces. For example, she inked the surfaces of a typewriter pad and convoluted foam sheets as well as metal screening cut into curving shapes and more traditional wooden blocks. Each element lent its characteristic texture when printed onto the sheet of fine rice paper, which itself contributes to the finished texture of the print with its smooth surface slightly contracting and stretching in response to the moisture and pressure of printing. Varying the choice and placement of the relief elements and the colors they were printed in with a final brush-applied ink, Benglis created a series of eighty-one varied monoprints. Like her assemblage sculptures of 1988 and 1989 they fuse the properties of found objects to create what critic Susan Krane has called "flowing curvilinear passages . . . interrupted by spiky, angular forms" exploring "the interrelationship of part to part, and of part to whole."⁷ The Tandem prints balance geometric printed elements against more free-form relief shapes and spirited hand-work, while the editioned print, titled *Oscar Skilo*, weds just five of the geometrical shapes into a dynamic structure that plays texture against color.

Sam Richardson's work of the sixties, seventies, and eighties often drew on landscape for form as well as connotation; his sculptures frequently sug-

gested nonspecific landscapes and human alterations of the land. In his first collaboration with Weege at Jones Road Press in 1973, this interest is reflected in the works' titles, such as *A Knoll in May* and *Sierra Snow at 4:30*. Richardson said of his work in the early eighties that its essence lay "in the interplay of materials, formal elements, and content," a characterization which could equally apply to the whole range of his art through to the present time.⁸ However, his works of the early eighties developed the materials of simple structures into formal elements: the pole, the mound, the tent, the trap door. Richardson's Tandem works borrow from more familiar architecture, the framed doorway, window, table, and chair, continuing to develop these as formal elements with powerful associations.

During Richardson's first visit to Tandem Press he created a series of works which investigate the way in which we see interiors and exteriors and create walls, windows, doors, and floors in the flat surface of a print. In *Through the Greened Into* Richardson interrupts a field of green with a dark blue rectangle framed in lighter blue to create a doorway. Within the blue rectangle is a vertical and a horizontal mark, which we readily interpret as a table, just as we see the horizontal band of orange beneath as floor and the roughly drawn lines on the left as a hallway leading to another opening.

At the same time that Richardson creates this illusion, he undermines it by insistently bringing the viewer's attention back to the flat surface of the print. The ungraduated colors, for instance, subvert our comprehension of the print as a representation of three-dimensional space by emphasizing the flatness of the paper. Also working against a representation of space is the slight but noticeable actual three dimensionality of collage pieces and the dark, vertical line he has placed between the two sides of the print, a line which refuses to be understood as a three-dimensional form. As a result, we are repeatedly reminded of our capacity to perceive color as a space and are prompted to ask what sort of space color creates for us. The titles of his early Tandem editions hint at this too; *Through the Greened Into* invites us to go to a place we can only imagine.

Works like *Out of this Common Ground* bring the human figure into the picture in a more explicit way, although the figure is partly obscured behind a sheer black curtain, through which one can dimly see the

outline of a bust-length portrait. In *This World of Pairs and Opposites* Richardson has used a self-portrait, suggesting autobiographical connections. It is remarkable that in spite of this overt change, bringing the human figure, even autobiography into his art, Richardson's work has retained a quality which he identified in the early eighties: "I am presenting an illusion that will lead one to ponder rather than to know."⁹ Whatever changes his imagery has gone through since his days at Jones Road Press, his work continues to hint of mysteries.

INTRODUCING ARTISTS TO MEDIA

Bill Weege's willingness to experiment, introducing new materials and inventing new techniques for artists to work with, informed the printmaking at Tandem from the beginning; it has always been a heterogeneous shop. But, ever restive, Weege saw Tandem's early successes as a signal to expand, while his own art, teaching, and other projects were drawing him away from the constant supervision that the work of creating and editioning prints requires. The solution to these problems of success was to hire Andy Rubin as master printer at Tandem in 1988. Weege continues to be a frequent collaborator, for in spite of his contention that he wants Tandem to "run itself," Weege's interest in the press and support of it have been unflagging. So the opportunity to make art, along with the challenges of printmaking, bring him back to the shop continually in the annual cycle of artists' visits and editioning.

One asset that Andy Rubin brought with him to Tandem was his experience producing prints at Gemini G.E.L., one of America's pioneering printmaking studios which, like Tandem, places a premium on collaborative printmaking. Like Weege he is interested in experimentation, but he brings to the process a different set of highly refined printmaking skills. Rubin's expertise in lithography and experience in many types of printmaking opens up broader possibilities for visiting artists.

Rubin often prepares for artists who have not made prints before by looking at their work and trying to anticipate in what medium they might be comfortable. His experience provides the artists with the technical safety net, allowing artists to concentrate on creating art, rather than learning a process. For instance, when **Marjorie Portnow** came to Tandem

to create her lithograph, *Little Verona, Wisconsin*, in 1988, her background was entirely as a painter of intimate landscapes. Rubin felt that the scale of her paintings and their delicate details made lithography the appropriate choice for her first foray into editioning a print. Lithography would allow her to work with the control and gestural freedom to which she was accustomed in painting.

The process of making the print started with Portnow's being driven around the countryside outside Madison to find a suitable landscape from which to work. On selecting a scene, she completed a drawing and began tracing the drawing onto the lithographic plates on site. She also made detailed notes and samples of the colors as they stood in the Wisconsin countryside, a process that was as close to lithography *en plein air* as Rubin, who had recently arrived from warmer climes, was willing to attempt. The resulting jewellike print uses sixteen colors to capture the subtle tonalities of the Wisconsin countryside.

When **Frank Owen** arrived at Tandem Press in 1989, he had not made prints since his undergraduate days in the mid-sixties; thus he regards Tandem one of his first experiences with printmaking.¹⁰ However, in discussions with Rubin before coming to Tandem, he had proposed a printmaking technique appropriate to his style of painting. Rubin observed that Owen's thickly painted canvases might be imitated by creating a relief surface with Rhoplex, a printmaking process called collograph. Rhoplex is a gluelike colorless medium which can be used like a thick paint, with the addition of pigment. More significant to printmaking, it can be applied to a printing plate so that it stands in relief. Consequently, once the surface built up with Rhoplex has dried thoroughly, it can be inked up and printed.

The artist and Rubin experimented with different methods of creating the relief surface from Rhoplex. The print *Vault* was created by Owen painting on a set of four plates, each of which was inked in a different color and printed in sequence one on top of another onto handmade paper. The tactile appeal of the print is heightened by the thick paper on which it is printed that not only bears the ink but also retains the three-dimensional texture of the Rhoplex plates.

The monoprints Owen created while at Tandem are closely related to *Vault*. The artist recycled the five trial proofs printed while working on the *Vault* edition. He added to these with stenciling and a

process called chine collé in which a press flattens one glued sheet onto another; Owen used this process to add images on rice paper to his works. Owen's prints, then, are closely related to his paintings; in fact his lithograph *Know the Elements* takes its title and much of its structure from a painting Owen had finished just before his visit at Tandem.

Robert Janz's art has combined aspects of performance with his more traditional skills as a draftsman. In the course of an exhibition, he would draw, redraw, and erase an image from the wall of his performance space over the course of a week or so. The resulting image was not merely completed day-by-day, but transformed. Perhaps his most famous instance of this was the unclenching fist that he drew on the Berlin Wall before it was dismantled. At the outset of the project, Janz drew a clenched fist on the wall. Then, over the next few days, he erased and redrew the hand as it slowly unclenched. Working during the day, so that people could watch his drawing evolve, Janz allowed visitors to glimpse the process of creating art; he placed primary importance on the process rather than the product.

This orientation toward process and change in his work made it especially appropriate for this artist to work with lithography. Print processes involve cutting away or adding to a wood block or metal plate, so making substantial changes to the image is a laborious process. The lithographic stone, on the other hand, is susceptible to various kinds of alterations so that an experienced lithographer can remove and rework an image, even reverse blacks for whites. Working with Jack Damer, lithographer and professor in the art department, Janz began with the image of a budding rose drawn in lithographic crayon on a stone. Periodically, as he worked on the stone, drawing and redrawing, the stone was printed. The resulting print series chronicles Janz's drawing a rose in the process of budding, blooming, and decaying.

LA VOIE JUSTE

Of course, not all of the artists who come to Tandem are new to printmaking, often they have an idea of the medium they would like to pursue. Even so there is often a close relationship between their work at Tandem and the medium and imagery of their previous works.

Sondra Freckelton was one such artist for whom the choice of medium at Tandem was closely

related to her work as a painter. Since the 1970s she has worked in watercolor to create realistic still lifes, achieving international renown in this medium. She had considerable experience with collaborative printmaking, working in screenprinting and lithography as well as *pochoir*, and chose to use that medium at Tandem to create her print *All Over Red*. "Pochoir" is French for "stencil," and as the name implies, the print is created from a series of stencils, one for each color. The pigment is applied with a brush, through stencil, building up the final print with overlapping applications of transparent colors.

In the working model for *All Over Red*, a fully realized watercolor in its own right, the restrained palette and broad swaths of color make the work ideal for translation through the *pochoir* medium. However, because of the artist's skill with watercolors, the nuances of shading in the model seduce the viewer into seeing "through" the work and perhaps appreciating the work of art less than its subject. This is a typical problem which realist art encounters; it was identified by one critic of Freckelton's work as "the reductive critical habit of speaking of objects in representational paintings as though they were real objects."¹¹ However, by reinterpreting the original watercolor through the *pochoir* process, one can compress the ranges of tone in the model. The result is a work with greater emphasis on the disposition of colors as pure compositional elements than as the means to hyperaccurate representation.

This transformation of an image by turning it into a print is part of what makes printmaking a unique art form, rather than a merely reproductive process. However, the *pochoir* process shares many of the appealing characteristics of watercolor. Because the pigment for *All Over Red* is brushed onto the paper rather than being pressed on, as with other print processes, it retains the translucency of watercolor, the freshness of the paper surface, even some of the quality of the brush stroke that is integral to her watercolor paintings. So her consummate skill in that medium translates to *pochoir*, retaining the brilliance and vitality which is often a feature of her work.

Her imagery, too, is consistent with her other works as Ruth Fine describes them: "Freckelton's arrangements include fruits and vegetables, plants and flowers, quilts and country furniture, and colorful gardens at the height of their season."¹² Here, too, we see the vitality of the home-grown: the familiar

red tulip and the handmade coverlet glowing warmly on a prosaic chair. Like her *Pears*, done at Tandem the following year, the print brings together elements that hark back to the rustic farm life that is so great a part of even the most urban American's heritage.

There is always a transformation process in the creation of a print, and not all are as closely related as Freckelton's watercolors and *pochoir*. Sculptor **Alice Aycock** recast as silkscreen prints a set of drawings originally intended to be realized as sculptures, making them artworks which refer to sculptures never constructed. Aycock chose screen printing as the medium for her Tandem Press prints because with it she could achieve the sharp clarity in line of architectural renderings and so suggest the sculptural works in much the same way that an architectural rendering can suggest a building. The sharpness of the lines was preserved, in part, by printing the silkscreens on a vacuum press, so that instead of being pressed through, the ink is drawn through the screen onto the paper. Weege built the vacuum table for this process to bring it into the arsenal of techniques on hand at Tandem.

The four prints of the series *Miami Proposal* derived from Aycock's sketches for a sculpture series for the interior of the Miami Airport concourse. In fact, the titles of the works record the histories and provide some interpretation for the images. Their roman numerals record the order a visitor would have encountered them in the airport. The parenthetical "steel, concrete, and water" in the titles seems to provide a material list for the realization of the sculptures; however, these three media take on a primal significance, fundamental to these structures as the primary colors in which they are rendered.

Aycock has also designated each print in two sections: "Above" and "Below." The "Above" parts of the prints all share an unstable flamboyance: a dizzying array of curved and looping elements that Aycock said she intends to evoke some of the giddiness of amusement park rides: "I want viewers to relive the simultaneous joy and terror of a roller-coaster ride." One can make out segments of roller coaster, ferris wheel, and fun-house steps in the prints. These soaring structures are firmly grounded in the bases referred to in the "Below" section of the titles.

Aycock relates the bases of these works, with their circular, concentric designs, to Tantric art. One variety of Tantric paintings typically depicts the uni-

verse as concentric, with the Buddha-nature at its center connecting all things. This model of the spiritual universe also occasionally finds expression in architecture in concentric, stepped buildings or ground plans as in the spectacular Borobudur in Java. By using these traditional sources as the base of the sculpture depicted in the print, Aycock makes it the stage upon which her airy structures depend. There is an irony in the combination of these two elements: the stolid bases drawing upon images of the spiritual plane, while the airy tops derive from the earthy pleasures of the carnival midway. However, this union of opposites provides not only the compositional, but the intellectual pleasure of the works.

Richard Bosman has been a frequent guest at Tandem Press where he has printed images via serigraph, woodcut, etching, and carborundum etching. Bosman had worked in all of these media and others before coming to Tandem. His art has been called neoexpressionist.¹³ Though the term is imprecise, including artists whose styles and purposes are quite different from his, it does hark back to the German expressionism of the first decades of this century. These artists' interest in working in print media as well as painting and their fidelity to the characteristic properties of each medium comes through in Bosman's art as well. When he wants a particular effect, he chooses the medium which will best provide it.

For instance, Bosman's first sojourn at Tandem in 1988 produced images of water, like his *Flood*. Printed in woodcut, the image of the undermined stump and falling rain is reinforced by the cutting of the block, which itself is intentionally ragged. During his second stay at Tandem in 1992 Bosman produced images of darkness and stars. For these he used metal and plastic plates, for the distinctive surfaces they could provide. *Night Lace*, for instance, uses the knobby texture of carborundum not only for the bark of the tree, but to lend a rich surface to the starry field of the night sky.

In all of the prints produced at Tandem Bosman explores the capacity for images to suggest narrative. Bosman's scenes often have the quality of being reminiscent of scenes from movies or from literature. In fact, in some prints from the late seventies, he credited oriental comic books as his inspiration. *Awash* presents just such a vignette. It is an evocative scene of rising water covering a small boat,

but as is typical with the artist's work, it is ambiguous. Who was in the boat and why it no longer floats is left to the viewer's imagination.

Bosman has often used the multiple image in his works. In another of his Tandem works, *Night Light*, he places similar images side-by-side indicating sequential images; here the sequence seems to record the slow burning of a candle. However, although this montage is rife with the associations of encroaching darkness, implied by the shortening candle and shrinking flame, we may be inured to the evocation of these associations. Instead, what may most disturb the viewer are the variations in scene from image to image. For instance, what are we to make of the large, four-pointed star that appears just to the right of the candle in the second and third image, but not the first, and what of the slight shifts in the relative locations of all the stars from image to image? Stars are the constants upon which navigators base their calculations; celestial events that seem to belie the stability of the cosmos have always been interpreted as ominous. For Bosman to manipulate their placement in this way deliberately emphasizes the dark associations of the scene and yet undercuts them, as does his casual re-rendering of the candle holder from scene to scene by making the style of the work overwhelm the subject matter and obliging us to look more closely at our own ways of seeing his images.

This celestial manipulation also informs *Night Lace*, which evokes the myriad stars in the night sky apparently far from any light source that would wash out the dimmer stars. The artist partially obscures the sky with the silhouette of tree branches, placing one in the position of those people who, in every culture, name the constellations: out at night, looking up at the sky, trying to find meaning.

If Richard Bosman arrived at Tandem with a repertory of printmaking techniques, **Claire Van Vliet** brought with her the foundation of printmaking: her own paper. A significant contributor to the book arts as a sensitive illustrator and publisher of finely crafted editions at her Janus Press, Van Vliet has frequently used the medium of paper itself to create imagery of the Vermont countryside around her workshop.¹⁴ The artist started the process of making the paper for her *Wheeler Rock Series* with the viscous pulp which carries the fibers that are pressed into paper. She prepared different colored slurries by adding pig-

ment and used them to paint in the colors of the landscapes she was working with. The layers of slurry, pressed flat and then dried, supplied the broad washes of color especially apparent in the skies of her series.

On arrival at Tandem, she created the etched plate that provides the linear structure to her prints. This plate was inked *à la poupée*—another of the bits of French terminology which abounds in printmaking—meaning that different parts of the plate were inked with different colors, often with a ball of rag called a doll, *poupée* in French. Van Vliet directed the inking, determining what color ink should be applied to what area of the plate, and she also often did a final wiping to control the areas of plate tone: the thin film of ink left on areas of the plate to provide a nuance to the etched lines. Because each piece of paper had been differently “painted” with the pulp, not only with different colors, but with a differently placed horizon line as well, each one was placed on the plate in a slightly different position to take best advantage of the union of the linear plate elements with the paper's masses of colors. Since the plate was larger than any of the sheets of paper, the final prints are printed right out to the edge of the paper, and each one shows a slightly different scene, some with the horizon quite high on the sheet, others with a predominance of sky, while the colors of the inks and papers combine to create the impression of different times of season and of day.

The image of Wheeler Rock reappears in the lithograph she created while at Tandem, *Wheeler Mountain Bowl*. The left panel of this triptych is another rendering of the characteristic bare spot in the landscape, but here put into the larger context of the panorama of rocky summits and haze-clouded valleys that rolls from panel to panel of the work. Like a story in one of Van Vliet's exquisite books, the panels proceed with a dramatic opening, tempting the viewer through a cloudy middleground up onto the heights of Wheeler Rock, a bare apex in the verdant countryside. The center panel takes the viewer deep into the obscure depths of the bowl, followed by the right panel's climactic denouement, revealing again the skeleton of the landscape, now in the form of a precipice dropping the viewer to ground level. Like a writer whose work draws from, but does not replicate mundane reality, Van Vliet's takes poetic license with the landscape to invest it with nuances of drama.

VARIATIONS ON THE THEME OF LITHOGRAPHY

Paula Panczenko became the director of Tandem in 1989. Her background in the visual arts working for the Irish Arts Council and as the coordinator of the Ireland-America Arts Exchange had given her experience in the logistics of visiting artists and in working with a nonprofit board. Paula's fund-raising savvy and her personal dynamism have played their part in making Tandem a success. Just as Andy Rubin brought to Tandem printing expertise, Paula brought a business-sense and created a national visibility for the press with her outreach efforts.

One of Rubin's important contributions to Tandem is his experience with lithography gained at Gemini and in his graduate study with Wayne Kimball. He offers artists certain freedoms of drawing which are intrinsic to lithography and adjusts the process to achieve the effect the artist desires. The prints of Janet Fish, Judy Rifka, and Louisa Chase demonstrate some possibilities available within the aluminum-plate process.

For example, to achieve still-life painter **Janet Fish's** warm, light-flooded lithograph of glass, flowers, and ripe vegetables at Tandem Press, Andy provided his technical expertise with plate lithography. Fish had prepared *Autumn Still Life* as a pastel in her studio before coming to Tandem, where it would be translated into a print.

Although Fish had created prints, she was excited about working with master printer Andy Rubin: "I learned litho[graph] techniques that I thought weren't possible. Andy was willing to do more with the print and plate to help me achieve my goal of keeping the feeling of the image natural and loose."¹⁵ Integral to that process was the method of translation of the print. The lithographic medium usually requires each color in a print to be carried by a separate plate. Fish's pastel had to be carefully mapped out, each of its constituent colors identified, separated, and transferred onto a plate which would print that color in exactly the right location to meld back into the composition.

This was accomplished by systematically identifying the exact colors in the model and tracing each color onto a piece of transparent Mylar fastened on top of a model. When all the colors of the print were mapped onto different Mylar sheets, they were photographically transferred onto a litho-

graphic plate. The sturdy aluminum plates were inked in the color derived from the original model and printed onto paper to contribute the particular hue to the final print.

At work in her studio, Fish typically uses a still life in lieu of intermediary sketches as an immediate reference for the painting.¹⁶ For her project at Tandem, she prepared a sketch to allow her to make best use of her time on the press.¹⁷ Consequently, she was able to concentrate on achieving the right balance of warm tones with cool accents that suffuse her *Autumn Still Life*.

Judy Rifka is one of many artists to come to printmaking from the postmodernism that grew from pop art of the 1960s. Her works have consistently evoked traditions of art of the past. In her paintings of the late eighties, like *Columnar I (History of Sculpture)*, she refers to sources from antiquity in her drawing, but reinterprets them, shattering them into the fragmentary references which are intrinsic to postmodern art. These earlier works seemed almost a dissection, both in their fragmentation of the works and in their implicit analysis of the antique art.

Similarly, when the artist created drawings of the invasion of Granada from the television news accounts, the figures bore none of the menace that we are accustomed to in imagery alluding to war. Rather, the images are divested of their threat by Rifka's style of representation. The viewer is not forced to consider the horror of war but the process of war becoming an image, for Rifka's image is no less an interpretation of the act of invasion than is the television report on which it is based. Like the pop artists whose works explored the connection between art and popular culture, Rifka is among those postmodern artists whose work demands that we consider what is being communicated and question the means of communication.

In her prints at Tandem Press, she analyzes the ornate baroque style through a reinterpretation in her own graphic style. She replaces the glitter of gold leaf with flat shades of indigo and simplifies the profusion of ornamentation with bolder, simpler strokes. Even so, the viewer is almost overwhelmed with the saturation of the color and the complexity of the design. Rifka's reconstitution of the baroque and its associations with church architecture and religion in her playfully sensual style prompts the viewer to reconsider the relationship between architectural

ornament and faith. Like those designers, Rifka exults in the richness of the human senses, and her exuberance, though anathema to stoicism, is an important part of our humanity, just as the mystic's ecstatic vision is part of the range of religious experiences. However, the fact that the image has been made as a print also provides food for thought.

By collaborating in the process of making a print, Rifka is working in much the same kind of workshop situation as the artists and artisans who designed and created the very sorts of decorative programs that *Apotheosis in Indigo* takes as its model. The process combined litho plates like those used by Janet Fish with woodblocks. In addition, Rifka's model for the forms of her print was not based upon a single drawing, but a composite of several of Rifka's drawings. Rifka arrived with what might be thought of as an archive of drawings on transparent sheets of plastic which she had developed on the basis of various works of art. These drawings were combined and projected onto the wall so their elements could be abstracted and traced to create the different colored lithographic plates. By changing the positions of the elements slightly from color to color, she achieved a glittering out-of-register effect in the final work which contributes to the baroque effusion of the work. The combination of Rifka's creation of hybrid imagery with the techniques of lithography proved a felicitous match.

Louisa Chase's work derives much of its verve from the tension between formal elements, but her work has always had a strong tactile presence as well. Her early woodcut prints retain the sense of the incised wooden surface, just as her paintings have consisted of very direct mark making, avoiding illusionistic subterfuge. Abstracted elements of the human figure continually recur in her work, as they do in the prints done at Tandem. In the print *Icarus*, as in the painting of the same name, her concern with texture and the figure develops through a series of overlaid images.

In *Icarus*, as in her other well-known works since the late 1980s, Chase treats the composition much as a musical composer might approach a theme with variations. For the viewer, the sequential order of a musical composition is also paralleled in the layers of the print, with some figures designed to appear "behind" others. As a result the viewer can unravel the composition by proceeding one layer at a time through the print. Of course, the ordering of the lay-

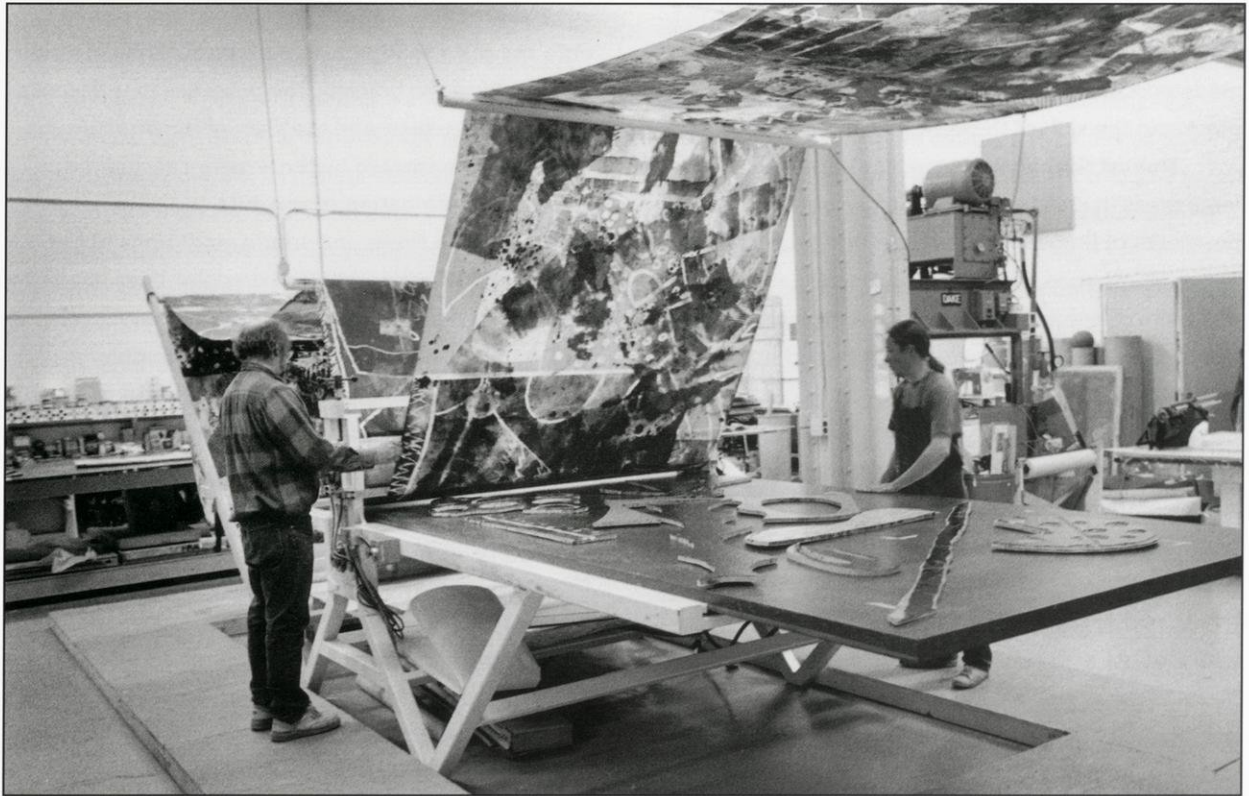
ers collapses as one looks at the composition as a whole, but it still provides a method of understanding the print's complex composition. The discussion here will take up the images as if they were laid down starting with the layer most pushed to the back and ending up with the layer most pulled forward.

Here the theme of the composition is identified in the title as the falling figure of Icarus, whose wings were destroyed in his ambitious flight too near the sun. The figure Icarus is abstracted into a set of rectangles printed in relief which approximates a falling figure, a large image printed in ocher to the right of the print and a smaller reversed image in the same color provide the statement of this theme. These motifs are developed in figures drawn freely in a broad and smudgy line of darker ocher printed lithographically. This transformation of drawing style provides the work with its theme and variation structure, setting out the falling figure theme again and again in various scales using thinner black or silver-gray lines. The spontaneity of the freely drawn figures provides a compositional contrast with the rigid, rectilinear outlines and invigorates the mobile outlines of the sketchy images and the spots of ink that fall, apparently randomly, about the composition.

Like Rifka, Chase used a combination of relief printing and the lithographic plate technique, but here the challenge was to make the process create exactly the quality of mark that the artist wanted. By carefully choosing the materials with which the artist did the drawings, Rubin was able to retain the difference between the textures of the rectilinear parts of the design and those the artist wanted less defined.

A SENSE OF SCALE—TANDEM'S LARGE PRESS

With such flexible and inventive approaches as are seen in so many of their collaborations, the people working at Tandem are surely its greatest asset. However, some credit for the art that has been produced in its first five years must be given to the man who designed and built Tandem's very large press, Mike Bunch. Bunch made his first press for his wife, afterwards building, by his own account, seven or eight including one for Bill Weege. Weege asked him to build a press for Tandem which would be the biggest available in the country. Bunch's design is based on experiments Weege had carried out which showed that a pressure of approximately 500 pounds per lineal



WILLIAM WEEGE (LEFT) AND RICK HARDS CHECK THE PRESSURE OF THE PRESS AT TANDEM AS THEY PRINT WORK BY SAM GILLIAM

inch is needed for printing. To apply that amount of pressure over the width of the roller, Bunch designed internal supports to minimize bending of the roller. The result is a roller that is six feet wide and a press bed that is six feet wide by twelve feet long.

Of course, not every project is appropriate for the full capacity of the press, but several artists have used it to create works which, because of their size, would have been impossible elsewhere.

Dennis Nechvatal's work has continually addressed issues of the figures and landscape. Viewers familiar with his color-saturated paintings may be surprised at his choice of the monochromatic woodcut for his Tandem prints, though there are many similarities in subject matter and style. Just as in many of his paintings, the landscape in Nechvatal's Tandem prints is lush and complex. In his paintings, the artist often lavishes special attention on the faces of his figures, transforming them into highly wrought abstractions. Often these faces serve the double purpose of the mask, at once distilling wholly human characteristics and at the same time providing an impersonal facade. This, too, carries over to the prints, where, in *Hero* for example, the human visage becomes a theme for the artist's variations.

That Nechvatal executes these images in monochromatic woodcut seems entirely appropriate, evoking the powerful woodcuts of the German expressionists and the tradition of wooden masks prevalent in many human cultures. Nechvatal said of his art: "I want to remind people that we cannot recreate or revive nature, that we are still only human and naturally dependant on the earth around us."¹⁸ The landscapes Nechvatal created at Tandem Press accomplish this by being nearly overwhelming. His *Landscape Drama*, which is over six feet high, uses its large scale to place the viewer in a copse of trees, looking out across an open plain in the distance. In the middleground, a path (or is it the stream which is visible in the painting of the same name?) leads out onto the plain, and in the closest foreground, at the top and bottom of the image our view is filtered by a Rousseaulike screen of vegetation. There is a sense of being hidden in the growth and peering out at a landscape that offers few such hiding places.

The powerful graphic contrasts that are integral to this work's overwhelming presence were printed from a single, plywood sheet. Nechvatal painted on the plywood, which was then cut to follow the painting's lines in the normal relief method, leaving those

parts which were to print in relief. The evenness and consistency of the printing of this large block was made possible by the combination of Tandem's large press and the skill of the crew running it.

Robert Stackhouse, too, took advantage of the large press in creating his *Diviners*, using the intaglio processes of line etching and spit bite. At other print shops Stackhouse had made lithographs, which he felt had a directness akin to watercolor—a medium in which he has often worked—but lacked its translucent quality.¹⁹

Like many painters, Stackhouse was not immediately drawn to the process of etching, where the artist's markmaking on the plate can seem remote from the eventual printed result. However, the directness of spit-bite etching appealed to him: the artist paints on the plate (often copper, but here steel) with a dilute acid solution. The acid reacts with the metal of the plate, leaving it pitted and rough. The pitting, which is deeper if the acid is stronger or left on the plate longer, holds the ink that is applied to the plate. Stackhouse also liked the transparency of the inks when they were printed onto the paper. The characteristic marks of this process can be seen especially well in the brown tone on the right-hand side of *Diviners*.

The print *Diviners* has substantial passages of aquatint as well. The aquatint process also uses acid to pit the plate but can be used to create more controlled, darker passages because of the difference in the way the acid is allowed to consume the plate. In aquatinting the entire plate is dusted with a ground which protects pin-prick sized bits of the plate. Consequently, when the exposed parts of the plate are corroded by the acid, a surface of microscopic plateaus is created. If left to etch only a short time, the crevices left in the plate will only hold a small amount of ink and consequently print lighter. However, if left to etch a longer time, these tiny valleys in the plate will hold more ink and print darker.

Thus, controlling how much exposure to acid each area of the plate gets, determines how darkly that area of the plate will print. This control is exercised by protecting areas of the plate from the acid entirely by covering them with a completely impervious ground, often of varnish or asphaltum, before the plate is immersed in an acid bath. In the case of *Diviners*, however, the plate was too large to immerse; Rubin and his assistants built a clay lip around the

edge of the plate and poured enough acid directly onto the plate to form a shallow pool, using the plate itself to form the bottom. The passages that describe the hull of the boat and the slats of the structure on the right were created by the aquatint technique.

The combination of spit-bite and aquatint provides the solid tones and subtle gradations to the work, which contrast with the drypoint lines, made by scoring the plate with a sharp tool. The two steel plates that carried the inks also had a texture in those areas that were not gouged with acid or drypoint. Careful wiping of the plate for each impression preserves this cloudy plate tone which contributes to the print's slightly hazy background.

The resulting images, which pair a traditional Norse sailing vessel with a view of one of Stackhouse's installations, is a metaphor for Stackhouse's life as an artist: "I'm on the sea, in the middle of a journey, not really wanting to reach the other shore."²⁰ This tour-de-force of printmaking is a meeting point of traditional technique and originality of imagery in much the same way that Tandem serves as a meeting place for experience and innovation in collaboration.

Robert Cottingham took advantage of the large press at Tandem to produce two even more complex images. His prints, like his paintings, take as their subject matter imagery which he has called "American iconography."²¹ Over the years he has drawn his imagery from the often overlooked vernacular of American cities, including architecture and commercial signs, and has also created compositions based upon railroad cars in his *Rolling Stock Series*, which includes paintings as well as the two prints he created for Tandem Press: *Rolling Stock Series No. 7, for Jim*, and *Rolling Stock Series No. 22, for Bill*.

His style of depiction, which presents the viewer with clearly recognizable subject matter, stands in marked contrast to the abstract styles which have received much of the critical attention in America since the fifties. He is sometimes grouped with other painters whose style is similar under the somewhat misleading name "photo-realist." However, in spite of the fact that Cottingham's works make clear reference to specific places and objects, he often clarifies and alters the colors and structure of his subjects in ways straight photography could not.

Cottingham frequently works up studies of a single subject in pencil or watercolor as well as highly finished works in oil on canvas, acrylic, and

sometimes printmaking techniques, feeling that some images are “so rich with possibilities it would be a shame not to explore them in various media.”²² In his *Rolling Stock Series* he explores the possible compositions inherent in the railroad car. The series selects areas from the sides and ends of the cars, presenting their well-worn hardware and granular corrosion in formats that reveal the elegant form of their elements.

In addition to his remarkable facility in other media, Cottingham brought with him to Tandem considerable printmaking expertise; he has created extraordinarily rich and technically sophisticated lithographs and intaglio prints as well as relief prints. For him, printmaking is “a great aid in painting because it continually gives new insights into technique.”²³ To be sure, his work in other media has informed his work in print media; his lithographs often have surface qualities that make them almost indistinguishable from his acrylic paintings on paper. Consequently, it was probably inevitable that he would mix printmaking with other media, for instance, creating an edition of hand-colored lithographs.

For both of the prints he created at Tandem, Cottingham combined the impression of a very large etched plate, with impressions of textured plastic plates, then finished each print of the editions with hand-applied color. These diverse technical means provide the print with a wide range of surface effects, from the tightly textured marks of etching, to the more broadly granular areas of tone achieved with plastic plates built up with acrylic medium and the emphatic dabs of hand-applied color. These effects combine into an illusionistic image, but retain their vitality as individual marks—traces of the artist’s hand.

Unlike the rest of the prints in this catalogue, **Julian Schnabel’s** works at Tandem represent a co-production of Pace Editions in New York City and Tandem Press. Joe Wilfer, director of publications of Pace Editions, long-time friend and collaborator of Bill Weege, and member of the Tandem board was faced with a substantial project with Schnabel that he subcontracted to Tandem, confident that Tandem would produce a print of which the artist, Pace Editions, and Tandem would be proud.

The prints produced at Tandem are collaborations between Schnabel and Jean Kallina, whose original photographs are reworked by Schnabel. The photographic images were transferred to lithographic

plates and printed onto the large sheets of paper, which then received additions by screenprinting and carborundum etching. Carborundum etching is a technique similar to the collotype process used to print Owen’s *Vault*, but with the addition of grit to the Rhoplex, to provide it with a texture that will hold ink better.

As is often the case with Schnabel’s work, there is a sharp division between the stroke of the artist’s brush and the surface to which it is applied. The most talked-about example of Schnabel’s experiments with painting surface are his paintings on a ground of broken crockery, but he has also painted on velvet, Chinese silk, and patched truck tarpaulins. In *Billy’s First Portrait of God*, Schnabel uses raylike strokes that seem to emanate from the eyes looking out from the depths of a display of books and illustrations. This jarring combination of the photographic and manual is similar to his paintings on outlandish materials in that the painter’s marks make no attempt to blend in with the surface, but relate to it, reorganizing it for the viewer. In fact, with its false signature in the lower right, and title, we are invited to see this as being from a particular point of view, Billy’s. By casting the image in the monumental size made possible by Tandem’s press, Billy’s insight becomes an overwhelming epiphany.

GUEST TECHNICAL COLLABORATORS

Among printmaking presses Tandem is particularly fortunate in its affiliation with the University of Wisconsin. Not only does the school of education support the press, but the personnel of the art department are a unique human resource. For instance, because of Jack Damer, Tandem was able to take advantage of the presence of Garo Antreasian. In 1987 the University of Wisconsin-Madison Department of Art invited Antreasian to participate in a conference on printmaking. Jack Damer offered Antreasian the use of his own extensive lithography studio to create a lithograph in a project which Tandem Press supported with assistance and funding. At this time Tandem had neither a litho press nor a printer fully versed in the intricacies of this highly technical printmaking process.

Printmaker, art historian, and painter **Garo Antreasian** is especially respected for his skills as a lithographer. A teacher in the department of art at the

University of New Mexico in Albuquerque since 1964, Antreasian was technical director for the Tamarind Lithography Workshop at the inception of that ground-breaking shop and again when the workshop moved to the university under its new name, Tamarind Institute. In 1971, he and Clinton Adams wrote the definitive book on the technical processes of lithography, *The Tamarind Book of Lithography: Art and Technique*.

For his untitled print at Tandem, the design was printed from two stones; one supplied the gray background and the other the darker linework. The artist combined the two to create the print's rhythmic composition of triangles and arcs on a field of freer marks. Then he directed the application of the transparent colors which provide the work with accents and counter-rhythms. These hues were applied by a cadre of students who, drawing with pastel crayons, were guided by stencils. The resulting print is a remarkable example of deft lithography and composition.

Rafael Ferrer, born in Puerto Rico, moved to New York City in the early 1950s and began painting. Since then, although Ferrer has worked in a variety of media, painting images of his beloved tropics continues to be his primary concern. Ferrer, with considerable previous experience at printmaking shops, came to Tandem to explore the possibilities of the color woodcut. During his work at Tandem in 1988 and again in 1990 he pursued this interest and allied it with his long-standing tropical imagery as well as his interest in Japanese *ukiyo-e* prints.

Ukiyo-e is literally "picture of the floating world." The "floating world" was originally a term used by Buddhists to denigrate the transient, material world and refocus believers' attention on the eternal world of the spirit. However, the term was distorted in popular use during the eighteenth century, for while it still referred to the short-lived pleasures of life, it now carried the implication that these pleasures were not to be shunned but all the more savored for their transience. It was an age that gloried in craft and produced exquisite objects, particularly in the area of woodblock printmaking, which was one method of creating *ukiyo-e*.

These associations with *ukiyo-e* make Ferrer's interest in the woodcut medium all the more appropriate. He has alluded to Japanese printmaking in his painting, for example his *Buenos Dias Señor Hiroshige* refers to one of the most prolific designers of prints in eighteenth-century Japan, both in its title and with

its flattened, stylized depiction. In *Oriente Tropical*, Ferrer again refers to the prints of Hiroshige. Ferrer's placement of two red vertical rectangles in the work, one joined to a square in the upper right of the print and the other in the lower left is quite clearly a reference to the identical placement of text and signature cartouches on the prints of Hiroshige's most famous series, the *Meisho Edo Hyakki* (One-hundred Famous Views of Edo). The specific print that served as the artist's inspiration for his Tandem work and for the oil painting that preceded it was *Akasaka, Kiri-bata* (Pawlonia Grove, Akasaka). Ferrer has made several changes in the process of making the image his own: his print is larger and proportionately narrower, which emphasizes his transformation of the pawlonia trees in the original which are indigenous to Japan to the palm trees which evoke the tropical settings which are so much a part of his art.

Though *Oriente Tropical* cites the style of the Japanese woodcut, *Verduras* (Foliage) draws from its current practice. For the production of this print Tandem arranged for Ferrer to work with a practitioner of the traditional method of Japanese woodblock printmaking, Keiji Shinohara. Although there are basic similarities between the workings of Tandem and those of all collaborative workshops, Shinohara replicated the nineteenth century Japanese woodcut workshop down to the very inks and tools he brought to Tandem to cut and print the blocks.

Again one of Ferrer's oil paintings served as the source for the print. Shinohara reproduced it using water-based inks to capture the subtleties of the original. The result is a print which faithfully reproduces Ferrer's spontaneity of line translating it into the flat patterns of the traditional woodcut style. It is interesting to compare *Verduras* and *Oriente Tropical*, for while both explore Ferrer's interest in Japanese printmaking, the end results are prints with quite different effects; while *Oriente Tropical* is Ferrer's interpretation of a traditional Japanese woodcut, *Verduras* uses the traditional techniques to interpret one of Ferrer's paintings. The result is a continuing dialogue between the artist and the tradition.

A RANGE OF CONNOTATION

Artists' approaches to their works—how they design them and distill meaning into them—have been as different at Tandem as the media they pursued. One of the marvelous aspects of the press is the diversity of

approach that a viewer can bring to Tandem's prints and still find within the group a sympathetic chord, which provides a thought-provoking experience.

Gregory Amenoff's work of the 1980s was often cited as an example of the return by American painters to the beginnings of American abstract painting. Reviewers often place Amenoff's work in the tradition springing from such artists of the twenties as Marsden Hartley and Arthur Dove. Certainly, the power with which Amenoff invests the forms of his heavily impastoed oil paintings seems related to Dove's animistic view of the natural world. His prints, too, use the tangled forms which suggest organic nature but resist resolution into traditional landscape.

Both the composition and subject matter of the works Amenoff created at Tandem, particularly *Spine*, have clear precursors in two haunting works entitled *El Santuario de Chimayo*, which he created as a painting in 1985 and as a print in 1986. In composition, the works place a vertical swath of light-colored paint behind foreground vegetationlike forms. This may refer to a story from the church in New Mexico for which the painting is named: a parishioner of the church beheld a miraculous light coming from the ground, and when he dug at the spot discovered the crucifix of Our Lord of Esquipulas. The church was established at that site and the crucifix placed at its main altar.²⁴

It is clear that *Spine*, with its similar central pillar of color and thorny, nearly circular foreground element is related in its composition to *El Santuario de Chimayo* and consequently tempting to see both works as simple references to the Christian tradition, in which case the spiny arc in *Spine* becomes a reminder of the crown of thorns Christ wore at the crucifixion. There is no doubt that Amenoff is interested in the iconography of Christianity; in the year before his visit to Tandem he was invited to create works for exhibition and to be used as altar decorations and vestments in the Church of Saint Peter in Cologne, Germany. Many of the motifs for this project are taken up again in his Tandem prints. However, in an interview with Father Friedhelm Mennekes, who had invited Amenoff to undertake the project in Cologne, the artist points out that he doesn't "see the Crucifixion as a necessarily Christian event. It is a metaphor for all kinds of transformation."²⁵

In a related image produced at Tandem, *Veil*, Amenoff again uses the image of the curled, thorny

branch, this time as if placed upon a cloth, perhaps as a image of the veil of Veronica or *sudarium*, which miraculously retained an image of the face of Christ as he made his way to Golgotha. In all of these images there is an element of interference, of cutting off the viewer from some spiritual goal, and in all of them the emblem of this interference is the dark and vibrantly graphic vegetable forms which are a consistent feature of Amenoff's work. These forms may indicate the travail that precedes enlightenment or may signify the pains of the material world as opposed to the enlightenment of the spiritual, but in either case they transcend western iconography to address spiritual questions that face all thinking creatures.

Ruth Weisberg's art has consistently been figurative and often autobiographical through times when other styles have passed in and out of fashion. These two qualities are like a breath of fresh air at a time when we are accustomed to works of art encompassing huge gestures and global concerns; works that are as personal and subtle as Weisberg's require a corresponding sympathy and close attention to the narratives her images imply. Weisberg's art seems an extension of her life; her personal convictions, her activism in the art world, and her commitment to her many students reflect the same sort of concerns about the place of the individual in society as does her art which has consistently examined her own place in the concentric realms of family, society, and history.

The artist Alberto Giacometti (1901–1966) emerges as a resonant character in Weisberg's prints done at Tandem, for instance the monotype *The Artist*. Although she had intended to meet Giacometti while she was living in Paris, circumstances worked against the encounter. However, Weisberg's interest in Giacometti continued. For Weisberg, Giacometti is a figure of tension, and his small studio a powerful image of the artist's confinement that is also refuge: "You're in this small space, but you are surrounded by all your fictions and all the projected worlds of your imagination."²⁶ In her Tandem prints, Weisberg recreates this locus of artistic creation and transforms it into her own projected world, most obviously in her lithograph *The Good Daughter*, which places her daughter into Giacometti's studio, "with enough realism that I seduce the viewer into my dream."²⁷

It may be that Weisberg's recreation of Giacometti is just as accurate, though in a different medium, as that of an art historian. Diligent in her

research on the artist and his studio, she is familiar with his countenance and the way his studio looked over the years. Moreover, though she doesn't deny the elements of fiction in her own work, she is justifiably dubious about the absolute veracity of the chroniclers of art history, observing that they create their own fictions: "... the idea of movements" has often been a "fiction that Art Historians and Critics have invented."²⁸

Like historians, Weisberg takes advantage of the opportunities at hand. At Tandem, the size of the press inspired her to work on a large scale: "The scale of the monotypes encouraged me to use rollers as drawing tools, which created interesting aesthetic consequences."²⁹ The result is a work which manipulates history, which itself is influenced by the circumstances of its creation. If history is constructed, as Weisberg suggests, we are fortunate indeed to see history forged before us in her works at Tandem.

William Wegman, too, is known for the narratives that are implied in his work, for instance his well-known photographs of his dogs in various settings. However, unlike Weisberg's art, which has a warmth of sincerity, Wegman's imparts a cool humor. *Dusted Transcription* is an example of this.

Wegman's dog, a Weimaraner named Man Ray, is first drawn into his art in Wegman's video pieces of the 1970s. Though not as universally known as his still photographs, these short, usually absurd works also share Wegman's penchant for playful, often perplexing narratives. Most closely related to his photographs is *Dusted Transcription*, which takes its title from the fact that it reinterprets a photograph of Wegman's dog. The photograph *Dusted* was taken in 1982, and like the print it shows the enormously patient dog seated while a white powder is poured on him from above. Is one to take this as a simply commentary on the dog's stoicism or loyalty? On the world of art or the world of man? Wegman's own comments on it, though intriguing, can be misleading. While he made the work he said to Andy Rubin, "You know everybody thinks of this piece as my 'signature piece.'" Then, as he finished the plate for it by extending a line from the image to spell out his name below, said "Now it's official."

In fact this work is rather unlike most of his paintings and drawings which are made with a wry cynicism not always immediately apparent in his dog

images.³⁰ However, Wegman says of one of his dog pieces, a short video made in 1986 entitled *Dog Baseball*, that it "proceeds logically from a preposterous premise."³¹ This structure underlies many of his dog photographs. There is a sense, which is most clearly apparent in his dog-inhabited retelling of the story of Cinderella, that dogs have somehow taken the place of people. In Wegman's dog-Cinderella the story is so familiar to us that the substitution is obvious; in his other works, though, it is not so obvious.

For instance, in *Dusted* and *Dusted Transcription*, in what possible context does one find people sitting patiently while white powder is dropped on them? One answer might be performance art. In fact, many of Wegman's photographs have titles that make explicit art references, like his *Chardin* and *Caravaggio*, or make implicit references like *Blue Period* in which a blue-nosed Man Ray peers at a blue chew-bone placed along-side a guitar and a small reproduction of Picasso's *The Old Guitarist*. In these pieces part of the wit of the works is to reinterpret art in the same sort of preposterous premise that informs *Dog Baseball*. The result is to bring to Tandem's oeuvre a bit of sly wit poked at the art world itself.

FACULTY ARTISTS

Tandem's mission has not just encompassed visiting artists from outside the university but has also made its facilities available to the art faculty within the university. The printmaking done by faculty members, like that by outside artists, has taken up new processes and techniques, as well as taking advantage of the expertise for which Tandem has become known.

Frances Myers, who is an extremely accomplished etcher, has created a considerable body of work relying upon her technical virtuosity which she generously shares with art students at the University of Wisconsin. Myers came to Tandem with several plates already etched and blocks already cut in preparation for the work she intended to do while she had access to Tandem's facilities and personnel. The large press at Tandem allowed Myers to assemble the prints piece by piece through a careful process of printing each element onto the paper in position so that the finished prints coalesce into complete compositions: "I don't predict in their entirety some images I create—as I print I put it together, move things around. Especially with a large press, these things are possible."³²

For instance in *Tête à tête*, four etched steel plates were used, one with the image of a swan, one carrying the tracks of dogs, and two with the image of a leaping dog. The swan and dog plates are arranged to place them face to face, the swan seeming angry with the apparently leaping dog, whose prints appear to invade the swan's space. Myers also uses wooden elements to print other areas of the work, like the fence over which the dog leaps, and the squares built up in the lower right-hand corner.

Carol Pylant, a professor at the UW–Madison, teaches drawing and painting. Her interest in Tandem brought her to create prints after two of her paintings. Pylant's paintings often take up the perennial challenge of the artist—the depiction of the human form, which Pylant casts in contemporary terms, in clothes and in positions that we readily identify. In her prints for Tandem, she reinterpreted two paintings using that most modern of artist's tools, the computer.

As the first step in the process of recreating her paintings, Pylant had them scanned, that is, fed into an optical device that broke each image up into millions of tiny bits of information on the color of the painting at a particular spot on its surface. When this step was completed, the images were “in the computer,” and Pylant separated the colors which made up the original, into those which would make up the print. The computer printed out the exact distribution of each hue, creating the separations which were transferred to the lithographic plates from which her images were actually printed. Though in theory a straightforward task, the artist and collaborators needed to make extremely careful calibrations at every stage of the process: choosing which colors to abstract from the images, manipulating the densities of the images in the computer, and carefully controlling the colors of ink used in the printing process in order to change satisfactorily the painted images into printed ones.

It seems particularly appropriate that Pylant should have chosen *The Secret Sharer* as one of the images to reproduce at Tandem. Conrad's short story “The Secret Sharer” hinges on the main character's first voyage as the captain of a ship and his shadowy double. Perhaps this is parallel to Pylant's doubling of one of her paintings as a print. However, more to the point may be the feelings of doubling that come over the protagonist of Conrad's story as he commu-

nicates with those about him even as he sees his own actions through their eyes. Pylant's title may indicate what the figure in her work seems to be reading, but it is worth mentioning that the viewer is in a position similar to the crew of Conrad's fictional craft, watching behavior of which we are not ultimately able to discover the meaning.

George Cramer, also a member of the art faculty, created works by processes that seem poles apart. One process he used, the monotype, seems the most direct of all printmaking since no etching or cutting of the plate is involved. In his monotypes, the artist created his images using printing ink and oil crayon on a smooth sheet of plastic. These were then placed on the press covered by a sheet of paper and run through. The pressure transferred the design onto the paper. At the other extreme is Cramer's image, *Neo Harmony*, created on a computer, to be turned into an edition of lithographs. This process involved the combination of computer and lithographic technology much like that applied to the creation of Pylant's works, with the additional factor of Cramer's work being created on a computer from the beginning, rather than being created in another medium and turned into a computer image.

In both media, Cramer's art is vibrant; his colors tend to be saturated, and his imagery, with its repeated shapes and hints of three-dimensionality, takes on the presence of an image drawn from a vividly imagined world. In his *New Age Landscape*, the landscape suggested in the title is conveyed thorough areas of lush tropical blues and broad strokes which create serrated, frondlike forms.

Cramer's rhythmic development of forms, the jagged red and yellow alternations, the blues placed in mirror opposition, and the small ovoid forms sprinkled in the bottom center of the work also contributes to its animated feel. The monoprint retains the energy of the artist's application of color and helps achieve the print's saturation of color. These same qualities of intense color and composition suggestive of an imagined space are at the basis of Cramer's lithograph, though the quality of line betrays its digital genesis by interpreting slanting lines as stair steps and small shapes as clustered squares. However, the strength of color is a result of the hand-printed half of its hybrid birth; lithography's tonal range and sensitivity, along with the possibilities inherent in hand-mixed ink, contribute to a work

that explores qualities of lithography, a product of the Victorian age, and computer imaging, which we witness expanding daily.

UNIQUE PRINTS AT TANDEM

Though the repeatability of printmaking has a strong appeal, the printing press is also often used to create unique works. One method of doing this is by monotype, which was pioneered by the Italian artist Benedetto Castiglione in the seventeenth century; an artist creates a monotype by drawing in ink on a smooth impervious surface, then placing a piece of paper on the design and running it through a press to transfer the ink. Very little ink remains on the plate, so that subsequent impressions will be much lighter unless the design is repainted; thus it creates unique works.

Another method of making a unique print, which has an even longer provenance than the monotype, is called the monoprint. It consists of creating a printing element which does not change, a design carved in a wood block, for instance. By inking the block in different colors or by combining it with other, different elements, it can be used to create prints which are substantially different from each other. Tandem has created a substantial number of works using both these processes, sometimes combining them.

John Himmelfarb has often worked on a large scale both as a painter and printmaker and has said this of his earlier work: "The drawings I did in 1975 were four feet by eight feet and that was to satisfy my envy of novelists like Proust who could do something that took two years to read and I wanted to do something that would take that long to look at."³³ While Tandem's large press did not provide him with a new opportunity to work on larger images, it did allow him to work at a large scale in the medium of the monotype, especially appropriate for an artist who values spontaneity in his work.

Even as a student Himmelfarb was attracted by abstract expressionism and its emphasis on spontaneous painting.³⁴ But he sees his work as moving between that sort of abstraction and recognizable imagery: "I'm fascinated with that line of just where it turns, where there is a specific imagery and yet it is also quite abstract."³⁵ *Grown Woman in the Promised Land* is an excellent example of the delicate balance he achieves between imagery and abstraction. It

evokes landscape by placing biomorphic forms in earth tones relieved by pink against a sky-blue setting. The title, too, implies that the image is of a landscape, but beyond this reference to imagery the viewer is expected to supply meaning for the work, as with works of purely abstract art. Himmelfarb has said of his own works: "One could project into them but there's not a story line. . . . Everybody has to ask themselves who these characters are."³⁶

Another of his works at Tandem seems a particularly apt example of this. *Illustration Without Words* has on the top half of its sheet a dense rendering of brutish, possibly animal faces, while the lower half appears to invite the viewer to invent the story that this image illustrates. This invitation seems to extend the collaboration beyond Tandem's walls to the viewer.

Don Nice came to Tandem planning to do a lithograph, but with a stock of images and a facility of painting that allowed him to create a body of monumental monotypes, rich in reference. Like Van Vliet, he draws his imagery from the natural world, but animals provide the animus to Don Nice's images. An able draftsman, he creates a menagerie of crows, rattlesnakes, cows, and squirrels in an instantly recognizable graphic style. They became a vocabulary from which Nice created the totem-polelike imagery of *Gaia* MII. The *Gaia* monoprints produced at Tandem all have a similar structure, incorporating animal and landscape images into stacked geometric shapes surrounded by a multicolor border.

All of the images were created through the monoprint process. The solid outlines were established, and then Nice painted on small pieces of Plexiglas the images of the animals which were then printed within the outline. Using a template of the dark outline to guide him, he painted the border imagery on a larger piece of Plexiglas, which was then printed onto the paper. The resulting images are a testament to Nice's facility with a brush; even printed onto paper with the inevitable flatness that is a hallmark of the monotype, Nice's animals retain their vigor and vividness.

One is prone to interpret these images as a confident anthropologist might interpret the totemic images of another culture; it is sometimes a chancy business. Still, the title *Gaia* suggests representations of the natural world, since in Greek mythology *Gaia* was the goddess of earth who mated with the god of

sky to become the mother of all. However, since the 1980s the name Gaia has been used by certain environmentalists to designate their approach to ecology. Nice particularly credits the writer James Lovelock. Their aim has been to integrate human beings into the natural environment without allowing the pared-down artificial environment to usurp complex natural ecologies. For them Gaia represents the life on earth in harmony, as opposed to the often destructive intrusions of man into the environment.

Nice's large monotypes, too, seem to hint at the nature of life on the earth, in the combination of various species with the vitality of the waterfall—a potent image of the complex machineries of the earth. Nice sees it as reflecting power of the cycles that draw water from sky to earth, through streams to sea and back to sky again, nourishing life along the way.³⁷

Fred Stonehouse traces the evolution of his own paintings back to his interest in faces and masks which over time evolved into more complex and illusionistic landscapes.³⁸ The focal points of his works are generally the faces of his figures. He calls these faces “transmuted self-portraits” while cautioning, “But I don't look in the mirror. Sometimes the faces might have only my nose or my eyes . . . but I guess I still think of them as self-portraits or maybe alter-egos.”³⁹

During his time at Tandem, he produced elements which he then combined into the forty-seven monoprints which were the bulk of his printmaking at Tandem. Though easy to confuse with monotype, the monoprint is quite a different entity. Like the monotype, the monoprint process produces unique prints, but each monoprint is printed from elements which are often traditional print media. However, the elements are used in different combinations and colors to produce unique final prints.

Stonehouse created misshapen characters on intaglio plates using the sugar-lift process. These plates were then combined with lithographic images abstracted from old illustrations and woodcut elements to provide different designs. The sugar-lift process used for the plates allows the artist to paint with fairly broad strokes, rather than the usual narrow lines of conventional etching. This broader line allows Stonehouse to bring into his prints his idiosyncratic draftsmanship. The other elements contribute to the mystery of the figures, placing the fig-

ure, for instance, in a veil of insect images, implying, but not explaining the connection.

WOODBLOCK AT TANDEM

As the oldest printmaking technique, used by the Chinese to create multiple images in the ninth century, woodblock printmaking has always had its adherents. Many artists have taken advantage of the physical directness of working with wood and its innate qualities of grain and line. Those coming to Tandem have turned to woodblock printing as well, exploring its possibilities with the adventurous spirit and skill that have become the shop's standard.

Montana sculptor and printmaker **John Buck** came to Tandem Press for week during the fall of 1989 and created *The Language of the Times*, a print on much the same scale of many of his works, roughly corresponding to the size an average person. John Buck's work demonstrates technical and aesthetic achievement and his perspective on contemporary social and political realities. Although his work often explores conflict, his figures are usually whimsical and resilient.

The Language of the Times is bold in color and line. From the bottom center a wide, black zigurat spirals and narrows toward the top. A set of woodblock squares of varied images in several shades of yellow surrounds the tower as background. Each block of wood in this part of the design was inked separately: the red border was one element, the black tower another, and the color on each yellow square was rolled-on individually. After each surface was covered with pigment, all the elements were reassembled and run through the press. Then a large Plexiglas intaglio plate transferred a detailed red drypoint line drawing onto the existing image.

Within the yellow woodblock squares, Buck depicts scenes which recall international events, such as the image of the tank that charged on the lone student in Tiananmen Square. Several squares are images of specific national issues. One reference is to artist Andreas Serrano's controversial *Piss Christ* photograph; another square contains a burning American flag, while still another is layered with two images: a red-outlined Ku Klux Klan hood that hovers on top of a white-outlined image of a handgun. A square depicting a hypodermic needle alludes to drug use and the AIDS epidemic. Some sections illustrate more general signs of the times: two arms

brandishing knives against each other, two lovers embracing, an anonymous cityscape, a dove, a horse, a crescent moon and Saturn. Two squares feature a genderless figure—a recurring motif in Buck's work. Neither of the figures has a head: one is replaced by an enclosed fence and the other by a whirlpool. These two figures illustrate how especially confusing this massive puzzle is for individuals. According to Buck, work like *The Language of the Times* represents his "gut level response to fragments of information" from the media.⁴⁰

Cham Hendon, a UW alumnus, used Tandem's large press to create a three-panel reductive woodblock. To work in the purest form of reductive-block printmaking, an artist cuts the beginnings of a carefully planned design in one block, then prints the resulting pattern onto all of the sheets of paper which will eventually make up the edition. Then the artist cuts away other parts from the same block reducing the area that will print and prints it again, in a different color, over the first color on the same paper. Now, on each sheet there are two colors, with the first color showing through areas of the second color where the block has been cut away. The artist may proceed using as many reductions and colors as are necessary to carry out the design. This method of working was popularized at the University of Wisconsin by Alfred Sessler, whose students called it the suicide method, because once the next series of cuts had been made there was no way to go back and make alterations. However, in spite of its difficulties, the method can produce spectacular effects of interlocking colors.

Hendon created three blocks which were printed to form a triptych. The blocks were incised with linear images of people and landscape, fish and ducks whose outlines combine to form an interlocking whole and then inked in shimmering clouds of colors. The print is dominated by a group seated around tables on the left of the print. It may be that the comments passed among these figures are the musings of the title, if so, it is as if they have created a world around themselves, colorful and full of unlikely passing fancies.

Karen Kunc came to Tandem with her own well-developed techniques for working in print media and her own distinctive style. Kunc's approach to the woodblock process is unusual because she combines reductive and multiple-block techniques. This pro-

vides a spontaneity in her colorful abstractions at the same time that they take advantage of the inherently methodical structure of the reductive block process.

Unlike Hendon, who printed his three reduced blocks side-by-side, Kunc printed her three blocks one on top of another. Consequently, though she was less hindered by the technical necessities of the process, she could benefit from its inherent strengths: its tight registration of colors and its effects of overprinting colors.

This control of colors was important to Kunc in her Tandem print, *A Jaded Nature*. She used three blocks carefully inked with colors that blend into one another. The combination of these two techniques, reductive and multiple block, with Kunc's vibrant palette creates a shimmering surface from which forms arise. Kunc has divided her composition into interconnecting segments. Between the light arc at the bottom of the print and the dark arc at the top the background of the print is divided roughly in quarters. On the left of the foreground is a vertical element reminiscent of a tree stump which joins the light and dark arcs, while on the right a series of vertical, black sticklike elements project up from the white arc. The one that reaches the farthest into the upper right quadrant has a reddened tip which is a focus of the whorls behind it. Off center, but still traversing all four quadrants of the print, a dark red circle seems to inhabit a middle-ground between the background quadrants and the foreground vertical elements.

The print's title, which can be taken to allude to overworked personality or to a worn-out landscape, hints at a darker meaning of the print, an interpretation that is underscored by its suggestion of bare trees. However, we are not forced to any conclusion, but are left free to appreciate the work as an abstract composition or find deeper meanings as we see fit.

Although primarily a sculptor, **Italo Scanga** explores painting, printmaking, and glass-work. He assembles and juxtaposes both representational and abstract elements, which he has collected from sources as diverse as landscape and popular culture. His Tandem prints which combine woodcut with lithography and his close collaborative style embody Tandem's spirit of eclecticism and cooperation.

Scanga worked at Tandem Press on two occasions. From his first collaboration in 1989 came four editions of forty and a series of forty-four mono-prints. The editions were created using aluminum-

plate lithography and wood relief elements. The lithography run provided the black elements, outlines and shading, and the relief elements provided shapes of color. Scanga makes frequent references to Italy in his imagery, which includes amphora-shaped pots and cypresses, and in titles like *Napoli*. But in all of his editioned prints there he alludes to the history of art by dividing the compositions into separate images arranged within an abstract background.

Landscape features a pair of cypress trees framed in black as if they were a picture on a wall or seen through a window. Along with a Greek vase in the lower right, these color images are set in an abstract, monochromatic composition. They provide relief, by being both tranquil and representational in the midst of the tension of the abstract elements.

Scanga's monoprints required intense collaboration. On a series of metal plates, he outlined areas, figurative objects, and geometrical spaces in black oil paints. He assigned each plate to one of his several assistants, then instructed them about the colors to use in each area of the plate. As each printer completed the assigned piece, Scanga inspected the work and gave further instructions. When the image on the plate met with his satisfaction, he brushed on finishing touches, highlights, and additional details. He cut plastic plates to fit around the metal plates as framing elements and spotted them with dabs of oil paint. The printers placed both plates on the press bed with the plastic plate surrounding with the metal plate. They printed the two plates simultaneously, the paint from the

metal plate creating the central image, the paint from the plastic plate creating the border designs on a sheet of paper hand made at Tandem.

Scanga's kind of collaboration is perfectly suited to the educational, experimental approach for which Tandem Press was founded. The creative exchange between Italo Scanga and the assistants provided them with a rich experience of the collaborative process as well as giving them the opportunity to see this artist at work.\

LOOKING FORWARD

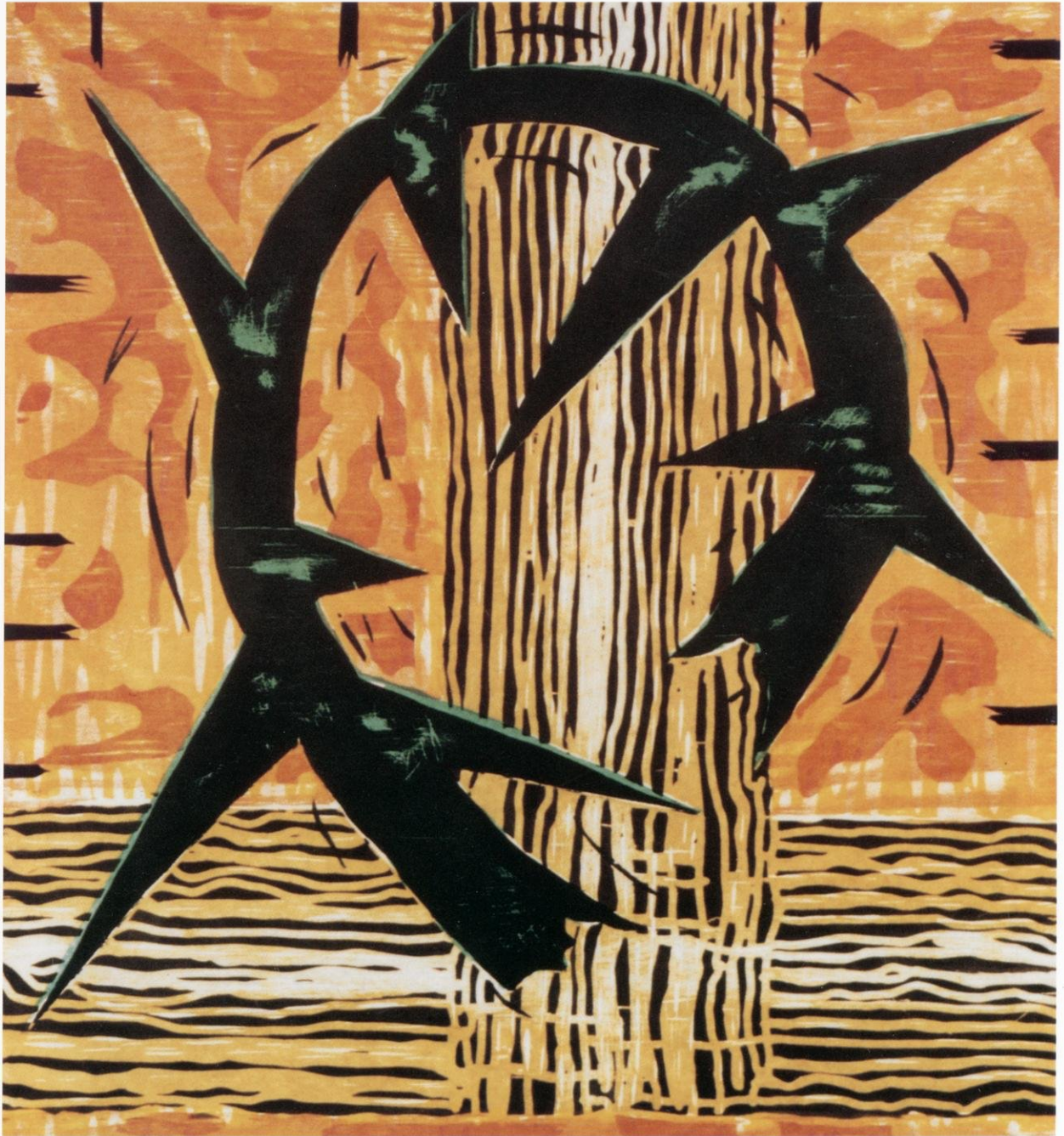
Back when I worked in a bicycle shop and rode bicycles more-or-less constantly, I went out for a ride with a couple of friends who had borrowed a tandem bicycle from the shop. I had ridden with these two enough to know that I could keep up with either of them on a single bicycle, so I was shocked at the speed and ease with which they outdistanced me. I have a similar breathlessness when I look over Tandem Press's first five years. They have been marked by diversity of artists but unity of purpose, a range of media but consistent excellence, changes in personnel but with continuity of drive. It is always venturing out to that creative edge of chaos and bringing back exotic treasures with deceptive ease. As curator of the Elvehjem's print collection I have had the great pleasure to observe as artists, printers, and students collaborate to create works that challenge and delight. I look forward to Tandem's next five years, to the next surprise, the next insight that the collaborative genius of Tandem press will present.

ENDNOTES

- ¹ For a survey of this period of printmaking in America, see Jim Watrous, *A Century of American Printmaking, 1880–1980* (Madison: University of Wisconsin Press, 1984), chapter 7.
- ² For a biography of Weege see Gregory Conniff, "Il Tempo Veloce di Bill Weege," *Carte d'Arte* 1 (January 1992): 7–13.
- ³ For more information see *Jones Road Print Shop and Stable: 1971–1981: A Catalogue Raisonné* (Madison: Wis.: Madison Art Center, 1983.)
- ⁴ Sam Gilliam in conversation with Martha Kjeseth, June 20, 1992.
- ⁵ Sam Gilliam in conversation with Martha Kjeseth, June 20, 1992.
- ⁶ Sam Gilliam in conversation with Martha Kjeseth, June 20, 1992.
- ⁷ Susan Krane, "Lynda Benglis: Theaters of Nature," in *Lynda Benglis: Dual Natures* (Atlanta: High Museum of Art, 1991), 54.
- ⁸ Sam Richardson, *Landscape Constructs*, introd. William Spurlock (Santa Barbara, Cal.: Santa Barbara Museum of Art, 1981), unpaginated, illus. 5.
- ⁹ Sam Richardson, in *Landscape Constructs*, unpaginated, illus. 3.
- ¹⁰ Frank Owen in telephone interview with Kristi Fackel, March 12, 1991.
- ¹¹ Thomas Bolt, "Four Objects, Four Interpretations," *American Artist* 51 (July 1987): 29.
- ¹² Ruth E. Fine, "Sondra Freckelton," in *A Graphic Muse: Prints by Contemporary Women* by Richard S. Field and Ruth E. Fine (New York: Hudson Hills Press in association with the Mount Holyoke College Art Museum, 1987), 84.
- ¹³ See Carter Ratcliff, "Expressionism Today: An Artists' Symposium," *Art in America* 70, no. 11 (December 1982): 59–60.
- ¹⁴ For more see *Claire Van Vliet: Landscape Paperworks*, exhibition catalogue with essay by Ruth Fine, (Philadelphia: Dolan/Maxwell Gallery, 1984).
- ¹⁵ Janet Fish in telephone interview with Savannah Basinger, September, 1992.
- ¹⁶ For information on Fish's working methods see "Janet Fish" (interview) in John Arthur, *Realists at Work* (New York: Watson-Guptill, 1983), 68–81.
- ¹⁷ Janet Fish in telephone interview with Savannah Basinger, September, 1992.
- ¹⁸ Quotation from "Dennis Nechvatal" in *Emerging Imagists* (Milwaukee: Milwaukee Art Museum, 1983), unpaginated.
- ¹⁹ Robert Stackhouse in telephone interview with Martha Kjeseth, January 17, 1992.
- ²⁰ Robert Stackhouse in telephone interview with Martha Kjeseth, January 17, 1992.
- ²¹ "Robert Cottingham," (interview) in Arthur, *Realists at Work*, 56; for Cottingham's prints see *Robert Cottingham: A Print Retrospective 1972–1986*, catalogue raisonné by William Landwehr with text by John Arthur (Springfield, Mo.: Springfield Art Museum, 1986).
- ²² "Cottingham," in Arthur, *Realists at Work*, 61.
- ²³ "Cottingham," in Arthur, *Realists at Work*, 66.
- ²⁴ See Stephen F. de Borhegyi, "The Miraculous Shrines of Our Lord of Esquipulas in Guatemala and Chimayo, New Mexico" in *El Santuario de Chimayo*, from the Spanish Colonial Arts Society, (Santa Fe, New Mexico: Ancient City Press, [1982?]), 17–18.
- ²⁵ Gregory Amenoff, *Gregory Amenoff: Paintings for a Church* (Zurich: Galerie Marie-Louise Wirth, 1990).
- ²⁶ Ruth Weisberg in an interview with Robert Barrett in *Ruth Weisberg Prints: Mid-Life Catalogue Raisonné 1961–1990*, with essay by Mac McCloud (Fresno, Cal.: Fresno Art Museum, 1990), 19.
- ²⁷ Weisberg, *Ruth Weisberg Prints*, 19.
- ²⁸ Weisberg, *Ruth Weisberg Prints*, 15.
- ²⁹ Ruth Weisberg in telephone conversation with Samantha Becker, September 1992.
- ³⁰ Martin Kunz, "Drawings: Conceptual Pivot of Wegman's Artistic World," in *William Wegman* ed. Martin Kunz (New York: H.N. Abrams, 1990), 133–37.
- ³¹ William Wegman, "Videotapes: Seven Reels," in *William Wegman* ed. Martin Kunz, 26.
- ³² Francis Myers in telephone conversation with Samantha Becker, September, 1992.
- ³³ Quoted in J. Nebraska Gifford, *Blockbusters: The Big Impression*, exhibition catalogue, (Lawrence, Kan.: Spencer Museum of Art, 1986), 4.
- ³⁴ Matthew Rose, "An Interview with John Himmelfarb," *Arts Magazine* 60 (October 1985): 69.
- ³⁵ Rose, "John Himmelfarb," 72.
- ³⁶ Rose "John Himmelfarb," 71.
- ³⁷ Don Nice in conversation with Paula Panczenko, 1990.
- ³⁸ René Barilleaux, "Interview with Fred Stonehouse," in *Fred Stonehouse* (Madison, Wis: Madison Art Center, 1992), 45.
- ³⁹ Fred Stonehouse in Tandem Press Visiting Artist lecture at the Elvehjem Museum, February 7, 1991.
- ⁴⁰ John Buck in interview with Martha Kjeseth, September 19, 1989.

COLOR PLATES

GREGORY AMENOFF



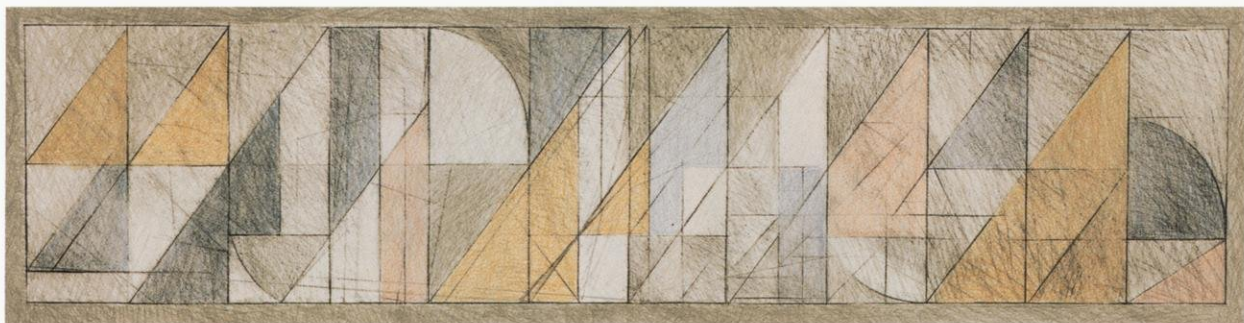
Spine, 1990

Eight-color woodcut from six blocks on Suzuki rice paper, 41 x 37 in.

Edition of 40

Elvehjem Museum of Art, Tandem Press Archive, 1991.99

G A R O A N T R E A S I A N



Untitled, 1987

Two-color lithograph from stone with hand-stenciled pastel crayon additions
on Arches Cover white paper, 21 x 30½ in.

Edition of 50

Elvehjem Museum of Art, Tandem Press Archive, 1988.25

ALICE AYCOCK



Miami Proposal II (steel, concrete, water), Above — The Twin Big Wheel

Below — The Island of the Rose Apple Tree (detail), 1990

Four-color serigraph on Rives tan paper, 29 x 22 in.

Edition of 40

Elvehjem Museum of Art, Tandem Press Archive, 1990.3

LYNDA BENGLIS



Tandem Press Series #30, 1988

Relief print with hand-applied watercolor washes and
printed collage elements on Sekishu rice paper, 38½ x 24½ in.
Courtesy Tandem Press

R I C H A R D B O S M A N



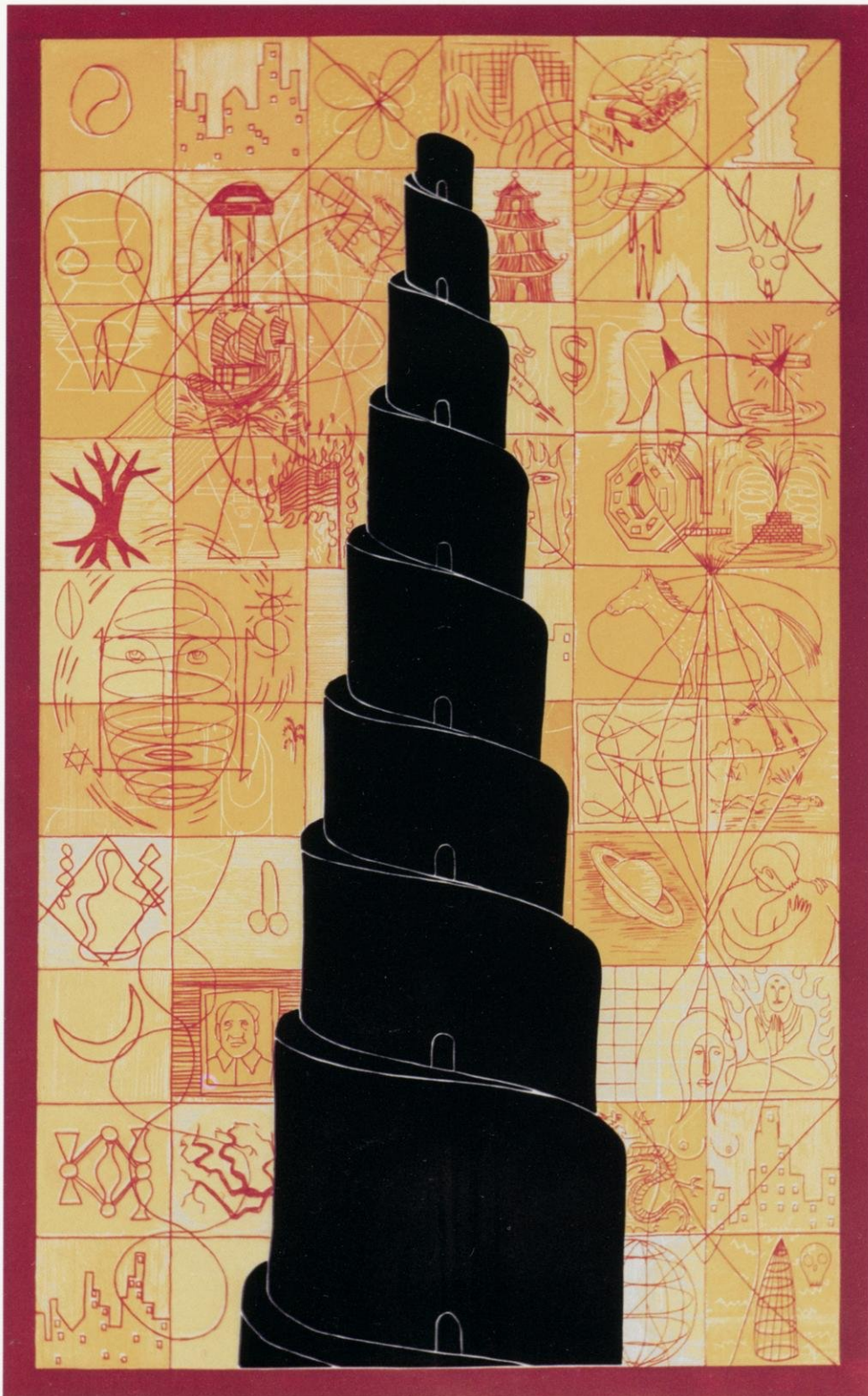
Night Lace, 1992

Two-color carborundum etching from one plastic plate
on Arches Cover white paper, 26³/₄ x 19 in.

Edition of 40

Elvehjem Museum of Art, Tandem Press Archive, 1992.142

JOHN BUCK



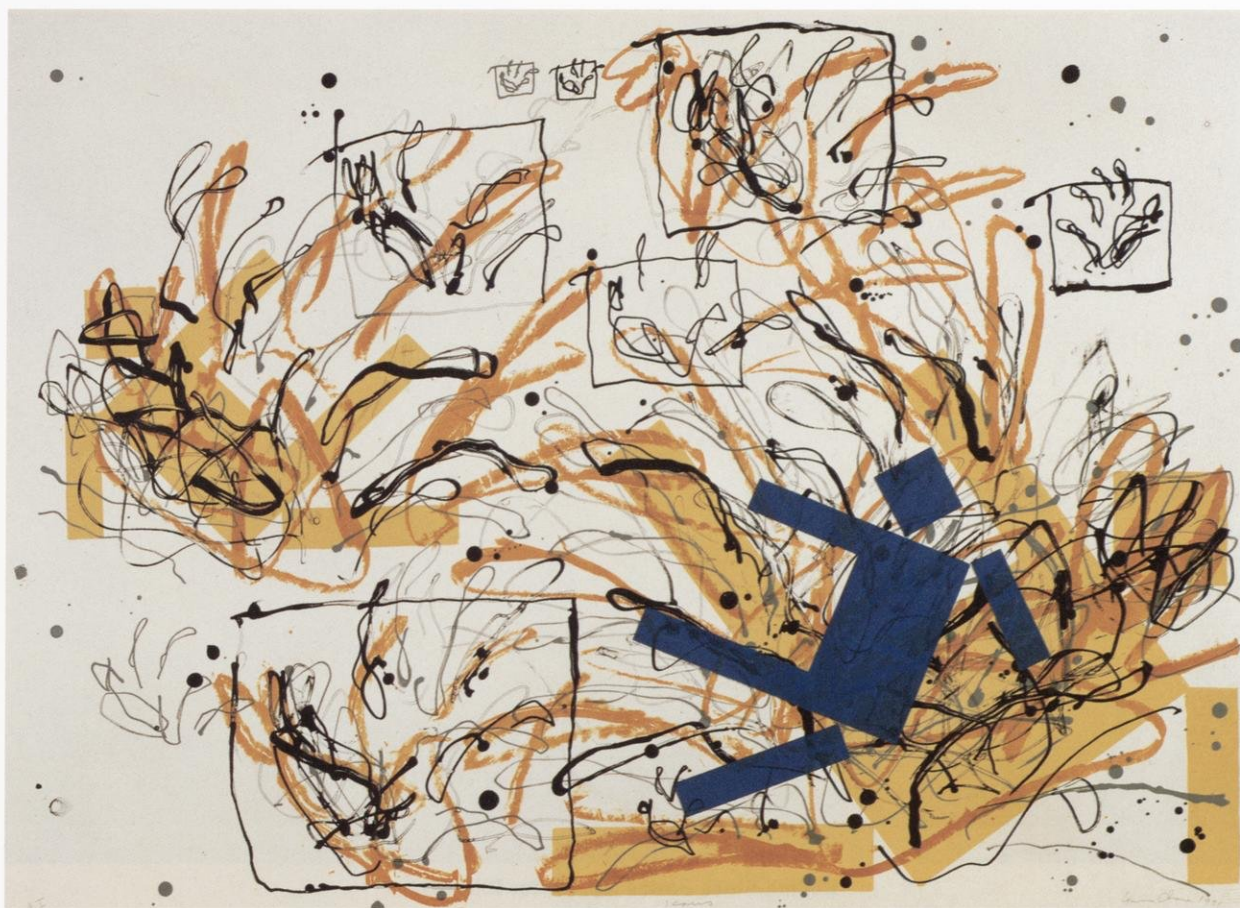
The Language of the Times, 1990

Seven-color assembled woodblock and drypoint from plastic plate, 80 x 52½ in.

Edition of 36

Elvehjem Museum of Art, Tandem Press Archive, 1991.106

LOUISA CHASE



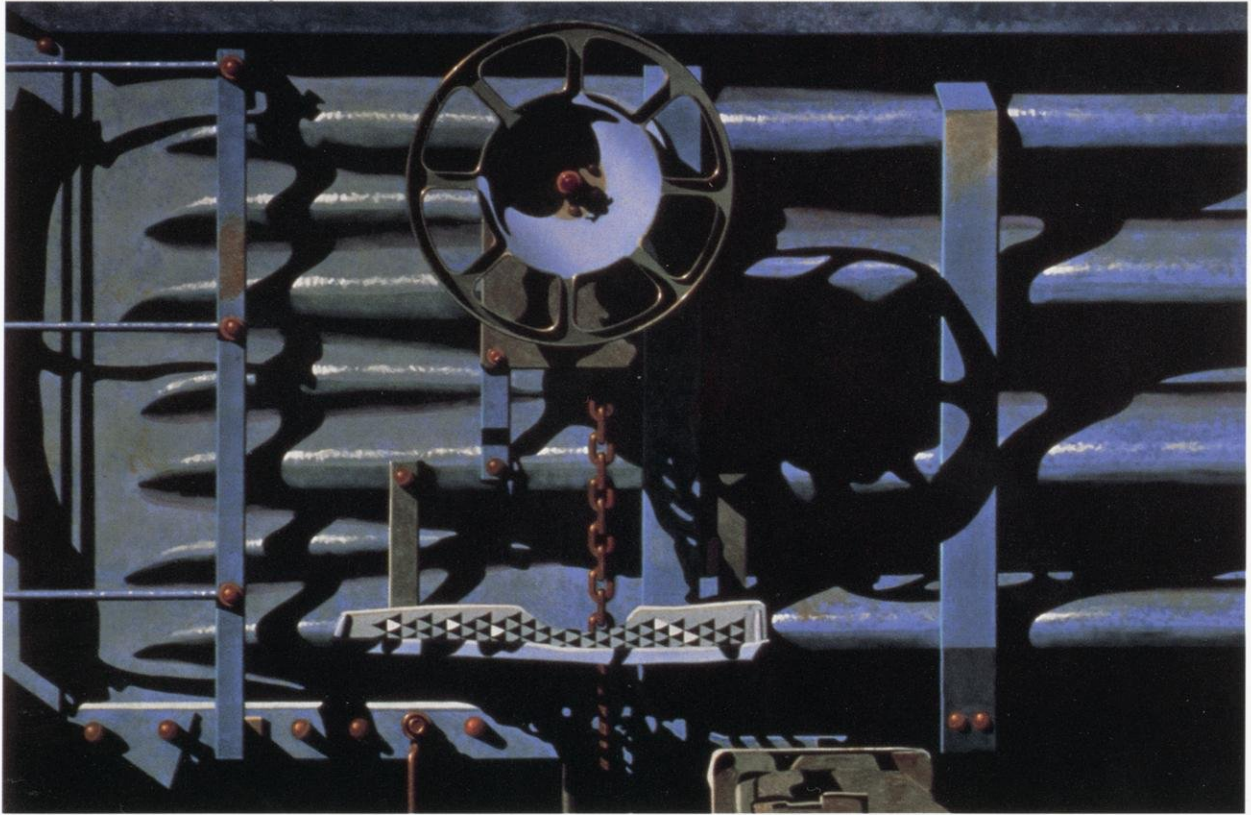
Icarus, 1991

Five-color lithograph with added relief elements from
Plexiglas plates on Arches Cover white paper, 29½ x 40 in.

Edition of 4

Elvehjem Museum of Art, Tandem Press Archive, 1991.107

ROBERT COTTINGHAM



Rolling Stock Series No. 22, for Bill, 1992

Twenty-five color collograph and etching from one steel and six plastic plates
on Arches Cover white paper, 48 x 68 in.

Edition of 40

Elvehjem Museum of Art, Tandem Press Archive, 1993.67

GEORGE CRAMER



New Age Landscape, 1992
Printing inks and oil crayons from one plastic plate
on Arches Cover white paper, 52 x 71¼ in.
Courtesy Tandem Press

R A F A E L F E R R E R



Oriente Tropical, 1988

Eighteen-color woodcut from six blocks
on Rives heavyweight buff paper, 34³/₄ x 22 in.

Edition of 36

Elvehjem Museum of Art, Tandem Press Archive, 1989.3

JANET FISH



Autumn Still Life, 1991

Twelve-color lithograph from twelve plates
on Arches Cover white paper, 37¼ x 27¼ in.

Edition of 40

Elvehjem Museum of Art, Tandem Press Archive, 1992.52

SONDRA FRECKELTON



All Over Red, 1988

Ten-color *pochoir* from eighteen stencils on d'Arches
140-pound cold-pressed watercolor paper, 33 x 25 1/8 in.

Edition of 45

Elvehjem Museum of Art, Tandem Press Archive, 1988.27

SAM GILLIAM



Purple Antelope Space Squeeze, 1987

Relief, etching, aquatint, collograph, and hand-painted collage on hand-made paper with embossing, 43 $\frac{3}{4}$ x 39 in.

Variant edition of 40

Elvehjem Museum of Art, Tandem Press Archive, 1988.28

C H A M H E N D O N



Musings, 1987

Multiple-color wood relief reduction print with acrylic wash
on Stonehenge white and Arches Cover gray and black papers, triptych, 44 x 30 in. individual sheet dimensions
Edition of 36

Elvehjem Museum of Art, Tandem Press Archive, 1988.26a-c

JOHN HIMMELFARB



Grown Woman in the Promised Land, 1989
Monotype on Sanders watercolor paper, 60 x 90 in.
Courtesy Quad/Galleries, Sussex, Wisconsin

ROBERT JANZ



Passover Rose, 1988

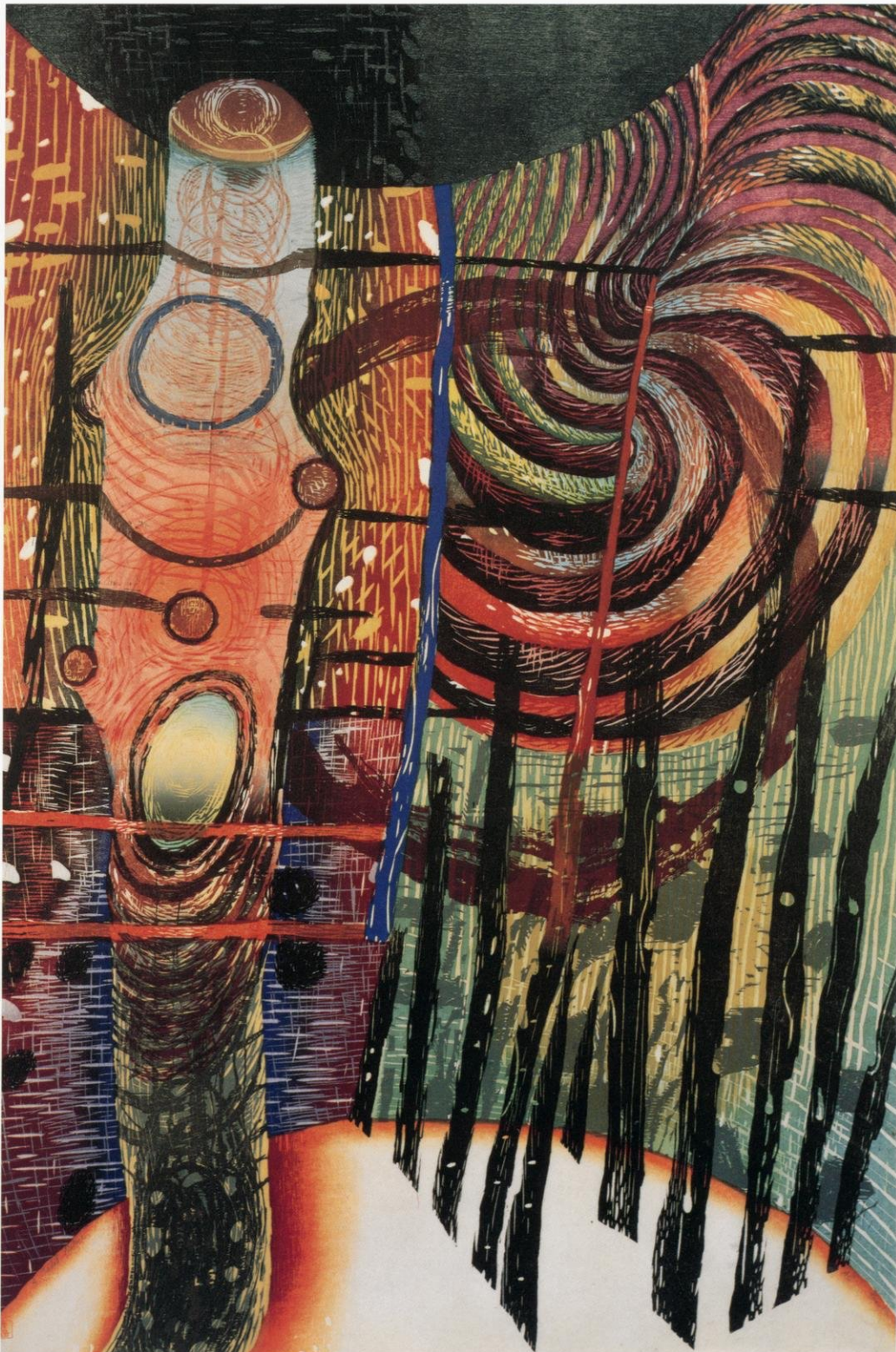
Lithograph (black) from stone on Rives BFK white paper, 35³/₈ x 24⁵/₈ in.

State IV

Edition of 15

Elvehjem Museum of Art, Tandem Press Archive, 1988.41d

KAREN KUNC



A Jaded Nature, 1992

Forty-nine color reductive woodcut from three blocks
using stencils and thirteen blend rolls, 45 x 30 in.

Edition of 41

Elvehjem Museum of Art, Tandem Press Archive, 1991.53

FRANCES MYERS



Tête à tête, 1990

Soft-ground etching on four steel plates with added relief elements
using eight colors on Arches Cover white paper, 66³/₄ x 48 in.

Edition of 6

Courtesy Erdman Corporate Collection

D E N N I S N E C H V A T A L



Landscape Drama, 1990

One-color woodcut from one block on Arches Cover white paper, 76³/₄ x 52¹/₄ in.

Edition of 20

Elvehjem Museum of Art, Tandem Press Archive, 1991.117

D O N N I C E



Gaia MII, 1990

Monoprint from painting on Plexiglas, 70½ x 37¼ in.
Courtesy Pleasant Company, Middleton, Wisconsin

FRANK OWEN



Vault, 1989

Eight-color relief print from four Rhoplex plates
on hand-made paper, 58 x 40 in.

Edition of 12

Courtesy Tandem Press

M A R J O R I E P O R T N O W



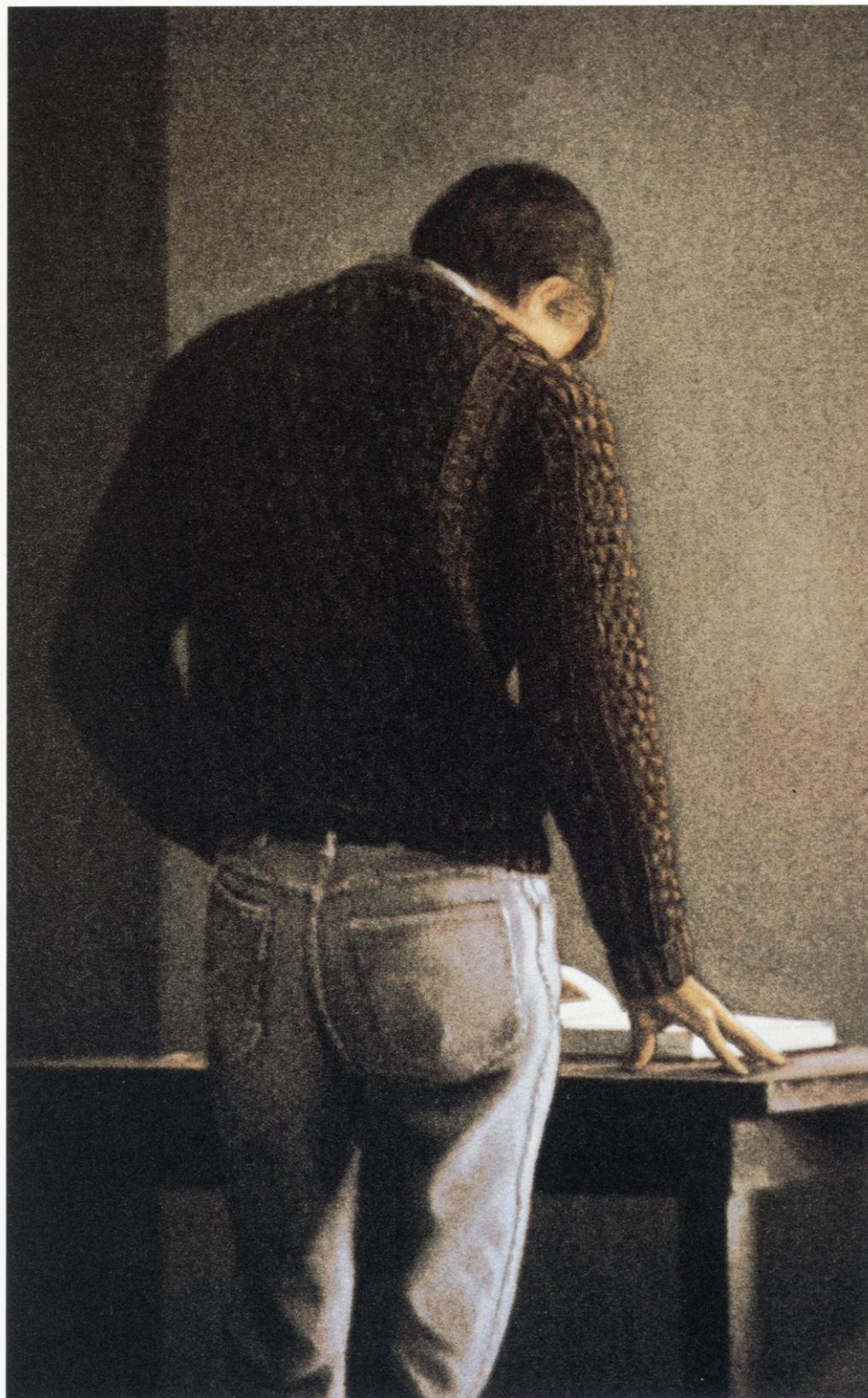
Little Verona, Wisconsin, 1988

Sixteen-color lithograph from ten plates
on Rives BFK white paper, 12½ x 22 in.

Edition of 40

Elvehjem Museum of Art, Tandem Press Archive, 1989.29

C A R O L P Y L A N T



The Secret Sharer, 1991

Five-color lithograph from four plates
on Rives BFK white paper, 21 x 15 in.

Edition of 40

Elvehjem Museum of Art, Tandem Press Archive, 1992.55

S A M R I C H A R D S O N



This World of Pairs and Opposites, 1991

Unique assemblage variants using collage, monoprint, and hand-drawn additions
in graphite on Arches Cover white paper, 29½ x 41½ in.

Edition of 6

Elvehjem Museum of Art, Tandem Press Archive, 1991.545

J U D Y R I F K A



Apotheosis in Indigo, 1991

Eight-color lithograph over a three-color assembled woodblock print on
German etching paper, 29 x 41¼ in.

Edition of 50

Elvehjem Museum of Art, Tandem Press Archive, 1992.56

ITALO SCANGA



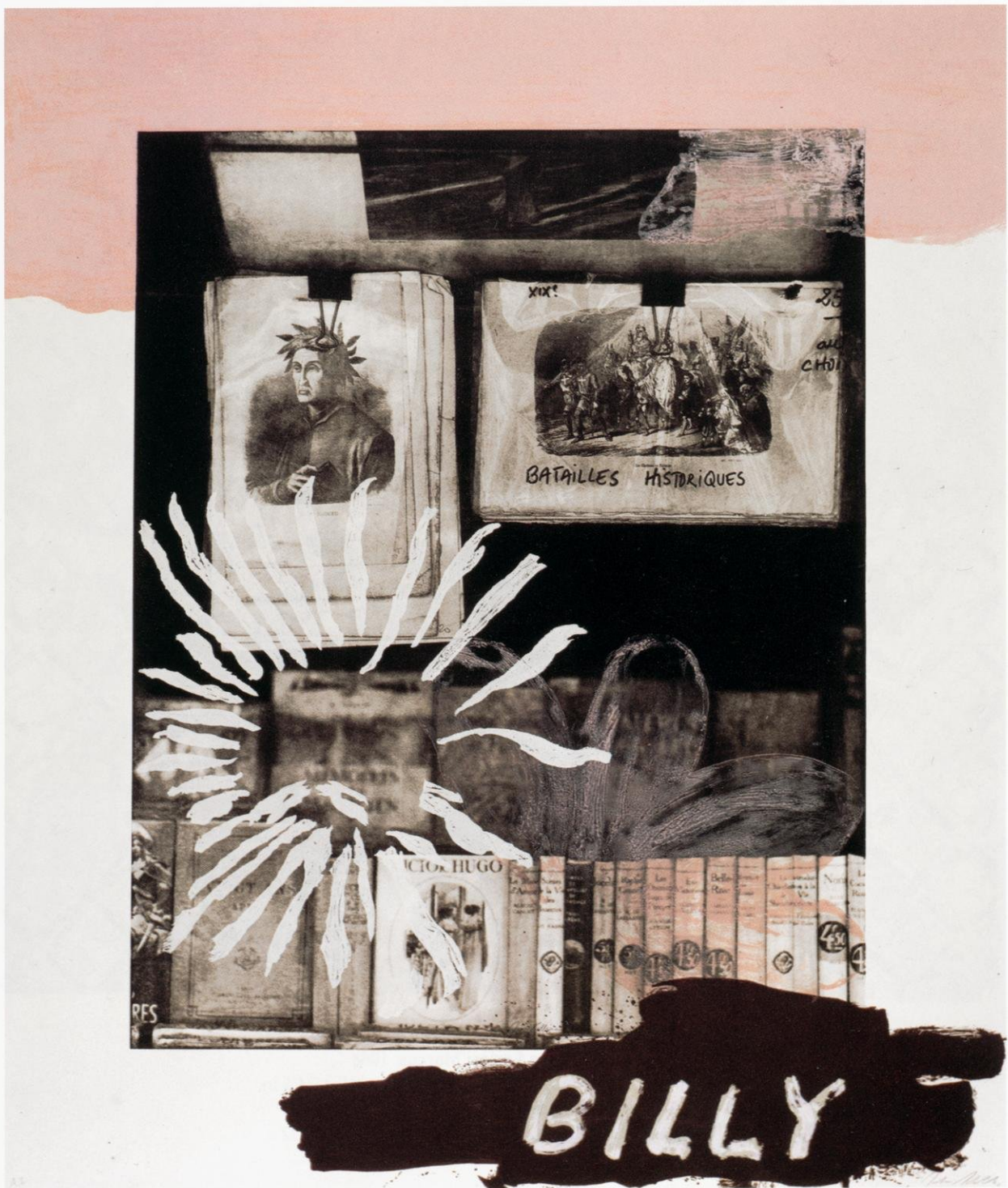
Landscape, 1989

Seven-color assembled woodblock with a one-run lithograph (black)
from plate on Arches Cover white paper, 41½ x 29½ in.

Edition of 40

Elvehjem Museum of Art, Tandem Press Archive, 1990.9

JULIAN SCHNABEL



Billy's First Portrait of God, 1990
Lithograph, colorgraph/etching, and silkscreen, 66¼ x 55⅞ in.
Edition of 35
Courtesy Tandem Press

ALAN J. SHIELDS



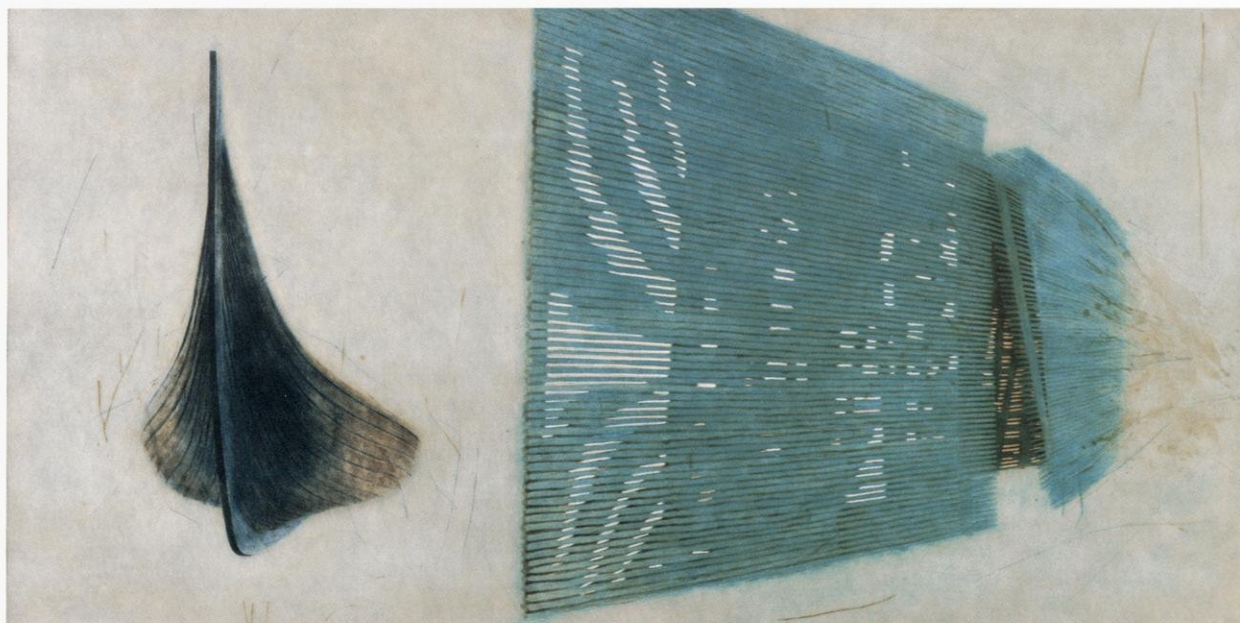
Dragonfly Chips Series: Marcus, 1988

Relief print with hand-made paper construction, 24¼ x 24¼ in.

Edition of 24

Elvehjem Museum of Art, Tandem Press Archive, 1989.32

ROBERT STACKHOUSE



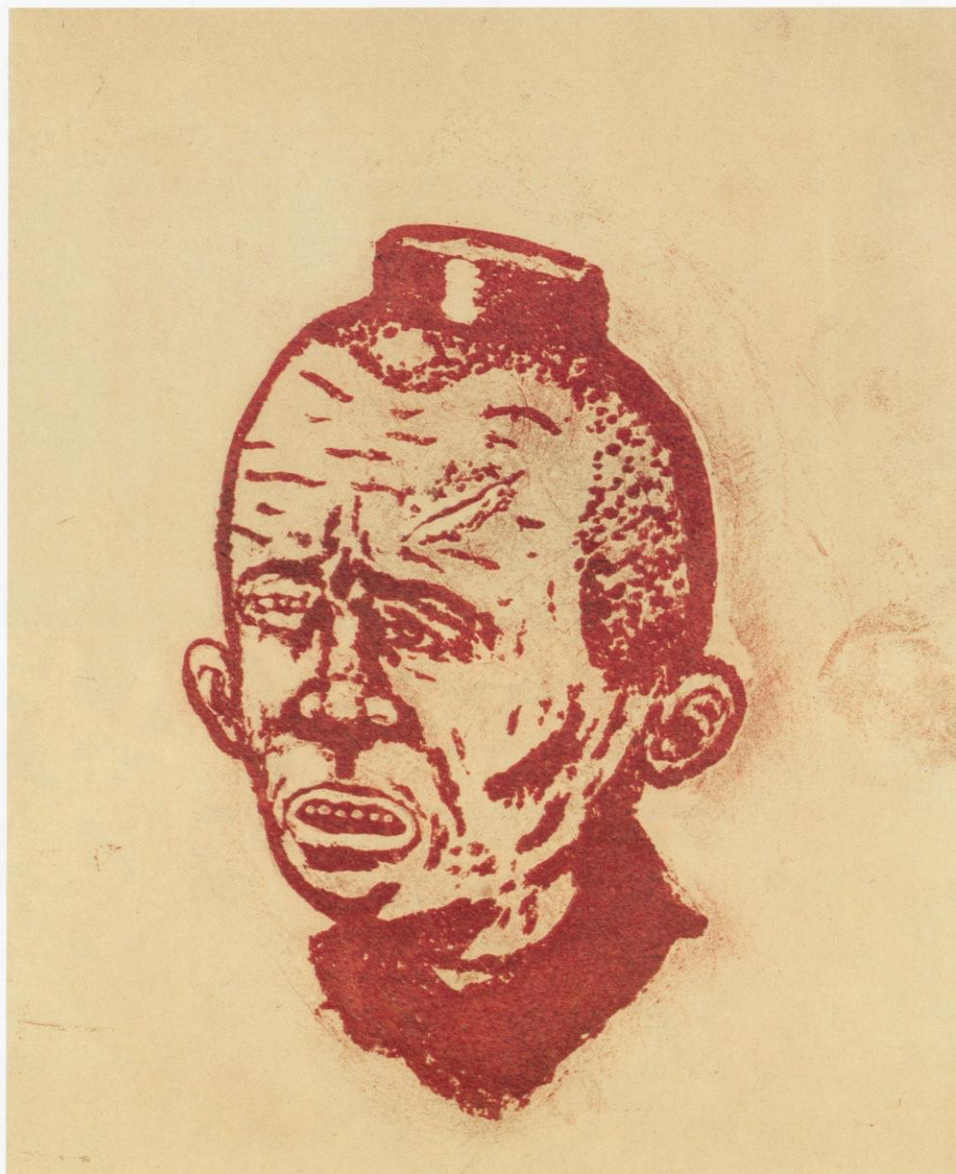
Diviners, 1990

Three-color, two-plate, spit-bite, aquatint, and drypoint
on Somerset white paper, 48 x 96 in.

Edition of 45

Copublished with the Spring Street Workshop, New York
Elvehjem Museum of Art, Tandem Press Archive, 1991.43

F R E D S T O N E H O U S E



Untitled (Archive Impression), 1991
Sugar lift and aquatint, 10³/₈ x 8¹/₂ in.
Edition of 5
Elvehjem Museum of Art, Tandem Press Archive, 1991.122

CLAIRE VAN VLIET



Wheeler Rock Series #18, 1989

Four-color à la poupée etching on hand-made pulp painted paper, 32½ x 44½ in.

32 monoprints

Elvehjem Museum of Art, Tandem Press Archive, 1991.122

WILLIAM WEGMAN



Dusted Transcription, 1991

Etching on Arches Cover white paper, 16½ x 12½

Edition of 50

Elvehjem Museum of Art, Tandem Press Archive, 1991.125

R U T H W E I S B E R G



The Artist, 1989

Monotype on Tableau paper, 49 x 38½ in.
Courtesy Wisconsin Center for Education Research

C H E C K L I S T O F T H E
E X H I B I T I O N

GREGORY AMENOFF

Island in the Moon I, II, III, 1991

Two-color woodcut from two blocks on Suzuki rice paper,
24 x 24 in.
Edition of 40 (suite of three)
Elvehjem Museum of Art, Tandem Press Archive,
1991.101a-c

GREGORY AMENOFF

Spine, 1990

Eight-color woodcut from six blocks on Suzuki rice paper,
41 x 37 in.
Edition of 40
Elvehjem Museum of Art, Tandem Press Archive, 1991.100

GARO ANTREASIAN

Untitled, 1987

Two-color lithograph from stone with hand-stenciled
pastel crayon additions on Arches Cover white paper,
21 x 30 1/2 in.
Edition of 50
Elvehjem Museum of Art, Tandem Press Archive, 1988.25

ALICE AYCOCK

Miami Proposal I (steel, concrete, water)

Above—The Wheely Whirly Steps

Below—Island of the Assembly Place, 1990

Four-color serigraph on Rives tan paper, 29 x 22 in.
Edition of 40
Elvehjem Museum of Art, Tandem Press Archive, 1991.102

ALICE AYCOCK

Miami Proposal II (steel, concrete, water)

Above—The Twin Big Wheel

Below—The Island of the Rose Apple Tree (detail), 1990

Four-color serigraph on Rives tan paper, 29 x 22 in.
Edition of 40
Elvehjem Museum of Art, Tandem Press Archive, 1990.3

ALICE AYCOCK

Miami Proposal III (steel, concrete, water)

Above—The Cyclone Tunnel

Below—The Island of the Four Cardinal Points, 1990

Four-color serigraph on Rives tan paper, 29 x 22 in.
Edition of 40
Elvehjem Museum of Art, Tandem Press Archive, 1991.103

ALICE AYCOCK

Miami Proposal IV (steel, concrete, water)

Above—The Descent and Redescent Ark

Below—The Island of the Moons and Suns, 1990

Four-color serigraph on Rives tan paper, 29 x 22 in.
Edition of 40
Elvehjem Museum of Art, Tandem Press Archive, 1991.104

LYNDA BENGLIS

Tandem Press Series # 30, 1988

Relief print with hand-applied watercolor washes and
printed collage elements on Sekishu rice paper,
38 1/2 x 24 1/2 in.
81 monoprints
Courtesy of Tandem Press

RICHARD BOSMAN

Awash, 1988

Seven-color woodcut from five blocks and one *pochoir*
stencil on Korean Kozo paper, 37 3/8 x 23 1/4 in.
Edition of 30
Elvehjem Museum of Art, Tandem Press Archive, 1988.29

RICHARD BOSMAN

Flood, 1988

Three-color woodcut from three blocks on Tableau paper,
18 1/8 x 25 1/4 in.
Edition of 18
Elvehjem Museum of Art, Tandem Press Archive, 1988.30

RICHARD BOSMAN

Night Lace, 1992

Two-color carborundum etching from one plastic plate on
Arches Cover white paper, 26 3/4 x 19 in.
Edition of 40
Elvehjem Museum of Art, Tandem Press Archive, 1992.142

RICHARD BOSMAN

Night Light, 1992

Five-color etching from three steel plates on Arches Cover
white paper, 17 1/2 x 31 1/2 in.
Edition of 40
Elvehjem Museum of Art, Tandem Press Archive, 1992.140

JOHN BUCK

The Language of the Times, 1990

Seven-color assembled woodblock and drypoint from plastic
plate, 80 x 52 1/2 in.
Edition of 36
Elvehjem Museum of Art, Tandem Press Archive, 1991.106

LOUISA CHASE

Icarus, 1991

Five-color lithograph with added relief elements from Plex-
iglas plates on Arches Cover white paper, 29 1/2 x 40 in.
Edition of 40
Elvehjem Museum of Art, Tandem Press Archive, 1991.107

LOUISA CHASE**Sleepwalker**, 1991

Five-color lithograph with added relief elements from Plexiglas plates on Arches Cover white paper, 29½ x 40 in.
Edition of 40
Elvehjem Museum of Art, Tandem Press Archive, 1991.108

ROBERT COTTINGHAM**Rolling Stock Series No. 7, for Jim**, 1991

Sixteen-color collograph, etching and monoprint from one steel and five plastic plates on Arches Cover white paper, 83 x 37¾ in.
Edition of 40
Elvehjem Museum of Art, Tandem Press Archive, 1991.110

ROBERT COTTINGHAM**Rolling Stock Series No. 22, for Bill**, 1992

Twenty-five color collograph and etching from one steel and six plastic plates on Arches Cover white paper, 48 x 68 in.
Edition of 40
Elvehjem Museum of Art, Tandem Press Archive, 1993.67

GEORGE CRAMER**New Age Landscape**, 1992

Printing inks and oil crayons from one plastic plate on Arches Cover white paper, 52 x 71¼ in.
16 monotypes, various names, dimensions
Courtesy Tandem Press

RAFAEL FERRER**Oriente Tropical**, 1988

Eighteen-color woodcut from six blocks on Rives heavy-weight buff paper, 34¾ x 22 in.
Edition of 36
Elvehjem Museum of Art, Tandem Press Archive, 1989.3

RAFAEL FERRER**Verduras**, 1990

Twenty-five color woodcut from eighteen blocks using the traditional Ukiyo-e technique on Rives heavy-weight buff paper, 22 x 18½ in.
Edition of 40
Elvehjem Museum of Art, Tandem Press Archive, 1991.111

JANET FISH**Autumn Still Life**, 1992

Twelve-color lithograph from twelve plates on Arches Cover white paper, 37¼ x 27¼ in.
Edition of 40
Elvehjem Museum of Art, Tandem Press Archive, 1992.52

SONDRA FRECKELTON**All Over Red**, 1988

Ten-color pochoir from eighteen stencils on d'Arches 140-pound cold-pressed watercolor paper, 33 x 25⅞ in.
Edition of 45
Elvehjem Museum of Art, Tandem Press Archive, 1988.27

SAM GILLIAM**Chehaw**, 1990

Woodblock, etching on plastic, stencil painting, and splash painting on Rives black paper, 30 x 44 in.
Edition of 40
Elvehjem Museum of Art, Tandem Press Archive, 1993.29

SAM GILLIAM**Purple Antelope Space Squeeze**, 1987

Relief, etching, aquatint, collograph, and hand-painted collage on hand-made paper with embossing, 43¾ x 39 in.
Variant edition of 40
Elvehjem Museum of Art, Tandem Press Archive, 1988.28

CHAM HENDON**Musings**, 1987

Multiple-color wood relief reduction print with acrylic wash on Stonehenge white and Arches Cover gray and black papers
Triptych, 44 x 30 in. individual sheet dimensions
Edition of 36
Elvehjem Museum of Art, Tandem Press Archive, 1988.26a-c

JOHN HIMMELFARB**Grown Woman in the Promised Land**, 1989

Monotype on Sanders watercolor paper, 60 x 90 in.
Unique print
Courtesy Quad/Galleries, Sussex, Wisconsin

ROBERT JANZ**Passover Rose** (state IV), 1988

Lithograph (black) from stone on Rives BFK white paper, 35⅜ x 24⅞ in.
Edition of 15
Elvehjem Museum of Art, Tandem Press Archive, 1988.41d

ROBERT JANZ**Passover Rose** (state V), 1988

Lithograph (black) from stone on Rives BFK white paper, 35⅜ x 24⅞ in.
Edition of 23
Elvehjem Museum of Art, Tandem Press Archive, 1988.41e

KAREN KUNC**A Jaded Nature**, 1992

Forty-nine color reductive woodcut from three blocks using stencils and thirteen blend rolls, 45 x 30 in.
Edition of 41
Elvehjem Museum of Art, Tandem Press Archive, 1991.53

FRANCES MYERS**Tête à tête**, 1990

Soft-ground etching on four steel plates with added relief elements using eight colors on Arches Cover white paper, 66¾ x 48 in.
Edition of 6
Courtesy Erdman Corporate Collection

DENNIS NECHVATAL**Hero**, 1991

One-color woodcut from one block on Arches Cover white paper, 19½ x 17 in.

Edition of 20

Elvehjem Museum of Art, Tandem Press Archive, 1991.116

DENNIS NECHVATAL**Landscape Drama**, 1990

One-color woodcut from one block on Arches Cover white paper, 76¾ x 52¼ in.

Edition of 20

Elvehjem Museum of Art, Tandem Press Archive, 1991.117

DON NICE**Gaia III**, 1990

Monoprint from painting on Plexiglas on Somerset white paper with hand-painted additions, 70½ x 37¼ in.

Courtesy Pleasant Company, Middleton, Wisconsin

FRANK OWEN**Vault**, 1989

Eight-color relief print from four rhoplex plates on hand-made paper, 58 x 40 in.

Edition of 12

Courtesy Tandem Press

MARJORIE PORTNOW**Little Verona, Wisconsin**, 1988

Sixteen-color lithograph from ten plates on Rives BFK white paper, 12½ x 22 in.

Edition of 40

Elvehjem Museum of Art, Tandem Press Archive, 1989.29

CAROL PYLANT**The Secret Sharer**, 1991

Five-color lithograph from four plates on Rives BFK white paper, 21 x 15 in.

Edition of 40

Elvehjem Museum of Art, Tandem Press Archive, 1992.55

SAM RICHARDSON**Out of This Common Ground**, 1991

Unique assemblage variants using collage, monoprint, and hand-drawn additions in graphite and colored pencils on Arches Aquabelle white paper, 22½ x 30 in.

Edition of 6

Courtesy Reed Coleman

SAM RICHARDSON**This World of Pairs and Opposites**, 1991

Unique assemblage variants using collage, monoprint, and hand-drawn additions in graphite on Arches Cover white paper, 29½ x 41½ in.

Edition of 6

Elvehjem Museum of Art, Tandem Press Archive, 1991.545

SAM RICHARDSON**Through the Greened Into**, 1988

A relief print with chine collé, hand-painted collage, and hand-drawn additions in graphite on Arches Cover white paper, 24¾ x 35½ in.

Edition of 16

Elvehjem Museum of Art, Tandem Press Archive, 1989.1

JUDY RIFKA**Apotheosis in Indigo**, 1991

Eight-color lithograph over a three-color assembled wood-block print on German etching paper, 29 x 41¼ in.

Edition of 50

Elvehjem Museum of Art, Tandem Press Archive, 1992.56

JUDY RIFKA**Facade**, 1991

Six-color lithograph over a five-color assembled wood-block print on German etching paper, 42½ x 31 in.

Edition of 40

Elvehjem Museum of Art, Tandem Press Archive, 1992.57

ITALO SCANGA**Figs**, 1991

Eight-color lithograph from six plates on Rives BFK white paper, 29 x 22 in.

Edition of 20

Elvehjem Museum of Art, Tandem Press Archive, 1991.121

ITALO SCANGA**Landscape**, 1989

Seven-color assembled woodblock with a one-run lithograph (black) from plate on Arches Cover white paper, 41½ x 29½ in.

Edition of 40

Elvehjem Museum of Art, Tandem Press Archive, 1990.9

ITALO SCANGA**Pitcher**, 1991

Ten-color lithograph from eight plates on Arches Cover white paper, 29 x 22 in.

Edition of 20

Elvehjem Museum of Art, Tandem Press Archive, 1992.58

JULIAN SCHNABEL**Billy's First Portrait of God**, 1990

Lithograph, colorgraph/etching, and silkscreen, 66¼ x 55⅞ in.

Edition of 35

Courtesy Tandem Press

ALAN J. SHIELDS

Dragonfly Chips Series: Marcus, 1988

Relief print with hand-made paper construction,
24¼ x 24¼ in.

Edition of 24

Elvehjem Museum of Art, Tandem Press Archive, 1989.31

ALAN J. SHIELDS

Dragonfly Chips Series: Sylvia, 1988

Relief print with hand-made paper construction,
23¾ x 23¾ in.

Edition of 24

Elvehjem Museum of Art, Tandem Press Archive, 1989.30

ALAN J. SHIELDS

Soft and Fluffy Gears Series: Bent Eggbeater, 1987

Hand-made paper construction, 35½ x 35¼ in.

Edition of 15

Courtesy Tandem Press

ROBERT STACKHOUSE

Approaching Diviner, 1992

Two-color, two-plate, spit-bite, aquatint, and drypoint,
109 x 60 in.

Edition of 45

Elvehjem Museum of Art, Tandem Press Archive, 1992.144

ROBERT STACKHOUSE

Diviners, 1990

Three-color, two-plate, spit-bite, aquatint, and drypoint on
Somerset white paper, 54½ x 102 in.

Edition of 45

Copublished with the Spring Street Workshop, New York
Elvehjem Museum of Art, Tandem Press Archive, 1991.43

FRED STONEHOUSE

Untitled, 1991

Sugarlift and aquatint, 10¾ x 8½ in.

Archive impression

47 monoprints

Elvehjem Museum of Art, Tandem Press Archive, 1991.122

CLAIRE VAN VLIET

Wheeler Mountain Bowl, 1989

Three lithographs (black) from stones on Barcham green
paper

Triptych, 23 x 32 in., individual sheet dimension

Edition of 40

Elvehjem Museum of Art, Tandem Press Archive, 1990.11a-c

CLAIRE VAN VLIET

Wheeler Rock Series # 18, 1989

Four-color à la poupée etching on hand-made pulp
painted paper, 32½ x 44½ in.

32 monoprints

Elvehjem Museum of Art, Tandem Press Archive, 1990.15

WILLIAM WEGMAN

Dusted Transcription, 1991

Etching on Arches Cover white paper, 16½ x 12½ in.

Edition of 50

Elvehjem Museum of Art, Tandem Press Archive, 1991.125

WILLIAM WEGMAN

FDS, 1990

Etching on Arches Cover white paper, 13½ x 11 in.

Edition of 10

Elvehjem Museum of Art, Tandem Press Archive, 1991.124

RUTH WEISBERG

The Artist, 1989

Monotype on Tableau paper, 49 x 38½ in.

Courtesy Wisconsin Center for Education Research

BIOGRAPHICAL ENTRIES FOR ARTISTS

GREGORY AMENOFF

BORN 1948, ST. CHARLES, ILLINOIS

Education

1970 B.A., Beloit College, Beloit, Wisconsin

Selected Solo Exhibitions

- 1990 St. Peter's Church, Cologne, Germany
Hirschl & Adler Modern, New York
- 1989 *The Monotypes*, The Butler Institute of American Art,
Youngstown, Ohio
- 1988 James Corcoran Gallery, Santa Monica, California
- 1987 Hirschl & Adler Modern, New York
- 1985 Betsy Rosenfield Gallery, Chicago
Galerie Montenay-Delsol, Paris
- 1984 Texas Gallery, Houston
- 1981 Robert Miller Gallery, New York
- 1977 Nielsen Gallery, Boston

Selected Group Exhibitions

- 1990 *The 1980's Prints from the Collection of Joshua P. Smith*,
National Gallery of Art, Washington, D.C.
Organic Abstraction, The Nelson-Atkins Museum of
Art, Kansas City, Missouri
- 1988 *National Drawing Invitational*, The Arkansas Art Center,
Little Rock
- 1987 *40th Biennial Exhibition of American Contemporary Paint-
ing*, The Corcoran Gallery of Art, Washington, D.C.
Chip Elwell, Blockprints 1976-1986, Mary Ryan Gallery,
New York
- 1986 *American Art of the 1980s*, Phoenix Art Museum
- 1985 *Biennial Exhibition*, Whitney Museum of American Art,
New York
- 1984 *New Narrative Painting*, The Metropolitan Museum of
Art, New York
An International Survey of Recent Paintings and Sculpture,
The Museum of Modern Art, New York

Selected Collections

- Albright-Knox Art Gallery, Buffalo, New York
The Art Institute of Chicago
The Metropolitan Museum of Art, New York
Museum of Fine Arts, Boston
The Museum of Modern Art, New York
Neuberger Museum, State University of New York at
Purchase
Pennsylvania Academy of the Fine Arts, Philadelphia
Rose Art Museum, Brandeis University, Waltham,
Massachusetts
San Francisco Museum of Modern Art
Whitney Museum of American Art, New York

Awards

- 1989 National Endowment for the Arts
1981 C.A.P.S.
National Endowment for the Arts

- 1980 The Louis Comfort Tiffany Foundation
National Endowment for the Arts
1979 The Artists Foundation of Massachusetts
1976 Massachusetts Bicentennial Painting Award

GARO Z. ANTREASIAN

BORN 1922, INDIANAPOLIS, INDIANA

Education

- 1948-49 Studied with Stanley William Hayter and Will
Barnet, New York
1948 B.F.A., John Herron School of Art, Indianapolis

Selected Solo Exhibitions

- 1992 *Garó Z. Antreasian: Recent Drawings and Paintings*, Rettig
y Martinez Gallery, Santa Fe
- 1991 *Garó Antreasian: Recent Works*, University of Arizona
Museum of Art, Tucson
Garó Antreasian: Recent Drawings and Prints, Dowd Fine
Arts Gallery, State College at Cortland, New York
- 1990 *Garó Antreasian: Paintings, Drawings, Prints*, Robischon
Gallery, Denver
20 Years of Antreasian Prints, Coe College, Cedar
Rapids, Iowa
- 1989 *Paintings, Drawings, Prints*, Louis Newman Gallery, Los
Angeles
Paintings and Prints, Expasitum Galleria, Mexico City
- 1988 *Garó Antreasian Retrospective*, Albuquerque Museum
and Art Museum, The University of New Mexico,
Albuquerque
Recent Work, Rettig y Martinez Gallery, Santa Fe
- 1986 *Recent Work*, Moss-Chumley Gallery, Dallas

Selected Group Exhibitions

- 1991 *Recent Work by Distinguished Venerables*, Art Museum,
The University of New Mexico, Albuquerque
Miniatures '91, Albuquerque Museum
- 1989 *A Spectrum of Innovation: Color in American Printmaking
1890-1960*, Worcester Art Museum, Worcester, Mass-
achusetts
Jurors' Exhibition, University of North Dakota, Grand
Forks
- 1988 *Paintings, Sculpture and Works on Paper by Contemporary
Artists of Indiana*, Herron Gallery Center for Contem-
porary Art, Indianapolis
Expressions, Moss-Chumley Gallery, Dallas
- 1986 *The New West*, Colorado Springs Fine Art Center
- 1985 *Tamarind: 25 Years 1960-1985*, University Art
Museum, The University of New Mexico,
Albuquerque
Artists in the Trenches, Goldstein Gallery, University of
Minnesota, St. Paul
- 1983 *Five Armenian West Coast Artists*, Fresno Art Center,
Fresno, California

Selected Collections

Albuquerque Museum
The Art Institute of Chicago
The Brooklyn Museum
Dallas Museum of Art
Solomon R. Guggenheim Museum, New York
Indianapolis Museum of Art
Los Angeles County Museum of Art
The Metropolitan Museum of Art, New York
Museum of Fine Arts, Boston
The Museum of Modern Art, New York

Awards

1987 14th Annual Governor's Award, New Mexico
1985 Visiting Lecture Fulbright Award, Sao Paulo and Rio de Janeiro, Brazil
Western State Print Invitational, Purchase Award, Portland Art Museum, Oregon
1982–83 National Endowment for the Arts, Visual Artists Grant, Washington, D.C.
1972 Honorary doctor of fine arts degree, Indiana/Purdue Universities in Indianapolis

Selected Positions

1964– Professor, Department of Art, University of New Mexico, Albuquerque
1981–84 Chairman, Department of Art and Art History, University of New Mexico, Albuquerque
1970–72 Technical Director, Tamarind Institute, University of New Mexico, Albuquerque
1961–64 Herron School of Art, Indianapolis
1960–61 Technical Director, Tamarind Lithography Workshop, Inc., Los Angeles
1948–59 Herron School of Art, Indianapolis

ALICE AYCOCK

BORN 1946, HARRISBURG, PENNSYLVANIA

Education

1971 M.A., Hunter College, New York
1968 B.A., Douglass College, New Brunswick, New Jersey

Selected Solo Exhibitions

1990 *Complex Visions: Sculpture and Drawings by Alice Aycock*, Storm King Art Center, Mountainville, New York
John Weber Gallery, New York
1989 *Alice Aycock, Recent Sculpture and Drawings*, City Gallery of Contemporary Art, Raleigh, North Carolina
1988 *Alice Aycock*, John Weber Gallery, New York
1987 *The Six of Pentacles To Know All Manner of Things*, Kunstforum, Munich, Germany
1986 *Three-Fold Manifestation*, Tel Aviv Museum, Israel
1985 *The Chart of Magnetic Forces*, Humanic Corporation Artists Residency Program, Graz, Austria
Alice Aycock, Serpentine Gallery, London
1984 *New Work*, John Weber Gallery, New York
Three New Sculptures, McIntosh/Drysdale Gallery, Houston
1983–84 *Retrospective of Projects and Ideas 1972–1983*, "The Thousand And One Nights in the Mansion of Bliss, Part II, The Fortress of Utopia," Wurttembergischer Kunstverein, Stuttgart, Germany

Selected Group Exhibitions

1992 *Volume 6: Contemporary Sculptors*, Guild Hall Museum, East Hampton, New York
Cross Section, The World Financial Center, New York
1989 *Making Their Mark*, Cincinnati Art Museum
1988 *Columnar, "DNA Cutter,"* Hudson River Museum, Yonkers, New York
John Weber Gallery, New York
1987 *Standing Ground, Sculpture by American Women*, The Contemporary Arts Center, Cincinnati
Eccentric Machines, an Exhibition of Contemporary Mechanized Art, John Michael Kohler Arts Center, Sheboygan, Wisconsin
1986 *Sitings*, La Jolla Museum of Contemporary Art, California
1985 *Modern Machines: Recent Kinetic Sculpture*, Whitney Museum of American Art at Philip Morris, New York
On Drawing Aspects of Drawing, Frankfurter Kunstverein, Germany
1984 *The House of Stoics: Environment and Sculpture*, The International Contemporary Sculpture Symposium, Lake Biwa, Japan

Awards

1991 La Fondation Cartier
1986 National Endowment for the Arts Fellowship
1983 C.U.N.Y Research Award
1980 National Endowment for the Arts Fellowship
1976 Creative Artists' Public Service Grant
1975–76 National Endowment for the Arts Fellowship
1968 Phi Beta Kappa

LYNDA BENGLIS

BORN 1941, LAKE CHARLES, LOUISIANA

Education

1964 B.F.A., Newcomb College of Tulane University, New Orleans, Louisiana

Selected Solo Exhibitions

1991 *Lynda Benglis: Dual Natures*, High Museum of Art, Atlanta, traveling exhibition
1990 Richard Gray Gallery, Chicago
1989 Margo Leavin Gallery, Los Angeles
1987 Fuller Gross, San Francisco
1986 Tilden-Foley Gallery, New Orleans
1984 Paula Cooper Gallery, New York
1983 Susanne Hilberry Gallery, Birmingham, Michigan
1982 Okun-Thomas Gallery, St. Louis, Missouri
1981 Galerie Albert Baronian, Brussels, Belgium
1980 Portland Center for the Visual Arts, Portland, Oregon

Selected Group Exhibitions

19901 *Art in Europe and America: The 1960s and 1970s*, Wexner Center for the Arts, The Ohio State University, Columbus
1990 *The New Sculpture 1965–1975: Between Geometry and Gesture*, Whitney Museum of American Art, New York
1989 *First Impressions*, Walker Art Center, Minneapolis
1987 *Fifty Years of Collecting: An Anniversary Selection (Sculpture of the Modern Era)*, Solomon R. Guggenheim Museum, New York

- 1986 *Philadelphia Collects: European and American Art since 1940*, Philadelphia Museum of Art
- 1985 *20th Anniversary of the National Endowment for the Arts*, The Museum of Modern Art, New York
- 1984 *American Art since 1970: Painting, Sculpture, and Drawings from the Collection of the Whitney Museum of American Art*, Whitney Museum of American Art, New York
- 1983 *Printed by Women: A National Exhibition of Photographs and Prints*, The Print Club, Port of History Museum, Philadelphia
- 1981 *Developments in Recent Sculpture*, Whitney Museum of American Art, New York
- 1980 *Drawings: The Pluralist Decade*, Venice Biennale, Italy

Selected Collections

The Detroit Institute of Arts
 The Museum of Modern Art, New York
 The National Gallery of Victoria, Melbourne, Australia
 San Francisco Museum of Modern Art
 Walker Art Center, Minneapolis

Awards

- 1989 National Council of Art Administration
- 1988 Olympiad of Art Sculpture Park
 Delphi Art Symposium
 Mino Beach Art Symposium
- 1979 National Endowment for the Arts Grant
- 1975 Guggenheim Fellowship

Selected Positions

- 1985–87 Visiting Professor, School of Visual Arts, Fine Arts Workshop, New York
- 1982 Visiting Professor, University of Arizona, Department of Art, Tucson

RICHARD BOSMAN

BORN 1944, MADRAS, INDIA

Education

- 1970 Skowhegan School of Painting and Sculpture, Maine
- 1969–71 The New York Studio School, New York
- 1964–69 The Byam Shaw School of Painting and Drawing, London, England

Selected Solo Exhibitions

- 1992 *Richard Bosman*, Galleria Toselli, Milan, Italy
- 1991 *Richard Bosman, Hochshonitte und Radierungen*, Galerie Biederman, Munich, Germany
- 1990 *Richard Bosman*, Galeria la Maquina Espanola, Madrid, Spain
- 1990 *Richard Bosman, Recent Paintings*, John Berggruen Gallery, San Francisco
- 1989 *Richard Bosman, Gifts of the Sea*, Mandeville Gallery, University of California, San Diego
- 1989 *Prints by Richard Bosman: 1978–1988*, Elvehjem Museum of Art, University of Wisconsin–Madison
- 1987 *Richard Bosman*, Sala Parpallo, Valencia, Spain
- 1984 *Richard Bosman*, Brooke Alexander, New York
- 1983 *Richard Bosman*, The Mayor Gallery, London
- 1982 *Focus: Richard Bosman*, Fort Wayne Museum of Art, Indiana

Selected Group Exhibitions

- 1990 *Images of Death in Contemporary Art*, Patrick and Beatrice Haggerty Museum, Marquette University, Milwaukee
- 1989 *First Impressions*, Walker Art Center, Minneapolis
- 1988 *Works on Paper*, Curt Marcus Gallery, New York
- 1987 *Sammlung Thomas: Kunst aus den achtziger Jahren*, A Art 11 Forum Thomas, Munich, Germany
- 1986 *Public and Private: American Prints Today: The 24th National Exhibition*, The Brooklyn Museum, New York
- 1984 *Paradise Lost/Paradise Regained: American Visions of the New Decade*, Venice Biennale, Italy
- Images and Impressions*, Walker Art Center, Minneapolis
- 1983 *The American Artist as Printmaker: 23rd National Exhibition*, The Brooklyn Museum, New York
- 1982 *Projects: Artist's Books*, The Museum of Modern Art, New York
- 1980 *The Times Square Show*, Times Square, New York

Selected Collections

Albright-Knox Art Gallery, Buffalo, New York
 Australian National Gallery, Canberra
 Bibliothèque Nationale, Paris
 The Brooklyn Museum, New York
 The Detroit Institute of Arts
 The Metropolitan Museum of Art, New York
 The Museum of Contemporary Art, Los Angeles
 The Museum of Modern Art, New York
 Philadelphia Museum of Art
 Walker Art Center, Minneapolis

Awards

- 1981 Awards in the Visual Arts

JOHN BUCK

BORN 1946, AMES, IOWA

Education

- 1972 M.F.A., University of California at Davis
- 1971 Skowhegan School of Sculpture and Painting, Skowhegan, Maine
- 1968 B.F.A., Kansas City Art Institute and School of Design, Kansas City, Missouri

Selected Solo Exhibitions

- 1992 *John Buck*, Allene Lapidés Gallery, Santa Fe
- 1991 *John Buck*, Morgan Gallery, Kansas City, Missouri
Large Scale Bronzes, An Outdoor Exhibition, Esprit Sculpture Garden/John Berggruen Gallery, San Francisco
Recent Sculpture, An Indoor Exhibition, John Berggruen Gallery, San Francisco
John Buck: Woodblock Prints, Allene Lapidés Gallery, Santa Fe
John Buck: New Sculpture, Ann Jaffe Gallery, Bay Harbor Island, Florida
- 1990 J. Noblett Gallery, Boyes Hot Springs, California
John Buck: New Sculpture, Zolla/Lieberman Gallery, Chicago
- 1989 Galerie Ninety-Nine, Bay Harbor Islands, Florida
 Anne Reed Gallery, Ketchum, Idaho

Selected Group Exhibitions

- 1992 *Dreams and Shield: Contemporary Spiritual Art*, Salt Lake City Art Center
Sculpture, John Berggruen Gallery, San Francisco
Robischon Gallery, Denver
Narration Through Form, Haynes Fine Art Gallery, Montana State University, Bozeman
- 1991 *Contemporary Bronze: Process and Object*, Atlanta College of Art, Georgia
Sculpture: Visions Transformed III, Anne Reed Gallery, Ketchum, Idaho
Bad Politics, Greg Kucera Gallery, Seattle
- 1990 *Toward the Future: Contemporary in Content*, Museum of Contemporary Art, Chicago
Of Nature and Nation: Yellowstone—Summer of Fire, Security Pacific Corporation, Los Angeles
John Buck and Igor Mitoraj, Stephen F. Austin University, Nacogdoches, Texas

Commissions

- 1991 *Three Generations*, Principal Financial Group, Des Moines, Iowa
The Loop, Ahmanson Commercial Development, Chicago

Awards

- 1984 Awards in the Visual Arts, National Artists Awards
1980 National Endowment for the Arts, Individual Artists Grant
1971 Fifth Annual Juried Art Exhibition, University of California at Davis, Purchase Award
1970 Second Annual Shasta College Invitational Art Exhibition, Redding, California, Purchase Award

LOUISA CHASE

BORN 1951, PANAMA CITY, PANAMA

Education

- 1975 M.F.A., Yale University School of Art, New Haven
1973 B.F.A., Syracuse University, New York

Selected Solo Exhibitions

- 1992 *Louisa Chase: New Paintings*, Mira Godard Gallery, Toronto, Canada
- 1991 *Louisa Chase*, Brooke Alexander, New York
Louisa Chase, Kyoto Art Center Hall, Japan
Louisa Chase, Tokyo Ginza Art Center Hall, Japan
- 1989 *Louisa Chase*, Mira Goddard Gallery, Toronto, Canada
- 1985 Margo Leavin Gallery, Los Angeles
Louisa Chase, Recent Prints and Drawings, Alice Simsar Gallery, Ann Arbor, Michigan
- 1984 *Currents: Louisa Chase*, The Institute of Contemporary Art, Boston, traveling exhibition
- 1983 *Louisa Chase*, Galerie Baecker, Cologne, Germany
- 1978 *Louisa Chase*, Edward Thorp Gallery, New York

Selected Group Exhibitions

- 1992 *A Passion for Art*, Tony Shafrazi Gallery, New York
- 1991 *The Contemporary Drawing: Existence, Passage and the Dream*, Brandeis University, Rose Art Museum, Waltham, Massachusetts

- 1990 *The Old and New Masters of the 20th Century*, Daimaru Exhibition Hall, Osaka, Japan
- 1989 *Landscapes*, Brooke Alexander, New York
Making Their Mark: Women Artists Move into the Mainstream, 1979–1985, Cincinnati Art Museum, traveling exhibition
The Figure Speaks, Edith C. Blum Art Institute, Bard College, Annandale-on-Hudson, New York
- 1988 *The New Generation: The 80's American Painters and Sculptors*, The Metropolitan Museum of Art, New York
Collaboration in Monotype, University Art Museum, Santa Barbara, California
- 1987 *Reflection: Art of the Eighties*, University of Iowa Museum of Art, Iowa City
- 1986 *Landscape, Seascape, Cityscape*, The New York Academy of Art with the Contemporary Arts Center, New Orleans

Selected Collections

- Albright-Knox Art Gallery, Buffalo, New York
The Corcoran Gallery of Art, Washington, D.C.
The Denver Art Museum
Library of Congress, Washington, D.C.
The Metropolitan Museum of Art, New York
The Museum of Modern Art, New York
New York Public Library
Portland Museum of Art, Maine
Smart Museum, University of Chicago
Whitney Museum of American Art, New York

Awards

- 1982–83 National Endowment for the Arts Fellowship
1979–80 New York State Creative Artists Public Service Grant
1978–79 National Endowment for the Arts Fellowship

ROBERT COTTINGHAM

BORN 1935, BROOKLYN, NEW YORK

Education

- 1963 Associate Degree, Pratt Institute, Brooklyn, New York

Selected Solo Exhibitions

- 1992 Butler Institute of American Art, Youngstown, Ohio
- 1991 Harcourts Contemporary, San Francisco
- 1990 Marisa Del Re Gallery, New York
- 1990 Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York
- 1989 Barbara Fendrick Gallery, Washington, D.C.
Muscarelle Museum of Art, College of William and Mary, Williamsburg, Massachusetts
- 1988 Davison Art Center, Wesleyan University, Middletown, Connecticut
- 1987 Nelson-Atkins Museum of Art, Kansas City, Missouri
- 1986 Springfield Art Museum, Missouri, traveling retrospective
The Museum of Art, Science and Industry, Bridgeport, Connecticut

Selected Group Exhibitions

- 1991–92 *American Realism and Figurative Art: 1952–1990*, Japan
Six Takes on Photo-Realism, Whitney Museum of American Art at Champion, Stamford, Connecticut
Modern Drawing, Anthony Ralph Gallery, New York
- 1990 *Three Universities Collect*, Indiana University Art Museum, Bloomington
- 1989 *National Invitational Drawing Exhibition*, Emporia State University, Kansas, traveling exhibition
Trains and Planes: The Influence of Locomotion in American Painting, Sherry French Gallery, New York, traveling exhibition
- 1988 *Facing It: Selections from the Ross Turk Collection*, Midwest Museum of American Art, Elkhart, Indiana
- 1987 *From the Collection—American Art 1960 to the Present*, Yale University Art Gallery, New Haven
Close Focus: Prints, Drawings, and Photographs, National Museum of American Art, Smithsonian Institution, Washington, D.C.
- 1986 *Hollywood: Legend and Reality*, National Museum of American History, Smithsonian Institution, Washington, D.C.

Selected Collections

- The Art Institute of Chicago
Arts Council of Great Britain, London
The Cleveland Museum of Art
The Detroit Institute of Arts
Fogg Art Museum, Harvard University, Cambridge
Solomon R. Guggenheim Museum, New York
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
The Metropolitan Museum of Art, New York
The Museum of Modern Art, New York
National Museum of American Art, Smithsonian Institution, Washington, D.C.
Tate Gallery, London

Awards

- 1993 MacDowell Colony Residency, Peterborough, New Hampshire
- 1992 Walter Gropius Fellowship, Huntington Museum of Art, Huntington, West Virginia
- 1974 National Endowment for the Arts Fellowship

GEORGE CRAMER

BORN 1938, SPRING ARBOR, MICHIGAN

Education

- 1970 M.F.A., University of Wisconsin–Madison
1968 B.S., University of Michigan–Ann Arbor
1963 A.A., Jackson Junior College, Jackson, Michigan

Selected Solo Exhibitions

- 1991 Computer-assisted Prints, University Art Gallery, Western Illinois University, Macomb
- 1987 Computer Prints and Spanish Watercolors, Spaightwood Galleries, Madison, Wisconsin
Woodcuts and Watercolors, Gallery Eude, Barcelona, Spain

- 1986 Ceramic Sculpture, Gallery 1230, LaBisbal, Spain
Sculpture, Drawings, and Prints, Art Gallery, Mount Mercy College, Cedar Rapids, Iowa
- 1985 Woodcuts, Union South Gallery, University of Wisconsin–Madison
- 1983 Drawings, Spaightwood Galleries, Madison, Wisconsin
- 1979 Drawings, Mead Public Library, Sheboygan, Wisconsin
- 1978 *Wisconsin Paintings*, Madison Art Center, Wisconsin
- 1975 Drawings, Madison Art Center, Wisconsin

Selected Group Exhibitions

- 1992 National Outdoor Sculpture Exhibition, West Bend Museum, Wisconsin
- 1988–91 CRASH, Computer Art Invitational, traveling exhibition
- 1988 *Contemporary American Graphics*, Gallery Ten, Rockford, Illinois
Edward Pope and George Cramer—Computer Works, Harry Nohr Gallery, University of Wisconsin–Platteville
Jim Bird, Wayne Taylor, George Cramer, Spaightwood Galleries, Madison, Wisconsin
- 1986 *New Works: UW–Madison Sculpture Faculty*, Wright Museum of Art, Beloit, Wisconsin
Altaire Gallery, Palma, Majorca, Spain
- 1985 *Woodlands and Great Lakes Sculpture*, John Paul Slusser Art Gallery, University of Michigan School of Art, Ann Arbor
Wisconsin Survey: Three Dimensional Art Today, organized by the Wisconsin Academy of Sciences, Arts and Letters, traveling to six museums
- 1984 *Milking the Sacred Cow: A Salute to America's Dairyland*, traveling exhibition organized by the Charles A. Wustum Museum of Fine Arts, Racine, Wisconsin

Selected Collections

- Anderson Fine Arts Center, Indiana
Elvehjem Museum of Art, University of Wisconsin–Madison
Madison Art Center, Wisconsin
John Michael Kohler Arts Center, Sheboygan, Wisconsin
University Art Gallery, Central Michigan University, Mt. Pleasant
Jane Voorhees Zimmerli Art Museum, Rutgers University, New Brunswick, New Jersey

Awards

- 1989 Faculty Research Grant, University of Wisconsin–Madison Graduate School
- 1987 Faculty Research Grant, University of Wisconsin–Madison Graduate School
- 1986 Faculty Research Grant, University of Wisconsin–Madison Graduate School
- 1984 Faculty Research Grant, University of Wisconsin–Madison Graduate School
- 1983 Faculty Research Grant, University of Wisconsin–Madison Graduate School
- 1982 Faculty Research Grant, University of Wisconsin–Madison Graduate School
- 1981 Faculty Research Grant, University of Wisconsin–Madison Graduate School
- 1977 National Endowment for the Arts, Matching Grant, Wisconsin Arts Board

Selected Positions

- 1988–89 Undergraduate Chairman, University of Wisconsin–Madison Department of Art
1986 Associate Professor, University of Wisconsin–Madison Department of Art
1981 Assistant Professor, University of Wisconsin–Madison Department of Art
1978–78 Artist-in-Residence, Sheboygan, Wisconsin

RAFAEL FERRER

BORN 1933, SAN JUAN, PUERTO RICO

Education

- 1952–54 University of Puerto Rico, Rio Piedras
1951–52 Syracuse University, New York

Selected Solo Exhibitions

- 1992 Nancy Hoffman Gallery, New York
1985 Galerie Darthea Speyer, Paris
Rafael Ferrer, Neuberger Museum, State University of New York at Purchase
1983 University of South Florida, Tampa
1982 *Rafael Ferrer: Impassioned Rhythms*, Laguna Gloria Art Museum, Austin, Texas
1980 Hamilton Gallery of Contemporary Art, New York
1978 The Institute of Contemporary Art, Boston
1974 *Isla*, The Museum of Modern Art, New York
1972 Whitney Museum of American Art, New York

Selected Group Exhibitions

- 1992 *An Ode to Gardens and Flowers*, Nassau County Museum of Art, Roslyn Harbor, New York
1991–92 *The Landscape in Twentieth-century American Art: Selections from The Metropolitan Museum of Art*, traveling exhibition to five museums
1987–89 *The Eloquent Object*, The Philbrook Museum of Art, Tulsa
1985 *The Figure in 20th Century Art: Selection from the Metropolitan Museum of Art*, American Federation of the Arts traveling exhibition
1984 *A Feast for the Eyes*, The Museum of Modern Art, New York
Tenth Anniversary Exhibition, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
An International Survey of Recent Painting and Sculpture Today, The Museum of Modern Art, New York
1983 *Images and Identities: Artists of Puerto Rican Heritage*, Robeson Center Gallery, Rutgers University, Newark, New Jersey
1982 *74th American Exhibition*, The Art Institute of Chicago
1980 Venice Biennale, Italy

Selected Collections

- Albright-Knox Art Gallery, Buffalo, New York
The Denver Art Museum
Lehmbruck Museum, Duisberg, West Germany
The Metropolitan Museum of Art, New York
Museum of Contemporary Art, Chicago
The Museum of Modern Art, New York
Philadelphia Museum of Art
Whitney Museum of American Art, New York

Awards

- 1978 National Endowment for the Arts Fellowship
1975 Guggenheim Award
1972 National Endowment for the Arts Fellowship

Selected Positions

- 1984 Visiting Professor, University of Pennsylvania, Philadelphia
1981 Visiting Professor, Youngstown State University, Ohio
Visiting Professor, Skowhegan School of Painting and Sculpture, Maine
1978–80 School of Visual Arts, New York

JANET FISH

BORN 1938, BOSTON, MASSACHUSETTS

Education

- 1963 B.F.A. and M.F.A., Yale University School of Art and Architecture, New Haven
1961 Skowhegan School of Painting and Sculpture, Maine
1960 B.A., Smith College, Northampton, Massachusetts

Selected Solo Exhibitions

- 1992 *Janet Fish: Selected Works*, Orlando Museum of Art, Florida
1991 *Janet Fish: Night Paintings*, Robert Miller Gallery, New York
1990 *Janet Fish, Spectacular Still Life Paintings*, Linda Cathcart Gallery, Santa Monica, California
1989 *Janet Fish, Major Paintings and Works on Paper*, Marianne Friedland Gallery, Toronto, Canada
1988 Simms Fine Art, New Orleans
1987 Marsh Gallery, University of Richmond, Virginia
1986 *Janet Fish: Recent Paintings and Pastels 1980–1985*, Smith College, Northampton, Massachusetts
1984 Columbia Museum of Art, South Carolina
1983 Texas Gallery, Houston
1982 Delaware Art Museum, Wilmington

Selected Group Exhibitions

- 1992 *New Viewpoints: Contemporary Paintings by Distinguished American Women Artists*, Seville World Expo '92, Spain
1991 *Selections from the Glenn C. James Collection*, Joplin, Ohio
Art What Thou Eat, Edith C. Blum Art Institute, Bard College, Annandale-on-Hudson, New York
1990 *National Association of Women Artists: 100 Years*, Albany Institute of History and Art, Albany, New York, traveling exhibition
42nd Annual Academy-Institute Purchase Exhibition, New York
1989 *At the Table*, Taft Museum, Seattle
1987 *Frivolity and Morality: The Tradition of Vanitas in Contemporary Painting*, Sherry French Gallery, New York, traveling exhibition
1986 *Still Life/Landscapes: New Approaches to Old Traditions*, Gloria Luria Gallery, Bar Harbor Islands, Florida
1985 *American Realism, The Precise Image*, Isetan Museum, Tokyo, Japan
1984 *Visions of Childhood: A Contemporary Iconography*, Whitney Museum of American Art, Downtown Branch, New York

Selected Collections

Albright-Knox Gallery, Buffalo, New York
The Art Institute of Chicago
Chase Manhattan, New York
The Cleveland Museum of Art
The Metropolitan Museum of Art
The Minneapolis Institute of Arts
National Gallery of Victoria, Melbourne, Australia
Paine Weber Group, New York
Reader's Digest Association, Pleasantville, New York
Whitney Museum of American Art, New York

Awards

1991 American Academy and Institute of Art and Letters, New York, Associate
1975 Australian Council for the Arts
1974 Harris Award, 71st Chicago Biennial
1969 MacDowell Fellowship
1968 MacDowell Fellowship
1972 MacDowell Fellowship

SONDRA FRECKELTON

BORN 1936, DEARBORN, MICHIGAN

Education

1954–56 School of The Art Institute of Chicago and the University of Chicago, Illinois

Selected Solo Exhibitions

1991 Denmos Museum, Traverse City, Michigan
Ford Gallery, Eastern Michigan University, Ypsilanti
Louis Newman Gallery, Beverly Hills, California
1990 The University of Michigan Museum of Art, Ann Arbor
1990 Robert Schoelkopf Gallery, New York
1987 *Sondra Freckelton Prints: 1973–1987*, Alice Simsar Gallery, Ann Arbor
1982 John Berggruen Gallery, San Francisco
1980–81 Brooke Alexander, Inc., New York
1980 Fendrick Gallery, Washington, D.C.

Selected Group Exhibitions

1991–92 *Collaboration in Print—Stewart & Stewart Prints: 1980–1990*, traveling to eight museums
1990 *Realist Watercolors*, Palmer Museum of Art, The Pennsylvania State University, University Park
1987 *Prints by Contemporary American Women Artists*, traveling to five museums
Modern American Realism: Sara Roby Foundation Collection, National Museum of American Art, Smithsonian Institution, Washington, D.C.
1985–87 *American Realism*, traveling to eight museums
1984 *Recent American Still Life Painting*, Robert Schoelkopf Gallery, New York
1983 *Contemporary American Realism*, The Art Institute of Chicago
1982–83 *Perspective on Contemporary American Realism*, Pennsylvania Academy of the Fine Arts, Philadelphia; The Art Institute of Chicago
1981 *Realism Today: Contemporary American Realism from 1960*, traveling to six museums
1980 *Watercolors 1980*, Frumkin-Struve Gallery, Chicago

Selected Collections

The Art Institute of Chicago
Bank of New York
Best Products Company, Richmond, Virginia
Lehman Brothers Kuhn Loek, New York
Owens-Corning, Toledo, Ohio
Prudential Insurance Company, Newark, New Jersey
Sara Roby Foundation Collection, National Museum of American Art, Smithsonian Institution, Washington, D.C.
Springfield Art Museum, Massachusetts
The Toledo Museum of Art, Toledo, Ohio
Virginia Museum of Fine Arts, Richmond

Awards

1992 National Academy of Design, New York, Associate Elect
1991 Thelma McAndless Distinguished Professor Endowed Chair in the Humanities, Eastern Michigan University, Ypsilanti
1979 *Sixth British International Print Biennale*, Bradford Art Gallery and Museum, Bradford, England
1960 Ingram Merrill Grant, New York

SAM GILLIAM

BORN 1933, TUPELO, MISSISSIPPI

Education

1958–61 M.A., University of Louisville, Kentucky
1952–55 B.A., University of Louisville, Kentucky

Selected Solo Exhibitions

1992 Michael Lord Gallery, Milwaukee
1991 Barbara Fendrick Gallery, New York
Walker Hill Art Center, Seoul, Korea
Galerie Simone Stern, New Orleans
Galerie Darthea Speyer, Paris
1990 Middendorf Gallery, Washington, D.C.
1983 Galerie Darthea Speyer, Paris
Modern Painter at the Corcoran: Sam Gilliam, The Corcoran Gallery of Art, Washington, D.C.
1982 Dart Gallery, Washington, D.C.
Red + Black to "D": Paintings by Sam Gilliam, The Studio Museum in Harlem, New York
1981 Hamilton Gallery, New York

Selected Group Exhibitions

1991 *Abstract Painting: The 90's*, Andre Emmerich Gallery, New York
Physicality, Hunter College, New York
1988 *Looking South: A Different Dixie*, Birmingham Museum of Art, Alabama
1987 *Contemporary Visual Expressions*, The Anacostia Museum, Washington, D.C.
1986 *Abstraction/Abstraction*, Carnegie-Mellon University Art Gallery, Pittsburgh, Pennsylvania
1982 10 + 10 + 10, The Corcoran Gallery of Art, Washington, D.C.
Afro-American Abstraction, Los Angeles Municipal Art Gallery
1980 *Alternatives by Black Artists*, Washington Project for the Arts, Washington, D.C.

Selected Collections

The Art Institute of Chicago
Beymans Museum, Rotterdam, The Netherlands
The Corcoran Gallery of Art, Washington, D.C.
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
The Metropolitan Museum of Art, New York
Musée d'Art Moderne de la Ville de Paris
The Museum of Modern Art, New York
Tate Gallery, London
Walker Art Center, Minneapolis

Awards

1990 Honorary Doctor of Arts and Letters, Northwestern University, Evanston, Illinois
1989 National Endowment for the Arts, Individual Artist Grant
1984 The American Black Artists, Inc., Distinguished Award for Pioneering in the Arts
1982 The Mayor's Art Award, District of Columbia
1980 Honorary Doctorate of Humane Letters, University of Louisville, Kentucky
1967 National Endowment for the Arts, Visual Artists Fellowship

Selected Positions

1985–89 Professor of Art, Carnegie-Mellon University, Pittsburgh, Pennsylvania
1982–85 Professor of Painting, University of Maryland, Baltimore
1967–82 The Maryland Art Institute, College of Art, Baltimore

CHAM HENDON

BORN 1936, BIRMINGHAM, ALABAMA

Education

1977 M.F.A., University of Wisconsin–Madison
1965 M.A., University of New Mexico, Albuquerque
1963 B.F.A., School of The Art Institute of Chicago

Selected Solo Exhibitions

1992 Monty Stabler Galleries, Birmingham, Alabama
1991 The Red Mills, Clavenack, New York (Merchant-Ivory Foundation)
1990 Moody Gallery of Art, University of Alabama, Tuscaloosa
Gallery of Art, University of Northern Iowa, Cedar Falls
1989 Gray Art Gallery, East Carolina University, Greenville, North Carolina
1987 Phyllis Kind Gallery, New York
1986 Phyllis Kind Gallery, Chicago
1984 Phyllis Kind Gallery, Chicago and New York
1983 Phyllis Kind Gallery, New York

Selected Group Exhibitions

1992 *Admiration and Esteem: Peter Dean Is Honored by His Friends*, G.W. Einstein Gallery, New York
1991 *American Narrative Painting and Sculpture, The 1980's: Selections from the Collection of The Metropolitan Museum of Art*, Nassau County Museum of Art, Roslyn Harbor, New York

1987 *39th Annual Purchase Exhibition*, American Academy and Institute of Arts and Letters, New York
1985 *Nueva Pintura, Narrativa*, El Museo Rufino Tamayo, Mexico City
Dialoghi nell' Arte, Palazzo Ducale, Gubbio, Italy (organized under the auspices of The Metropolitan Museum of Art, New York)
1984 *Exotik*, Godula Buchholz Werkram, Munich, Germany
1983 *Bodies and Souls*, Artist's Choice Museum, Marisa Del Ray Gallery, New York
1980–81 *Five Decades: Recent Work By Alumni of the Department of Art*, Elvehjem Museum of Art, University of Wisconsin–Madison
Bad Painting, New Museum of Contemporary Art, New York
1980 *Studio Workspace Program Exhibition*, P.S.1, The Institute for Art and Urban Resources, Inc., Long Island City, New York

Selected Collections

Birmingham Museum of Art, Alabama
Chase Manhattan Bank, New York
City College of New York
Madison Art Center, Wisconsin
The Metropolitan Museum of Art, New York
Neuberger Museum, State University of New York at Purchase
Princeton University, New Jersey

Selected Positions

1986 Visiting Artist, Department of Art, Virginia Commonwealth University, Richmond
1984 Visiting Artist, Department of Art, University of Wisconsin–Madison
1982 Visiting Artist, Department of Art, Mankato State University, Minnesota

JOHN HIMMELFARB

BORN 1946, CHICAGO, ILLINOIS

Education

1970 M.A.T., Harvard University, Cambridge
1968 A.B., Harvard University, Cambridge

Selected Solo Exhibitions

1991 Terry Dintenfass Gallery, New York
1990 Arkansas Art Center, Little Rock
Miami University Art Museum, Oxford, Ohio
Madison Art Center, Wisconsin
Huntington Museum of Art, West Virginia
1989 *Meetings in the Garden: The Art of John Himmelfarb*, Kalamazoo Institute of Arts, Michigan
Tallers Josep Llorens Artisas, Gallifa, Spain
1987 Evanston Art Center, Illinois
1986 Davenport Art Museum, Iowa
1985 Area X Gallery, New York

Selected Group Exhibitions

1991 *Recent Acquisitions in Graphic Art*, National Museum of American Art, Smithsonian Institution, Washington, D.C.

- 1986 *Monumental Drawings: 20 Contemporary Americans*, The Brooklyn Museum, New York
Recent Graphics from American Print Shops, Mitchell Museum, Mt. Vernon, Illinois
- 1985 *81st Chicago and Vicinity Show*, The Art Institute of Chicago
- 1984 *Too Hot for New York*, Area X Gallery, New York
- 1983 *Hassam and Speicher Fund Purchase Exhibition*, American Academy and Institute of Arts and Letters, New York
Director's Choice, Des Moines Art Center, Iowa
- 1980 *American Drawings in Black and White: 1970–1980*, The Brooklyn Museum, New York
- 1976 *19th National Print Exhibition*, The Brooklyn Museum, New York
- 1973 *Printmakers: Mid-West Invitational*, Walker Art Center, Minneapolis

Selected Collections

The Art Institute of Chicago
The Baltimore Museum of Art
Centre Pompidou, Musée D'art Moderne, Paris
The Cleveland Museum of Art
High Museum of Art, Atlanta
Indianapolis Museum of Art
The Minneapolis Institute of Arts
National Museum of American Art, Smithsonian Institution, Washington, D.C.
The Toledo Museum of Art, Ohio

Awards

- 1989 Chicago Artists' Award
- 1986 Illinois Arts Council Fellowship
Pollack-Krasner Foundation
- 1985 National Endowment for the Arts, Visual Artists Fellowship (drawing)
- 1982 National Endowment for the Arts, Visual Artists Fellowship (painting)

ROBERT JANZ

BORN 1932, BELFAST, NORTHERN IRELAND

- 1962 M.F.A., The Maryland Institute, College of Art, Baltimore
- 1952 B.A., University of Chicago

Selected Solo Exhibitions

- 1992 *(Im)ages*, Barbara Warwick Gallery, Seattle
- 1990 *Racine Carre (Square Root)*, L'Ollave, Lyon, France
- 1989 *Calendric*, Oliver Dowling Gallery, Dublin, Ireland
- 1988 *Le Temps est immobile*, L'Ollave, Lyon, France
One Room, One Work, Art At Work, New York
- 1987 *Instill Life*, L.A. Louver, Venice, California
- 1985 Frank Kolbert Gallery, Miami, Florida
Redrawings, Mark Quint, San Diego, California
- 1984 *Image after Image*, Oliver Dowling Gallery, Dublin, Ireland
- 1983 Wave Hill Gallery, New York

Solo Installations and Process Drawings

- 1991 *Between Heaven and Earth*, installation, Studio Gallery, University of California at Santa Barbara
- 1990 *Plus Minus*, Espais, Girona, Spain

- 1989 *Spring Diary*, Art At Work, New York
- 1988 *Overture*, G.E.R.A.U., Lyon, France
Transformation, Roebuck Moving Pictures, Dublin, Ireland
- 1987 Santa Barbara Contemporary Arts Forum, California
Modern Post, Orchard Gallery, Derry, Northern Ireland
- 1986 *Jessica's Lily: 10 days*, Velman Studio, New York
- 1984 *Blooming*, Crawford Municipal Gallery, Cork, Ireland
- 1983 *Plus Minus*, University of Washington, Seattle

Awards

- 1981 Deutscher Akademischer Austausch Dienst (DAAD) Fellowship
- 1980 DAAD Fellowship, Berlin, Germany
Fulbright Scholarship
Arts Council of Great Britain, London

Selected Positions

- 1970–80 North London Polytechnic, London
Middlesex Polytechnic
- 1968–70 Wembleton School of Art, London

KAREN KUNC

BORN 1952, OMAHA, NEBRASKA

Education

- 1977 M.F.A., Ohio State University
- 1975 B.F.A., University of Nebraska-Lincoln

Selected Solo Exhibitions

- 1991 Atrium Gallery, St. Louis, Missouri
- 1990 Nora Eccles Harrison Museum of Art, Utah State University, Logan
- 1989 Jan Cicero Gallery, Chicago
Carlton College Art Gallery, Northfield, Minnesota
- 1988 Charles A. Wustum Museum of Fine Arts, Racine, Wisconsin
- 1987 Kansas City Artist's Coalition, Center for Contemporary Art, Kansas City, Missouri
U.S. Embassy, Warsaw, Poland
- 1985 University of Houston-Clear Lake, Texas
- 1984 Sheldon Memorial Art Gallery, University of Nebraska-Lincoln
- 1983 *The Ohio Series*, Columbus Museum of Art, Ohio

Selected Group Exhibitions

- 1992 *Book as Container*, Sazama Gallery, Chicago
- 1991 *Presswork: The Art of Women Printmakers*, National Museum of Women in the Arts, Washington, D.C., traveling exhibition
Recent Acquisitions: Works on Paper, National Museum of American Art, Smithsonian Institution, Washington, D.C.
Boundless Vision, San Antonio Museum of Art, Texas
- 1990 *Echo Press: A Decade of Printmaking*, Indiana University Art Museum, Bloomington
- 1989 *Tradition and Innovation: 1500–1989*, Recent Acquisitions of the Achenbach Foundation for Graphic Arts, California Palace of the Legion of Honor, San Francisco
- 1988 *Imprimatur*, Greenville County Museum of Arts, South Carolina

- 1987 *17th International Biennial of Graphic Art*, Mednarodni Graficni Likovni Center Ljubljana, Yugoslavia
- 1986 *12th International Independent Exhibition of Prints in Kanagawa '86*, Kanagawa Prefectural Gallery, Japan
- 1984 *American Woodcuts: Revival and Innovation*, U.S. Information Agency Arts America Program, international traveling exhibition

Selected Collections

Art Museum and Gallery of Reykjavik, Iceland
 Elvehjem Museum of Art, University of Wisconsin–Madison
 Joslyn Art Museum, Omaha, Nebraska
 Library of Congress, Washington, D.C.
 National Museum of American Art, Smithsonian Institution, Washington, D.C.
 National Art Library, Victoria and Albert Museum, London
 Philadelphia Museum of Art
 Portland Art Museum, Oregon
 Walker Art Center, Library Collection, Minneapolis
 Worcester Art Museum, Massachusetts

Awards

- 1992 Nebraska Arts Council Individual Artist Fellowship Master Award
 Fellowship Award, Virginia Center for Creative Arts, Sweet Briar, Virginia
 Juror's Award, 13th Annual Jurored Art Show, Salina Art Center, Kansas
- 1990 Middle Slovak National Committee Award, 11th International Biennale Exhibition of Woodcut in Banska Bystrica, Czechoslovakia
- 1987 First Prize Award, *Graphica Atlantica*, Reykjavik, Iceland
- 1986 Purchase Award, 62nd Annual Exhibition, The Print Club, Philadelphia
- 1984 Mid-America Art Alliance/ National Endowment for the Arts Visual Arts Fellowship
- 1982 Individual Artists Fellowship, Ohio Arts Council

FRANCES MYERS

BORN 1938, RACINE, WISCONSIN

Education

- 1965 M.F.A., University of Wisconsin–Madison
 1959 B.S., University of Wisconsin–Madison

Selected Solo Exhibitions

- 1993 *Text as Image*, Perimeter Gallery, Chicago
- 1992 *The Lost Dog Cycle*, Portland Art Museum, Oregon
- 1991 *Graphic Installations*, Peltz Gallery, Milwaukee
Prints and Constructions, Perimeter Gallery, Chicago
Prints and Paintings, Dittmar Gallery, Northwestern University, Evanston, Illinois
- 1989 *New Work*, Natasha Nicholson Works of Art, Madison, Wisconsin
Relief Prints, University of Northern Iowa, Cedar Falls
- 1988 *New Prints*, Perimeter Gallery, Chicago
Recent Work, Haslem Gallery, Washington, D.C.
Monotypes and Martyrs, University of North Carolina–Charlotte

Selected Group Exhibitions

- 1993 *American Color Woodcuts: Bounty from the Block, 1890s–1990s*, Elvehjem Museum of Art, University of Wisconsin–Madison
- 1992 *Remarkable Women*, Peltz Gallery, Milwaukee
- 1991–94 *Presswork: The Art of Women Printmakers*, traveling exhibition of Lang Communications collection
- 1991 *Recent Acquisitions: Works on Paper*, National Museum of American Art, Smithsonian Institution, Washington, D.C.
Figurative Graphics—Graphic Figuration, Amerikahaus, Cologne, Germany
Wisconsin Artists Biennial, Patrick and Beatrice Haggerty Museum of Art, Marquette University, Milwaukee
One over One, Riverside Art Museum, California
- 1990 *New American Prints*, American Center, Sarajevo and American Embassy, Belgrade, Yugoslavia
A Decade of Collecting, Milwaukee Art Museum
The Print Club, 1915–1990, The Print Club, Philadelphia

Selected Collections

The Art Institute of Chicago
 The Brooklyn Museum
 Fogg Art Museum, Harvard University, Cambridge
 Library of Congress, Washington, D.C.
 The Metropolitan Museum of Art, New York
 Milwaukee Art Museum
 Musée des Arts Decoratifs, Paris
 Museum of Fine Arts, Boston
 National Museum of American Art, Smithsonian Institution, Washington, D.C.
 Victoria and Albert Museum, London

Awards

- 1991 Romnes Fellowship, Faculty Research Grant, University of Wisconsin–Madison Graduate School
- 1989 Purchase Award, 22nd Bradley National Print and Drawing Exhibition, Bradley University, Peoria, Illinois
- 1988 *Stuart M. Egnal Award*, 64th Annual International Competition of Prints, Philadelphia Print Club
- 1986 Print Club Selects Prize, 62nd Annual International Competition of Prints, Philadelphia Print Club
 AVA Nomination, Awards in the Visual Arts, SECCA, Winston-Salem, North Carolina
- 1985 National Endowment for the Arts Fellowship
- 1984 First Prize, Philadelphia Print Club International Print Annual

Selected Positions

- 1990– Associate Professor, University of Wisconsin–Madison
 1988–90 Assistant Professor, University of Wisconsin–Madison
 1982 Visiting Lecturer, University of California at Berkeley

DENNIS NECHVATAL

BORN 1948, DODGEVILLE, WISCONSIN

Education

- 1971–74 M.F.A., Indiana University, Bloomington
1967–71 B.S., B.A., University of Wisconsin-Stout,
Menomonie
1966–67 Loras College, Dubuque, Iowa

Selected Solo Exhibitions

- 1992 Phyllis Kind Gallery, Chicago
1991 Phyllis Kind Gallery, Chicago
1989 Pittsburgh Center for the Arts
Zola/Lieberman, Chicago
Exhibition and performance at University of Wisconsin-Stout, Menomonie, with performance by musician Roscoe Mitchell
1988 *Force Two: Paintings and Objects* by Dennis Nechvatal, with performance by John Cale, Madison Art Center, Wisconsin
1984 Siegel Contemporary Art, New York
1983 Herron Gallery, Indianapolis
1982 Madison Art Center, Wisconsin
1981 Center for the Visual Arts Gallery, Chicago

Selected Group Exhibitions

- 1992 *National Drawing Invitational*, The Arkansas Art Center, Little Rock
1991–92 *Artist Couples*, The Society for Contemporary Crafts, Pittsburgh
1991 *Brotherhood: Hero*, Performance by Dennis Nechvatal and John Cale, Elvehjem Museum of Art, University of Wisconsin–Madison
1988 *100 Years of Wisconsin Art*, Milwaukee Art Museum
Individuals: New Art from Wisconsin, Milwaukee Art Museum
1987 *Urgent Messages*, The Chicago Public Library Cultural Center
1986 *Contemporary Midwest Landscapes*, Herron Gallery, Indianapolis Center for Contemporary Art
1985 *39th Corcoran Biennial of American Painting*, The Corcoran Gallery of Art, Washington, D.C.
Chicago and Vicinity Drawing Exhibition, The Art Institute of Chicago
1984 *Painting and Sculpture Today 1984*, Indianapolis Museum of Art

Selected Collections

- A T & T, Chicago
Arkansas Art Center, Little Rock
The Art Institute of Chicago
Chemical Bank, New York
Continental Illinois Bank and Trust Company, Chicago
First National Bank of Evanston, Illinois
Kemper Group, Long Grove, Illinois
Madison Art Center, Wisconsin
Milwaukee Art Museum
Rayovac Corporation, Madison, Wisconsin

Awards

- 1988 Arts Midwest Fellowship Award
1985 Wisconsin Arts Board Grant

DON NICE

BORN 1932, VISALIA, CALIFORNIA

Education

- 1964 M.F.A., Yale University, New Haven
1954 B.F.A., University of Southern California, Los Angeles

Selected Solo Exhibitions

- 1992 *Hudson River Journey*, Albany Institute of History and Art, Albany, New York
1989 *Recent Paintings*, Fendrick Gallery, Washington, D.C.
Don Nice: Recent Work, John Berggruen Gallery, San Francisco
1986 *Don Nice: Monotypes*, Pace Editions, New York
1985 *Don Nice: A Twenty-Year Survey*, Springfield Art Museum, Missouri
1984 Nancy Hoffman Gallery, New York
1980 *Peaceable Kingdom/Beasts and Demons*, Newport Harbor Art Museum, Newport Beach, California, traveling exhibition
1974 *Don Nice*, Arnheims Museum, Arnheims, Holland
Allen Stone Gallery, New York
1963 Richard Feigen Gallery, New York

Selected Group Exhibitions

- 1991 *The Art of Advocacy*, Aldrich Museum of Contemporary Art, Ridgefield, Connecticut
Invitational, Nancy Hoffman Gallery, New York
1985 *Focus on Realism*, Museum of Modern Art, San Francisco
1984 *A Feast for the Eyes*, The Museum of Modern Art, New York
1981 *Contemporary American Realism since 1960*, Pennsylvania Academy of the Fine Arts, Philadelphia
1976 *America 1976*, U.S. Department of the Interior, Corcoran Gallery, Washington, D.C.
Contemporary Images in Watercolor, Akron Art Museum, Ohio
1972 *American Painting and Sculpture Today*, Indianapolis Museum of Art
1968 *Realism Now*, Vassar Art Gallery, Vassar College, Poughkeepsie, New York
1963 *Recent Acquisitions*, Whitney Museum of American Art, New York

Selected Collections

- Delaware Art Museum, Wilmington
Heden Paagse Kunst, Utrecht, Holland
The Metropolitan Museum of Art, New York
Minneapolis Institute of Arts
The Museum of Modern Art, New York
National Museum of Art, Canberra, Australia
Pennsylvania Academy of the Fine Arts, Philadelphia
Rose Art Gallery, Brandeis University, Waltham, Massachusetts
Walker Art Center, Minneapolis
Whitney Museum of American Art, New York

Awards

- 1990 National Academy of Design, Associate Member
1982 Art in Architecture Mural, National Endowment of the Arts

- 1980 National Fine Arts Committee, XIII Murals, Lake Placid Olympics, New York
 1963 Purchase Award, Ford Foundation

FRANK OWEN

BORN 1939, KALISPELL, MONTANA

Education

- 1968 M.A., University of California at Davis
 1966 B.A., University of California at Davis

Selected Solo Exhibitions

- 1988 Iannetti Lanzone Gallery, San Francisco
 Nancy Hoffman Gallery, New York
 1987 The Cook Company Gallery, Rancho Cordova, California
 1986 Lake Placid Art Center, Lake Placid, New York
 1984 The Ackland Art Museum, Chapel Hill, North Carolina
 1983 Knoedler Gallery, London
 1981 Wake Forest University Fine Arts Gallery, Winston-Salem, North Carolina

Selected Group Exhibitions

- 1989 *Geometric Connections: Shape*, Nancy Hoffman Gallery, New York
Painters in Residence, The Maryland Institute, College of Art, Baltimore
 1988 *An Evening of Contemporary Art at the Bayly*, Bayly Art Museum, University of Virginia, Charlottesville
 1986 *Collectors Gallery XX*, McNay Art Museum, San Antonio, Texas
Works on Paper, Nancy Hoffman Gallery, New York
 1985 *Abstract Variations*, Harcourt's Modern and Contemporary Art, San Francisco
 1984 *Content*, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
Rockefeller Retrospective, Wake Forest University Fine Arts Gallery, Winston-Salem, North Carolina
 1982 *Major New Works: Tenth Anniversary Show*, Nancy Hoffman Gallery, New York
 1981 *Group Show*, McNay Art Museum, San Antonio, Texas
New York Gallery Showcase, Oklahoma City Art Museum

Selected Collections

The Ackland Art Museum, Chapel Hill, North Carolina
 Albright-Knox Art Gallery, Buffalo, New York
 The Corcoran Gallery of Art, Washington, D.C.
 Des Moines Art Center, Iowa
 Elvehjem Museum of Art, University of Wisconsin-Madison
 Madison Art Center, Wisconsin
 University of Massachusetts
 The Saint Louis Art Museum
 Frederick R. Weisman Foundation of Art, Los Angeles

Awards

- 1989-90 National Endowment for the Arts Fellowship
 1978-79 National Endowment for the Arts Fellowship
 1967-68 University of California Regent's Fellowship

MARJORIE PORTNOW

BORN 1942, NEW YORK, NEW YORK

Education

- 1972 M.F.A., Brooklyn College, New York
 1970 Attended Art Students League, New York
 1965 Attended Skowhegan School of Painting and Sculpture, Maine
 1964-65 Attended Pratt Institute, New York
 1964 B.A., Western Reserve University, Cleveland, Ohio

Selected Solo Exhibitions

- 1992 University of California at Santa Cruz Gallery
 1990 Cherrystone Gallery, Wellfleet, Massachusetts
 1988 Case-Western Reserve University Gallery, Cleveland
 1987 Fishbach Gallery, New York
 Kalamazoo Art Institute, Michigan
 1986 Payne Gallery, Moravian College, Bethlehem, Pennsylvania
 1985 Fishbach Gallery, New York
 1983 Harcus-Krakow Gallery, Boston
 1981 Odyssea Gallery, New York
 1974 Kornblee Gallery, New York

Selected Group Exhibitions

- 1991 *The Landscape in Twentieth Century American Art: Selections from The Metropolitan Museum of Art*, traveling exhibition
 1990 *The 42nd Annual Purchase Awards Show*, American Institute and Academy of Arts and Letters, New York
The Italian Tradition in Contemporary American Landscape Painting, Gibbes Museum of Art, Charleston, South Carolina
The 1990 Invitational Exhibit of Painting and Sculpture, American Institute and Academy of Arts and Letters, New York
 1989 *The Landscape Observed*, The Maryland Institute, College of Art, Baltimore
 1987 *Mainstream America: Collection of Phil Descind*, Butler Institute of American Art, Youngstown, Ohio
 1885-86 *The New Response: Contemporary Painters of the Hudson River*, Albany Institute of History and Art, Albany, New York
 1982 *A Private Vision: Contemporary Art from the Graham Gund Collection*, Museum of Fine Arts, Boston
 1981 *American Landscape: Recent Developments*, Whitney Museum of American Art, Fairfield County Branch, Stamford, Connecticut
 1977 *A Sense of Place: The Artist and the American Land*, traveling exhibition

Selected Collections

American Telephone and Telegraph Corporation
 Albany Institute of History and Art, Albany, New York
 Chase Manhattan Bank of North America
 Citibank Corporation of North America
 Commerce Bank of Kansas City
 Richard and Jalane Davidson Collection, Chicago
 Graham Fund Collection
 The Metropolitan Museum of Art, New York
 Simpson, Thatcher and Bartlett, New York

Awards

- 1993 National Endowment for the Arts, Visual Artists Grant
- 1990 Hassam Purchase Prize, American Institute and Academy of Arts and Letters, New York
- 1986 New York Foundation for the Arts Grant
- 1981–82 New York State Creative Artists Public Service Grant
- 1980 National Endowment for the Arts, Visual Artists Grant
- 1978 Tiffany Grant
- 1975 Ingram Merrill Grant
- 1974 Radcliffe Institute Grant
- 1972 Tiffany Grant

CAROL PYLANT

BORN 1953, LOUISVILLE, KENTUCKY

Education

- 1979 M.F.A., Wayne State University, Detroit, Michigan
- 1977 B.F.A., Wayne State University, Detroit, Michigan

Selected Solo Exhibitions

- 1993 J. Cacciola Galleries, New York
- 1992 *Faces and Places of Ireland*, Ulster Bank, Ardara, County Donegal, Ireland
- 1990 Hobe Sound Gallery, Brunswick, Maine
Levinson Kane Gallery, Boston
- 1989 Bowdoin College Museum of Art, Brunswick, Maine
Oberpfalzer Kunstlerhaus, Schwandorf/Fromberg, Germany
- 1987 Rockefeller Foundation Bellagio Study and Conference Center, Bellagio, Italy
- 1985 Trustman Gallery, Simmons College, Boston
- 1982 Willis Gallery, Detroit

Selected Group Exhibitions

- 1992 *Remarkable Women*, Peltz Gallery, Milwaukee
Women in the Bowdoin Collection, Bowdoin Museum of Art, Brunswick, Maine
Summer Invitational Exhibition, J. Cacciola Galleries, New York
Group Exhibition, Steibel Modern, New York
- 1990 *Small Works/Big Talent*, Levinson Kane Gallery, Boston
Wisconsin Triennial, Madison Art Center, Wisconsin
The Boston Art Fair, Levinson Kane Gallery, Boston
- 1989 *American Realism*, Parkersburg Art Center, West Virginia
City Reflections, Levinson Kane Gallery, Boston
- 1988 *Art . . . Made in the USA*, Stadische Galerie, Deutsch-Amerikanisches Institut, Regensburg, Germany
- 1987 *Studied from Life*, Bayly Art Museum of the University of Virginia, Charlottesville

Selected Collections

Bowdoin College Museum of Art, Bowdoin, Maine
Elvehjem Museum of Art, University of Wisconsin–Madison
Malden Public Library, Massachusetts
Oberpfalzer Kunstlerhaus, Schwandorf/Fromberg, Germany
University of Kansas Permanent Collection, Manhattan
Virginia Center for the Creative Arts, Sweet Briar
University of Wisconsin–Madison, The Graduate School
Ulster Bank, Ardara, County Donegal, Ireland

Awards

- 1992 Faculty Research Grant, University of Wisconsin–Madison Graduate School
- 1991 Faculty Research Grant, University of Wisconsin–Madison Graduate School
Wisconsin Arts Board, Visual Arts Development Grant
- 1990 Residency, The Tyrone Guthrie Center, County Monaghan, Ireland
- 1989 Residency Award, Oberpfalzer Kunstlerhaus, Schwandorf/Fromberg, Germany
Wisconsin Arts Board, Visual Arts Development Grant
- 1988 National Endowment for the Arts Regional Visual Arts Fellowship
Faculty Research Grant, University of Wisconsin–Madison Graduate School
- 1987 Rockefeller Foundation Residency Fellowship, Bellagio, Italy
- 1985 Milton and Sally Avery Award for Painting, The MacDowell Colony

SAM RICHARDSON

BORN 1934, OAKLAND, CALIFORNIA

Education

- 1960 M.F.A., California College of Arts and Crafts, Oakland
- 1956 B.A., California College of Arts and Crafts, Oakland

Selected Solo Exhibitions

- 1992 Michael Dunev Gallery, San Francisco
- 1990 Gwenda Jay Gallery, Chicago
- 1987 B.Z. Wagman Gallery, Saint Louis
- 1986 Alice Simsar Gallery, Ann Arbor, Michigan
- 1985 Fuller Goldeen Gallery, San Francisco
- 1984 Klein Gallery, Chicago
- 1983 *A Decade of Richardson*, Fuller Goldeen Gallery, San Francisco
- 1982 *Projects*, San Jose Museum of Art, California
- 1981 Santa Barbara Museum of Art, California
- 1980 Janus Gallery, Los Angeles

Selected Group Exhibitions

- 1990 *Fine Arts Prints from Tandem Press*, Pace Prints, New York
California Artists: Selections from the Permanent Collection, San Jose Museum of Art, California
- 1989 *Works on Paper*, Allport Gallery, San Francisco
- 1988 *Serious Play: Experiments in Contemporary Printmaking*, Gallery I, San Jose State University, California
- 1987 *For Your Sake*, San Jose Museum of Art, California
- 1985 *The Martha Jackson Memorial Collection*, National Museum of American Art, Smithsonian Institution, Washington, D.C.
- 1984 *The California Sculpture Show*, Fisher Gallery, University of California, Los Angeles, traveling to France, Germany, England, and Norway
The 20th Century: The San Francisco Museum of Modern Art Collection, San Francisco Museum of Modern Art
- 1982 *A Private Vision: Contemporary Art from the Graham Gund Collection*, Museum of Fine Arts, Boston
- 1980 *Artists of the Pacific Coast States*, The Vice-President's House, Washington, D.C.

Selected Installations and Commissions

- 1988 Falkirk Cultural Center, San Rafael, California
- 1986 Klein Gallery, Chicago
- 1982 City Administration Building, Livermore, California
- 1981 Santa Barbara Museum of Art, California
- 1980 Hansen Fuller Goldeen Gallery, San Francisco

Selected Public Collections

- Dallas Museum of Art
- Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
- Livermore City Administration Building, Livermore, California
- M. H. deYoung Memorial Museum, San Francisco
- Milwaukee Art Museum
- National Museum of American Art, Smithsonian Institution, Washington, D.C.
- Oakland Museum, California
- San Francisco Museum of Modern Art
- Sheldon Memorial Art Gallery, University of Nebraska, Lincoln
- Whitney Museum of American Art, New York

Selected Awards

- 1990 Meritorious Performance and Professional Promise Award, San Jose State University
- 1975–76 Visual Artists Fellowship, National Endowment for the Arts

JUDY RIFKA

BORN 1945, NEW YORK, NEW YORK

Education

- 1966–68 New York Studio School, New York
- 1967 Skowhegan School of Painting and Sculpture, Maine
- 1963–65 Hunter College, New York

Selected Solo Exhibitions

- 1990 *Judy Rifka Drawings 1980–1990*, Brooke Alexander, New York
- 1989 Piramide Arte Contemporanea, Florence
- 1988 Galerie Ninety-Nine, Miami, Florida
- 1987 Saxon-Lee Gallery, Los Angeles
- 1986 *Judy Rifka Paintings*, The Cleveland Museum of Art
- 1984 *Judy Rifka: Major Works 1981–1984*, Knight Gallery, Spirit Square Art Center, Charlotte, West Virginia, traveling exhibition
- 1983 Nicola Jacobs Gallery, London
- 1982 *Judy Rifka Paintings 1982*, Reed College, Portland, Oregon
- 1981 Museum fur Kultur, Berlin and Hamburg, Germany
- 1980 Printed Matter, New York

Selected Group Exhibitions

- 1990 *The Unique Print: 70s and 90s*, Museum of Fine Arts, Boston
- 1989 *Making their Mark: Women Artists Move into the Mainstream 1970–1985*, Cincinnati Art Museum, traveling exhibition

- 1987 *Borrowed Embellishments*, Kansas City Museum, Missouri
- 1985 *Correspondences: New York Art Now*, Laforet Museum, Harajuku, Tokyo, traveling exhibition
- 1984 *The Human Condition: San Francisco Museum of Modern Art Biennial III*, California
- 1983 *The American Artist as Printmaker—23rd National Print Exhibition*, The Brooklyn Museum, New York
- 1982 *Urban Kisses*, Institute of Contemporary Art, London
- 1980 *Times Square Show*, Times Square, New York

Selected Collections

- The Metropolitan Museum of Art, New York
- Museum of Fine Arts, Boston
- Staatliche Museum, Berlin, Germany
- Whitney Museum of American Art, New York

ITALO SCANGA

BORN 1932, LAGO (CALABRIA), ITALY

Education

- 1961 M.A., Michigan State University, East Lansing
- 1960 B.A., Michigan State University, East Lansing

Selected Solo Exhibitions

- 1991 Helander Gallery, New York
- 1990 Missoula Museum of the Arts, Montana, traveling exhibition
- 1989 Art Institute of Southern California, Laguna Beach
- 1988 Anders Tornberg Gallery, Lund, Sweden
- 1986 David Winton Bell Gallery, List Art Center, Brown University, Providence, Rhode Island
- The Oakland Museum, California
- 1985 La Galleria, Lugano, Switzerland
- Arte Contemporanea, Mexico City
- 1983 Los Angeles County Museum of Art
- 1982 Charles Cowles Gallery, New York

Selected Group Exhibitions

- 1991 *Cruciformed: Images of the Cross since 1980*, Cleveland Center for Contemporary Art, Ohio
- 1989 *Gardens: Real and Imagined*, Bernice Steinbaum Gallery, New York
- 1988 *Three Italo-American Artists*, Peggy Guggenheim Collection, Palazzo dei Venier Leoni, Venice, Italy
- 1986 *Other Gods: Containers of Belief*, Fondo del Sol Visual Art and Media Center, Washington, D.C.
- Sacred Images in Secular Art*, Whitney Museum of American Art, New York
- 1984 *50 Kleider?*, Alten Museum, Monchengladbach, West Germany
- Primitivism in 20th Century Art*, The Museum of Modern Art, New York
- El Arte Narrativo*, Museo Rufino Tamayo, Mexico City
- 1983 *Biennial Exhibition*, Whitney Museum of American Art, New York
- 1982 *The Renaissance Revisited*, University Gallery, Tyler School of Art, Temple University, Philadelphia

Selected Collections

The Art Institute of Chicago
The Brooklyn Museum
Cincinnati Art Museum
Solomon R. Guggenheim Museum, New York
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
Los Angeles County Museum of Art
The Metropolitan Museum of Art, New York
The Museum of Modern Art, New York
Philadelphia Museum of Art
Walker Art Center, Minneapolis

Awards

1989 Distinguished Alumni Award, Michigan State University, East Lansing
1980 National Endowment for the Arts, Visual Artists Grant
1973 National Endowment for the Arts, Visual Artists Grant
1972 Copley Foundation Grant, Chicago

Teaching

1978– Professor, Visual Arts Department, University of California at San Diego, La Jolla
1967–78 Tyler School of Art, Temple University, Philadelphia
1964–66 Rhode Island School of Design, Providence, Rhode Island
1961–64 University of Wisconsin–Madison

JULIAN SCHNABEL

BORN 1951, NEW YORK, NEW YORK

Education

1973 B.F.A., University of Houston, Houston Texas

Selected Solo Exhibitions

1992 *Julian Schnabel Prints*, Pace Editions, New York
1991 *Julian Schnabel: Open Air Sculpture Exhibition*, Galerie Bruno Bischofberger, Zurich, La Chanterella, St. Moritz
Julian Schnabel: Horizons, Nelson-Atkins Museum of Art, Kansas City, Missouri
1990 Galerie Yvon Lambert, Paris
1989 *Works on Paper, 1975–1988*, Museum für Gegenwartskunst, Basel, traveling to five venues
Kabuki Paintings, Osaka National Museum of Modern Art, traveling to one venue
1988 *Reconocimientos/ The Recognitions Paintings*, Cuartel del Carmen, Museo de Arte Contemporaneo, Seville, Spain
1986 *Julian Schnabel: Paintings, 1975–1986*, Whitechapel Art Gallery, London, traveling to six venues
1982 The Tate Gallery, London
Museum of Contemporary Art, Los Angeles

Selected Group Exhibitions

1990 *Affinities and Intuitions: Selections from the Collection of Gerald S. Elliott*, The Art Institute of Chicago
Culture and Commentary: An Eighties Perspective, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

1989 *Recent Acquisitions*, San Francisco Museum of Modern Art
Jean-Michel Basquiat and Julian Schnabel, Rooseum, Malmö
1988 *Art of the 1980s: Artists from the Eli Broad Family Foundation Collection*, Kresge Art Museum, Michigan State University, East Lansing, traveling to one venue
Contemporary Art from New York, Ho-Am Gallery, Seoul, Korea and Seibu Museum of Art, Tokyo
1988: *The World of Art Today*, Milwaukee Art Museum
1987 *Biennial Exhibition*, Whitney Museum of American Art, New York
1986 *Seventy-fifth American Exhibition*, The Art Institute of Chicago
1984 *An International Survey of Recent Painting and Sculpture*, The Museum of Modern Art, New York

Selected Collections

The Art Institute of Chicago
Australian National Gallery, Canberra, Australia
The Butler Institute of American Art, Youngstown, Ohio
Fogg Art Museum, Harvard University, Cambridge, Massachusetts
Lannan Foundation, Los Angeles
The Metropolitan Museum of Art, New York
Milwaukee Art Museum
The Museum of Modern Art, New York
San Francisco Museum of Modern Art
Tate Gallery, London

ALAN SHIELDS

BORN 1944, HARRINGTON, KANSAS

Education

1966–67 Theater Workshop, University of Maine, summer sessions
1963–66 Kansas State University, Manhattan

Selected Solo Exhibitions

1991 *Works on Canvas and Paper*, Paula Cooper Gallery, New York
1989 Contemporary Art Gallery, Ahmedabad, India
1988 Paula Cooper Gallery, New York
1987 New Jersey Center for Visual Arts, Summit
1986 Cleveland Center for Contemporary Art
1985 University Gallery, University of Massachusetts at Amherst
1984 Galerie Andre Emmerich, Zurich
1983 Gallery Ueda, Tokyo, Japan
Brooks Memorial Art Gallery, Memphis, Tennessee
1982 Fine Arts Museum of the South, Mobile, Alabama

Selected Group Exhibitions

1992 *Innovation in Collaborative Printmaking: Kenneth Tyler, 1963–1992*, Yokohama Museum of Art, Japan, traveling exhibition
1991 *Aspects of Collage*, Guild Hall Museum, East Hampton, New York
1990 *Concept—Decoratif*, Nahan Contemporary, New York
Prints of the Eighties, Pratt Manhattan Gallery, New York
1989 *First Impressions*, Walker Art Center, Minneapolis
Ken Tyler: 25 Glorious Years, Heland Wetterling Gallery, Stockholm, Sweden

- 1988 *Druckgrafik und Fotografie*, Galerie Albrecht, Munich, Germany
- 1987 *Artists from the Paula Cooper Gallery*, Galeria EMI-Valentim de Carvalho, Lisbon, Spain
- 1986 *Made in India*, The Museum of Modern Art, New York
Connecticut Collects: American Art since 1960, Whitney Museum of American Art/Fairfield County, Stamford, Connecticut

Selected Public Commissions

Art in Hospitals, New York Facilities Corporation, Brooklyn
 Arts Festival, Piedmont Park, Atlanta
 Civic Center Auditorium, Mobile, Alabama
 One and Two World Trade Center, New York
 One Battery Park Plaza Lobby, New York

Selected Collections

The Art Institute of Chicago
 The Cleveland Museum of Art
 Corcoran Gallery of Art, Washington, D.C.
 Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
 The Metropolitan Museum of Art, New York
 Museum of Fine Arts, Boston
 The Museum of Modern Art, New York
 National Gallery of Art, Washington, D.C.
 National Gallery of New Zealand, Wellington
 Solomon R. Guggenheim Museum, New York
 Whitney Museum of American Art, New York

Awards

1973 Guggenheim Fellowship

ROBERT STACKHOUSE

BORN 1942, BRONXVILLE, NEW YORK

Education

1967 M.A., University of Maryland, College Park
 1965 B.A., University of South Florida, Tampa

Selected Solo Exhibitions

- 1990 Dolan/Maxwell Gallery, New York
 Virginia Museum of Fine Arts, Richmond
- 1988 Koplín Gallery, Los Angeles
St. Louie Bones, Laumeier Sculpture Park, St. Louis, Missouri
- 1987 *Crossings*, Dolan/Maxwell Gallery, Philadelphia
- 1986 *Blue Swimmers*, Koplín Gallery, Los Angeles
 Morgan Gallery, Kansas City, Missouri
- 1985 *Drawings from Three Projects: Toledo, Australia, and Tennessee*, Max Hutchison Gallery, New York
- 1984 *Deep Swimmers*, University of Tennessee Art and Architecture Gallery, Knoxville
On the Beach Again, Australia National Gallery, Canberra

Selected Group Exhibitions

- 1989 *Projects and Portfolios, The 25th National Print Exhibition*, The Brooklyn Museum, New York
- 1988 *Spectrum—Mary Beth Edelson, Martin Puryear, Italo Scanga, Robert Stackhouse*, The Corcoran Gallery of Art, Washington, D.C.

- 1986 *Monumental Drawings: Works by Twenty American Artists*, The Brooklyn Museum, New York
Recent Acquisitions, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
- 1983 *Mile of Sculpture at Navy Pier*, Navy Pier, Chicago International Art Exposition

Selected Installations

- 1989 *Les Os du Quebec*, Musée du Quebec, Quebec City, Canada
- 1987 *East River Bones*, Socrates Sculpture Park, Long Island City, New York
- 1984 *Ohio Prospect Bones*, Crosby Gardens, Toledo, Ohio
- 1983 *Red Deck*, Navy Pier, Chicago International Art Exposition
- 1980 *China Clipper Sea Witch*, Indianapolis Museum of Art

Selected Collections

The Art Institute of Chicago
 Australian National Gallery, Canberra
 Museum of Contemporary Art, Chicago
 Museum of Fine Arts, Boston
 Walker Art Center, Minneapolis

Selected Visiting Artist Positions

- 1987 San Antonio Museum of Art, Texas
- 1986 University of the Arts, Philadelphia
- 1985 Birmingham Museum of Art, Alabama
- 1982 School of The Art Institute of Chicago
 Art Gallery of Toronto, Canada
 Portland Center for the Visual Arts, Portland, Oregon

FRED STONEHOUSE

BORN 1960, MILWAUKEE, WISCONSIN

Education

1982 B.F.A., University of Wisconsin—Milwaukee

Selected Solo Exhibitions

- 1993 *Fred Stonehouse*, Parker/Mark Gallery, Los Angeles
- 1992 *Fred Stonehouse*, Lisa Sette Gallery, Scottsdale
Fred Stonehouse, M-13 Gallery, New York
Fred Stonehouse, Madison Art Center/Chicago Cultural Center
Fred Stonehouse, CCA Gallery, Chicago
- 1991 *Fred Stonehouse*, Dean Jensen Gallery, Milwaukee
- 1990 Dean Jensen Gallery, Milwaukee
 Center for Contemporary Art, Chicago
 Pence Gallery, Los Angeles
- 1989 Thomas Barry Fine Arts, Minneapolis

Selected Group Exhibitions

- 1991 *Source Material*, CCA Gallery, Chicago
Sixpence, Pence Gallery, Los Angeles
Works on Paper, M-13 Gallery, New York
- 1990 *Word as Image*, Milwaukee Art Museum, traveling exhibition
Faces, Marc Richards Gallery, Los Angeles
- 1989 *Victoria*, Pence Gallery, Los Angeles
Telling, N.A.M.E. Gallery, Chicago
From Impulse to Obsession, Madison Art Center, Wisconsin

- 1988 *100 Years of Wisconsin Art*, Milwaukee Art Museum
1987 *Wisconsin Triennial*, Madison Art Center, Wisconsin

Selected Collections

Absolut Vodka/Carillon Importers
First Bank
Kemper Insurance
Madison Art Center, Wisconsin
Milwaukee Art Museum
Silvestri Corporation

Awards

- 1991 Penny McCall Foundation Fellowship
1989 Arts Midwest/National Endowment for the Arts Fellowship

CLAIRE VAN VLIET

BORN 1933, OTTAWA, CANADA

Education

- 1958–60 Apprenticeship with John Anderson, Pickering Press, Philadelphia
1954 M.F.A., Claremont Graduate School, California
1952 A.B., San Diego University, California

Selected Solo Exhibitions

- 1992 *Claire Van Vliet et Papier*, Stewart Hall, Montreal, Canada
1991 *Claire Van Vliet: Toward Ninety-Nine Views of Wheeler Mountain*, Dolan/Maxwell Gallery, Philadelphia
1989 The University of the Arts, Philadelphia
MJS Books and Graphics, New York
1987 Mills College, Oakland, California
Minnesota Center for Book Arts, Minneapolis
1986 Mary Ryan Gallery, New York
1985 Michelson Gallery, Washington, D.C.
1984 Dolan/Maxwell Gallery, Philadelphia
1982 *The Janus Press 1975–80*, Fleming Museum, Vermont

Selected Group Exhibitions

- 1989 *Made in the USA*, Gutenberg Museum, Mainz, Germany
1989–92 *Book Arts America*, United States Information Agency traveling exhibition in Africa
1988–90 *Artists of the Book 1988*, traveling exhibition of the New England Foundation for the Arts
1988 *Exposition Internationale de Relivre d'Art*, Montreal, Canada
1987 *Paper Now*, Cleveland Museum of Art
1986 *The Print Club Philadelphia International Print Competition*
1982 *Amerikanische Pressendrucke*, Klingspor Museum, Germany

Selected Collections

The Cleveland Museum of Art
IDS Financial
Kunstindustrimuseet, Oslo, Norway
Library of Congress, Washington, D.C.
Montreal Museum of Fine Arts, Canada
National Gallery of Art
Philadelphia Museum of Art
Philadelphia National Bank
Teleglobe Canada
Victoria and Albert Museum, London

Awards

- 1989–94 John D. and Catherine T. MacArthur Foundation Prize Fellowship
1989 Ingram Merrill Foundation Award

Selected Positions

- 1985 Visiting Lecturer in Book Arts, Scripps College, California
1983 Visiting Lecturer in Book Design, University of Alabama

WILLIAM WEGMAN

BORN 1943, HOLYOKE, MASSACHUSETTS

Education

- 1967 M.F.A., University of Illinois, Urbana
1965 B.F.A., Massachusetts College of Art, Boston

Selected Solo Exhibitions

- 1991 Neuberger Museum, State University of New York at Purchase
William Wegman: Photographic Works 1969–76, Fonds Regional d'Art Contemporain du Limoges, Limousin, Limoges, France
1990 *William Wegman: Paintings, Drawings, Photographs, Video-tapes*, Kunstmuseum Luzern, Switzerland and traveling to seven other venues in U.S. and Europe
Linda Cathcart Gallery, Los Angeles
Sperone Westwater Gallery, New York
1989 *William Wegman: Peintures, Dessins, Polaroids, Photo Retouchees*, Galerie Durand-Dessert, Paris
1988 Pace/MacGill Gallery, New York
1982 Fraenkel Gallery, San Francisco
Wegman's World, Walker Art Center, Minneapolis and traveling to five other venues in U.S.
1979 Holly Solomon Gallery, New York

Selected Group Exhibitions

- 1991 *4e Semaine Internationale de Vidéo*, Geneva, Switzerland
1990 *Photography until Now*, The Museum of Modern Art, New York
1989 *Contemporary Art from New York (The Collection of the Chase Manhattan Bank)*, Yokohama Museum of Art, Japan
1984 *Content: A Contemporary Focus, 1974–84*, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
1983 *Big Pictures*, The Museum of Modern Art, New York
1982 "Arti Visive"—*Aperto '82 "Artventure,"* Venice Biennale, Venice, Italy
1977 *The Word as Image*, Museum of Contemporary Art, Chicago
1973 *Whitney Annual*, Whitney Museum of American Art, New York
1972 *Documenta V*, Kassel, Germany
1969 *When Attitudes Become Form*, Bern, Switzerland

Selected Collections

Albright-Knox Gallery, Buffalo, New York
The Brooklyn Museum, New York
Carnegie Institute, Museum of Art, Pittsburgh
The Corcoran Gallery of Art, Washington, D.C.
The Museum of Modern Art, New York
De Menil Collection, Houston
Sammlung Ludwig, Aachen
San Francisco Museum of Modern Art
Walker Art Center, Minneapolis
Whitney Museum of American Art, New York

Awards

1986 Guggenheim Fellowship
1982 National Endowment for the Arts
1979 Creative Artists Public Service
1976 National Endowment for the Arts
1975 Guggenheim Fellowship

RUTH WEISBERG

BORN 1942, CHICAGO, ILLINOIS

Education

1965 M.A., University of Michigan, Ann Arbor
1963 B.F.A., University of Michigan, Ann Arbor
1962 Laurea in Painting and Printmaking, Academia di Belle Arti, Perugia, Italy

Selected Solo Exhibitions

1993 Temple University, Rome, Italy
1992 *The Scroll*, Spertus Museum, Chicago
Gwenda Jay Gallery, Chicago
1991 Jack Rutberg Fine Arts, Los Angeles
1990 *Realms of Desire: A Print Retrospective*, Fresno Art Museum, California
Giacometti's Room, Associated American Artists, New York
1989 *The Scroll*, Hebrew Union College, New York; Skirball Museum, Hebrew Union College, Los Angeles
1988 *Survey Exhibition 1966–1988*, John Paul Slusser Gallery, University of Michigan School of Art, Ann Arbor traveling exhibition
1987 Associated American Artists, New York
1986 *A Circle of Life*, Fisher Gallery, University of Southern California, Los Angeles

Selected Group Exhibitions

1991–93 *Presswork: The Art of Women Printmakers*, traveling exhibition of the Lang Communications collection
1992 *500 Years since Columbus*, Triton Museum, Santa Clara, California
1991 *Passing Over*, Sculptural Installation for *Passover and Passion*, Loyola Marymount, Los Angeles
1991 *Her Story: Narrative Art by Contemporary California Artists*, The Oakland Museum, California

1989 *American Women Artists: The 20th Century*, Knoxville Museum of Art, Tennessee
1988 *The Feminine*, Sherry French Gallery, New York
1987 *The Years of Passage: 1969–1975*, Fresno Art Museum, California
1985–86 *Modern American Printmaking*, traveling exhibition to seven locations in West Germany and to Madrid, Spain
1985 *American Women in Art*, U.N. Conference on Women, Nairobi, Kenya
1985 *Spectrum Lost Angeles*, Hartje Gallery, Berlin and Frankfurt, Germany

Selected Collections

The Art Institute of Chicago
Bibliothèque Nationale, Paris,
Biblioteca Nazionale Centrale, Florence
The Detroit Institute of Arts
The Fine Arts Museums of San Francisco, The Achenbach Foundation for Graphics Arts
Library of Congress, Washington, D.C.
Los Angeles County Museum of Art
The Metropolitan Museum of Art, New York
National Gallery of Art, Washington, D.C.
National Museum of American Art, Smithsonian Institution, Washington, D.C.

Awards

1992 Senior Research Fulbright for Italy
1992 Visiting Artist, American Academy in Rome
1990–92 President of the College Art Association
1990 Distinguished Artist of the Year Award, Fresno Art Museum
1988 National Women's Caucus for Art Mid-Career Achievement Award
1987 University of Michigan's Outstanding Achievement Award for Alumni
1986 University of Southern California's Phi Kappa Phi Faculty Recognition Award for Creative Work
1984 Third Annual Vesta Award in the Visual Arts given by the Women's Building, Los Angeles

Selected Positions

1981– Professor of Fine Arts, University of Southern California, Los Angeles
1990–92 President, College Art Association of America
1986–87 Chair, Studio Art Department, University of Southern California, Los Angeles

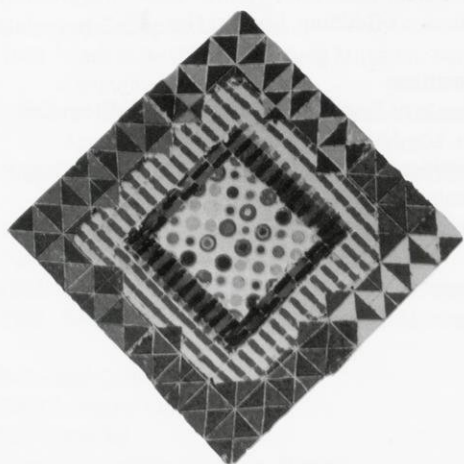
CHRONOLOGICAL LIST
OF PRINTS MADE AT
TANDEM PRESS

A single example from each series of monoprints and monotypes is illustrated. This chronological list represents the order in which the artists worked at Tandem; the release date of the print follows the title. Photographs which do not note collection are from Tandem Press.

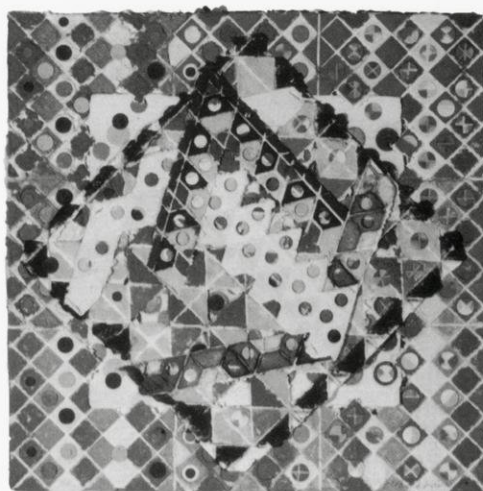
1987



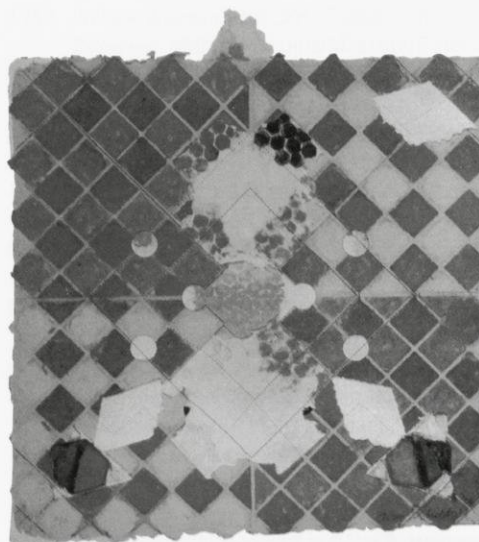
1
Sam Gilliam, *Purple Antelope Space Squeeze*, 1987
Relief, etching, aquatint, collograph, and hand-painted collage
on hand-painted collage on hand-made paper with embossing,
43¾ x 39 in.
Variant edition of 40



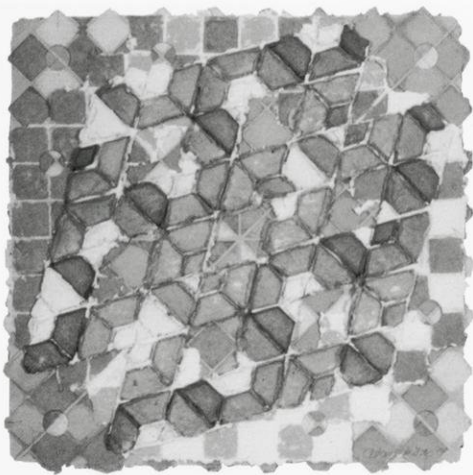
2
Alan J. Shields, *Soft and Fluffy Gears Series: Bent Eggbeater*, 1987
Hand-made paper construction, 35½ x 35¼ in.
Edition of 15



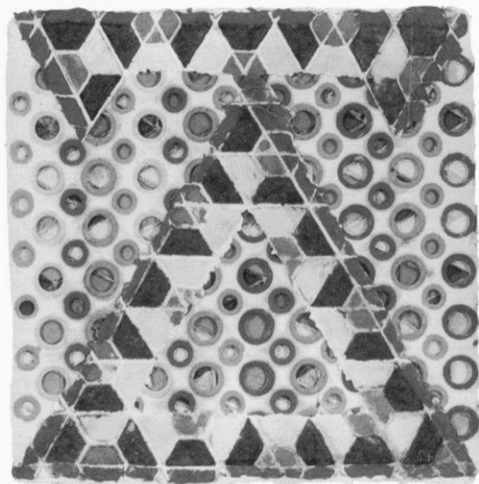
3
Alan Shields, *Soft and Fluffy Gears Series: Wets Yoog*
Hand-made paper construction, 27¾ x 27¾ in.
Edition of 15



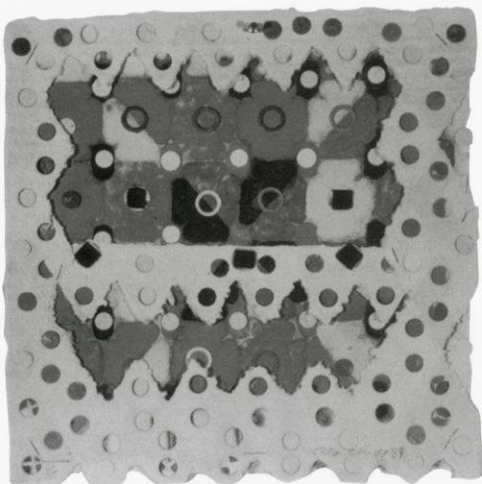
4
Alan Shields, *Soft and Fluffy Gears Series: Syncromesh*, 1987
Hand-made paper construction, 20 x 18½ in.
Edition of 15



5
 Alan Shields, *Soft and Fluffy Gears Series: Sleeping Hair*, 1987
 Hand-made paper construction, 18½ x 18½ in.
 Edition of 16



8
 Alan Shields, *Soft and Fluffy Gears Series: Thinning Twin*, 1987
 Hand-made paper construction, 18 x 18½ in.
 Edition of 15



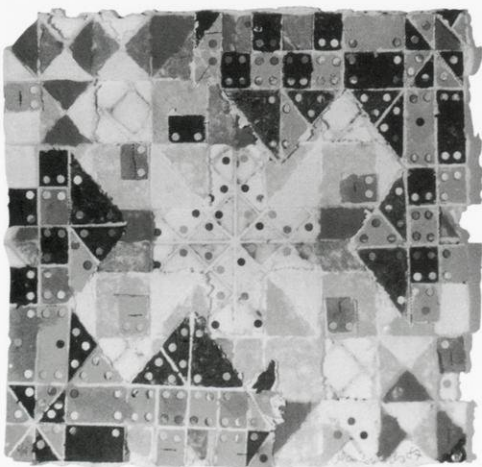
6
 Alan Shields, *Soft and Fluffy Gears Series: West in the Breast*, 1987
 Hand-made paper construction, 18¾ x 18¾ in.
 Edition of 15



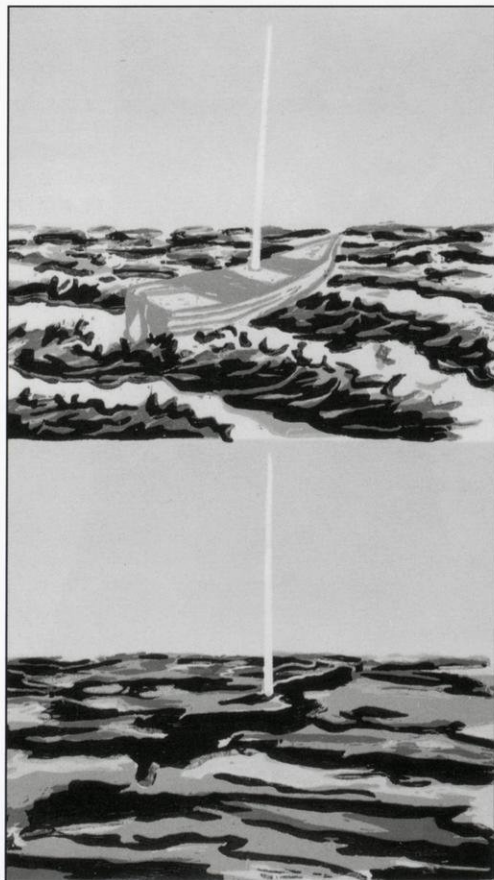
9
 Garo Antreasian, *Untitled*, 1987
 Two-color lithograph from stone with hand-stenciled pastel
 crayon additions on Arches Cover white paper, 21 x 30½ in.
 Edition of 50
 Elvehjem Museum of Art, Tandem Press Archive, 1988.25



10
 Cham Hendon, *Musings*, 1987
 Multiple-color wood relief reduction print with acrylic wash on
 Stonehenge white and Arches Cover gray and black papers
 Triptych, 44 x 30 in. individual sheet dimension
 Edition of 36
 Elvehjem Museum of Art, Tandem Press Archive, 1988.26a-c



7
 Alan Shields, *Soft and Fluffy Gears Series: Wrack and Pin Whin*, 1987
 Hand-made paper construction, 18¾ x 18¾ in.
 Edition of 14



11
Richard Bosman, *Awashi*, 1988
Seven-color woodcut from five blocks and one pochoir stencil on
Korean Kozo paper, 37 $\frac{3}{8}$ x 23 $\frac{1}{4}$ in.
Edition of 30
Elvehjem Museum of Art, Tandem Press Archive, 1988.29



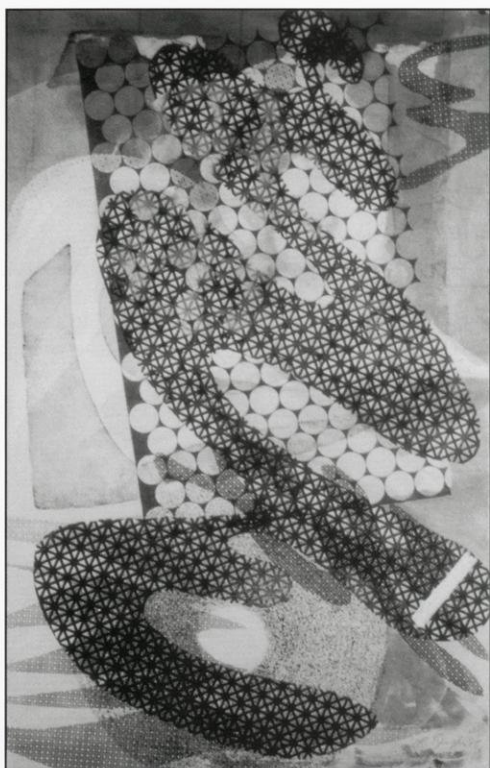
12
Richard Bosman, *Flood*, 1988
Three-color woodcut from three blocks on Tableau paper,
18 $\frac{1}{8}$ x 25 $\frac{1}{4}$ in.
Edition of 18
Elvehjem Museum of Art, Tandem Press Archive, 1988.30



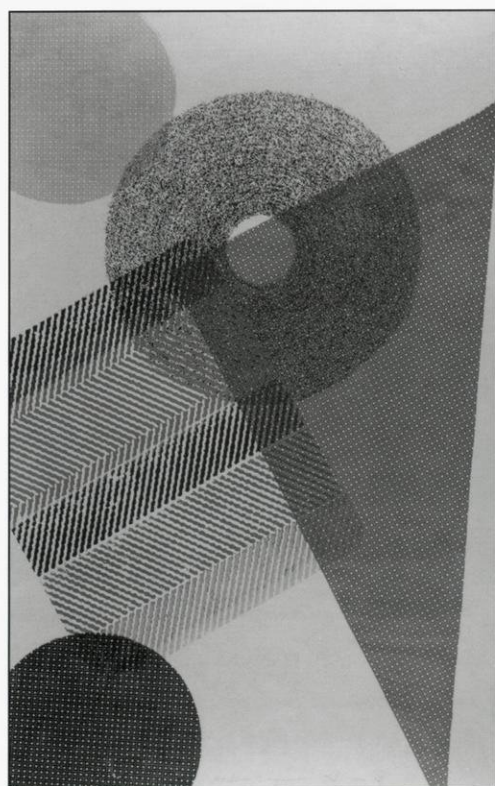
13
Robert Janz, *Passover Rose*, 1988
Lithograph (black) from stone on Rives BFK white paper,
35 $\frac{1}{8}$ x 24 $\frac{3}{8}$ in.
Five states, State V illustrated
Edition of 23
Elvehjem Museum of Art, Tandem Press Archive, 1988.41e



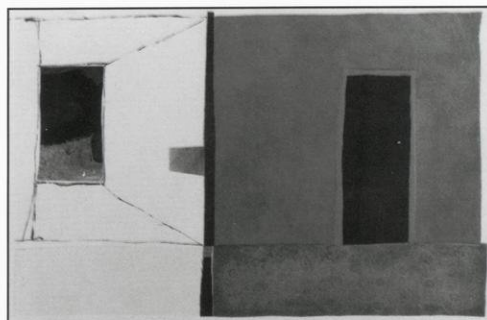
14
Sondra Freckelton, *All Over Red*, 1988
Ten-color *pochoir* from eighteen stencils on d'Arches 140-pound
cold-pressed watercolor paper, 33 x 25 $\frac{1}{8}$ in.
Edition of 45
Elvehjem Museum of Art, Tandem Press Archive, 1988.27



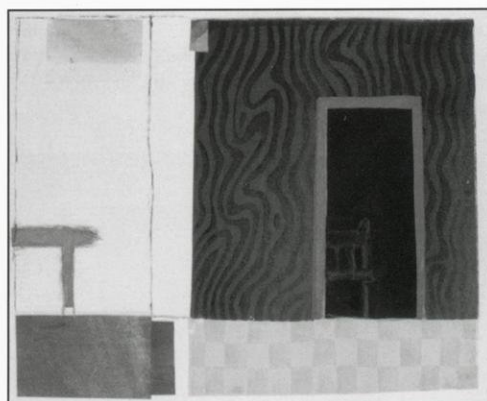
15
Lynda Benglis, *Tandem Press Series*, 1988
Relief print with hand applied watercolor washes and printed collage elements on Sekishu rice paper, 38½ x 24½ in.
81 monoprints, #30 illustrated



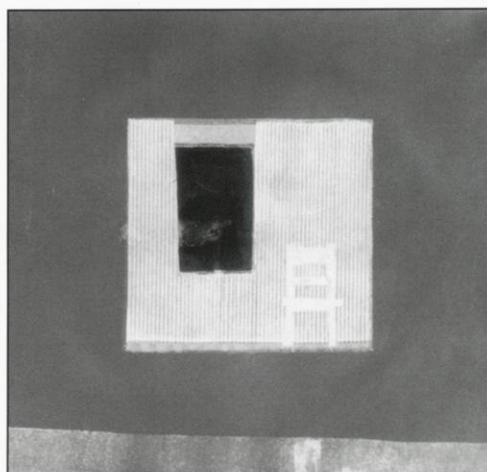
16
Lynda Benglis, *Oscar Skilo*, 1988
Relief print on Sekishu rice paper, 38½ x 24½ in.
Edition of 20
Elvehjem Museum of Art, Tandem Press Archive, 1988.42



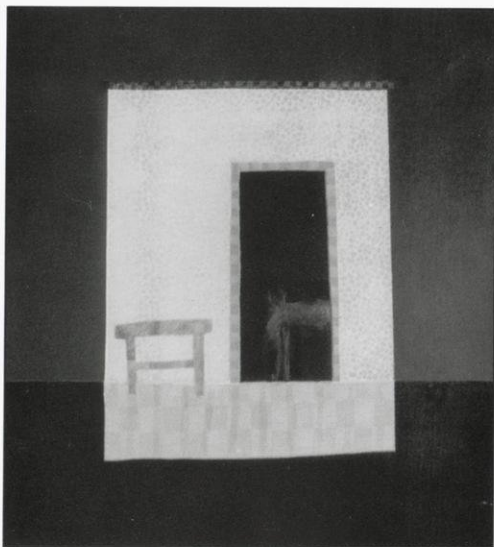
17
Sam Richardson, *Through the Greened Into*, 1988
A relief print with chine collé, hand-painted collage, and hand-drawn additions in graphite on Arches Cover white paper, 24¾ x 35½ in.
Edition of 16
Elvehjem Museum of Art, Tandem Press Archive, 1989.1



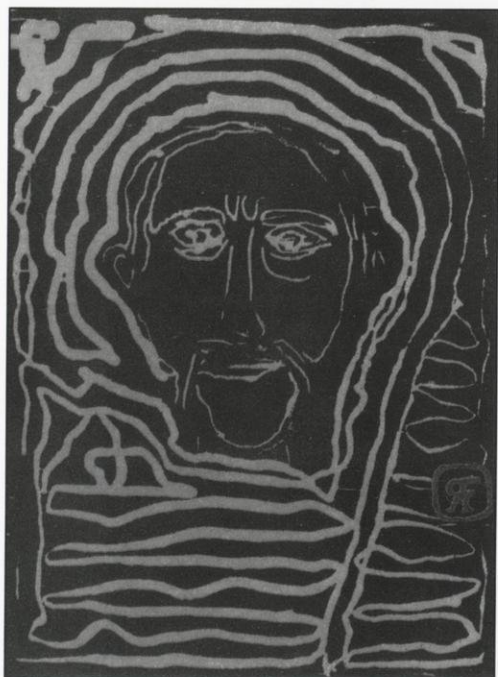
18
Sam Richardson, *Through the Magenta'd Into*, 1988
Relief print with chine collé, hand-painted collage, and hand-drawn additions in graphite and colored pencil on Rives BFK and Arches Cover papers, 32 x 36¼ in.
6 monoprints



19
Sam Richardson, *Through the Chartreused Into*, 1988
Relief print with chine collé, hand-painted collage, and hand-drawn additions in graphite on Arches Cover white paper, 29¾ x 31¼ in.
7 monoprints



20
 Sam Richardson, *Through the Oranged Into*, 1988
 Relief print with chine collé, hand-painted collage, and hand-drawn additions in colored pencil on Rives BFK and Arches Cover papers, 37½ x 29¼ in.
 6 monoprints



21
 Rafael Ferrer, *Autoretrato (Self-Portrait)*, 1988
 Two-color woodcut from two blocks on Goyu paper, 19½ x 12½ in.
 Edition of 20
 Elvehjem Museum of Art, Tandem Press Archive, 1988.70



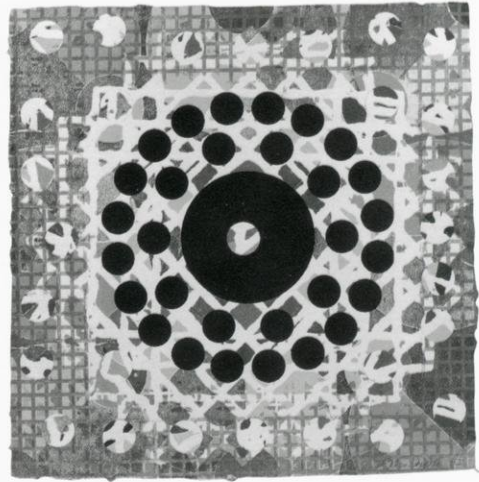
22
 Rafael Ferrer, *Amanecer Sobre el Cabo (Dawn Over the Cape)*, 1988
 Nine-color woodcut from five blocks on Arches Cover buff paper, 21½ x 26½ in.
 Edition of 36
 Elvehjem Museum of Art, Tandem Press Archive, 1989.2



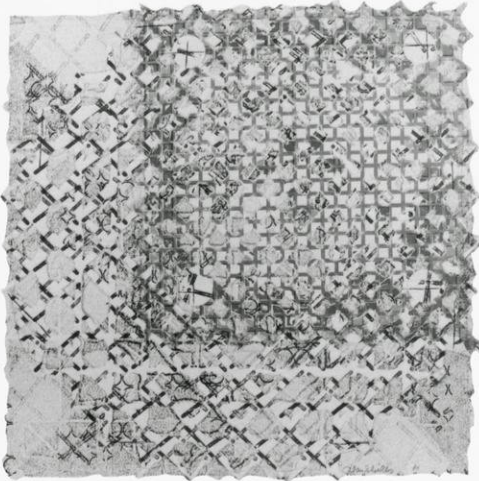
23
 Rafael Ferrer, *Oriente Tropical*, 1988
 Eighteen-color woodcut from six blocks on Rives heavyweight buff paper, 34¾ x 22 in.
 Edition of 36
 Elvehjem Museum of Art, Tandem Press Archive, 1989.3



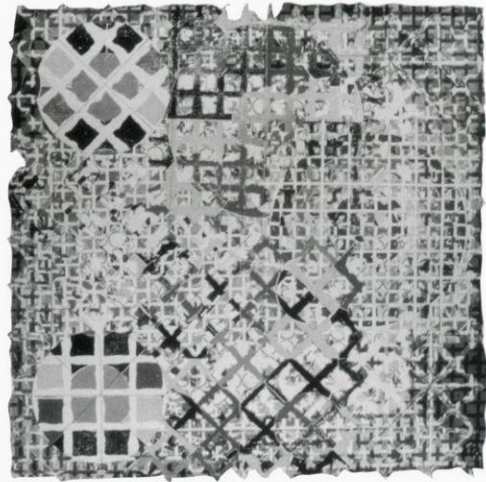
24
Marjorie Portnow, *Little Verona, Wisconsin*, 1988
Sixteen-color lithograph from ten plates on Rives BFK white paper, 12½ x 22 in.
Edition of 40
Elvehjem Museum of Art, Tandem Press Archive, 1989.29



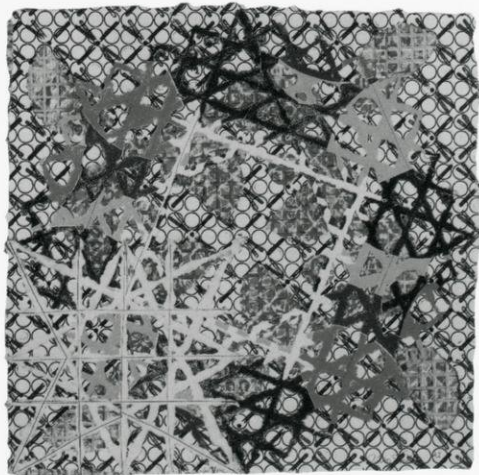
27
Alan Shields, *Dragonfly Chips Series: Edna*, 1988
Relief print with hand-made paper construction, 24 x 24 in.
Edition of 20
Elvehjem Museum of Art, Tandem Press Archive, 1989.32



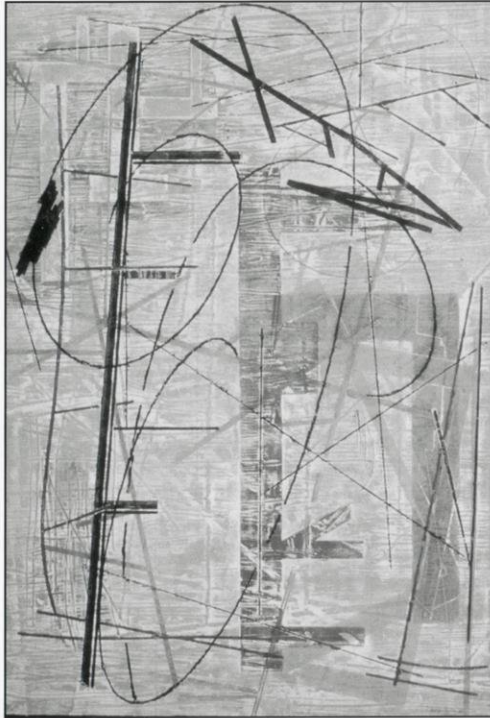
25
Alan Shields, *Dragonfly Chips Series: Sylvia*, 1988
Relief print with hand-made paper construction, 23¾ x 23¾ in.
Edition of 22
Elvehjem Museum of Art, Tandem Press Archive, 1989.30



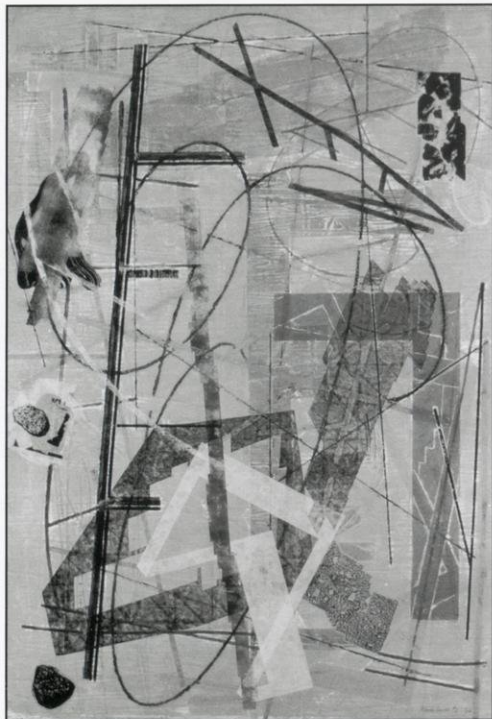
28
Alan Shields, *Dragonfly Chips Series: Edna's Balls*, 1988
Relief print with hand-made paper construction, 24¼ x 24¼ in.
Edition of 10



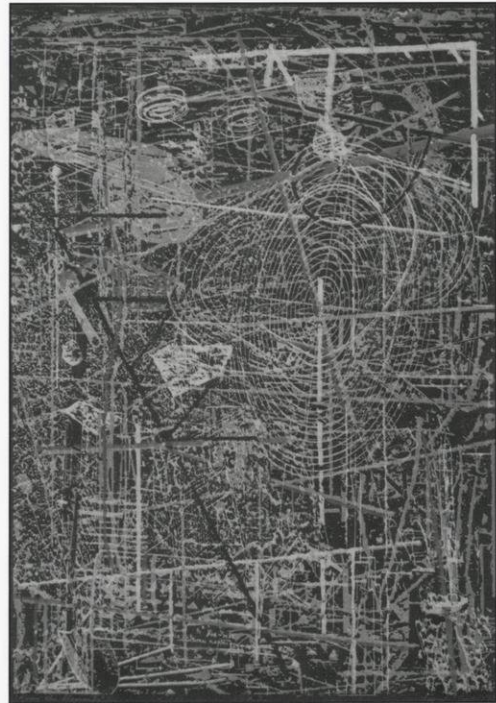
26
Alan Shields, *Dragonfly Chips Series: Marcus*, 1988
Relief print with hand-made paper construction, 24¼ x 24¼ in.
Edition of 24
Elvehjem Museum of Art, Tandem Press Archive, 1989.31



29
 Frank Owen, *Vault*, 1989
 Eight-color relief print from four rhoplex plates on hand-made paper, 58 x 40 in.
 Edition of 12



30
 Frank Owen, *Untitled*, 1989
 Eight-color relief and stencil print from four plates with chine collé on hand-made paper, 58 x 40 in.
 5 monotypes, #2 illustrated



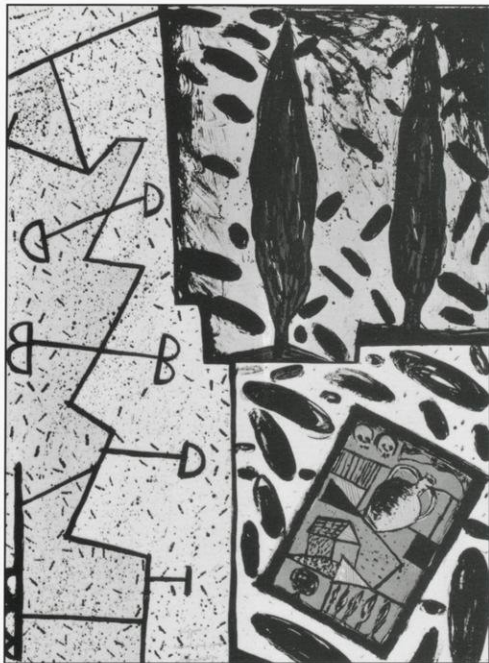
31
 Frank Owen, *Know the Elements*, 1989
 Five-color lithograph from five plates on Arches Cover black paper, 30 x 21 in.
 Edition of 40
 Elvehjem Museum of Art, Tandem Press Archive, 1990.14



32
 Claire Van Vliet, *Wheeler Rock Series*, 1989
 Four-color à la poupée etching on hand-made pulp painted paper, 32½ x 44½ in.
 32 monotypes, #18 illustrated
 Elvehjem Museum of Art, Tandem Press Archive, 1990.15



33
 Claire Van Vliet, *Wheeler Mountain Bowl*, 1989
 Three lithographs (black) from stones on Barcham green paper
 Triptych, 23 x 32 in., individual sheet dimension
 Edition of 40
 Elvehjem Museum of Art, Tandem Press Archive, 1990.11a-c



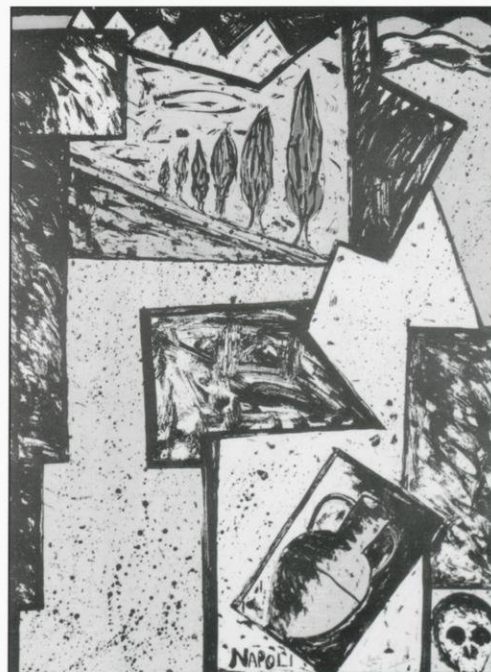
34
 Italo Scanga, *2 Cypress*, 1989
 Six-color assembled woodblock with a one-run lithograph (black)
 from plate on Arches Cover white paper, 41½ x 29½ in.
 Edition of 40
 Elvehjem Museum of Art, Tandem Press Archive, 1990.7



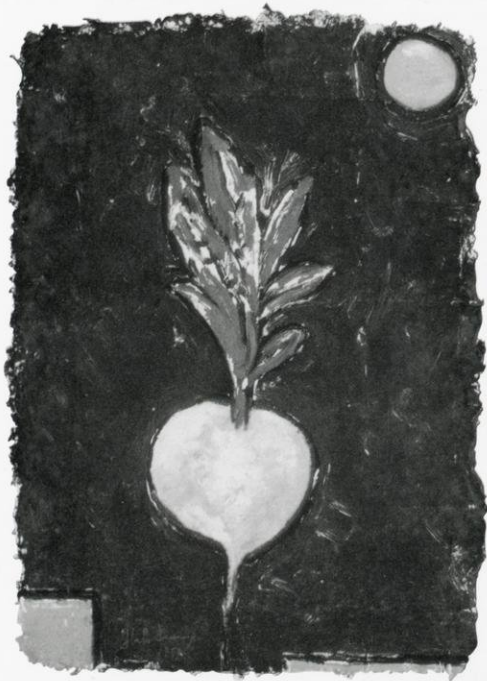
36
 Italo Scanga, *Landscape*, 1989
 Seven-color assembled woodblock with a one-run lithograph
 (black) from plate on Arches Cover white paper, 41½ x 29½ in.
 Edition of 40
 Elvehjem Museum of Art, Tandem Press Archive, 1990.9



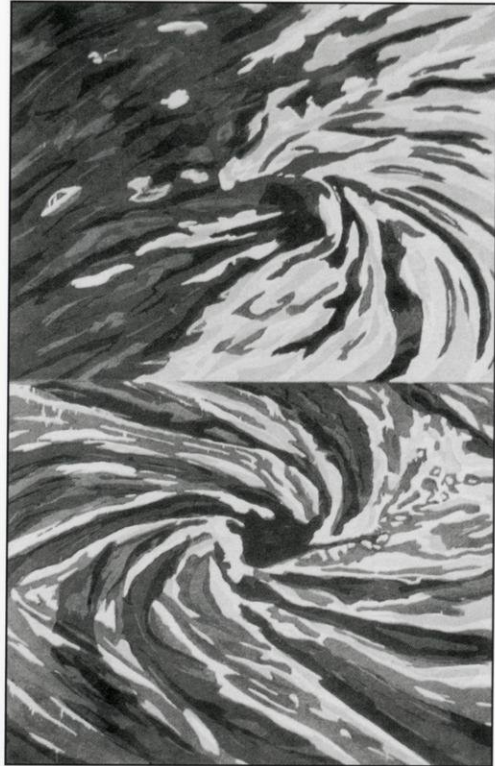
35
 Italo Scanga, *Cubist*, 1989
 Two-color assembled woodblock with a one-run lithograph (black)
 from plate on Arches Cover white paper, 41½ x 29½ in.
 Edition of 40
 Elvehjem Museum of Art, Tandem Press Archive, 1990.8



37
 Italo Scanga, *Napoli*, 1989
 Six-color assembled woodblock with a one-run lithograph (black)
 from plate on Arches Cover white paper, 41½ x 29½ in.
 Edition of 40
 Elvehjem Museum of Art, Tandem Press Archive, 1990.10



38
 Italo Scanga, *Untitled*, 1989
 Plastic and metal plates on hand-made paper, varying dimensions
 approx 24 x 20 in.
 44 monoprints, #7 illustrated



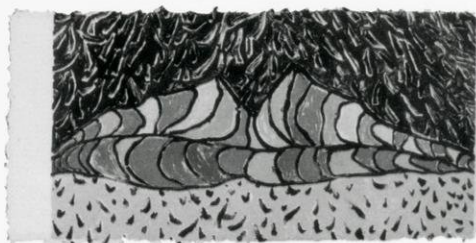
40
 Richard Bosman, *Maelstrom*, released 1990
 Two-color woodcut from four blocks on Suzuki rice paper,
 41 1/8 x 27 in.
 Edition of 30
 Elvehjem Museum of Art, Tandem Press Archive, 1991.105



39
 Richard Bosman, *Whirlabout*, 1989
 Seven-color serigraph on Masa paper, 26 3/4 x 17 1/4 in.
 Edition of 46
 Elvehjem Museum of Art, Tandem Press Archive, 1989.35



41
John Himmelfarb, *Red and Black Face*, 1989
Monotype on hand-made paper, 106 x 54 in.



42
John Himmelfarb, *Kandy Mountain*, 1989
Monotype on hand-made paper, 52 x 107 in.



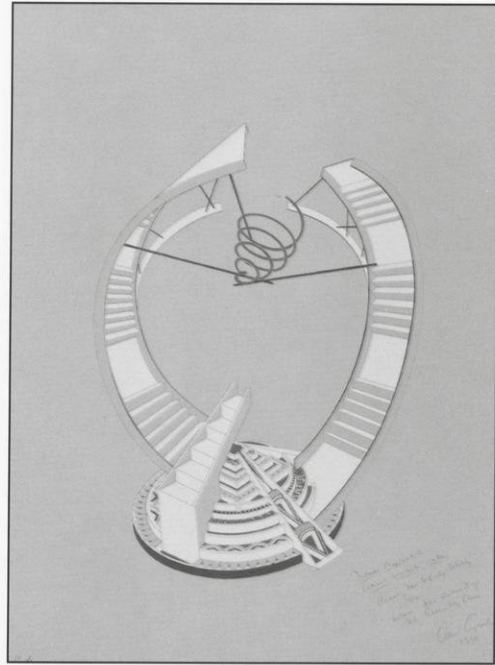
43
John Himmelfarb, *Grown Woman in the Promised Land*, 1989
Monotype on Sanders watercolor paper, 60 x 90 in.
Collection Quad / Galleries, Sussex, Wisconsin



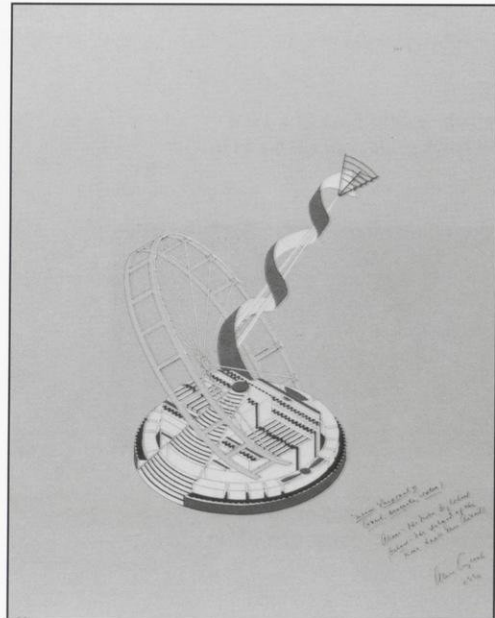
44
John Himmelfarb, *Ascending the Ladder*, 1989
Monotype on Arches 88 paper, 42½ x 50½ in., combined sheet
dimensions
Diptych



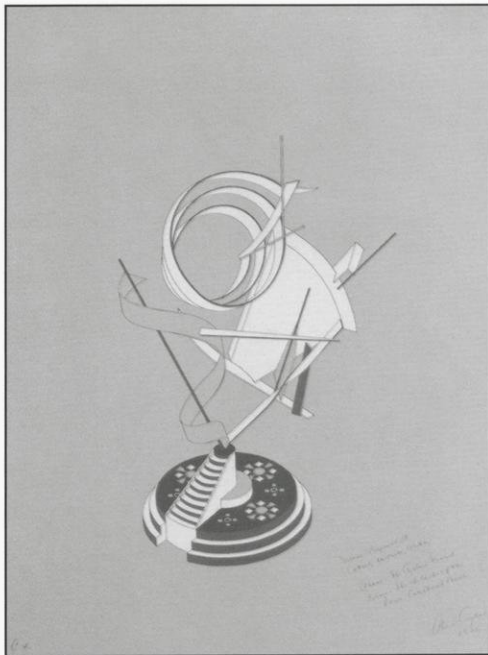
45
John Himmelfarb, *Elevator*, 1989
Monotype on hand-made paper, 106 x 54 in.



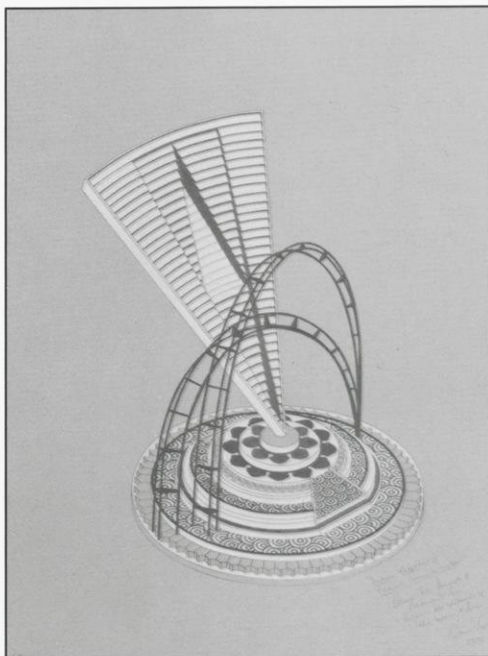
46
Alice Aycock, *Miami Proposal I* (steel, concrete, water): Above—*The Wheely Whirly Steps*; Below—*Island of the Assembly Place*, released 1990
Four-color serigraph on Rives tan paper, 29 x 22 in.
Edition of 40
Elvehjem Museum of Art, Tandem Press Archive, 1991.102



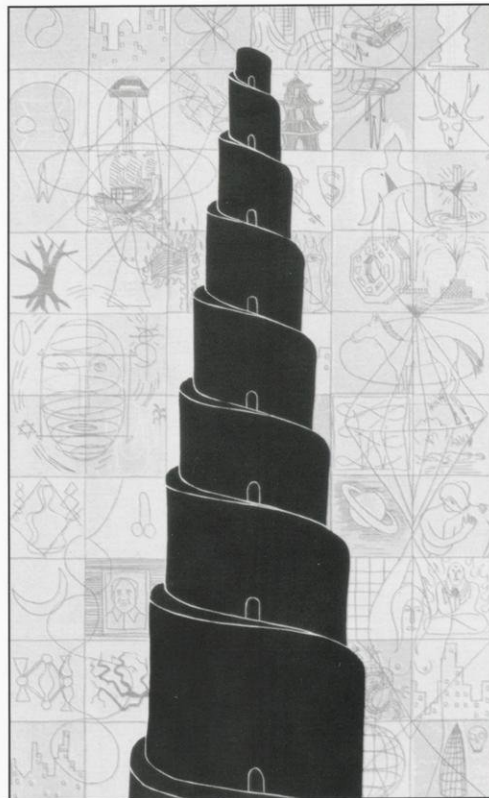
47
Alice Aycock, *Miami Proposal II* (steel, concrete, water): Above—*The Twin Big Wheel*; Below—*The Island of the Rose Apple Tree* (detail), released 1990
Four-color serigraph on Rives tan paper, 29 x 22 in.
Edition of 40
Elvehjem Museum of Art, Tandem Press Archive, 1990.3



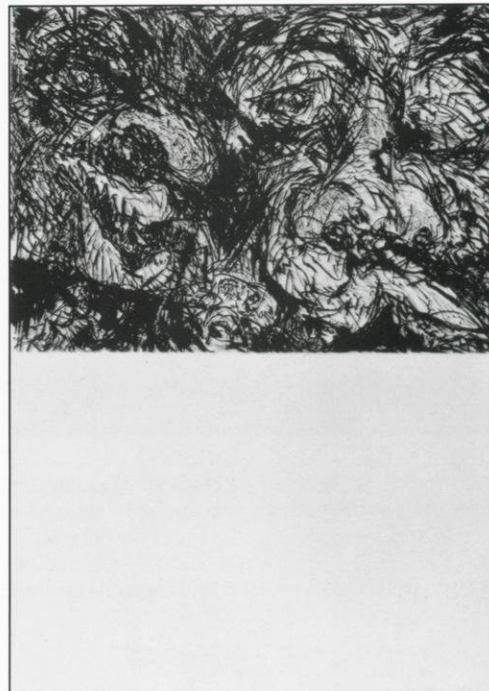
48
 Alice Aycock, *Miami Proposal III* (steel, concrete, water): Above—*The Cyclone Tunnel*; Below—*The Island of the Four Cardinal Points*, released 1990
 Four-color serigraph on Rives tan paper, 29 x 22 in.
 Edition of 40
 Elvehjem Museum of Art, Tandem Press Archive, 1991.103



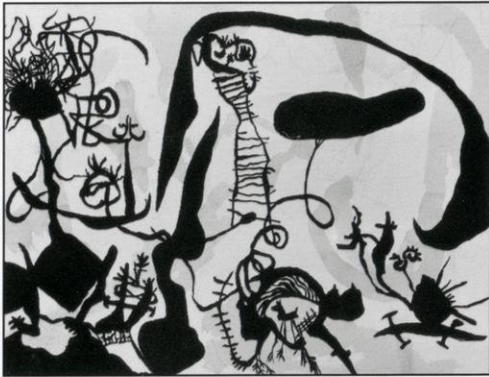
49
 Alice Aycock
Miami Proposal IV (steel, concrete, water): Above—*The Descent and Redescent Ark*; Below—*The Island of the Moons and Suns*, released 1990
 Four-color serigraph on Rives tan paper, 29 x 22 in.
 Edition of 40
 Elvehjem Museum of Art, Tandem Press Archive, 1991.104



50
 John Buck, *The Language of the Times*, released 1990
 Seven-color assembled woodblock and drypoint from plastic plate, 80 x 52½ in.
 Edition of 36
 Elvehjem Museum of Art, Tandem Press Archive, 1991.106



51
 John Himmelfarb, *Illustration Without Words*, released 1990
 One-run lithograph (black) from plate on Rives BFK white paper, 30 x 20¾ in.
 Edition of 14
 Elvehjem Museum of Art, Tandem Press Archive, 1990.4



52
 John Himmelfarb, *Catalan*, released 1990
 One-run lithograph (black) from plate with hand-drawn graphite
 and acrylic washes applied before printing on Rives BFK white
 paper, 22¼ x 30 in.
 Edition of 34
 Elvehjem Museum of Art, Tandem Press Archive, 1990.5



53
 William Wegman, *Rainy Day Oxen*, released 1990
 Etching on Arches Cover white paper, 13 x 16½ in.
 Edition of 8
 Elvehjem Museum of Art, Tandem Press Archive, 1991.123



54
 William Wegman, *FDS*, released 1990
 Etching on Arches Cover white paper, 13½ x 11 in.
 Edition of 10
 Elvehjem Museum of Art, Tandem Press Archive, 1991.124



55
 William Wegman, *Dusted Transcription*, released 1990
 Etching on Arches Cover white paper, 16½ x 12½ in.
 Edition of 50
 Elvehjem Museum of Art, Tandem Press Archive, 1991.125



56
 William Wegman, *Endless Column*, released 1990
 Fourteen-color assembled woodblock on Suzuki rice paper,
 24½ x 17¾ in.
 Edition of 40
 Elvehjem Museum of Art, Tandem Press Archive, 1991.126



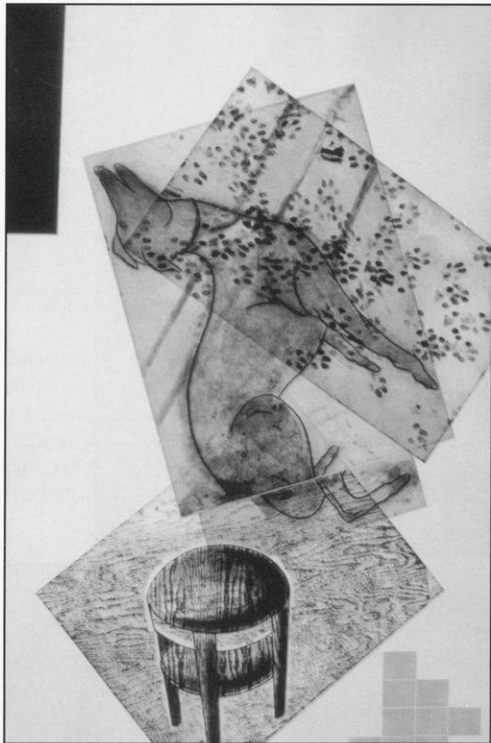
57
 Sondra Freckelton, *Pears*, 1989
 Fourteen-color *pochoir* from nineteen stencils and one frisket-stencil on d'Arches 140-pound cold-pressed watercolor paper, 28 x 22¼ in.
 Edition of 30
 Elvehjem Museum of Art, Tandem Press Archive, 1990.6



58
 Ruth Weisberg, *The Artist*, 1989
 Monotype on Tableau paper, 49 x 38½ in.
 Courtesy Wisconsin Center for Education Research



59
 Ruth Weisberg, *The Good Daughter*, 1989
 Three-color lithograph from stone on Arches Cover white paper,
 39½ x 29½ in.
 Edition of 40
 Elvehjem Museum of Art, Tandem Press Archive, 1990.12



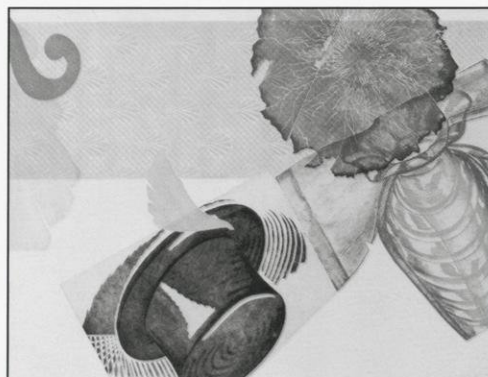
60
 Frances Myers, *Leaping Dog*, 1990
 Soft-ground etching on five steel plates with added relief elements using five colors on Saunders watercolor paper, 73½ x 48 in.
 Edition of 6



61
 Frances Myers, *Dragon Brew*, 1990
 Soft-ground etching on two steel plates with added relief elements using thirteen colors on Arches Cover white paper, 41¼ x 29¼ in.
 Edition of 12



62
 Frances Myers, *Tête à tête*, 1990
 Soft-ground etching on four steel plates with added relief elements using eight colors on Arches Cover white paper, 66¾ x 48 in.
 Edition of 6
 Courtesy Erdman Corporate Collection



63
 Frances Myers, *Curtain Call*, 1990
 Soft-ground etching on two steel plates with added relief elements using eleven colors on Arches Cover white paper, 37¼ x 52¼ in.
 Edition of 20
 Elvehjem Museum of Art, Tandem Press Archive, 1991.113



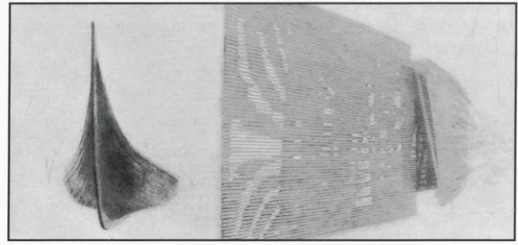
64
 Frances Myers, *Tending Jan's Garden*, 1990
 Soft-ground etching on three steel plates with added relief elements using seven colors on Arches Cover white paper, 40 x 61½ in.
 Edition of 20
 Elvehjem Museum of Art, Tandem Press Archive, 1991.114



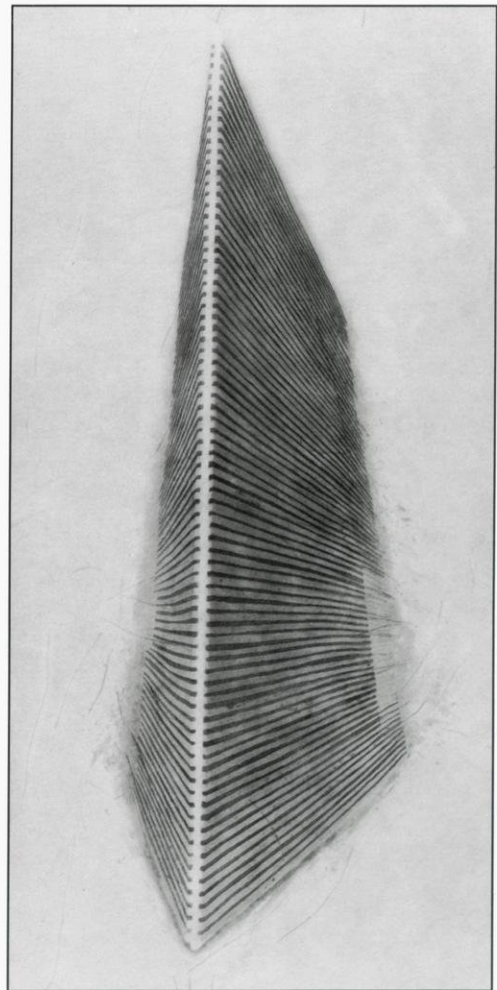
65
 Francis Myers, *Out for Lunch*, 1990
 Soft-ground etching on one steel plate with added relief elements using seven colors on Arches Cover white paper, 22¼ x 29¾ in.
 Edition of 40
 Elvehjem Museum of Art, Tandem Press Archive, 1991.112



66
 Frances Myers, *Reprise*, 1990
 Soft-ground etching on two steel plates with added relief elements using eleven colors on Arches Cover white paper, 37¼ x 52¼ in.
 Monoprint



67
 Robert Stackhouse, *Diviners*, 1990
 Three-color, two-plate, spit-bite, aquatint, and drypoint on Somerset white paper, 54½ x 102 in.
 Edition of 45
 Copublished with the Spring Street Workshop, New York Elvehjem Museum of Art, Tandem Press Archive, 1991.43



68
 Robert Stackhouse, *Approaching Diviner*, released 1992
 Two-color, two-plate, spit-bite, aquatint, and drypoint, 109 x 60 in.
 Edition of 45
 Elvehjem Museum of Art, Tandem Press Archive, 1992.144



69
 Julian Schnabel, *Gothic Run Riot*, 1990
 Lithograph, colorgraph/etching, and silkscreen, 63½ x 57½ in.
 Edition of 35



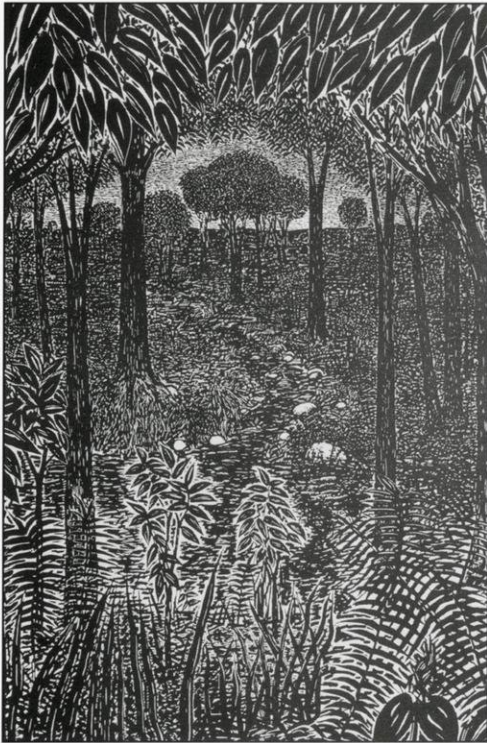
70
 Julian Schnabel, *Billy's First Portrait of God*, 1990
 Lithograph, colorgraph/etching, and silkscreen, 66¼ x 55¾ in.
 Edition of 35



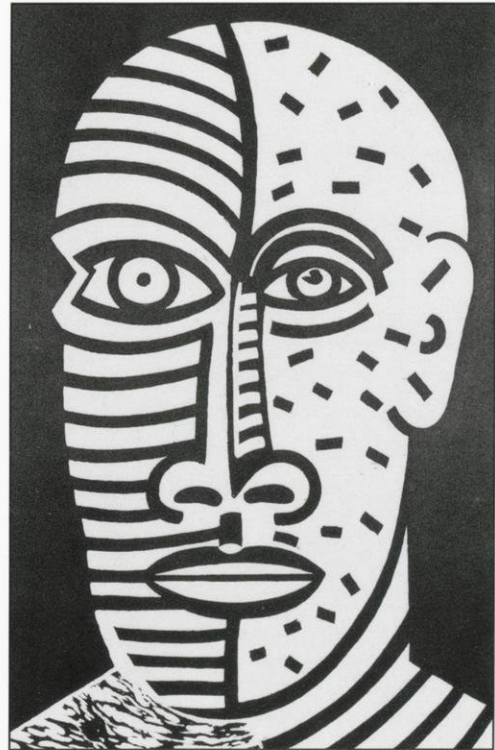
71
 Sam Gilliam, *Chehaw*, 1990
 Woodblock, etching on plastic, stencil painting, and splash painting on Rives black paper, 30 x 44 in.
 Edition of 40
 Elvehjem Museum of Art, Tandem Press Archive, 1993.29



72
 Dennis Nechvatal, *Paradise*, 1990
 One-color woodcut from one block printed by hand on Suzuki rice paper, 18¼ x 13 in.
 Edition of 30
 Elvehjem Museum of Art, Tandem Press Archive, 1991.115



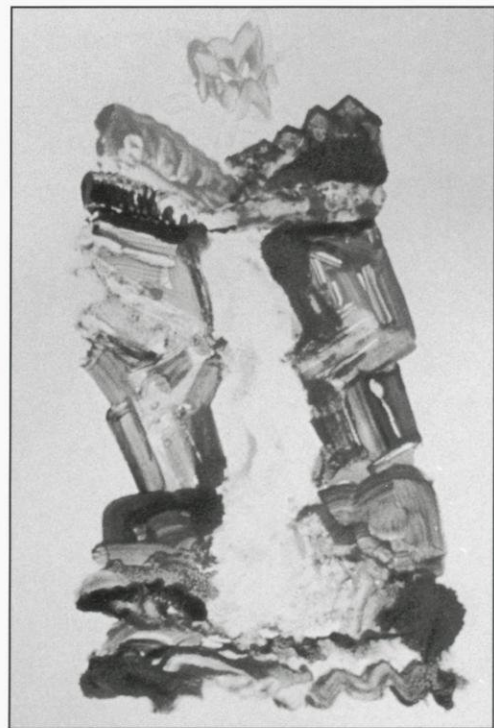
73
 Dennis Nechvatal, *Landscape Drama*, 1990
 One-color woodcut from one block on Arches Cover white paper,
 76¾ x 52¼ in.
 Edition of 20
 Elvehjem Museum of Art, Tandem Press Archive, 1991.117



75
 Dennis Nechvatal, *Hero*, released 1991
 One-color woodcut from one block on Arches Cover, 19½ x 17 in.
 Edition of 20
 Elvehjem Museum of Art, Tandem Press Archive, 1991.116



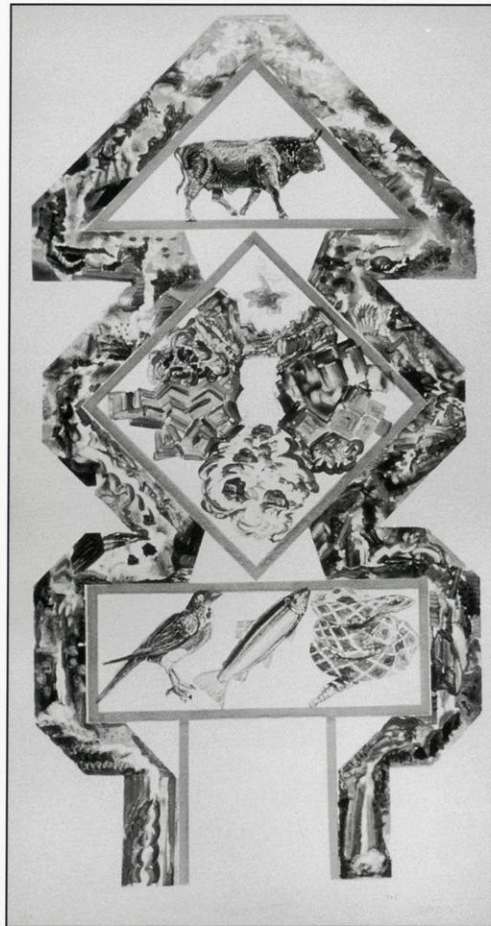
74
 Dennis Nechvatal, *Birth*, 1990
 One-color woodcut from one block on Arches Cover white paper,
 76¾ x 52¼ in.
 Edition of 20
 Elvehjem Museum of Art, Tandem Press Archive, 1991.118



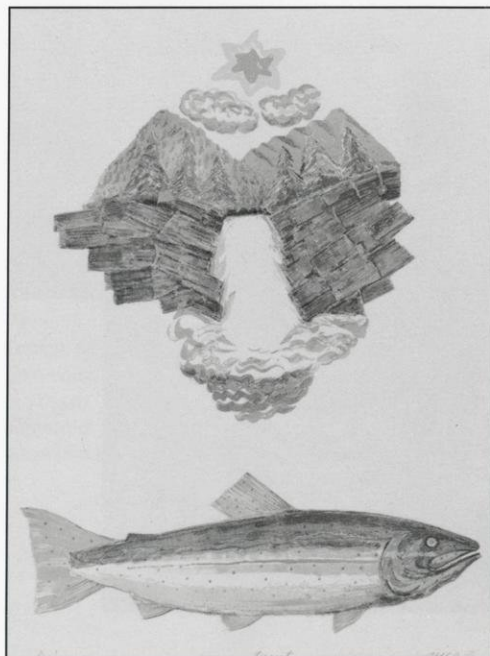
76
 Don Nice, *Indian Brook*, 1990
 Monotype from painting on Plexiglas, 19 x 14 in.



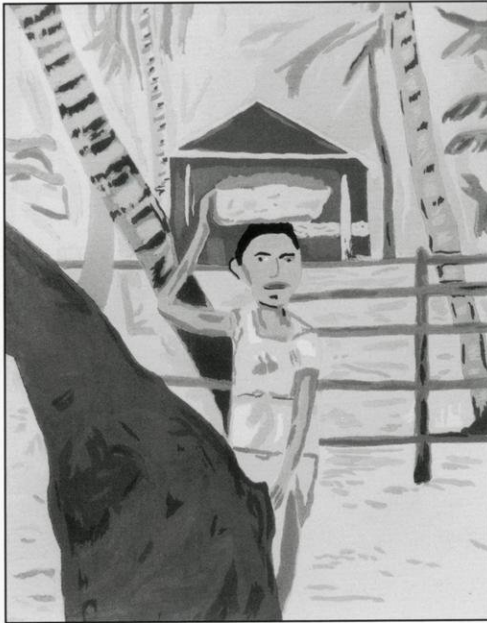
77
 Don Nice, *Gaia MII*, 1990
 Monoprint from painting on Plexiglas on Somerset white paper
 with hand-painted additions, 70½ x 37¼ in.



78
 Don Nice, *Gaia MVII*, 1990
 Monoprint from painting on Plexiglas on Somerset white paper
 with hand-painted additions, 70½ x 37¼ in.



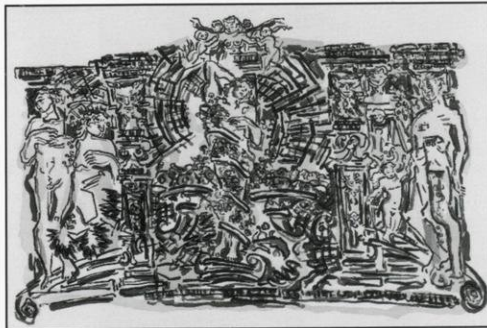
79
 Don Nice, *Trout*, released 1991
 Nine-color lithograph from eight plates on Arches Cover white
 paper, 40½ x 29½ in.
 Edition of 40
 Elvehjem Museum of Art, Tandem Press Archive, 1991.119



80
 Rafael Ferrer, *Verduras*, 1990
 Twenty-five color woodcut from eighteen blocks using the traditional Ukiyo-e technique on Rives heavy-weight buff paper, 22 x 18½ in.
 Edition of 40
 Elvehjem Museum of Art, Tandem Press Archive, 1991.111



82
 Judy Rifka, *Facade*, released 1991
 Six-color lithograph over a five-color assembled woodblock print on German etching paper, 42½ x 31 in.
 Edition of 40
 Elvehjem Museum of Art, Tandem Press Archive, 1992.57



81
 Judy Rifka, *Apotheosis in Indigo*, released 1991
 Eight-color lithograph over a three-color assembled woodblock print on German etching paper, 29 x 41¼ in.
 Edition of 50
 Elvehjem Museum of Art, Tandem Press Archive, 1992.56



83
Robert Cottingham, *Rolling Stock Series No. 7, for Jim*, released 1991
Sixteen-color collograph, etching and monoprint from one steel
and five plastic plates on Arches Cover white paper, 83 x 37¼ in.
Edition of 40
Elvehjem Museum of Art, Tandem Press Archive, 1991.110



84
Gregory Amenoff, *Veil*, 1990
Eight-color woodcut from five blocks on Suzuki rice paper,
37½ x 37 in.
Edition of 40
Elvehjem Museum of Art, Tandem Press Archive, 1991.100



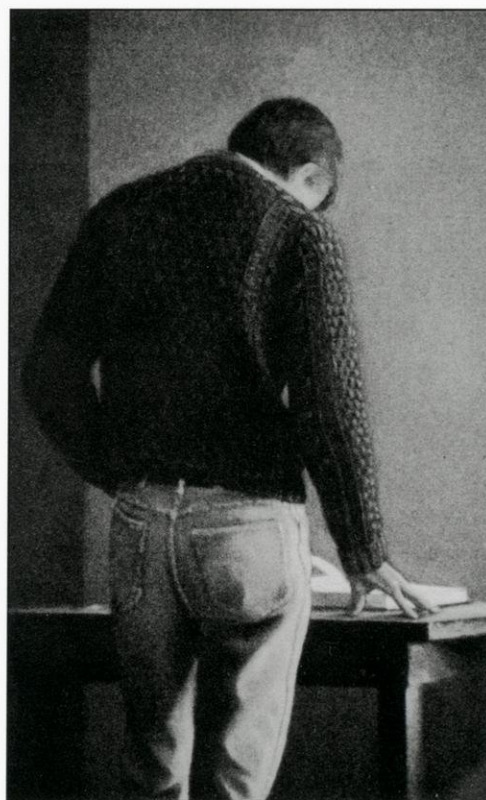
85
Gregory Amenoff, *Spine*, 1990
Eight-color woodcut from six blocks on Suzuki rice paper,
41 x 37 in.
Edition of 40
Elvehjem Museum of Art, Tandem Press Archive, 1991.100



86
Gregory Amenoff, *Island in the Moon I, II, III*, released 1991
Two-color woodcut from two blocks on Suzuki rice paper, 24 x 24
in. each
Edition of 40 (suite of three)
Elvehjem Museum of Art, Tandem Press Archive, 1991.101a-c



87
Carol Pylant, *New York Writer*, 1991
Six-color lithograph from eight plates on Rives BFK white paper,
21 x 15 in.
Edition of 40
Elvehjem Museum of Art, Tandem Press Archive, 1992.54



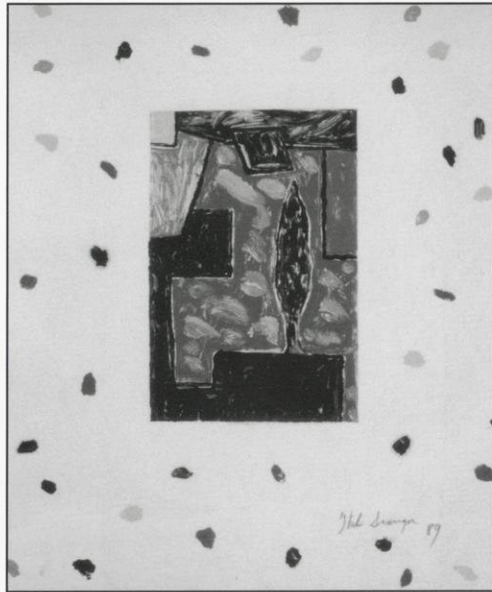
88
Carol Pylant, *The Secret Sharer*, 1991
Five-color lithograph from four plates on Rives BFK white paper,
21 x 15 in.
Edition of 40
Elvehjem Museum of Art, Tandem Press Archive, 1992.55



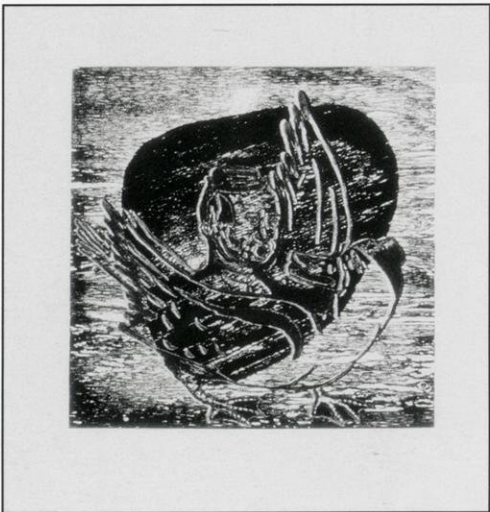
89
Fred Stonehouse, *Untitled*, 1991
Sugarlift and aquatint, 10 $\frac{3}{8}$ x 8 $\frac{1}{2}$ in.
47 monoprints, (archive impression illustrated)
Elvehjem Museum of Art, Tandem Press Archive, 1991.122



90
 Fred Stonehouse, *Untitled (Red/Yellow Duck)*, 1991
 Three-color woodcut and relief print on Twinrocker hand-made
 and Arches white paper, 23½ x 22½ in.
 Edition of 5



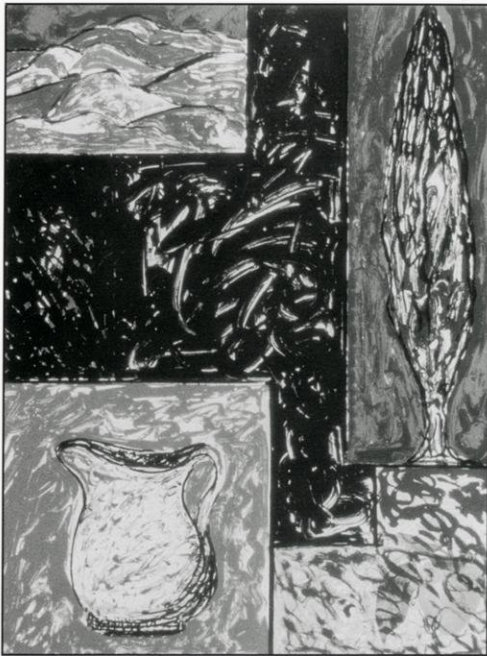
92
 Italo Scanga, *Untitled*, 1991
 Oil painting from Plexiglas on hand-made paper, 28 x 20 in.
 42 monoprints, (#7 illustrated)



91
 Fred Stonehouse, *Untitled (black duck)*, 1991
 Three-color woodcut and relief print on Arches buff paper,
 23½ x 22½ in.
 Edition of 5



93
 Italo Scanga, *Figs*, 1991
 Eight-color lithograph from six plates on Rives BFK white paper,
 29 x 22 in.
 Edition of 20
 Elvehjem Museum of Art, Tandem Press Archive, 1991.121



94
 Italo Scanga, *Pitcher*, 1991
 Ten-color lithograph from eight plates on Arches Cover white paper, 29 x 22 in.
 Edition of 20
 Elvehjem Museum of Art, Tandem Press Archive, 1992.58



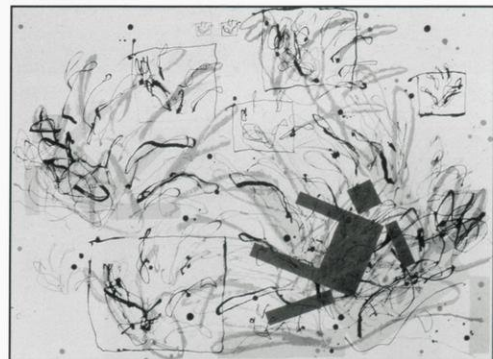
95
 Italo Scanga, *2 Trees*, released 1992
 Five-color assembled woodblock print on Rives BFK white paper, 20¾ x 14½ in.
 Edition of 50
 Elvehjem Museum of Art, Tandem Press Archive, 1992.59



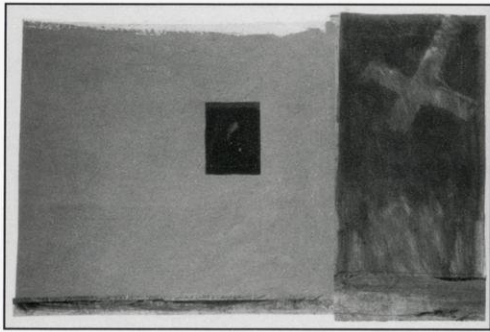
96
 Louisa Chase, *Sleepwalker*, 1991
 Five-color lithograph with added relief elements from Plexiglas plates on Arches Cover white paper, 29½ x 40 in.
 Edition of 40
 Elvehjem Museum of Art, Tandem Press Archive, 1991.108



97
 Louisa Chase, *Headstand*, 1991
 Five-color lithograph with added relief elements from Plexiglas plates on Arches Cover white paper, 29½ x 40 in.
 Edition of 40
 Elvehjem Museum of Art, Tandem Press Archive, 1991.109

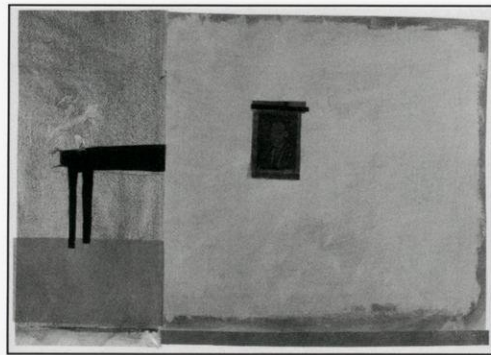


98
 Louisa Chase, *Icarus*, 1991
 Five-color lithograph with added relief elements from Plexiglas plates on Arches Cover white paper, 29½ x 40 in.
 Edition of 40
 Elvehjem Museum of Art, Tandem Press Archive, 1991.107



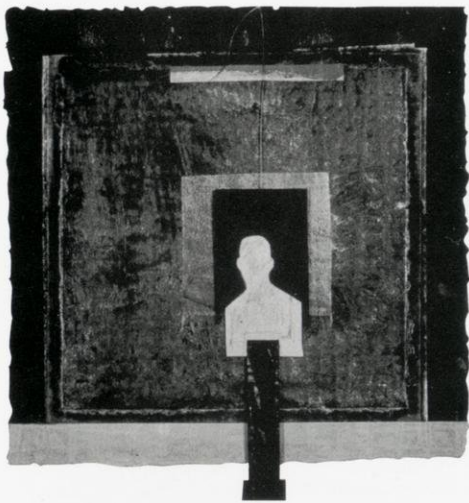
99

Sam Richardson, *In the Fields of Unknown Time*, 1991
 Unique assemblage variants using collage, monoprint and hand-drawn additions in graphite and colored pencils on Arches Aquabelle white paper, 22½ x 30 in.
 Edition of 7



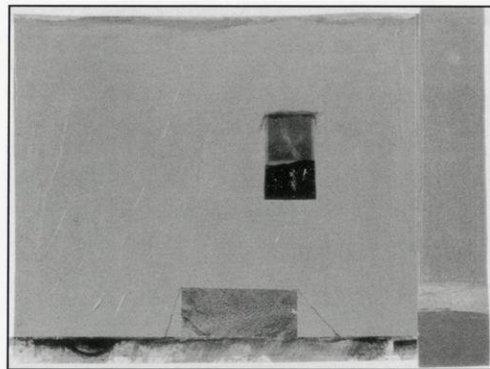
102

Sam Richardson, *This World of Pairs and Opposites*
 Unique assemblage variants using collage, monoprint, and hand-drawn additions in graphite on Arches Cover white paper, 29½ x 41½ in.
 Edition of 6
 Elvehjem Museum of Art, Tandem Press Archive, 1991.545



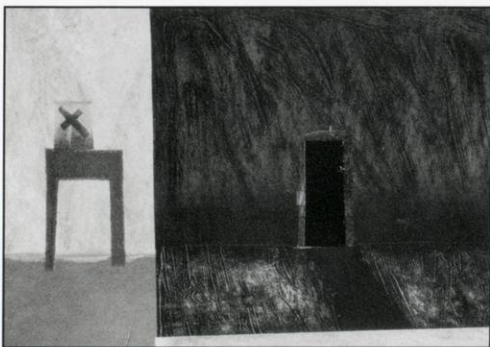
100

Sam Richardson, *The Sound When He Was Younger*, 1991
 Unique assemblage variants using collage, monoprint, and hand-drawn additions in graphite and colored pencils on Arches Aquabelle white paper, 26½ x 23½ in.
 Edition of 8



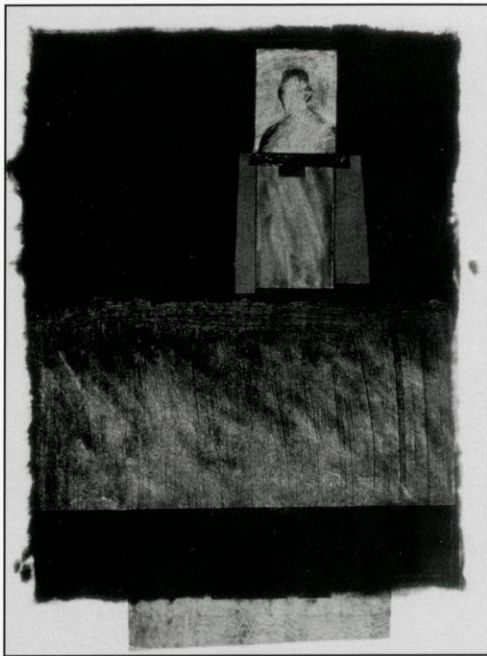
103

Sam Richardson, *Out of this Common Ground*, 1991
 Unique assemblage variants using collage, monoprint, and hand-drawn additions in graphite and colored pencils on Arches Aquabelle white paper, 22½ x 30 in.
 Edition of 6



101

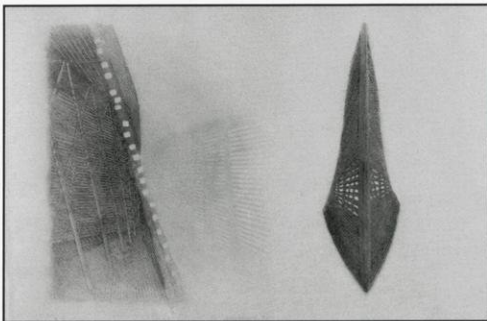
Sam Richardson, *Working with the Presence*, 1991
 Unique assemblage variants using collage, monoprint, and hand-drawn additions in graphite and colored pencils on Arches Aquabelle white paper, 18¾ x 24¾ in.
 Edition of 20
 Elvehjem Museum of Art, Tandem Press Archive, 1991.120



104
 Sam Richardson, *The Power of Life Engaged*, 1991
 Unique assemblage variants using collage, monoprint, and hand-drawn additions in graphite on hand-made paper, 37½ x 28 in.
 Edition of 12



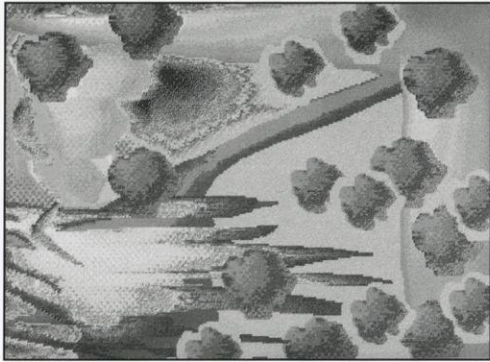
106
 Janet Fish, *Autumn Still Life*, released 1992
 Twelve-color lithograph from twelve plates on Arches Cover white paper, 37¼ x 27¼ in.
 Edition of 40
 Elvehjem Museum of Art, Tandem Press Archive, 1992.52



105
 Robert Stackhouse, *Soundless*, released 1992
 Three-color spit-bite etching from two steel plates on Arches Cover white paper, 38 x 58 in.
 Edition of 45
 Elvehjem Museum of Art, Tandem Press Archive, 1992.143



107
 George Cramer, *New Age Landscape*, released 1992
 Printing inks and oil crayons from one plastic plate on Arches Cover white paper, 52 x 71¼ in.
 16 monotypes, various names, dimensions

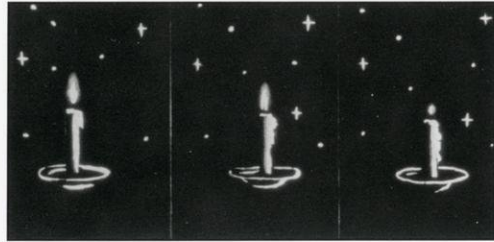


108
George Cramer, *Neo Harmony*, released 1992
Five-color lithograph from five aluminum plates on Arches Cover white paper, 16 x 22 in.
Edition of 20
Elvehjem Museum of Art, Tandem Press Archive, 1993.73

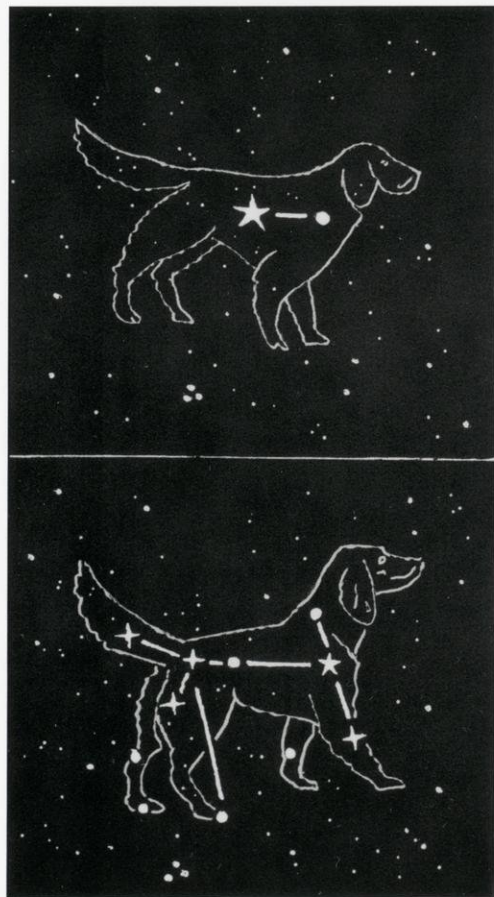
1992



109
Karen Kunc, *A Jaded Nature*, 1992
Forty-nine color reductive woodcut from three blocks using stencils and thirteen blend rolls, 45 x 30 in.
Edition of 41
Elvehjem Museum of Art, Tandem Press Archive, 1992.53



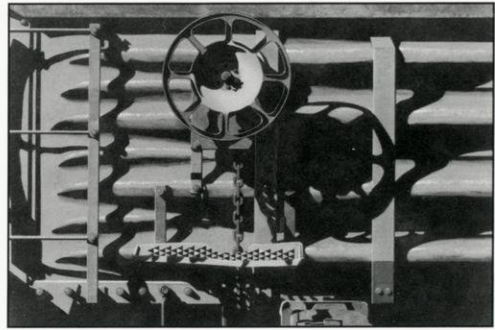
110
Richard Bosman, *Night Light*, 1992
Five-color etching from three steel plates on Arches Cover white paper, 17½ x 31½ in.
Edition of 40
Elvehjem Museum of Art, Tandem Press Archive, 1992.140



111
Richard Bosman, *Canis Major/Minor*, 1992
Two-color etching and relief print from one plastic plate on Arches Cover white paper, 26 x 15 in.
Edition of 40
Elvehjem Museum of Art, Tandem Press Archive, 1992.141



112
Richard Bosman, *Night Lace*, 1992
Two-color carborundum etching from one plastic plate on Arches
Cover white paper, 26 $\frac{3}{4}$ x 19 in.
Edition of 40
Elvehjem Museum of Art, Tandem Press Archive, 1992.142



113
Robert Cottingham, *Rolling Stock Series No. 22, for Bill*, 1992
Twenty-five color collograph and etching from one steel and six
plastic plates with hand painting on Arches Cover white paper,
48 x 68 in.
Edition of 40
Elvehjem Museum of Art, Tandem Press Archive, 1993.67

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