

Tandem Press : 25 years of printmaking.

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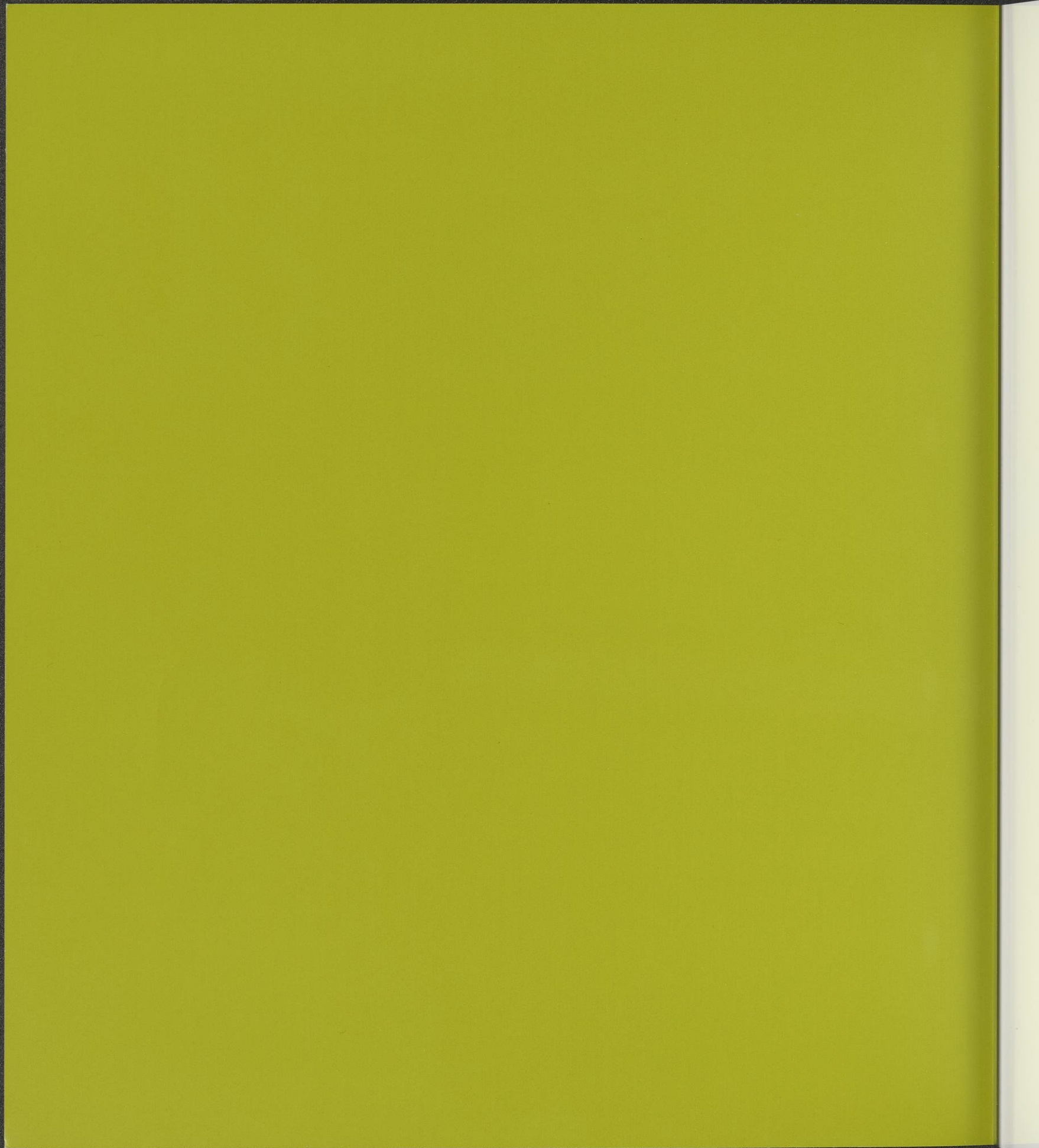
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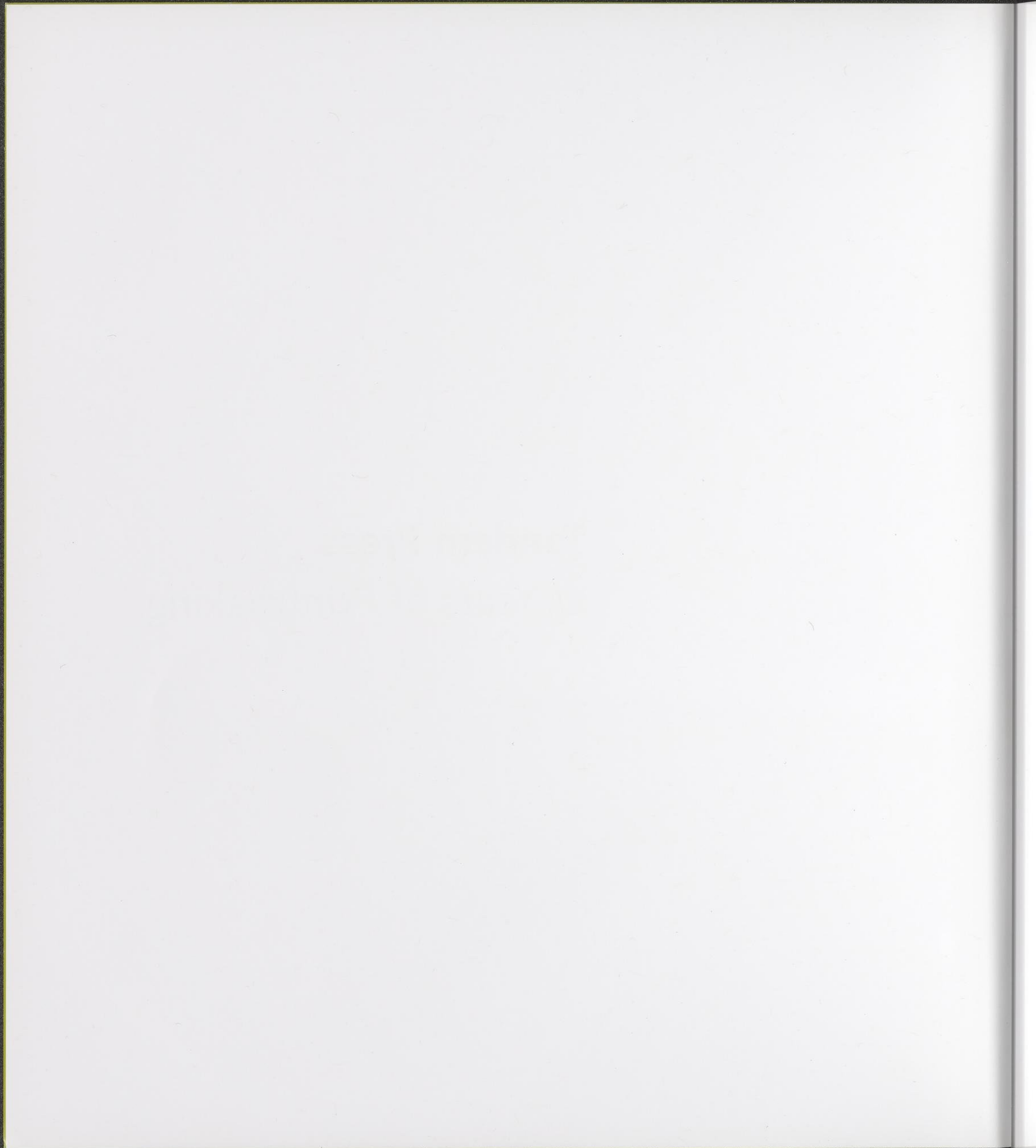
Tandem Press



25 Years of Printmaking



Tandem Press
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Tandem Press
25 Years of Printmaking

Introduction by Art Hove and Paula Panczenko

Essay by Faye Hirsch

Chazen Museum of Art

University of Wisconsin–Madison

2013

This book is published on the occasion of the exhibition *Tandem Press: Twenty-five Years*, held at the Chazen Museum of Art, University of Wisconsin–Madison, December 8, 2012–February 3, 2013.

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"The Tandem Society" © Faye Hirsch

A substantial portion of "The University as Print Publisher: A Brief History of Tandem Press" originally appeared in *Progressive Printmakers: Wisconsin Artists and the Print Renaissance* by Warrington Colescott and Arthur Hove (The University of Wisconsin Press, 1999). The initial text has been updated to incorporate additional information about developments since the original publication date.

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Dedicated to the memory of David Johnson, 1954–2011

the first graduate student who worked at Tandem Press
from 1987 to 1988

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Foreword

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

The museum also agreed to organize periodic exhibitions of the work produced at the press. *Tandem Press: Five Years of Collaboration and Experimentation* was the first; a twenty-year exhibition was the second; and the current exhibition is the third. This exhibition, however, is not intended as a retrospective since the body of work produced at Tandem is so vast. Rather, it highlights the major accomplishments of the press and introduces them to our audiences for the first time.

The ongoing relationship with Tandem Press is vital to the educational mission of the Chazen Museum of Art. The museum has always been a center for studying prints and printmaking; in fact, prints comprise 56 percent of its permanent collection. Tandem Press, as an experimental artistic laboratory, is an important source of contemporary prints for the museum's permanent collection. However, and perhaps more important, Tandem is in its own right a vital resource for researching and learning about contemporary printmaking. Museum curators, artists, and art and art history students regularly visit the press. Interacting with the

visiting artists and studying the projects underway, they stay up to date on the latest ideas and techniques being explored through the print medium.

With this publication, we at the museum are grateful to professor William Weege for his enterprising vision and entrepreneurial spirit in creating Tandem Press, and to my wife Paula Panczenko, who has led the press forward through most of its existence and has raised it to an unprecedented level of national and international prominence.

As always, this project would not have been possible without the dedicated museum staff. I leave acknowledgement of the scholarly contributors to the director of the Press. For my part I wish first to acknowledge Susan Day, Chazen editor, for diligently collecting information, editing, and managing production of the present catalogue. The catalogue was elegantly designed by Jeff Weyer. Jerl Richmond, Steve Johanowicz, and Kate Wanberg tastefully and expertly installed the exhibition; Ann Sinfield, registrar, conscientiously prepared necessary paperwork and arranged for transportation and photography of the artwork. Finally, I want to give special recognition to the artists who have been in residence at Tandem. To them, I 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
Chazen Museum of Art

Acknowledgements

We are honored and grateful to Faye Hirsch for her essay *The Tandem Society*. Her insights into the works of fourteen artists who have worked at Tandem Press gives the reader an extraordinary understanding into the collaborative and creative process that takes place day in and day out. Art Hove contributed to *The University as Print Publisher: A Brief History of Tandem Press*. He has been the volunteer editor at Tandem Press since its inception and has documented the residencies of the sixty-three visiting artists. We are deeply grateful to him for his work and his generosity.

This catalogue offers the opportunity to publicly acknowledge the many individuals who have supported Tandem Press. Dean Julie Underwood must receive our first round of applause for her encouragement and practical assistance at all times. She has helped this most nontraditional educational enterprise with continuous patience and advice, and I am profoundly grateful to her. We are indebted to former Chancellor John Wiley, who with his wife Georgia have supported and continue to support the work of Tandem Press in innumerable ways. We would also like to thank the “Encore” Chancellor David Ward and his wife Judith for advancing our mission over the past twenty years.

The University of Wisconsin–Madison Department of Art has been a stalwart of support, and Tom Loeser, the art department chair, deserves our special thanks. The art department faculty and staff frequently come to our aid, and Professors John Hitchcock, Michael Connors, Jack Damer, and Jim Escalante from the graphics area are always incredibly helpful.

The Chazen Museum of Art, the official archive for Tandem Press, has been outstanding in its cooperation. We are particularly indebted to Susan Day for her editorial work on this catalogue and the accompanying exhibition publications. Special thanks must also go to

Mary Ann Fitzgerald, Ann Sinfield, Jerl Richmond, and Steve Johanowicz.

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, the Campaign Council, and the Wine Auction Committee who have been unceasing not only in their cheerleading but also in their incredibly hard work on behalf of Tandem Press. They have enabled Tandem to raise funds for educational programming, thus providing the margin of excellence to our mission.

Tandem Press would not exist without the commitment and faith of the many artists who have visited our workshop over twenty-five years. Their presence and trust in our abilities has created an extraordinary artistic environment that continues to motivate and challenge all the staff and students at Tandem.

We are deeply grateful to the many students who have worked with us since 1987. There is no way we could have accomplished all that we have without their input—from assisting the printers, to writing blogs, curating prints, analyzing business practices, and marketing our work, they have made it possible for us to participate fully in 21st-century practices. It has also been our privilege to give them the opportunity to learn skills, develop as artists, and make contacts as they embark on their own careers. In this academic year we are especially grateful to Kyrie Eleison H. Caldwell, curatorial assistant, who carried out research for this catalogue. We would also like to thank Sally Haulfmann, Helen Hawley, Galen Gibson Cornell, James Grant, Myszka Lewis, Greg Luckeroth, Sam Schlenker, Nic Tisdale, and intern Nina Dine. (A complete listing of all the students who have made Tandem what it is today can be found at the back of this catalogue.)

And now to "Team Tandem": the present and former staff at Tandem Press who have worked above and beyond the call of duty. I want to express my profound appreciation to master printers Andrew Rubin, Bruce Crownover, Joseph Freye, and Jason Ruhl for their incredible collaborative skills, and for enabling the artists to create extraordinary prints. Senior curator Timothy Rooney and curator and studio liaison Amy Newell are at the heart of all our outreach efforts, and Tandem would not be where it is today without their enthusiasm, dedication, and hard work. They, along with Jason Ruhl, also played an essential role in the production of this catalogue. They provided background research, organized checklists and photography, and engaged in a myriad of other tasks necessary to produce this publication. A big thank you also to Shel O Hare who keeps the day-to-day administration on track, for which we are most grateful. The entire staff, along with the students, have introduced the joy and discovery of printmaking to huge audiences with their passion, knowledge, and good humor.

Twenty-five years ago Bill Weege, the founder of Tandem Press, had a dream to create this artistic collaborative experiment with artists, students, master printers, and the academic establishment. His dream came true, and as a result all the members of "Team Tandem" continue to learn something new every day.

Finally, I would like to thank my husband Russell Panczenko, director of the Chazen Museum of Art, for his wisdom, encouragement, and advice, which has been of enormous assistance at all times.

Paula M. Panczenko
Director, Tandem Press



William Weege, founder of Tandem Press

The University as Print Publisher: A Brief History of Tandem Press

The Early Days

The opening of Tandem Press at the University of Wisconsin–Madison in 1987 can be seen as a fruitful outgrowth of the extraordinary print program that developed at the UW in the postwar years, as well as an echo of a transition then taking place in American printmaking. The birth of Tandem Press coincided with the high-water mark of the print boom of the 1980s. Nationwide, prints were selling at auction for record prices. New York's contemporary art dealers, whose print businesses had been growing steadily for two decades, were expanding their galleries to take full advantage of the vigorous market. Ten years later, a serious market contraction occurred. Many workshops and publishers were forced to close their doors in the early 1990s. Tandem's continued success is a notable exception and must be credited to the talents of the people who have run the press and their dedication to its mission.

Tandem Press was founded by William Weege, who had entered the UW print program with an undergraduate background in civil engineering. During his art-student period, the department's visiting-artist program had been particularly vigorous and Weege counted it an important and inspirational part of his development; as a graduate student, he worked closely with painters

William Wiley and Jack Beal, and his contact with Ed Ruscha resulted in an invitation for Weege to join Ruscha in a collaborative project at the 1970 Venice Biennale.

Weege's creative and experimental work in prints and his strong record of exhibitions eventually resulted in his joining UW–Madison's Department of Art print faculty in 1971. As a faculty member, he transformed farm buildings on his property into print workshops: first, Jones Road Print Shop and Stable, which published from 1971 to 1981; then, at his second farm, Off Jones Road Prints, which continues today. He was convinced that actual work in a viable printing and publishing workshop was invaluable to students; the experience allowed them to see possibilities of collaboration and gave them access to the various professional artists at work in the shop. Weege vehemently argued for the founding of a university print publisher that would lead the way in creating new art and, at the same time, training and seasoning young artists. Weege's predilection for workshop collaboration and experimentation with processes helped him make a convincing case to his department and the School of Education to allow him eventually to establish a fine art press



William Weege creating monoprints at Tandem.

affiliated with the art department. So began a publishing venture with an educational purpose. Weege would be the first director of Tandem Press.

A delicate balance had to be struck. While Tandem would serve the educational mission of the university, it also had to be a professional operation that would attract working artists. Technical facilities were gathered and staff members were hired. Public support was necessary if self-sufficiency were to be achieved. Beyond creating prints, the invited artists would need to fulfill certain responsibilities, including a requirement to lecture to the students of the art department and to the general public. Beyond that, the job description for visiting artists was open-ended. An artist on break from press work could be counted on to talk with art students about their works in progress. During other unscheduled intervals, the artist might visit student studios to offer critical advice. In this way, Tandem would broaden the visiting-artist program of the art department.

However, the educational impact of Tandem Press has been greatest on those students who have worked there as interns, work-study hires, and project assistants, sharing in the plate-making, printing, collating,

and administrative tasks that keep the press self-supporting. They participate in the hands-on activity in every aspect of the process and experience the complete range of technical and political work necessary to run a complicated production—from maintaining equipment to hosting visiting artists.

Tandem's presses were set up in a factory building leased from the State of Wisconsin about two miles from campus. The large main workroom has a high ceiling, echoes with work activity, and houses sensibly laid out furnishings and equipment. There are drying racks, tables of various heights and strengths, and presses for lithography, relief printing, and etching. At hand is all the equipment needed to service these media—storage units, shelves, spreads of color on glass sheets, rollers, daubers, grinders, and the etceteras of a busy print shop. Everywhere, on the walls and flat surfaces, are large, colorful proofs of developing and printed art. In recent years the studio has added state-of-the-art equipment including a digital cutter, a polymer plate maker, and a sophisticated computer system. In 2005, Tandem Press added a new etching studio and frame shop to the existing space.

Along the hallway is a parade of mounted prints by visiting artists. The hall connects the main workroom with the office complex at the front of the building where the administrative offices and a large gallery, lined with print storage cabinets, are located. The ample gallery space is not merely an in-house convenience; Weege recognized that for Tandem to be self-supporting it needed to sell as well as print.

From the outset of operations, the policy at Tandem was to invite major artists with established reputations to work on site for a specified period of time. Obviously, as an unknown, the press would have difficulty attracting the best artists. However, the art department's print program and the distinguished artists who worked there had gained a national reputation, both for the prints produced by these artists and for the fine young printmakers the program launched into the profession. Further, the UW-Madison print area was a highly successful graduate research center in printmaking, as demonstrated by faculty and students exhibiting their prints in major exhibitions. Tandem Press emphasized its connection with this program.

In the early days of the press, the art department's print area shared equipment, faculty, expertise, and the skills of its graduate students with Tandem. In some cases, the edition printing, such as Garo Antreasian's 1990 lithograph, was done in the art department's lithography shop by Jack Damer and students rather than in the Tandem space. Frances Myer's acid room and plate-making facilities were useful for the early etching projects before the development of Tandem's etching facilities. Raymond Gloeckler joined in on the cutting of woodblocks for some of the first print collaborations. This kind of expert help and consultation was an important factor in artists giving Tandem serious consideration in its early days and responding positively to invitations.

Weege's intention was to make artists' visits as productive and pleasant as possible. Some invitees disliked the idea of being far from the art-market centers on the east and west coasts. As an enticement, Weege outfitted Tandem with equipment no other press could offer. Pushing against the technical limitations of the time, Weege arranged to have an etching press built



Ink rollers



Tandem printer Jason Ruhl mixes inks.

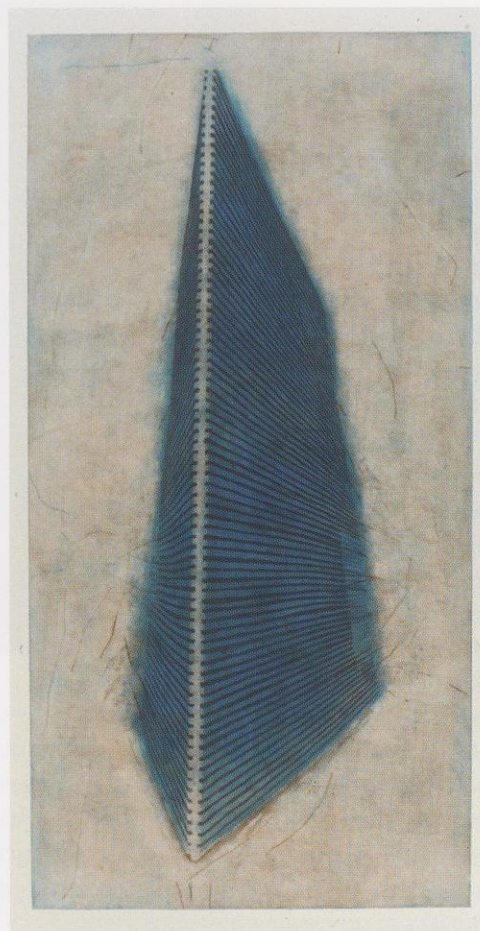
that was the largest available in the country. Weege approached a local engineer, Mike Bunch, to design and build this giant press. Bunch had made his first press for his wife and then built seven or eight for various purchasers, including Weege's Off Jones Road Press. Bunch's Tandem design was based on Weege's specifications for a pressure of five hundred pounds per lineal inch. The rollers Bunch designed were six feet wide and able to apply the desired pressure over the entire width of the press bed, due to a maximum stiffening of the roller cores with numerous internal supports. The platen, constructed of a dense composition material, was six feet wide by twelve feet long.

The Tandem Organization

Administratively, Tandem is affiliated with the Department of Art at the UW–Madison, but its governance and budget are overseen directly by the School of Education and the university's administrative apparatus. Tandem also has an Advisory Board and various committees that advise on key operations. The dean of the School of Education is a member of Tandem's Advisory Board.

Members of the three key committees—the Advisory Board, the Artistic Advisory Committee, and the Wine Auction Committee—are drawn from within and outside of the local community. Members are chosen for their expertise in areas of printmaking, fine-art publication, marketing, and fundraising, but their advice and oversight often roam further afield. Beyond their normal functions, the advisors, as a mix of collectors, businesspeople, artists, and administrators, have been therapists, oracles, and council elders for the press.

Joe Wilfer served as an important friend and inspiration in Tandem's early days and, until his untimely death in 1995, he served as a permanent member of both the Advisory Board and the Artistic Advisory Committee, along with Warrington Colescott, Paula Panczenko,



Robert Stackhouse (American, b. 1942), *Approaching Diviner*, 1990, color etching, 109 x 60 in. Transfer from Tandem Press, 1992.144

and William Weege. As a print-area student, Wilfer had studied with Raymond Gloeckler and Walter Hamady and had been an associate of Weege's in various paper and print exploits. Wilfer set up his own paper mill, the Upper U.S. Paper Mill, in 1974 in rural Oregon, Wisconsin. Wilfer's mill soon gained national recognition as a research facility for the creation of handmade paper and as a collaborative effort for print artists and papermakers.

After moving to New York, Wilfer was invited by Richard Solomon, President of Pace Editions, to

establish the Spring Street Workshop, where he became director of publications. Thanks to his broad acquaintance base of artists and his knowledge of experimental currents in the print field, Wilfer was invaluable in advising Tandem's board about which artists to invite to the press. Wilfer encouraged high-profile artists to come to Tandem and encouraged Pace to use Tandem as a printer for projects that could benefit from Tandem's special facilities and employee skills. For example, Robert Stackhouse's *Diviners* and *Approaching Diviner* were funded by Pace but co-published with Tandem. Three of Julian Schnabel's prints for Pace were also printed at Tandem. In the Schnabel editions, Weege developed a way of embossing the prints with broad, paintbrush-like strokes of texture, to the delight of the artist. Wilfer was also responsible for bringing a major Pace project with Chuck Close to Tandem Press for the initial proofing, during which the artist created the blocks.

From the beginning, Weege envisioned that Tandem would "run itself." He knew that his other projects and teaching would draw his attention away from the constant supervision required for creating and editioning prints. To ensure the daily operations would have proper oversight, he hired Andy Rubin as master printer in 1988. Rubin came with experience as a printer at Gemini Graphic Editions Limited (Gemini G.E.L.) in Los Angeles, a noted publisher that had been set up originally by former Tamarind master printer Ken Tyler, Sidney B. Felsen, and Stanley Grinstein. Rubin had been part of a printing team at Gemini headed by Ken Farley, a graduate of the UW print area. Warrington Colescott met Rubin on a visit to Gemini, watched Farley's team print a large Rosenquist relief print, and recommended Rubin to Tandem as a talented young printer.

One reason for Tandem's continuing success has been the quality of its administrators. The first, Trudy Hansen, was recommended to Weege by his friend

the painter Sam Gilliam. Along with Hansen's years of experience curating the works of small presses, she founded the archive for Echo Press at the Indiana University Museum of Art in Bloomington. She arrived in Madison in time to participate in the organizing activities for a yet-to-be-named press. Hansen came up with the name "Tandem," which underlined the fact that the press was a collaboration between the artist and the printer. As the work of the press began, Hansen established a curatorial and administrative system for the nascent press and proposed that the archives reside at the Chazen Museum of Art (then Elvehjem Museum of Art).



Tandem printer Andy Rubin works with David Lynch.

An annually planned schedule of invited artists was to include one artist from the art department faculty, one from the region, and five or six from around the nation. Every year or two, one of the previously published artists was to return to complete any unfinished projects. At the outset, Tandem's visiting artists were paid an honorarium as well as a per diem and were given a share of the edition. In order to gain a ready market for its prints and to raise money for operations in advance of actual production, Tandem invited supporters to purchase subscriptions.

In 1989, Trudy Hansen moved to the Zimmerli Art Museum at Rutgers University and was replaced by Susanna Patrick. Changes in the art market and in Tandem's position necessitated a restructuring of Tandem Press. When it was founded, at a time of a strong print



market, the emphasis had been on production and the curatorial aspect of the operation. As the print market began to dwindle in 1989, it became obvious that more emphasis had to be placed on marketing the press. Paula Panczenko joined the staff at this time as administrative co-director with Weege. Born and educated in Ireland, Panczenko had formerly been the visual arts officer at the Arts Council of Ireland, founder of the Ireland America Arts Exchange in the United States, and deputy director of the Wisconsin Arts Board. Under her direction, financial problems were tackled and new initiatives for outreach and public relations were established.

Panczenko set in motion a series of studies to analyze Tandem's practices and policies, a process that involved industry experts and graduate students from the UW-Madison School of Business. These studies spurred many of the changes necessary to bring the press's costs into line with its income. As a part of this effort, the press actively sought to raise its visibility by publishing a newsletter; giving greater exposure to visiting artists through public events, lectures, and symposia; representing the press at national conferences; and sponsoring symposia on topics in the press's areas of expertise.

One major initiative was to participate in juried art fairs and sales exhibitions in venues nationwide. Fairs like EXPO Chicago and the International Fine Print Dealers Association fair in New York serve as intense, very public forums where anyone, from curators and collectors to the general public, can see Tandem's work as well as that offered by other dealers and publishers. While such excursions can be taxing for the staff, particularly given the size of many of the prints produced at Tandem; they are advantageous in terms of immediate sales, building a collector base and establishing long-term recognition.

Tandem director Paula Panczenko and artist TL Solien review work.

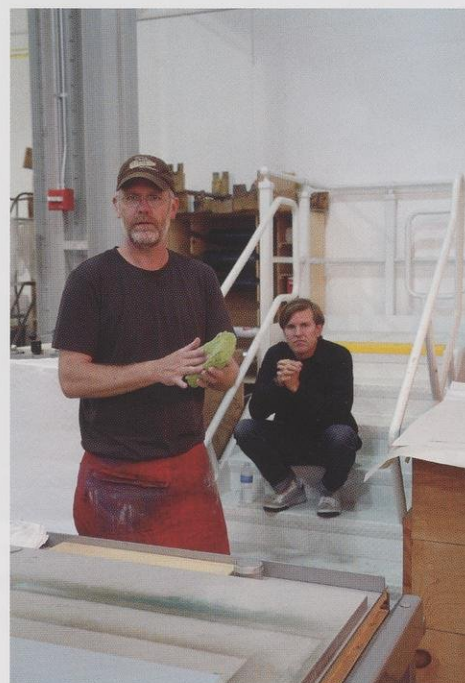
Tandem Expands

As originally intended, Weege removed himself from the daily operations of the press and then resigned as artistic and administrative co-director in 1992, although he intermittently continued to collaborate on projects throughout the 1990s. His interest in and support of the press continue unabated. In 2009 Weege returned to Tandem as a visiting artist, bringing his involvement full circle.

In 1995 a new printer was added to the staff—Bruce Crownover, a graduate of the art department's print area who had worked with Warrington Colescott in etching and Raymond Gloeckler in traditional Japanese woodcut printing. He had volunteered at Tandem Press from its inception, and following his graduation had worked at the East Coast print studio of Keiji Shinohara, who worked in traditional Japanese woodblock printing. Crownover's expertise expanded the repertoire of skills available to an invited artist at Tandem, and he has since become an associate master printer. In 2000 Joseph Frye joined the printmaking staff, bringing to the press his meticulous skills in lithography and etching. Following his undergraduate degree, he completed the Professional Printer Training Program at the Tamarind Institute and went on to be the master printer at the Segura Publishing Company prior to joining Tandem. In 2007, when Tandem began incorporating digital technology into printmaking, Jason Ruhl joined as the fourth Tandem printer. He, too, is an alumnus of the UW–Madison Department of Art and has taught at the Minnesota State University, Mankato, and at UW–Oshkosh. His extensive teaching ability and printing skills have made it easier for artists to combine traditional and digital printmaking methods in their work.

ABOVE: Tandem printers Bruce Crownover and Andy Rubin pull a Sean Scully print.

RIGHT: Cameron Martin (seated) and Tandem printer Joe Freye



The curatorial team has been in place for many years. Following the departure of Susanna Patrick in 1991, Martha Kjeseth was appointed curator at the press and subsequently became the director at the Maier Museum of Art in Lynchburg, Virginia. Samantha Crownover joined Tandem in 1992 and brought an infectious enthusiasm to her curatorial role. She continues to promote Tandem sales through her art consulting business. In 1997 Timothy Rooney, senior curator, joined the staff. He came from a corporate art background at Marshall Erdman and Associates, a nationally renowned design-build firm, and with his extensive marketing skills, enthusiasm, and passion he professionalized the sales operation. Leveraging Rooney's experience, Tandem was in a position to undertake more exhibitions throughout the United States and Europe.

He was joined by Amy Newell in 2000, who is also a graduate of the UW–Madison printmaking program. As curator and studio liaison, her printmaking skills and curatorial abilities have contributed significantly to the extensive educational programming at the center of Tandem's mission.

Today, Tandem continues to raise 85 percent of its budget through the sale of its prints; 10 percent comes from fundraising and 5 percent from School of Education. Efforts are also underway to ensure the press's longevity, to become less subject to the vicissitudes of sales. Tandem currently has three endowment funds: the Joseph Wilfer Visiting Artist Endowment; the William Weege Fund; the John and Carolyn Peterson Fund for graduate students. These funds support artists and students.



Tandem staff, from left: Bruce Crownover, Andy Rubin, Amy Newell, Tim Rooney, Paula Panczenko, Joe Freye, Jason Ruhl



Sam Gilliam's *Ferris Wheels and Fireflies* installed in Paige Court at the Chazen Museum of Art

The Artistic History

The artistic history of Tandem Press is one of remarkable achievement and quality. Faye Hirsch's essay focuses on fourteen artists, many of whom have returned to Tandem Press more than once, including Judy Pfaff, Suzanne Caporael, Robert Cottingham, and Sam Gilliam. Other artists highlighted in Hirsch's essay are: Richard Bosman, Squeak Carnwath, Jim Dine, Benjamin Edwards, Sam Gilliam, José Lerma, Nicola López, David Lynch, Cameron Martin, and Sam Richardson.

To start the story here, we touch on four artists who are considered in greater depth by Hirsch. The first artist to work at Tandem was Sam Gilliam, a collaborator with Weege in Off Jones Road's earlier period. Gilliam's first print at Tandem, *Purple Antelope Space Squeeze*, was a departure not only from the usual print format but also from the standard definition of an edition. Before arriving in Madison, Gilliam sent Weege a drawing of the shape he wanted the print to be: roughly triangular in outline with a triangular hole in the middle. Graduate

student David Johnson cast pulp in a mold shaped to Gilliam's design to create very thick (up to 3/4-inch) sheets of soft paper. The paper was printed using dense litho ink transferred from carved woodblocks. Next, Gilliam collaged and painted the handmade paper pieces and produced prints using inked and uninked metal relief plates, welded found objects, and steel and zinc etched and aquatinted plates. Gilliam played with various arrangements of these many elements to print each sheet of paper, altering the colors as he went from sheet to sheet, adding hand-painted details while the inks were still wet on the print so that the wet inks mixed as the piece went through the press. The result was astounding, an infinitely varied edition, similar in shape, but completely dissimilar in every other way. The notion of the uniqueness of each print in an edition was a cornerstone of Weege's philosophy, marking his own work and influencing the work in which he has played a part at Tandem Press.



Tandem printer Joseph Freye and students Justin Strom (foreground) and E.J. Sullivan pull a print by Judy Pfaff.

Panczenko was enthralled by Sam Gilliam and Bill Weege's *Fireflies and Ferris Wheels*, which was displayed at the Chazen Museum of Art (then Elvehjem) in 1997. Its dramatic scale was a remarkable achievement and audiences were mesmerized by the 500-yard print that hung from the ceiling in Paige Court. To achieve national recognition for Tandem Press, she felt that the scale of the printing facilities had to be matched with a practice of inviting artists to embark upon large-scale projects. Judy Pfaff's prints instantly fulfilled that requirement as all her drawings and installations are monumental in scale.

Judy Pfaff recommended inviting Nicola López, a printmaker who also works on a prodigious scale. When Panczenko saw her print installation *Overgrowth* at the Karen Golden Gallery in New York in 2006, she invited López to create an installation for display at the annual New York Print Fair in 2007. The installation *Half Life*, the first of its kind at the fair, garnered excited

responses from collectors and gallerists alike. Even Old Master print dealers commented that this was a major contribution to the development of printmaking.

In 1997, Tandem undertook another monumental project—*An American Alphabet*—with Robert Cottingham. Fourteen years later, in the fall of 2011, the completed project of all twenty-six lithographs was exhibited to acclaim at the New York Print Fair.

Suzanne Caporael's work over the past twenty years has been characterized by an extensive and discrete series of works centering on phenomena of the physical world. Some of these have included depictions of the periodic table, tree rings, elements of pigments, estuaries, melting ice, plant stems, and road trips. In each case, she began by studying the subject and then developing a visual vocabulary with which to paint it. Suzanne Caporael has been printing at Tandem Press since 1996, and from her very first visit the elegant prints she produced established a strong base of collectors for Tandem.



TOP: Paula Panczenko, artist Nicola López, her assistant Katherine Godwin, and curator Amy Newell install *Half Life* at the New York Print Fair, 2007.

Robert Cottingham's complete *An American Alphabet* series installed at the New York Print Fair, 2011.

RIGHT: Art Spiegelman, (American, b. 1948), *Lead Pipe Sunday #2 (Derby Dugan)*, 1997, color lithograph, 21 x 33 in. Transfer from Tandem Press, 1998.31

Another long collaboration was undertaken with GRONK, the L.A. performance artist, painter, and set designer. He produced thirty-two editions and mono-prints on several visits to Tandem. One of the most exciting projects he carried out was at the Chazen Museum of Art when he created a mural on the top level of the institution. Visitors to the museum came in hundreds to see and experience this extraordinary event as he painted in full view of the audiences.

Since its founding, Tandem has been honored to host blue chip, emerging, regional, and faculty artists, all of whom contributed to the rich history over the past twenty-five years. In 1997, Art Spiegelman created *Lead Pipe Sunday #2 (Derby Dugan)*. Spiegelman is well known for his *Maus* comic books, which chronicle his father's suffering in Nazi Germany. Spiegelman also was involved in the publication of *RAW*, a seminal journal of avant-garde comics. His print echoes a Sunday-comic supplement, whereby the paper is printed on both sides, thus inviting the viewer to pick it up and handle it in an intimate exploration. Created in twenty-four colors, the print is a testament to Spiegelman's drawing and wit.





Gregory Conniff (American, b. 1944),
 Untitled (2007), 2007, photogravure, 30 x 33 1/2 in.
 Transfer from Tandem Press, 2008.32.5

Madison-based artists have contributed significantly to the history of Tandem. Gregory Conniff, a nationally known photographer, has focused his attention for more than thirty years on the landscapes of daily life, convinced that those places—and how they look—are the soil where we sink our roots as human beings. In 2007, he created for Tandem two lyrical photogravures depicting lush landscape imagery. Martha Glowacki, a sculptor and installation artist, made a suite of digital prints exploring scientific imagery, which continues to be a source of her artistic investigation.

Dennis Nechvatal has had a long relationship with Tandem, creating woodblock prints and unique hand-painted works on paper. His surrealistic portraits recall African masks and represent the human collective consciousness. Filled with positive energy and inspired by Cubism, Nechvatal's brushstrokes are inspired by

electrons and neutrons instead of traditional geometric forms like the cube, sphere, cylinder, and cone. The late John Wilde, who rarely made prints, created a lithograph that depicted a group of friends from his hometown. He then hand-painted the edition. Cham Hendon and Marjorie Portnow looked to the city of Madison and its environs for inspiration.

UW–Madison faculty artists, in addition to contributing their expertise, have experimented at every level. Tom Loeser, a nationally recognized furniture maker, created Tandem's first three-dimensional print—a cabinet of drawers. George Cramer was the first artist to make a digital print long before U.S. printshops embraced this new technology. Elaine Scheer, Carol Pylant, Frances Myers, Nancy Mladenoff, Fred Stonehouse, and T.L. Solien have experimented with process, scale, and a range of techniques. Solien's prints are rich in narrative,

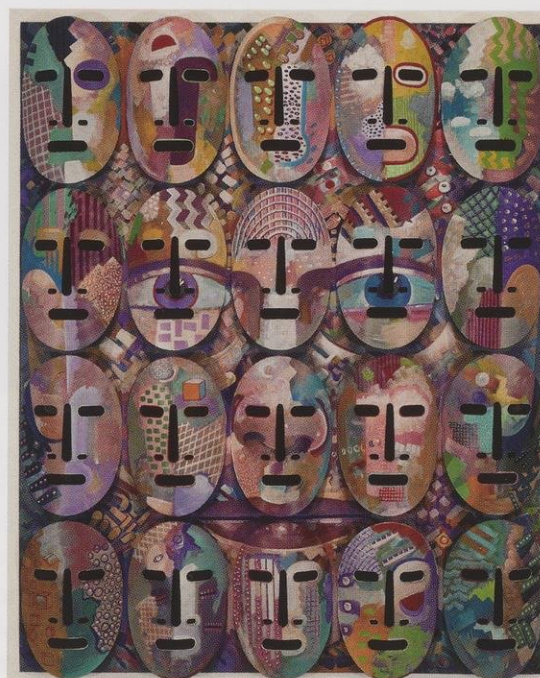
depicting characters from American literary masterpieces and imagining how their lives continued beyond the pages of a novel. Following his residency at the Press he commented that “collaborating at Tandem Press was like working in a beehive.”

The artists who come to Tandem represent a vast range of print experiences. Some, like Garo Antreasian, Karen Kunc, Philip Pearlstein, and Ruth Weisberg, are technical masters; they have, quite literally, written the book. Jane Rosen had never done an etching, and the printers were in awe of her drawing abilities with spitbite and the extraordinary etchings that resulted from her collaboration. The great artistic landscape tradition was explored by Claire Van Vliet and Rafael Ferrer.

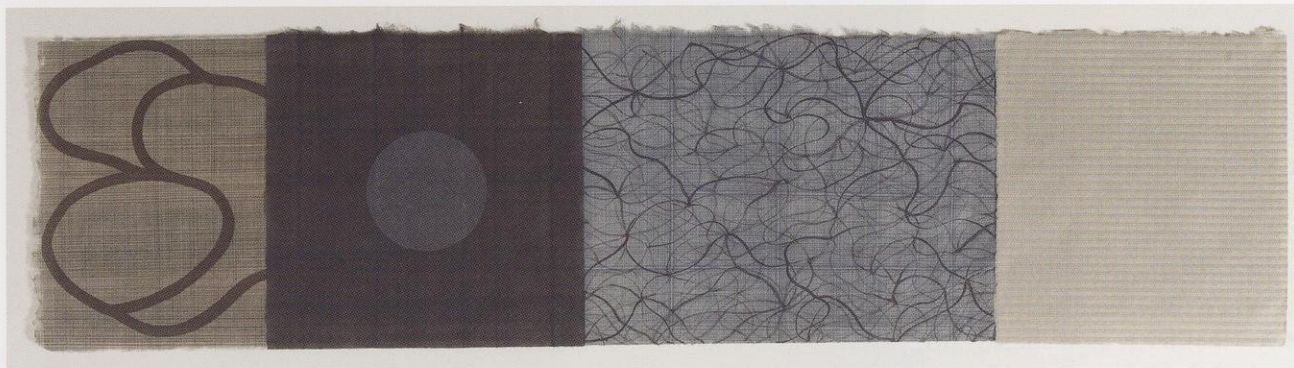
Visiting artists working in diverse styles have also been invited to Tandem Press over the past twenty-five years. Some of the greatest American still-life artists, including Janet Fish, Sondra Freckelton, Jane Goldman, Joseph Goldyne, Harriet Shorr, and Robert Janz, have done projects at the Press. Don Nice combined both landscape and still-life in his pop art imagery; Donald Baechler’s and Tom Judd’s prints also referenced the pop art movement.

The Irish-born artist, novelist, critic, doctor, photographer, and performance artist Brian O’Doherty has also done work with Tandem. In his art, O’Doherty has addressed issues of politics, experimental psychology, and personal identity (he became Patrick Ireland in 1972 in response to Bloody Sunday, and has recently changed his name back following the success of the Northern Ireland Peace Agreement). Beginning in the 1950s he created sculpture, drawings, paintings, and documentary material that encouraged the viewer’s intellectual participation. At Tandem Press, O’Doherty continued to explore the theme of boundaries expressed by lines, spatial play, and geometry. His prints recall the rope-drawing installations he has executed in museums and galleries throughout the United States and Europe.

Abstract imagery has also been explored by artists including Katherine Bradford, Louisa Chase, John Himmelfarb,



Dennis Nechvatal (American, b. 1948), *SHIFT: Digital Matter Primal Structure, No. 3*, 2011, acrylic on cut/formed paper, 32 1/4 x 26 in.
Courtesy Tandem Press



David Shapiro (American, b. 1944), *Origin and Return 10*, 2008, collograph, relief, intaglio, 12 x 52 in. Courtesy Tandem Press

Stephen Sorman, Frank Owen, Robert Yoder, David Shapiro, and the late Al Held, who was a mentor to Judy Pfaff. Humor shone through the politically charged prints of Jaune Quick To See Smith, who was a proponent of print safety and used the medium of collograph rather than etching to get the same results. William Wegman also created humorous prints of his beloved Weimaraners. The iconography of Barcelona-born Santiago Moix echoes the work of Miró and at the same time is imbued with whimsy. Carmen Lomas Garza, a nationally known children's book author and illustrator, attracted the youngest fans to Tandem Press.

Several artists who came to Tandem, including British sculptor David Nash and painter Gregory Amenoff, depicted imagery specifically related to recently completed major projects. David Nash creates many of his sculptures in the natural landscape, and his prints documented several of his signature works. Gregory Amenoff had just completed a major commission for the Cologne Cathedral and the prints incorporated the iconography he used in those paintings. Alice Aycock, explored imagery for a commission at the Miami airport, and Judy Rifka incorporated classical iconography following the completion of a major mural. David Klamen's first Tandem project was a tour de force; he

depicted ninety-eight miniature landscape etchings assembled on one sheet of paper. On a second visit his prints mirrored the imagery in a major installation just concluded at the Museum of Contemporary Art, Chicago.

Joan Snyder, like Judy Pfaff, is a MacArthur Award winner and widely recognized as a leading American contemporary painter and printmaker. The Feminist Movement had a profound influence on her life and work. In *ALTAR*, Snyder built up a lush, painterly, emotional, expressionistic, and multi-layered print using every printmaking technique available at Tandem Press. Miriam Schapiro, another great feminist artist, made three prints celebrating Russian women artists, including Alexandra Exter.

Following his first visit in 1990, Robert Stackhouse returned to Tandem Press on several occasions. Many of his prints are based on temporary sculpture installations. As his artwork evolved, he began to use a brighter, more vibrant palette and in a 1999 series of four prints entitled *Blue Augusta*, *Green Augusta*, *Incomplete Angel*, and *K.C. Elevator*, he depicted brilliant vessels emerging from deep mysterious backdrops. For the past ten years, Stackhouse and his partner Carol Mickett have worked collaboratively.

A Balancing Act

Tandem has had to strike a delicate balance over the years. While it operates like a business, its mission echoes that of the university: education, research, and public service. The artists are central and the students are a priority, so the financial model must be flexible enough to allow for inviting artists who can be very experimental and at the same time healthy enough to ensure the stability that supports their creativity. Over the past twenty-five years, Tandem needed to build a regular pool of artists to meet the needs of collectors, but also add new artists annually. Central to these challenges and opportunities, Tandem has undertaken major projects that would be difficult to tackle in a commercial setting.

Since the fall of 1987, Tandem Press has produced 584 editions and thousands of monoprints by internationally recognized artists. Tandem prints are currently in forty-six museum collections throughout the United States. The press has exhibited its prints in major galleries, including Pace Editions in New York City.

A major milestone for Tandem occurred in the

fall of 2009 when Chen Xiaowen invited the press to participate in *American Printmaking Now*, an exhibition at the National Art Museum of China (NAMOC) in Beijing. The exhibition highlighted current American print publishing; the other invited publishers included Graphicstudio USF; Pace Prints; Harlan & Weaver; the LeRoy Neiman Center for Print Studies, Columbia University School of the Arts; Universal Limited Art Editions; Gemini GEL; the Institute for Electronic Arts, Alfred University. This event was a significant educational opportunity for Chinese audiences and the printmakers, and it was a major achievement for Tandem to be included with many of the best print publishers in the United States today. The exhibition traveled to three other museums: the GuanShanYue Art Museum, the Zhejiang Art Museum, and the Shanghai Art Museum in March 2011.

At the Press, everyone learns. Artists bring their own goals and techniques, teaching but also learning from the printers. The student assistants acquire insight into their own craft by being part of the creativity of



Paula Panczenko on a panel at the *American Printmaking Now* exhibition at the National Art Museum of China, Beijing, 2010.



Graduate student Yijin Kim works on a print.

others, and find that facilitating another artist's work is exciting. A step or two removed from the process, audiences that include arts administration and art history students observe the actual creation of art, something they had previously only read about. Also in the studio are art department students, not assisting but watching the work evolve like an elaborate demonstration.

What is special about Tandem Press? It is the artists, the staff, the students, and all the supporters. Above all else it is the privilege of seeing an artist involved in the creative process, a rare opportunity in the visual arts, and to experience the excitement and apprehension that accompanies it. At the university the students learn how to think, how to master various techniques to create their works. At Tandem Press, they experience completely the creative process and all it entails.

Art Hove and Paula Panczenko

A substantial portion of this essay originally appeared in Progressive Printmakers: Wisconsin Artists and the Print Renaissance by Warrington Colescott and Arthur Hove (The University of Wisconsin Press, 1999). The initial text has been updated to incorporate additional information about developments since the original publication date.

Tandem Press

25 Years of Printmaking



The Tandem Press studio

The Tandem Society

Among the great collaborative workshops of the U.S. print renaissance that began in the mid-twentieth century, Tandem Press holds a special place. Established at the University of Wisconsin–Madison in 1987 by William Weege, a member of the UW art department faculty, Tandem from its inception sought to expand the parameters of experimental printmaking through an association with a major institution. Tandem's ambitious mission extended a successful strategy first implemented by Tatyana Grosman at Universal Limited Art Editions (1957) in Long Island, New York, and June Wayne at Tamarind Press (1960) in Los Angeles. The idea was to invite mature artists with strong careers—even those with little or no prior experience in printmaking—to explore the myriad creative possibilities of the medium. Highly skilled experts—master printers, themselves often artists, trained in a range of techniques—helped the artists realize their projects, no matter how far-fetched, in studios stocked with specialized equipment, materials, and a knowledgeable staff. In return, the artist's editions were divided with the workshop in some agreed-upon arrangement that, it was hoped, would provide some monetary profit for all parties involved. It was a brilliant formula—one that has resulted not only in some of the great masterpieces of postwar American art (one need only think of Andy Warhol's "Jackie"

prints of the mid '60s; Robert Rauschenberg's room-size *Currents* series of 1970; or Jasper Johns' numerals and alphabets, realized in so many different printed mediums), but also fostered a rich, innovative spirit wedding centuries-old and modern technologies.

Following the model of ULAE and Tamarind, workshops sprang up across the country; Weege himself operated his own atelier, Jones Road Print Shop and Stable, from 1971 to 1981. For her part, Wayne had a particular pedagogical mission: to re-establish lithography—which she warned was a dying art—as a viable contemporary practice through the seeding of master lithographers in workshops across the United States. Tamarind was established to train printers, and has done so since its inception. In this instructional turn Tamarind diverged from ULAE and many other exclusively commercial workshops. Among the wave of presses established over the past half century, Tandem falls into a particular subcategory of the pedagogical strain—that of the teaching workshop associated with a university. Graphicstudio was the first, founded by Donald Saff at the University of South Florida in 1969; Tamarind itself became associated with the University of New Mexico the following year. The LeRoy Neiman Center at New York's Columbia University, established in 1996, is the most recent example of the phenomenon.

Like Tandem, these shops are semiautonomous entities. While many university art departments have adopted as a pedagogical tool invitational programs to create prints with well-known artists, these typically have no commercial component. (Marketing prints presents unique challenges that exclusively nonprofit entities find difficult to tackle.)

Tandem is particularly ambitious in the scale and scope of its involvement with students, who provide the labor for the realization of extremely complex projects. In turn, students gain hands-on knowledge impossible to achieve in a classroom. Not only do they receive training from master printers but they gain experience that is much more subtle by watching professional artists at work, observing the complex interactions between artists and printers that constitute what is perhaps the most fascinating and unsung aspect of collaborative printmaking. Tandem is a mini-society of which the student is an integral part.

There can be an intimate, almost familial aspect to collaborative printmaking. Grosman, at ULAE, was famous for fostering a comfortable environment for the artists who trekked out to Long Island to make their prints—and then came back to make more, sometimes over a period of decades. ULAE, Gemini Graphic Editions Limited (Gemini G.E.L.) in Los Angeles, Tyler Graphics in upstate New York, Crown Point Press in San Francisco: all became famous, in part, for the associations they formed with particular artists, who in turn created veritable oeuvres bearing distinctive traces of the workshops. In this spirit of promoting an intimate working relationship, Tandem has excelled.

Madison is distant from art centers like New York and Los Angeles, and the artists who come to work at the press make a significant time commitment, working for hours and even weeks at a time, and eating and socializing with the staff. The remarkable career longevity of Tandem's staff testifies to the shop's satisfying working relationships with visiting artists; all the printers

except Jason Ruhl, who came on board in 2007, have been at Tandem for a dozen years or longer, and Andy Rubin since 1988. Paula Panczenko, Tandem's energetic director, arrived in 1989, and Timothy Rooney, the chief curator, in 1997. (Amy Newell, who joined the staff in 2000, doubles as curator and printer.) Moreover, most of the veteran artists work at one time or another with all of the printers, not just one, so that the link to the totality of production is more strongly forged.

Many artists have come to Tandem to work on just a project or two. A very recent arrival at the press, for example, is the painter Sean Scully, whose luminescent abstraction *Doric* (2012), an etching and aquatint produced in four runs from a total of 11 plates, was a technically challenging print that typifies the manner in which Tandem printers stretch to meet the demands of the artist. This essay, however, focuses on a number of artists who have made repeated trips to Tandem; some—Suzanne Caporael, Robert Cottingham, Judy Pfaff, and Sam Gilliam, for example—return every two years or so, steadily building their Tandem oeuvres. In interviewing many of them, I have been struck by the warmth with which they speak of the Tandem society. While many remark on how the workshop environment offers a much-needed break from the solitude of studio practice—a respite that artists often value in collaborative printmaking—Tandem artists are particularly enthusiastic in describing the printers' willingness to experiment and to teach, and laud their patience at entertaining whimsical requests or nursing learning curves. Among the artists covered in this essay, I heard no complaints about requests denied, no matter how outlandish. (Print dead chicken heads, David Lynch? Why not!) It is this spirit of adventure, inspired by Weege and carried on by Joe Frye, Andy Rubin, Bruce Crownover, Jason Ruhl, and Amy Newell, that promises many future years of innovation in collaborative printmaking at Tandem Press.¹



Prints by Judy Pfaff
hanging at Tandem Press.

Judy Pfaff: Improvisation and Innovation

Judy Pfaff bears no particular reverence toward convention in her many prints, which like her installations over a nearly forty-year career push the limits of medium, scale, and genre.² Her relationship with Tandem is deep and longstanding. Having arrived at the press in 1996, when she turned to Tandem to help produce a print for the Madison Print Club, she has since visited every two or so years to work on projects of a scope that seems only to amplify with time. Although abstract motifs and compositional devices found in her monumental work might be echoed here and there in the prints, in their focus on the pictorial the prints hold a special position in her oeuvre. Often she borrows her imagery from other printed matter, making her printed works inventively medium-referential. Thus we might find motifs

from instructional manuals on Eastern architecture or illustrations of birds and flowers taken from various printed sources. She also incorporates photographs shot on her many travels, filtering them through the atmospherics of photogravure, Kodalith, and other printed transformations.

From the start, Tandem printers and staff have accommodated Pfaff's many good-natured demands, and in turn the shop has benefited from the acquisition of technology arising from those requirements. "I don't lay something on them that's unreasonable," Pfaff says. "I'm not like Rauschenberg, asking for a hundred-foot print. It starts kind of modest and then becomes what it needs to become. It looks like I do that epic thing, but I don't. I'm additive."³ Tandem staffers are amused at

the differences among the artists who work at the press: where Robert Cottingham arrives neat as a pin, in a button-down shirt, his project plans in a roll beneath his arm, Pfaff (her dog in tow) has been known to drive up in a truck overflowing with materials that she might or might not use in a new print project. While occasionally she deploys found things—lily pads dredged from Madison's lakes, a cutting of a weed covering someone's house—her preference is for fine art materials, about which she is quite particular.

While not unreasonable, as she says, her demands challenge the ingenuity and resources of her collaborators at Tandem. Her favorite paper is Kozo, notoriously difficult to handle; in only one set of prints, a group of multipart photogravures of her travels to Turkey and Ireland from 2010, did she use the more common printing paper, Rives BFK. Technically, she understands enough about prints that she feels free to break the rules. "I'm a little subversive," she remarks. "I will leave things in acid overnight just to see what's left. Printers

don't like that. Those plates will stab you—shred your tarlatans, your hands. But I'm as happy as a clam." (For the results of one of her all-night experiments, regard the jagged silhouette in the central image of *When a Tree Falls*, 1998.) The irregularity of her editions poses another challenge. Pfaff frequently hand-brushes her prints with organic dyes, shellac, and encaustic, and even burns them, which means that within an edition there are many subtle variations. Printers accustomed to uniformity in an edition can find this extensive hand-work daunting, as they struggle to replicate marks that the artist has made spontaneously. Moreover, Pfaff's prints are fitted with custom frames she designs and similarly hand-decorates. Tandem has had to build a frame-making workshop within its facilities in order to fabricate the frames, carefully replicating Pfaff's applications of metallic leaf and painted details.

Still, says Pfaff, "I like how printmaking is mostly indirect—there's always a template or a stencil or some other tool. There are stages—and surprises." From the



Judy Pfaff (American, b. England 1946), *When a Tree Falls*, 1998, etching, photogravure and surface roll, 10 1/2 x 41 in. Transfer from Tandem Press, 2000.53

start, her Tandem projects have been large and complicated. The very first group, in 1996, consisted of ten prints, mainly etching, which remains her favorite print medium. ("I like the burning. Every artist does. I throw more acid in than you can believe.") All were horizontals, ranging from 27 1/2 inches to nearly 10 feet in length, and incorporating vignettes from Tibetan art, mathematical diagrams, and images of feet and hands. A few, like *Croon* and *Rattatoo*, are gaudily inked in hot red, orange, and yellow with multi-hued dots of the kind one also finds in her earlier sculptures and installations, such as *N.Y.C.—B.Q.E.*, her 1987 installation at the Whitney Biennial. One of the prints, *Kaia*, testifies to the affection she quickly acquired for Tandem's personnel. It depicts three footprints—those of Andy Rubin, his wife Annette Hansen and their young son Orin. Annette was pregnant, and the piece was titled for the new baby, Kaia. In 2002, Pfaff again named a print for a Tandem family member—Bruce Crownover's daughter Lilly, in *Sweet Lilly*, a long, lovely 16-1/2-by-112-inch photogravure of water lilies, its six images relief-rolled in a brilliant chartreuse.

When she returned in 1998, Pfaff scaled up and went vertical in four large prints, again etching on Kozo paper, this time adding encaustic and, in one called *The Other*, a surprising touch: large waxed hosta leaves. Reminiscent of Leonardo's famous *Vitruvian Man*, as well as Robert Rauschenberg's landmark 1967 print *Booster* in which the central image is a full-scale X-ray of the artist's body, Pfaff's 1998 prints take as their central image the human body—though only by implication. The actual body—her body ("That's *my size*," she says, "it's me.")—is missing, conveyed merely through human scale, symmetry, and multiple hands and feet. The twinning titles of three of the four works—*The Double*, *The Mirror*, *The Other*—and the use of silver leaf in the frames enhance the feeling of ghostly habitation. They also embody poetically the artist's affinity with the *indirectness* of printmaking: "Your hand's in it but not in

it," she says. In the same campaign, Pfaff made her first multi-image photogravures, a technique that she frequently revisits. The amusingly titled *Naaimachine-muziek*, Dutch for "sewing machine music," refers to the chugging sound of the boat she and her then-husband, Rob van Erve, were traveling on in the Hudson River, near her home, in order to take the pictures. There are eight images, arranged in a dipping line itself tracing a shape not unlike a wave or the hull of a boat. From left to right, the far bank enlarges, as if coming into view.

With each of her projects, Pfaff continues building on ideas. On her 2000 trip to Tandem Pfaff again incorporated her own photographs, this time pictures she had taken on a trip to Portland, Ore., where she had gone to create *Ya-Wa*, a 60-foot-high installation incorporating a Western red cedar tree. Featured are ferny Pacific coast woods—made moody through the photogravure technique—along with some flooding she witnessed. Scaling up the photogravures to 4 1/2 feet in height, she created the diptych *Multnomah*, its dreamy woods a delicate grayish green. Lining forest shots along a five-foot horizontal, she cropped them so that trunks and branches unfold in dense, irregular verticals across the panorama.

In the most ambitious of the prints from 2000, *End of the Rain A, B, and C*, Pfaff coupled photogravures of flooding with a 9-foot-tall etching, adding woodcut printing and hand-applied dye. The works are not blueprints, but their rich blue tonalities recall that medium (and also another famous Rauschenberg print project, a series of untitled blueprints of 1950 that he made in collaboration with Susan Weil). Assembled as Pfaff recommends, the three prints in *End of the Rain* constitute an irregular polyptych; the theme of mirroring, present in her earlier project, is carried on in the bifurcation of the prints, such that the top half is reflected in the bottom, whether literally or metaphorically. In a coy twist, there is no water in *End of the Rain A*; instead, a nearly



Judy Pfaff (American, b. England 1946), *This Garden Was Enchanted*, 2002, fabric dye, oil stick with stencil, Kodalith with hand-applied acrylic, 48 x 96 in. Courtesy Tandem Press

symmetrical photograph of an Oregon house flanked by arcing trees has as its “reflection” in the lower half of the print a woodcut of an Eastern instructional manual concerning the construction of a pagoda. Right side up and upside down, respectively, the West and the East are poetically mirroring each other in their domestic architecture, as if, digging down, we have burrowed “all the way to China,” as the saying goes.

Pfaff resides in New York City and the rural Hudson Valley (she teaches at Bard College), completely surrounded by nature, which has been a recurrent theme in her prints at Tandem. “But my relationship to nature is easy. I don’t have to go far to find sunflower seeds. If there’s a storm, I simply hope the trees don’t crush my house. I don’t swim, I don’t hike, and I don’t climb trees. I have a bicycle, and think maybe I should ride it sometimes, but I never do.” Nature is readily accessible in Madison, as well. Canoeing around Lake Mendota in Madison with Crownover one day, she collected giant

water lily leaves. She had already used a lily pad motif in 2000, echoing it in a multipart etching with the image of a target and other, more degraded abstract circular shapes. In 2002 she used the lily again, inking and printing its leaves as a large, four-lobed form within radiating circles, something like a spreading ripple, in *Garden of Forking Paths* (the title is an allusion to a 1941 book of stories by Jorge Luis Borges). The lily motif appears again in those chartreuse photogravures of *Sweet Lilly*, and in the large horizontal collograph, etching, and photogravure *When the Moon Is Full*, where its circular shape is again echoed in a target. In the latter, two of the four images are photogravures of a Japanese garden. The garden theme recurs in several other prints in that year’s production, among them the large, complex *This Garden Was Enchanted*, a glowing muddle of layered, dyed sheets peppered with stencils of vegetal motifs. In the top left, two images of French formal gardens appear, Kodaliths dyed and painted on the

reverse, creating an unnatural, iridescent atmosphere that links the manicured original with the purely fantastical larger image. The frame presents additional stenciled motifs, as if the garden has overstepped its bounds and is seeding the world at large.

While nature is by far the most dominant of Pfaff's printed themes, she very often incorporates the built environment, alluding to it directly in photographs of the various cities and buildings she encounters on her travels, or in diagrams and plans found in the many instructional manuals and other pictorial materials that she collects. In every one of her Tandem projects, nature and culture are inseparable, each infiltrating the other in superimposed or juxtaposed images. The implication might not always be presented as literally as the paired images in *End of the Rain A*, but all Pfaff's work suggests that a human sensibility filters and orders the chaos of the world, just as buildings shape our experience through the ordering of space. Returning to Tandem fresh on the heels of winning a MacArthur Foundation Fellowship award (Genius Grant) in 2004, Pfaff produced a series that balances the natural and the built. On the one hand, there are large intaglios of plants—a Queen Anne's lace and a plume poppy—created by placing the actual specimens on a soft ground and etching the impression of the plants, which register delicate and lacy in their atmospheric grounds. On the other are photogravures of Italian cityscapes, flickering chandeliers, spidery lace, and the moldings

and elevations of another Asian building lifted from a manual: the extraordinary, sweeping *Imperial Hotel*. All of the series prints concern the workings of man—though Pfaff brought down the cosmos, or so it seems, in *Untitled (marbleized)*, with its swirls and specks like wheeling galaxies.

Of all Pfaff's projects, however, none is more complex than her series *Year of the Dog*. Begun in 2008, these twelve large horizontal prints, each measuring more than 3 by 7 feet, have been in continual production ever since. For them, the press had to build a special storage area, where various finished components—many of them cut out by students over many hours—are kept in carefully labeled folders. Collaging layers of cut-out elements printed front and back, lacquered, waxed, folded, and burned, Pfaff took nature as her subject in the prints—though this is nature many times mediated and transformed. Flowering cherry branches, peonies, birds, and other flora and fauna are adopted from various source books. At times their details are delineated, printed in relief, at others they are mere shapes, silhouetted in black, red, gold, or white, cut out and collaged. This device, along with a decision to place light backgrounds behind darker foregrounds, lends the images a quality of being backlit. Some of the prints feel windswept, with long horizontal swaths of lines swooping across landscapes and gardens, bearing along petals in strong currents; others still as a summer night, with a ragged-edged orb—originally a throwaway, the

Judy Pfaff (American, b. England 1946), *Untitled (marbleized)*, 2004, intaglio, surface roll, and encaustic, 13 x 42 3/4 in. Courtesy Tandem Press



circular remnant of other cutout shapes—resembling the moon passing behind clouds and darkened trees. The final print in the series is also nocturnal, with the white silhouettes of bats flapping through; Pfaff had an infestation of the creatures in her old house in Kingston, N.Y., and paid them homage in her work.

Year of the Dog is a very personal series for Pfaff. Within one year she had lost her mother and two very close artist friends—her old mentor, Al Held (d. 2006), and Elizabeth Murray (d. 2007). She saw the prints as her way out of a very dark time, as a route to recovery:

I had been making very sad work for me—not that I'm usually an optimistic person. But all those deaths were really difficult. I was born in the [Chinese] year of the dog; Al was born and died in the year of the dog. But, I said, "I cannot stay upset any longer." So I chose these flowers—some are darker than others, but I just willed being more optimistic. Mourning too long, indulgent with sadness—I'm not good at that. This was a workaday way of getting out of that.

Pfaff's "workaday" recovery has resulted in her most complex works at Tandem to date. Since then, she has scaled back into a few simpler projects—a series of small untitled 2008 landscapes, for example, hot orange skies and moonscapes seen through flowering branches, that miniaturize some of the concerns of *Year of the Dog*—giving the printers some catch-up time. It is a breathless process, keeping up with Pfaff, but her endeavor carries on a venerable tradition of adventure that marks collaborative printmaking at its finest.

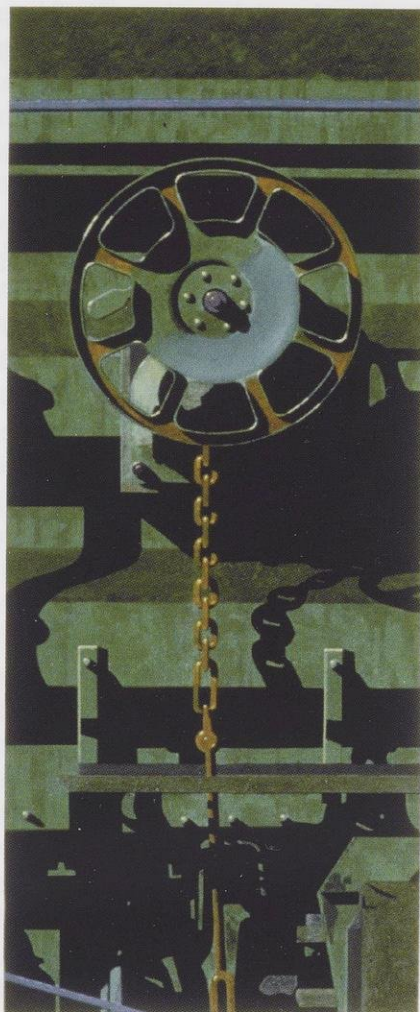
Robert Cottingham's ABCs

In 1974, the American painter Robert Cottingham received a National Endowment for the Arts award. He used the funds to take three road trips across the United States, photographing the kinds of store signage that had impressed him as a child. Cottingham grew

up in Brooklyn, and occasionally his father would take him to Manhattan where, he remembers, he would be overwhelmed by the neon signs in Times Square. On his NEA-funded tours he traveled to various towns and cities by Greyhound bus, which "always took me exactly where I wanted to be," he says—to downtowns that were on the verge of disappearing.⁴ Although the signs that he found most fascinating—colorful marquees on movie theaters and department stores—were lit in neon at night, he chose to photograph in broad daylight in small and mid-size cities where the buildings were not too dense. When he returned to his studio, he used the images—boxes and boxes of slides—to produce paintings: first of the signs, then parts of signs, and finally just their constituent letters. Cottingham is often considered a photorealist artist, but he speaks of himself as a modernist working in an abstract tradition. The letters, for example, gave him the chance to manipulate perspective and sightlines to flatten the space, thereby defamiliarizing them as representations. The longer you look at a Cottingham sign, the more it breaks down into pure composition and color.

Unlike most artists who have worked at Tandem, Cottingham had already produced a substantial, critically recognized oeuvre of prints by the time he arrived in 1991. In fact, a retrospective of his prints had toured a dozen U.S. museums from 1986 through 1990. But at the end of that period, he was looking for a new workshop in which to collaborate. His friend Chuck Close, who had worked with the renowned printer Joe Wilfer in New York, recommended Tandem Press, a new workshop in Madison. "I was ready to do small prints, about the size of a magazine," Cottingham recalls. "But when I got to Madison, I saw this huge space, and the size of the presses. I knew I had to do something more dramatic."

He had brought images of the signs, but he was also in the midst of another series of paintings and drawings titled *Rolling Stock*, depicting close-up de-

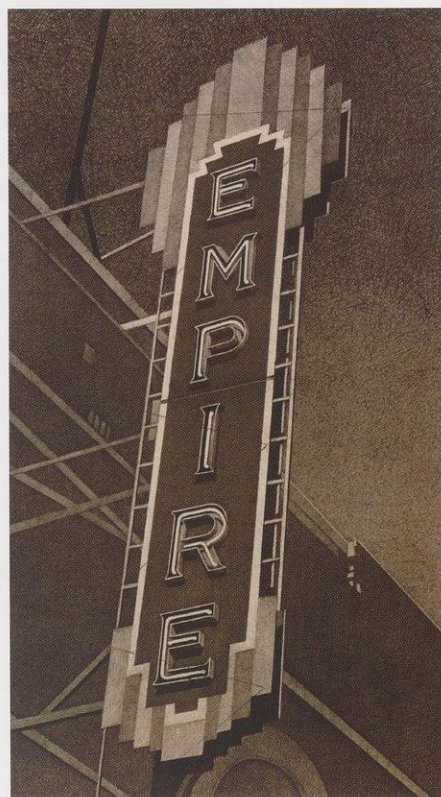


Robert Cottingham (American, b. 1935), *Rolling Stock Series No. 7, for Jim*, 1991, color collograph, etching, and monoprint, 83 x 37 3/4 in. Transfer from Tandem Press, 1991.110

tails of freight trains. He went for scale and lush color producing a 7-foot-tall etching—*Rolling Stock Series #7, for Jim* (1991)—named for his father. Though printed in 16 colors with hand painting, the predominant hue is green, making this tall vertical section of boxcar, with its punctuating wheeled valve and chain, something of a monochrome. Returning the next year he made a blue version of the boxcar, smaller—this time a 5-foot-wide horizontal—titled *Rolling Stock Series #22, for Bill* (1992), after his friend, the children's book illustrator William Steig.

In 1993, Cottingham had a summer residency at the MacDowell Colony in New Hampshire. Having brought his signage slides with him, and with an alphabet in mind, he began a new series in his usual fashion: creating a series of drawings in black and white that allow him to work out the values in what will eventually be a vividly colored painting. He completed half of his alphabet's value studies in that concentrated period, and the other half over another six months. He then produced a series of color studies in watercolor and gouache, and finally twenty-six oil paintings that were completed in 1996 as the twenty-six-component work *An American Alphabet*. In the beginning, he had not intended them to be a single piece; that decision came after he began mounting them together on a wall due to lack of storage space. Seeing sixteen of them on the wall, he said, "I was immediately transported back to those moments when my father and I climbed out of the 42nd Street subway station. . . . [My] choice of subject matter had been determined by the force of those earlier visions."⁵

Nor did Cottingham intend, when he arrived at Tandem in 1997 to produce the first of his alphabetic lithographs, to create an entire printed version of *An American Alphabet*. Yet that became his mission at the press over the next fourteen years, from the first letters, *F* and *K* in 1997, to the last, *N*, *Q*, *U*, and *Y* in 2012. From 2001 to 2012 he visited Madison every year,



producing between two and four letters in the series per year (and some other prints as well). The prints vary a bit in size, though they are all vertical in format and 30 1/2 to 31 inches in height. They were all taken from different signs, and therefore vary quite dramatically in color, font, and composition: the delicate angling cursive of the pale-blue-and-violet *L*; the jazzy sweep of *B*, in blue on gold; the angular sobriety of *D*, in purple. They can be attributed human characteristics: *N*, with all its bulbs unlit, looks as though it were sleeping; proud *U* seemingly embarrassed by a narrow raking blue line traversing it, as if in cancellation. Excerpted from larger words, abstractions of color and line, the letters float free of their original signification. Yet inevitably they conjure a lost era, one in which the United States was more stable, its affluence more evenly spread across the middle class in thriving small cities.

In 2012, having completed his alphabet, Cottingham turned at Tandem to a theater marquee he had photographed a dozen years previously in Montgomery, Alabama. "It was a vagrant building, long shut down," he says. He had produced it as a poster for Lincoln Center, in New York, in 2008—one of the rare times when he began a series with a print. Having gone on to execute *Empire* in drawings and paintings, which he exhibited at New York's Forum Gallery in 2011, he returned to Tandem to produce a lithograph. Like the alphabetic letters, it testifies to a better past—finely crafted, its lights extinguished, the sign is a trace of lost affluence, ironically embedded in the word it trumpets. "You can read a lot into it, it's true," observes Cottingham, who is reluctant to interpret such matters too closely. Still, in chronicling the traces of a faded commerce, Cottingham's avowedly formal, even abstract, project has also borne a melancholy message, perhaps unintended, but unavoidable in 2012 when global economic woes so condition our point of view. We are all gazing upon the ruins of what now seems an idyllic past.

TOP: Robert Cottingham works on a lithographic stone for *Empire*.

LEFT: Robert Cottingham (American, b. 1935), *Empire*, 2012, lithograph, 38 1/2 x 23 1/2 in. Courtesy Tandem Press

Fashioning Dystopia: Benjamin Edwards and Nicola López

It is likely a sign of the times that for younger artists working at Tandem, the idea of a society run amok is much more explicit than in Cottingham's signs. Born in Iowa, raised in California, and now living in Washington, D.C., Benjamin Edwards channels the physical and mental landscape of a nation buoyed by idealism but crushed under the weight of unfettered material expansion and consequent collapse. Like Cottingham he began with photographs, which he shot in the '90s on road trips and in the cities where he lived: images of the buildings and signs that proliferate in exurbia—shopping malls, fast-food joints, motel chains, and gas stations. Using digital technology, he creates virtual models in which these subjects are stripped down into vaguely familiar, generic archetypes, then mapped via 3-D imaging into fantastical urban and suburban settings. He first rendered these constructs as paintings, shifting them from the technological to the hand-wrought.

Beginning in 2001, Edwards's works, executed in series, came to constitute what he dubbed his "Republic," referring both to Plato's concept of an ideal society and to the United States, with its foundations in utopian ideology. He wrote:

However dark the results—no one would ever want to live in Plato's ideal city—I am continually fascinated by this naively optimistic idea of the perfect society, how it has driven history, and how it still occasionally rears its head in advertising and politics. Do we still believe in progress? How do we value public good versus individual gain? In our rejection of the very idea of an ideal society, what have we lost, and can we ever get it back?⁶

In his paintings and prints, deeply expansive vistas littered with ominously colorful buildings and logos conjure a sense of unreality, of lives lived in cars and in



Benjamin Edwards (American, b. 1970), *Ramble*, 2003, color lithograph, 26 1/4 x 35 1/4 in. Transfer from Tandem Press, 2004.11

front of computer screens. His vistas seem emptied of inhabitants; more recently, they have come to be populated by chilly cyborgs and intelligent machines.

In 2003 Edwards executed his first project at Tandem, the lithograph *Ramble* (his first work in that medium) in which myriad architectural details and logos expand outward from a map conflating urban locales, greenways, and waterways. "As a traveler through cities and suburbs around this country," he wrote in 2005, "I observed a certain fakeness, which I now recognize as a kind of virtualization, that existed as the veneer to the architecture and environments that I encountered. Buildings and places seemed to be not of the landscape, but on it."⁷ Returning in 2005 to Tandem, Edwards created *Automatic City*—a complex, 61-plate lithograph in 120 colors—which was related to a series of paintings and digital prints he had shown the previous year. *Automatic City* depicts a vast landscape seen from above. A central strip filled with layers of colorful but blank abstract shapes and flanked on either side by



Benjamin Edwards (American, b. 1970),
Dreamcastle, 2005, lithograph, 13 1/2 x 24 1/2 in.
 Transfer from Tandem Press, 2005.49.15

suburban sprawl leads inexorably to a far horizon. There, rising mirage-like, is a pale white city comprising a huge central domelike bubble, colonnades, monuments, and towers. Here Edwards is alluding to the celestial visions in Thomas Cole's four-part *Voyage of Life* (1842), allegorical paintings in which a traveler wanders landscapes that represented the stages of human life. In *Youth*, the second of Cole's canvases, the vision of a giant castle appears in the sky, symbolic of youthful dreams and ambitions. As Edwards wrote, Cole's paintings "show a fictional civilization's rise and fall, and they are an early warning to a young republic as it grew from an agrarian society into an industrial one."⁸ In *Automatic City*, both parts—the "reality" of the landscape and the "vision" above—are equally problematic, for the vision is composed of snippets of thwarted utopian projects, from Frank Lloyd Wright's Mile High Illinois skyscraper to Josef Stalin's Palace of the Soviets. Clearly, Edwards sees no redemption in a better future.

During the same sessions at Tandem the artist executed *Dreamcastle*, a lithograph that takes as its sole subject the vision in the background of *Automatic City*. The work was created in five progressive states, with each of the four states prior to the finished one printed in small editions. The states show Edwards layering in the various architectural structures that come to form the final composite. Paradoxically, the extremely delicate, evanescent final state is composed of a dense

layering of imagery, which becomes the fantastical composite vision in the sky. Edwards asked himself when writing of his *Dream City* paintings series:

What if all cities throughout history, real or imagined, merely hoped for or mistakenly remembered, existed in one place at one time, from the boldest stentorian hopes of utopia to the most saccharin longings of kitsch? This would be an impossible city both delightful and horrible, a dream city (for some dreams are nightmares). *Dream City* represents that vast expanse of all that is outside the crushing force of the present moment, antithesis of the mundane, forever relegated to a lost past or an unrealized future, but all in the mind, individual or cultural. It is a graveyard, a museum, an ideology, a memory (sweet or painful), a wish, a fear, a hope. . . .⁹

Lately, Edwards has been reflecting on the worldwide economic collapse and has invented what he calls "superthings," abstract machines that, he says, "are meant to be mysterious."¹⁰ Again stripping away identifying markers from design elements and various forms of engineering technologies, and collapsing together a variety of sources, Edwards fashions colorful composites—at once vehicles and cyborgs—that are shown swooping through a charged virtual space. Sometimes fragments of words ("terms like spam or chat, and comments that I find around the Internet") appear in the ether—or what he now prefers to call "junkspace,"

after a term used by the architect Rem Koolhaas. Such are the subjects in two prints combining lithography and digital printing, from 2011, which he describes as “strange and mysterious, almost magical, at a level of technological sophistication or aesthetic taste which is perhaps still many years from today’s.”¹¹ Their titles, *Fortius* and *Magnetar*, are the actual names of two complex financial instruments, those elusive, complicated packages that defy a layman’s understanding of today’s global economics. For these works—which he has executed as both prints and paintings—Edwards says, “I scoop up a lot of things, gather them up and drag a virtual camera through.” His process seems embodied in the swooping “superthings,” which feel strangely exhilarating despite the dark forces that have shaped them.

In 2007, Tandem commissioned Nicola López, a New York-based, Santa Fe-born artist, to create a site-specific installation for its booth at the Print Fair in New York, sponsored annually by the International Fine Print Dealers Association (IFPDA). While at other

global art fairs, single-artist, site-specific installations have become de rigueur, this was a first for the Print Fair. Titled *Half Life*, López’s rambling, multipart print—with imagery part vegetal, part industrial—snaked around the periphery of Tandem’s booth and dangled down from the tops of its makeshift walls. In this unique piece, the organic and the man-made are inextricably enmeshed—on the one hand-stylized translucent blooms and leaves, on the other downed electrical towers and dubious-looking urban infrastructure. Lustrous, oozing goo, at once horrible and beautiful, spews from crooked networks of pipes. “I like the idea of something that’s half alive and half mechanical,” López told me, “half technological, half nature. And the title, *Half Life*, has a radioactive connotation—something that is ultimately toxic, and that lasts for a long time. It will blend into nature at some point, but over what time range?”¹²

López came to Tandem on the recommendation of Judy Pfaff. Panczenko had visited López’s first solo



Nicola López (American, b. 1975), *Half Life*, 2007, woodcut and lithography on mylar, 10 x 36 ft. Image courtesy Tandem Press

exhibitions at the Caren Golden Gallery (now closed) in 2005. Though she was not well known at the time, López was a rising star, following an acclaimed installation at the Greater New York show at PS1 in 2005, and that first New York gallery solo at Caren Golden; since then, she has had shows and installations at venues around the world, including the 2007 Print Fair installation, an exhibition at the Chazen Museum of Art in Madison in 2009, and a site-specific collage environment in 2011 at New York's Guggenheim Museum, where she was selected for the prestigious Intervals series. (She mounted one of her rambling dystopian visions along the famous ramp.) Unlike many of the artists who come to Tandem, López's main medium is printmaking, though she deploys it unconventionally, creating ahead of her ambitious installations myriad components that she then assembles on-site, sometimes at breakneck speed. López has raised the stakes for contemporary printmaking, as the mainstream art world embraces her work rather than ghettoizing it as a minor medium.

At Columbia University in New York, where she earned both her BA (in anthropology, 1998) and MFA (2004), she had work-study fellowships at the LeRoy Neiman Center for Print Studies, like Tandem a university-based workshop with student apprentices; she also interned at the Tamarind Institute (where she has returned as a visiting artist on several occasions). Tandem offered López her first opportunity to be the artist behind a major collaboration for one of her site-specific pieces. As she described it, the resources available at Tandem opened new possibilities:

I don't compare my skills to Andy Rubin's or Bruce Crownover's. I can make a good etching, a good woodcut, but not like them. And suddenly instead of two, I had twenty hands. I may want to make a gorgeous huge installation with multiple runs on each print—but do I have the energy, the resources? Tandem has four master printers and a student labor force: the installation would not have been possible without that.

For *Half Life*, López spent two weeks at Tandem, printing in lithography and woodcut on mylar in long sessions every day. "I think of my prints as modules," she said. "There were some images—the satellite dish/flower, for example—where the flower might be one part, while I also made stems of different thicknesses that could be plugged into several blooms." Leaving the parts behind to be cut out by students, she returned to New York, "and a few weeks later I received the best package ever." In her studio, she erected a partial mock-up of the booth and began assembling stretches of *Half Life* to bring to the fair, where she had around twelve hours to install. At the fair, she worked more improvisationally, tweaking and adding elements to finish the task.

In 2008, López returned to Tandem to make a series of editioned prints, her *Urban Transformations*, related to the installation she would do at the Chazen the following year.¹³ Rendered in etching, lithography, and woodcut in editions of twelve, the six 30-inch-square prints include cut-out elements that are adhered to a backing sheet to create three-dimensional objects. The imagery is of tangled, dynamic clusters of pipes, architectural fragments, orange plastic safety fencing, and abstract marks. Like Edwards, López has a fraught vision of the world—doomed but oddly beautiful in its dynamic excesses. As she wrote about her prints, "These landscapes are the result of the relentless cycle of produce-and-consume and of mechanized production itself, . . . rich with the promises of technological progress but rife with the risks that the same technologies present." Yet, "in my work, what is man-made is clearly shown to possess a life and a life force of its own."

Strange Nature: Cameron Martin and Richard Bosman

In contrast to López and Edwards, Cameron Martin takes as his subject the natural world, filtering it through a conceptual apparatus that makes viewers aware of their mediated relationship to it. Martin's vision is cool and spare. He was born in Seattle in 1970, growing up under the shadow of the Cascade Mountain Range: Mt. Rainier, and more problematic for a child of ten Mt. St. Helens, which erupted in 1980. Martin began his investigation of landscape during his time at the Whitney Independent Study Program in New York in 1996, clipping advertisements featuring a nonspecific landscape deployed to pique nostalgia in consumers. At first he copied these scenes in his painted imagery, but soon he began inventing his own mountainous or watery landscapes that achieved a similarly generic effect verging on abstraction.

Such is the quality at play in the first three lithographs he published with Tandem, in 2003. The melancholic cast of his project, consumed with the loss of an immediate relationship to nature that perhaps never existed in the first place, and adducing its further alienation through advertising and internet image-barrage, is evident in the lithograph *Under the Sun Every Day Comes and Goes*, a leafless, disembodied branch in a glaring, unnervingly dappled light. Similarly in *Dragnalus*, a near-abstract stretch of water, its scale impossible to determine, stretches toward the horizon in a grey-blue night, its shimmering quality the result of ink dusted with pearlescent powder. Light playing on the waves seems almost surreally self-generated, and the gradation of twelve lovely colors over the surface of the water does nothing to allay a sense of unease. (The title refers to a song by the post-hardcore Olympia, Washington, band Unwound, in which the refrain is "I don't feel strange/I don't feel anything.")

For his 2011 exhibition *Bracket* at Greenberg Van



Cameron Martin (American, b. 1970), *Dragnalus*, 2003, color lithograph, 22 3/8 x 30 in. Transfer from Tandem Press, 2004.21

Doren gallery in New York, Martin created a series of canvases in which landscapes are bleached out to the point of near indecipherability. Framed by white rectangles that at once evoke photographic cropping and early modernist abstraction, and executed in spray-paint so that there is no sense of a hand at work, the paintings are difficult to identify as such; one wondered, in seeing them, if they were photographic screenprints on canvas. "I want there to be a sense," Martin said at the time, "that it's not quite clear whether they are coming or going—whether the pictures are coming into being or in some sense evaporating—because I think that's somehow indicative of where people are in terms of their relationship to nature at this point."¹⁴ The largest painting in the show depicted a barely visible birch forest, at once beautiful and chilling, that unfolds over more than 8 feet. Martin included lines "that might reference printer data error or the printer running out of ink. But, of course, I didn't actually press 'print' to make the painting."¹⁵ This is the image he selected for his 2012 print project at Tandem, *Balentane*, a lithograph in eight shades of white. The transparent lithographic inks

create a similarly veiled effect, as though we are seeing the woods through mist or snowfall. We are placed at arm's length from a landscape "bled dry," as critic Michael Wilson wrote of the paintings in *Bracketed*,¹⁶ and our attempt to situate such a scene historically, let alone to discern particulars in its blinding elucidation, is thwarted. Defamiliarizing a genre so ubiquitous as to have become nearly invisible, Martin dismantles our assumptions about landscape's expressive strategies and substitutes an experience of nature replete with a sense of loss.

It is merely coincidence that another artist working at Tandem, Richard Bosman, has also over his long career created images that problematize our relationship with nature. During the 1980s, Bosman was the central figure in a woodcut revival in the United States. With its rough facture so directly tied to the hand, woodcut seemed the perfect medium for the ascendant neo-expressionist artists, with their interest in the emotional resonance of the gesture. Bosman became known for striking graphic scenes in which a solitary figure is seen struggling in floods and whirlwinds, though we never learn why or to what end. His most famous image, for example, was of a man falling overboard, headlong (*Man Overboard*, a woodcut published by Brooke Alexander Editions in 1981). Bosman first came to Tandem in 1988, on the occasion of an exhibition of his prints at the Chazen (then Elvehjem) Museum of Art;¹⁷ at that time he created three woodcuts and a screenprint (a medium rarely undertaken at Tandem). He returned in 1992, this time working in etching, screenprint, and collograph. For his third visit, in 2009, Bosman revisited woodcut, creating three prints in which a human presence is only hinted at or is absent altogether. In *Tracks* we see a stretch of footprints in the snow, headed toward a forest, and in *Blizzard*, a semi-collapsed red tent on a snow-covered ridge. We can only wonder to whom these traces belong—and whether that person has perished in the cold. In the



Richard Bosman (American, b. 1944), *Tracks*, 2009, woodcut, 21 7/8 x 27 x 9/16 in. Transfer from Tandem Press, 2010.18.1

third print, *River Rising*, Bosman returns to the theme of flooding, the subject of his earliest works at Tandem; here we are viewing the high water as if we are in its midst—perhaps in a boat, caught in the rushing current. A sense of loneliness and danger is pervasive in these three images, and while the emotional impact is more direct than with Martin's prints, an easy relationship to nature is likewise compromised.

Suzanne Caporael: Reading Nature

A very different attitude toward nature, at once investigative and poetic, is manifested in the work of Suzanne Caporael, whose relationship to printmaking, and especially Tandem, is deep and longstanding. "Things standing for other things—this aspect of my art seems naturally and specifically related to printmaking," Caporael wrote in an email. "The print (any print) is part of the edition, but also represents the whole—the whole idea, the whole edition and, most satisfyingly, the whole process of its creation."¹⁸ For the past 20 years,

Caporael has translated the phenomena of nature, literature, travel, and time into print, marshaling the medium's indexical qualities to express the poetic slippages between the world and the subjectivity of the artist. Each of her projects has a conceptual rigor, as she frequently deploys a mediating device—books on nature, poetry, technology, scientific taxonomies, clippings from magazines—to step away from her subjects in order to release their expressive potential. The periodic table of elements, satellite images recording the effect of wind on pack ice, a naturalist's diary of the colors in estuaries, maps—with each of these sources, selected for its open-ended resonance, Caporael's art becomes a translation of a translation, in which the originary phenomenon is little more than a trace in the finished work.

Caporael has visited Tandem a dozen times since 1993, producing a significant oeuvre of prints remarkable for its range of technique and subject. While she thinks of herself primarily as a painter—and most of her prints, executed mainly in series, can be related to contemporaneous painting projects—when she makes



Suzanne Caporael (American, b. 1949), *Refugio (Home Beaches I)*, 2006, woodcut, 14 1/2 x 18 in. Transfer from Tandem Press, 2007.12.4

prints, she conceives of them very specifically in relation to medium. "I like prints that are most suited to their technique—for an etching to look like an etching, a relief print like a relief print." In her early series, she frequently added hand painting or coloring to her etchings, but as time has passed she has felt "more inclined to let the print be 'all print.' Sometimes," she wrote, "I can't help myself—a little line here or there in my hand keeps it personal, [but] despite its multiplicity, I find printmaking to be very personal, partly because of the size, partly because of the availability to a broader spectrum of people—whether they're looking, or owning."

Born and raised in Brooklyn, Caporael attended the Otis Art Institute in Los Angeles for both her BFA (1977) and MFA (1979), and spent most of her adulthood in California, decamping for the Hudson Valley, where she now lives, in 1999, when she was in her late forties. As a young woman in California, she began surfing. The beaches that she frequented became the subject of one of her print series at Tandem, her *Home Beaches, Part One*, executed in 2006. These are five woodcuts, each named for a different beach and depicting a different species of wave as it breaks, from the wild green irregularity, churning white, of *Refugio*, to *Hendry's*, a grand wall of gray and purple topped by a thin line of spray. These surfs are what Caporael calls "mnemonic renderings," memory traces she executed after she had left Southern California, a transition she described as "wrenching." At the time she created these prints, she was also working on a group of autobiographical paintings for an exhibition at Richard Gray Gallery in Chicago titled *Time*.¹⁹ In all this work, the filtering device is memory itself, rather than an outside source; it is among the most directly autobiographical the artist has produced. It is also the most art historically allusive, something that is even clearer in *Home Beaches, Part Two* (2009), a second series of three woodcuts in which, having recovered from her "wrenching" transition, Caporael depicted the rocky, uninhabited

inlets of Maine that are now her summer haunt. Caporael credits the Tandem printers for introducing her to printmaking artists from the past, and she cites the New England woodcut artist Arthur Wesley Dow (1857–1922) as a particular influence on the second series of *Home Beaches*.

Both before and after, however, Caporael has tended toward greater obliqueness in her representation of nature. One of her earliest projects at Tandem were two-color drypoints that Edward Leffingwell, in the catalogue of Caporael's prints published by Tandem in 2003, described as "clinical studies of blossoms dissected with a scalpel."²⁰ These show the underlying structure of a tobacco flower, a morning glory, and a honeysuckle bloom, stripped down into attenuated abstractions—the barely recognizable linear essence of the flora they depict. By her next visit, she had turned to the periodic table, a device that would absorb her in different ways over several years. In her 1996 etching *Periodic Table of the Elements*, consisting of a schematic diagram of the table in splotches of colored aquatint and spit bite, she had already begun the process of assigning the elemental constituents of nature's various hues, intuitively determined.

She carried her "elemental" license still further in her *Pigmentation* series of 1997 and 1999. In each print, Caporael assigned colors to elements actually used to constitute pigments—as few as two and as many as five. At the same time, she fastened upon completely unrelated poems with the same number of stanzas. On top of an open-bit steel plate intaglio, Caporael hand-painted a block of pigment in gouache that was the same general shape as the poem in its totality, and accompanied that block by the hand-painted shapes of the individual stanzas, each in the "assigned" color of the pigment's elements. In her 1997 series the richly colored forms were stacked in vertical broken columns, but in 1999, Caporael etched a thin line in the middle of a horizontal sheet, as if designating a spread of pages in a

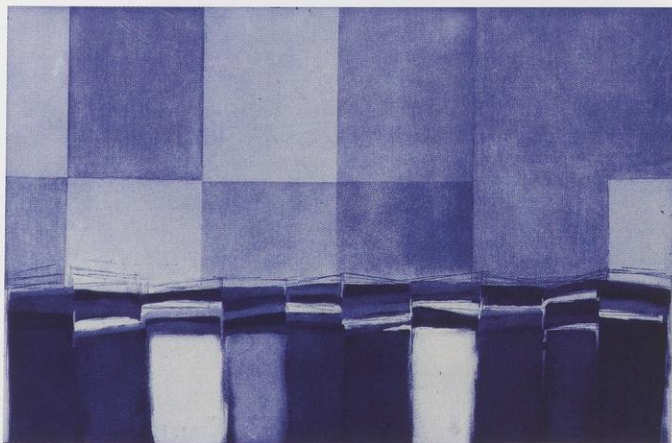
book, with the "whole" poem/pigment on the right and the constituent stanzas/elements on the left. Clearly, we are meant to "read" them—but we read them blind, not knowing unless told that the shapes are based on poems by Dylan Thomas, Langston Hughes, Allen Tate, and Theodore Roethke. Nor do we understand, unless we refer to the titles, which elements make up the pigment—all we can comprehend are the colors the artist has designated for those elements. It is a complex process, to be sure, coherent in its parameters but ultimately fanciful—even more arbitrary-seeming in that the artist has adopted the trappings and language of scientific method. In fact, the artwork winds up as a mystery, something quite outside the realm of empirical fact. Caporael runs on a track parallel to that of nature, which in its most surprising tricks (no matter how logical) creates nothing less than sheer loveliness—a beetle's camouflaging pigmentation, for example, which became the subject of another print by Caporael, *Coloration: Scarab*, in her 1997 *Colorations* series of hand-painted etchings.

How, Caporael seems to ask, *does one account for the gorgeousness of birds?* In the case of *Wild Birds in City Parks*, 2001, she used an unillustrated guidebook that she obtained upon moving to the East Coast. Reading the descriptions of avian coloration, Caporael extrapolated a group of lithographic charts diagramming the colors of wings, breasts, backs, etc., as grids (four across, six down) of colored dots in crossing patterns (twelve vertical and twelve horizontal). Again, the slip: even when we are told about the text and reason it out in the system presented, there remains allusiveness beyond explanation.

What does it really look like when wind acts on pack ice, a process scientists can chart via satellite? In photochemical monoprints of 2001, Caporael distilled vast scale into irregular grids of saturated colors in which we feel the shifting forces without knowing that they index the navigable channels, or "leads," in actual ice masses

from sites around the world, named in the titles. *How does one translate estuaries into color and abstract form?* In her *Estuary* series of 2001, Caporael was moved by the eloquent descriptions of colors in those junctures where river and sea meet that she found in John R. Stilgoe's *Shallow Water Dictionary: A Grounding in Estuary English* (1990), translating them, for example, into the large, moody etching *Hudson River Estuary* (2001) and six linocuts, broken down into irregular blocks of chroma, symbolizing estuaries of the Humber and Hudson rivers. Similarly, in the *Salt Marsh Suite* (2004), in lithography with chine collé and hand painting, Caporael refers to a classification of waters that evolve from estuaries.

Having plumbed many waterways, Caporael has also looked upward, creating fanciful arrays of celestial bodies, from her seasonal *Stars* series of lithographs (1998) to the digitally printed *Leonids* of 2007. She also experimented in a medium not normally associated with traditional printmaking: photogenic drawing. She made two series in the darkroom—in 1998 an alternative narrative of the life of Christ titled *The Sibylline Oracles*, for which she brushed developer on large sheets of photosensitive paper; in 2000, she applied paper stencils and developer to photosensitive paper



Suzanne Caporael (American, b. 1949), *Hudson River Estuary*, 2001, etching, 26 1/4 x 40 in. Transfer from Tandem Press, 2002.81



Suzanne Caporael (American, b. 1949), *Leonids*, 2005, digital print, 50 x 40 1/2 in. Transfer from Tandem Press, 2002.81

to produce *Vasari's Artists*, whimsical portraits of the Renaissance artist and biographer's famous subjects, from Cimabue to Ghirlandaio. Three small Caporael prints were executed in a technique known as stratography, a relief process done on a Vandercook letterpress which results in a delicate silhouetted effect. Titled for places, they are small, light-hued gems redolent of early modernist movements like vorticism; an abstracted volcano in *Cascade Range, Washington* (2009), for example, erupting in gradations of gold and white.

On the twelfth of her visits, in 2011, Caporael created four large abstractions that are related to a group of paintings based on road trips taken with her husband, Bruce Murkoff, a novelist. While traveling she created collages from magazines, which became something of a diary. Next were the paintings, and finally the large prints, incorporating relief, etching, and digital print-



Sam Gilliam (American, b. 1933), *For the Fog #2*, 2010, relief, digital, acrylic paint, polymer varnish, Japanese paper, rivets, hand sewing, handmade paper. Courtesy Tandem Press

ing. She wrote, “I found that I was still thinking about the imagery in terms of what was similar from place to place—how a new place can seem familiar if it contains aspects of another place—synecdoche in an image; how the one stands for the whole. Wheel for all the wheels, whether on the car or on the casino sign, roads for all the roads, stairs for all the hotels and motels.” In such distillations, her art takes flight from the phenomenological experience that prompted it, yet somehow remains connected by the most delicate thread.

The Abstractionist: Sam Gilliam

A longtime friend of Tandem founder Bill Weege, with whom he printed first at the University of Wisconsin and then at Off Jones Road Press, the veteran abstract painter Sam Gilliam (b. 1933) was the first artist invited to make prints at Tandem, in 1987. He has retuned eight times. Gilliam, who is African American, was born in Tupelo, Mississippi, and raised in Louisville, Kentucky, where he attended art school at the University of Louisville, one of the first integrated colleges in the south. There he learned of abstract expressionists like Pollock and de Kooning, whose work had a lasting impact on him. In speaking about his early years, Gilliam credits his many teachers for encouraging him,²¹ and he

particularly prizes Tandem’s status as a place where art students can watch professional artists at work. Indeed, as he told Keely Oregman in Tandem’s fall 2004 newsletter, “a place like Tandem is the only way that the educational process can exist in the art world. It gives students a chance to ask questions of working, competitive artists and allows them to understand the questions that are always on the minds of artists, too.” As Oregman wrote, Gilliam feels “it is essential for students to see the artist ‘invent.’”²²

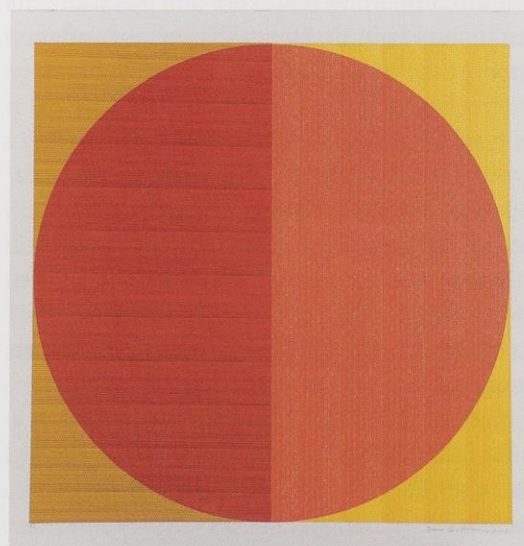
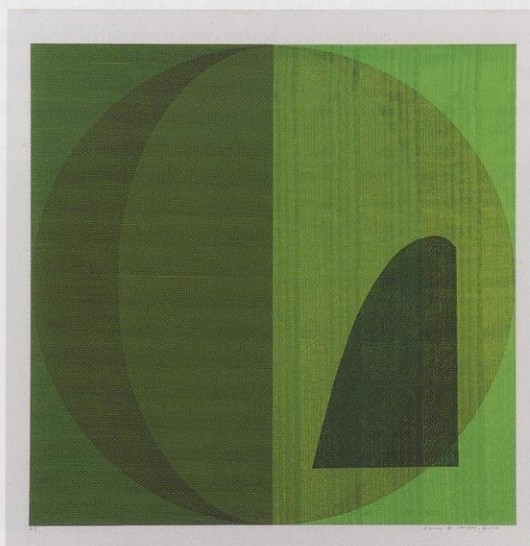
Gilliam began breaking rules early on. In the mid-1960s he was living in Washington, D.C., where he was a second generation member of the so-called Washington Color School, whose protagonists included Kenneth Noland and Gene Davis. In 1969, Gilliam made his first signature work, a color-stained canvas that he hung unstretched from the wall. It was a radical move, but just the first in a lifetime of improvisational actions that have served to liberate abstract painting from the restraints of form and the weight of tradition. Over the decades, he has exhibited worldwide, including a retrospective at the Corcoran Gallery in 2005, featuring his early bevel-edge and suspended paintings, white and black paintings of the 1970s, metal and wood constructions of the ’80s and ’90s, and later monochromatic *Slatts*. He has produced major commissions internationally, most recently a tile mural project in the Washington D.C. Metro at the Takoma stop (2011).

Weege encouraged Gilliam to break all the print-making rules as well, and even allowed him to paint directly on the press bed. At Tandem, Gilliam has often pursued what seem like spontaneous methods that are,

however, informed by a canny formal sense. He often uses handmade paper, collaged elements, and shifting relief components to create large series of monoprints (among them *Snow Lane*, 1996, which numbers 51 monoprints altogether; and *Cool Zebras*, 1997, which numbers 23). Though it was not published by Tandem, he came to the press in 1990 to make the installation *Fireflies and Ferriswheels*, 1,200 yards of printed fabric that was first installed ("like stalactites of every pattern and color," as Gilliam described it) in the atrium at the Chazen Museum of Art at the UW–Madison, then in museums in Korea and Finland. In the series of monoprints *For the Fog*, he deployed relief and digital printing, acrylic paint, and polymer varnish, wood veneer, aluminum plate, stitching, and steel rivets in various combinations. A welter of abstract shapes and colors form dynamic compositions in works of irregular contour and shape; image and object are inseparable. One of the prints, *In the Fog*, was editioned, challenging

the printers to re-create a process that feeds off improvisational energy and constant invention.

Alongside these exuberant prints, Gilliam has also shown a subtler tendency. In 2001, during a period when he was making sculptural painted pieces with birch plywood, he arrived at the workshop to make a series of editions and monoprints in relief on wood veneer. By contrast quite serene, the compositions center on a large circle or oval and are further divided by symmetrical veils of color in translucent inks. The wood veneer in works like the diptych *Union Pacific* gives the prints a discreet texture. Returning in 2004 and adding collage elements, Gilliam continued printing in relief on wood veneer in a monoprint and editioned series entitled *Castle Banner*, something like upended flags with colorful vertical elements, and in the horizontal monoprint series *Dragon Fighter* and *Millet*. While his monoprints are by definition unique works, their repetition of certain elements unites them



Sam Gilliam (American, b. 1933), *Union Pacific*, 2002, relief on wood veneer, each 30 x 30 in.
Transfer from Tandem Press, 2002.79a–b

in formal terms and in mood. In *Millet*, for example, a repeating central colored disk feels like a celestial orb modulating through textured and differently hued atmospherics.

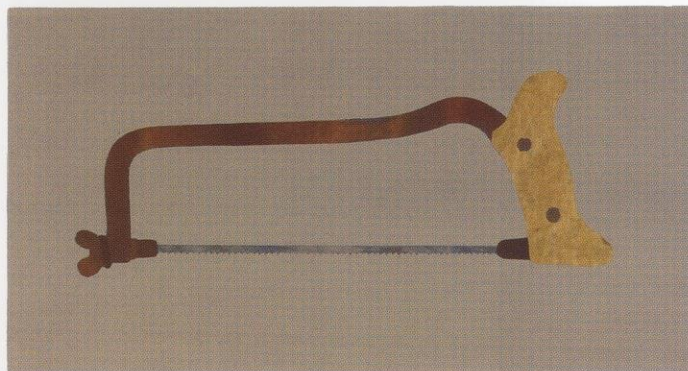
In recent years Gilliam has continued to innovate, turning to digital printing in combination with more traditional techniques to achieve the spontaneous effects he seeks. The four prints in his series *New Movie* (2008) layer two disks with a square, all variously colored and textured in digital and relief printing, and in *Recitals* (2009), he added stencil. Having revisited the type of serene composition found in his 2001 prints, he subtly punched it up with translucent versions of his more adventurous designs. Never one to be limited, however, in 2010 he created *Jimi*, a shaped, zigzagging monoprint some 7 feet long.

The Life of Objects: Jim Dine, Sam Richardson, and David Lynch

Fernand Léger famously said, “For me the human figure is no more important than keys or a bicycle.” Lucy Lippard pointed out that the statement was often misunderstood; that “actually, [Léger] elevated objects to a level of interest equal to the figure rather than ignoring humanity.”²³ For his part, Jim Dine once said, “I’m concerned with interiors when I use objects, I see them as a vocabulary of feelings.”²⁴ Visiting Tandem in September 2003, in conjunction with his prints retrospective at the Chazen Museum of Art, Dine envisioned the sky above Madison as a vista of tools, materializing like clouds. *The Sky in Madison, WI* (2004) is a large etching and lithograph printed mainly in black and white with touches of blue; it is a composition Dine would return to in a similar lithograph produced at the Tamarind Institute in 2007. There, too, he used tools in prints dedicated to his friend the poet Robert Creeley, who had died in 2005. Loosely rendered with moody shadows and extremes of light and dark, his tool prints of

those five years became expressive devices, embodying a range of feelings. In *The Sky in Madison, WI*, there is kind of exuberance, as the symbols of human creativity are linked to nature’s splendid effects.

The Bay Area artist Sam Richardson had turned to the subject of tools a few years earlier at Tandem. Richardson began his career as a painter but became known in the late ’60s for three-dimensional landscapes made of lacquered fiberglass. Over the decades he has worked in a variety of mediums and formats, from small collages to large installations, sculptures to prints. He first printed with Weege at Off Jones Road Press in 1973, and came early and frequently to Tandem—seven times altogether; he published his first Tandem prints in 1988, and his most recent visit was in 2008. For several years beginning in the late ’90s, Richardson was using tool imagery in his sculptures and two-dimensional works. “As extensions of the artist’s hands,” wrote Patricia B. Sanders on the occasion of a 2002 Richardson retrospective at the San Jose Institute of Contemporary Art, “[the tools] can be seen as metaphors for his skill.”²⁵ On a visit to Tandem in 2001, Richardson produced a dozen prints of tools in relief and collage. Far from straightforward depictions, the inanimate objects are imbued with personality; some



Sam Richardson (American, b. 1934), *Bob's Saw*, relief, collage, 15 1/2 by 24 5/8 in. Courtesy Tandem Press

are named for owners (*Heller's Ruler*, *A's Shovel*), whether real or imaginary. A few look used: we see the rust on *A's Trowel* and the wear on *Bob's Saw*. Each, however, is set tidily against a blank ground or flat color, and rendered hieratically, like an icon, as if to accord the image a quasi-sacred status.

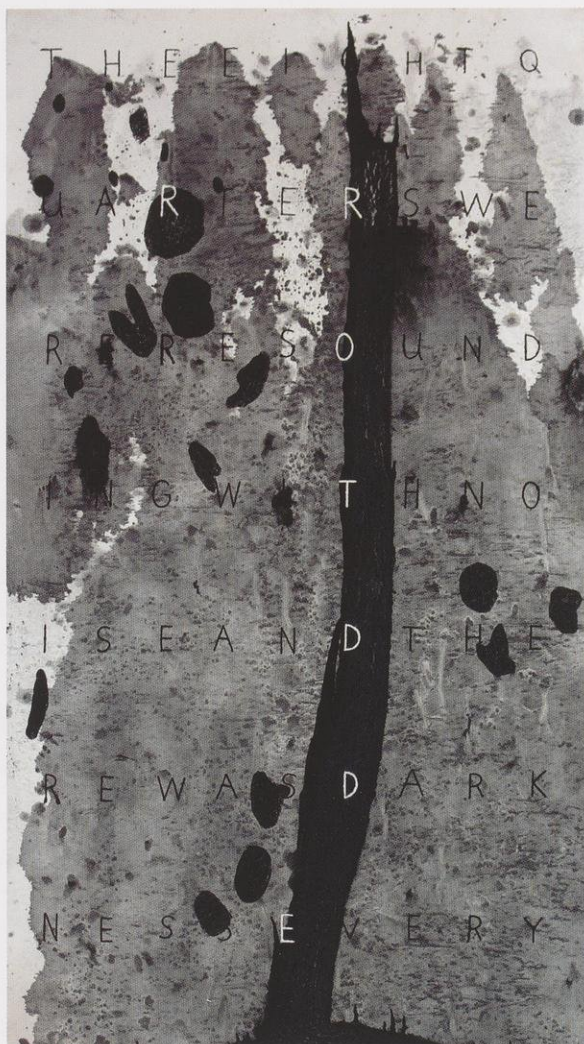
For David Lynch, objects take on a surreal cast that is intimately related to his view of ordinary life as brimming with revelation. "I really believe there's an ocean of ideas. And all of the ideas are sitting there. They bob up from time to time and come into your conscious mind and you know them."²⁶ When he said this, David Lynch was being interviewed about his films. In the prints he has made with Tandem Press—in four visits between 1997 and 2001—Lynch has uncovered images improvisationally, inking and printing all manner of found objects collographically to create suites of monoprints and small editions. Whether abstract or recognizable, the images look as though they are welling up to the surface, or swirling into existence like a whirlpool or the cosmos. Mostly black and white, with occasional touches of red and ochre, they consist of abstract marks as well as words and rough, recurrent figures. In film, Lynch has a penchant for shocking visuals that play on extremes of light and dark, and for the unexpected or sinister impulse lying within ordinary-seeming characters and settings. So it goes with his prints, as well, in which he has pushed common images to unsettling ends.

Lynch may be best known for his many films—among them *Eraserhead* (1977), *The Elephant Man* (1980), *Blue Velvet* (1986), and *Lost Highway* (1997)—but he began his career as an artist. It was while he was studying at the Pennsylvania Academy of the Fine Arts in Philadelphia in the mid '60s that he began making films. He has exhibited regularly at galleries since the late '80s—in 2012 at Tilton Gallery in New York, for example, where he showed a group of collage paintings and photographs—and he will have a retrospective at the Pennsylvania Academy of the Fine Arts in 2013. He also drew a comic strip,

The Angriest Dog in the World, which appeared in alternative papers across the country from 1983 to 1992.

Lynch was invited to Tandem in 1997 having not made prints since he went to art school thirty years earlier, so it was to be a process of rediscovery. He chose as his material luxuriant handmade paper, and experimented with collograph, a technique with which one can ink and print just about anything. He described his printmaking process to Kristine McKenna in an interview for the catalogue of his prints that Tandem published in 2000: "I use this machine that jams that ink into paper that's a quarter of an inch thick, so there's a marriage of materials there that can't be achieved any other way. . . . [Bruce Crownover] makes sheets of paper every summer that are unbelievably beautiful—they're literally a quarter-inch thick, and when the ink bites down into that off-white paper it's just magical. It's a thrilling thing every time you peel a print off the press."²⁷

One of the recurring figures in the first groups of monoprints Lynch made at the press is a man in a suit; his head and his clothing are black and roughly textured, nearly silhouetted, his features—a toothy, open mouth and lumpy skull—barely suggested. What reads as neck turns out to be empty space, giving him a ghostly air, as if his head is floating above his torso. When asked who the man is, Lynch responded, "It's not the same person—those are different men and they're just men."²⁸ It is useful to recall that "just men" in Lynch's films—Leland Palmer, for example, in the TV series *Twin Peaks* (1990–91), a character who raped and killed his daughter—commit the most heinous crimes; that the theme of patriarchy as a force of evil is at the heart of his project. For a number of prints, Lynch used organic material—actual flies, for example, and real chicken heads.²⁹ There are emblematic motifs, easily identified—a gun, a lightbulb (Lynch has always had electrical imagery in his works; his recent collages embed small functioning bulbs), an ant—and more am-



David Lynch (American, b. 1946), *The Eight Quarters*, 1998, collograph, intaglio, and ink wash, 93 1/2 x 46 in. Transfer from Tandem Press, 1998.55

biguous ones, like a glowing spiral and floating cones.

A primitive-looking, open-mouthed head turns up in many prints, with variant accompanying marks and textual inscriptions: sometimes just “head,” in one case “um sek an tard of u.” With the head at center looking as though it is disintegrating, the latter phrase takes on an ominous yet rather funny ring, reminiscent of the

language in R. Crumb comics. The artist Francis Bacon, whom Lynch admires, spoke of trying to paint the open mouth, one source being an iconic still from Eisenstein’s *Battleship Potemkin*;³⁰ in his own gape-mouthed head we see Lynch taking up the task, albeit with greater humor. And his prints *are* perversely funny; we don’t know whether to laugh or cry at the repeated image of a cutesy baby doll inked an ominous black—in one case giving bloody birth to a featureless baby—or even, in a later group of prints, as its dismembered parts come back to haunt us.

McKenna asked Lynch about his use of text in the prints, to which he responded, “the image comes first and it tells me what the word should be, then the letters ignite the image.”³¹ The various inscriptions, written in large, black, friendly-looking lowercase letters, are sometimes merely descriptive—as in “rain” or “bomb.” Widely spaced, the letters look as if they will entirely come apart at some point, undoing the word and with it the word’s meaning. A few of the earliest prints have rather more elaborate inscriptions, most strikingly two very large works, one 93 1/2 by 46 inches and the other 92 inches square. *The Eight Quarters*, in collograph and etching, is titled for its apocalyptic-sounding text, which appears in run-on black and white letters reading down the vertical axis of the composition, something like a scroll: THE EIGHT QUARTERS WERE RESOUNDING WITH NOISE AND THERE WAS DARKNESS EVERYWHERE. The main subject is a tall, narrow black form something like a tree with its branches burned away, standing in a murky atmosphere. Texture comes from coffee grounds that were inked and printed. The text appears to have been invented, but it echoes the kind of language found in Revelations—a verse of which (Revelations 8:8) appears in the other large print, *The Second Angel*, which is divided into four sectors, each presenting suggestive images—a head, plus what seem to be branches, clouds, waves—seen through a textured veil resembling rain or thick mist. Asked by McKenna who is his “favorite

character in the Bible," Lynch responded, "I like St. John because his Revelations make you dream like crazy."³²

In 2000, Lynch produced a series of photogravures at Tandem, mainly small close-ups of stubby, radically pruned trees with strong shadows. Innocuous-seeming at first, they become eerie upon longer examination, as if set in a post-apocalyptic landscape, irradiated and barren. In 2008, Lynch returned to photogravure, creating (at his home in L.A.) a series of extreme close-ups of nudes. Most are difficult to read as such; merely the texture and volumes conjure the body. In some, pendulous breasts occupy the frame; heavily shadowed in places, they indicate a more directly erotic content than Lynch previously explored in his prints and recall similar territory traversed by Bill Brandt, Edward Weston, and André Kertész. In all his printed work, however, he gravitates toward lush atmospherics, which is a quality readily achieved in gravure. In this way, he perpetuates that sense of a dreamlike state in which visions are a real possibility, and anything might happen.

Serious Play: Squeak Carnwath and José Lerma

Over her four-decade career creating paintings and prints, Bay Area artist Squeak Carnwath has explored "how things in combination create meaning."³³ Scattered images representing objects of personal and art-historical significance, along with abstract forms and hand-painted texts—short narratives and observations, often with a lesson to impart—occupy textured, colored fields. The effect is light and playful, though Carnwath's themes can be dark—mortality being chief among them. Italo Calvino wrote in *Six Memos for the New Millennium*, "I have tried to remove weight, sometimes from people, sometimes from heavenly bodies, sometimes from cities; above all I have tried to remove weight from the structure of stories and from language." Such is Carnwath's approach to her art.

Carnwath has made many prints over her long career. In speaking about scale, she has said that painting "is your body," while prints "occupy the small part . . . your head can occupy the small."³⁴ It is more a way of thinking about prints, since four of the eight works she made at Tandem on a visit in 2005 are 35 1/2 inches square, and a fifth twice that in length—not exactly a small size for prints. In various combinations of litho, etching, and woodcut, the prints form a coherent group, with an iconography related to paintings she was working on at the time. Among their recurring images is that of the Portland Vase (a Roman-era black-and-white glass cameo vase made between 5 and 25 AD)—or, more specifically, a Josiah Wedgwood replica of the Portland Vase created in 1790. Carnwath's friend the ceramic artist Viola Frey had also "copied" the Portland Vase in her work; Frey died in 2004, and Carnwath intended her use of the iconography as an homage.³⁵

The Portland Vase bears mythological scenes; Carnwath chose the face showing Ariadne languishing on Naxos, surrounded by the deified Emperor Augustus and Venus. For many centuries, the celebrated vase was erroneously believed to contain the ashes of Alexander the Great—and thus it had funerary associations. Along with the vase, with its intimations of mortality, Carnwath included images of a laurel-crowned Etruscan head ("which I also see as funereal") and a vinyl record ("I only show one side, so it's sort of about mortality")³⁶; leavening the symbolism is a tree trunk, which she considers to be "good luck" (and also, in the print *Memorial*, a symbol of the "NATURAL," as it is labeled, distinct from the "CULTURAL," as the pendant vase is labeled). Short texts appear in all the prints; indeed, the smallest of the works, *Good Ideas*, an intaglio, presents, against a bright green ground, a single hand-drawn sheet of notebook paper with the words, "GOOD IDEAS ARE NOT MADE THEY ARE STOLEN," which might serve as a wry epigraph to the entire group, which in a sense refers to copies upon copies, the entire course of art history.

Carnwath cultivates a deliberately rough, almost childlike look in her prints and paintings—again something of a feint that masks the sophistication of her project. There is much about the practice of art-making in these prints. In *Perfect Studio*, the atelier of the artist—and by extension the space inside the artist's head—is labeled a "GUILT-FREE ZONE." Swimming around are vignettes, each labeled with a little text, and at the top is a colored woodblock grid, a kind of brick wall, which defies gravity, perhaps a reference to the impossible situations that art posits as utterly plausible. The elaborate texts in *Same Boat* humorously refer to the reception of art and the remuneration of artists. Beginning, at the top, with the cliché "WE ARE ALL IN THE SAME BOAT," the text continues in a long side-ways column with a kind of freeform poem:

Ok more monkey stuff
theres this TV show on late
night TV. A comedy/talk show
The David Letterman Show every so
often he presents a painting
on an easel and poses this question
did a monkey or an artist paint this
picture? Every time I've seen
this gag on the TV the abstract
painting, it has been painted by
a monkey. And just for your
personal knowledge: a monkey
painting sold at auction for 25K.
how we value art. I do know this
there's no need to pay the monkey.

Throughout the print, what seem like accidental marks, drips, and scribbles lend the work a delicate spontaneity, a quality carried through in all the works in the group. Texts look as if penned by someone who has difficulty writing (exacerbated by the necessity of writing backwards on a printing matrix, which accounts for the incidents of a backward "S"). In the droll *Past*, a vertical wall swells slightly from narrow bottom to wider



Squeak Carnwath (American, b. 1947), *Same Boat*, 2006, intaglio, lithograph, and relief, 35 1/2 x 35 1/2 in. Transfer from Tandem Press, 2007.12.8

top, giving it a precarious feel; to either side of its base, repetitions of the Etruscan head in a smeary black feel almost like a compositional afterthought. One might almost see the wall, something built, as a sign of the artist's labor, and the whimsy of tripled heads as the artist's fun. As Carnwath wrote on a recent painting, "Painting is all thought and pleasure." Such is the message of her group of prints made at Tandem, in which she cloaks hard work and a serious message in the trapings of play and a natural-seeming casualness.

Like Carnwath, José Lerma, who has worked twice at Tandem, in 2006 and 2010, mixes history with a playful treatment of form and materials. Born in Seville, Spain, and raised in Puerto Rico, Lerma received his MFA from the UW–Madison in 2002, having dropped an earlier law career. He is the one UW alum

in the Tandem society considered here (apart from printers, of course: Jason Ruhl, Amy Newell, and Bruce Crownover were all UW students). While Lerma's style as a painter is fairly consistent, his materials and subjects are eclectic. He might execute huge canvases in acrylic brushwork that resembles ballpoint-pen scrawls, or print images on reflective fabric that fluctuates with the light. He rests big canvases on electronic keyboards that hum during his exhibitions, and paints roughly on carpet, creating large multipanel floor installations. Tapping what he calls the "B-sides of art history,"³⁷ Lerma likewise scrambles his subject matter to sample various periods and styles. Anonymous figures wigged in the manner of Enlightenment nobility are scribbled upon as if in defacement, while nearby, offhand abstractions suggest modernism run amok.

As the world began to melt down financially in 2008, Lerma brought to bear on his work in all mediums his fascination with the vicissitudes of power. He once said (in what he called an "off-the-cuff statement") that his work is either about art history or his parents. "It's a cliché," he later explained, "but to an extent I am my influences. . . . While it may be my job to supersede these legacies, I find that their conscious selection, fracture, and combination yields a poetic third meaning." That production of a "third meaning"³⁸ is evident in the group of prints he executed in 2010 at Tandem. The images are of fanciful coins or medallions displaying the heads of historical figures (or, in one case, a historical scene) encircled by official-sounding inscriptions in an offbeat script. Printed from shaped, jigsawed woodblocks in the high-pressure hydraulic press with ink and colorful fabric dyes on a thick, luxurious handmade paper, the figurative medallions are adhered to a backup sheet that is itself printed with an abstract, seemingly nonreferential pattern (most in litho, one digitally printed). The lush substance of the handmade paper recalls Lerma's carpet paintings, the figural style the offhand-looking, lumpish representations in his more monumental works.

Here we find a pantheon of the roguish or pathetic: The Spanish Emperor Charles II, his famously jutting chin and overhanging nose exaggerated by Lerma, who adds to the inbred profile an extra couple of eyes; the Roman Emperor Diocletian, who issued a gold coin called the Solidus which became the standard for Europe, mutating through the centuries into a cliché for a nearly worthless sum (e.g., in France, a "sous"); Maximilano, in 1865 crowned emperor of Mexico by Napoleon III of France, only to be executed two years later; Jakob Fugger, in the late fourteenth and early fifteenth centuries the richest banker in Europe, rumored to be the shadow power behind the Holy Roman Emperor; and Don Blas, commander of a Spanish New World fleet, kneeling to the British Admiral Vernon after a humiliating 1739 defeat of the Armada at Porto Bello in Panama.³⁹ Lerma's cartoonish portrayals are meant to lampoon his subjects and their excesses, and indeed, the "abstract" backgrounds are actually details from Hogarth's engraved version of *The Rake's Progress*, perhaps art history's greatest allegory of human folly. Those Hogarth details, however, are merely details of details: enlarged snippets of linear textures from the engravings. Another footnote of sorts, though perhaps identifiable to those who know Hogarth's series, is Lerma's *Broken Mirror at the Rose Tavern*, which borrows that wall fixture from the orgy scene in *The Rake's Progress*. Here the background is reflective fabric, a material that the artist has used elsewhere, and that gives his prints a magical changeability depending on the light. The broken mirror reappears in the final print in his 2011 Tandem series, *Hanging George IV, Conquistador on Horseback Costume and Broken Mirror*, along with background details from other historical works, including a caricature by James Gillray, another "B-side" artist admired by Lerma.

One could go on about Lerma's many art historically savvy choices, or the clever alterations he makes in them to fit the needs at hand. But it is the specificity of

his project that is most compelling: the fact that, for a print project, Lerma has tapped as his major influence important printed works of the past. He refers to his own work in other mediums through the materials and techniques with which he chooses to make prints, conveying the sense of a broader project of which the prints are merely one aspect. These are lively works, with their interplay of photolithographic and hand-wrought lines; black-and-white and light, bright colors; textured and flat surfaces. The rough, homely execution of the figures who populate them, humorously cartoonish, masks and perhaps even overtakes the bookish content: for Lerma is clearly most engaged with the making of his art, and in personalizing its broader themes. "If my work is too tight and clear," he has said, "I have to mess it up a bit. I want to leave room for interpretation."⁴⁰

Apart from their willingness to explore the resources made available to them in this collaborative enterprise, the artists who form such an integral part of the Tandem society are a diverse crew. To spend days perusing samples of the workshop's uninterrupted 25 years of production is to glimpse a microcosm of art in the U.S. as a whole during the same period: noteworthy specifically for its unclassifiable heterogeneity of interests and approaches. Still, the range of Tandem's prints demonstrates the openness of Tandem's process in particular—one that generously places the artists first, and follows them to the broad stretches of contemporary practice. No single style dominates, and the creative territory is constantly expanding, with no limit in sight.

Notes

1. I would like to thank Tandem master printers and staffers, in particular Bruce Crownover, Andy Rubin, and (especially) Amy Newell for their enormous help in the preparation of this essay. I have also been aided by the annual or semiannual Tandem newsletters, which contain much useful information on Tandem prints and artists from 1998 to the present, and by the five-year anniversary catalogue, *Tandem Press: Five Years of Collaboration and Experimentation* (Madison, Wis.: Elvehjem Museum of Art, 2003), with an excellent essay by Andrew Stevens.
2. Pfaff has had over 100 exhibitions in the course of her career and produced major installations around the world, temporary and permanent; among the latter is Cirque CIRQUE (1994) at the former Reading Railroad Terminal in Philadelphia. For an overview of Pfaff's career as of 2003, see Irving Sandler, *Judy Pfaff* (New York: Hudson Hills Press, 2003). For the prints, one need only look at nearly every Tandem newsletter printed since Pfaff started working there; either she has just finished a printing campaign, or the printers are busy editioning Pfaffs.
3. Unless otherwise indicated, all quotes by Judy Pfaff are from an interview at her upstate New York studio, April 27, 2012.
4. Unless otherwise indicated, all quotes from Robert Cottingham are taken from an interview in the *Art in America* offices in June 2011.
5. Robert Cottingham, artist's statement for the *Art Now* exhibition brochure, Montgomery Museum of Fine Arts, Montgomery, Ala., 1996.
6. Benjamin Edwards, *The Origins of Republic*, 2005. Excerpts from Benjamin Edwards's writings are taken from his website, <http://www.benjaminedwards.net/Writings/writings%20directory.htm>, last accessed Oct. 9, 2012.
7. *Reverse Perspective*, 2005, benjaminedwards.net., *ibid.*
8. *The Triumph of Democracy*, 2007–10, benjaminedwards.net, *ibid.*
9. *Dream City*, 2005, benjaminedwards.net, *ibid.*
10. Unless otherwise indicated, quotes from Benjamin Edwards are taken from a phone interview on June 2, 2012.
11. Tandem Press newsletter, spring 2011, p. 6. Available at <http://www.tandempress.wisc.edu/news/spring2011.pdf>, last accessed October 17, 2012.

12. Unless otherwise indicated, all quotes by Nicola Lopéz are taken from an interview at her Brooklyn studio, May 19, 2012.
13. *Nicola Lopez: Urban Transformations* was on view at the Chazen Museum of Art, Oct. 17, 2009–Jan 3, 2010 and at The Art Museum of West Virginia University Morgantown, Jan. 21–Mar. 5, 2010. It was accompanied by a catalogue with an essay by Kristina Olson.
14. Cameron Martin interview with Greg Lindquist in *The Brooklyn Rail*, March, 2011, <http://brooklynrail.org/2011/03/art/cameron-martin-with-greg-lindquist>, last accessed Oct. 9, 2012. See also Martin's interview with the artist Amy Sillman, in *Bracketing* (New York: Greenberg Van Doren, 2011).
15. Ibid., Martin, with Lindquist.
16. Review by Michael Wilson, in *Time Out*, Apr. 4, 2012, timeout.com/newyork/art/Cameron-martin-bracket-1, last accessed Oct. 9, 2012.
17. For an overview of his early prints, see the exhibition catalogue, Andrew Stevens, *Prints by Richard Bosman: 1978–1988* (Madison, Wis.: Elvehjem Museum of Art, 1989).
18. Quotes by Suzanne Caporael are taken from an email sent to the author, June 11, 2012.
19. Richard Gray Gallery, Chicago, Apr. 22–May 26, 2006; with catalogue.
20. Edward Leffingwell, *The Prints of Suzanne Caporael* (Madison, Wis.: Tandem Press, 2003), p. 9.
21. Unless otherwise indicated, quotes by Sam Gilliam are from oral histories conducted by Kenneth Young on Sept. 18, 1984, and by Ben Forgey, Nov. 4–11, 1989, and can be found at the Archives of American Art website, <http://www.aaa.si.edu/collections/interviews/oral-history-interview-sam-gilliam-11472> and <http://www.aaa.si.edu/collections/interviews/oral-history-interview-sam-gilliam-11449>, last accessed Oct. 9, 2012.
22. Tandem Press newsletter, fall 2004, p. 2. Available online at <http://www.tandempress.wisc.edu/news/fall2004.pdf>, last accessed Oct. 17, 2012.
23. Lucy Lippard, *Pop Art* (New York: Oxford University Press, 1966), p. 20.
24. John Gruen, "All Right Jim Dine, Talk!", *World Journal Tribune*, Sunday Mag, Nov. 20, 1966, p. 34.
25. Patricia B. Sanders, "Embracing Change: The Work of Sam Richardson from 1967–2002," *Color in Space: A Sam Richardson Retrospective*, (San Jose, Calif.: San Jose Institute of Contemporary Art, 2002), p. 38.
26. David Lynch interviewed by Chris Fore, at *Film Threat*, Jan. 17, 2000, filmthreat.com/interviews/3/, last accessed Oct. 9, 2012.
27. Kristine McKenna, "A Conversation with David Lynch," *The Prints of David Lynch* (Madison, Wis.: Tandem Press, 2000), p. 7.
28. Ibid., p. 7.
29. For a nice discussion of the prints, and in particular Lynch's use of insects, see Bret Wood, "David Lynch's Deepening Mysteries," *Art Papers* 17, Sept.–Oct 1998, pp. 17–20.
30. David Sylvester, *Interviews with Francis Bacon* (Oxford, U.K.: Thames and Hudson, 1985), p. 35.
31. McKenna, "A Conversation with David Lynch," p. 7.
32. Ibid., p. 8.
33. Squeak Carnwath interview with John Yau in *The Brooklyn Rail*, November, 2006; <http://brooklynrail.org/2006/11/art/carnwath>, last accessed Oct. 9, 2012.
34. Ibid.
35. With Frey, Carnwath organized in 2000 the Artists' Legacy Foundation, which administers the estates of artists who are otherwise unable to leave their work suitably protected.
36. Squeak Carnath interview with John Yau in *The Brooklyn Rail*.
37. "Stealing from Oneself: José Lerma in conversation with John McKinnon," *Art Papers*, Nov.–Dec. 2011, reprinted in connection with his exhibition *José Lerma—The Credentialist*, at Raleigh Contemporary Art Museum, Raleigh, North Carolina, May 19–Sept. 2, 2012, at camraleigh.org/wp-content/uploads/2011/12/Credentialist_gallery_guide_finalw.pdf, last accessed Oct. 9, 2012.
38. Ibid.
38. *The Pride of Spain Humbled by Admiral Vernon* is modeled on an actual 1806 commemorative medallion and inscription; the others are twists (literally) on historical images, including a representation of Fugger by Albrecht Dürer from 1518, the date in Lerma's inscription, a full-face portrait that Lerma swivels into a profile.
40. Lerma, "Stealing from Oneself," *Art Papers*.

COLOR PLATES

COLOR PLATES



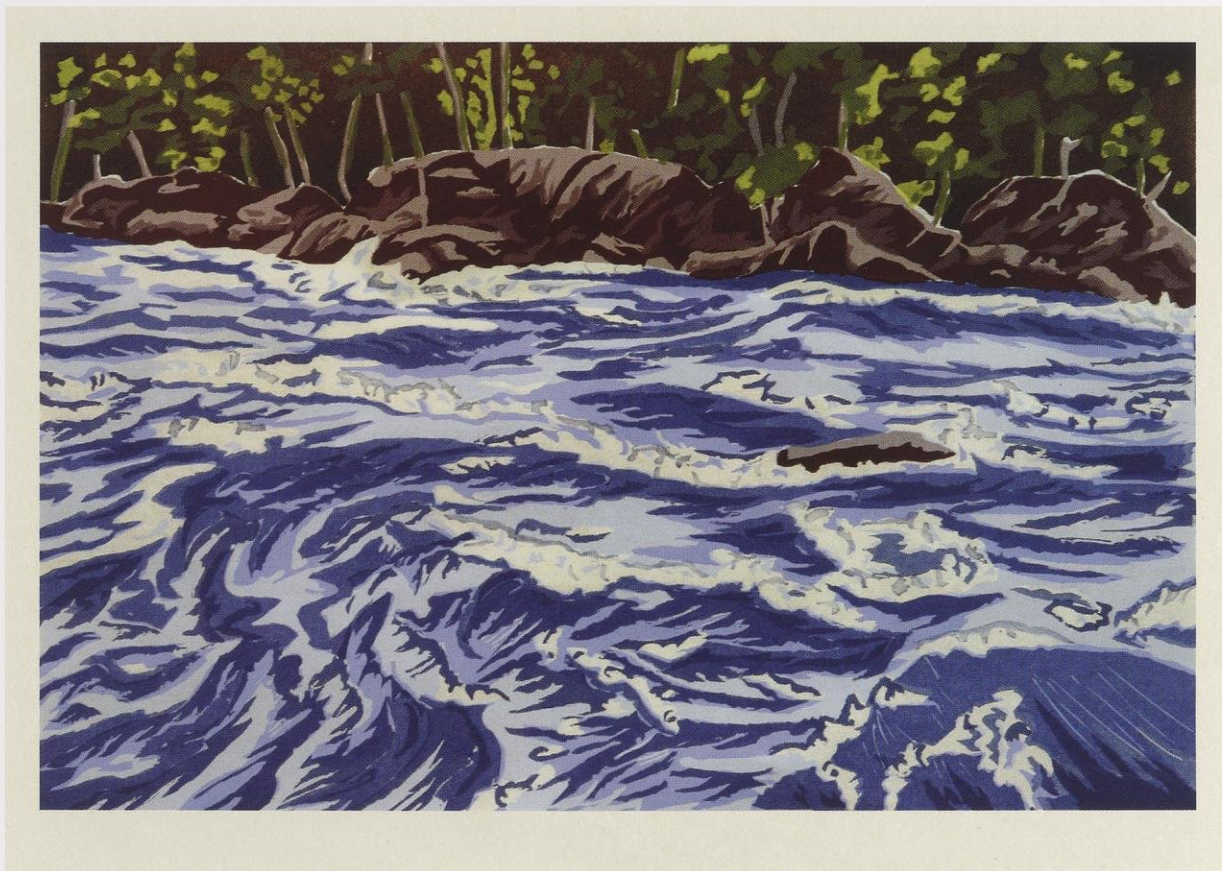
RICHARD BOSMAN

Blizzard, 2009

Woodcut

24 1/2 x 31 1/2 in.

Edition of 30



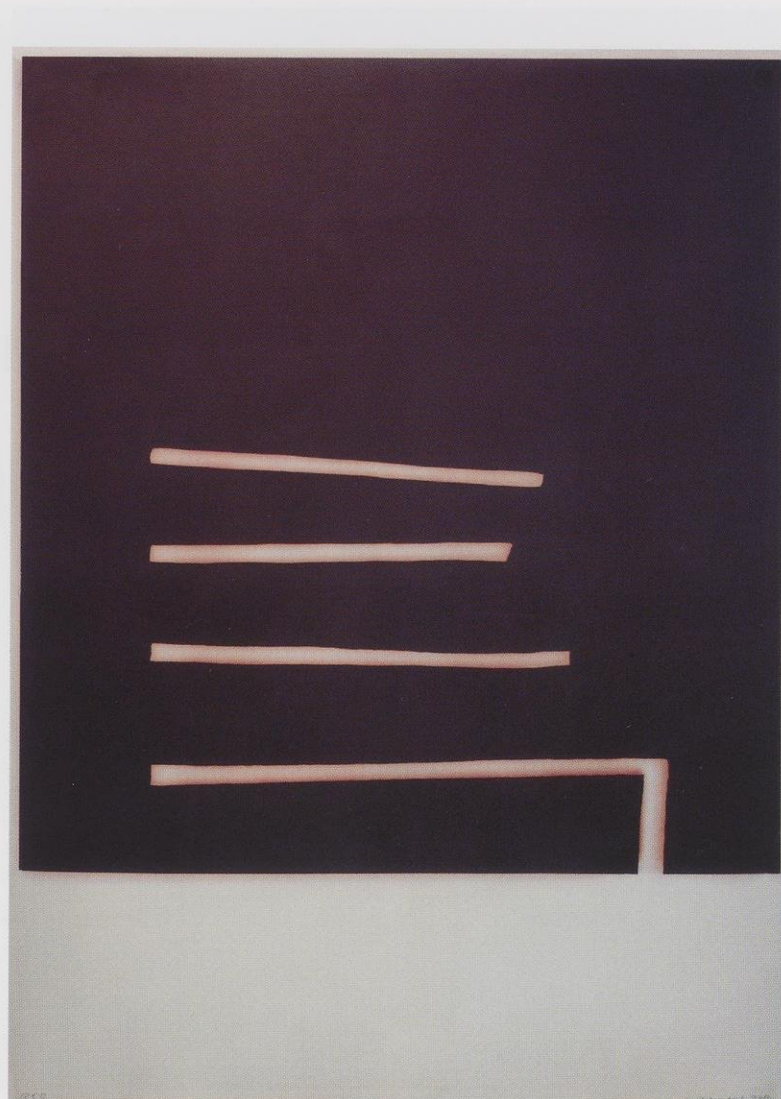
RICHARD BOSMAN

River Rising, 2009

Woodcut

22 1/2 x 32 in.

Edition of 30



SUZANNE CAPORAE

The Steps, 2011

Relief, intaglio, digital

48 x 36 in.

Edition of 24



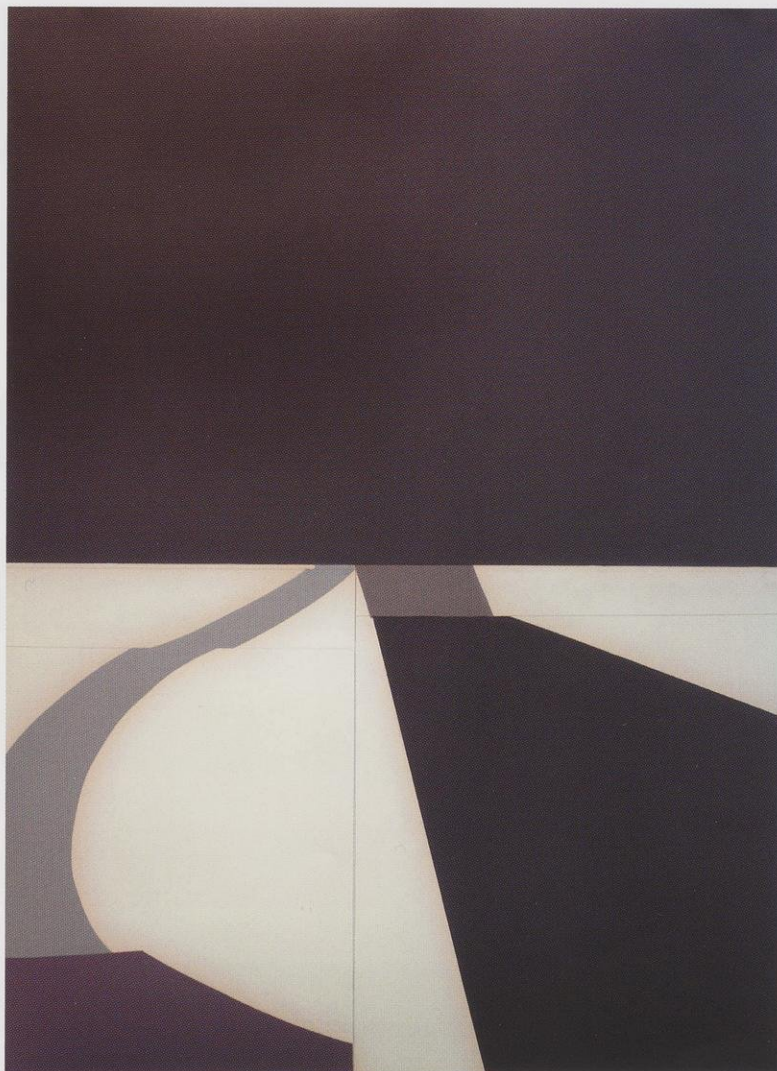
SUZANNE CAPORAEL

The Wheel, 2011

Relief, intaglio, digital

48 x 36 in.

Edition of 30



SUZANNE CAPORAE

Two Roads, 2011

Relief, intaglio, digital

48 x 36 in.

Edition of 24



SUZANNE CAPORAEL

Franchise, 2010

Relief

42 x 33 3/4 in.

Edition of: 25



SQUEAK CARNWATH

Past, 2006

Relief, intaglio, lithography

35 1/2 x 35 1/2 in.

Edition of 24



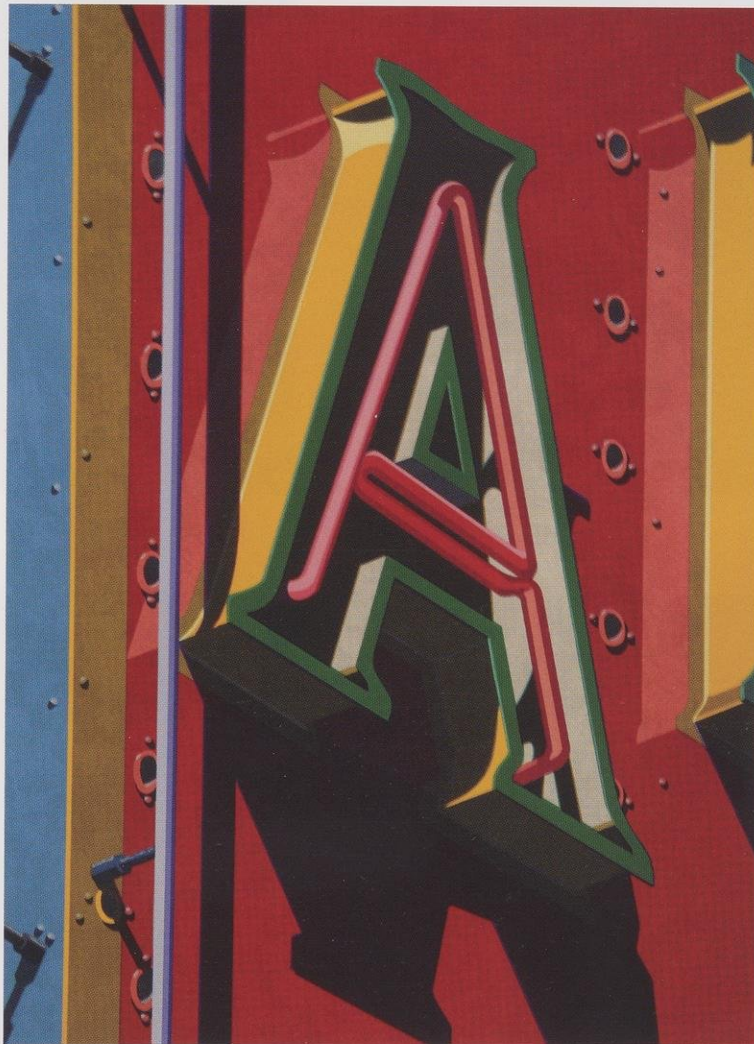
SQUEAK CARNWATH

Perfect Studio, 2006

Relief, intaglio, lithography

35 1/2 x 35 1/2

Edition of 24



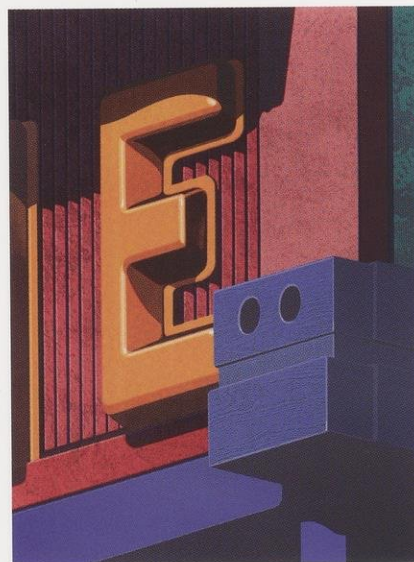
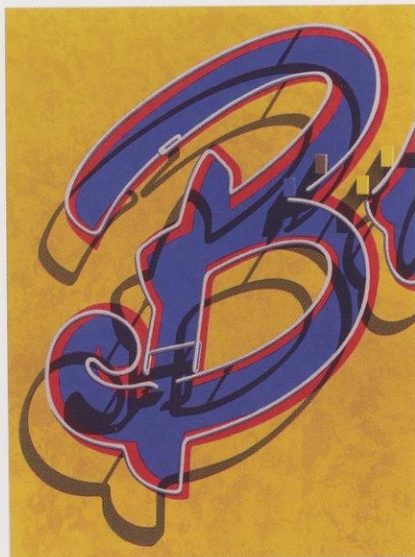
ROBERT COTTINGHAM

An American Alphabet: A, 2001

Lithography

32 x 23 in.

Edition of 40



ROBERT COTTINGHAM

An American Alphabet: B, 2008

Lithography
30 1/2 x 25 in.
Edition of 40

An American Alphabet: D, 1997

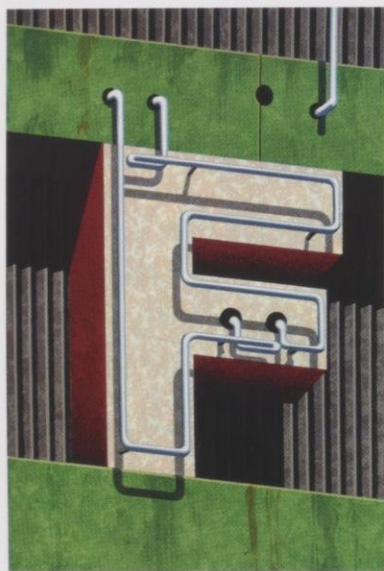
Lithography
32 x 23 in.
Edition of 60

An American Alphabet: C, 2010

Lithography
30 3/4 x 24 1/2 in.
Edition of 40

An American Alphabet: E, 2008

Lithography
30 1/2 x 25 in.
Edition of 40



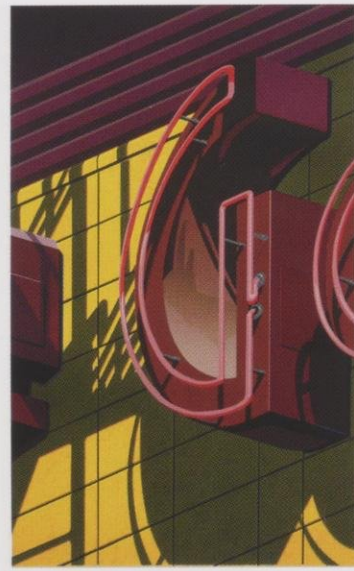
ROBERT COTTINGHAM

An American Alphabet: F, 1997

Lithography
32 x 22 3/4 in.
Edition of 60

An American Alphabet: H, 2010

Lithography
30 1/2 x 22 in.
Edition of 40

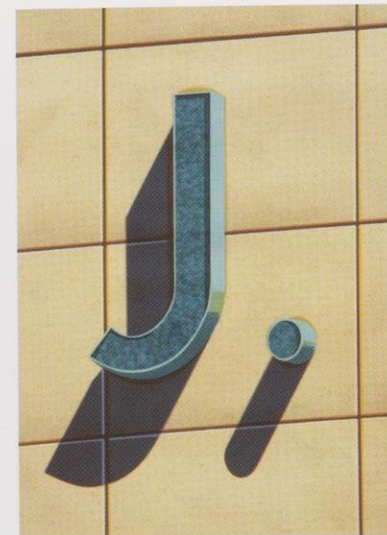
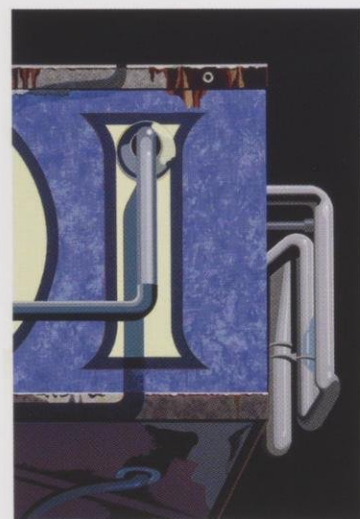


An American Alphabet: G, 2009

Lithography
30 3/4 x 20 3/4 in.
Edition of 40

An American Alphabet: I, 2009

Lithography
31 x 22 5/8 in.
Edition of 40

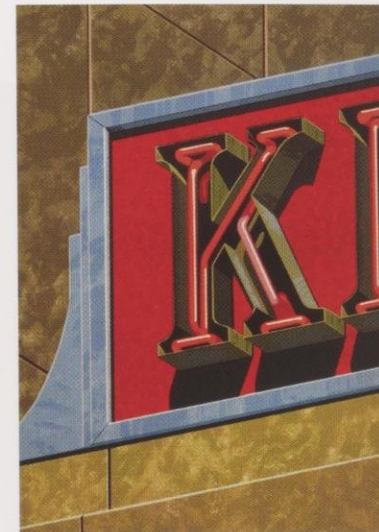


An American Alphabet: J, 2003

Lithography
30 1/2 x 23 5/8 in.
Edition of 40

An American Alphabet: L, 2005

Lithography
31 x 21 3/4 in.
Edition of 40



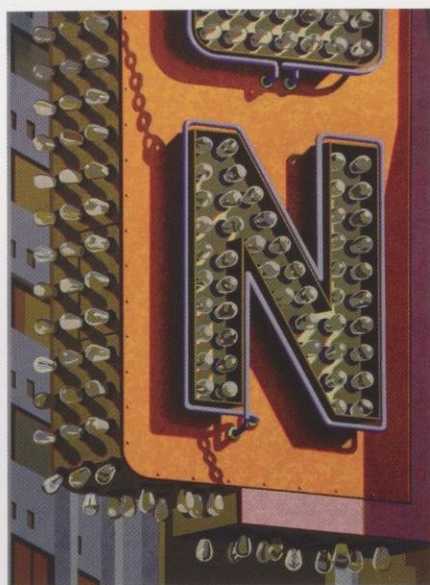
An American Alphabet: K, 1997

Lithography
32 x 23 in.
Edition of 60

An American Alphabet: M, 2002

Lithography
30 1/2 x 21 7/8 in.
Edition of 40





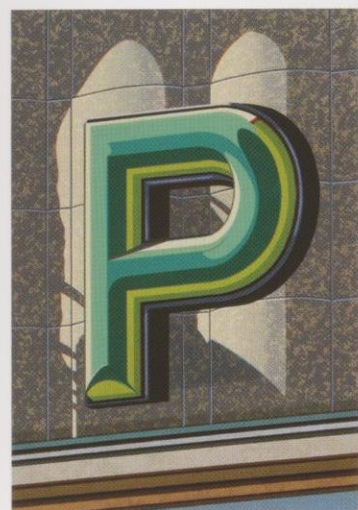
An American Alphabet: N, 2012

Lithography
30 5/8 x 23 1/2 in.
Edition of 40



An American Alphabet: O, 2007

Lithography
30 3/4 x 21 in.
Edition of 40



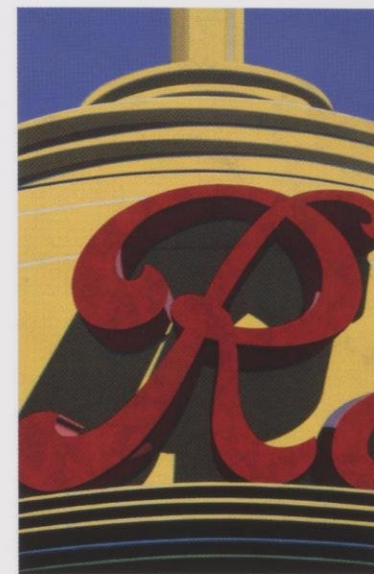
An American Alphabet: P, 2005

Lithography
31 x 22 1/8 in.
Edition of 40



An American Alphabet: Q, 2011

Lithography
30 1/2 x 24 in.
Edition of 40



An American Alphabet: R, 2002

Lithography
30 3/4 x 21 3/4 in.
Edition of 40



An American Alphabet: T, 2002

Lithography
30 1/2 x 22 in.
Edition of 40



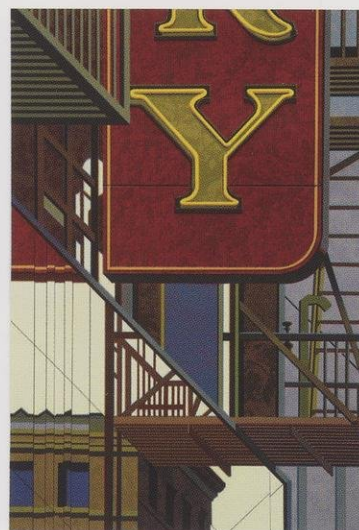
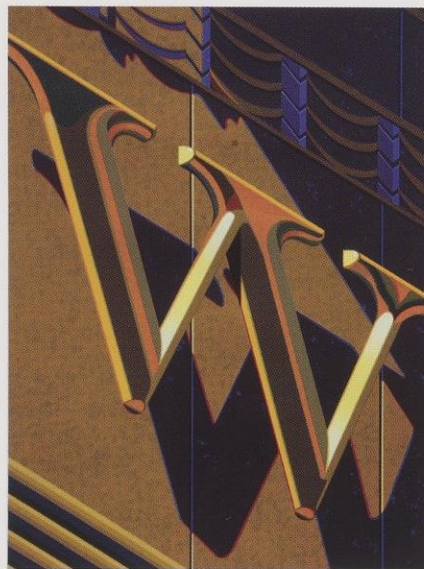
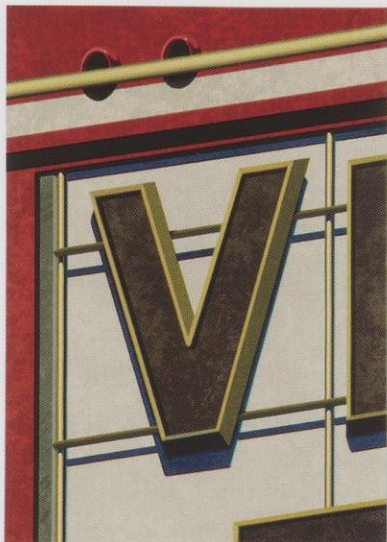
An American Alphabet: S, 2007

Lithography
30 1/2 x 23 3/8 in.
Edition of 50



An American Alphabet: U, 2012

Lithography
30 5/8 x 20 in.
Edition of 40



ROBERT COTTINGHAM

An American Alphabet: V, 2004

Lithography
31 1/8 x 23 in.
Edition of 40

An American Alphabet: X, 2009

Lithography
30 3/4 x 23 1/2 in.
Edition of 40

An American Alphabet: W, 2010

Lithography
31 x 24 in.
Edition of 40

An American Alphabet: Y, 2012

Lithography
30 1/2 x 22 in.
Edition of 40



ROBERT COTTINGHAM

An American Alphabet: Z, 2008

Lithography

30 1/2 x 23 in.

Edition of 40



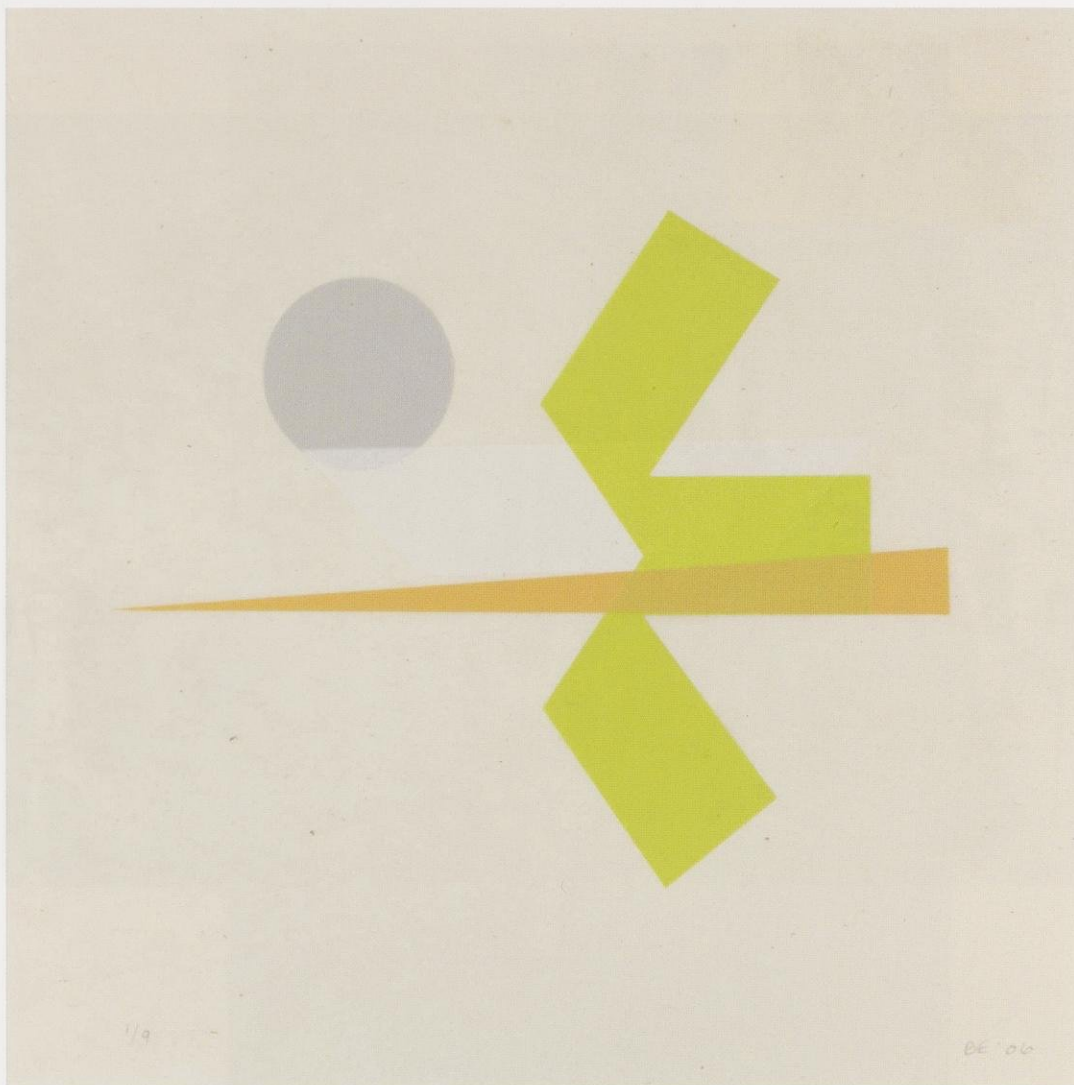
JIM DINE

The Sky in Madison, WI, 2004

Lithography, etching

43 x 60 1/2 in.

Edition of 22



BENJAMIN EDWARDS

Anti Icon #0061, 2006

Relief

12 x 12 in.

Edition of 9



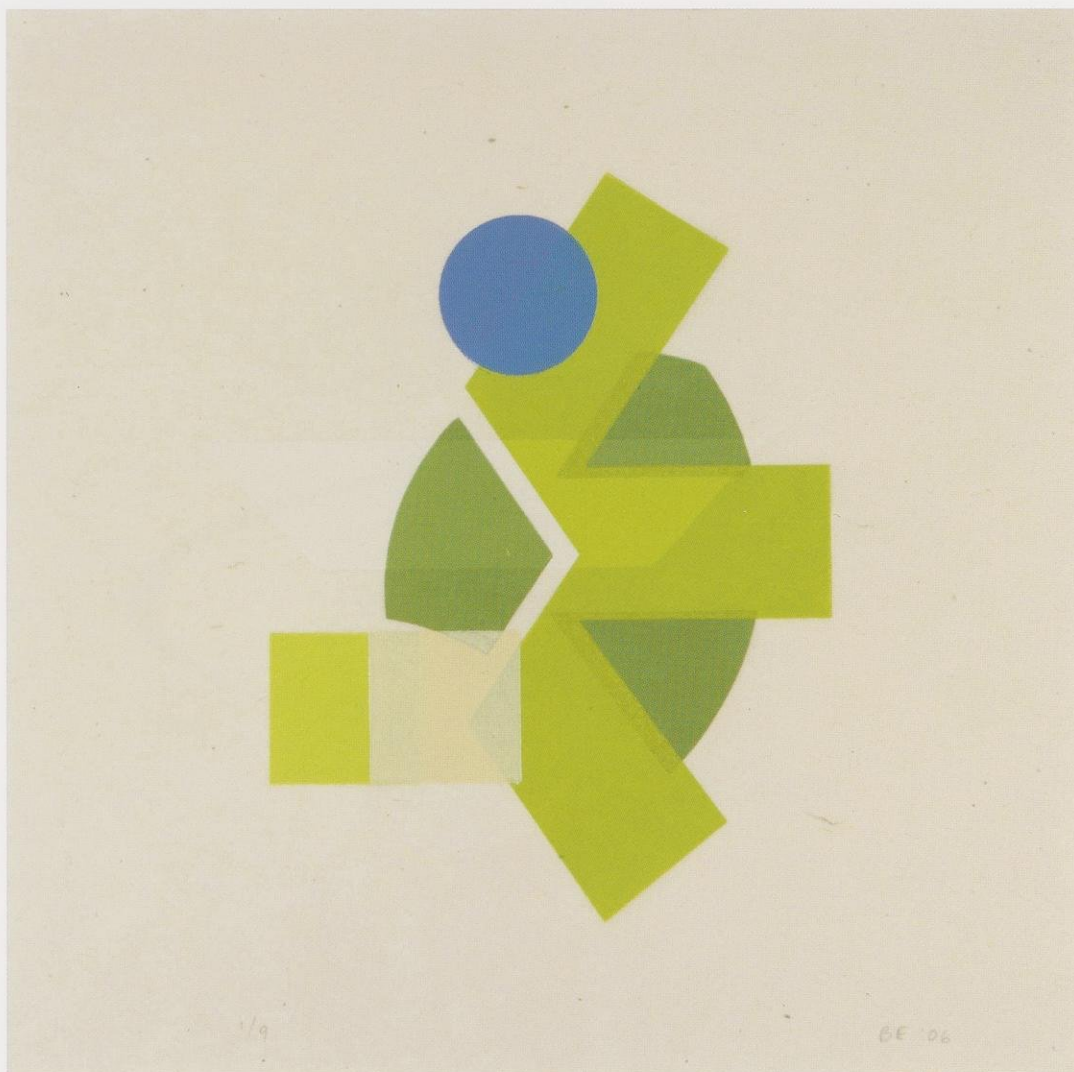
BENJAMIN EDWARDS

Anti Icon #0062, 2006

Relief

12 x 12 in.

Edition of 9



BENJAMIN EDWARDS

Anti Icon #0063, 2006

Relief

12 x 12 in.

Edition of 9



BENJAMIN EDWARDS

Anti Icon #0065, 2006

Relief

12 x 12 in.

Edition of 9



BENJAMIN EDWARDS

Anti Icon #0066, 2006

Relief

12 x 12 in.

Edition of 9



BENJAMIN EDWARDS

Anti Icon #0068, 2006

Relief

12 x 12 in.

Edition of 9



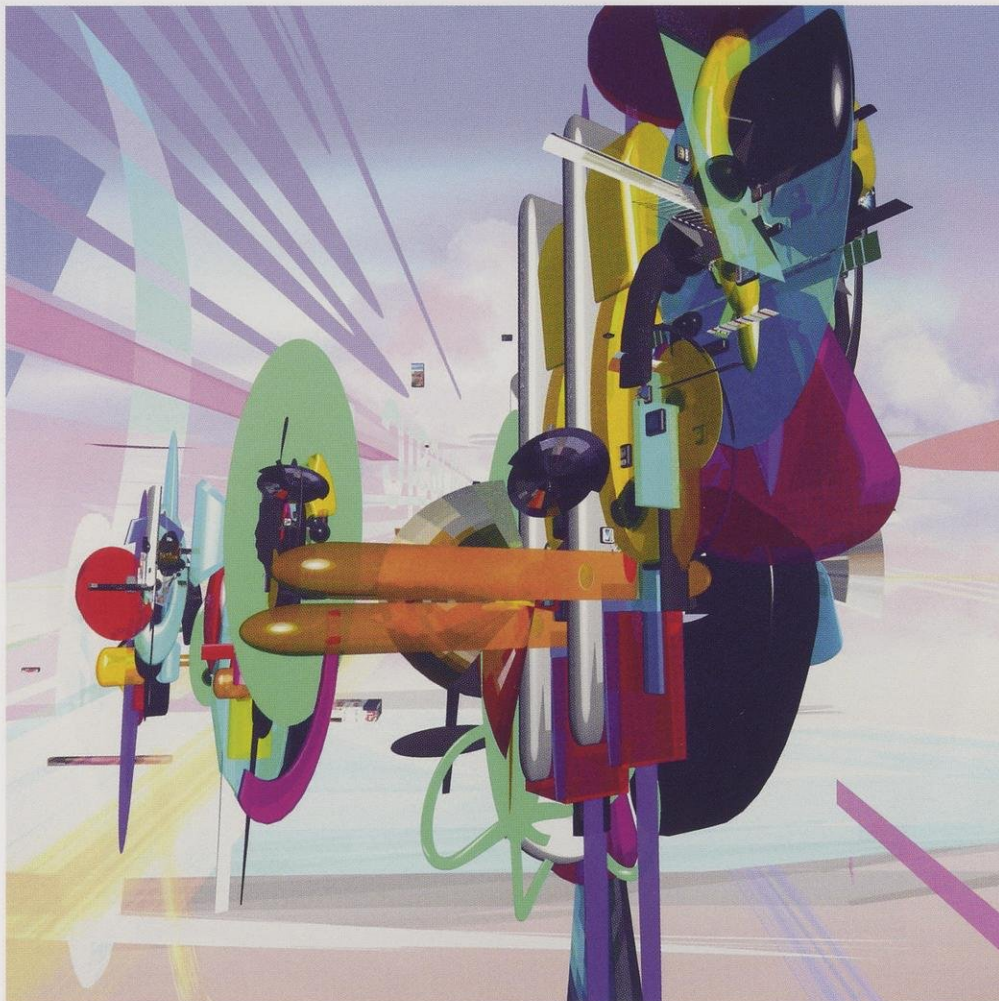
BENJAMIN EDWARDS

Fortius, 2011

Lithography, digital

22 1/2 x 22 1/2 in.

Edition of 30



BENJAMIN EDWARDS

Magnetar, 2011

Lithography, digital

22 1/2 x 22 1/2 in.

Edition of 30



SAM GILLIAM
New Movie 1, 2008

Relief, digital
 37 x 33 1/2 in.
 Edition of 20

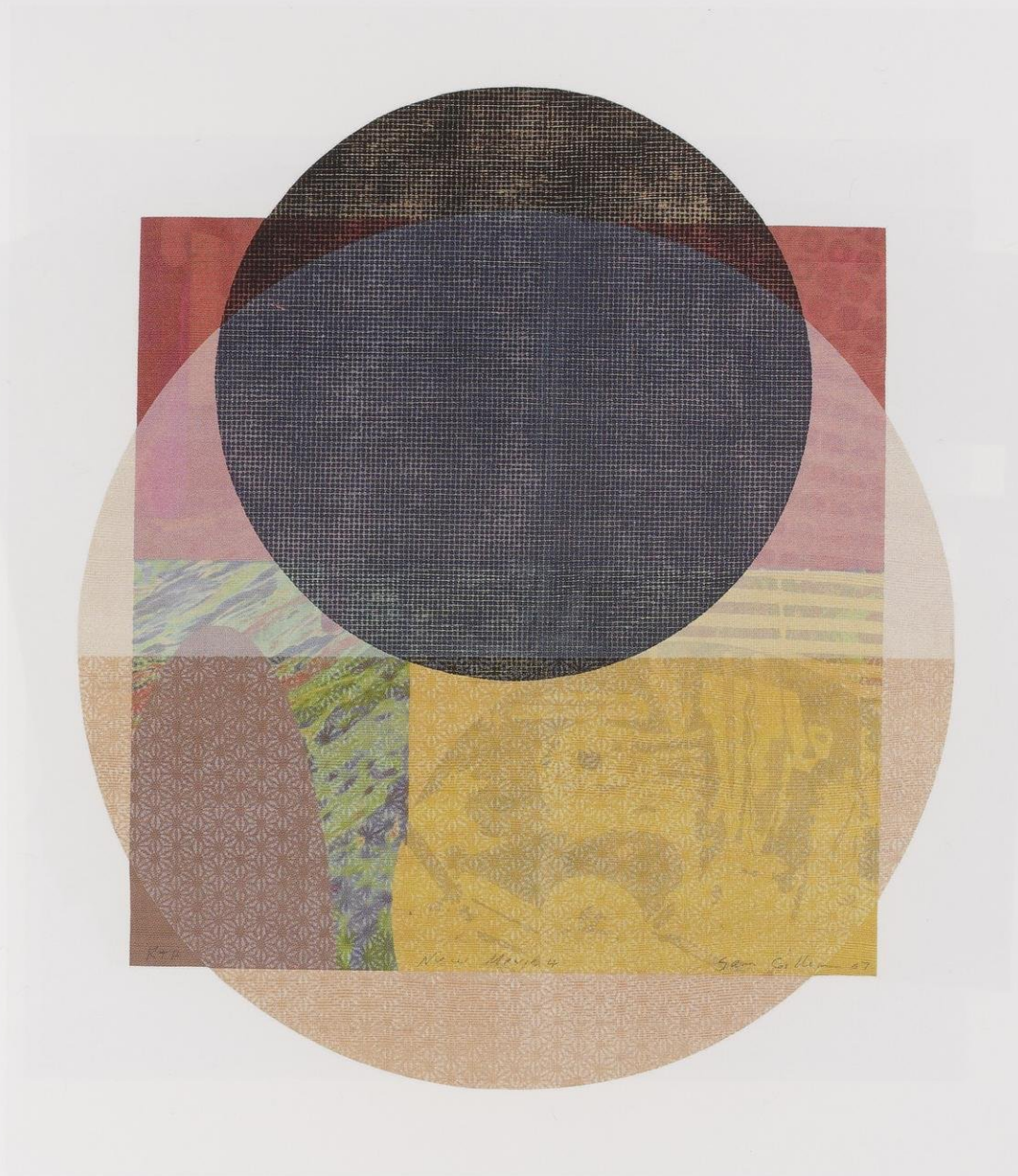


SAM GILLIAM
New Movie 2, 2008
 Relief, digital
 37 x 33 1/2 in.
 Edition of 20



SAM GILLIAM
New Movie 3, 2008
 Relief, digital
 37 x 33 1/2 in.
 Edition of 20

SAM GILLIAM
New Movie 3, 2008
 Relief, digital
 37 x 33 1/2 in.
 Edition of 20



SAM GILLIAM
New Movie 4, 2008
 Relief, digital
 37 x 33 1/2 in.
 Edition of 20



SAM GILLIAM

In the Fog, 2010

Relief, digital, acrylic paint, collography,
nylon thread, wood veneer, cork veneer,
collage

39 x 41 in.

Edition of 25



JOSÉ LERMA

Emperador Maximiliano (gray), 2011

Relief, fabric dye, digital

43 x 43 in.

Edition of 3



JOSÉ LERMA

Charles II of Spain, 2011

Lithography, relief, fabric dye

25 3/4 x 25 3/4 in.

Edition of 30



JOSÉ LERMA

Diocletian, 2011

Lithography, relief, fabric dye

25 3/4 x 25 3/4 in.

Edition of 30



JOSÉ LERMA

Jac Fugger, 2011

Lithography, relief, fabric dye

25 3/4 x 25 3/4 in.

Edition of 30



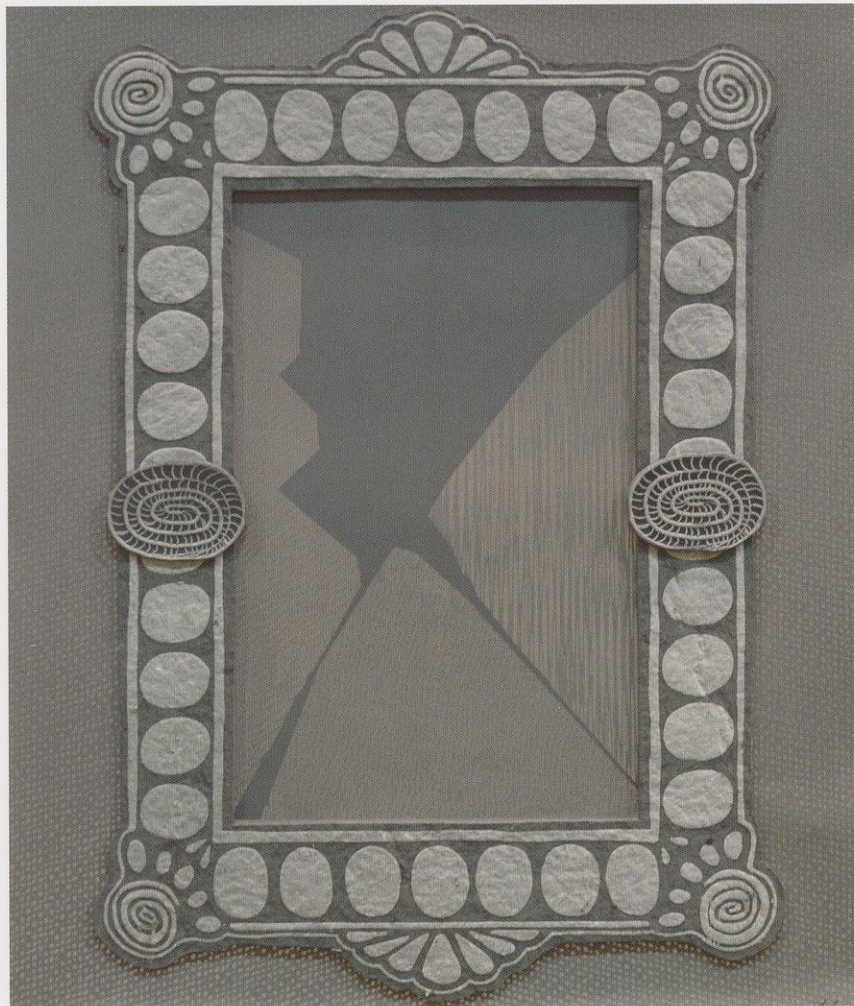
JOSÉ LERMA

The Pride of Spain Humbled by Admiral Vernon, 2011

Lithography, relief, fabric dye

25 3/4 x 25 3/4 in.

Edition of 30



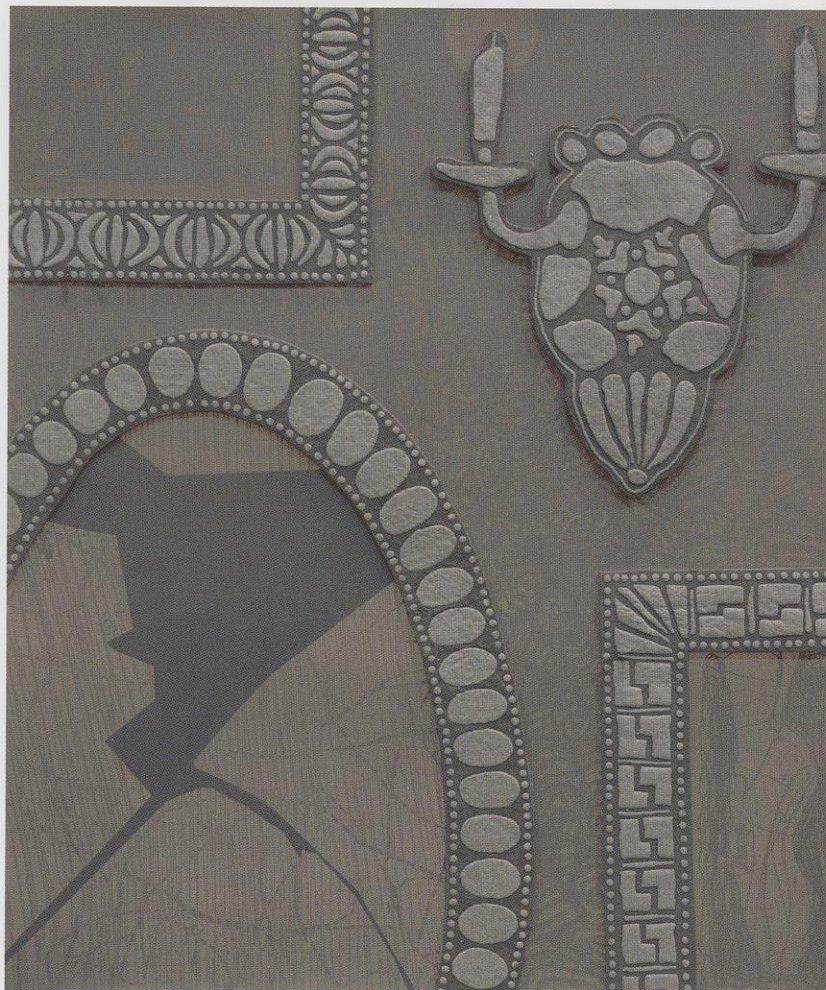
JOSÉ LERMA

Broken Mirror at the Rose Tavern, 2011

Lithography, relief, fabric dye on reflective fabric

33 5/8 x 28 7/8 in.

Edition of 10



JOSÉ LERMA

Hanging George IV, Conquistador on Horseback Costume and Broken Mirror, 2011

Lithography, relief, fabric dye on reflective fabric

33 5/8 x 28 7/8 in.

Edition of 10



NICOLA LÓPEZ

Urban Transformation #1, 2009

Etching, lithography, woodcut, collage

30 x 30 in.

Edition of 12



NICOLA LÓPEZ

Urban Transformation #2, 2009

Etching, lithography, woodcut, collage

30 x 30 in.

Edition of 12



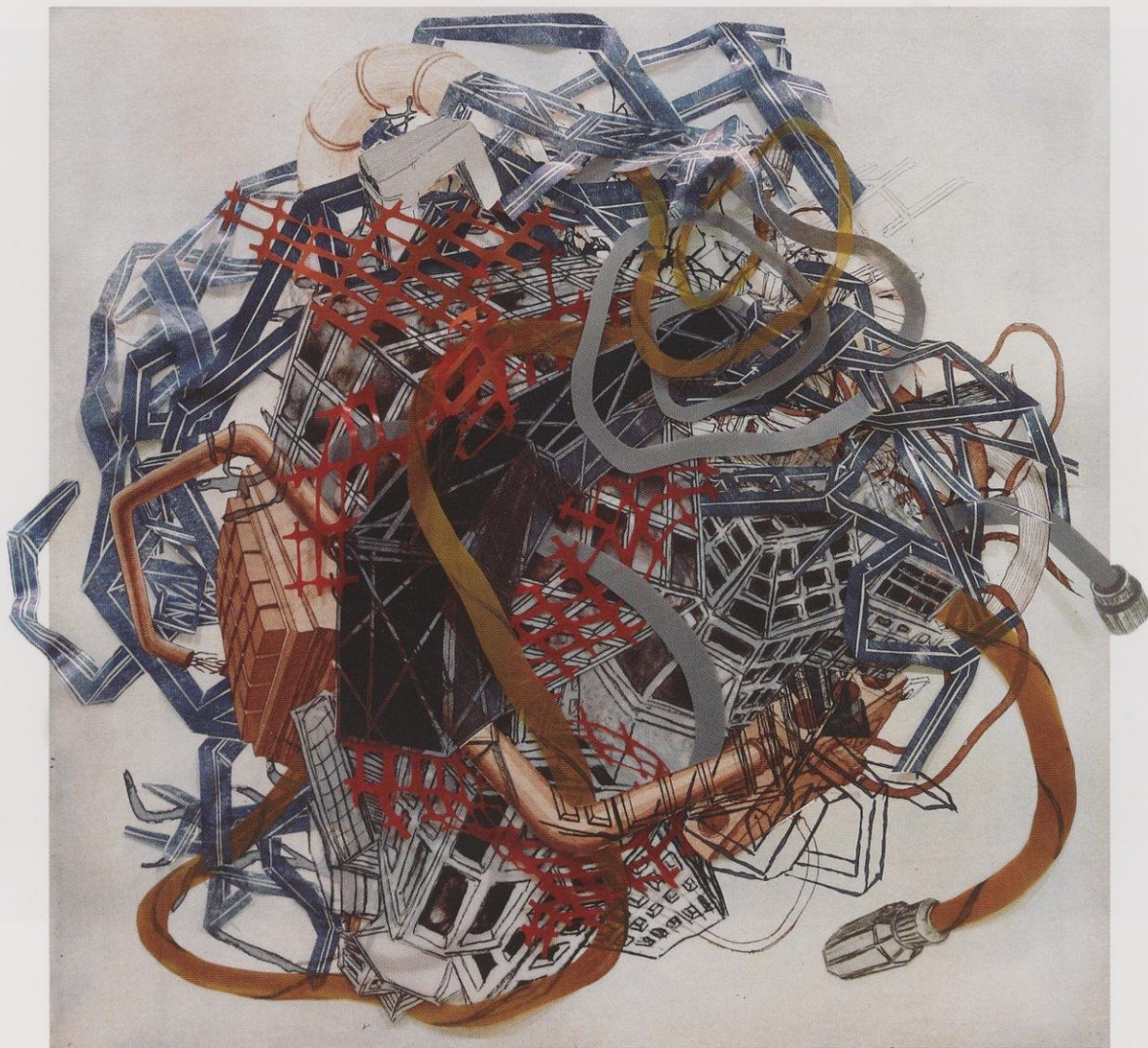
NICOLA LÓPEZ

Urban Transformation #3, 2009

Etching, lithography, woodcut, collage

30 x 30 in.

Edition of 12



NICOLA LÓPEZ

Urban Transformation #5, 2009

Etching, lithography, woodcut, collage

30 x 30 in.

Edition of 12



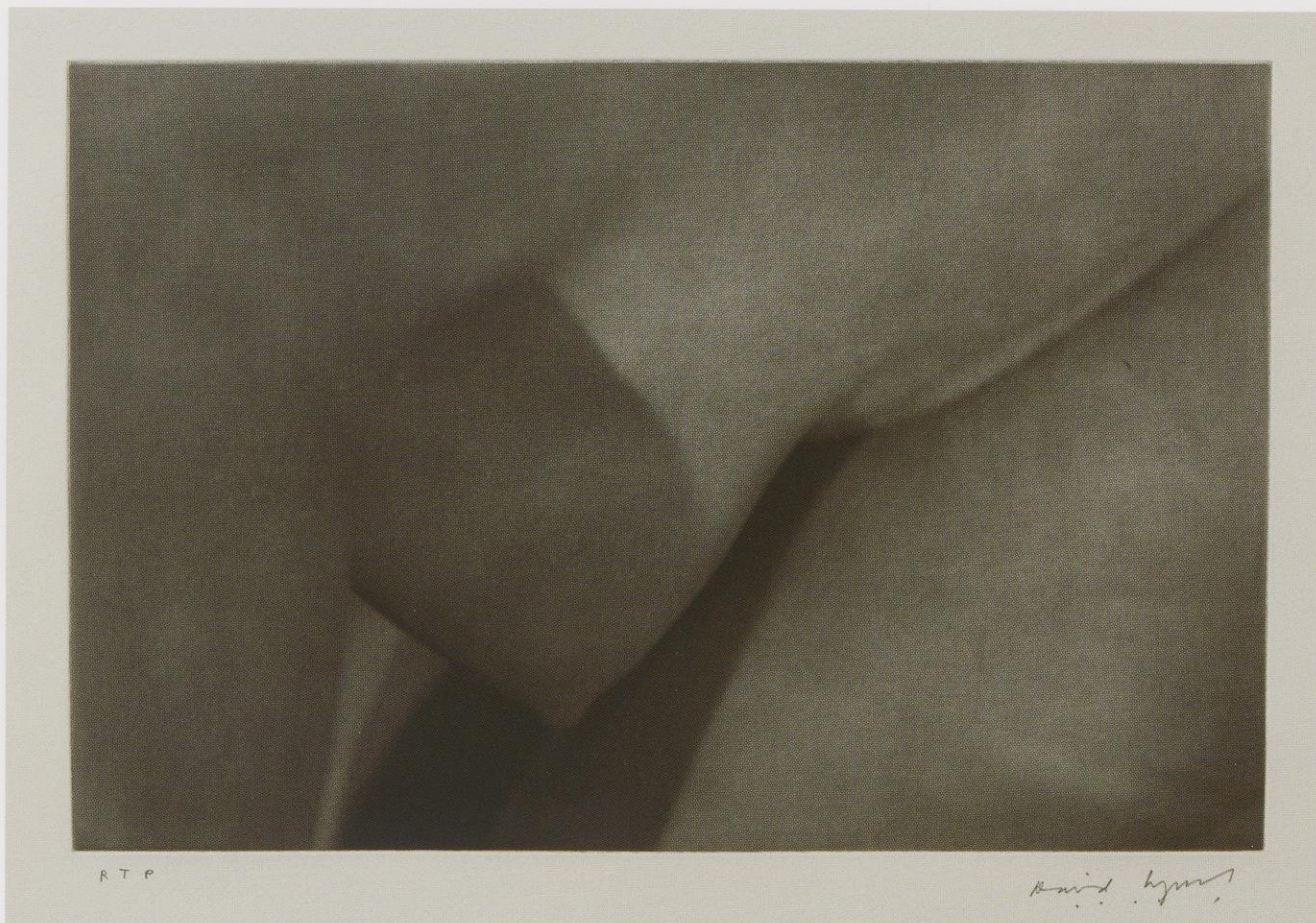
DAVID LYNCH

Untitled one, 2008

Photogravure

17 1/4 x 22 1/4 in.

Edition of 24



DAVID LYNCH

Untitled two, 2008

Photogravure

17 1/4 x 22 1/4 in.

Edition of 24



DAVID LYNCH
Untitled three, 2008
 Photogravure
 17 1/4 x 22 1/4 in.
 Edition of 24



DAVID LYNCH
Untitled four, 2008

Photogravure
17 1/4 x 22 1/4 in.
Edition of 24



DAVID LYNCH
Untitled five, 2008
 Photogravure
 17 1/4 x 22 1/4 in.
 Edition of 24



DAVID LYNCH

Untitled six, 2008

Photogravure

17 1/4 x 22 1/4 in.

Edition of 24



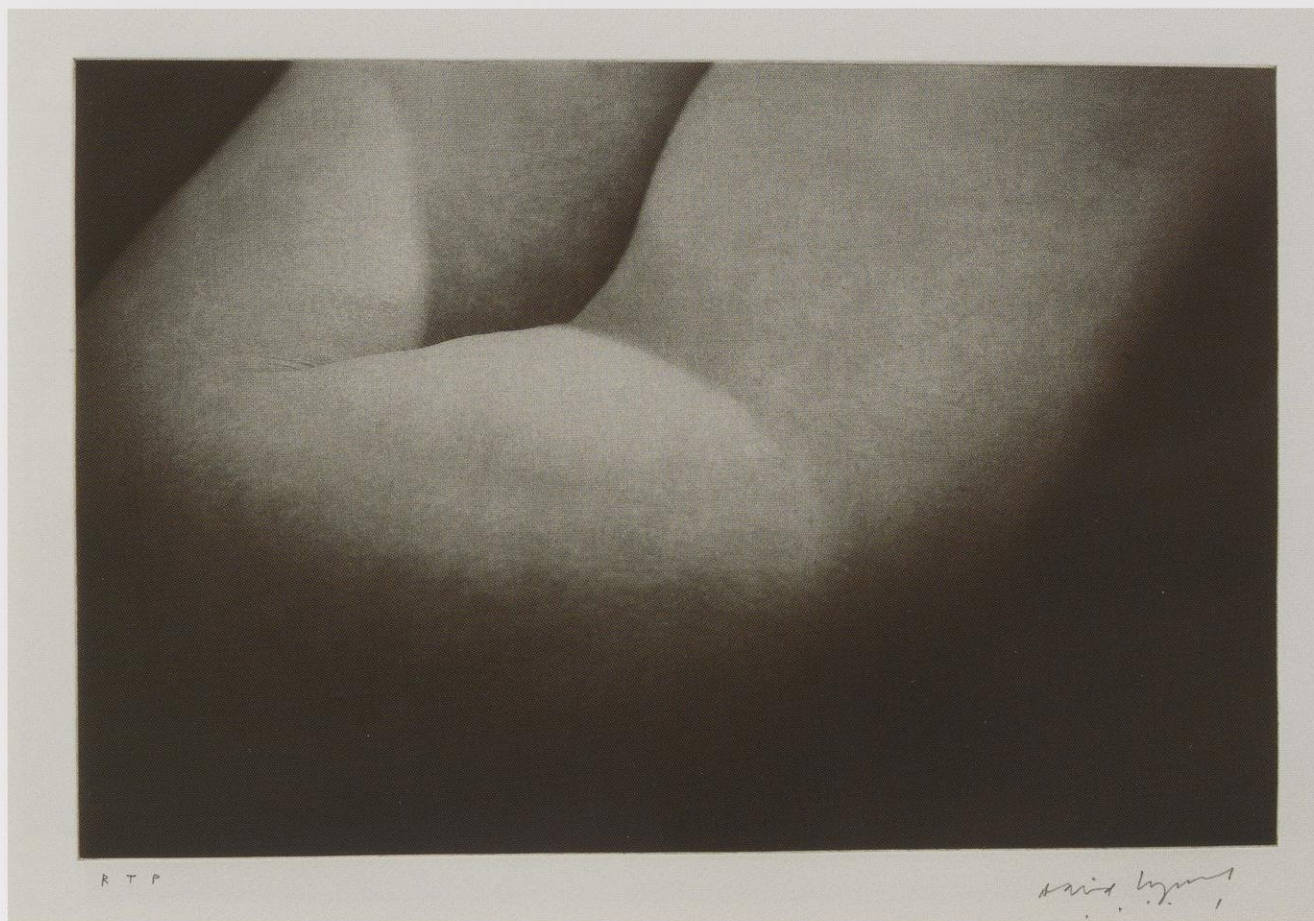
DAVID LYNCH

Untitled seven, 2008

Photogravure

17 1/4 x 22 1/4 in.

Edition of 24



DAVID LYNCH

Untitled eight, 2008

Photogravure

17 1/4 x 22 1/4 in.

Edition of 24



CAMERON MARTIN

Albenast, 2012

Lithograph

22 1/2 x 35 5/8 in.

Edition of 20



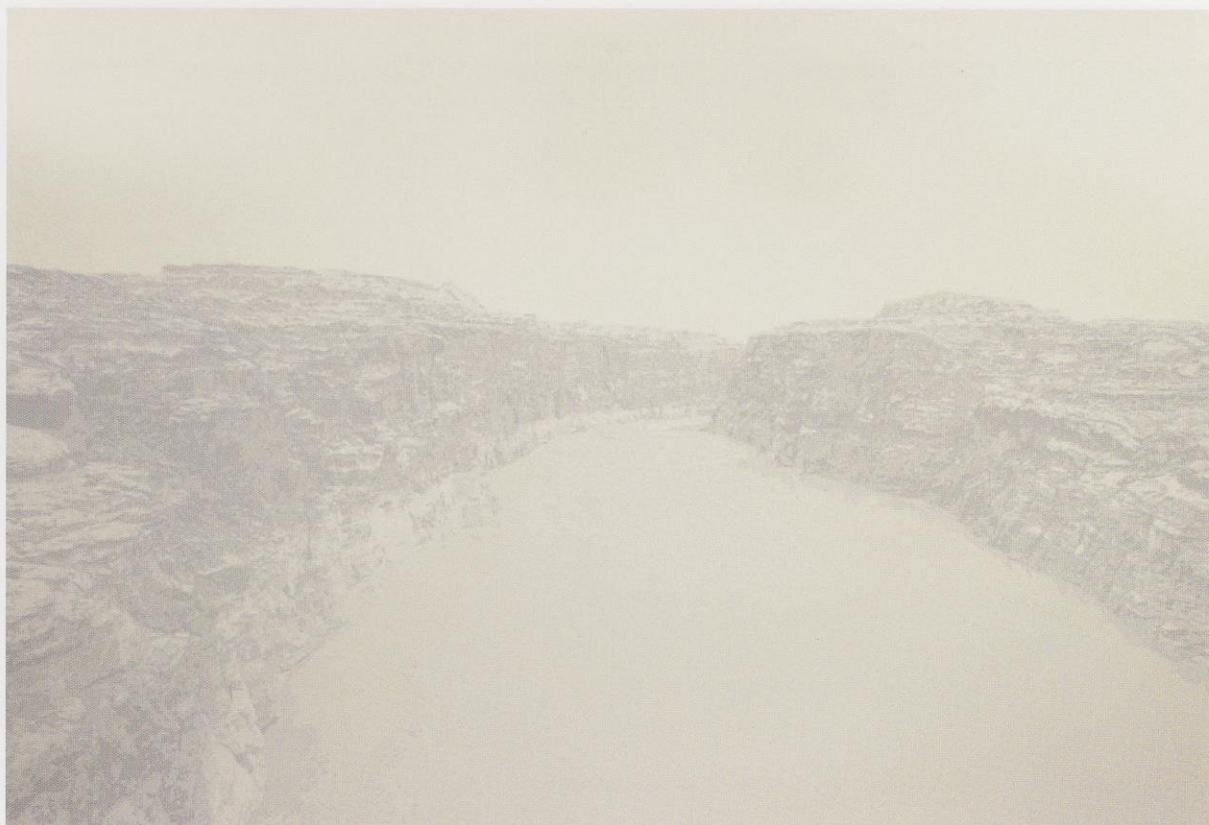
CAMERON MARTIN

Balentane, 2012

Lithograph

22 5/8 x 35 1/2 in.

Edition of 30



CAMERON MARTIN

Partinem, 2012

Lithograph

22 7/16 x 34 5/16 in.

Edition of 30



JUDY PFAFF

Year of the Dog #1, 2009

Woodblock, collage, hand-painting

38 1/2 x 86 1/2 in.

Edition of 12



JUDY PFAFF

Year of the Dog #2, 2009

Woodblock, digital, collage, hand-painting

38 1/2 x 86 1/2 in.

Edition of 12



JUDY PFAFF

Year of the Dog #3, 2008

Woodblock, digital, collage, hand-painting, encaustic

38 1/2 x 86 1/2 in.

Edition of 20



JUDY PFAFF

Year of the Dog #4, 2009

Woodblock, intaglio, collage, encaustic, hand-painting

38 1/2 x 86 1/2 in.

Edition of 12



JUDY PFAFF

Year of the Dog #5, 2008

Woodblock, collage, hand-painting

38 1/2 x 86 1/2 in.

Edition of 20



JUDY PFAFF

Year of the Dog #6, 2009

Woodblock, digital, collage, hand-painting

38 1/2 x 86 1/2 in.

Edition of 12



JUDY PFAFF

Year of the Dog #7, 2010

Woodblock, collage, hand-painting

38 1/2 x 86 1/2 in.

Edition of 12



JUDY PFAFF

Year of the Dog #8, 2009

Woodblock, collage, hand-painting

38 1/2 x 86 1/2 in.

Edition of 20



JUDY PFAFF

Year of the Dog #9, 2008

Woodblock, digital, collage, hand-painting

38 1/2 x 86 1/2 in.

Edition of 20



JUDY PFAFF

Year of the Dog #10, 2008

Woodblock, digital, collage, hand-painting

38 1/2 x 86 1/2 in.

Edition of 20



JUDY PFAFF

Year of the Dog #11, 2008

Woodblock, digital, collage, hand-painting

38 1/2 x 86 1/2 in.

Edition of 20



JUDY PFAFF

Year of the Dog #13, 2009

Woodblock, collage, hand-painting

38 1/2 x 86 1/2 in.

Edition of 12



SAM RICHARDSON

A's Shovel, 2001

Relief, collage

28 3/4 x 16 1/2 in.

Edition of 8



SAM RICHARDSON

Ken's Plane, 2001

Relief, collage, pencil

16 x 25 in.

Edition of 12



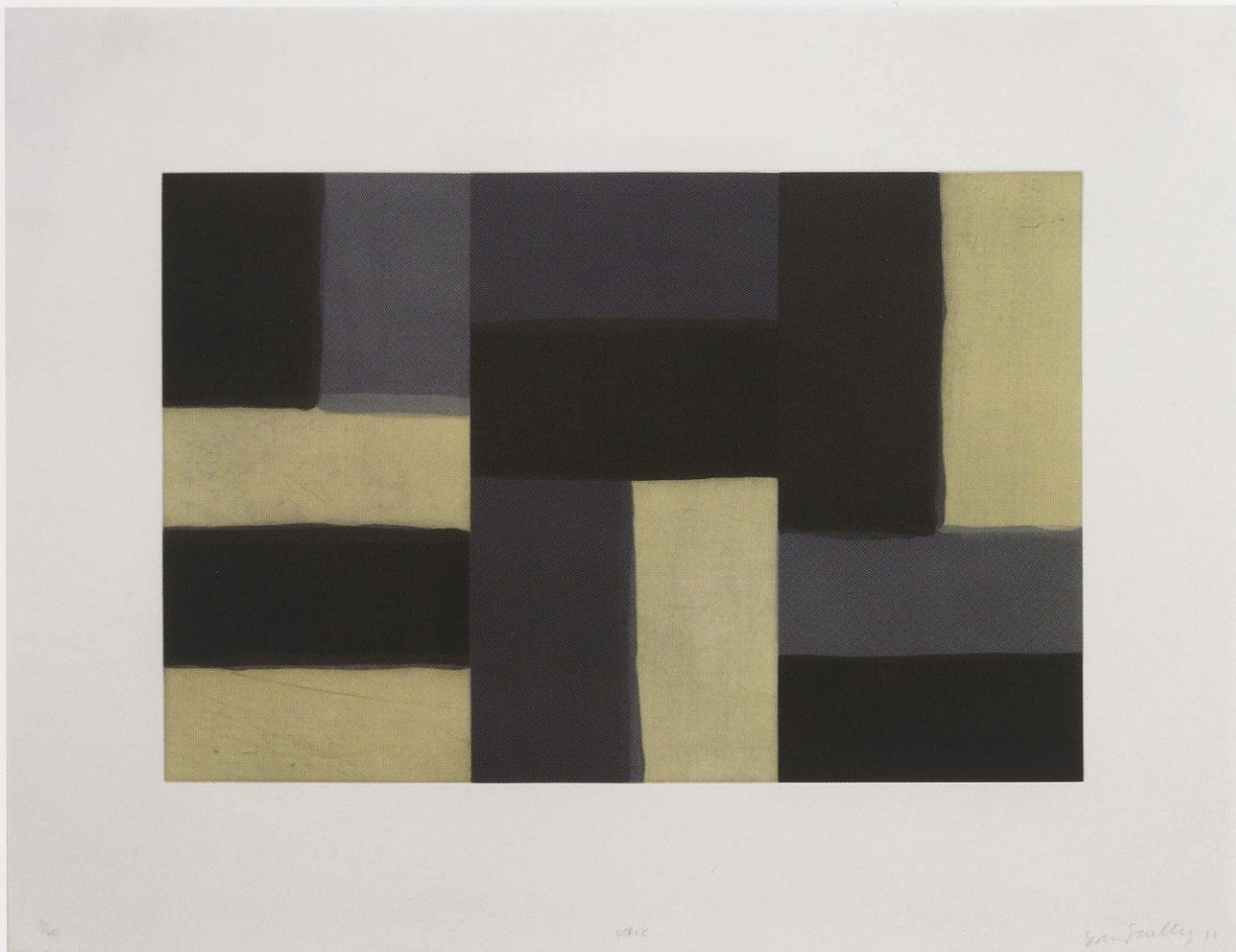
SAM RICHARDSON

School Hammer, 2001

Relief, collage, pencil, lithography

25 1/4 x 16 3/4 in.

Edition of 12



SEAN SCULLY

Doric, 2011

Etching, aquatint

30 1/4 x 40 in.

Edition of 40



T. L. SOLIEN

Firemen's Helmets, 2012

Lithography, etching, color pencil, collage

20 15/16 x 25 in.

Edition of 30



T.L. SOLIEN

Lander, 2012

Lithography, intaglio, relief, collage

21 x 24 5/8 in.

Edition of 30



WILLIAM WEEGE

A Cloud Billows #1 "Like a Sad Song", 2009

Relief, acrylic paint

44 1/4 by 62 1/2 in.

Monoprint



WILLIAM WELLS
A Good Friend to the Poor
and the Sick
in the City of
London

Biographies

Gregory Amenoff (b. 1948) gained national prominence when he was selected for the Biennial Exhibition at the Whitney Museum of American Art in 1981. Since then, he has been the recipient of numerous awards from organizations including the American Academy of Arts and Letters, National Endowment for the Arts, New York State Council on the Arts, and Tiffany Foundation. Amenoff has had over fifty one-person exhibitions in museums and galleries throughout the United States and Europe. His work is in the permanent collections of more than thirty museums, including the Museum of Fine Arts in Boston, The Museum of Modern Art in New York, and the Metropolitan Museum of Art. Amenoff has taught at Columbia University for the last fifteen years, where he holds the Eve and Herman Gelman Chair of Visual Arts and is currently the Chair of the Visual Arts Division. He now lives in New York City and Ulster County, New York.

Garo Antreasian (b. 1922) has been involved with lithography since the age of seventeen. He was first introduced to the medium in an abandoned hand press at Arsenal Technical High School in his hometown, Indianapolis. After a brief time in the Coast Guard, Antreasian returned to Indianapolis to finish studying painting at the John Herron Art School. He spent some time working in New York, making and exhibiting paintings, until he was invited to be the first technical director of the new Tamarind Lithography Workshop in Los Angeles, which later moved to the University of New Mexico. Antreasian's work has been exhibited in Illinois, Indiana, Arizona, New York, New Mexico, Mexico, and in other locations domestically and internationally, and his pieces hang in several public and private collections across the country.

Charles Arnoldi (b. 1946) is based in Los Angeles and has been described as an artist who continues to "draw in space" to create his unique assemblage works of art. His artistic career has evolved from such early works as the ethereal Untitled of 1970 to the more complex stick constructions in 1973 and on to the more visceral, sculptural forms of the 1980s. Most recently he has re-engaged abstraction in large-scale, diaphanous paintings that are exuberantly coloristic, evocative, and more intuitive in method and inspiration. Charles Arnoldi has had numerous solo and group exhibitions throughout the United States. He was selected to exhibit at the Whitney Biennial and Documenta, and his work has been featured in many museum shows including the Museum of Fine Arts, Boston; the Corcoran Gallery of Art, Washington D.C.; the Los Angeles County Museum of Art, and the Houston Museum of Fine Art. His work is also in major collections including the Metropolitan Museum of Art, the San Francisco Museum of Modern Art, and The Museum of Modern Art in New York.

Alice Aycock (b. 1946) was born in Harrisburg, Pennsylvania, earning her BA from Douglass College and her MA from Hunter College. She is best known for her sculptures, which are often large-scale projects, nearly architectural in scope, that consider the relationships between form, location, materials, and the psychophysical responses of the viewer. Aycock's work has been exhibited extensively in the United States and abroad, and can be seen in the collections of prestigious institutions like The Museum of Modern Art and the Whitney Museum of American Art in New York City, the Brooklyn Museum,

the Louis Vuitton Foundation, and the National Gallery in Washington, D.C. Some of her publicly commissioned works are located in Salem, Virginia; Houston, Texas; La Jolla, California; Queens, New York; Lake Biwa, Japan; the University of Illinois; the University of Michigan; the University of Nebraska; and several airports across the country. She now teaches at the Maryland Institute College of Art.

Donald Baechler (b. 1956) was born in Hartford, Connecticut. Critics have stated that Donald Baechler's work "places him in the painterly tribe of Twombly, Ryman, Rauschenberg and Schwitters." Donald Baechler studied at the Maryland Institute College of Art, Baltimore; the Cooper Union, New York; and the Staatliche Hochschule fuer bildende Kunste, Frankfurt, Germany. His work is included in the numerous collections including The Museum of Modern Art, New York; the Solomon R. Guggenheim Museum, New York; and Centre Pompidou, Paris, France. He has had numerous exhibitions throughout the United States and Europe including the Whitney Museum of American Art and the Los Angeles County Museum of Art.

Lynda Benglis (b. 1941) is best known as a highly visible sculptor whose public works dot sites across the United States and have arrested museum galleries for decades. She has also worked extensively in video and has experimented with printmaking, cast paper, painting, drawing, ceramics, and, notably, magazine advertisements. Her work has included labels such as expressionist, feminist, exhibitionist, pop, funk, minimalist, and post-minimalist. Although she was born in Lake Charles, Louisiana, and received

her BFA at Newcomb College in New Orleans, she now splits her time between New York City, Santa Fe, Greece, and India.

Richard Bosman (b. 1944) was born in Madras, India, and raised in Egypt and Australia. He was educated in England and later moved to New York. His narrative imagery captures and freezes moments in time. A major figure in what has been called both new expressionism and the figurative expressionism movement, his paintings and prints are in the collections of museums throughout the world including the Albright-Knox Art Gallery, Buffalo, New York; the Australian National Gallery, Canberra, Australia; the Baltimore Museum of Art; the Bibliotheque National, Paris; the Eli Broad Family Foundation, Los Angeles; the Brooklyn Museum, New York; the Chrysler Museum, Norfolk, Virginia; the Contemporary Museum, Honolulu; the Des Moines Arts Center, Iowa; the Detroit Institute of Art; the Museo Tamayo, Mexico City; the Carnegie Institute, Pittsburgh; the Museum of Contemporary Art, Los Angeles; The Museum of Modern Art, New York; the National Museum of American Art, Washington, D.C.; the New York Public Library, New York; the Philadelphia Museum of Art; the Metropolitan Museum of Art, New York; the Walker Art Center, Minneapolis, and the Los Angeles Museum of Contemporary Art.

Katherine Bradford (b. 1942), a lyrical abstractionist painter, began her career with a BA from Bryn Mawr before moving to New York and receiving her MFA at the State University of New York. Bradford has been awarded the Guggenheim Fellowship and honors from the American Academy of Arts and Letters. Her work has been exhibited in Maine, New York, Massachusetts, Ohio, Pennsylvania, Illinois, New Hampshire, North Carolina, Vermont, Florida, Ireland, and England. The Metropolitan Museum of Art, the Addison Gallery of

American Art, the Brooklyn Museum, and the Smith College Museum are among the institutions with a Bradford piece in their collections. Bradford lives and works in New York.

John Buck (b. 1946) creates works that demonstrate an insight and a unique perspective on the social and political realities of today. The pieces often explore the enormity and complexity of conflict, yet Buck's figures are whimsical and resilient. Buck was born in Ames, Iowa, and earned his BFA at the Kansas City Art Institute and School of Design. Inspired by his association with Roy DeForest, William Wiley and Robert Arneson while receiving his MFA at the University of California, Davis, Buck's free-standing painted wood sculptures of the seventies were ironic commentaries on aspects of the male role in society. As he developed, however, Buck's interest in politics and concern for the natural environment has resulted in a highly personal body of sculpture, painting and works on paper. He has been commissioned for several public works in Washington, Iowa, California, Illinois, Hawaii, Colorado, Texas, and Ohio, and his works have been exhibited and collected at institutions across the United States, including the Art Institute of Chicago, The Museum of Modern Art in New York, and the Whitney Museum of Art.

Suzanne Caporael (b. 1949) was born in New York. The artist's father, a civil engineer, moved the family around the United States until settling in California in the mid-sixties. She earned her BA and MFA from Otis College of Art and Design in Los Angeles. She has been a visiting professor the University of California, Santa Barbara, and the San Francisco Art Institute. In 2009, she was an artist-in-residence at the Joseph and Anni Albers Foundation in Connecticut. Her work is in numerous public and private collections including The Carnegie Institute, Pittsburgh; the Chazen Museum of Art, University of Madison-Wisconsin; the

Fine Arts Museum of San Francisco; the Legion of Honor, San Francisco; the Fogg Art Museum, Harvard University, Cambridge, Massachusetts; the High Museum of Art, Atlanta, Georgia; the Los Angeles County Museum of Art; the Museum of Contemporary Art, Los Angeles; the Orange County Museum of Art, Newport Beach, California; the Santa Barbara Museum of Art, California; the San Francisco Museum of Modern Art; and the Whitney Museum of American Art, New York, among others.

Squeak Carnwath (b. 1947) is an internationally renowned painter and Professor Emeritus at the University of California, Berkeley. She received her MFA at the California College of Arts and Crafts in Oakland. Carnwath's work has been exhibited in and acquired by major museums and galleries throughout the United States, including the San Francisco Museum of Modern Art, The Brooklyn Museum, the Contemporary Art Museum of Honolulu, the John Berggruen Gallery in San Francisco, and the American Academy of Arts and Letters in New York. She has received a Guggenheim Fellowship, two fellowships from the National Endowment for the Arts, and several other accolades, and she has held numerous residencies across the country. Carnwath is also a co-founder of the Artists' Legacy Foundation. She continues to live and create art in the San Francisco Bay Area.

Louisa Chase (b. 1951) was born in Panama City and grew up in Lancaster, Pennsylvania. She received her BFA from Syracuse University and her MFA from the Yale School of Art. Her neo-expressionist work explores the abstraction of human gestures and static geometric figures. Opaque geometric forms float among the hyperactivity of the background. Her pieces have been exhibited at the Daimaru Exhibition Hall in Osaka, Japan, the Cincinnati Art Museum, and the American Pavilion in Venice, Italy. Also, her work can be seen in the

collections of institutions including the Brooklyn Museum of Art, the Denver Art Museum, the Walker Art Center in Minneapolis, New York City's Museum of Modern Art, and the Metropolitan Museum of Art, the Whitney Museum of American Art. She now lives and works in Sag Harbor, New York.

Gregory Conniff (b. 1944) received his BA from the College of Columbia University in New York City, and a law degree from the University of Virginia. In the legal profession he focused primarily on issues surrounding artists and their work until he gave up his practice to become a full-time photographer. He is the recipient of two National Endowment for the Arts Fellowships and a John Simon Guggenheim Memorial Fellowship. His photography has been exhibited at the Corcoran Gallery of Art, Washington, D.C.; the Chazen Museum of Art, UW-Madison; the Smithsonian American Art Museum; the Cleveland Museum of Art; the Spencer Museum of Art, Lawrence, Kansas; and the Milwaukee Art Museum. His works are included in private and museum collections nationwide. In 1985, his book *Common Ground* was published by Yale University Press to critical acclaim. Conniff lives and works in Madison, Wisconsin.

Robert Cottingham (b. 1935) was born in Brooklyn, New York, and received his BFA from the Pratt Institute, also in Brooklyn. Later, he studied art at Arts Center College of Design in Pasadena, California. Although he is known for his photo-realistic depictions of signs, storefront marquees, railroad boxcars, and letterforms, Cottingham does not consider himself a photorealist artist. His imagery, while derived from the photographs he takes, expands on the photographic image, it does not replicate it. Works by Robert Cottingham are in the collections of every important museum in America and Europe including the Art Institute of Chicago; the Boymans-von Beuningen Museum,

Rotterdam, Netherlands; the Carnegie Institute, Pittsburgh; the Cleveland Museum of Art; the Detroit Institute of Arts; the Solomon R. Guggenheim Museum of Art, New York; the Hamburg Museum, Germany; the Metropolitan Museum of Art, New York; The Museum of Modern Art, New York; the National Academy of Design, New York; the National Museum of American Art, Washington, D.C.; the Philadelphia Museum of Art; the Tate Gallery, London; and the Whitney Museum of American Art, New York. A retrospective of Robert Cottingham's print work was organized and exhibited by the Smithsonian American Art Museum, Washington, D.C., in 1998.

George Cramer (1938–2004) was born in Spring Arbor, Michigan, receiving a BS in Design from the University of Michigan and an MFA at the University of Wisconsin-Madison. His prints and sculptures draw heavily on the intersections between old and new technologies as well as those between European and American Indian cultures. Cramer, who was part Potawatomi Indian, returned to the UW-Madison as a member of the art department faculty in 1981. His works have been featured at the Art Institute of Chicago, the Chazen Museum of Art in Madison, the University of Wisconsin-Milwaukee, the Wustum Museum of Fine Art in Racine, and Gallery Eude in Barcelona, Spain.

Jim Dine Jim Dine (b. 1935) was born in Cincinnati, Ohio. He received his BFA from Ohio University in 1957. He moved to New York in 1959. He staged his first "Happenings" with Claes Oldenburg and Allan Kaprow at the Judson Gallery, New York. He had his first solo exhibition at the Reuben Gallery, New York. Between 1960 and 1965 he had various guest professorships, among others at Yale University, New Haven, and Oberlin College. He was represented in the Venice Biennale in 1964 and at the Documenta 4 in Kassel, Germany, in 1968. His

work appears in major collections and museums around the world, including the Solomon R. Guggenheim Museum, New York; The Museum of Modern Art, New York; the Tate Gallery, London; and the Pompidou Centre, Paris. In 2004, The National Gallery in Washington D.C. organized a major survey of his work entitled the *Drawings of Jim Dine*. He lives and works in New York City, Walla Walla, Washington, and Paris.

Benjamin Edwards (b. 1970) was born in Iowa City. He received his BA from the University of California in 1991 and his MFA from Rhode Island School of Design in 1997. He has exhibited his work throughout the United States and internationally including at PS1 Center for Contemporary Art in collaboration with MoMA; the Stedelijk Museum in Holland; the Tomio Koyama Gallery, Tokyo; and the Galerie Jean-Luc & Takako Richard, Paris. His work is also in numerous collections such as the Carnegie Museum of Art, Pittsburgh; Goldman Sachs Corporate Collection, New York; the Harsch Investment Properties, Portland, Oregon; The Museum of Modern Art, New York; the New York Public Library, and The Progressive Corporation, Mayfield, Ohio.

Rafael Ferrer (b. 1933) left his native Puerto Rico at an early age to attend school in the United States. After attending Syracuse University and studying art at the University of Puerto Rico, Ferrer moved to New York in the early 1950s to work as a musician. Ferrer has worked with a broad range of media including sculpture, painting, drawing, printmaking, and performance art. In many of his paintings and prints, Ferrer depicts lush and colorful images from the Dominican Republic, where he spends six months every year. His work has been shown extensively in Puerto Rico, New York, and Florida, among other locations around the country and the world.

Janet Fish (b. 1938) was born in Boston and raised in Bermuda. She received her BA from Smith College and her BFA and MFA from Yale University in 1963. Fish has received several honors, including a MacDowell Fellowship and an American Academy of Arts and Letters Award, and her work is included in the collections of institutions such as the Art Institute of Chicago, the Metropolitan Museum of Art, the National Museum of American Art, and the Whitney Museum of American Art. She now lives and works in SoHo in New York City and at a farmhouse in Vermont.

Sondra Freckelton (b. 1936), although she studied sculpture and horticulture at the School of the Art Institute of Chicago and the University of Chicago, began painting domestic still lifes in watercolor in the mid-1970s. This career shift brought Freckelton into the 1970s movement toward a new realism, allowing her to focus on the interplay and tensions created between two- and three-dimensional patterns. Her work has been included in numerous exhibitions and publications dealing with contemporary American realism, still life, and watercolor painting at museums and galleries such as the Art Institute of Chicago, the National Museum of American Art in Washington, D.C., and the Oglethorpe Museum in Georgia. She lives and works in Oneonta, New York.

Sam Gilliam (b. 1933) was born in Tupelo, Mississippi. Since the early sixties, Gilliam has been recognized as an original and innovative color field painter. He has advanced the inventions associated with the Washington Color School and Abstract Expressionism to a new level. Gilliam has redefined the techniques of these traditions and he continues to reinvent his ideas about making art. One of the most important African-American artists of the twentieth century, Gilliam was the subject of *Modern Painter at the Corcoran: Sam Gilliam*, a 1983 retrospective exhibition at the Corcoran Gallery in

Washington D.C. His works can be seen in collections such as the Art Institute of Chicago; the Beymans Museum in Rotterdam; the Phillips Collection; the Corcoran Museum; the Hirshhorn Museum, Washington, D.C.; the Smithsonian American Art Museum; the Metropolitan Museum, New York; The Museum of Modern Art, New York; the Tate Gallery, London; the Walker Art Center, Minneapolis; the Chazen Museum of Art, UW-Madison; and the Musée d'Art Moderne de la Ville de Paris, among many others.

Martha Glowacki (b. 1950) is a sculptor and installation artist who holds an MFA from the UW-Madison. Her work has been exhibited at the Chazen Museum of Art; the Madison Museum of Contemporary Art; the Michael Lord Gallery in Milwaukee; and the Milwaukee Art Museum. She is particularly interested in intersections between visual art and the natural sciences. She also director of the James Watrous Gallery at the Wisconsin Academy of Sciences, Arts & Letters, where she has been a curator, exhibition designer, and grantwriter/fundraiser since 2004. She previously was director of the Design Gallery at the UW-Madison (2000–2003). She lives near Sauk City, Wisconsin.

Jane Goldman (b. 1951), originally from Dallas, Texas, received her BA from Smith College in Massachusetts and her MFA from the University of Wisconsin-Madison. She is experienced in a wide range of media, including watercolor, oils, intaglio, lithography, woodcut, and screenprinting. Her works draw inspiration from direct observations of scenic landscapes and marine life. Many of her paintings and prints reflect these experiences through leafy, organic layers of depth and a flowing or rounded abstraction, a style which she calls "lyrical realism," that considers color and form, creating unique interpretations of still lifes and abstract art. Goldman's works can be seen in the Bibliothèque Nationale in Paris, the Brooklyn Museum, the Bos-

ton Museum of Fine Arts, the Cleveland Museum of Art, the Library of Congress, and many other collections. Goldman has also received residency fellowships in Ireland, Germany, and France. She lives in Somerville, Massachusetts.

Joseph Goldyne (b. 1942) is a Chicago native who received his BA in art history at the University of California, Berkeley in 1964. After earning his medical degree in 1968 from the University of California, San Francisco, Goldyne returned to the study of art, receiving his MA in fine arts from Harvard University in 1970. Goldyne's training in both the sciences and the arts has given him the ability to blend detailed depictions of nature with art historical ideas and methods of painting. His subjects—still-lifes, landscapes, and portraits—as well as the small size of his works reflect his admiration for the old masters such as Degas, who inspired Goldyne's work in monotype and lithography. His pieces have been included in the collections of the Art Institute of Chicago, the National Museum of American Art in Washington, D.C., and the Boston Museum of Fine Arts.

Glugio "GRONK" Nicandro (b. 1954) co-founded the guerilla performance group ASCO (Spanish for *nausea*). The rebellious ASCO operated outside the boundaries of traditional "art," expressing ideas and views through street theater and performance, photography, video, site-specific installations, murals, paintings, and prints. Meanwhile, GRONK was also pursuing his own work in the form of drawings, paintings, and solo performances. In 1978 he began keeping a kind of visual diary, a series of bound drawings executed daily, which now runs to some forty volumes. His paintings on canvas have grown in scale and now receive critical attention from galleries and museums throughout the United States. GRONK has had solo exhibitions at the Mexican Museum in San Francisco, as well as in Los Angeles, Seattle, Chicago, and Paris. In 1994 he had a twenty-year

retrospective exhibition at the Los Angeles County Museum of Art. In addition to his artwork, he has created set designs for theatrical productions and operas in Los Angeles, Santa Fe, and Paris and has worked with the distinguished director Peter Sellars. In 1977, he was named Artist of the Year by the Mexican American Fine Art Association, Los Angeles.

Eric Hagstrom (b. 1960) is a sculptor, puppeteer, and printmaker, and his work is often a satirical and humorous commentary on the excesses of contemporary society. His work confronts day-to-day political actions while his technical versatility transports the viewer to another level. Based in Madison, Wisconsin, Hagstrom has participated in numerous solo and group exhibitions throughout the United States.

Al Held (1928–2005) was born in Brooklyn, and grew up in Bedford-Stuyvesant and the East Bronx. When he was sixteen, Held joined the Navy to “get away from home.” After two years he returned to New York where he was introduced to the Art Students League. After auditing a class there, he became sufficiently intrigued to attend a few classes in drawing and painting. He used the GI Bill to enroll as a full-time student. In 1949, he arranged to go to Paris where he spent the next three years studying at the Académie de la Grande Chaumière. He returned to New York in 1953. His first solo show took place at a New York gallery in 1959. By the late 1960s, he was exhibiting almost every year at numerous galleries and museums throughout the United States and Europe. In 1962 he was appointed to the faculty of the Yale School of Art (where he taught until 1980), and four years later he received a Guggenheim Fellowship. His paintings are on view in museums throughout the world including the Cleveland Museum of Art; the Dallas Museum of Fine Arts; the Solomon R. Guggenheim Museum; the Metropolitan Museum of Art, New York; The Museum of Modern Art,

New York; the Kunsthaus Zürich, and the Whitney Museum of American Art, New York.

Cham Hendon (b. 1936) earned his BS at the Georgia Institute of Technology, then turned to art, receiving a BFA from the Art Institute of Chicago, an MA from the University of New Mexico, and an MFA from the University of Wisconsin–Madison. His works have been featured extensively in solo exhibitions at the Phyllis Kind Galleries in Chicago and New York City and the Monty Stabler Galleries in Alabama, as well as in group exhibitions across the United States. Featured in collections such as those of the Metropolitan Museum of Art, New York, and the Birmingham Museum of Art, Alabama, Hendon has been active in the art scene since the late 1970s and now lives in Hamden, Connecticut.

John Himmelfarb (b. 1946) is known for his large-scale black and white drawings, although he has worked in paint, clay, and bronze, and has employed woodcut and lithography in his works on paper. Complex and narrative in subject, Himmelfarb’s works combine representational and abstract worlds within a child-like perspective of bright colors and strong contours. His paintings, drawings, prints, and sculptures can be found in the Art Institute of Chicago, the British Museum, the High Museum of Art in Atlanta, the Minneapolis Institute of Art, the Museum of Modern Art in New York City, and the National Museum of American Art in Washington, D.C. The Chicago native continues to live and work in his hometown.

Patrick Ireland (b. 1928) is a pseudonym used by Brian O’Doherty. Trained as a physician, O’Doherty holds a medical degree from University College Dublin and conducted research in experimental psychology at Cambridge University. He earned a master’s degree in public health from Harvard University after emigrating in 1957. O’Doherty’s most durable

identities have been artist and writer. He joined the *New York Times* as an art critic in 1961, was the editor of *Art in America* from 1971 to 1974, and has published many critical essays and several books, including *Object and Idea*, *American Masters: the Voice and the Myth*; the influential *Inside the White Cube: Ideologies of the Gallery Space*; and *Studio and Cube*. O’Doherty has also served as director of both the visual arts and film and media programs at the National Endowment for the Arts; and has written two works of fiction, *The Strange Case of Mademoiselle P.* and *The Deposition of Father McGreevy*, which was nominated for the Man Booker Prize in 2000. As an artist, O’Doherty has exhibited at Documenta and the Venice Biennale and shown widely in Europe and the United States. He has had several retrospectives, most recently at New York University’s Grey Gallery in 2007. In 2012, the Galerie Thomas Fischer in Berlin hosted an exhibition, where he was a guest of the Kulturstiftung des Bundes. Intrigued by issues of identity, O’Doherty began signing his work under the name Patrick Ireland as a response to the “Bloody Sunday” killings in his native Ireland in 1972. He maintained the pseudonym for 36 years until formally burying the identity after Ireland established an all-party government in 2008.

Robert Janz (b. 1932) is a performance artist and a painter who was born in Belfast. Many of his works address environmentalism through explorations of motion and transience, blurring the line between visual and performance arts. His pieces change, evaporate, and deteriorate, either literally or sequentially, in order to call attention to impermanence and awareness of humanity’s often devastating effect on the environment. Janz and his works can be seen regularly in New York City, Los Angeles, and Dublin. He was in residence at the John David Mooney Foundation in Chicago during March 2012, following residencies at the Centre Culturel Irlandais in Paris and at the Irish Museum of Modern Art in Dublin.

Tom Judd (b. 1952) intentionally combines unrelated layers of information to depict and evoke memories, making his paintings a home for unclassifiable information. Some of his work uses contemporary reproduction of floral designs to fuse nature with culture. In addition to European wallpaper designs, his works have included designs drawn from Tibetan textiles, pages of yearbooks photos, text from encyclopedias, renderings of sculpture, dressmaker patterns, maps, and many other elements. His work has been included in many public and private collections worldwide including the Philadelphia Museum of Art, the Birmingham Museum of Art in Alabama, Franklin Bowles Galleries in New York City, and the Edward Day Gallery in Toronto; he has also appeared in solo and group exhibitions across the country. Judd was born in Lawrenceville, New Jersey, and grew up in Salt Lake City, Utah. He received a BFA in painting at the Philadelphia College of Art and continues to live and work in Philadelphia today.

David Klamen (b. 1961) was born in Dixon, Illinois, and received his BFA from the University of Illinois at Urbana-Champaign in 1983. He earned his MFA two years later from the School of the Art Institute of Chicago. He then accepted a tenure-track position at Indiana University Northwest, embarking on twin careers as teacher and exhibiting artist. He is a student of hermeneutics, the science and methodology of interpretation. His works, due to their hidden images and varying meanings, require participatory examination from the viewer. This theory of active interpretation was inspired by a passage in Herman Melville's *Moby Dick*, in which characters attempt to glean meaning from a painting obscured by smoke and varnish. His works can be seen in numerous collections including the Metropolitan Museum of Art, New York; the museums of Contemporary Art in Chicago and Los Angeles; and the Whitney Museum of American Art, New York. He has also exhibited his works in

solo and group shows around the world, including in New York, Chicago, Italy, Switzerland, and South Korea.

Gary Komarin (b. 1951) was born and raised in New York City. At Boston University Komarin studied under the abstract expressionist Philip Guston, revealed in the former's visually layered, softly formal combinations of drawing and painting. The son of a Czech architect and a Viennese writer, Komarin creates work that is abstracted and utilizes unusual materials, such as house paint and industrial canvas tarps. Komarin was the recipient of the Joan Mitchell Prize in Painting, and he has also been awarded The Edward Albee Foundation Fellowship, The Elizabeth Foundation for the Arts Grant, and the New York foundation for the Arts Grant. Komarin's work has appeared in numerous solo exhibitions at the Museum of Fine Arts in Houston, the Newark Museum, the Montclair Museum, and The New Orleans Center for Contemporary Arts, amongst others. He now lives and works in Roxbury, Connecticut.

Karen Kunc (b. 1952), a Nebraksa native, is known as a printmaker's printmaker, creating large, multicolored woodcuts that depict abstracted landscape and seascape elements. She received her BFA at the University of Nebraska-Lincoln and went on to receive her MFA at Ohio State University. Since then, Kunc has developed a unique style of woodblock printing that has enabled her to create a wide range of color effects from dense saturations to veil-like areas of thin shades. The German expressionist intensity and Japanese-styled controlled, rich colors of her woodcuts have garnered her countless accolades, grants, residencies, and exhibitions, including some in Japan, Finland, Egypt, China, New Zealand, and across the United States. Kunc is currently a Willa Cather Professor of Art at her alma mater, the University of Nebraska-Lincoln.

Robert Lazuka (b. 1948) started his artistic career as a painter and briefly studied painting at the Art Institute of Chicago. However, he later found his calling as a printmaker, earning his BFA and his MFA at Arizona State University. In 1984, Lazuka began teaching printmaking at Ohio University in Athens, Ohio, where he is now a Professor Emeritus and has served on numerous administrative committees and boards. His prints have been included in the collections of the Whitney Museum of American Art, the Smithsonian Museum of American Art, the Nelson-Atkins Museum of Art in Kansas City, Missouri, the Bibliotheque Nationale de France in Paris, the Fogg Art Museum at Harvard University, and the Baseball Hall of Fame Museum in Cooperstown, New York. Lazuka's work has also appeared in exhibitions throughout the Midwest.

José Lerma (b. 1971) was born in Spain and grew up in Puerto Rico. He studied political science at Tulane University and went on to study law at the UW-Madison. In Wisconsin, a few months shy of graduation, he switched his major to art. Subsequently he was granted a year-long residency in Puerto Rico, and returned to attend Skowhegan School of Painting and Sculpture in Maine before going on to complete the Core Program that is affiliated with the Museum of Fine Arts in Houston, Texas. His work has been internationally recognized at solo gallery exhibitions most recently at Andrea Rosen Gallery, New York; Xavier Hufkens Brussels; and the Galleria Il Capricorno in Venice.

Tom Loeser (b. 1956) is best known, indeed nationally renowned, for his furniture. His Tandem prints are his first experimentations with the printmaking process. He creates unique functional furniture, drawing inspiration from historical sources. His furniture is hand-carved and hand-painted to achieve the desired surface texture and colors, integral components of his work. Loeser

holds a BA from Haverford College in Pennsylvania, a BFA from Boston University, and an MFA from the University of Massachusetts. His work has been featured in exhibitions across the country and is held in collections like those of the Brooklyn Museum, the Houston Museum of Fine Arts, and the Smithsonian's Renwick Gallery. He has also received international accolades and has given presentations in several prestigious institutions. Loeser is a Professor of Art at the University of Wisconsin–Madison and serves as the chair of the Art Department.

Carmen Lomas Garza (b. 1948) was born in Kingsville, Texas. Trained primarily in education, Garza received her BS in Education from Texas Arts and Industry University, a Masters in Education from Juarez-Lincoln/Antioch Graduate School in Austin, Texas, and her MA from San Francisco State University. As a Chicana artist interested in the Chicano Movement of the late 1960s, she creates work inspired by the Mexican-American experience and her own memories of family and culture, both as a source of pride for her people and as an educational resource for those learning about Chicano/a culture. Garza has had exhibitions at the Hirschhorn Museum of the Smithsonian Institution, the Smith College Museum of Art in Massachusetts, and the Laguna Gloria Art Museum, Austin Texas. Her work is included in many public collections including those of the Smithsonian Museum of American Art, the Library of Congress, the San Antonio and El Paso Museums of Art, and the Mexican Museum of San Francisco.

Nicola López (b. 1975) was born in Santa Fe, New Mexico, and currently lives and works in Brooklyn. She has also spent time outside the United States, studying at the Escola de Artes Visuais (School of Visual Arts) in Rio de Janeiro, Brazil, in 1996. Her interest in other cultures was nurtured during her undergraduate studies as an anthropology major at Columbia University. In 2002 López

attended the Skowhegan School for Painting and Sculpture in Maine and in 2004 received her MFA in visual arts from Columbia University. During her art studies, she spent time in Tangier and Assilah, Morocco. The academic and direct exposure to different cultures and locations has been a great influence on López's work, which often focuses on how place is constructed and represented and she explores these issues through drawings, prints, mixed media collages and installations. Her work has been exhibited throughout the United States and internationally: it been included in group exhibitions at museums including The Museum of Modern Art, New York; the Los Angeles County Museum of Art; the Museo Rufino Tamayo, Mexico City; and the Denver Art Museum, and was the subject of a solo exhibition *Urban Transformations* at the Chazen Museum of Art, UW–Madison. Her piece *Landscape X: Under Construction* was featured at the Solomon R. Guggenheim Museum in New York in *Intervals: Nicola López* in October, 2011. She currently lives in Brooklyn and teaches at Bard College.

David Lynch (b. 1946) was trained as a painter but is best known for his internationally acclaimed film career. In addition to his remarkable career in film, he is also a writer, photographer, musician, composer, sculptor, cartoonist, and printmaker. He moved to Los Angeles in 1970 to study filmmaking at the AFI Center for Advanced Film Studies. During his time there, Lynch began working on what would become his first feature, *Eraserhead*. Lynch has since received three Academy Award nominations for Best Director, for his films *The Elephant Man* (1980), *Blue Velvet* (1986), and *Mulholland Drive* (2001), as well as the Palme d'Or at the Cannes Film Festival for *Wild At Heart*, a Golden Lion award for lifetime achievement at the Venice Film Festival and France's Cesar Award for Best Foreign Film for *The Elephant Man* and *Mulholland Drive*. His work as a painter provides a deeper understand-

ing of his vision and also reveals a vital source of inspiration for his instantly recognizable filmmaking aesthetic. A major retrospective of Lynch's artwork—called *The Air Is on Fire*—was displayed in Paris at the Fondation Cartier in 2007. In 2011, an extensive collection of his drawings, paintings, and photographs was featured in the book *Dark Splendor*. He launched the David Lynch Foundation for Consciousness-Based Education and Peace in 2005. A longtime practitioner of transcendental meditation, Lynch established the group to promote the technique among at-risk populations.

Cameron Martin (b. 1970) employs a visual vocabulary of stark naturalism, derived in part from the landscape he experienced while growing up in Seattle. His reductive approach relies upon the relationship between medium and perception, often using different kinds of paint and ink to achieve the distinctive luminous sheens that characterize his images. His work has been exhibited at such diverse locations as the Greenberg Van Doren Gallery in New York, Gallery Min Min in Tokyo, the Minneapolis Institute of Art, the Seattle Art Museum, the Horticultural Society of New York, City Gallery Wellington in New Zealand, Galerie Ruzicka in Austria, and the Whitney Museum of American Art, among others, and his pieces hang in the permanent collections of many of those institutions. Martin has received numerous accolades, including the Guggenheim Memorial Foundation Fellowship, the Joan Mitchell Foundation Fellowship, and several residencies nationally and internationally. He now lives and works in Brooklyn, New York.

Nancy Mladenoff (b. 1957) was born into a family of miners and grew up in Hurley, Wisconsin, where the outdoors sparked a lifelong interest in nature. Mladenoff received a BS at the University of Wisconsin–Madison and an MFA at the School of the Art Institute of Chicago. In her work, Mladenoff melds the in-

nocence of childhood and the wisdom of maturity into a subtle commentary on childhood, nature, and gender stereotypes. Her work has been influenced in part by artists Robert Smithson, Jan Dibbets, Barbara Kruger, Jennie Holtzer, and Vernon Fisher, and has found inspiration in children's books from bygone eras. Mladenoff's pieces have been featured in exhibitions at the Pack Schopf Gallery in Chicago; the International Forest Art Center in Darmstadt, Germany; the Cultural Exchange Station in Tabor, Czech Republic; Lademoen Kunstner Verkstedet in Trondheim, Norway; the Madison Museum of Contemporary Art; the Museu de Arte de Brazil; the Milwaukee Art Museum; and the Transmission Gallery of Glasgow, Scotland. She teaches painting at the University of Wisconsin–Madison.

Santiago Moix (b. 1960) works in a vein that recalls the styles of some of history's other great Spanish artists, such as Pablo Picasso and Joan Miró. He mines literature and Art History for scenes that provide points of departure for his fantastical abstractions. He has created work in a wide variety of media, though he is known primarily as a printmaker and painter. He was awarded a John Simon Guggenheim Memorial Foundation fellowship in 2002. Moix currently divides his time between Barcelona and New York City.

Frances Myers (b. 1936) was born in Racine, Wisconsin, and earned her BS and MFA at the University of Wisconsin–Madison. She specializes in printmaking, and many of her prints and installations explore collage elements, geography, and physical boundaries as two-dimensional forms. Her work features in the collections of the Art Institute of Chicago; the Metropolitan Museum of Art, New York City; the National Museum of American Art in Washington, D.C.; the Victoria and Albert Museum in London; and the Musée d'Art Moderne de Paris. It has also been exhibited at the Kunststage

Gallery in Germany; various galleries in Chicago; the University of Georgia; the Museu do Arte de Brasilia, the National Art School in Sydney, Australia; the School of Applied Art in London; and at institutions in Japan, China, and Taiwan. Mladenoff has also received two National Endowment for the Arts Fellowships, an H.I. Romnes Faculty Fellowship at the University of Wisconsin, and a Kellett Mid-Career Award.

David Nash (b. 1945), one of Great Britain's most prominent sculptors, was the first European artist to work at Tandem Press. He schooled at Brighton College, Kingston College of Art, and the Chelsea School of Art. Nash was elected to the Royal Academy of Arts in 1999 and was inducted into the Order of the British Empire in 2004. Known for installations mimicking natural landscapes, often using wood from recently killed trees, Nash is considered an English Land artist, executing much of his work in rural locations or the wilderness of the United Kingdom. His work can be seen in the collections of such prestigious institutions as the Guggenheim Museum of New York, London's Tate Gallery, and the Museum of Contemporary Art in Tokyo. He has also been exhibited in the United Kingdom, Germany, Spain, Korea, Switzerland, France, Tokyo, Finland, Belgium, Sweden, and, in the United States, in San Francisco, Ashville, Washington D.C., Dallas, Minneapolis, and many other locations domestically and internationally. Nash continues to work at his studio in Blaenau Ffestiniog, North Wales.

Dennis Nechvatal (b. 1948) lives and works in Madison, Wisconsin. He is a versatile artist whose recent pursuit has been to explore and master new styles and techniques. He is known for his cut tin masks and mask paintings, as well as his boldly executed vivid landscapes. Nechvatal's work has been exhibited nationally since the 1980s. His paintings are included in numerous collections

including the Chazen Museum of Art, UW–Madison; Blue Cross Blue Shield, Des Moines; UW Children's Hospital, Madison, Wisconsin; AT&T, Chicago; Arkansas Art Center, Little Rock; the Art Institute of Chicago; Chemical Bank of New York; Continental Illinois Bank & Trust, Chicago; and the Milwaukee Art Museum.

Don Nice (b. 1932), a native of Visalia, California, is nationally renowned as a pop realist painter with a talent in watercolor. He earned his BFA at the University of Southern California and his MFA at Yale and has since been featured in a multitude of reputable collections and galleries across the United States and overseas, including the Art Institute of Chicago, the Metropolitan Museum of Art, New York's Museum of Modern Art, and the Walker Art Center in Minneapolis. He lives and works in New York.

Frank Owen (b. 1939) received bachelor's and master's degrees in art at the University of California–Davis in the late 1960s and has since established a career as a painter and educator in fine arts. Owen's canvases and works on paper form carefully constructed compositions rich in both color and texture, often expressing the natural splendor of the Adirondack Mountains in abstraction. These pieces have been seen extensively in New York City, across the country, and in international exhibitions. His studio lies amongst the Adirondacks in New York state, and he teaches at the University of Vermont.

Ed Paschke (1939–2004) was recognized as one of the leading Chicago imagist artists, having created works emphasizing such themes as violence and religion, celebrity and representation, and mass communication. He was profoundly influenced by his father, a woodworker and amateur sculptor, and he entered into the art world after earning his BFA and MFA at the School of the Art Institute of Chicago. Although briefly

involved with the New York Pop Art scene, Paschke spent most of his life in Chicago. Paschke's work was and continues to be shown across the United States and internationally, residing in the permanent collections of the Art Institute of Chicago; the Baltimore Museum of Art; the Hirshhorn Museum, Washington, D.C.; the Metropolitan Museum of Art; the Musée d'Art Moderne Nationale, Paris, and the Whitney Museum of American Art.

Philip Pearlstein (b. 1924) began making prints in the late 1960's, becoming a leading figure of American Realism. His career began with his move from his native Pittsburgh to Manhattan with Pop Art legend Andy Warhol. After a show of Abstract Expressionist landscape paintings, Pearlstein's focus shifted to the figural, working in the traditions of Greco-Roman art. He manipulates the female nude with extraordinary precision, offering a different perspective of the human body. By cropping the image, Pearlstein abstracts the figure, causing it to remain clearly distinguishable to the viewer, who imagines the finished image continuing beyond the perimeters of the canvas. Pearlstein has described this manipulation as "a sort of stilled-action choreography." Institutions such as the Art Institute of Chicago, the Cleveland Museum of Art, the Metropolitan, The Museum of Modern Art, and the Whitney Museum of American Art have included some of his pieces in their permanent collections. He was the focus of a retrospective exhibition at the Milwaukee Art Museum in 1983.

Judy Pfaff (b. 1946) was born in London and later settled in the United States at the age of thirteen. She received her BFA from Washington University and her MFA from Yale University. Pfaff was named a MacArthur Fellow in 2004 and was featured in the PBS contemporary art series *Art 21* in 2007. She represented the United States at the Sao Paulo Biennial. Her innovative work has brought

her wide acclaim from galleries and museums throughout the United States, Europe, and the Far East, and her work can be found in such prestigious collections as the Detroit Institute of Art; The Museum of Modern Art, New York; the Whitney Museum of American Art, New York; and the Philadelphia Museum of Art. She has had numerous solo exhibitions and group shows in major galleries and museums in the United States and abroad. Her commissions and large-scale site-specific sculptures are on view at the Pennsylvania Convention Center, Philadelphia; the GTE Corporation, Irving, Texas; and the Miami Beach Convention Center. Pfaff lives and works in New York.

Marjorie Portnow (b. 1942) a New York City native, received her BA from Western Reserve University and her MFA from Brooklyn College, the City University of New York. Portnow prefers to paint on location to capture a place's unique identity fixed in time, blending her own sense of place and identity into her paintings. She has taught at the Skowhegan School of Painting & Sculpture, the University of California-Santa Cruz, the Vermont Studio Center, the New York Studio School, and her alma mater, Brooklyn College. Portnow's work has been included in the collections of the Metropolitan Museum of Art, the Sheldon Art Museum, the National Academy of Design, the Graham Gund Collection, the Jacob Kaplan Collection, Citibank, and the AT&T Collection, amongst others.

Carol Pylant Carol Pylant (b. 1953) is known as a realist painter who frequently depicts figures and landscapes. She earned her BFA and MFA at Wayne State University, and she soon became an art instructor there. Pylant went on to teach at Brookline Arts Center, DeCordova Museum and School, and Simmons College in Massachusetts before coming to the UW-Madison, where she is now a professor emerita. She has received an abundance of awards for her art from the UW-Madison and other institutions, and

her work has been featured in exhibitions and collections in Wisconsin, Illinois, Michigan, Pennsylvania, Massachusetts, New York, Ireland, Scotland, Italy, and in other worldwide institutions.

Sam Richardson (b. 1934) left a career as Art Director for the American Crafts Council and the Museum of Contemporary Crafts in New York in the early 1960s to return to painting and teaching. His interest in the surface of his canvases increased and gradually led him to begin shaping and forming them in three dimensions. By the late 1960s he began constructing small-scale sculptures that led him to even larger environmental works. An internationally recognized artist, Richardson resides in California, where he famously taught spatial art and sculpture at San José State University in California. His works are featured in the collections of the Dallas Museum of Fine Art; the Denver Art Museum; the Indianapolis Museum of Art; the San Francisco Museum of Modern Art; the Pomer Institute of Fine Arts in Australia; the Hirshhorn Museum and the Smithsonian American Art Museum, Washington D.C.; and the Whitney Museum of American Art, New York.

Judy Rifka (b. 1945) studied art at Hunter College, the New York Studio School, and the Skowhegan School of Art in Maine before earning her BA at Empire State University and her MA at Adelphi University, both in New York. Rifka is a multi-faceted artist who has worked in a variety of media in addition to her painting and printmaking. She has been featured in galleries in New York City, Chicago, Los Angeles, Detroit, London, Berlin, Tokyo, and elsewhere, with pieces permanently hanging in the Dallas Museum of Art, the Albright-Knox Art Gallery, the Boston Museum of Fine Arts, the Toledo Museum of Art, the Metropolitan Museum of Art, and the Whitney Museum of American Art. She is based in New York City.

Jane Rosen (b. 1950), a painter, sculptor, and printmaker, has dedicated her career to exploring the laws of nature through visual imagery. Her artistic dialogue is multi-dimensional, combining the traditional ideas of artists like Leonardo da Vinci with a post-minimalist rejection of definable shapes and textures. Rosen spent time away from her native New York City to live on a ranch in California in order to immerse herself in natural surroundings, the influence of which can be seen in her work. Since she received her BA from New York University, she has been featured in exhibitions in San Francisco, New York, Chicago, Kansas City, Providence, San José, Tuscon, and Berkeley. Many of her works have been collected by the Albright-Knox Art Gallery, the Brooklyn Museum, the Chevron Corporation, the San Diego Museum of Contemporary Art, and the U.S. Embassies in Iraq and Tunisia. She lives and works in San Gregorio, California.

Italo Scanga (1932–2001), although born in Italy, came to live in the United States when he was a teenager. Yet, his Italian heritage continued to deeply influence his work, especially in subject matter. Statues, ancient pottery, cypress trees, and lush Italian landscapes abound in his pieces, along with strong uses of color and shimmering light effects, elements that have imbued pieces seen in numerous exhibitions worldwide, as well as publicly commissioned works. His work can also be seen in the permanent collections of renowned institutions such as the Art Institute of Chicago, the Brooklyn Museum of Art, the Metropolitan Museum of Art, The Museum of Modern Art, New York, the Philadelphia Museum of Art, and the Walker Art Center, Minneapolis. He received his BA and MA from Michigan State University and worked in southern California until the end of his life.

Miriam Schapiro (b. 1923) was born in Toronto, Ontario into a Russian-Jewish family of artists. After receiving her BA,

MA, and MFA degrees at the University of Iowa, Schapiro moved from Iowa to Missouri, and New York to California. During the 1970s in Valencia, California, she met and collaborated with feminist artist Judy Chicago, founding the Feminist Art Program at the California Institute of Arts. As Schapiro looked towards traditional women's crafts, especially textiles, for inspiration, she began to create what she termed "femimages," a representation of female artisans' hand-sewn work, such as quilting, embroidery, and cross-stitching. Her "femimages," an integral part of the Pattern and Decoration art movement, challenge the canonical collages of art history, one of her many efforts in advocating a strong women's art movement. Her works have been featured in the collections of institutions like the National Gallery of Art and the Hirschorn Museum in Washington, D.C., as well as the Museum of Modern Art, New York, and have been exhibited extensively in colleges and universities across the United States. Schapiro continues to work from her home in East Hampton, New York.

Elaine Scheer (b. 1958) has made her reputation as a creator of installations-large scale temporal works of art, which allow the viewer to step inside and participate with her pieces. Her drawings, ceramics, and prints often reflect this interest in interactive art. Scheer's works can be seen in exhibitions at the Dorothy Weiss Gallery in San Francisco, the Los Angeles Folk and Craft Museum, the National Museum of Women in the Arts in Washington, DC, and the Living Art Museum in Reykjavik, Iceland. Scheer earned her BFA at Sonoma State University in California, and her MFA at the San Francisco Art Institute, and she currently serves as a Professor of Art at the University of Wisconsin-Madison.

Sean Scully (b. 1945) was born in Dublin, Ireland, and grew up in London. He currently works in New York, Barcelona, and Munich. His work derived from the

traditions of European early modernism in its ideals for harmony and spirituality, and American late modernism in its urge for large, open-ended compositions, expressing personal inner states. He has exhibited widely in Europe and the United States including exhibitions at the Kunstmuseum Nordeim Westfalen in Dusseldorf; the Metropolitan Museum of Art; the Milwaukee Art Museum; the Denver Art Museum; the Albright-Knox Gallery, Buffalo, New York; the Galleria Arte Moderna, Florence; Villa delle Rose, Bologna; and the Jeu de Paume, Paris. His work may be found in more than eighty museum collections worldwide including the Guggenheim Museum; the Art Institute of Chicago; the Corcoran Gallery, Washington, D.C.; the Centro de Arte Reina Sofia, Madrid; the Tate Gallery, London; the Irish Museum of Modern Art, Dublin; and Nagoya City Art Museum, Japan.

David Shapiro (b. 1944) was born in Brooklyn, New York and earned his BFA at the Pratt Institute in Brooklyn, followed by his MFA at Indiana University. His paintings and prints, often simple in their compositions but complex in their details, evoke Buddhist and Hindu ideas of meditation, concentration, and energy. The titles of Shapiro's pieces reflect his interest in these Eastern practices of spiritual contemplation. Shapiro's work is included in many public and private collections including The Museum of Modern Art, New York; the Solomon R. Guggenheim Museum; the San Francisco Museum of Modern Art; and the Mint Museum, Charlotte, North Carolina. He has also participated in exhibitions in Atlanta, London, Washington, DC, Toronto, Tokyo, New York, Los Angeles, and Miami, amongst others. He continues to work in New York.

Alan Shields (1944–2005) was born in Herington, Kansas. He attended Kansas State University from 1963–66. In college he studied civil engineering and studio art. He moved to New York

City in 1968 and showed with the Paula Cooper Gallery from 1968–1991. For many years he focused on print and papermaking and made over thirty editions between 1971–1974. He received a Guggenheim Fellowship in 1973. His work is in the collections of major museums throughout the United States and abroad including the Corcoran Gallery of Art, Washington D.C.; the Metropolitan Museum of Art, New York; The Museum of Modern Art, New York; the National Gallery of Art, Washington, D.C.; the Solomon R. Guggenheim Museum, New York; the Tate Collection, London; the Walker Art Center, Minneapolis; and the Whitney Museum of American Art, New York.

Harriet Shorr (b. 1939) received her BA from Swarthmore College and her BFA from the Yale School of Art and Architecture. Many of her paintings and prints feature still-life depictions, which consider the relationships between form and content, vivid and muted colors, light and water, and other elements. Her works have been exhibited throughout the United States. Shorr's paintings and prints have also been acquired by the Art Institute of Chicago; Pfizer Corporation; the Brooklyn Museum; Citicorp; the Tennessee State Museum; the Hyatt Regency Hotel Corporation; and the 3M Corporation.

Hollis Sigler (1948–2001) was born in Gary, Indiana, and educated at the Moore College of Art in Philadelphia, where she earned a BA, and at the School of the Art Institute of Chicago, where she earned an MFA. Although at first a photoreal-ist painter, Sigler turned to what is known as a faux-naïve style. Sigler was awarded the College Art Association's Distinguished Artist Award for Lifetime Achievement and the Chicago Caucus for Women in the Arts Lifetime Achievement Award, and her works are in the collections of such institutions as the Art Institute of Chicago; the High Museum of Art in Atlanta; the National Museum

of Women in the Arts, the National Gallery of Art, Washington, D.C.; the Seattle Art Museum; the Indianapolis Museum of Art; the Baltimore Museum of Art; and the American Academy of Arts and Letters in New York City.

Jaune Quick-To-See Smith (b. 1940) was born at the Indian Mission on the Flat-head Reservation in Montana, amongst the Confederated Salish and Kootenai Tribes, and earned a BA in Art Education at Framingham State College in Massachusetts and an MA in Art from the University of New Mexico. Concerned not only with preserving the heritage of all Native Americans, her works also engage contemporary issues that blend traditional Indian symbols with the imagery of 20th century artists, including Miro and Klee, as well as materials from everyday life. Smith's paintings, prints, and other media have garnered her numerous accolades, such as the Joan Mitchell Foundation Painters Grant and later the Fellowship, and the Women's Caucus for the Arts Lifetime Achievement Award, as well as honorary doctorates from the Minneapolis College of Art and Design, the Pennsylvania Academy of Fine Arts, the Massachusetts College of Art, and the University of New Mexico. Her works have been inducted into many prestigious collections, like the National Museum of Women in the Arts, the Smithsonian American Art Museum, and The Museum of Modern Art in New York City, and they have been exhibited internationally. She lives near Albuquerque, New Mexico.

Joan Snyder (b. 1940) is a MacArthur and Guggenheim Fellow widely recognized as a leading American contemporary painter and printmaker. She earned her AB from Douglass College and her MFA from Rutgers in New Brunswick, New Jersey. She soon found herself in the center of the diverse and vivid New York art scene of the 1970s. Feminism and autobiographical elements have formed the basis of many of her works, with media

ranging from traditional paints to plant elements and mud. Since then, Snyder's works have been collected by the Metropolitan Museum of Art, The Museum of Modern Art, the Jewish Museum, and the Guggenheim, all in New York, as well as the High Museum of Art in Atlanta and the Phillips Collections in Washington, DC. Her paintings and prints have also been exhibited in major cities across the United States and internationally. Snyder lives and works in Brooklyn and Woodstock, New York.

T.L. Solien (b. 1949) was born in Fargo, North Dakota. He received a BA in Art from Moorhead State University, Minnesota, in 1973, and an MFA in Painting and Sculpture from the University of Nebraska–Lincoln in 1977. Since the late 1970s, Solien's work has been linked to the continuing evolution of figural painting, and has been grouped within the concerns of neo-expressionism, neo-surrealism, and new image histories. Solien's work has been included in more than 35 solo exhibitions in the last 25 years, and was the subject of a 25-year retrospective entitled *T.L. Solien: Myths and Monsters* organized by the Madison Museum of Contemporary Art. He has also been the recipient of numerous honors, including multiple Bush Foundation and Jerome Foundation fellowships, University of Wisconsin Graduate School Research Grants, and has been named "Outstanding Alumnus" at both the University of Nebraska–Lincoln, and Moorhead State University. In 2008 Solien was awarded a fellowship from the Joan Mitchell Foundation, and in 2010 received a Wisconsin State Arts Board fellowship. Solien is represented in numerous public collections including the Whitney Museum of American Art, New York; the Art Institute of Chicago; the Walker Art Center, Minneapolis; the High Museum of Art, Atlanta; the Plains Art Museum, Fargo, North Dakota; the Chazen Museum of Art, UW–Madison; the Madison Museum of Contemporary Art; the Milwaukee Museum of Art;

Indiana University Art Museum; the University of Iowa Museum of Art; and New York University.

Steven Sorman (b. 1948) was born in Minneapolis and received his BFA at the University of Minnesota. Sorman has made mixed media a central part of his graphic repertoire, constantly experimenting with media, layering materials and images to create fluid shapes and sinuous lines along with color that flows in measured movement over expansive surfaces. His pieces have been featured in exhibitions around the globe and are held in collections such as the Stedelijk Museum in Amsterdam, The Museum of Modern Art in New York, the Whitney Museum of American Art, the Art Institute of Chicago, and the Walker Art Center in Minneapolis. He lives and works in Ancram, New York.

Art Spiegelman (b. 1948) has been a cartoonist since he was a teenager. In 1992 he was awarded the Pulitzer Prize for his creation of the two-volume classic comic book *Maus* published in 1986 and 1991. In November of 1992, Spiegelman became a contributing editor and artist for the *New Yorker* magazine, with his work appearing as many of the magazine's most affective covers. His works, including his Tandem Press prints, explore the Jewish experience during World War II and offer a satirical critique of the American media and society in the 20th and 21st centuries.

Robert Stackhouse (b. 1942) was born in Bronxville, New York. He earned his BA from the University of South Florida and his MA from the University of Maryland. Stackhouse is known mainly for his sculptures, but is also a recognized painter and printmaker. His interests in ship structures are evident in many forms of his art. He won fellowships from the National Endowment for the Arts in 1977 and 1991, as well as an Artist Lifetime Achievement Award from the Polk Museum of Art in Lakeland, Florida, in

2008. Stackhouse's work is in numerous collections including: the Art Institute of Chicago; the Baltimore Museum of Art; the Corcoran Gallery of Art and the Hirshhorn Museum and Sculpture Garden, Washington D.C.; the Philadelphia Museum of Art; the Museum of Fine Arts, Boston; and the National Gallery of Australia, Canberra. Since 2002, he and Carol his wife collaborate on all their artistic output under the name Mickett/Stackhouse.

Fred Stonehouse (b. 1960) is a Milwaukee, Wisconsin, native and graduate of the BFA program at the UW-Milwaukee. His style has been likened to that of magic realism, including the work of Frida Kahlo and Gabriel García Márquez. Stonehouse's work has been seen in solo exhibitions at galleries in New York, St. Louis, New Orleans, Indianapolis, Los Angeles, Minneapolis, Chicago, Puebla, Berlin, and other cities, as well as in group exhibitions domestically and internationally. His work has been collected by numerous patrons including the San Jose Art Museum; the First Bank of Minneapolis; Howard and Donna Stone; and Sheryl Crow. Stonehouse currently teaches art at the UW-Madison.

Claire Van Vliet (b. 1933) was born in Ottawa, Canada. Van Vliet received her BA from San Diego State College and her MFA from Claremont Graduate School. She founded the Janus Press in San Diego, California in 1955, later moving her business with her to Newark, Vermont, where she continues to live. At Janus Press, Van Vliet has published books and created watercolors, prints, and other works on paper based on the Vermont landscape. She has been awarded the MacArthur Fellowship and two honorary doctorates from the University of Arts in Philadelphia and San Diego State University.

William Weege Bill Weege (b. 1935) joined the faculty of the Art Department at the UW-Madison in 1971. In 1987 he founded

Tandem Press. As a distinguished professor in the graphics area he had a very successful career as an artist, and he remained on the faculty until his retirement on 1998. In 1991 and 1992, Bill Weege collaborated with Sam Gilliam on a print installation entitled *Fireflies and Ferriswheels*, which traveled to Finland and Korea. Weege is an early practitioner of the revival of handmade paper, which started in the 1960s. He is also highly regarded for his broad understanding of all aspects of printmaking, but is constantly developing new ways for making art. Bill Weege has exhibited his art widely and has works in many museum collections throughout the United States including the Philadelphia Museum of Art; the Detroit Institute of Art; the San Francisco Museum of Modern Art; the Brooklyn Museum of Art; and The Museum of Modern Art, New York.

William Wegman (b. 1943) is best known for his photographs of his Weimaraner dogs, although he has worked extensively in other media. Born in Holyoke, Massachusetts, Wegman earned his BFA at the Massachusetts College of Art and his MFA at the University of Illinois. His social commentary relies on humor and mundane life. His work is in numerous public collections including The Museum of Modern Art, New York; the Whitney Museum of American Art; the Albright-Knox Gallery, Buffalo, New York; the Houston Museum of Fine Art; the Walker Art Center, Minneapolis; and the Australian National Gallery. Wegman has received the Guggenheim Fellowship twice, as well as grants from the National Endowment for the Arts and the New York Foundation for the Arts. His works have been exhibited across the United States and in several countries worldwide. Wegman lives in New York and Maine.

Ruth Weisberg (b. 1942) is a Chicago-born artist working primarily in painting, lithography, and drawing. She received her bachelor's and master's degrees at the University of Michigan. Weisberg began

teaching at the University of Southern California, and was later appointed dean of the USC Roski School of Fine Arts from 1995 to 2010. Much of her work involves the identity, history, and memory, especially that of women and the Jewish people. These works can be seen in the collections of the Getty Center, the San Francisco Museum of Modern Art, the Smithsonian Institution, the Metropolitan Museum of Art, the Whitney Museum of American Art, the New York Jewish Museum, the Art Institute of Chicago, the Biblioteca Nazionale d'Italia in Rome, and the Bibliothèque Nationale in Paris. They have been exhibited domestically and internationally, and Weisburg has received the 2009 Women's Caucus for Art Lifetime Achievement Award, a Senior Research Fulbright, and others.

John Wilde (1919–2006) was born near Milwaukee and lived in Wisconsin for most of his life. Wilde had lifelong ties with the UW–Madison, earning his bachelor and master's degrees in art before teaching there for thirty-four years. He was known for his darkly comic surrealist and magic realist paintings, which won him recognition across the United States and internationally. His works were and are still exhibited extensively, and are in many prestigious collections including the Art Institute of Chicago; the Carnegie Institute, Washington, D.C.; the Santa Barbara Museum of Art; the Smithsonian American Art Museum; the Walker Art Center, Minneapolis; the Milwaukee Art Museum; and the Chazen Museum of Art.

Robert Yoder (b. 1962) was born in Danville, Virginia, and earned his BFA at James Madison University in Harrisonburg, Virginia, and his MFA at the University of Washington in Seattle. In his practice, Yoder discovered a means to articulate his vision and ideas through collages and a collage aesthetic. His work appears in many corporate collections—including Boeing, Hallmark, Hewlett Packard, Nike, and Microsoft—as well as public collections such as the City of Se-

attle Public Art Collection; the Houston Museum of Fine Arts; the Portland Art Museum, Oregon; the Seattle-Tacoma International Airport; and the Seattle Art Museum. He now teaches art at the University of Washington in Seattle.

*Biographies compiled by Kyrie Eleison
Caldwell and Paula Panczenko*

Editioned Prints Published by Tandem Press

Gregory Amenoff

Spine, 1991
Eight-color woodcut from six blocks on Suzuki rice paper
41 x 37 in.
Edition of 38

Gregory Amenoff

Island in the Moon I, 1991
Two-color woodcut from two blocks on Suzuki rice paper
24 x 24 in.
Edition of 40

Gregory Amenoff

Island in the Moon II, 1991
Two-color woodcut from two blocks on Suzuki rice paper
24 x 24 in.
Edition of 40

Gregory Amenoff

Island in the Moon III, 1991
Two-color woodcut from two blocks on Suzuki rice paper
24 x 24 in.
Edition of 40

Gregory Amenoff

Veil, 1991
Eight-color woodcut from six blocks on Suzuki rice paper
37 1/2 x 37 in.
Edition of 40

Garo Antresian

Untitled, 1987
Lithograph with hand stenciled pastel crayon additions
21 x 30 1/2 in.
Edition of 50

Charles Arnoldi

Fair Weather Friend, 1998
Lithograph
36 x 29 1/2 in.
Edition of 40

Charles Arnoldi

Next of Kin, 1998
Lithograph, stencil
36 x 29 1/2 in.
40

Charles Arnoldi

Untitled (CA98 524), 1998
Lithograph, collograph
36 x 29 1/2 in.
Edition of 20

Alice Aycock

Miami Proposal I (Black), 1990
Four-color serigraph on Arches black paper
29 x 22 in.
Edition of 10

Alice Aycock

Miami Proposal II (Black), 1990
Four-color serigraph on Arches black paper
29 x 22 in.
Edition of 10

Alice Aycock

Miami Proposal III (Black), 1990
Four-color serigraph on Arches black paper
29 x 22 in.
Edition of 10

Alice Aycock

Miami Proposal IV (Black), 1990
Four-color serigraph on Arches black paper
29 x 22 in.
Edition of 10

Alice Aycock

Miami Proposal I (Tan), 1990
Four-color serigraph on Rives tan paper
29 x 22 in.
Edition of 40

Alice Aycock

Miami Proposal II (Tan), 1990
Four-color serigraph on Rives tan paper
29 x 22 in.
Edition of 40

Alice Aycock

Miami Proposal III (Tan), 1990
Four-color serigraph on Rives tan paper
29 x 22 in.
Edition of 40

Alice Aycock

Miami Proposal IV (Tan), 1990
Four-color serigraph on Rives tan paper
29 x 22 in.
Edition of 40

Donald Baechler

Untitled #1, 1999
Lithograph, chine appliqué
36 1/2 x 36 in.
Edition of 30

Donald Baechler

Untitled #2, 1999
Lithograph, chine appliqué
43 1/2 x 35 3/4 in.
Edition of 30

Donald Baechler

Untitled #3, 1999
Lithograph, chine appliqué
45 1/2 x 36 in.
Edition of 30

Lynda Benglis

Oscar Skilo, 1988
Relief on Sekixhu rice paper
38 1/2 x 24 1/2 in.
Edition of 20

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

Richard Bosman

Flood, 1988
Three-color woodcut from three blocks on Tableau white paper
18 1/8 x 25 1/4 in.
Edition of 18

Richard Bosman

Whirlabout, 1989
Seven-color serigraph on Masa paper
26 3/4 x 17 1/4 in.
Edition of 46

Richard Bosman

Maelstrom, 1990
Two-color woodcut from four blocks on Suzuki rice paper
41 1/8 x 27 in.
Edition of 30

Richard Bosman

Canis Major/Minor, 1992
Two-color etching and relief from one plastic plate on Arches Cover white paper
26 1/4 x 15 1/4 in.
Edition of 40

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

Richard Bosman

Night Light, 1992

Five-color etching from nine steel plates on Arches Cover white paper

17 1/2 x 31 1/2 in.

Edition of 40

Richard Bosman

Forced Entry, 1993

Fourteen-color serigraph on Rives BFK white paper

43 x 28 1/2 in.

Edition of 18

Richard Bosman

Night Span, 1993

Six-color collograph from four plates on Somerset Satin white paper

23 x 53 in.

Edition of 30

Richard Bosman

Phosphorescence, 1993

Two-color collograph from four plates on Suzuki rice paper

23 x 53 in.

Edition of 30

Richard Bosman

Blizzard, 2009

Woodcut

24 1/2 x 31 1/2 in.

Edition of 30

Richard Bosman

River Rising, 2009

Woodcut

22 1/2 x 32 in.

Edition of 30

Richard Bosman

Tracks, 2009

Woodcut

24 1/2 x 29 1/2 in.

Edition of 30

Katherine Bradford

Color X, 1993

Eight-color collograph from two plastic and three cardboard plates on Arches Cover white paper

21 x 25 in.

Edition of 30

Katherine Bradford

Dalmatian Print, 1993

Four-color collograph relief from four plastic plates on Arches

Cover white paper

21 x 25 in.

Edition of 30

Katherine Bradford

Lavender Print, 1993

Two-color collograph relief from four plastic plates on Arches

Cover white paper

21 x 25 in.

Edition of 30

Katherine Bradford

Nature Print, 1993

Three-color collograph relief from three plastic plates on Arches

Cover white paper

21 x 25 in.

Edition of 30

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

Suzanne Caporael

Dissection: Honeysuckle, 1993

Two-color drypoint etching from one steel plate on Arches

Cover white paper

31 1/2 x 25 in.

Edition of 24

Suzanne Caporael

Dissection: Morning Glory, 1993

Two-color drypoint etching from one steel plate on Arches Cover

white paper

31 1/2 x 25 in.

Edition of 24

Suzanne Caporael

Dissection: Tobacco Flower, 1993

Drypoint etching from one steel plate on Arches Cover white paper

31 1/2 x 25 in.

Edition of 24

Suzanne Caporael

Periodic Table of the Elements, 1996

Etching

30 x 39 in.

Edition of 24

Suzanne Caporael

Chrome Orange: Cr, O, H, Pb, 1997

Etching with hand painting

29 3/4 x 20 in.

Edition of 30

Suzanne Caporael

Cobalt Violet: O, Co, P, 1997

Etching with hand painting

29 3/4 x 20 in.

Edition of 30

Suzanne Caporael

Coloration: Albinism, 1997

Etching with hand painting

16 x 12 5/8 in.

Edition of 30

Suzanne Caporael

Coloration: Flavivism, 1997

Etching with hand painting

16 x 12 5/8 in.

Edition of 30

Suzanne Caporael

Coloration: Nigrism, 1997

Etching with hand painting

16 x 12 5/8 in.

Edition of 30

Suzanne Caporael

Coloration: Rufinism, 1997

Etching with hand painting

16 x 12 5/8 in.

Edition of 30

Suzanne Caporael

Coloration: Scarab, 1997

Etching with hand painting

16 x 12 5/8 in.

Edition of 30

Suzanne Caporael

Zinc White: O, Zn, 1997

Etching with hand painting

29 3/4 x 20 in.

Edition of 30

Suzanne Caporael

Stars of Spring, 1997

Lithograph on Kitikata paper

20 1/2 x 17 in.

Edition of 30

Suzanne Caporael

Stars of Summer, 1997

Lithograph on Kitikata paper

20 1/2 x 17 in.

Edition of 30

Suzanne Caporael

Stars of Autumn, 1997

Lithograph on Kitikata paper

20 1/2 x 17 in.

Edition of 30

Suzanne Caporael

Stars of Winter, 1997

Lithograph on Kitikata paper

20 1/2 x 17 in.

Edition of 30

Suzanne Caporael

Al, O, Co: cobalt blue, 1999

Etching with hand painted

gouache

20 1/4 x 31 1/2 in.

Edition of 30

Suzanne Caporael

K, N, O, H, Co: cobalt yellow, 1999

Etching with hand painted

gouache

20 1/4 x 31 1/2 in.

Edition of 30

Suzanne Caporael

Sb, O, Pb: lead yellow, 1999

Etching with hand painted

gouache

20 1/4 x 31 1/2 in.

Edition of 30

Suzanne Caporael

O, Pb: red lead, 1999

Etching with hand painted

gouache

20 1/4 x 31 1/2 in.

Edition of 30

Suzanne Caporael

Shore Lead, 2000
Etching, collograph
44 1/4 x 67 in.
Edition of 30

Suzanne Caporael

Vasari's Artists Series, 2000

Suzanne Caporael

Hudson River Estuary, 2001
Etching
28 1/2 x 42 1/2 in.
Edition of 30

Suzanne Caporael

Hudson River Estuary (blue), 2001
Linoleum cut
20 x 16 1/2 in.
Edition of 8

Suzanne Caporael

Hudson River Estuary (green),
2001
Linoleum cut
20 x 16 1/2 in.
Edition of 8

Suzanne Caporael

Piece of the Hudson, 2001
Linoleum cut
15 x 12 1/2 in.
Edition of 30

Suzanne Caporael

Wild Birds in City Parks:
Sheet 1, Showing Black, 2001
Lithography
33 x 20 in.
Edition of 30

Suzanne Caporael

Wild Birds in City Parks:
Sheet 2, Showing Blue, 2001
Lithography
33 x 20 in.
Edition of 30

Suzanne Caporael

Wild Birds in City Parks:
Sheet 3, Showing Red, 2001
Lithography
33 in. 20 in.
Edition of 30

Suzanne Caporael

Wild Birds in City Parks:
Sheet 4, Showing Yellow, 2001
Lithography
33 x 20 in.
Edition of 30

Suzanne Caporael

Bowling Green Bay, Australia,
2002
Linoleum cut
23 x 18 in.
Edition of 50

Suzanne Caporael

Humber River Estuary (Gray),
2002
Linoleum cut
27 x 22 5/8 in.
Edition of 30

Suzanne Caporael

Humber River Estuary (Light
Blue), 2002
Linoleum cut
27 x 22 5/8 in.
Edition of 30

Suzanne Caporael

Apalachicola, FLA, 2003
Etching with hand painted
gouache
29 3/4 x 39 in.
Edition of 30

Suzanne Caporael

Hardangerford, 2004
Lithography
51 3/4 x 38 in.
Edition of 30

Suzanne Caporael

Dutch Wadden Zee (Salt Marsh
Suite), 2004
Lithography with hand-painting
19 1/4 x 14 in.
Edition of 30

Suzanne Caporael

Hobo Dyb, Denmark (Salt Marsh
Suite), 2004
Lithography with hand-painting
19 1/4 x 14 in.
Edition of 30

Suzanne Caporael

Jade Bay, North Sea, Germany
(Salt Marsh Suite), 2004
Lithography with hand-painting
19 1/4 x 14 in.
Edition of 30

Suzanne Caporael

Sapelo Island creek, Georgia (Salt
Marsh Suite), 2004
Lithography with hand-painting
19 1/4 x 14 in.
Edition of 30

Suzanne Caporael

Shoalhaven, New South Wales
(Salt Marsh Suite), 2004
Lithography with hand-painting
19 1/4 x 14 in.
Edition of 30

Suzanne Caporael

Leonids, 2006
Digital
50 x 40 1/2 in.
Edition of 15

Suzanne Caporael

El Capitan (Home Beaches I), 2006
Woodcut
14 1/2 x 18 in.
Edition of 30

Suzanne Caporael

Gaviota (Home Beaches I), 2006
Woodcut
14 1/2 x 18 in.
Edition of 30

Suzanne Caporael

Hendry's (Home Beaches I), 2006
Woodcut
14 1/2 x 18 in.
Edition of 30

Suzanne Caporael

Refugio (Home Beaches I), 2006
Woodcut
14 1/2 x 18 in.
Edition of 30

Suzanne Caporael

Rincon (Home Beaches I), 2006
Woodcut
14 1/2 x 18 in.
Edition of 30

Suzanne Caporael

Long Water, 2006
Woodcut, lithography, etching
25 x 45 in.
Edition of 30

Suzanne Caporael

Arbitrary Country, 2007
Pochoir, lithography
18 x 26 in.
Edition of 30

Suzanne Caporael

Arbitrary World, 2007
Lithography, pochoir
24 x 48 in.
Edition of 40

Suzanne Caporael

Parker Cove, 2007
Relief, lithography
21 1/2 x 40 1/2 in.
Edition of 40

Suzanne Caporael

The Way Around, 2007
Pochoir, lithography
18 x 26 in.
Edition of 30

Suzanne Caporael

Trophy (Beowulf Series), 2009
Lithography
11 3/4 x 8 1/2 in.
Edition of 24

Suzanne Caporael

War Shafts Standing (Beowulf
Series), 2009
Lithography
11 3/4 x 8 1/2 in.
Edition of 24

Suzanne Caporael

Whale Road (Beowulf Series),
2009
Lithography
11 3/4 x 8 1/2 in.
Edition of 24

Suzanne Caporael

Raptor Calling (Beowulf Series),
2009
Lithography
11 3/4 x 8 1/2 in.
Edition of 24

Suzanne Caporael

Salt Tears (Beowulf Series), 2009
Lithography
11 3/4 x 8 1/2 in.
Edition of 24

Suzanne Caporael

Cascade Range, Washington, 2009
Stratography
17 3/4 x 22 7/8 in.
Edition of 24

Suzanne Caporael

Dumas, Arkansas, 2009
Stratography
17 3/4 x 22 7/8 in.
Edition of 24

Suzanne Caporael

Lubec, Maine, 2009
Stratography
17 3/4 x 22 7/8 in.
Edition of 24

Suzanne Caporael

Ensign (Home Beaches II), 2009
Relief
13 1/2 x 21 3/4 in.
Edition of 30

Suzanne Caporael

Job Island (Home Beaches II), 2009
Relief
13 1/2 x 21 3/4 in.
Edition of 30

Suzanne Caporael

Lime Island (Home Beaches II), 2009
Relief
13 1/2 x 21 3/4 in.
Edition of 30

Suzanne Caporael

The Field, 2009
Intaglio
32 x 61 in.
Edition of 30

Suzanne Caporael

Franchise, 2010
Relief
42 x 33 3/4 in.
Edition of 25

Suzanne Caporael

The Steps, 2011
Relief, intaglio, digital
48 x 36 in.
Edition of 24

Suzanne Caporael

Two Roads, 2011
Relief, intaglio, digital
48 x 36 in.
Edition of 24

Suzanne Caporael

The Wheel, 2011
Relief, intaglio, digital
48 x 36 in.
Edition of 30

Suzanne Caporael

Grasonville, Maryland, 2012
Etching
30 x 22 3/4 in.
Edition of 30

Suzanne Caporael

Montpelier, Ohio, 2012
Etching
30 x 22 3/4 in.
Edition of 30

Suzanne Caporael

New Ulm, Minnesota, 2012
Etching
30 x 22 3/4 in.
Edition of 30

Suzanne Caporael

The Vandercook Suite: Beat, 2012
Relief
13 1/2 x 9 in.
Edition of 12

Suzanne Caporael

The Vandercook Suite: Dynamics, 2012
Relief
13 1/2 x 9 in.
Edition of 12

Suzanne Caporael

The Vandercook Suite: Form, 2012
Relief
13 1/2 x 9 in.
Edition of 12

Suzanne Caporael

The Vandercook Suite: Harmony, 2012
Relief
13 1/2 x 9 in.
Edition of 12

Suzanne Caporael

The Vandercook Suite: Melody, 2012
Relief
13 1/2 x 9 in.
Edition of 12

Suzanne Caporael

The Vandercook Suite: Pitch, 2012
Relief
13 1/2 x 9 in.
Edition of 12

Suzanne Caporael

The Vandercook Suite: Rhythm, 2012
Relief
13 1/2 x 9 in.
Edition of 12

Suzanne Caporael

The Vandercook Suite: Tempo, 2012
Relief
13 1/2 x 9 in.
Edition of 12

Suzanne Caporael

The Vandercook Suite: Texture, 2012
Relief
13 1/2 x 9 in.
Edition of 12

Suzanne Caporael

The Vandercook Suite: Timbre, 2012
Relief
13 1/2 x 9 in.
Edition of 12

Squeak Carnwath

Flawless, 2006
Intaglio, lithography, woodblock, digital
35 1/2 x 35 1/2 in.
Edition of 24

Squeak Carnwath

Good Ideas, 2006
Intaglio
14 x 14 in.
Edition of 24

Squeak Carnwath

Memorial, 2006
Intaglio, lithography
16 7/8 x 16 7/8 in.
Edition of 24

Squeak Carnwath

Once Around, 2006
Intaglio, lithography, woodcut
35 1/2 x 71 in.
Edition of 15

Squeak Carnwath

One Side, 2006
Intaglio
23 3/4 x 23 3/4 in.
Edition of 24

Squeak Carnwath

Past, 2006
Relief, Intaglio, lithography
35 1/2 x 35 1/2 in.
Edition of 24

Squeak Carnwath

Perfect Studio, 2006
Relief, intaglio, lithography
35 1/2 x 35 1/2 in.
Edition of 24

Squeak Carnwath

Same Boat, 2006
Intaglio, lithography, relief
35 1/2 x 35 1/2 in.
Edition of 24

Louisa Chase

Headstand, 1991
Five-color lithograph with added relief elements from plexiglas plates on Arches Cover white paper
29 1/2 x 40 in.
Edition of 40

Louisa Chase

Icarus, 1991

Five-color lithograph with added relief elements from plexiglas plates on Arches Cover white paper

29 1/2 x 40 in.

Edition of 40

Louisa Chase

Sleepwalker, 1991

Five-color lithograph with added relief elements from plexiglas plates on Arches Cover white paper

29 1/2 x 40 in.

Edition of 40

Robert Coleman

Untitled (brown), 1997

Drypoint

30 1/4 x 24 in.

Edition of 10

Robert Coleman

Untitled (pink), 1997

Drypoint

30 1/4 x 24 in.

Edition of 10

Gregory Conniff

Untitled (1978), 2007

Photogravure

30 x 33 1/2 in.

Edition of 20

Gregory Conniff

Untitled (2007), 2007

Photogravure

30 x 33 1/2 in.

Edition of 21

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 37 3/4 in.

Edition of 40

Robert Cottingham

Rolling Stock Series No. 22, for Bill,

1992

Twenty-five color collograph and etching from one steel and five plastic plates on Arches Cover white paper

40 x 60 in.

Edition of 23

Robert Cottingham

An American Alphabet: D, 1997

Lithography

32 x 23 in.

Edition of 60

Robert Cottingham

An American Alphabet: F, 1997

Lithography

32 x 22 3/4 in.

Edition of 60

Robert Cottingham

An American Alphabet: K, 1997

Lithography

32 x 23 in.

Edition of 60

Robert Cottingham

An American Alphabet: M, 2002

Lithography

30 1/2 x 21 7/8 in.

Edition of 40

Robert Cottingham

An American Alphabet: R, 2002

Lithography

30 3/4 x 21 3/4 in.

Edition of 40

Robert Cottingham

An American Alphabet: T, 2002

Lithography

30 1/2 x 22 in.

Edition of 40

Robert Cottingham

An American Alphabet: J, 2003

Lithography

30 1/2 x 23 5/8 in.

Edition of 40

Robert Cottingham

An American Alphabet: V, 2004

Lithography

31 1/8 x 23 in.

Edition of 40

Robert Cottingham

An American Alphabet: L, 2005

Lithography

31 x 21 3/4 in.

Edition of 40

Robert Cottingham

An American Alphabet: P, 2005

Lithography

31 x 22 1/8 in.

Edition of 40

Robert Cottingham

An American Alphabet: A, 2001

Lithography

32 x 23 in.

Edition of 40

Robert Cottingham

An American Alphabet: O, 2007

Lithography

30 3/4 x 21 in.

Edition of 40

Robert Cottingham

An American Alphabet: S, 2007

Lithography

30 1/2 x 23 3/8 in.

Edition of 50

Robert Cottingham

Component XVII, 2007

Relief

11 1/4 x 12 1/2 in.

Edition of 30

Robert Cottingham

An American Alphabet: B, 2008

Lithography

30 1/2 x 25 in.

Edition of 40

Robert Cottingham

An American Alphabet: E, 2008

Lithography

30 1/2 x 25 in.

Edition of 40

Robert Cottingham

An American Alphabet: Z, 2008

Lithography

30 1/2 x 23 in.

Edition of 40

Robert Cottingham

Component I, 2008

Relief

12 1/2 x 10 in.

Edition of 30

Robert Cottingham

Component V, 2008

Relief

12 1/2 x 10 in.

Edition of 30

Robert Cottingham

Component X, 2008

Relief

12 1/2 x 10 in.

Edition of 30

Robert Cottingham

Component XXIV, 2008

Relief

12 1/2 x 10 in.

Edition of 30

Robert Cottingham

Component XXVI, 2008

Relief

12 1/2 x 10 in.

Edition of 30

Robert Cottingham

Component XXVIII, 2008

Relief

12 x 10 in.

Edition of 30

Robert Cottingham

An American Alphabet: G, 2009

Lithography

30 3/4 x 20 3/4 in.

Edition of 40

Robert Cottingham

An American Alphabet: I, 2009

Lithography

31 x 22 5/8 in.

Edition of 40

Robert Cottingham

An American Alphabet: X, 2009

Lithography

30 3/4 x 23 1/2 in.

Edition of 40

Robert Cottingham

An American Alphabet: C, 2010
Lithography
30 3/4 x 24 1/2 in.
Edition of 40

Robert Cottingham

An American Alphabet: H, 2010
Lithography
30 1/2 in. 22 in.
Edition of 40

Robert Cottingham

An American Alphabet: W, 2010
Lithography
31 x 24 in.
Edition of 40

Robert Cottingham

Component V (black line), 2010
Intaglio, surface roll
27 1/4 x 20 in.
Edition of 12

Robert Cottingham

Component V (red line), 2010
Intaglio
27 1/4 x 20 in.
Edition of 12

Robert Cottingham

Component X (black line), 2010
Intaglio, surface roll
27 1/4 x 20 in.
Edition of 12

Robert Cottingham

Component X (red line), 2010
Intaglio
27 1/4 x 20 in.
Edition of 12

Robert Cottingham

Component XX (black line), 2010
Intaglio, surface roll
27 1/4 x 20 in.
Edition of 12

Robert Cottingham

Component XX (red line), 2010
Intaglio
27 1/4 x 20 in.
Edition of 12

Robert Cottingham

Component XXVII (blue), 2010
Lithography, chine colle
23 3/4 x 18 1/2 in.
Edition of 20

Robert Cottingham

Component XXVII (tan), 2010
Lithography, chine colle
24 1/2 x 19 1/4 in.
Edition of 20

Robert Cottingham

An American Alphabet: Q, 2012
Lithography
31 1/2 x 24 in.
Edition of 40

Robert Cottingham

An American Alphabet: N, 2012
Lithography
30 5/8 x 23 1/2 in.
Edition of 40

Robert Cottingham

An American Alphabet: U, 2012
Lithography
30 5/8 x 20 in.
Edition of 40

Robert Cottingham

An American Alphabet: Y, 2012
Lithography
30 1/2 x 22 in.
Edition of 40

Robert Cottingham

Empire, 2012
Lithography
35 1/4 x 35 in.
Edition of 40

Robert Cottingham

Empire (vertical), 2012
Lithography, chine colle
38 1/2 x 23 1/2 in.
Edition of 30

George Cramer

Neo Harmony, 1992
Five-color lithograph from five
aluminum plates on Arches Cover
white paper
25 x 30 in.
Edition of 20

Jim Dine

Heirloom, 2004
Lithography
48 x 73 1/8 in.
Edition of 24

Jim Dine

The Sky in Madison, WI, 2004
Lithography, etching
43 x 60 1/2 in.
Edition of 22

Jim Dine

Oceans, 2005
Letterpress, photogravure,
lithography
11 x 9 in.
Edition of 30

Jim Dine

Untitled (Pinocchio), 2005
Photogravure
14 x 11 3/4 in.
Edition of 30

Benjamin Edwards

Ramble, 2003
Lithography
26 1/4 x 35 1/4 in.
Edition of 30

Benjamin Edwards

Dreamcastle, 2005
Lithography
13 1/2 x 24 1/2 in.
Edition of 30

Benjamin Edwards

Dreamcastle (state I), 2005
Lithography
13 1/2 x 24 1/2 in.
Edition of 5

Benjamin Edwards

Dreamcastle (state II), 2005
Lithography
13 1/2 x 24 1/2 in.
Edition of 5

Benjamin Edwards

Dreamcastle (state III), 2005
Lithography
13 1/2 x 24 1/2 in.
Edition of 5

Benjamin Edwards

Dreamcastle (state IV), 2005
Lithography
13 1/2 x 24 1/2 in.
Edition of 5

Benjamin Edwards

Anti Icon #0061, 2006
Relief
12 x 12 in.
Edition of 9

Benjamin Edwards

Anti Icon #0062, 2006
Relief
12 x 12 in.
Edition of 9

Benjamin Edwards

Anti Icon #0063, 2006
Relief
12 x 12 in.
Edition of 9

Benjamin Edwards

Anti Icon #0065, 2006
Relief
12 x 12 in.
Edition of 9

Benjamin Edwards

Anti Icon #0066, 2006
Relief
12 x 12 in.
Edition of 9

Benjamin Edwards

Anti Icon #0068, 2006
Relief
12 x 12 in.
Edition of 9

Benjamin Edwards

Automatic City, 2006
Lithography
28 1/2 x 50 3/4 in.
Edition of 40

Benjamin Edwards

Automatic City Year 2, 2006
Ink jet
35 x 35 in.
Edition of 20

Benjamin Edwards
Tilburg Reflection, 2006
Ink jet
16 1/4 x 41 in.
Edition of 45

Benjamin Edwards
Fortius, 2011
Lithography, digital
22 1/2 x 22 1/2 in.
Edition of 30

Benjamin Edwards
Magnetar, 2011
Lithography, digital
22 1/2 x 22 1/2 in.
Edition of 30

Rafael Ferrer
Amanacer Sobre el Cabo (Dawn Over the Cape), 1988
Woodcut from five blocks on Arches Cover buff paper
21 1/2 x 26 1/8 in.
Edition of 36

Rafael Ferrer
Autoretrato (Self-Portrait), 1988
Two-color woodcut from two blocks on Goya paper
9 1/8 x 7 in.
Edition of 20

Rafael Ferrer
Oriente Tropical, 1988
Eighteen-color woodcut from six blocks on Rives heavyweight buff paper
34 3/4 x 22 in.
Edition of 36

Rafael Ferrer
Verduras, 1990
Twenty-five-color woodcut from eighteen blocks using the traditional Ukiyo-e technique on Rives heavyweight buff paper
22 x 18 1/2 in.
Edition of 40

Janet Fish
Autumn Still Life, 1992
Twelve-color lithograph from twelve plates on Arches Cover white paper
37 1/4 x 27 1/4 in.
Edition of 40

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

Sondra Freckelton
Pears, 1989
Fourteen-color pochoir from nineteen stencils and frisket on d'Arches 140 pound cold-pressed watercolor paper
28 x 22 1/4 in.
Edition of 30

Sondra Freckelton
Blue Chair, 1995
Ten-color pochoir from eighteen stencils on d'Arches 140 pound cold-pressed watercolor paper
32 x 25 in.
29

Carmen Lomas Garza
Baile, 2001
Lithography
26 x 36 in.
Edition of 80

Sam Gilliam
Chehaw, 1987
Woodblock, etching on plastic, stencil painting, and splash painting on Rives black paper
30 x 44 in.
Edition of 40

Sam Gilliam
Purple Antelope Space Squeeze, 1987
Relief, etching, aquatint, and collagraphy on hand-made paper
43 3/4 x 39 in.
Edition of 40

Sam Gilliam
Fast Track, 1992
Eleven-color relief and etching from five plates of wood, plastic, and collaged relief elements printed on handmade paper
25 x 25 in.
Edition of 49

Sam Gilliam
Untitled "Tower" Series, 1993

Sam Gilliam
Cuatro Series, 1994

Sam Gilliam
Ichi Series, 1994

Sam Gilliam
July Series, 1994

Sam Gilliam
Tre Series, 1994

Sam Gilliam
Two Series, 1994

Sam Gilliam
Snow Lane Series, 1996

Sam Gilliam
Cool Zebras Series, 1997

Sam Gilliam
P.A.S.S. II Series, 1997

Sam Gilliam
Bowling, 2002
Relief on veneer, chine appliqué
38 x 47 in.
Edition of 25

Sam Gilliam
Lilly's Print (left, middle, right), 2002
Relief on wood veneer
31 x 24 in., 34 x 34 in., 34 x 34 in.
Edition of 30

Sam Gilliam
No Title (left, middle, right), 2002
Relief on veneer, chine appliqué
42 x 30 in. each panel
Edition of 30

Sam Gilliam
Union Pacific (left, middle, right), 2002
Relief on veneer
34 x 34 in. each panel
Edition of 30

Sam Gilliam
Castle Banner I, 2004
Relief, collage
48 1/2 x 36 1/2 in.
Edition of 14

Sam Gilliam
Castle Banner 5, 2004
Relief, collage
60 x 40 in.
Edition of 14

Sam Gilliam
Dragon Fighter Series, 2005

Sam Gilliam
Millet Series, 2004

Sam Gilliam
Ferris Wheel (left, middle, center), 2008
Relief, digital, collage
52 1/2 x 22 in., 52 1/2 x 40 in., 52 1/2 x 22 3/4 in.
Edition of 5

Sam Gilliam
Gentle, 2008
Relief, digital
42 x 28 in.
Edition of 5

Sam Gilliam
New Movie 1, 2008
Relief, digital
37 x 33 1/2 in.
Edition of 20

Sam Gilliam
New Movie 2, 2008
Relief, digital
37 x 33 1/2 in.
Edition of 20

Sam Gilliam
New Movie 3, 2008
Relief, digital
37 x 33 1/2 in.
Edition of 20

Sam Gilliam

New Movie 4, 2008
Relief, digital
37 x 33 1/2 in.
Edition of 20

Sam Gilliam

Oval, 2008
Relief, digital
50 x 33 in.
Edition of 5

Sam Gilliam

Recitals, 2008
Ink jet, relief, stencil
38 x 20 in.
Edition of 20

Sam Gilliam

Shade, 2008
Relief, digital
50 x 33 in.
Edition of 5

Sam Gilliam

Sun, 2008
Relief, digital, collage
49 x 28 1/2 in.
Edition of 5

Sam Gilliam

Whistle, 2008
Relief, digital
59 1/2 x 30 in.
Edition of 5

Sam Gilliam

For the Fog Series, 2010

Sam Gilliam

In the Fog, 2010
Relief, digital, acrylic paint,
collography, nylon thread, wood
veneer, cork veneer, collage
39 x 41 in.
Edition of 25

Martha Glowacki

Natural Philosophies (five panels),
2009
Digital
29 1/2 x 19 in. each panel
Edition of 12

Jane Goldman

Tidal Pool, 1995
Eleven-color lithograph on Rives
BFK paper
27 x 38 1/2 in.
Edition of 30

Joseph Goldyne

Floral Trilogy: Cadence into Chaos,
1994
Etching, drypoint, and monoprint
15 1/2 x 32 3/4 in.
Edition of 7

Joseph Goldyne

Goya Trilogy: Looking and Seeing,
1994
Etching, drypoint, and monoprint
13 1/2 x 26 3/4 in.
Edition of 11

Joseph Goldyne

Late Afternoon Learning, 1994
Etching, drypoint, and monoprint
16 1/2 x 23 1/2 in.
Edition of 4

Gronk

30th Street, 1994
Etching on steel
14 x 12 in.
Edition of 20

Gronk

31st Street, 1994
Etching on steel
14 x 12 in.
Edition of 20

Gronk

32nd Street, 1994
Etching on steel
14 x 12 in.
Edition of 20

Gronk

33rd Street, 1994
Etching
14 x 12 in.
Edition of 20

Gronk

34th Street, 1994
Etching on steel
14 x 12 in.
Edition of 20

Gronk

35th Street, 1994
Etching on steel
16 x 25 in.
Edition of 20

Gronk

36th Street, 1994
Etching on steel
24 3/4 in. 22 3/4 in.
Edition of 20

Gronk

C-Cup, 1994
Etching on steel
14 x 12 in.
Edition of 20

Gronk

Chip on Her Shoulder, 1994
Woodcut
29 1/2 x 29 1/2 in.
Edition of 40

Gronk

Cocktail I, 1994
Lithography
38 1/2 x 26 1/2 in.
Edition of 30

Gronk

Cocktail II, 1994
Lithography
26 1/2 x 38 1/2 in.
Edition of 30

Gronk

Down Street, 1994
Etching
14 x 21 in.
Edition of 20

Gronk

Figures, 1994
Etching from steel plate
31 3/4 x 22 3/4 in.
Edition of 30

Gronk

La Tormenta, 1994
Woodcut
29 1/2 x 29 1/2 in.
Edition of 40

Gronk

More Chip, 1994
Etching on steel
14 x 12 in.
Edition of 20

Gronk

Street Street, 1994
Etching
14 x 12 in.
Edition of 20

Gronk

Bullet in the Back, 1995
Four-color linoleum cut on Rives
BFK paper
35 3/4 x 27 3/4 in.
Edition of 30

Gronk

Echo, 1995
Three color linoleum cut on Som-
erset Satin paper
11 1/2 x 9 in.
Edition of 30

Gronk

Lifeboat!, 1995
Twenty-seven-color reductive
print from four woodblocks and
one linoleum block on Somerset
Satin paper
36 1/4 x 55 3/4 in.
Edition of 20

Gronk

The Mulata of Cordova, 1995
Seven-color woodcut on Somerset
Satin paper
55 x 42 in.
Edition of 30

Gronk

X-Hero, 1995
Five-color linoleum cut on
Somerset Satin paper
11 1/2 x 16 in.
Edition of 30

Gronk

Breathing Hard, 1996
Woodcut and assembled blocks
24 1/4 x 24 1/4 in.
Edition of 30

Gronk

Fertile Landscape, 1996
Woodcut and assembled blocks
24 1/4 x 24 1/4 in.
Edition of 30

Gronk

Flip Side, 1997
Woodcut on hand-made paper
11 1/2 x 17 1/2 in.
Edition of 30

Gronk

The Return, 1997
Woodcut on hand-made paper
42 x 42 in.
Edition of 26

Gronk

*The Tormenta Suite in 12
Movements I*, 2001
Linoleum cut
15 1/2 x 14 in.
Edition of 75

Gronk

*The Tormenta Suite in 12
Movements II*, 2001
Linoleum cut
15 1/2 x 14 in.
Edition of 75

Gronk

*The Tormenta Suite in 12
Movements III*, 2001
Linoleum cut
15 1/2 x 14 in.
Edition of 75

Gronk

*The Tormenta Suite in 12
Movements IV*, 2001
Linoleum cut
15 1/2 x 14 in.
Edition of 75

Gronk

*The Tormenta Suite in 12
Movements V*, 2001
Linoleum cut
15 1/2 x 14 in.
Edition of 75

Gronk

*The Tormenta Suite in 12
Movements VI*, 2001
Linoleum cut
15 1/2 x 14 in.
Edition of 75

Gronk

*The Tormenta Suite in 12
Movements VII*, 2001
Linoleum cut
15 1/2 x 14 in.
Edition of 75

Gronk

*The Tormenta Suite in 12
Movements VIII*, 2001
Linoleum cut
15 1/2 x 14 in.
Edition of 75

Gronk

*The Tormenta Suite in 12
Movements IX*, 2001
Linoleum cut
15 1/2 x 14 in.
Edition of 75

Gronk

*The Tormenta Suite in 12
Movements X*, 2001
Linoleum cut
15 1/2 x 14 in.
Edition of 75

Gronk

*The Tormenta Suite in 12
Movements XI*, 2001
Linoleum
15 1/2 x 14 in.
Edition of 75

Gronk

*The Tormenta Suite in 12
Movements XII*, 2001
Linoleum cut
15 1/2 x 14 in.
Edition of 75

Eric Hagstrom

Carnival!, 1996
Four-color woodcut on Suzuki
white paper
19 1/2 x 27 7/8 in.
Edition of 24

Al Held

MN Black, 2003
Etching
30 1/2 x 36 3/4 in.
Edition of 30

Al Held

MN Blue, 2003
Etching
30 1/2 x 36 3/4 in.
Edition of 30

Cham Hendon

Musings (left, middle, right), 1987
Wood relief reduction with
acrylic wash
44 x 30 in. each panel
Edition of 36

John Himmelfarb

Catalan, 1990
One-run photo lithography plate
with hand-drawn pencil and
acrylic washes
22 1/4' x 30 in.
Edition of 34

John Himmelfarb

Illustration Without Words, 1990
Crayon on lithography plate on
Rives BFK white paper
30 x 20 7/8 in.
Edition of 14

Patrick Ireland

Flying Open Cube (dark orange), 1993
One-color relief print on Arches
Cover white paper
34 1/2 x 29 in.
Edition of 20

Patrick Ireland

Flying Open Cube (light orange), 1993
One-color relief print on Arches
Cover white paper
34 1/2 x 29 in.
Edition of 20

Patrick Ireland

Flying Open Cube (red), 1993
One-color relief print on Arches
Cover white paper
34 1/2 x 29 in.
Edition of 20

Patrick Ireland

Flying Open Cube (purple), 1993
One-color relief print on Arches
Cover white paper
34 1/2 x 29 in.
Edition of 20

Patrick Ireland

Flying Open Cube (blue), 1993
One-color relief print on Arches
Cover white paper
34 1/2 x 29 in.
Edition of 20

Robert Janz

Passover Rose State I, 1988
One-color lithography on Rives
BKF white paper
35 3/8 x 24 5/8 in.
Edition of 4

Robert Janz

Passover Rose State II, 1988
One-color lithography on Rives
BKF white paper
35 3/8 x 24 5/8 in.
Edition of 5

Robert Janz

Passover Rose State III, 1988
One-color lithography on Rives
BKF white paper
35 3/8 x 24 5/8 in.
Edition of 4

Robert Janz

Passover Rose State IV, 1988
One-color lithography on Rives
BKF white paper
35 3/8 x 24 5/8 in.
Edition of 15

Robert Janz

Passover Rose State V, 1988
One-color lithography on Rives
BKF white paper
35 3/8 x 24 5/8 in.
Edition of 23

Tom Judd

Ship of Fools, 2006
Lithography, etching, relief, digital
41 1/2 x 28 3/4 in.
Edition of 24

Tom Judd

Stag, 2006
Lithography, collography, digital
41 1/2 x 28 3/4 in.
Edition of 24

David Klamen

Untitled (DK99 548), 1999
Spit bite etching with roulette
work
28 x 36 in.
Edition of 30

David Klamen

Untitled (DK01 601), 2001
Intaglio
23 x 26 3/8 in.
Edition of 30

David Klamen

Untitled (DK01 602), 2001
Intaglio
23 x 30 3/4 in.
Edition of 30

Gary Komarin

Loosha (GK00 608), 2000
Collography
42 x 32 in.
Edition of 20

Gary Komarin

Loosha (GK00 609), 2000
Collography
42 x 32 in.
20

Gary Komarin

Loosha (GK00 613), 2000
Collography
42 x 32 in.
Edition of 20

Gary Komarin

The Blue Cake (GK00 610), 2000
Collography
32 x 38 3/4 in.
Edition of 20

Karen Kunc

A Jaded Nature, 1992
Forty-nine-color reduction
woodcut from three blocks using
stencils and thirteen blend rolls
45 x 30 in.
Edition of 41

Karen Kunc

Wayside Shrine, 1995
Fifty-two color reduction wood-
block on Korean Kozo paper
50 x 30 in.
Edition of 40

José Lerma

Untitled #1, 2007
Lithography, woodcut on Rives
BFK and handmade paper
44 x 38 in.
Edition of 12

José Lerma

Untitled #2, 2007
Lithography, woodcut on Rives
BFK and handmade paper
32 x 30 1/4 in.
Edition of 20

José Lerma

Untitled #3, 2007
Intaglio
21 1/2 x 15 in.
Edition of 30

José Lerma

Broken Mirror at the Rose Tavern,
2011
Lithography, relief, fabric dye on
reflective fabric
33 5/8 x 28 7/8 in.
Edition of 10

José Lerma

Charles II of Spain, 2011
Lithography, relief, fabric dye
25 3/4 x 25 3/4 in.
Edition of 30

José Lerma

Diocletian, 2011
Lithography, relief, fabric dye
25 3/4 x 25 3/4 in.
Edition of 30

José Lerma

Emperador Maximiliano (black),
2011
Relief, fabric dye, digital
43 x 43 in.
Edition of 3

José Lerma

Emperador Maximiliano (gray), 2011
Relief, fabric dye, digital
43 x 43 in.
Edition of 3

José Lerma

*Hanging George IV, Conquistador
on Horseback Costume and Broken
Mirror*, 2011
Lithography, relief, fabric dye on
reflective fabric
33 5/8 x 28 7/8 in.
Edition of 10

José Lerma

Jac Fugger, 2011
Lithography, relief, fabric dye
25 3/4 x 25 3/4 in.
Edition of 30

José Lerma

*The Pride of Spain Humbled by
Admiral Vernon*, 2011
Lithography, relief, fabric dye
25 3/4 x 25 3/4 in.
Edition of 30

Tom Loeser

2-D OR NOT 2-D?, 1996
Woodcut and silkscreen
87 x 21 in.
Edition of 20

Nicola López

Half-Life Series, 2007–08

Nicola López

Urban Transformation #1, 2009
Etching, lithography,
woodcut, collage
30 x 30 in.
Edition of 12

Nicola López

Urban Transformation #2, 2009
Etching, lithography, woodcut,
collage
30 x 30 in.
Edition of 12

Nicola López

Urban Transformation #3, 2009
Etching, lithography, woodcut,
collage
30 x 30 in.
Edition of 12

Nicola López

Urban Transformation #4, 2009
Etching, lithography, woodcut,
collage
30 x 30 in.
Edition of 12

Nicola López

Urban Transformation #5, 2009
Etching, lithography, woodcut,
collage
30 x 30 in.
Edition of 12

Nicola López

Urban Transformation #6, 2009
Etching, lithography, woodcut,
collage
30 x 30 in.
Edition of 12

David Lynch

Untitled Series, 1997–2001

David Lynch

Ricky Fly Board, 1997
Collage with flies, stamping,
thumbprint, and writing with
India ink on Rives BFK paper
18 x 18 in.
Edition of 5

David Lynch

Woman in Tank, 1997
Collography on handmade paper
24 x 24 in.
Edition of 8

David Lynch

Ant Bee Tarantula, 1998
Collography on Somerset textured
paper
34 x 46 in.
Edition of 20

David Lynch

plant, 1998
Collography and relief on
handmade paper
24 x 24 in.
Edition of 3

David Lynch

rock, 1998
Collography and relief on
handmade paper
24 x 24 in.
Edition of 3

David Lynch

The Eight Quarters, 1998
Collography and intaglio with ink
wash
93 3/4 x 46 in.
Edition of 20

David Lynch

The Second Angel, 1998
Collography on Somerset textured
paper
92 x 92
Edition of 10

David Lynch

Untitled I, 1999
Photogravure
16 1/4 x 19 1/8 in.
Edition of 10

David Lynch

Untitled II, 1999
Photogravure
16 1/4 x 19 1/8 in.
Edition of 10

David Lynch

Untitled III, 1999
Photogravure
16 1/4 x 19 1/8 in.
Edition of 10

David Lynch

Untitled IV, 1999
Photogravure
16 1/4 x 19 1/8 in.
Edition of 10

David Lynch

Untitled V, 1999
Photogravure
16 1/4 x 19 1/8 in.
Edition of 10

David Lynch

Untitled VI, 1999
Photogravure
16 1/4 x 19 1/8 in.
Edition of 10

David Lynch

Untitled VII, 1999
Photogravure
16 1/4 x 19 1/8 in.
Edition of 10

David Lynch

Untitled VIII, 1999
Photogravure
16 1/4 x 19 1/8 in.
Edition of 10

David Lynch

Untitled IX, 1999
Photogravure
16 1/4 x 19 1/8 in.
Edition of 10

David Lynch

Untitled X, 1999
Photogravure
16 1/4 x 19 1/8 in.
Edition of 10

David Lynch

Untitled XI, 1999
Photogravure
16 1/4 x 19 1/8 in.
Edition of 10

David Lynch

Untitled XII, 1999
Photogravure
16 1/4 x 19 1/8 in.
Edition of 10

David Lynch

Untitled (1 dark), 1999
Collography on handmade paper
42 1/2 x 43 1/2 in.
Edition of 5

David Lynch

Untitled (1 light)
Collography and relief on
handmade paper
42 x 42 in.
Edition of 5

David Lynch

Untitled (2 dark), 1999
Collography and relief on
handmade paper
42 x 42 in.
Edition of 5

David Lynch

Untitled (2 light), 1999
Collography and relief on
handmade paper
42 x 42 in.
Edition of 5

David Lynch

Untitled (A1), 2001
Collography and relief
20 x 24 in.
Edition of 5

David Lynch

Untitled (B1), 2001
Collography and relief
24 x 22 in.
Edition of 5

David Lynch

Untitled one, 2008
Photogravure
17 1/4 x 22 1/4 in.
Edition of 24

David Lynch

Untitled two, 2008
Photogravure
17 1/4 x 22 1/4 in.
Edition of 24

David Lynch

Untitled three, 2008
Photogravure
17 1/4 x 22 1/4 in.
Edition of 24

David Lynch

Untitled four, 2008
Photogravure
17 1/4 x 22 1/4 in.
Edition of 24

David Lynch

Untitled five, 2008
Photogravure
17 1/4 x 22 1/4 in.
Edition of 24

David Lynch

Untitled six, 2008
Photogravure
17 1/4 x 22 1/4 in.
Edition of 24

David Lynch

Untitled seven, 2008
Photogravure
17 1/4 x 22 1/4 in.
Edition of 24

David Lynch

Untitled eight, 2008
Photogravure
17 1/4 x 22 1/4 in.
Edition of 24

Cameron Martin

Dragnalus, 2003
Lithography
28 3/4 x 36 in.
Edition of 30

Cameron Martin

Location Tone, 2003
Lithography
29 1/2 x 34 in.
Edition of 30

Cameron Martin

*Under the Sun Every Day Comes
and Goes*, 2003
Lithography
46 1/2 x 36 in.
Edition of 30

Cameron Martin

Albenast, 2012
Lithography
22 1/2 x 35 5/8 in.
Edition of 22

Cameron Martin

Balentane, 2012
Lithography
22 5/8 x 35 1/2 in.
Edition of 30

Cameron Martin

Partinem, 2012
Lithography
22 7/16 x 34 5/16 in.
Edition of 30

Nancy Mladenoff

Cityscape, 1998
Wood relief and lithography
28 1/2 x 29 in.
Edition of 20

Santiago Moix

Cinco Dias en Madison #1-8, 1995
Woodblock on Rives BFK paper
17 x 18 in. each panel
Edition of 20

Santiago Moix

Joe Wilfer I, 1995
Woodcut on Arches Cover white paper
27 x 20 in.
Edition of 20

Santiago Moix

Joe Wilfer II, 1995
Woodcut on Arches Cover white paper
27 x 20 in.
Edition of 20

Santiago Moix

Joe Wilfer III, 1995
Woodcut on Arches Cover white paper
27 x 20 in.
Edition of 20

Santiago Moix

Joe Wilfer IV, 1995
Woodcut on Arches Cover white paper
27 x 20 in.
Edition of 20

Santiago Moix

Untitled (Blue Bunny), 1995
Woodcut on Arches Cover white paper
26 1/2 x 26 in.
Edition of 30

Santiago Moix

Untitled (Vase & Floating Head), 1995
Woodcut on Arches Cover white paper
26 1/2 x 26 in.
Edition of 30

Frances Myers

Curtain Call, 1990
Soft-ground etching on two steel plates with added relief elements using eleven colors on Arches Cover white paper
37 3/4 x 52 1/4 in.
Edition of 20

Frances Myers

Dragon Brew, 1990
Soft-ground etching on two steel plates with added relief elements using thirteen colors on Arches Cover white paper
41 1/4 x 29 1/4 in.
Edition of 12

Frances Myers

Leaping Dog, 1990
Soft-ground etching with relief
73 1/2 x 48 in.
Edition of 6

Frances Myers

Out For Lunch, 1990
Soft-ground etching on one steel plate with added relief elements using seven colors on Arches Cover white paper
22 1/4 x 29 3/4 in.
Edition of 40

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 61 1/2 in.
Edition of 20

Frances Myers

Tête à Tête, 1990
Soft-ground intaglio on steel plates and relief elements (flooring tiles, wood, and wallpaper)
66 3/4 x 48 in.
Edition of 4

David Nash

Celtic Hedge, 1995
Woodcut on Okawara paper
38 x 66 3/4 in.
Edition of 12

David Nash

Charred Cross Egg, 1995
Woodcut on Somerset textured paper
43 x 30 in.
Edition of 30

David Nash

From Table to Shrine, 1996
Lithography
29 1/2 x 38 1/4 in.
Edition of 30

Dennis Nechvatal

Birth, 1990
One-color woodcut from one block on Arches Cover white paper
76 3/4 x 52 1/4 in.
Edition of 20

Dennis Nechvatal

Landscape Drama, 1990
One-color woodcut from one block on Arches Cover white paper
76 3/4 x 52 1/4 in.
Edition of 20

Dennis Nechvatal

Paradise, 1990
One-color woodcut handprinted on Suzuki rice paper
18 1/4 x 13 in.
Edition of 30

Dennis Nechvatal

Hero, 1991
One-color woodcut from one block on Rives BFK white paper
20 x 17 1/4 in.
Edition of 20

Dennis Nechvatal

Offering, 2007
Woodcut
26 1/2 x 20 1/4 in.
Edition of 21

Dennis Nechvatal

SHIFT: Digital Matter Primal Structure Series, 2011-12

Don Nice

Trout, 1991
Nine-color lithograph from eight plates on Arches Cover white paper
40 1/2 x 29 1/2 in.
Edition of 40

Frank Owen

Know the Elements, 1989
Five-color lithograph from five plates on Arches Cover black paper
30 x 21 in.
Edition of 40

Frank Owen

Vault, 1989
Eight-color relief from four rhoplex plates on handmade paper
58 x 40 in.
Edition of 12

Ed Paschke

L.A. EX, 1994
Lithograph
26 7/8 x 29 5/8 in.
Edition of 45

Philip Pearlstein

Model and Ostrich, 1995
Etching, aquatint, and roulette on Somerset Satin paper
53 3/4 x 37 1/2 in.
Edition of 32

Judy Pfaff

A Considerable Speck, 1996
Intaglio on Crown Kozo paper
14 1/4 x 107 1/2 in.
Edition of 20

Judy Pfaff

Ar-oo-mm, 1996
Intaglio on Crown Kozo paper
14 1/4 x 80 1/2 in.
Edition of 20

Judy Pfaff

Croon, 1996
Intaglio on Crown Kozo paper
14 1/4 x 59 in.
Edition of 20

Judy Pfaff

The Drum and the Dance, 1996
Intaglio and lithography on Crown Kozo paper
14 1/4 x 79 1/2 in.
Edition of 20

Judy Pfaff

Eavesdrop, 1996
Intaglio on Crown Kozo paper
14 1/4 x 79 3/4 in.
Edition of 20

Judy Pfaff

Eye to Eye, 1996
Etching and lithography
10 x 27 1/4 in.
Edition of 20

Judy Pfaff

Hand in Hand, 1996
Etching and lithography
10 x 27 1/4 in.
Edition of 20

Judy Pfaff

Heartfelt, 1996
Etching and lithography
10 x 27 1/4 in.
Edition of 20

Judy Pfaff

Kaia, 1996
Intaglio and lithography on
Crown Kozo paper
10 x 27 1/4 in.
Edition of 20

Judy Pfaff

The Planet On the Table, 1996
Intaglio on Crown Kozo paper
14 1/4 x 114 5/8 in.
Edition of 20

Judy Pfaff

Rattattoo, 1996
Etching and lithography
14 1/4 x 59 in.
Edition of 20

Judy Pfaff

Cost of Seed, 1998
Lithography, encaustic,
hand dying
18 x 24 in.
Edition of 20

Judy Pfaff

A Day or Part of a Day, 1998
Photogravure
10 1/2 x 107 in.
Edition of 30

Judy Pfaff

The Double, 1998
Etching, encaustic, hand dye
71 3/4 x 31 3/4 in.
Edition of 30

Judy Pfaff

Feet First, 1998
Etching and encaustic
71 3/4 x 31 3/4 in.
Edition of 33

Judy Pfaff

Ibirapuera (For Oscar), 1998
Etching and photogravure
14 x 67 3/4 in.
Edition of 30

Judy Pfaff

The Mirror, 1998
Etching, encaustic
71 3/4 x 31 3/4 in.
Edition of 30

Judy Pfaff

The Other, 1998
Etching, encaustic, dye, leaves
71 3/4 x 31 3/4 in.
Edition of 30

Judy Pfaff

Sundial and a Few Oaks, 1998
Etching, encaustic, surface roll
12 1/2 x 77 in.
Edition of 30

Judy Pfaff

When a Tree Falls, 1998
Etching, photogravure, surface
roll
13 1/2 x 44 1/4 in.
Edition of 30

Judy Pfaff

Naaimachinemuziek, 1999
Photogravure
11 1/4 x 79 1/4 in.
Edition of 20

Judy Pfaff

Br'er Bear, 2000
Photogravure, film positive
25 1/2 x 86 in.
Edition of 10

Judy Pfaff

End of the Rain (A), 2000
Photogravure, woodcut
32 1/2 x 35 in.
Edition of 30

Judy Pfaff

End of the Rain (B), 2000
Etching, dye
109 x 37 in.
Edition of 30

Judy Pfaff

End of the Rain (C), 2000
Photogravure, dye
37 x 61 in.
Edition of 30

Judy Pfaff

Ghost Story, 2000
Photogravure
27 x 76 in.
Edition of 30

Judy Pfaff

Multnomah, 2000
Photogravure
54 x 48 in.
Edition of 30

Judy Pfaff

Nymphaea, 2000
Etching and encaustic
11 x 66 in.
Edition of 30

Judy Pfaff

Old Night, 2000
Photogravure, wax
8 1/2 x 65 1/2 in.
Edition of 30

Judy Pfaff

Til Skogen, 2000
Photogravure, hand-applied dye
29 x 104 1/2 in.
Edition of 30

Judy Pfaff

Untitled (horizontal trees with
toned Kodolith), 2000
Photogravure, surface roll, toned
Kodolith
12 1/4 x 42 5/8 in.
Edition of 30

Judy Pfaff

Untitled (large horizontal lily pad),
2000
Etching, encaustic
18 x 102 in.
30

Judy Pfaff

Untitled (target, fern, mixed
media plexi), 2000
Lithography, etching, collograph,
wax, scored acrylic sheet
37 x 57 in.
Edition of 30

Judy Pfaff

Untitled (target, garden, lily pad),
2000
Photogravure, etching, lithogra-
phy, chine colle, hand-applied
dye, applied leaves
37 x 84 1/2 in.
Edition of 30

Judy Pfaff

à Venezia, 2002
Photogravure
12 x 95 3/4 in.
Edition of 30

Judy Pfaff

Chapel Street, 2002
Etching, aquatint, relief, hand
coloring, acrylic, encaustic, pewter
leaf
117 x 36 in.
Edition of 10

Judy Pfaff

"Garden of Forking Paths," 2002
Etching, collograph, wax
38 x 38 1/4 in.
Edition of 20

Judy Pfaff

Green's Garden, 2002
Lithography on toned Kodoliths
18 1/2 in. 96 in.
Edition of 30

Judy Pfaff

Queen Anne, 2002
Etching, relief roll
20 3/4 x 50 3/4 in.
Edition of 30

Judy Pfaff

Sweet Lilly, 2002
Photogravure, spit bite etching
15 1/2 x 113 in.
Edition of 30

Judy Pfaff

This Garden Was Enchanted, 2002
Fabric dye, oil stick with stencil,
Kodalith with hand applied acrylic
48 x 96 in.
Edition of 9

Judy Pfaff

"Tlön, Uqbar, Orbis Tertius," 2002
Etching, relief roll
16 x 99 3/4 in.
Edition of 45

Judy Pfaff

Twaalfskill, 2002
Etching, hand-applied wax, tinted
silver leaf
116 1/2 x 35 1/2 in.
Edition of 10

Judy Pfaff

"Ukbar, Uchar, Ooqbar, Oukbahr,"
2002
Intaglio with surface roll
12 1/2 x 88 in.
Edition of 45

Judy Pfaff

When the Moon is Full, 2002
Photogravure, etching
26 1/2 x 91 in.
Edition of 30

Judy Pfaff

A+B=C, 2003
Lithography
12 1/2 in. x 81 1/2 in.
Edition of 20

Judy Pfaff

Let Me Call You Sweetheart, 2004
Intaglio, surface roll, and acrylic
paint
15 3/8 x 52 3/8 in.
Edition of 30

Judy Pfaff

Mezzo Giorno, 2004
Photogravure, surface roll, intaglio
12 x 75 1/2 in.
Edition of 30

Judy Pfaff

Untitled (marbleized), 2004
Intaglio, surface roll, encaustic
13 x 42 3/4 in.
Edition of 30

Judy Pfaff

Imperial Hotel, 2005
Intaglio, relief, encaustic
35 1/4 x 83 in.
Edition of 10

Judy Pfaff

Light or Half Dark, no. 01, 2005
Photogravure, etching, surface
roll
14 1/4 x 20 1/2 in.
Edition of 30

Judy Pfaff

Light or Half Dark, no. 02, 2005
Spit bit etching, surface roll
14 1/4 x 20 1/2 in.
Edition of 30

Judy Pfaff

Magnoliaceae, 2005
Letterpress, encaustic, wax
12 x 22 3/4 in.
3Edition of 0

Judy Pfaff

Money Tree, 2005
Etching, relief, wax
84 x 35 1/2 in.
Edition of 20

Judy Pfaff

Origami, 2005
Etching, collography, encaustic
98 x 34 1/2 in.
Edition of 20

Judy Pfaff

OXO-XOX, 2005
Letterpress, wax
11 3/8 x 21 1/4 in.
Edition of 30

Judy Pfaff

Queen Anne's Lace, 2005
Intaglio, relief
63 1/2 x 37 1/2 x in.
Edition of 30

Judy Pfaff

Snowy Egret, 2005
Intaglio, relief, acrylic, encaustic,
perforations
35 1/2 x 83 3/4 in.
Edition of 10

Judy Pfaff

The Cold Half of the Month, 2005
Intaglio from steel and wood
35 3/4 x 83 1/2 in.
Edition of 15

Judy Pfaff

Untitled (colored lace), 2005
Etching, surface roll, wax, lithog-
raphy
11 3/4 x 22 3/4 in.
Edition of 30

Judy Pfaff

White Light, 2005
Lithography, letterpress, acrylic,
encaustic
12 3/8 x 23 1/8 in.
Edition of 30

Judy Pfaff

China, 2006
Photogravure, etching,
digital, wax
25 x 69 in.
Edition of 30

Judy Pfaff

Light or Half Dark, no. 03, 2006
Photogravure, surface roll
15 1/2 x 22 in.
Edition of 30

Judy Pfaff

Untitled #1, 2008
Etching, relief, digital, hand
punching
10 1/2 x 15 in.
Edition of 40

Judy Pfaff

Untitled #2, 2008
Etching, relief, digital, hand
punching
10 1/2 x 15 in.
Edition of 20

Judy Pfaff

Untitled #3, 2008
Etching, relief, digital, hand
punching
10 1/2 x 15 in.
Edition of 40

Judy Pfaff

Untitled #4, 2008
Etching, relief, digital
10 1/2 x 15 in.
Edition of 40

Judy Pfaff

Untitled #5, 2008
Etching, relief, digital, hand
punching
10 1/2 x 15 in.
Edition of 30

Judy Pfaff

Untitled #6, 2008
Etching, relief, digital, hand
punching
10 1/2 x 15 in.
Edition of 50

Judy Pfaff

Untitled #7, 2008
Etching, relief, digital, hand
punching
10 1/2 x 15 in.
Edition of 40

Judy Pfaff

Untitled #8, 2008
Etching, relief, digital, hand
punching
10 1/2 x 15 in.
Edition of 40

Judy Pfaff

Untitled #9, 2008
Etching, relief, digital, hand
punching
10 1/2 x 15 in.
Edition of 40

Judy Pfaff

Year of the Dog #5, 2008
Woodblock, digital, collage,
hand-painting
38 1/2 x 86 1/2 in.
Edition of 20

Judy Pfaff

Year of the Dog #9, 2008
Woodblock, digital, collage,
hand-painting
38 1/2 x 86 1/2 in.
Edition of 20

Judy Pfaff

Year of the Dog #10, 2008
Woodblock, digital, collage,
hand-painting
38 1/2 x 86 1/2 in.
Edition of 20

Judy Pfaff

Year of the Dog #11, 2008
Woodblock, digital, collage,
hand-painting
38 1/2 x 86 1/2 in.
Edition of 20

Judy Pfaff

Year of the Dog #1, 2009
Woodblock, collage,
hand-painting
38 1/2 x 86 1/2 in.
Edition of 12

Judy Pfaff

Year of the Dog #2, 2009
Woodblock, digital, collage,
hand-painting
38 1/2 x 86 1/2 in.
Edition of 12

Judy Pfaff

Year of the Dog #3, 2008
Woodblock, digital, collage,
hand-painting
38 1/2 x 86 1/2 in.
Edition of 20

Judy Pfaff

Year of the Dog #4, 2009
Woodblock, intaglio, collage,
encaustic, hand-painting
38 1/2 x 86 1/2 in.
Edition of 12

Judy Pfaff

Year of the Dog #6, 2009
Woodblock, collage,
hand-painting
38 1/2 x 86 1/2 in.
Edition of 12

Judy Pfaff

Year of the Dog #8, 2009
Woodblock, collage,
hand-painting
38 1/2 x 86 1/2 in.
Edition of 20

Judy Pfaff

Year of the Dog #13, 2009
Woodblock, collage,
hand-painting
38 1/2 in. 86 1/2 in.
Edition of 12

Judy Pfaff

Bosphorus, 2010
Photogravure, relief
13 3/4 x 55 3/4 in.
Edition of 30

Judy Pfaff

Konya, 2010
Photogravure, relief
13 3/4 x 82 1/8 in.
Edition of 25

Judy Pfaff

Liffey, 2010
Photogravure, relief
13 15/16 x 55 1/8 in.
Edition of 12

Judy Pfaff

Ottoman, 2010
Photogravure, relief
14 x 93 7/8 in.
Edition of 25

Judy Pfaff

Stephen's Green, 2010
Photogravure, relief
13 3/4 x 64 1/2 in.
Edition of 30

Judy Pfaff

Year of the Dog #7, 2010
Woodblock, collage,
hand-painting
38 1/2 x 86 1/2 in.
Edition of 12

Carol Pylant

New York Writer, 1991
Six-color lithograph from eight
plates on Rives BFK white paper
21 x 15 in.
Edition of 40

Carol Pylant

The Secret Sharer, 1991
Five-color lithograph from four
plates on Rives BFK white paper
21 1/4 x 15 in.
Edition of 40

Sam Richardson

Through the Greened Into, 1988
Relief, chine colle, hand-painted
collage, hand-drawn additions in
graphite on Arches Cover white
paper
25 3/4 x 35 1/2 in.
Edition of 16

Sam Richardson

In the Fields of Unknown Time,
1991
Unique assemblage using collage,
monoprint, hand-drawn additions
in graphite and colored pencil on
Arches Auquarelle white paper
22 1/2 x 30 in.
Edition of 7

Sam Richardson

Out of This Common Ground, 1991
Unique assemblage using collage,
monoprint, hand-drawn additions
in graphite and colored pencil on
Arches Auquarelle white paper
22 1/2 x 30 in.
Edition of 6

Sam Richardson

The Power of Life Engaged (blue),
1991
Unique assemblage using collage,
monoprint, hand-drawn additions
in graphite on handmade paper
37 1/2 x 28 in.
Edition of 12

Sam Richardson

The Power of Life Engaged (brown),
1991
Unique assemblage using collage,
monoprint, hand-drawn additions
in graphite on handmade paper
37 1/2 x 28 in.
Edition of 13

Sam Richardson

The Sound When He Was Younger,
1991
Unique assemblage using collage,
monoprint, hand-drawn additions
in graphite and colored pencil on
Arches Auquarelle white paper
26 1/2 x 23 1/2 in.
Edition of 8

Sam Richardson

This World of Pairs and Opposites,
1991
Unique assemblage using collage,
monoprint, hand-drawn additions
in graphite on Arches Cover white
paper
29 1/2 x 41 1/2 in.
Edition of 6

Sam Richardson

Working with the Presence, 1991
Unique assemblage using collage,
monoprint, hand-drawn additions
in graphite and colored pencil on
Arches paper
18 1/4 x 24 1/4 in.
Edition of 20

Sam Richardson

Charlie's Prize, 1993
Unique assemblage using collage,
monoprint, woodcut, hand-drawn
pastel additions, and feathers on
Arches Auquarelle paper
34 x 26 in.
Edition of 9

Sam Richardson

Counting the Steps Away, 1993
Unique assemblage using collage,
monoprint, woodcut, hand-drawn
pastel additions on Arches Auqua-
relle paper
34 x 26 in.
Edition of 9

Sam Richardson

Establish a Reality, 1993
Unique assemblage using collage,
monoprint, woodcut, hand-drawn
additions, and cardboard on
Arches Auquarelle paper
27 1/2 x 16 in.
Edition of 7

Sam Richardson

From His Letters, 1993

Unique assemblage using collage, monoprint, lithography, photography, hand-drawn pastel additions
26 x 20 1/4 in.

Edition of 11

Sam Richardson

Going Unnoticed, 1993

Unique assemblage using collage, monoprint, woodcut, hand-drawn pastel additions, and feathers on Arches Aquarelle paper

30 x 24 in.

Edition of 6

Sam Richardson

Something Other, 1993

Unique assemblage using collage, monoprint, hand-drawn pastel additions on Arches Aquarelle paper
29 1/2 x 24 1/4 in.

Edition of 8

Sam Richardson

Billy's Boat, 1995

Relief, collage, hand-colored additions on Rives BFK paper
33 1/2 x 24 in.

Edition of 9

Sam Richardson

Douglas City Sand, 1995

Relief, collage, hand-colored additions on Somerset Satin paper

25 x 16 1/2 in.

Edition of 8

Sam Richardson

French Gulch Sticks, 1995

Relief, collage, hand-colored additions on Somerset Satin paper

25 x 16 1/2 in.

Edition of 8

Sam Richardson

Ghost Stories, 1995

Relief, collage, hand-colored additions on Rives BFK paper
41 1/2 x 29 1/2 in.

Edition of 10

Sam Richardson

Hendy Woods, 1995

Relief, collage, hand-colored additions on Rives BFK paper
41 1/2 x 29 1/2 in.

Edition of 9

Sam Richardson

Skippy's Trip, 1995

Relief, collage, hand-colored additions on Rives BFK paper
33 1/2 x 24 in.

Edition of 9

Sam Richardson

Cub Hat, 1996

Relief, collage, hand-colored additions on Lana Gravure paper
29 1/4 x 24 in.

Edition of 9

Sam Richardson

Ashore, 1998

Collography, hand drawing
22 x 20 in.

Edition of 10

Sam Richardson

Catch, 1998

Lithography, monotype, spray paint
12 x 26 in.

Edition of 10

Sam Richardson

Early, 1998

Collograph, collage, hand-drawing
30 1/4 x 18 in.

Edition of 9

Sam Richardson

Expectation, 1998

Collograph, intaglio, monotype, collage

18 3/4 x 25 in.

Edition of 6

Sam Richardson

Instinct, 1998

Woodcut, intaglio, lithography, collage, hand-drawing
22 x 14 in.

Edition of 10

Sam Richardson

Nested, 1998

Lithography, woodcut, collage, hand-drawing

14 x 13 in.

Edition of 10

Sam Richardson

Pre-Flight, 1998

Collograph, relief, hand-drawing
35 x 23 in.

Edition of 10

Sam Richardson

Showers, 1998

Collograph, hand-drawing
24 x 20 1/4 in.

Edition of 10

Sam Richardson

Slate, 1998

Intaglio, collage, hand-drawing
26 1/2 x 21 3/4 in.

Edition of 10

Sam Richardson

Slowly, 1998

Collograph, relief, hand-drawing
27 x 21 in.

Edition of 7

Sam Richardson

A's Shears, 2001

Relief, Collage

15 1/2 x 27 in.

Edition of 12

Sam Richardson

A's Shovel, 2001

Relief, Collage

28 3/4 x 16 1/2 in.

Edition of 8

Sam Richardson

A's Trowel, 2001

Relief, collage, pencil
22 x 12 in.

Edition of 15

Sam Richardson

Barbar's Brush, 2001

Relief, collage, pencil
23 x 14 in.

Edition of 10

Sam Richardson

Barbar's Plane, 2001

Relief, collage

10 x 15 in.

Edition of 12

Sam Richardson

Bob's Saw, 2001

Relief, collage

15 1/2 x 24 5/8 in.

Edition of 10

Sam Richardson

Heller's Ruler, 2001

Relief, collage

13 1/2 x 20 in.

Edition of 12

Sam Richardson

Ken's Plane, 2001

Relief, collage, pencil

16 x 25 in.

Edition of 12

Sam Richardson

Press Clamp, 2001

Relief, collage

18 3/8 x 23 in.

Edition of 12

Sam Richardson

Sam's Mat Knife, 2001

Relief, collage, pencil

11 x 16 in.

Edition of 12

Sam Richardson

School Hammer, 2001

Relief, collage, pencil, lithography

25 1/4 x 16 3/4 in.

Edition of 12

Sam Richardson

Studio Broom, 2001

Relief, collage, pencil

17 3/4 x 26 in.

Edition of 12

Sam Richardson

Grip, 2008

Collography, collage, digital, hand-coloring

19 1/2 x 15 1/8 in.

Edition of 9

Sam Richardson

Hold, 2008
Collography, collage, etching,
digital, hand-coloring
19 3/8 x 14 in.
Edition of 17

Sam Richardson

Mix, 2008
Collography, etching, digital,
hand-coloring
17 3/8 x 19 in.
Edition of 16

Sam Richardson

Pound, 2008
Collography, collage, etching,
digital, hand-coloring
17 1/4 x 20 3/4 in.
Edition of 13

Sam Richardson

Twirl, 2008
Collography, collage, etching,
digital, hand-coloring
17 1/4 x 19 in.
Edition of 16

Judy Rifka

Apotheosis in Indigo, 1991
Eight-color lithography over
three-color assembled woodblock
on German etching paper
29 x 41 1/4 in.
Edition of 50

Judy Rifka

Facade, 1991
Six-color lithography over
five-color assembled woodblock
on German etching paper
42 1/2 x 31 in.
Edition of 40

Jane Rosen

Coastal Mapping (Arnold's Back),
2003
Etching, lithography
42 x 31 1/2 in.
Edition of 20

Jane Rosen

Horse to Water, 2003
Etching, lithography
42 x 31 1/2 in.
Edition of 20

Jane Rosen

Spots & Stains (for Leonardo), 2003
Etching, lithography
42 x 31 1/2 in.
Edition of 20

Jane Rosen

Spit & Stains (Leonardo's Horse),
2003
Etching, lithography, chine colle
42 x 31 1/2 in.
Edition of 10

Jane Rosen

Spit Bite, 2003
Etching
31 1/4 in x 45 in.
Edition of 10

Italo Scanga

2 Cypress, 1989
One-color lithography from a plate
and six-color assembled woodblock
on Arches Cover white paper
41 1/2 x 29 1/2 in.
Edition of 40

Italo Scanga

Art Without Epoch, 1989
Wood relief
21 x 14 1/2 in.
Edition of 25

Italo Scanga

Cubist, 1989
One-color lithography from a
plate and two-color assembled
woodblock on Arches Cover white
paper
41 1/2 x 29 1/2 in.
Edition of 40

Italo Scanga

Landscape, 1989
One-color lithography from a
plate and seven-color assembled
woodblock on Arches Cover white
paper
41 1/2 x 29 1/2 in.
Edition of 40

Italo Scanga

Napoli, 1989
One-color lithography from a
plate and seven-color assembled
woodblock on Arches Cover white
paper
41 1/2 x 29 1/2 in.
Edition of 40

Italo Scanga

Figs, 1991
Eight-color lithography from six
plates on Arches Cover white
paper
29 x 22 in.
Edition of 20

Italo Scanga

Pitcher, 1991
Eleven-color lithography from
eight plates on Arches Cover
white paper
29 x 22 in.
Edition of 20

Italo Scanga

2 Trees, 1992
Five-color assembled woodblock
on Rives BFK white paper
20 3/4 x 14 1/2 in.
Edition of 50

Italo Scanga

The Composer, 1993
Woodcut
30 1/2 x 22 1/2 in.
Edition of 30

Italo Scanga

Golden Statue, 1993
Lithography
30 x 22 in.
Edition of 30

Italo Scanga

Siena, 1993
Lithography
30 x 22 in.
Edition of 30

Italo Scanga

Solitary Tree, 1993
Woodcut
27 x 22 in.
Edition of 40

Miriam Schapiro

Alexandra's Puppet, 1995
Eleven-color lithography on
Arches Cover white paper
37 3/4 x 28 in.
Edition of 30

Miriam Schapiro

Exter's Dancer, 1995
Eleven-color lithography with
fabric collage on Arches Cover
white paper
37 3/4 x 28 in.
Edition of 30

Miriam Schapiro

Golem, 1995
Seven-color lithography and
woodblock on Arches Cover white
paper
37 3/4 x 28 in.
Edition of 30

Elaine Scheer

China, 1997
Lithography, woodcut, chine colle
26 x 18 1/4 in.
Edition of 24

Sean Scully

Doric, 2011
Etching, aquatint
30 1/4 x 40 in.
Edition of 40

Sean Scully

Cut Ground Red, 2011
Etching, aquatint
30 1/4 x 40 in.
Edition of 40

David Shapiro

Clearing 4, 2005
Lithography, collography,
20 x 40 in.
Edition of 24

David Shapiro

Clearing 5, 2005
Lithography, collography, etching
20 x 40 in.
Edition of 24

David Shapiro

Clearing 6, 2005
Lithography, collography, etching
20 x 40 in.
Edition of 24

David Shapiro

Clearing 7, 2005
Lithography, collography, relief
20 x 40 in.
Edition of 24

David Shapiro

Savasan 17, 2007
Collography, intaglio, lithography
15 x 90 in.
Edition of 4

David Shapiro

Origin and Return 10, 2008
Collography, relief, intaglio
12 x 52 in.
Edition of 30

David Shapiro

Origin and Return 11, 2008
Collography, relief, intaglio
12 x 52 in.
Edition of 30

Alan Shields

Soft and Fluffy Gears Series: *Bent Eggbeater*, 1987
Assembled, torn, sewn, and glued paper construction on handmade paper
35 1/2 x 35 1/2 in.
Edition of 15

Alan Shields

Soft and Fluffy Gears Series: *King Sponge*, 1987
Assembled, torn, sewn, and glued paper construction on handmade paper
18 1/2 x 18 1/2 in.
Edition of 15

Alan Shields

Soft and Fluffy Gears Series: *Sleeping Hair*, 1987
Assembled, torn, sewn, and glued paper construction on handmade paper
18 1/2 x 18 1/2 in.
Edition of 16

Alan Shields

Soft and Fluffy Gears Series: *Synchromesh*, 1987
Assembled, torn, sewn, and glued paper construction on handmade paper
20 x 18 1/2 in.
Edition of 15

Alan Shields

Soft and Fluffy Gears Series: *Thinning Twin*, 1987
Assembled, torn, sewn, and glued paper construction on handmade paper
18 x 18 3/4 in.
Edition of 15

Alan Shields

Soft and Fluffy Gears Series: *West in the Breast*, 1987
Assembled, torn, sewn, and glued paper construction on handmade paper
18 3/4 x 18 3/4 in.
Edition of 15

Alan Shields

Soft and Fluffy Gears Series: *Wets Yoog*, 1987
Assembled, torn, sewn, and glued paper construction on handmade paper
27 3/4 x 27 3/4 in.
Edition of 15

Alan Shields

Soft and Fluffy Gears Series: *Worm With A Spur*, 1987
Assembled, torn, sewn, and glued paper construction on handmade paper
27 3/4 x 27 3/4 in.
Edition of 15

Alan Shields

Soft and Fluffy Gears Series: *Wrack and Pin Whin*, 1987
Assembled, torn, sewn, and glued paper construction on handmade paper
18 3/4 x 18 3/4 in.
Edition of 14

Alan Shields

Dragonfly Chips Series: *Edna*, 1988
Relief with handmade paper construction
24 1/4 x 24 1/4 in.
Edition of 20

Alan Shields

Dragonfly Chips Series: *Edna's Balls*, 1988
24 1/4 x 24 1/4 in.
Edition of 10

Alan Shields

Dragonfly Chips Series: *Marcus*, 1988
Relief with handmade paper construction
24 1/4 x 24 1/4 in.
Edition of 24

Alan Shields

Dragonfly Chips Series: *Sylvia*, 1988
Relief with handmade paper construction
23 3/4 x 23 3/4 in.
Edition of 22

Alan Shields

Beaver Tail Comb, 1994
Relief on black handmade paper
6 x 6 in.
Edition of 12

Alan Shields

Deep Inner-Self Series: *Are You Serious?*, 1994
Relief on embossed black handmade paper
24 x 24 in.
Edition of 7

Alan Shields

Deep Inner-Self Series: *Clouds of Doubt*, 1994
Relief on black handmade paper
24 x 24 in.
Edition of 22

Alan Shields

Deep Inner-Self Series: *Serious Dialogue*, 1994
Relief on handmade paper
24 x 24 in.
Edition of 19

Alan Shields

Deep Inner-Self Series: *Serious Repercussions*, 1994
Relief on handmade paper
24 x 24 3/4 in.
Edition of 17

Alan Shields

Deep Inner-Self Series: *Will You Please Be Serious?*, 1994
Handmade paper construction on black paper
24 x 24 3/4 in.
Edition of 23

Alan Shields

Harlequin Road, 1994
Relief on oriental paper, backed on Arches Cover white paper
6 x 6 in.
Edition of 8

Alan Shields

Slimey Garden, 1994
Relief on aqua oriental paper
6 x 6 in.
Edition of 10

Alan Shields

To Drive Howard Crazy, 1994
Relief on black handmade paper
6 x 6 in.
Edition of 14

Alan Shields

Weight For The Stamp, 1994
Relief on purple oriental paper
6 x 6 in.
Edition of 8

Alan Shields

Worm Balloons, 1994
Relief on white handmade paper
6 x 6 in.
Edition of 14

Harriet Shorr

Poppy Petals, 1993
Lithography on Rives BFK paper
37 1/2 x 26 1/2 in.
Edition of 24

Hollis Sigler

She Dreams of Escaping to Hope, 1997
Intaglio on Rives BFK paper
24 1/2 x 27 3/4 in.
Edition of 22

Jaune Quick-to-See Smith

Alien Nation, 1996
Lithography, collography
41 1/2 x 29 1/4 in.
Edition of 16

Jaune Quick-to-See Smith

All American, 1996
Woodcut, lithography on Rives BFK paper
29 1/2 x 29 in.
Edition of 30

Jaune Quick-to-See Smith

Not Out of the Woods, 1996
Lithography, collography
60 x 39 1/2 in.
Edition of 10

Jaune Quick-to-See Smith

Our Communities, 1996
Lithography, collography
41 1/2 x 29 1/4 in.
Edition of 16

Jaune Quick-to-See Smith

The Sacred, 1996
Lithography on Rives BFK paper
20 x 15 in.
Edition of 50

Jaune Quick-to-See Smith

Worlds Within Worlds, 1996
Lithography, collography
60 x 39 1/2 in.
Edition of 12

Joan Snyder

ALTAR, 2009
Etching, lithography, digital, collography, chine colle
33 3/4 x 31 1/2 in.
Edition of 40

T.L. Solien

Fireman's Helmets, 2012
Lithography, etching, colored pencil, collage
20 15/16 x 25 in.
Edition of 30

T.L. Solien

Japanese Clock, 2012
Lithography, intaglio, collage
21 1/2 x 25 in.
Edition of 30

T.L. Solien

Lander, 2012
Lithography, intaglio, relief, collage
21 x 24 5/8 in.
Edition of 30

Steven Sorman

in step out of step i, 1997
Intaglio, woodcut on Rives heavyweight paper
23 1/2 x 8 1/2 in.
Edition of 30

Steven Sorman

in step out of step ii, 1997
Intaglio, lithography on Rives heavyweight paper
23 1/2 x 8 1/2 in.
Edition of 30

Steven Sorman

in step out of step iii, 1997
Intaglio, lithography, woodcut on Rives heavyweight paper
23 1/2 x 8 1/2 in.
Edition of 30

Steven Sorman

in step out of step iv, 1997
Intaglio, lithography, woodcut on Rives heavyweight paper
23 1/2 x 8 1/2 in.
Edition of 30

Steven Sorman

in step out of step v, 1997
Intaglio, lithography, woodcut on Rives heavyweight paper
23 1/2 x 8 1/2 in.
Edition of 30

Steven Sorman

in step out of step vi, 1997
Intaglio, lithography, woodcut on Rives heavyweight paper
23 1/2 x 8 1/2 in.
Edition of 30

Steven Sorman

in step out of step vii, 1997
Intaglio, lithography, woodcut on Rives heavyweight paper
23 1/2 x 8 1/2 in.
Edition of 30

Steven Sorman

in step out of step viii, 1997
Intaglio, lithography, woodcut on Rives heavyweight paper
23 1/2 x 8 1/2 in.
Edition of 30

Steven Sorman

in step out of step ix, 1997
Intaglio, lithography, woodcut on Rives heavyweight paper
23 1/2 x 8 1/2 in.
Edition of 30

Art Spiegelman

Lead Pipe Sunday #2, 1997
Lithography
22 x 30 in.
Edition of 50

Art Spiegelman

Crossroads, 1997
Lithography on Rives BFK paper
25 x 17 3/4 in.
Edition of 100

Robert Stackhouse

Approaching Diviner, 1990
Intaglio on Somerset Satin paper
109 x 60 in.
Edition of 45

Robert Stackhouse

Diviners, 1990
Intaglio on Somerset Satin paper
54 1/2 x 102 in.
Edition of 45

Robert Stackhouse

Fragmentary Bones, 1992

Robert Stackhouse

Soundless, 1992
Three-color spitbite etching from two steel plates
38 x 58 in.
Edition of 40

Robert Stackhouse

Titanicprint, 1993
Four-color silkscreen, collography, etching on Arches Cover white paper
32 x 58 in.
Edition of 30

Robert Stackhouse

Blue K.C. Way, 1999
Etching on steel plate
57 x 40 1/2 in.
Edition of 30

Robert Stackhouse

Red K.C. Way, 1999
Etching on steel plate
57 x 40 1/2 in.
Edition of 30

Robert Stackhouse

Under K.C. Way, 1999
Etching on steel plate
24 3/4 x 29 3/4 in.
Edition of 30

Robert Stackhouse

Blue Augusta, 2000
Etching, relief
23 1/4 x 29 in.
Edition of 30

Robert Stackhouse

Blue Flyer, 2000
Etching
37 1/2 x 95 1/8 in.
Edition of 20

Robert Stackhouse

Green Augusta, 2000
Etching, relief
23 1/4 x 29 in.
Edition of 30

Robert Stackhouse

High K.C. Way, 2000
Etching
31 1/2 x 41 3/4 in.
Edition of 30

Robert Stackhouse

Incomplete Angel, 2000
Etching, relief
23 1/4 x 29 in.
Edition of 30

Robert Stackhouse

K.C. Elevator, 2000
Etching, relief
23 1/4 x 29 in.
Edition of 30

Robert Stackhouse

Working Drawing for an Unfinished Project, 2000
Lithography
21 x 30 in.
Edition of 20

Fred Stonehouse

Untitled (Black Duck), 1991
Three-color woodcut, relief on
Arches Buff paper
23 1/2 x 22 1/2 in.
Edition of 5

Fred Stonehouse

Untitled (Red/Yellow Duck), 1991
Three-color woodcut, relief on
Twinrocker handmade and
Arches white papers
22 1/2 x 22 1/2 in.
Edition of 5

Claire Van Vliet

Wheeler Mountain Bowl, 1989
Three lithography runs on Bar-
cham green paper
23 x 32 in.
Edition of 40

Claire Van Vliet

Wheeler Rocks Series, 1989

William Weege

A Bird Sings Series, 2009

William Weege

A Cloud Billows Series, 2009

William Wegman

Dusted Transcription, 1990
Etching
16 1/2 x 12 1/2 in.
Edition of 10

William Wegman

Endless Column, 1990
Fourteen-color assembled wood-
block on Suzuki rice paper
24 1/4 x 17 3/4 in.
Edition of 40

William Wegman

FDS, 1990
Etching
13 1/2 x 11 in.
Edition of 10

William Wegman

Rainy Day Oxen, 1990
Etching
13 x 16 1/2 in.
Edition of 8

William Wegman

Bedrich Smetana, 1993
Two-color photogravure, lithogra-
phy from two plates on Rives BFK
white paper
15 x 12 3/8 in.
Edition of 30

William Wegman

Chopin, 1993
Two-color photogravure, lithography
from two plates on Rives BFK
white paper
15 x 12 3/8 in.
Edition of 30

William Wegman

Faure, 1993
Two-color photogravure, lithography
from two plates on Rives BFK
white paper
15 x 12 3/8 in.
Edition of 30

William Wegman

Janacek, 1993
Two-color photogravure, lithography
from two plates on Rives BFK
white paper
15 x 12 3/8 in.
Edition of 30

William Wegman

Scriabin, 1993
Two-color photogravure, lithography
from two plates on Rives BFK
white paper
15 x 12 3/8 in.
Edition of 30

Ruth Weisberg

The Good Daughter, 1989
Three-color lithography on Arches
Cover white paper
39 1/2 x 29 1/2 in.
Edition of 40

John Wilde

15 Cooksvillians, 1997
Hand-colored lithography
18 x 60 in.
Edition of 16

Robert Yoder

Block Fault (left, middle, right),
2005
Lithography with embossment
16 x 16 in. each panel
Edition of 30

Su-Chun Zhang

Stem Cell #1, 2006
Digital
18 1/4 x 24 in.
Edition of 20

Su-Chun Zhang

Stem Cell #2, 2006
Digital
19 x 24 in.
Edition of 20

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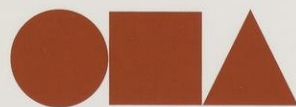
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