

FALL/WINTER 2014

Presstime

 HIGHPOINT CENTER FOR PRINTMAKING

Luddite: New Prints by Aaron Spangler

Opening Evening with the Artist
Friday, October 10, 6:30–9:00 p.m.

On view
October 10–November 15, 2014

Story on page 3

Aaron Spangler, *The Wall*, 2014, edition of 6, woodcut,
60 x 36 inches (paper size)



From the Directors

An event not to be missed...

FIVE

HP's Building Birthday Bash

Saturday, November 22, 6:00–10:00 p.m.

Dear Friends,

Please join Highpoint to celebrate five years in our beautiful building! We can't believe it has been five years at our permanent home on Lake Street in the heart of South Minneapolis. This party will bring together the "team" that helped shape HP2—architects from James Dayton Design, many creative individuals and businesses that contributed to the building project, board members past and present, donors, funders and of course, we hope—YOU!

More information to be unveiled in the coming months, but here's the basic plan:

- Great Food, Drink and Music
- ONE NIGHT ONLY for event guests: special prices on select HP Editions prints
- A silent auction to support HP's acclaimed Education & Community programs

Be sure to RSVP soon...this event will sell out! Look for your invite mid-October, or call Highpoint at 612.871.1326.

Ticket Options Available:

\$175 (Collector Level) 6:00–8:00 p.m.

Early entrance to event giving Collector guests first choice of one night only HP Editions special print prices. Hors d'oeuvres, champagne, and Valet parking included. Limited to 100 guests.

\$65 (Builder Level) 8:00–10:00 p.m.

Enjoy the evening of food, drink and music, plus special one night only print prices. Limited to 150 guests.

Have a great Fall and hope to see you at **FIVE** on November 22!

Carla McGrath, Executive Director
Cole Rogers, Artistic Director
and Master Printer

Luddite: New Prints from Aaron Spangler

Opening Evening with the Artist: Friday, October 10, 6:30–9:00 p.m.

On view: October 10–November 15, 2014

Highpoint Editions is proud to present *Luddite: New Prints by Aaron Spangler*. Please join Highpoint for the opening reception and a chance to meet the artist on Friday, October 10. The exhibition will feature ten hand-printed woodcuts developed in collaboration between the artist and Highpoint. Several of the prints are monumental in scale. Primarily known for his sculptural work, Spangler is a virtuosic self-taught sculptor of wood. He carves intuitively, incorporating subjects from his daily life and surroundings to create compositions layered with political and social meaning.

Aaron Spangler has been collaborating with Highpoint Editions over the past two years, carving his woodcuts from basswood harvested and cut at the small, local Two Inlets sawmill near his home in Northern Minnesota. Some of these blocks are more than 4 feet by 8 feet—all were printed at HP by hand. The artist has developed a rich vocabulary: an atmosphere, tonality and patterning unusual for woodcut that emphasizes the medium's physicality. Monumental or modest in scale, the images all hover between emerging from the surface and being embedded in it. As Spangler sees it: *"Each of these pieces stand in their own worlds, though consistent themes in my work are present in all of them. Themes of rural chaos, personal paranoia, political anger, nature's beauty and bounty, stoicism, severe religion, wellness and spiritual bliss."*

"In this series of large-scale woodcuts, Spangler exhibits his mastery (it is said one needs to clock 10,000 hours of labor in his or her trade to carry the title, and Spangler has been at it for nearly two decades) of carving, drawing and positive/negative spatial arrangements to this robust ensemble of prints. The immediate, in-your-face graphic quality of the medium is harnessed as a vehicle to deliver a series of prints which crackle with energy. Whether in sculpture or in these woodcuts, Spangler's

work extends out from the hermetic environ of the studio and into the communities with which he is connected: from the local timber industry with whom he collaborates, to the printers at Highpoint." (Excerpted from an essay by Eric Sutphin; Aaron Spangler: *Luddite* at Highpoint Editions, August 2014.)

About Aaron Spangler: Aaron Spangler lives and works in Park Rapids, MN. He received a BFA from the Minneapolis College of Art and Design, Minneapolis, MN, and has received grants and fellowships from the McKnight Foundation, the Minnesota State Arts Board, and the Jerome Foundation. Spangler's work is held in the collections of The Art Gallery of Ontario, The Hammer Museum, and Walker Art Center, among others. Aaron Spangler is represented by Zieher Smith & Horton Gallery, New York City.



Aaron Spangler signing prints

Major support:



**National
Endowment
for the Arts**
arts.gov

Stand Out Prints 2014

Highpoint's International Juried Exhibition

Opening reception: Friday, September 5 6:30–9:00 p.m.

On view: September 5–October 4, 2014



Ericka Walker, *There*, lithograph

Highpoint is pleased to announce the return of *Stand Out Prints*, Highpoint's juried exhibition that takes place every two years.

See what's happening in printmaking on an international scale. With submitted works from 46 states and international submissions from Canada, the UK, Australia, Israel, Ireland and Latvia, this exhibition offers 67 select impressions in contemporary printmaking from 63 artists. Highpoint was thrilled with the quality and quantity of the submitted work. Highpoint received 837 individual images submitted by 293 artists. After considerable deliberation, juror Susan Tallman chose a cohesive exhibition that highlights contemporary printmakers and looks stellar in HP's gallery spaces.

A special thanks to all the artists who submitted work, and to our juror, Susan Tallman. Please enjoy her juror statement that follows!

Juror Statement by Susan Tallman:

"There." The word caught my eye: its antiquated letter design and self-conscious

quote marks, at once earnest and ironic, hovering atop one of the nearly 800 entries for *Stand Out Prints*. I did not know the artist's name, but I did know that I was in trouble. The entries were problematically good. It had quickly become apparent that if I were to make a selection based simply on quality, exhibition visitors would be wading through knee-deep piles of prints piled on the floor. I needed to locate a theme from the multiple streams of content, style, medium and approach running through the entered works. There were many strong options: the environment; violence and injustice; memory and childhood; photographic imagery; non-photographic imagery.

Again and again, however, what pulled me up short was a more ineffable quality: a concentration on a specific place, a specific moment in time—like a finger urgently pointed to say, "here." This flew in the face of what we know to be true of our world—the exponential acceleration of virtuality, the profusion of pixels without location, images without context, places without substance. So it was fascinating.

The prints chosen for this show all exhibit this sense of specific location. They do so in landscapes and photogravures, in portraits and abstractions, in six-foot-wide etchings and three-inch-tall pochoirs. Sometimes the flavor is elegiac, sometimes celebratory, sometimes sardonic. In each case, the artist has grabbed from the moving surface of time something concrete—the opposite of a Snapchat. Perhaps this explains the profusion of notoriously laborious techniques: reduction linocuts strategically wrought in successive stages from a single block; mezzotints whose gleaming lights were burnished by hand from rough metal. In the era of zX zV, such acts of sustained attention and protracted making become more markedly what they have always been: instruments for understanding the world more deeply.

For the viewer, this plays out in reverse—looking, we peel back the lines and layers of ink; the sleek or robust paper; the carved wood; the eye of the camera; the artist's hand. What we reach in the end is the tiny, hard kernel of someone else's experience. But what we gain is our own.

The whole point of printed matter is that it is, at one and the same time, the object in hand *and* the place or person or time or emotion it represents. It gives us here. And there.



About Susan Tallman: Susan Tallman is an art historian who has written extensively on the history and culture of the print, as well as on issues of authenticity, reproduction and multiplicity. She is Editor-in-Chief of the international journal and website *Art in Print*, and her writing has appeared in *Art in America*, *Parkett*, *Public Art Review*, *Art on Paper*, *Print Quarterly*, *Arts Magazine* and many other publications. Her books include *The Contemporary Print: from Pre-Pop to Postmodern* (Thames and Hudson), *The Collections of Barbara Bloom* (Steidl), and numerous museum catalogues. She has lived and worked in New York, Amsterdam and Berlin, and currently teaches in the Departments of Printmedia and Art History, Theory and Criticism at the School of the Art Institute of Chicago.

Highpoint Editions



Artist Mungo Thomson with Master Printer Cole Rogers



New Collaborations

Mungo Thomson

Mungo Thomson began a collaboration with Highpoint Editions over the summer, developing new work with Master Printer Cole Rogers. Thomson is a Los Angeles-based artist whose work explores mass culture and cosmology. Thomson's work addresses the small, everyday voids that exist within culture—the gaps, digressions and mistakes that are an inevitable part of institutions and everyday life.

Mungo worked on several ideas during his June visit, eventually paring them down to two distinct projects. The artist is bringing his sharp observation and love of questioning, investigation and re-contextualizing of the familiar to printmaking. One project in the works is a pair of large scale screen prints based on the *Timelife* book series he has been working with. The second project is related to his money series...

Thomson's work was featured in the Walker Art Center's 2012 exhibition, *Lifelike*. In *Lifelike* "his piece *Between Projects*

was composed of twelve 'pencils' (painted sculptures fabricated in actual size) found scattered across the ceiling as if launched by a frustrated writer. Thomson's art often focuses on banal objects or situations that somehow take on lives of their own, exhibit some kind of contradiction, or are conceived by 'going after bad ideas.'" Siri Engberg, *Lifelike* catalog, ©2012, Walker Art Center.

About Mungo Thomson: Mungo Thomson lives and works in Los Angeles. He holds a BA from University of California (Santa Cruz), attended the Whitney Museum Independent Study Program, and received an MFA from the University of California (Los Angeles). Thomson's work is held in the permanent collections of the Museum of Contemporary Art (Los Angeles), the Hammer Museum, the Hirshhorn Museum, the Walker Art Center, the Museum of Modern Art (NY), and the Whitney Museum of American Art among many others.

Ongoing

Jim Hodges

Highpoint Editions has been collaborating on new prints with artist Jim Hodges. Over the last 16 months the artist has been working and reworking the plates, making sensitive but decisive adjustments as he pursues and refines the images. Two beautiful, large intaglios with chine collé, and relief printed elements are in the final stages: these are technically and visually complex prints using cut plate elements, à la *poupée* color inking, aquatint, drypoint, scraping, spit bite and burnishing, combined with several layers of delicate hand cut chine collé elements. **Stay tuned for news about a publication date!**

Hodges' art was the focus of a recent career survey co-organized by the Walker Art Center and the Dallas Museum of Art, *Jim Hodges: Give More Than You Take*. Utilizing diverse materials and media, Hodges creates powerful connections with audiences, transforming everyday materials into meditations on the beauty and fragility of life. Hodges' work has been the subject



Jim Hodges collaborating with HP Editions



Artist Julie Buffalohead working at HP

of many exhibitions in the United States and Europe, and is held in major collections around the world.

Julie Buffalohead

Julie Buffalohead has been in the studio working with Highpoint Editions to develop a group of prints to be released and exhibited in Highpoint's galleries in February of 2015. She is working on a large scale, especially for an artist's first lithographs and developing a new format that emphasizes the image's pictorial narrative. These prints draw upon her personal iconography—the animal protagonists featured in her art delve into themes related to Native American legend and history, politics, culture, power, parenting, and human experience.

This project is funded in part by a MN State Arts Board Cultural Community Partnership Grant—THANK YOU!

Julie Buffalohead lives and works in St. Paul, MN, and is a member of the Ponca Tribe of Oklahoma. She holds a BFA from the

Minneapolis College of Art and Design, and an MFA from Cornell University. Buffalohead has participated in numerous group and solo exhibitions. Don't miss the survey of her work at the Minnesota Museum of American Art (on view December 18, 2014 – February 22, 2015)!

Print Fairs

Highpoint Editions looks forward to exhibiting at the Editions and Artists' Books Fair in New York City, also known as the E/AB Fair, once again in fall 2014. This year's fair will be held during New York's Print Week (November 6 – 9), at 540 West 21st Street in Chelsea. HP will feature work by Sarah Crouner, David Rathman, and Aaron Spangler, along with other new editions. If you are in New York, please stop by and visit our booth!

Traveling Exhibitions

Highpoint Editions prints have been on view at Ascent Capital Management and The McKnight Foundation this year, and we look forward to more off-site exhibitions in 2015. It is wonderful to be able to share our visiting artists' work with the broader audiences these venues offer.

Visitors are welcome to view *The Fine Print: Artwork from Highpoint Editions* at The McKnight Foundation's Cynthia Binger Boynton Lobby Gallery during the foundation's normal business hours. The exhibition will be on display until December 10, 2014.

and, not to be missed...

In conjunction with HP's celebration of five years in our new building (see pg. 2 for more details), Highpoint will be offering special *one-night only* pricing on Highpoint Editions prints—join us at the party to take advantage of this unusual opportunity to snag some of your favorites at special offer prices worth celebrating!

Tales from the Co-op



John Pearson, *Ice Out*, intaglio, 2014



Megan Anderson, *Nostalgia 1*, polyester plate lithograph, 2013

First person profiles of artists working in HP's Cooperative

John Pearson

I studied intaglio printmaking at MCAD as a side dish to my design major, and, perhaps predictably, drifted away from the practice until years later when I took a class at Highpoint to fill some dull winter evenings. The first night I walked in the door and inhaled the smell of ink I thought: I'm home!

That was 10 years ago.

Fast forward to today: It's 9:15 on a Sunday morning, and I'm at Highpoint. (This is earlier than I show up at my "real" job.) I pretty much trot from drawer to sink to cubby to hot plate and the press. How much can I get done this morning? I'm working on a couple different images in different states of done-ness; one is 2-color, the other just black, so I'm juggling three copper plates and muddles of ink. After a week of handwork at home—drawing, tracing, scraping, engraving, burnishing—when I get to the print shop I can't wait to see the results.

The results are, um, not quite there. Which is typical. My prints go through many states. Because I work for so many weeks on a print, I'm careful about the subject matter I commit myself to. On this recent Sunday I'm working with the natural history imagery that is typical for me: shells, ice formations, feathers, landscape. But waiting in my drawer is an utterly failed experimental aquatint that has potential to become an intriguing abstraction, so I think I'll give that a shot next.

Megan Anderson

Born and raised in Utah, my first print experiences took place while I was a BFA student in Photography at Utah State University. There I was exposed to traditional film and wet dark room processes as well as 19th century photographic methods. I fell in love with the process of coating the paper with light sensitive emulsion and watching the image appear in the developer. I believe this love of process led me to printmaking

Threshold Gallery

and later piqued my interest in collaborative printing.

I ultimately received my BFA from Savannah College of Art and Design where I focused on lithography. The processes of preparing the stone, drawing on the surface, etching and rolling up the image, as well as proofing and editioning are what locked me into lithography. During this time I created a series of prints, I refer to as the *Nostalgia* body of work. This imagery still influences my current work. I used detailed wallpaper patterns and feminine legs to create an image-based vocabulary that speaks of women's sexuality and plays on gender roles of a past era. The small size (5" x 7") and contour line aesthetic I began to develop in these prints lent itself to polyester plate lithography. For this reason, much of my personal work since has been in this medium.

My printmaking journey brought me to Highpoint first as a studio intern and later as a staff member—assistant printer in the professional shop. Working in the pro shop at Highpoint cemented my interest in becoming a collaborative printer. I was fortunate enough to learn and work under the direction of master printer Cole Rogers and Senior Printer Zac Adams-Bliss. I recently traveled to the land of enchantment (Albuquerque, NM) and received my Professional Print certificate from the Tamarind Institute, where I honed my skills as a lithographer while furthering my passion for collaborative printing. Currently, I enjoy the luxury of Highpoint's facilities and continue to create as a working member and artist while maintaining the print skills I acquired at Tamarind.



Ellen Wold, *Circle Pines*, reductive woodcut, 2014

Threads: A Family Connection

Opening in October 2014, this exhibit by Ellen Wold honors the life of her sister who suffered a major stroke one year ago. Wold's work in this show focuses on the threads that connect them as friends and family: gardening, camping, and fabric arts. Exhibited will be a series of woodblock and screen prints.

The goal of Threshold Gallery is to feature solo shows by HP's co-op artists, presenting four exhibits annually. This intimate space allows artists the chance to organize a "mini-show" of their prints, and personally curate the space.

Fall/Winter 2014: Adult & Teen Classes and Workshops

Beginning Intaglio

Dates: Tuesdays, 6:00–9:00 p.m. October 7, 14, 21, 28, November 4 and 11
Saturday workshops: October 25 and November 15, 10:00 a.m.–2:00 p.m.

Ages: 18+; for beginning to intermediate students.

Cost: \$335 (10% discount for HP members)

Registration: Deadline is Monday, September 22

Enrollment: Maximum 10; minimum 6

Instructor: Josh Bindewald

Are you curious about intaglio printmaking but have never had a chance to try it? Well then, *Beginning Intaglio* is the opportunity you've been waiting for. This is an introductory intaglio course that will focus primarily on etching techniques using copper plates and non-toxic ferric chloride solution. We will cover drypoint, line etch, aquatint (rosin, soft ground, spray paint, spit bite), multiple plate registration as well as plate preparation, paper preparation and printing fundamentals. Students in this class will have the opportunity to create a small, two-color image using any/all of the techniques mentioned above. All skill levels welcome.

About the Instructor: Josh Bindewald has been the Exhibitions and Artists' Cooperative Manager at Highpoint since 2012. He has an MFA in printmaking from Bradley University and a BFA from the University of Wisconsin-Stout. Josh primarily works with intaglio, but dabbles with all print processes.

Plate and Photo Lithography

Dates: Tuesdays, 6:00–9:00 p.m. November 18, 25, December 2, 9, 16 and 30
Saturday workshops: December 6 and 20, 10:00 a.m.–2:00 p.m.

Ages: 18+; for beginning to intermediate students

Cost: \$335 (10% discount for HP members)

Registration: Deadline is Monday, November 3

Enrollment: Maximum 10; minimum 6

Instructor: Jeremy Lundquist

Lithography is a fantastic medium for those who love drawing, but it's also extremely useful for incorporating photographic techniques. This course will concentrate on instruction in hand drawn techniques on ball-grained aluminum plates and a wide variety of both hand-drawn and digital film techniques on photographic plates. All methods of traditional lithographic drawing, including dry and wet media, can be executed on grained plates. Plus, unlike the extremely heavy slabs of limestone used for stone lithography, plates are extremely portable and afford an ease of processing. Photo Lithography is done on a plate that is pre-coated with a photographic emulsion. The learning curve for processing these plates is extremely short compared to other types of photographic printmaking. The overall process brings a very hands-on approach to the printing of photographic imagery. It will also be possible to easily combine techniques, integrating the hand-drawn with the photographic, as we will cover printing in multiple layers with color ink.

The course is designed for both beginners and students who want to strengthen existing skills. Demonstrations will cover traditional and more recently developed techniques, complemented by instructor supported work time and the viewing of sample prints. In addition to technical skill, this course will focus on personal artistic development. Plates (limited number), ink, chemistry, tools, equipment and instructional/technical support are provided. Students will need to provide paper and some drawing materials as specified by the instructor after the first class.

About the instructor: Jeremy Lundquist was born in California, raised in the suburbs of Chicago and currently lives and works in St. Paul and Minneapolis. He has been an artist-in-residence at Ox-Bow, Harold Arts, Spudnik Press, Kala Art Institute and the Vermont Studio Center. His work has also been exhibited at Highpoint Center for Printmaking, the Chicago Cultural Center, Gallery 400 at the University of Illinois–Chicago, the Minnesota Center for Book Arts and additional venues nationally and internationally. This past year Jeremy was a Visiting Assistant Professor at the University of Iowa as the Grant Wood Fellow in Printmaking. For six years prior, he taught all forms of printmaking at the School of the Art Institute of Chicago. He has also taught at the University of Wisconsin–Milwaukee and the Milwaukee Institute of Art and Design. He received his BA in Studio Art from Grinnell College and his MFA in Printmaking from Ohio University.

Teens Screen Weekend

Dates: Saturday and Sunday, October 11–12, 10:00 a.m.–4:00 p.m.
Ages: Must be currently enrolled in high school; all skill levels welcome
Cost: \$225 (10% discount for HP members)
Registration: Deadline is Monday, September 29
Enrollment: Maximum 12; Minimum 6
Instructor: Dana LeMoine

A weekend at Highpoint just for teens! Love screenprinting but don't have a space to print? Never screenprinted, but interested in learning the process? This class is for you! This workshop will lead beginners through the basics of screen preparation and printing, and will also include tips and tricks for those who are still learning the screenprinting process. Hand-drawn imagery is encouraged as no image-editing software will be available. Students should come prepared with ideas for a 2-5 color print. The class will include time for artists to talk through ideas, develop a multi-color print and have a group critique at the end. All supplies included.

About the Instructor: Dana LeMoine is the Education and Community Programs Manager at Highpoint. She earned her MFA at Arizona State University and her BFA at UW-Madison, both in printmaking. Dana has been teaching art for over three years to diverse audiences. Beginning at Arizona State University and the Mesa Art Center, she is excited to now be closer to her home in Wisconsin while continuing to pursue her passions of making and teaching how to make prints.

Monoprinting Madness

Dates: Saturday, December 13, 10:00 a.m.–4:00 p.m.
Ages: 18+; All skill levels welcome
Cost: \$115 (10% discount for HP members)
Registration: Deadline is Monday, December 1
Enrollment: Maximum 15; Minimum 6
Instructor: Dana LeMoine

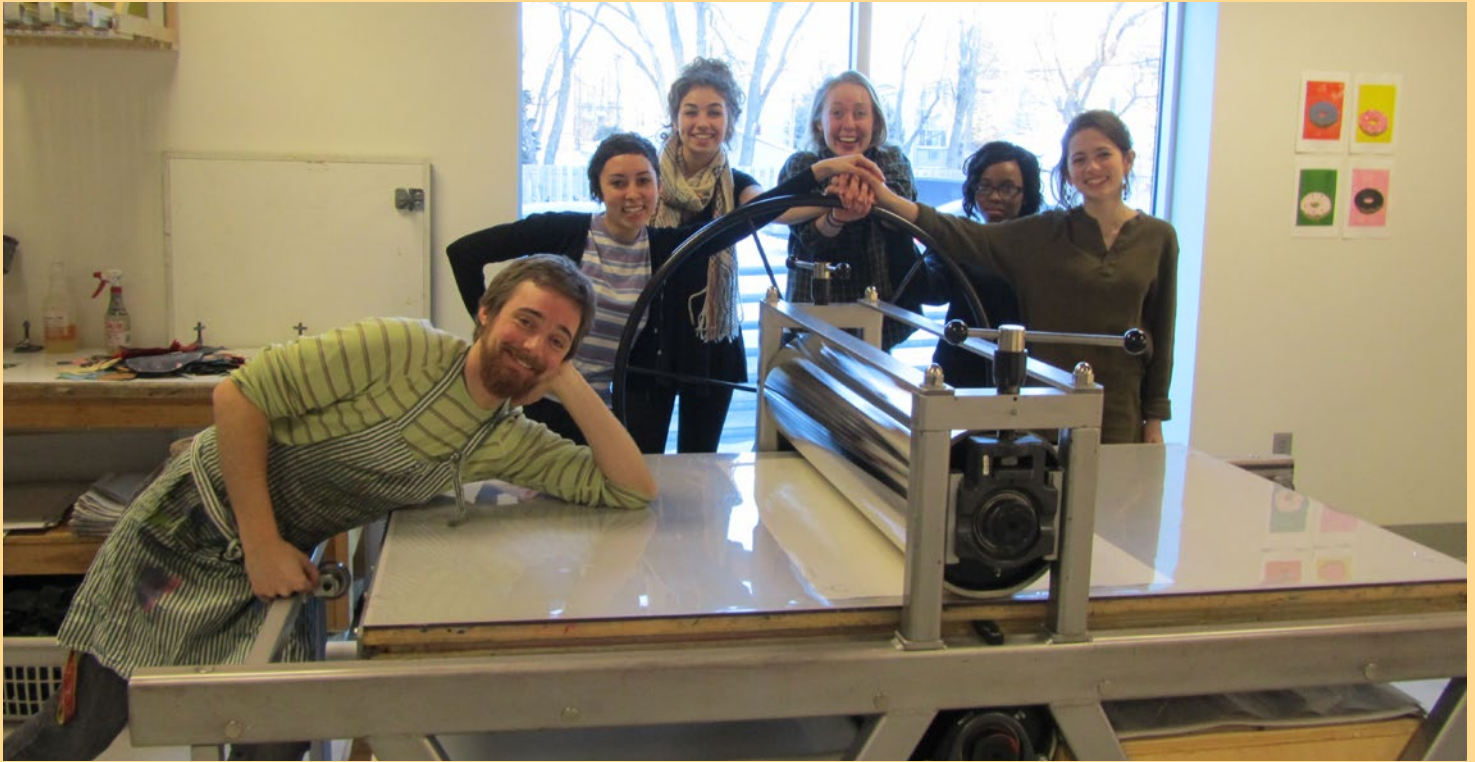
Monoprinting is one of the most versatile printing methods. It offers a plethora of mark-making techniques from painterly to graphic. This day-long workshop will teach you everything you need to know about how to make a monoprint. It will also cover some advanced techniques for those who have experience making monoprints or those who are looking for a challenge, such as ghost printing and multiple drop printing. We will use water soluble ink so clean up is a breeze; no solvents are used during this workshop. This class will have plenty of time for experimenting so come prepared with ideas! (note: 6 large sheets of printing paper 22" x 30" and inks provided; more paper can be purchased during class if needed)

About the Instructor: Dana LeMoine is the Education and Community Programs Manager at Highpoint. She earned her MFA at Arizona State University and her BFA at UW-Madison, both in printmaking. Dana has been teaching art for over three years to diverse audiences. Beginning at Arizona State University and the Mesa Art Center, she is excited to now be closer to her home in Wisconsin while continuing to pursue her passions of making and teaching how to make prints.

To register for classes, call Highpoint at 612.871.1326 or email info@highpointprintmaking.org

Registrations are finalized upon receipt of payment. If payment is not received within one business week your place in the class will not be reserved.

Education & Community Programs Updates



Education Fellow Tyler Green with the Access/Prints teens

Spring has been very eventful in the Education & Community Programs at Highpoint: we've been hosting new partners, mentoring new teens, and exhibiting new work from hundreds of youth and community artists who have visited Highpoint throughout the year.

New partners this spring included **Venture Academy** and **MERC Alternative High School**. Venture Academy is a new charter school whose mission is to ignite the passion of all young people to become entrepreneurial learners and leaders who will change the world. Venture students spent the day making detailed drypoint prints at Highpoint that were shown in our spring exhibition. MERC is an alternative high school whose emphasis is on attendance, respect and setting goals for the future. MERC students came to Highpoint to create colorful and expressive monoprints that were also featured in our annual student exhibition.

This year marked the 6th year of **Highpoint's Access/Print Mentorship Program**. This spring, Highpoint hosted a team of four teens: Lucia Sullivan Possehl and Ruby Tresch from Southwest High

School, Melissa Nyberg from Roseville High School and Georgeann Byrd from Washburn High School. Their incredible work ethic led to an impressive show, which also exhibited the work of our Fall A/P Members (Alice Hu, Lydia Gutowsky and Emily Jablonski) and many of our youth/community visitors from our regular educational programming.

The **Spring 2014 Look/See Exhibition** was a huge success! Visitors were astonished at the quality and amount of work our A/P teens completed, as well as the variety of partnerships Highpoint has to offer. Over 300 prints adorned the walls allowing hundreds of young artists the unique opportunity to exhibit their work in a professional gallery and share their art with family and friends.

Highpoint also had the pleasure of hosting a new session of **Veterans in the Arts** this spring. This year, six veterans participated in a nine-week program at Highpoint. Veterans concentrated their time on screenprinting and woodcuts to produce small editions of prints they could exhibit in the future. This group of Vets created a wonderful community of artists from

different backgrounds with different skillsets who worked together to create some truly amazing pieces.

Highpoint is very excited about the different programming that comes with the summer. Summer is a time for more extended programming where youth and community groups can visit for a whole day or come back for repeated visits and students can build upon initial lessons and grow as a printmaker and artist. Groups participating in this summer's unique programming included: Urban Arts Academy, 5 Centers youth and adult camps, Summer Arts Academy through Buffalo High School and numerous Minneapolis Kids groups.

Highpoint Education programming would not be possible without the help of our amazing interns, mentors and fellows. Many thanks to our latest Education Team: Emma Colón, Tyler Green, Bryn Gleason, Nan Onkka, Matt Nyberg, Claire Crews, Louise Edwards and Isabel Norsten for their incredible amount of time and energy!

ACCESS/PRINT Project Highpoint's Teen Program



Installing the 2014 youth exhibition

The A/P (Access/Print) Program at Highpoint is an artist mentorship program for teens that happens in the fall and spring each school year. The program is completely free and open to high school students in grades 10-12. Teens across the metro area can apply, and HP also pays for a bus pass if transportation is needed. A/P meets twice a week for most of a semester and culminates with a professional exhibition of the teens' work in Highpoint's galleries. The program is led by two artist mentors who are pros at printmaking and highly skilled at helping teens reach their potential. The semester begins with an overview of a variety of printmaking techniques, with exercises in each. Following the introductory sessions, the teens get the opportunity to experiment with their own ideas in different printed

media. The semester wraps up with each teen proposing their own project, which is completed with the guidance of the mentors. The teens' final projects are exhibited in a group show in Highpoint's galleries each spring. The work completed by our A/P Teens is often utilized in their college applications and many have won awards with the amazing work they complete during this program.

And, what do the teens think?

"The program exceeded my expectations! I didn't think we would get to use such cool and professional equipment or get as much free reign over our projects as we did."

"I learned about various types of printing which expanded my skill level and

knowledge. Also, the mentors made all types of printing accessible to various skill levels."

"I learned so much about printmaking that I hope to use in the future. Also, the mentor/mentee relationship was great! With the small group, we were all able to get a lot of hands on time printing and time to talk things out with the mentors."

If you know any teens who might be interested in this program, please encourage them to apply! The Fall 2014 application deadline is Monday, September 15. You can find applications at Highpoint or online at highpointprintmaking.org/ap.

Highpoint's Current Members: You Make it Possible!



As of July 31, 2014

Collector (\$1000+)

Catherine C. Andrus
Elizabeth Andrus and
Dr. Roby Thompson
Bruce and Martha Atwater
Daniel Avchen and
David Johnson
Colleen Carey and
Pamela Endean
Ellie Crosby
James and Megan Dayton
Judy Dayton
Scott Dayton
Toby and Mae Dayton
Vanessa Dayton, in honor of
Elly Dayton Grace
Lisa and Pat Denzer
Mary C. Dolan
Ross Fefercorn
Elly Dayton Grace
Katherine D.R. and Jim Hayes
(Hayes Fund of HRK)
Rob and Alyssa Hunter
Mr. and Mrs. James Kaufman
Katharine Kelly
Armin Kunz
Nivin MacMillan
Jennifer Martin
Don McNeil and Emily Galusha
Bob and Mary Mersky
Lucy and Robert Mitchell
Tim and Debby Moore
David Moore, Jr. and
Leni D. Moore
Sheila C. Morgan

Michael Peterman and
David Wilson
Jennifer and Charlie Phelps
Alan Polsky
Doug and Sharon Pugh
Molly Rice and Dan Priebe
Jeff Ross
Molly and Ty Schlobohm
Joan Schoepke
Helene and Jeff Slocum
Doug Snyder
Richard and Claudia Swager
Neely and Steven Tamminga
Clara Ueland and
Walter McCarthy
Amy Walsh Kern and Mitch Kern
Fred and Eleanor Winston
Margaret and Angus Wurtele

Special Edition (\$500-\$999)

Beth Bergman
Kerrie Blevins and
Michael Walstrom
Tony Branfort
Joan and Robert Dayton
Martha Dayton and Tom Nelson
Mary Lou and Tom Detwiler
Siri Engberg and Marty Broan
Kaywin Feldman and Jim Lutz
Gretchen and Doug Gildner
Curt and Catherine Gunsbury
Roger Hale and Nor Hall
Jule and Betsy Hannaford
Randy Hartten and Ron Lotz
David W. Kiehl

Searcy and John Lillehei
Julie Matonich and Rob Bras
Carla McGrath and Cole Rogers
Richard and Deborah McNeil
Kim and Tim Montgomery
Kate and David Mortenson
David Zucco and Justin Newhall
Michael and Pam Nightingale
Todd Norsten and Leslie Cohan
John Pearson
Heather Plank
Nora Plesofsky
Peter and Annie Remes
Cathy Ryan and Doris Engibous
Al Sedgwick
Richard Scott and
Dale Vanden Houten
Olga Viso and Cameron Gainer
Joanne W Von Blon

Limited Edition (\$250-\$499)

Darren Acheson and
Carol Peterson
Karl and Rosemarie Bethke
Hope Cook
Patti Goldberg
Wendy Holmes and David Frank
Julie and Tommy Johns
Lyndel and Blaine King
Jeff and Jennifer Klinefelter
Sally and Jonathan Lebedoff
Katherine C. Moore in honor of
David Moore, Jr. and
Leni D. Moore
Khanh N. Nguyen
Brian and Julia Palmer
Brian Pietsch
John Rasmussen and
Megan McCready
Mr. and Mrs. Lewis Remele
James Rustad
John Skogmo and Tom Morin
Christopher Stevens
Nancy and David Warner

First Edition (\$100-\$249)

Kinji Akagawa and
Nancy Gipple
Rebecca Alm
Tom Arneson
Thomas Barry
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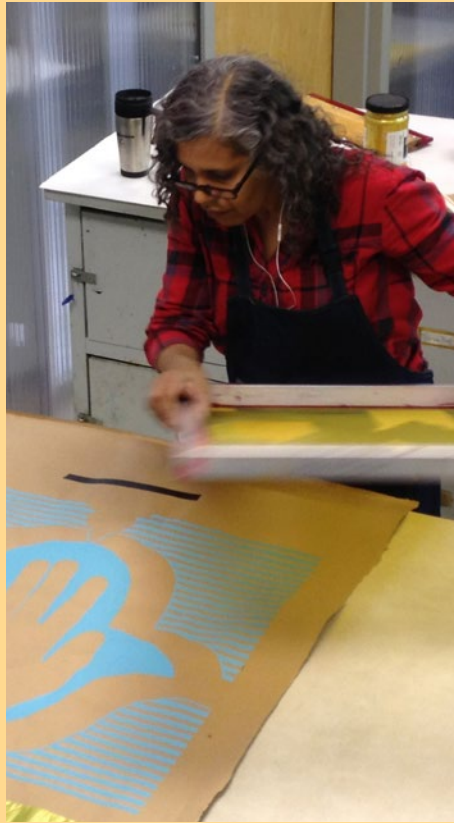
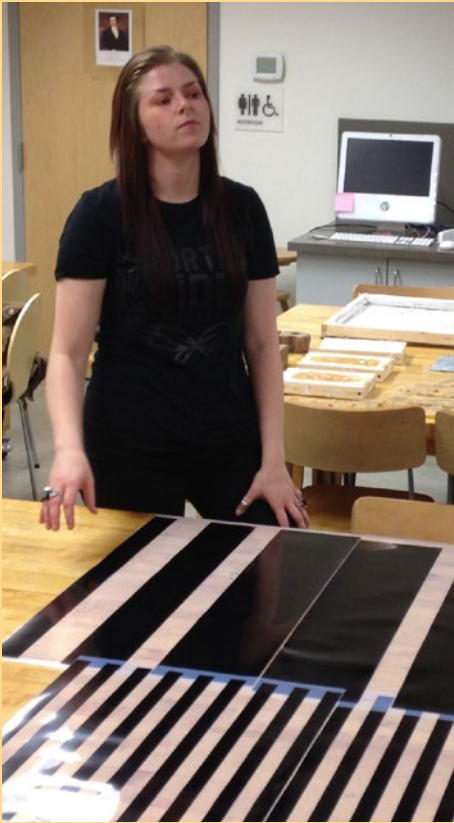
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Jerome Emerging Printmakers Program Updates & News



The 2013-2014 Jerome Emerging Printmakers at work

All three of HP's 2013-2014 Jerome Emerging Printmakers—Hend Al-Mansour, Michael Gordon, and Lindsay Splichal—took great risks by launching into challenging, novel and time-consuming projects. Judging by the art on view in their group exhibition this May, the risks paid off greatly.

Attendance was bonkers for the opening reception held May 23. New to the program this year, each of the residents delivered some remarks to the audience about their process and the work on display. This was a great way to generate additional interest and gave attendees added insight into the thought-provoking work the residents made.

Hanging from the walls and ceiling, sitting on the floor and atop shelves in Gallery B was a collection of printed objects by Lindsay Splichal. Instead of "print as object," this was more like "print onto printmaking-related object." With oil-based black and white screenprinting inks, Lindsay printed repeating linear patterns onto discarded objects and reject materials from

area printshops like MCAD and Highpoint. She then arranged these objects into a site-specific installation that was at once overwhelming yet ordered and rewarding to interact with.

Michael Gordon's innovative intaglio prints were display in Gallery A along with one of the plates he used to print from and sculptural wall piece. In Gallery B, Mike hung the 4 additional plates and a massive blind embossment that was a study in subtle beauty. Mike's prints were pulled from "plates" that were actually casts he made of architectural ruins on-site at a former brick factory in Lilydale. The resulting prints were embedded with the history of the space and looked exquisite hanging in glassless frames.

Although she was quite prolific during the residency, Hend Al-Mansour pared her body of work down substantially for exhibition, opting to show only her most recent works. Hend was determined to learn and try many printmaking techniques that she had no previous experience with while

she was a resident. Many examples of these processes were on display in the exhibition including an image that was screenprinted directly onto the gallery wall and an intaglio print that was pulled from a plate that was professionally cut into a specific set of shapes. Viewers appreciated the frankness of Hend's colorful images that paired intricate text with decorative and figurative imagery.

Highpoint is excited to welcome a new batch of Jerome Residents this fall. The next group will be announced in late August and will begin their residency right after Labor Day. A special thanks once again to the 2013/2014 jurors Chris Larson and Rachel McGarry, as well as critique guests Bryan Ritchie, Jennifer Phelps, Chris Larson and Rachel McGarry.

Become a Member



Highpoint members receive a 10% discount on most classes!

Members also enjoy invitations to special events, a subscription to this newsletter, and other benefits listed below. Member support is integral to Highpoint's programs and helps keep our galleries free and open for all.

To join or renew your membership, visit our website at highpointprintmaking.org or call 612.871.1326. Thank you for your support!

Member Levels

Supporting

(\$40, or \$30 for students/ seniors)

- 10% discount on select classes
- Subscription to *Presstime*, Highpoint's biannual newsletter
- Invitations to members-only events

First Edition (\$100)

- All the benefits of supporting membership
- Plus, invitation to annual print collecting seminar or printmaking demo

Limited Edition (\$250)

- All the benefits of First Edition membership
- Plus, unlimited, year-round 10% discount on prints by Highpoint co-op artists

Special Edition (\$500)

- All the benefits of Limited Edition membership
- Plus, first notice of new Highpoint Editions print releases and exclusive invitations to meet visiting artists

Collector (\$1000 and above)

- All the benefits of Special Edition membership
- Plus, one annual 10% discount on a Highpoint Editions print

Upcoming Events Calendar

September

Stand Out Prints: Highpoint's International Juried Exhibition

Opening Reception: Friday, September 5, 6:30–9:00 p.m.

On View: September 5 – October 4

October

Luddite: New Prints by Aaron Spangler, published by Highpoint Editions

Opening Reception: Friday, October 10, 6:30–9:00 p.m.

On View: October 10–November 15, 2014

November

Free Ink Day: Día de los Muertos

Saturday, November 1, 1:00–5:00 p.m.

Bring family and friends to take part in this annual HP tradition—free for all ages!

Special Event: FIVE–HP's Building Birthday Bash

Saturday, November 22, 6:00–10:00 p.m.

See page 2 for details

Thanksgiving Holiday Hours

HP will be closed November 27–30 for the Thanksgiving holiday

December

Prints On Ice: Highpoint's 26th Cooperative Exhibition

Opening Reception and 20% Off Sale:

Friday, December 5, 6:30–9:00 p.m.

On View: December 5–January 17, 2015

HIGHPOINT CENTER FOR PRINTMAKING


912 West Lake Street
Minneapolis, Minnesota 55408

612.871.1326
highpointprintmaking.org

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Mission: Highpoint Center for Printmaking is dedicated to advancing the art of printmaking. Its goals are to provide educational programs, community access, and collaborative publishing opportunities to engage the public and increase the appreciation and understanding of the printmaking arts.

 **Non-discrimination policy:** Highpoint Center for Printmaking provides equal opportunity and access to its facilities and programs to all individuals regardless of race, national origin, color, gender, age, beliefs, sexual orientation or disability in admission, access or employment.

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DÍA DE LOS MUERTOS FREE INK DAY



DAY OF THE DEAD! Free Ink Day

Saturday,
November 1
1:00 – 5:00 p.m.

Help us celebrate our annual fall Free Ink Day in honor of Day of the Dead. Join us for this all-ages event to make prints to take home! Learn to carve and print relief blocks by hand, and print blocks carved by Highpoint artists.