

FALL/WINTER 2021

Presstime



HIGHPOINT CENTER FOR PRINTMAKING



HIGHPOINT CENTER FOR PRINTMAKING



20 YEARS OF
HIGHPOINT

From the Directors



Dear friends,

Highpoint opened its doors in 2001 in the spirit of service. To this day, we (directors, staff, and board) continue to push ourselves, earnest in our pursuit of making the art of printmaking an accessible and vibrant part of our community's lives.

While continuing to center traditional printmaking practices, Highpoint has worked hard to evolve our range of programming over the years. Our **galleries** are free for all to view a wide range of exhibitions; **Free Ink Day** offers hands-on printmaking for individuals and families; school visitors experience **tours** and printmaking **demonstrations**; **classes** provide learning for all ages; our **teen mentorship program** culminates in an exhibition in the gallery each year; the **artists' cooperative** has equipment for every fine art printmaking technique; Highpoint's **Jerome Early Career Printmaker Residency** and **McKnight Printmaking Fellowship** support artists at different career stages; new and seasoned collectors support artists by purchasing work from both the artist cooperative and **Highpoint Editions' renowned published prints**—no matter your experience with printmaking, Highpoint strives to offer something for everyone!

As we look back over these first 20 years there is much to be proud of—and it is all thanks to you and your unwavering support of our work. This year, a challenge on many fronts, is still ripe with opportunities for you to connect and celebrate this milestone with us!

Three ways to celebrate with us this Fall:

A Contemporary Black Matriarchal Lineage in Printmaking is on view in HP's galleries September 17–October 23; curated by Delita Martin & Tanekeya Word (see page 16).

The Contemporary Print: 20 Years at Highpoint Editions opens at the Minneapolis Institute of Art on October 9, on view until January 9, 2022 (see page 11).

HP welcomes renowned art critic Jerry Saltz for a public talk the evening of Wednesday, November 10—details and location TBD. Saltz is senior art critic at New York Magazine and was awarded the 2018 Pulitzer Prize in Criticism (see our website for updated details).

Highpoint has become so much to so many people—because of so many people—and we cannot thank you enough. Here's to the next twenty years!

With great appreciation,

Carla

Carla McGrath
Executive Director

COLE

Cole Rogers
Artistic Director and Master Printer

20 Years of Highpoint

Highpoint Center for Printmaking was founded in 2001 by Executive Director Carla McGrath and Artistic Director and Master Printer Cole Rogers. Since its inception, Highpoint's mission has been to further the education, accessibility and practice of fine art printmaking. Highpoint also continues to be a center for community engagement in the arts, seeking always to give voice to the Uptown, Minneapolis neighborhood, the Twin Cities, and talented artists and organizations from around the world.

Highpoint Editions

Since day one, Highpoint has worked with professional artists to publish fine art prints. In 2004, Highpoint Editions was officially introduced as the publishing arm of Highpoint Center for Printmaking.

The first artist invited to be published at Highpoint was David Rathman. His work is full of familiar scenes handled with a dreamy, gritty nostalgia. Rathman's original intent was to do a series of etchings based on previous work. But as the process unfolded, as it often does, a series of unexpected variations became the driving force—"mistakes" inherent in the wait-and-



2001

Highpoint Center for Printmaking hosts grand opening on October 20, 2001, Lyndale Ave S, Minneapolis

First gallery exhibition, featuring the work of Brian Shure (then adjunct Prof. of Printmaking, RISD)



First Free Ink Day, designed to provide printmaking to all ages and community members, allowing visitors to experience making prints at no cost and with hands-on support



First school partnership with Jefferson Community School

Highpoint offers its first adult printmaking class

Highpoint welcomes its first artist co-operative members



2002

First international exhibition in the HP gallery: Anna Sobol-Wejman, Dariusz Vasina, and Stanislaw Wejman from Poland

Highpoint's first artist cooperative exhibition opens



First collaborative print edition, with MN-based artist David Rathman, published by HP

— continued from page 3

“The idea of having... Highpoint Editions, as well as the artist cooperative, the classroom and the gallery, be viewable from one to the other, keeps this dialogue among visitors, students, printmakers and artists of all types open and ongoing.”

see nature of printmaking. The final plates used to make the series *Five New Etchings* had bumped around Rathman’s car, abraded by random things and scratched by his dog Goya in the back seat. The result was the perfect patina and texture, something like old film, qualities found in Rathman’s watercolors, but partially achieved here by chance.

Work continued steadily for Highpoint Editions. The Directors and board cautiously began exploring a move to a larger space. In 2009, Highpoint opened the doors to its new, larger location, and Highpoint Editions’ professional shop could both spread out and use the space more efficiently. Further, a professional artist’s studio was created for Highpoint Editions, providing a dedicated private workspace and a beautiful view of the new rain garden.

Over the years, we’ve welcomed an array of artists into our shop with open arms. From international artists like Do Ho Suh and Carlos Amoraes, to nationally acclaimed artists like Jim Hodges and Julie Mehretu, to artists right in our backyard of Minnesota like Dyani White Hawk and Clarence Morgan,

the Highpoint Editions community is one of variety, creativity, and strong relationships.

The professional shop and the visiting artist program are instrumental to Highpoint’s mission, showing printmakers and the larger community—of all ages—that art can be practiced on different scales, and that it can be a professional path. We have always believed that to encourage appreciation of and to demystify art, people have to see it being made. The idea of having each of these spaces; the pro-shop, as well as the member cooperative, the classroom and the gallery, be viewable from one to the other, keeps this dialogue among visitors, students, printmakers and artists of all types open and ongoing.

Artist Cooperative

In 1997 when Highpoint was first imagined, an important priority was to provide a workspace that a community of printmakers could share. Coming from a teaching role at Minneapolis College of Art and Design, Artistic Director Cole Rogers recognized that students were being introduced to printmaking, but often stopped making



2003

Inaugural Jerome Emerging Printmakers residencies announced

Work begins on Julie Mehretu’s *Entropia* (review), co-publication with Walker Art Center



2004

Highpoint Editions attends its first print fair in NY City: Editions & Artist’s Books Print Fair

Highpoint Editions is announced as the official publishing arm of Highpoint



2005

Julie Mehretu’s *Entropia* sells out within 47 minutes via phone orders

First MN State Arts Board Institutional Support grant received by HP



2007

Architectonic vs. HR, by Santiago Cucullu, is acquired by MoMA, NY City



2008

Highpoint launches *HP2: The Campaign for a Permanent Home*, ultimately raising 3.5M for a new building and programming

prints once they graduated and lost access to their university print shop. Printmaking equipment takes up space, and can be extremely cost prohibitive. Providing a well-equipped yet affordable space for printmakers to continue their practice was one of the primary reasons Cole and Carla began dreaming about what would become Highpoint.

In the early days, the artist cooperative was a handful of members sharing the space with our education programs and professional shop. Now, our current location allows the co-op to operate almost entirely independently of the classroom and Highpoint Editions, with many opportunities for creative cross-pollination.

Highpoint is and always has been a DIY space. It could be argued that DIY is baked into the printmaking ethos. Highpoint is a space for teaching and learning at every level of the organization, but especially among our community of co-op artists. The interaction, collaborative troubleshooting, commiseration, and celebration that exists in the co-op is a main reason people often stay for years, second only to our outstanding

facilities. A shared space isn't only for economies sake; it provides a communal spirit that leads to great results.

Twenty years later, we are grateful for each of the 300+ individuals that have chosen to print in the artist cooperative at Highpoint, and their individual and collective impact on the organization and one another.

Education & Community Programs

When we speak about the educational programming we do at Highpoint, one of the main talking points is about the wide age range we work with—from kindergarteners to seniors, and everyone in between. People are often surprised, and ask: "You have Elementary students operating a printing press?"

Yes, we do. It is no small feat to create printmaking workshops for all ages. They require planning, preparation, and a team of dedicated educators. We believe that a student of any background and ability, given the right guidance and quality tools, can create a print they're excited about. Even complex processes that confound adults can be structured and distilled to make youth

International Exhibitions

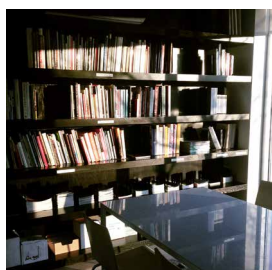
Highpoint's gallery has featured prints from around the world, hosting exhibitions from:

- Tanami Desert region, Australia
- Belfast, Northern Ireland
- Cuba
- Germany
- Johannesburg, South Africa
- Krakow, Poland
- London, England
- Mexico
- Nunavut, Canada
- Pakistan
- Scotland
- Sweden
- Central Taiwan
- Tokyo, Japan
- Toronto, Canada



2009

Highpoint opens doors to a new location, a renovated 10,500 sq. ft. building by James Dayton Design, at 912 W. Lake Street, Minneapolis



The Robert L. Crump Library at Highpoint is dedicated, providing access to books and publications about the art of printmaking



A rain garden is built at Highpoint's new home, complete with a bird bath sculpture from artist Kinji Akagawa (pictured).



2010

Highpoint launches Access/Print Teen Program: high school students work with artist/mentors to create a body of work and exhibit in HP's gallery



2011

Minneapolis Institute of Art hosts *Highpoint Editions—Decade One*, a survey of Highpoint Editions' first 10 years of publications

Willie Cole begins work on what will become a 47-print collaboration with Highpoint Editions

— continued from page 5

Highpoint Editions Acquisitions

Highpoint Editions' print publications are in the permanent collections of many institutions and museums, including:

The Art Institute of Chicago
 Brooklyn Museum of Art
 The Centre Pompidou, Paris
 The Cleveland Museum of Art
 Davis Museum at Wellesley College
 Detroit Institute of Arts
 Fine Arts Museums of San Francisco
 Hammer Museum
 Harvard Museums of Art
 Los Angeles County Museum of Art
 The Metropolitan Museum of Art, New York City
 Minnesota Museum of American Art
 Minneapolis Institute of Art
 Museum of Fine Arts, Boston
 Museum of Fine Arts, Houston
 Museum of Modern Art, New York City
 New York Public Library
 Perez Museum of Art
 Philadelphia Museum of Art
 Plains Art Museum
 Portland Art Museum
 The Studio Museum Harlem
 Tang Museum
 Walker Art Center
 Weisman Art Museum
 Whitney Museum of American Art
 Yale University Gallery

projects successful and fun. It is worth every ounce of effort whenever we see a student's face light up after pulling their first print.

From the beginning, Highpoint's defining question was: how do we create the next generation of artists, printmakers and art lovers? Coming from working in arts education at the Walker Art Center, this was especially important to co-founder Carla McGrath. Our goal was to create in-depth print classes for youth, led by artist/mentors, using high quality materials. An obvious place to start was local schools, so Highpoint began by calling teachers and inviting them to the studio. There was hesitation at working with an unknown organization at first, often accompanied by the question of, "what on earth is printmaking?" Our neighbors at Jefferson Community School were the first to take the plunge and bring students in for a workshop. We are happy to say Jefferson continues to partner with us to this day, along with hundreds of other education and school partners!

Throughout the years, Highpoint's education programming has evolved and expanded, and each education manager,

and interns has brought their own creativity and enthusiasm to the classroom. For example in 2010 HP's Access/Print Teen Program was masterminded: each school year 10 high school students are guided by mentors to create a body of work and exhibit in Highpoint's gallery. Recently, Highpoint has been honored to participate in the Hennepin County Green Partners program, where we create a collaborative curriculum around environmentalism and printmaking for elementary school students across Minneapolis. It's incredible to see what students of all ages are capable of when given the right tools and guidance, and Highpoint is thrilled to continue contributing to the next generation of printmakers!



2012

Developed ongoing environmental sustainability education printmaking programs focusing on Highpoint's raingardens

Stand Out Prints opens, Highpoint's first national juried exhibition



2013

Jim Hodges begins working with Highpoint Editions on four-print suite *The Brilliance of the Seasons* (2019), co-publication with Walker Art Center



2015

Highpoint presents *Entwined*, an exhibition of new prints by Julie Buffalohead

Highpoint Editions becomes a member of the International Fine Print Dealers Association (IFPDA)



2018

Highpoint's founders, Artistic Director & Master Printer Cole Rogers and Executive Director Carla McGrath are honored as the Mid-America Print Council's 2018 Outstanding Printmakers



2019

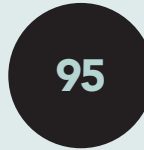
Inaugural Highpoint McKnight Printmaking Fellows are announced

Artist co-op reaches 50 paying members at one time, a first time milestone

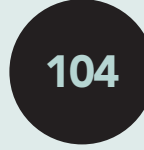
Highpoint by the Numbers: The Years Add Up!



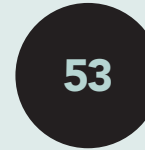
total co-op members over the last 20 years



community partners over the years



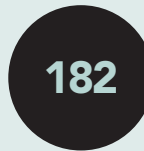
teens who have participated in our Access/Print Teen Mentorship program



number of Free Ink Days hosted by Highpoint



number of times that co-op dues have increased in the last 15 years



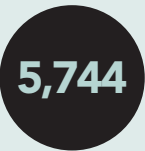
public exhibitions of local, national, and international prints



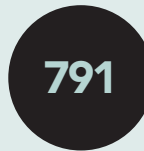
presses (lithography and etching) living under Highpoint's roof



native plants in Highpoint's rain garden



hours/year that artist co-operative members have access to the workshop



print publications by Highpoint Editions



average yearly youth visitors who walk through Highpoint's doors



supporters over the years, who have helped keep Highpoint going strong!



Highpoint Editions publishes *Takes Care of Them*, the now sold-out suite of prints by local artist Dyani White Hawk



2020
Created new educational video demonstrations, allowing thousands of youth and community members to learn remotely during pandemic restrictions

Minneapolis Institute of Art acquires Highpoint Editions' 20-year archive of prints



Stand Up Prints, a juried exhibition in honor of the voices in Minneapolis that inspired communities to demand racial and social justice in America, opens

Artist Peyton Scott Russell creates mural *Rise Up* (pictured) on Highpoint building facade



2021
Highpoint enters its twentieth year!

The Contemporary Print: 20 Years at Highpoint Editions exhibition opens at Minneapolis Institute of Art on October 9

Highpoint Editions News



I, 2021, Edition of 28
Spit bite aquatint, drypoint, burnishing,
chine collé; Image size: 4" x 6";
Paper size: 11 3/4" x 8 1/2"



II, 2021, Edition of 28
Drypoint, burnishing, cutting by
jeweler's saw; Image size: 4" x 6";
Paper size: 11 3/4" x 8 1/2"



III, 2021, Edition of 28
Spit bite aquatint, drypoint, à la poupée,
burnishing; Image size: 4" x 6";
Paper size: 11 3/4" x 8 1/2"



IV, 2021, Edition of 28
Spit bite aquatint, chine collé;
Image size: 4" x 6";
Paper size: 11 3/4" x 8 1/2"

New Releases

Jim Hodges, *days*

Jim Hodges' new suite of prints, *days*, began as a preliminary inquiry into intaglio; a kind of material study for what became, over the subsequent years, four highly experimental prints that celebrate transformation and temporality in consideration of the seasons (*Winter Speaks*, 2015; *αἰώνος ἡμέρα*, 2016; *finally*, 2017; *Bringing in the Ghosts*, 2019; co-published by Highpoint Editions and the Walker Art Center). Subtly, *days* shares a conceptual likeness to the prints of the larger suite, with a potent poetry and voice of its own. *days* is published by Highpoint Editions, with final color proofing and editioning completed at Harlan & Weaver, New York, 2021.

In *days*, it is a delight to observe the material exploration, the possibility of the unknown, and the artist's own intuitive creative process through the physicality of printmaking. The prints are heavily atmospheric, and topographically abstract. Shifting shadow, dappled light, richly

varied texture, narrow crevices and open space—all offer an invitation to move about, around and through *days*.

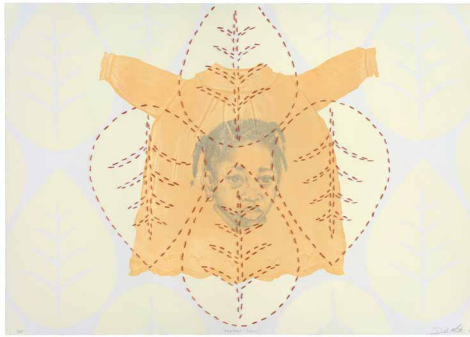
As ever, Hodges presents an immersive intimacy in his work, an invitation to experience a passage of both time and space, not chronologically as mere documentation, but emotionally, as one listens to a piece of music. *days* will be completed mid-September and subsequently released.

About Jim Hodges: Since the late 1980s, Jim Hodges has created a broad range of work exploring themes of fragility, temporality, love and death utilizing a highly original and poetic vocabulary. His works frequently deploy different materials and techniques, from ready-made objects to more traditional media. Charting both the overlooked and obvious touchstones of life with equal attention and poignancy, Hodges' conceptual practice is as broad and expansive as the range of human

experiences he captures. His work has been the subject of numerous solo exhibitions at institutions including: the Centre Georges Pompidou, Paris; Camden Art Centre, London; the Aspen Art Museum; CGAC, Santiago de Compostela, Spain; Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, New York; and the Museum of Contemporary Art, Chicago. The artist recently unveiled the work *I dreamed a world and called it love*, a monumentally scaled installation permanently installed in New York City's iconic Grand Central Station. Jim Hodges was born in 1957 in Spokane, Washington, and lives and works in New York.



Delita, 2021, Edition of 20
Lithograph with collagraph and hand stitching
41 ½" x 29"



Clockwise from left to right:
Ann, Trina, Karen, Maylah, (not pictured: Joyce and Reneisha) 2021, Edition of 20
Lithograph with collagraph and hand stitching
Each 29" x 41 ½"

Delita Martin, *Keepsakes*

Keepsakes is a tender suite of seven prints depicting childhood images of significant women from the artist's life, overlaid on printed vintage christening gowns, and embellished with hand stitched embroidery thread. The stitching adds a sweetly dramatic element to the prints, with themes of sewing and quilting circles, generational legacies, the traits (and traumas) symbolized in heirlooms, and even the implications needlework has had in signifying the societal transition from girl to womanhood. *Keepsakes* will be available this winter.

From the artist: *Keepsakes* is a series of prints that look beyond the surface of objects at the memories they hold. Their purpose is to preserve the childhood of young Black girls and act as mementos of innocence. In this way, *Keepsakes* is a direct act against "adultification", a perspective where adults view Black girls as less than innocent and more adult-like, ripping

away their innocence and replacing it with labels such as "disruptive", "loud" or "manipulative". These labels often result in their mistreatment.

This varied series shows portraits of little Black girls peering from the folds of vintage christening gowns. Such gowns, typically a shade of white, symbolize innocence and purity in the Christian doctrine which teaches that all men were created blameless and free of sin. However the dresses in these works are slightly yellowed to signify the passage of time and suggest that perhaps such notions are not equally applied.

Personal objects have long been a reflection of memory, and personal and cultural identity. The dresses in this series act as repositories for both memory and identity.

About Delita Martin: Delita Martin is an artist currently based in Huffman, Texas. She received a BFA in drawing from

Texas Southern University and an MFA in printmaking from Purdue University. Formerly a member of the fine arts faculty at the University of Arkansas at Little Rock, Martin currently works as a full-time artist at her studio, Black Box Press.

Primarily working from oral traditions, along with vintage and family photographs as a source of inspiration, Martin's work explores the power of the narrative impulse. Her finished works combine collage, drawing, painting, printmaking and sewing techniques, placing her figures amid patterns to visually represent what it looks like when we become the spiritual other. Martin's layering of technique and material, as well as her use of pattern and color, signifies a liminal space—the space between the waking life and the spirit life. By fusing this visual language with oral storytelling, she offers alternative identities and narratives for women of color.



Untitled (Cotton Pickers), 2021, Edition of 25
Lithography and screenprinting
Image size: 29 7/8" x 38 1/2"; Paper size: 35" x 43 1/4"

Rico Gatson, *Untitled (Cotton Pickers)*

Rico Gatson's most recent collaboration with Highpoint Editions, *Untitled (Cotton Pickers)*, draws from a public domain photograph of people picking cotton. The photo has been rotated, repeated and stretched, creating a large patchwork field. The piece is overlaid with bright spotlights in orange, yellow, green, red, black—colors linked to Marcus Garvey's Pan-African Flag, and other emblems representative of Pan-Africanism.

Brightly colored spotlights anachronistically juxtapose the photograph's subjects. Large black ovoids obscure the image in a manner reminiscent of John Baldessari, forcing the viewer to peer through them to make sense of the details and orientation. They seem not to be shadows, but prominently placed black bodies through which to look again, and maybe more closely, at the people and events of our past.

After the release of Gatson's first Highpoint Editions print *Harriet* (2018), we expect *Untitled (Cotton Pickers)* to be met with similar enthusiasm. His bold and dynamic

work reframes familiar icons in powerful ways. Gatson will be in Minneapolis at the end of September to sign the edition in person, with the print subsequently available.

About the Artist: Rico Gatson is a multi-media artist working in sculpture, video, and painting. His work often deals with themes of racial identity, history, and spirituality, through the use of bright colors, geometric formalism, and pop culture figures. Born in 1966 in Augusta, GA, Rico Gatson received his Bachelor of Fine Arts degree from Bethel College in 1989 and his Master of Fine Arts degree from Yale School of Art in 1991. He now lives and works in Brooklyn, New York. Over the course of almost two decades, Rico Gatson has become celebrated for his confrontational and politically opinionated artworks, often based on significant moments in black history.

In the Workshop

Julie Mehretu

Highpoint Editions is excited to be working with Julie Mehretu on a brand new print! Co-published with Walker Art Center, this will be Mehretu's third print collaboration with us and will be released in conjunction with a major mid-career survey—*Julie Mehretu*—which comes to the Walker this October. Work on this print was put on hold during the pandemic, but the professional shop has begun initial printing! While in the final work it is expected to be obscured in a manner consistent with Mehretu's layered style, the source imagery for the print's underlayers is a powerful photograph taken on Lake St. during the Minneapolis protests following the killing of George Floyd.

Julie Mehretu will be on view October 16, 2021–March 6, 2022 at the Walker Art Center in Minneapolis.

For print inquiries, contact Highpoint's Gallery Manager at 612.871.1326 or info@highpointprintmaking.org.

Highpoint at Mia



Andrea Carlson, *Red Exit*, 2021

Off-site Exhibitions of Note

Andrea Carlson

Artist Andrea Carlson's *Red Exit* is still on view across from the Whitney and the High Line, New York. The 7-by-29 foot billboard-size vinyl reproduction is presented by the Whitney Museum of American Art and High Line Art as part of a public art initiative.

Willie Cole

Emma, Carolina, Willy Mae, Clara Esther, Bessie and Jane by Willie Cole will be part of the Cameron Art Museum's exhibition *The Shadow We Create*; September 10, 2021–January 31, 2022; Wilmington, NC.

Dyani White Hawk

The full suite *Takes Care of Them* by Dyani White Hawk will be included in *Hear Her: Works by Dyani White Hawk* at the List Gallery, Swarthmore College. November 4–December 15, 2021; Swarthmore, PA. The artist will present a lecture November 4.



The Contemporary Print: 20 Years at Highpoint Editions

Minneapolis Institute of Art, Target Gallery
October 9, 2021–January 9, 2022
Ticketed exhibition

Mia has acquired the complete 20 year archive of works by Highpoint Editions, the publishing arm of Highpoint Center for Printmaking. The Highpoint Editions Archive comprises more than 300 published prints and multiples, plus hundreds of items of preparatory material from 40 nationally and internationally prominent artists, including Carlos Amorales, Julie Buffalohead, Willie Cole, Sarah Crouner, Jim Hodges, Delita Martin, Julie Mehretu, Todd Norsten, Chloe Piene, David Rathman, Do Ho Suh, and Dyani White Hawk.

The Contemporary Print: 20 Years at Highpoint Editions showcases 175 of these artworks in a broad range of printmaking techniques, styles, and subjects. Highlights include Willie Cole's *The Beauties*, a series of 28 large-scale intaglio prints made from flattened metal ironing boards; a selection of relief and intaglio prints by Carlos Amorales, using imagery from his long-running *Liquid Archive* project; and Dyani White Hawk's suite of prints inspired by Plains-style women's dentalium dresses. The exhibition also features ancillary production material—preliminary drawings, trial and working proofs, printing matrices—as well as printmaking demonstrations to enlighten and inspire.



Highpoint Printmaking Demonstrations at Mia

In conjunction with the exhibition: *The Contemporary Print: 20 Years at Highpoint Editions*, skilled printmakers will be giving demonstrations of various printmaking techniques. Demos will take place in the Target Gallery on select Saturdays during the exhibition from 11 a.m.–1 p.m.

Saturday, October 9:

Target Galleries, 11 a.m.–1 p.m., Collograph

Saturday, October 23:

Target Galleries, 11 a.m.–1 p.m., Monoprint

Saturday, November 6:

Target Galleries, 11 a.m.–1 p.m. Intaglio

Saturday, November 20:

Target Galleries, 11 a.m.–1 p.m., Chine Collé

Saturday, December 11:

Target Galleries, 11 a.m.–1 p.m., Woodcut

Saturday, December 18:

Target Galleries, 11 a.m.–1 p.m., Relief

Free Ink Day at Mia

Sunday, December 12, 2021, Noon–4 p.m.

Join us for relief printmaking at Mia! No carving or print knowledge required. Bring your creativity and learn how to ink a woodblock and pull your own print! All ages are welcome.

McKnight Printmaking Fellowships

MCKNIGHT
ARTIST
FELLOWSHIPS



Josh Winkler working on a large lithograph



Gaylord Schanilec with one of his large woodblocks

Mid-year Update from Highpoint's 2021 McKnight Printmaking Fellows

For the first time in the history of the McKnight Printmaking Fellowships at Highpoint (3 years), both Fellows have been working in the co-op studio at the same time this summer! Our co-op members clearly enjoy interfacing with the Fellows, and it's a treat to see them creating work on-site.

Josh Winkler primarily creates in his home studio (SKS Press), a fabulously-equipped addition to the pole barn on the property of his home in rural Nicollet county. However, he recently started coming into Highpoint to begin work on a very large stone lithograph (pictured).

Gaylord Schanilec has been utilizing the large intaglio press at Highpoint to create a series of ambitious relief prints made from sections of trees (pictured) taken from his rural Wisconsin property. The amount of advanced labor and engineering necessary to print these on an intaglio press is impressive and will no doubt come across in his completed work.

"I started the fellowship tearing down some walls, literally, in our home studio—building new work surfaces, creating a darkroom and screenprinting set up, a stone graining sink—the list goes on. The last few months have been consumed by new work. I have pushed out of my comfort zone to work more with screenprint and atmospheric applications of color. Conceptually, I remain interested in the past and present of the land, and I am deeply concerned with the current state of environmental conflict and destruction. I also think the intimacy of personal connection to the earth is a potent tool to be celebrated and fostered as a cultural norm."

—Josh Winkler

"Yesterday we printed the fourth of six Burghers of Schanilec Lane at Highpoint. The "burghers" are sections of cherry trees pulled from the earth, roots and all. I am enjoying meeting members of the co-op and grateful for the help of Highpoint staff. It has been a truly humbling experience."

—Gaylord Schanilec

Save the Date

McKnight Printmaking Fellowship Exhibition

January 14–February 12, 2022

Exhibition featuring work made by 2021 McKnight Printmaking Fellows Gaylord Schanilec and Josh Winkler.

Jerome Early Career Printmaking Residency



2021-22 Jerome Artists: Sarah Evenson, Savannah Bustillo, and Ryan Gerald Nelson

Following an unanticipated but necessary gap year, it's with great excitement that we resume the Jerome Early Career Printmaking Residency for 2021-2022 with three newly chosen artists! Many thanks to our Jerome jurors Laura Joseph and Connor Rice.

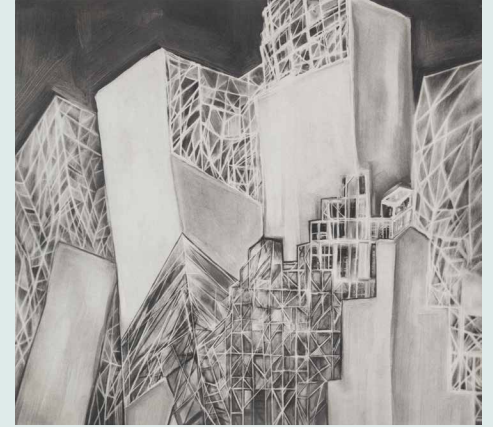
Sarah Evenson plans to use their experience as a queer transgender artist to create books, zines, prints, and pieces of writing that explore queerness, transformation, embodiment, and the subversion of structural hierarchies. Their pieces are spaces in which queer joys are celebrated as strange, wild, and exuberant sites of social change and bodily resistance. During their time in the Jerome Residency at Highpoint, Sarah will continue to explore these ideas by crafting a series of large-scale screenprints that fully incorporate their body to produce and directly address the viewer's body when installed.

Savannah Bustillo hopes to create a new body of work that expounds upon the most recent direction in her studio practice: the study of sound in contemporary racist phraseology in the US. By screenprinting

multiple layers of colored sound waves on a range of medium and large scale papers, Bustillo wants to explore how phrases are weaponized to exclude people with accents, and how pronunciation is used to code and systemically repress minoritized bodies.

Ryan Gerald Nelson plans to utilize screenprinting to produce editioned works on paper and large-scale works on canvas that further expand upon and hone a central theme within his work. His body of work largely revolves around a deep examination of *The Image*. Not any particular one or type of image, but rather *The Image* as an entity and cultural force that is pervasive, powerful, travels quickly, multiplies easily, and demands attention. His approach works with the belief that Images, as a very complex form of documentation and human expression, are a form of language and that this language is exercised in order to imbue the Image with its power and social presence. In this sense, he is fascinated with the "linguistics" of *The Image* and will continue to research and expand upon this subject during his time as a Jerome resident.

Tales from the Co-Op



Jon Mahnke, *Developed*, 2021, polymergravure

Meet Jon Mahnke

I've been making prints since I was a junior in high school where I fell in love with etching. I completed my bachelors degree at the University of Iowa, and my masters at the University of Minnesota. I enjoy printmaking as an artistic endeavor, as well as a nice day job that pays the bills. My wife and I started an illustration and screen printing business that sells greeting cards and printed kitchen towels called Crankosaurus Press. Despite printing thousands of products a year, I still have a deep passion for printing as my primary artistic medium.

I am working primarily in photopolymer gravure, a process I learned from Keith Taylor in a course taught at Highpoint. It allows me to take images drawn on the computer and transform them into intaglio prints. These works have been inspired by the overwhelming amount of construction in Minneapolis recently.

Primarily working at home for yourself can be a lonely endeavor, Highpoint offers me a wonderful social lifeline as well as a reliable well equipped print facility. It's wonderful to have somewhere to go with welcoming staff and co-op members. Working around other amazing artists has given me new ideas and definitely helped me improve as an artist.

Fall/Winter 2021-22 Adult Classes

Photolithography Using Hand-Based Imagery

Dates: Tuesdays; October 5, 12, 19, 26 and
November 2, 9. 6–9p.m.
Saturdays; October 16, 30. 10a.m.–1 p.m.
Ages: 18+
Cost: \$335
Class size: 10 students max
Registration deadline: Tuesday, September 28
Instructor: Grace Sippy

Don't be intimidated by the title of this class! While photolithography and stone lithography use the same type of printmaking press, they are not the same process. In photolithography, an image (hand-made or digitally output) is exposed onto a thin, UV sensitive plate. The plate then goes through a developing process (safe with minimal PPE) and is printed using a lithographic press. This type of lithography is well suited for the printmaker who has been apprehensive about learning lithography, for artists who are process-oriented (such as photographers), or simply an opportunity to add another technique to your printmaking repertoire.

This class will introduce students to the fundamentals of photo lithography with a focus on hand-drawn imagery. We will begin by highlighting examples of photolithography and the techniques and materials used to create hand-made positives. Participants will learn film drawing techniques, plate exposure, developing, printing, and troubleshooting, and will complete a small edition of their own photolithograph by the end of the course.



Grace Sippy, *Tower* (detail),
photolithograph

About the instructor: Grace Sippy grew up in Swisher, IA and currently lives in Minneapolis, MN. She earned her BFA in Printmaking with Honors at the University of Iowa, and earned her MFA in Printmaking at the University of Alberta. She has taught at the University of Alberta and the University of Wisconsin-Stevens Point, as well as various workshops and demonstrations.

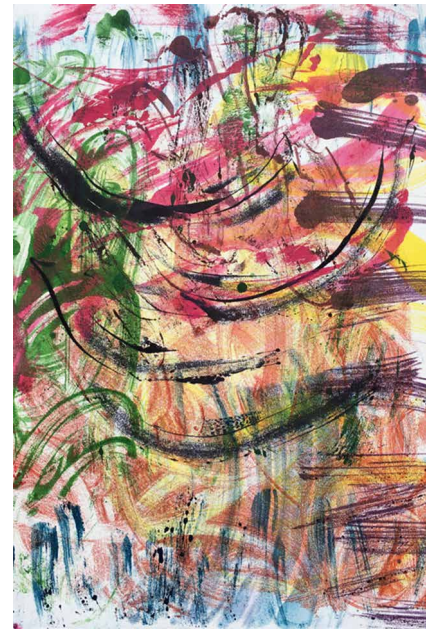
Making Monotypes without a Press

Dates: Saturday, October 9 and
Sunday, October 10; 10a.m.–4p.m.
Ages: 18+
Cost: \$235
Class size: 10 students max
Registration deadline: Friday, October 1
Instructor: Hieyler Talley

Your hands are probably the best tools you have as an artist. In this two day workshop, we will explore the historical methodology of monotype printmaking, and will leave you equipped to further your exploration in monotype printing using the methods you learn. We will cover wet and dry methods of printing, subtractive and additive methods, and explore representational and abstract imagery. The methods you choose are completely up to you. The best part is, you'll be able to take what you learn at Highpoint and work from the comfort of your own home; yielding immediate results, and an ability to be practiced with spontaneity.

About the Instructor:

Hieyler Talley is an artist living in Dubuque, Iowa. She discovered monotype printing as a means to create work in 2010 and has been producing work since. She has a MFA degree in painting from Savannah College of Art and has taken workshops in printmaking at the Corcoran and The Art League in Alexandria, Virginia. Her work has been on display in galleries and art spaces in Texas. She has established an extensive regimen through practice and application that she is eager to share with you.



Hieyler Talley, *Moaning like Doves*,
monotype

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

Registrations are finalized upon receipt of payment, which can be made via phone or in person. Highpoint members receive 10% off classes. One free space is available in each class to veterans; first come first served.

Drawing for Printmaking

Dates: Saturday, November 13; 10 a.m.–5 p.m. and
Sunday, November 14; 10 a.m.–4 p.m.

Ages: 18+

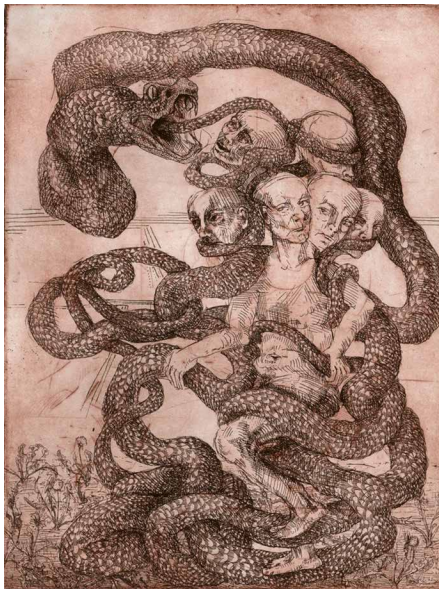
Cost: \$250

Class size: 10 students max

Registration deadline: Friday, November 5

Instructor: Nicole Simpkins

Do you love printmaking and drawing, but find yourself intimidated by the precious nature of the materials? Do you often struggle with self-criticism when you try to make a drawing or a print? In this weekend workshop, students will explore drawing techniques designed to support them in making dynamic, engaging intaglio prints. Using plants and botanical forms as reference, students will make active, playful gesture drawings that range from abstract to representational, all with an emphasis on dynamic movement and intuitive line. Working first on paper, students will then be supported in bringing this open, lively approach to drawing straight onto a prepared copper plate, avoiding the pitfalls of stiffening up, tracing, or deadening that can sometimes happen when working on what feels like a precious material through an unfamiliar process. Embracing a sense of play, exploration, and curiosity, students will complete the workshop with a finished print based on imagery of their choice, and an enlivened confidence in their innate skills of observation and response.



Nicole Simpkins, *Ouroboric*, intaglio

About the instructor: Nicole Sara Simpkins combines printmaking, writing, and drawing to explore entanglements of culture, ecosystems, and personal healing. She holds an MFA in Printmaking from Indiana University–Bloomington and a BA in English and Creative Writing from Macalester College. She has taught courses in Drawing and Printmaking at MCAD, Macalester, and UW-Stout, has exhibited her work locally and nationally, and has attended artist residencies at Millay Arts, Ucross, Jentel, and The Vermont Studio Center.

Sampler Sessions

Dates: Select Thursdays, October 2021–April 2022
6–9 p.m.

Ages: 16+; for beginner students

Cost: \$30 per course (\$25 if an HP member,
or registered for 3+ sessions)

Class size: 10 students max

Registration: Deadline is one week prior to each class.

Instructors: Highpoint staff and experienced co-op members

Sampler Sessions are introductory, hands-on workshops for people interested in exploring the basics of printmaking. Classes take place in the evening, and have no prerequisites. Workshops begin with a demonstration, with the rest of the class period used for exploring the print process learned. Materials included with class fee. Each class will have an overflow session if the first fills. Please call or check the website for updates and details.

Thursday, October 14: Stencil Monotype

Use cut paper stencils, water washable oil based inks, and an etching press to make monoprints.

Thursday, November 4: Watercolor Monotype

Learn to use water soluble materials and an etching press to make monoprints.

Thursday, December 2: Drypoint Intaglio

Use recyclable polycarbonate plates, water washable oil based inks, and an etching press to make drypoint prints.

Thursday, January 6: Color Intaglio

Use recyclable polycarbonate plates, water washable oil based inks, and an etching press to make color drypoint prints using selective ink application.

Thursday, February 3: Relief

Learn to use carving tools to carve a relief block and print by hand.

Thursday, March 3: Multi-color Relief

Learn to use carving tools to carve a relief block, learn the basics of pin registration, and print by hand.

Thursday, April 7: Contact Paper Screenprint

Use contact paper and acrylic ink to print a small edition.

Upcoming Exhibitions

HP's galleries are open! We've instituted a number of measures that will allow you to safely and comfortably visit our galleries.

Hours:

Monday–Friday, 10 a.m.–4 p.m.

Saturday, Noon–4 p.m.



Chloe Alexander, *I didn't recognize you, you changed your hair*, 2021, screenprint

A Contemporary Black Matriarchal Lineage in Printmaking

September 17–October 23, 2021

Opening Reception: September 17,
6:30–9 p.m.

A Contemporary Black Matriarchal Lineage in Printmaking marks the first national exhibition curated by Black women printmakers highlighting the experimental prints of Black women printmakers. This exhibition will explore the narratives of 12 contemporary Black women printmakers who have shaped a place for themselves in the printmaking world. Utilizing their craft in an improvisational style, each printmaker shares matriarchal perspectives on Black interiority and narrative, bringing personal

narratives into focus while paying homage to the foremothers who came before them.

Curated by Milwaukee-based printmaker and bookmaker Tanekeya Word and Texas-based Highpoint Editions artist and printmaker Delita Martin, this exciting invitational exhibition showcases recent work made by mid-career and established Black women printmakers from across the United States.

The artists featured in this exhibition are Chloe Alexander, Tyanna J. Buie, LaToya M. Hobbs, Lisa Hunt, Ann Johnson, Delita Martin, Althea Murphy-Price, Karen J. Revis, Stephanie M. Santana, Sam Vernon, Paula Wilson, and Tanekeya Word.

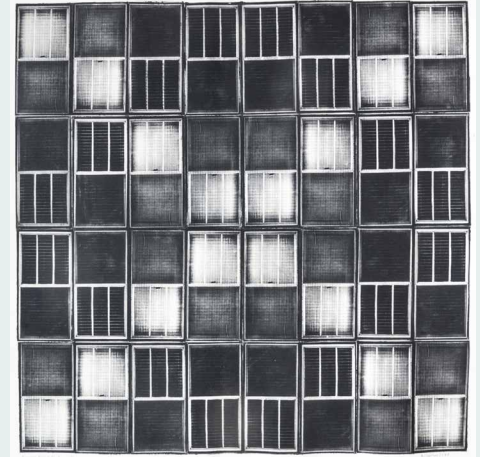
Threshold Gallery



April Bey, *Blanca 1996, 2020*, serigraph



Nicole Soley, *Minnesota Nice*,
screenprint with found object, 2021



Beth Dorsey, *Frames 8 x 8 x (2).1.*,
polymergravure and collage, 2021

Selected Prints from Self Help Graphics & Art

October 29–December 4, 2021

Self Help Graphics & Art, based out of Los Angeles, CA, fosters the creation and advancement of new art works by Chicana/o and Latinx artists through experimental and innovative printmaking techniques and other visual art forms. Since 1973, they have been at the intersection of arts and social justice, fostering the creativity and development of local artists, as well as establishing collaborations and partnerships both nationally and internationally. The Self Help Graphics & Art Professional Printmaking Program has produced the largest collection of Chicana/o and Latinx fine art prints in history, and Highpoint Center for Printmaking is excited to present an exhibition of these prints curated by the SHG Team.

Nicole Soley New Prints 2021

July–September 2021

Nicole Soley utilizes contemporary and traditional printmaking processes to generate dynamic, multi-process prints. By creating cut out, printed paper objects and inserting them into a printed background space, she synthesizes lived experience and research. Through layering many forms of printmaking and experimenting with paper colors, viewers interact directly with the artwork, interpreting both personal narrative as well as cultural critiques. Her most recent artwork, featured in this exhibition, emboldens the viewer to consider representations of consumption and change in generational values and ideals, while also exploring our impact on our communities and the land.

Beth Dorsey Abstracted: Blinds and Frames

October–December 2021

Beth Dorsey will present a suite of polymer photogravure prints based on photographs of venetian blinds and window frames. Features of the photographic images are isolated and used as abstract repetitive elements to create the work. These abstract prints have a graphic quality far removed from their origin.

Highpoint's Current Members: Thank you!

As of September 1, 2021



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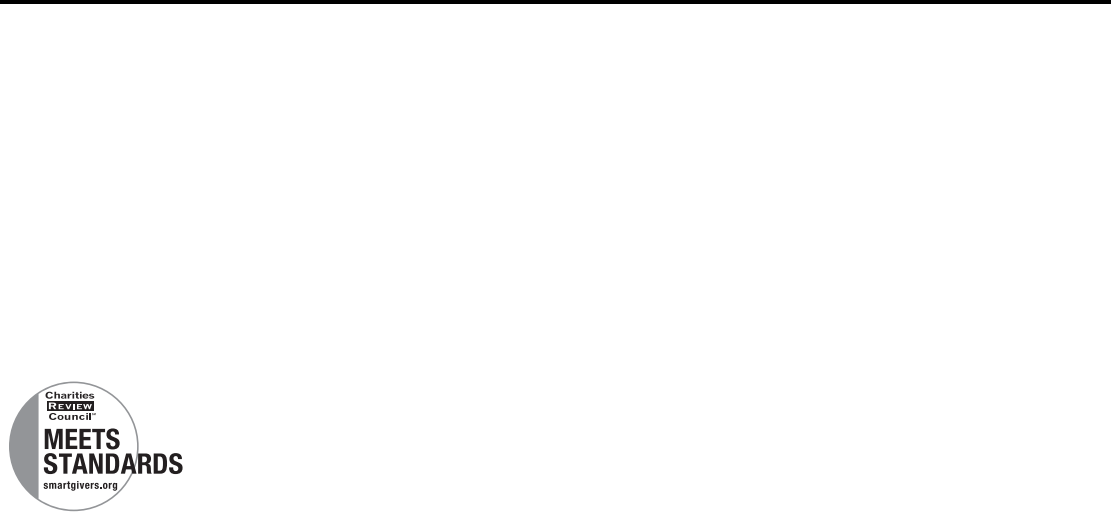
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HIGHPOINT CENTER FOR PRINTMAKING


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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Save the Date



Highpoint welcomes renowned art critic **Jerry Saltz** for a public talk the evening of **Wednesday, November 10.**

Saltz is senior art critic at *New York Magazine* and was awarded the 2018 Pulitzer Prize in Criticism.

Details and location to be announced.
See website for updates.



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