

SPRING/SUMMER 2014

Presstime



HIGHPOINT CENTER FOR PRINTMAKING

Pop Art and Beyond:

an Exhibition
from the
Collections
of Jordan D.
Schnitzer
and his Family
Foundation

See story on page 3

Roy Lichtenstein
Before the Mirror
from the *Mirrors of the Mind* portfolio, 1975
lithograph and screenprint with embossing
Collection of Jordan D. Schnitzer
© Estate of Roy Lichtenstein



Before the Mirror 75

From the Directors

Happy 2014! It arrived here with the Polar Vortex, a term never heard before, but now we all know what it means.

The end of the year and start of the new year is also a type of vortex at Highpoint: the Annual Fund in December, end of fiscal year accounting and paperwork, major grants to be completed—plus getting this issue of Presstime out the door!

But amidst all the year-end craziness we write this in great gratitude. Gratitude to our generous donors and funders over the year and during the Annual Fund—you are all listed in this Presstime, with thanks beyond words. Gratitude for Highpoint's wonderful staff and board members who keep us focused on what really matters. Gratitude for the amazing artists—visiting artists and co-op artists—who offer up their creativity to collaborate in the process of making new, often risky art. And, gratitude to the thousands of young people and community members who fill our spaces each year with joy in the act of hands-on printmaking.

May 2014 bring you creative pursuits and peace.

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



Highpoint Center for Printmaking is a fiscal year 2014 recipient of a general operating grant from the Minnesota State Arts Board. This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board operating support grant, thanks to a legislative appropriation from the Arts and Cultural Heritage Fund.

Funding provided in part by a grant from the Minnesota State Arts Board, through an appropriation by the MN State Legislature, a grant from the National Endowment for the Arts, and private funders.

Jerome Emerging Printmakers Program Updates & News

With great excitement we announce renewed funding from the Jerome Foundation of this program for 2014-2015 and 2015-2016! This year marks the 50th anniversary of the Jerome Foundation and Highpoint is proud to be a grantee. Congratulations to the Jerome Foundation on their longevity and great impact in the lives of artists and arts organizations.

The May 2014 exhibition/culmination of the Jerome Residency is fast approaching, as it always does! Mark your calendar for the opening reception on Friday, May 23, 6:30–9:00 p.m.

Bryan Ritchie, Associate Professor of Art at the University of Wisconsin Stout visited Highpoint in early November and Jennifer Phelps, Art Director at Le Meridien Chambers' Burnet Gallery visited in January to offer their thoughts and advice to the Jerome residents. Here's what the three emerging printmakers have been up to:

Lindsay Spichal has been collecting objects related to printmaking that are not traditionally printed onto. She plans to screenprint onto these objects. Rather than paper, items like tools, containers, and plates will become the prints. The nature of the print will be determined by the substrate as portions of imagery are likely to be altered or lost depending upon the printing surface. Ultimately, the collected and printed items will become an installation, with Lindsay using repetition to place them and establish their narrative.

Utilizing traditional patterns of henna body art, **Hend Al-Mansour** is creating large screenprints of hands decorated with patterns drawn from the henna body art tradition of her native Saudi Arabia. Printed on fabric, the images will be displayed in such a way to create a containment space or shrine-like enclosure.



Professor Bryan Ritchie meets with Jerome artists

Michael Gordon began the residency by selecting a site, one that satisfied the criteria he set forth in his proposal. His initial exploration consisted of onsite sketching, photography, and experiential recording. He then selected artifacts within the site, remnants of the former industry that once occupied the place, and began to record them. This process consisted of developing casting techniques, making molds, and casting these artifacts. The result is a collection of impressions that will provide a specific lens through which to understand this place. After creating a number of molds of various shapes and sizes, Michael has begun to make printing plates from them. The plates themselves gather the nuances and details of the molds along with loose material, detritus, and other site-specific evidence. He plans to now move his work indoors and begin to print from the plates.

JEROME
FOUNDATION

Celebrating the
creative spirit of
emerging artists

50
YEARS

Pop Art and Beyond

Opening Reception at Highpoint: Friday, February 7, 6:30–9:00 p.m.
Gallery Talk with Siri Engberg, Senior Curator, Walker Art Center, at 7:00 p.m.
On view: February 7–March 29, 2014

The artist's job is to be a witness to his time in history.

—Robert Rauschenberg

are featured alongside later icons of the Pop movement: Roy Lichtenstein, Claes Oldenburg, James Rosenquist, Andy Warhol, and Tom Wesselman. The exhibition also includes work by other artists associated with or inspired by Pop: Jim Dine, David Hockney, Robert Indiana, Alex Katz, Julian Opie, Edward Ruscha, and Wayne Thiebaud. These artists have all been uniquely interested in exploring art that takes everyday life as its focus, often celebrating vernacular subjects in relation to and within the broader contexts of consumer culture and mass production.

The prints on view in *Pop Art and Beyond* were made over 43 years (between 1967 and 2010), and span a range of subjects often employing a vibrant color palette. For some of these artists, the print medium was familiar territory, for others it was a new way to explore cutting-edge ideas. Some of the prints fall into the category associated with Pop Art's interest in a machine-like quality, employing strong colors and flat surfaces, often achieved through screenprinting. Other artists represented in this exhibition took advantage of the more drawing-like processes of etching and lithography to create personal, lyrical imagery.

Pop Art and Beyond serves as a wonderful opportunity for Highpoint's audiences to see a fantastic collection of important prints that employ a variety of techniques in strikingly interesting, influential, and powerful ways. Jordan Schnitzer remarked, "The exhibition of Pop Artists speaks to a time and place in our country's history that was remarkable. I am pleased that the Highpoint Center, a nationally significant art center, has chosen to exhibit these works."

Pop Art and Beyond will be on view in Highpoint's galleries from February 7, 2014 through March 29, 2014. Please join us for an opening reception on Friday, February 7, when Siri Engberg, Senior Curator, Walker Art Center, will present a gallery talk at 7:00 p.m.

Support for this exhibition has been made possible by the Jordan Schnitzer Family Foundation.

Jordan D. Schnitzer has been fascinated by contemporary art for most of his life. His mother, Arlene Schnitzer, ran a gallery featuring Northwest contemporary art, and Schnitzer purchased his first painting at the age of fourteen. His passion for contemporary art and prints led him to build one of the most comprehensive collections in the country, encompassing more than 8,000 works, primarily focusing on Northwest and contemporary art, and prints in particular. Artists featured in depth in his collection include Roy Lichtenstein, Andy Warhol, and Damien Hirst.

As President of Harsch Investment Properties, Schnitzer feels a strong sense of responsibility toward the communities he lives and works in. He has served on the boards of several arts organizations, including the University of Oregon's art museum, which is named after the Oregon alumnus. Because of the depth and size of his collection, Schnitzer seeks to make the works available to the public through exhibitions around the country. Over the last twenty years, 75 exhibitions of work from the collection have traveled to more than 43 museums. Highpoint is thrilled to partner with the Jordan Schnitzer Family Foundation to bring the group of prints included in *Pop Art and Beyond* to our gallery's audiences.

JSD
JORDAN
SCHNITZER
FAMILY FOUNDATION

Highpoint Editions



Julie Buffalohead, *Halfbred Supper*, 2009, Acrylic on wood

Highpoint and Julie Buffalohead proudly announce receipt of a MN State Arts Board Cultural Community Partnership Grant to partially support this project.

Exciting New Collaborations in 2014!

Highpoint Editions is honored to partner with **Julie Buffalohead** (b. 1972) to produce a new body of work through our visiting artist program. Buffalohead lives and works in St. Paul, MN, and is a member of the Ponca Tribe of Oklahoma. She holds a Bachelor of Fine Arts from the Minneapolis College of Art and Design, and a Master of Fine Arts from Cornell University. Buffalohead has received prestigious fellowships and grants from the McKnight and Jerome Foundations, as well as the Minnesota State Arts Board. She has participated in group exhibitions at the Weisman Art Museum (Minneapolis), the Eiteljorg Museum of American Indian and Western Art (Indianapolis), the Carl N. Gorman Museum (Davis, CA), The Plains Art Museum (Fargo), and Artfit Exhibition Space (Phoenix), among others. She has had solo exhibitions at Carleton College, St. Thomas University, St. Johns University, and the Bockley Gallery in Minneapolis.

Buffalohead's work has focused thematically upon describing Indian cultural experience through personal metaphor and narrative. In a July, 2003 article of Cornell Alumni magazine, she is quoted as saying "My imagery is so personal it's hard to think about the viewer, but I try to be provocative. I use stereotypes because Indians didn't have a hand in creating them. It's my way of saying 'This is not who we are. This is your invention'." Just as frequently as the work has been evocative of animals, anthropomorphism and nature, it has been a critique of the simulacrum of the Old West, and of the prejudicial commercialization of Native culture. The work juxtaposes (constantly evolving) representations of animal spirit and Coyote motifs. Buffalohead has employed an eclectic pallet of traditional and natural materials, such as birch bark, porcupine quills, and rawhide. She has blurred the boundary between drawing, illustration, painting, bookmaking, sculpture and installation formats.

—Bockley Gallery website



Zac Adams-Bliss and Nuno Nuñez editing one of Aaron Spangler's new prints

We can't wait to see what comes of her collaboration with Highpoint Editions!

In the meantime, you can see her work in solo exhibitions at Bockley Gallery, opening June 2014, and at the Minnesota Museum of American Art, scheduled to open in December 2014.

Ongoing

Our collaboration with **Aaron Spangler** continues to develop, with a wide range of amazing woodcut prints that will be released in fall 2014.

Future collaborations

Stay tuned for future projects in development with **Jim Hodges** and **Mungo Thompson!**

Print Fairs

We had a great time at Christie's *Multiplied* fair in London meeting new people and sharing our work on the other side of the pond.

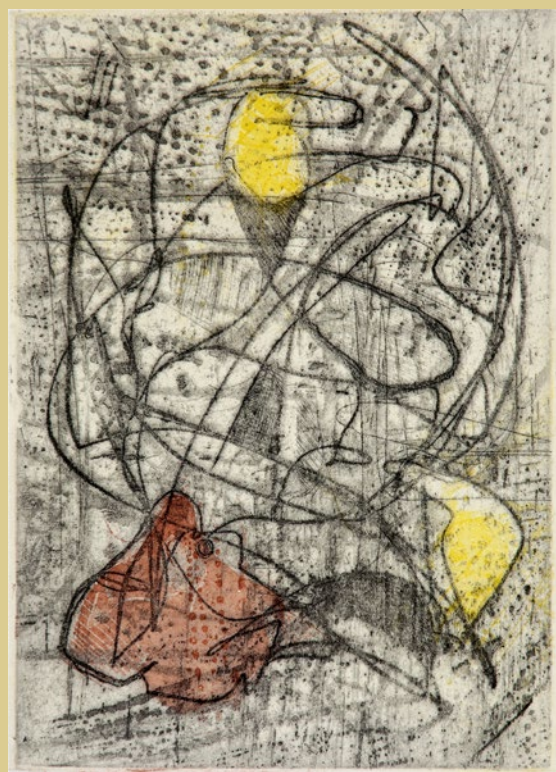
Next we look forward to returning to New York City in the spring to participate in Select Fair, NYC, at the Altman Building in Chelsea during Frieze week: May 8 – 11, 2014. There, we will present recent Highpoint Editions projects by David Rathman, Todd Norsten, and Sarah Crowner, alongside other fine print publishers as well as galleries exhibiting contemporary artwork in all media. If you are in New York in May, please visit our booth!

We are happy to provide consulting services for purchasing art by Highpoint Editions for residential or professional environments. Please contact Highpoint's Gallery Director, Zoe Adler, 612.871.1326 if you are interested in a consultation.

Tales from the Co-op



Mary Schaubsluger, *Panic Forward*, screenprint, 2013



Zach Cramer, *Untitled V*, intaglio, 2012

Profiles of artists working in HP's Cooperative

Mary Schaubsluger

My art is a lot like my hiccups. I'm not sure why they happen and I cannot always predict what they will sound like. They're always at least a *little* bit funny, but sometimes they can be uncomfortable. Like my art, I have faith that my hiccups are trying to tell me something, "you use way too much hot-sauce" or "holding your breath won't help you calm down." As their host I am both tickled and plagued. My images are simple and speak to my love of illustration and story. These odd and often humorous scenes, though quaint, are echoes of anxieties, much larger than the image, but somehow just as simple.

After graduating from Northland College in May 2012, my relationship with Highpoint Center for Printmaking began: a fledgling printmaker—feathers still coming in, dangerously uncoordinated, and bug-eyed. Highpoint was brave enough to accept me as a studio intern in their

professional shop where, I am proud to say, I didn't break anything that was entirely irreplaceable. I also honed my skills as a printer, had the opportunity to assist in the creation of many amazing prints, and was introduced to an outstanding community of printers that I still belong to over a year after my internship has ended.

Zach Cramer

I try and approach image making as homage to all that came before; allowing me to address issues that arise in contemporary art: technical components, craft, and process as a focus that forwards my voice as an artist.

Much of my work is the result of experimentation; focusing on aspects of surface and gesture demonstrating the delicate, spontaneous, and ephemeral qualities it can yield, but also my educational training and personal study of the scholarship and history of this field. My

imagery develops through the process of automatic drawing and reworking surfaces until the image reveals itself. Producing multiple plates and tests simultaneously; later I reflect and expand those ideas into new pieces. Through this scope I can work uninhibited by intent and concentrate on formal qualities with special attention paid to the cultivation of a rich, interesting, and spontaneous surface. My current work is an investigation of subtle surfaces and tonal relationships in the color intaglio process.

Threshold Gallery



Pamela Carberry, *Constructed Landscape Distance*, Vellum drawing over printed collage, 2013

Pamela Carberry Constructed Intimate Landscapes

On view through March 28, 2014

Environment has long been an immediate and important source of inspiration for me. Throughout time, the relationship between self and environment has been transformed and represented into a vast array of media and conceptual narratives.

As an artist, I have come to understand my own creations as stemming from a strong desire to examine both the physical and emotional bonds to personal environments. Through a direct engagement with my terrain, I have set out on a personal journey to surrounding places where—through daily routine—I am forming individual patterns through repetition of traveling within these geographical spaces. These mundane places, as familiar as a favorite pair of shoes, foster a feeling of belonging to their natural rhythm and carve a sense of place for me to exist within them. I enter each place with the intent to discover and rediscover my surroundings by moving through these spaces with a more critical eye. When this

captured information is displaced from the original site and replaced in the gallery setting, a slice of my reality suddenly invites your attention and re-examination.

Constructed Intimate Landscapes prints explore the relationship of color on color and the shifting horizon lines as I move about in the natural environment. By contrasting static elements with fluid marks and defining the very basic division of space on the page, the world is portrayed in severely simplified images without many details. My work addresses landscape as the art of selection and balance and explores how representation can wander towards abstraction with my mind images progressing from the first impression of detailed precision to a constructed printed image of a more gestural suggestion of luminous atmosphere. The subject matter ultimately evolves to become my sense of the water, the air, the stillness, and the personal intimate moments spent in these found places.

Stand Out Prints 2014

Highpoint's Juried Exhibition

Call for Submissions: Highpoint is pleased to announce **Stand Out Prints**, our second juried print exhibition, to open in the fall of 2014. The exhibition will fill HP's 1000 square foot gallery space with contemporary prints selected by guest juror Susan Tallman. The opening reception will be held Friday, September 5 from 6:30–9:00 p.m. Submissions will be accepted from April 1 through until May 31, 2014.

Visit www.highpointprintmaking.org for submission instructions in March.

Prizes: Cash prizes and possible purchase awards to be announced.

Eligibility: Artists must be 18 years of age or older and work must have been completed after January 1, 2012. While non-traditional or digital output is accepted as a print element, submissions must utilize traditional print media (Lithography, relief, intaglio, silkscreen). Three-dimensional work may be submitted. Shipping arrangements, packaging and related costs are the responsibility of the artist. Prints will be displayed unframed and behind glass cut specifically to the print paper size.

Juror: Susan Tallman, Editor-in-Chief, *Art in Print* and Faculty, School of the Art Institute of Chicago. Susan is an art historian and writer specializing in prints, multiples, and questions of authenticity and reproduction.

CALL FOR SUBMISSIONS

Spring/Summer 2014: Adult Classes and Workshops

Polyester Plate Lithography

Dates: Friday, February 28, 6:00–9:00 p.m.,
Saturday and Sunday, March 1 and 2,
9:00 a.m.–5:00 p.m.

Ages: 18+; All skill levels welcome

Cost: \$195 (10% discount for HP members)

Registration: Deadline is Monday, February 17

Enrollment: Maximum 10; minimum 6

Instructor: Megan Anderson

This introductory-level course will demonstrate how quickly Polyester Plate Lithography can be learned and how easily it can be utilized to make prints. Polyester plate lithography involves minimal processing compared to other printmaking techniques and printing from the plate itself is straightforward. The emphasis in this course will be on hand-drawn rather than digitally produced imagery, which will allow for a greater focus on printing.

About the instructor: Megan Anderson studied printmaking at Savannah College of Art and Design. After she obtained her BFA, she moved to Minneapolis to intern with Highpoint Editions and was hired as an assistant printer following her internship. Megan co-taught a Polyester Plate workshop at Highpoint and assisted Rodney Hamon, Education Director, Tamarind Institute for Lithography, with a plate lithography workshop in 2012. Megan completed her training for the Professional Printer Certificate at Tamarind in 2013.

What A Relief!

Dates: Thursdays: 6:00–9:00 p.m.
March 6, 13, 20, 27 and April 3 and 17
Saturdays: 10:00–2:00 p.m.
March 22 and April 5

Ages: 18+; All skill levels welcome

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

Registration: Deadline is Monday, February 24

Enrollment: Maximum 10; minimum 6

Instructor: Nuno Nuñez

This course will be a six-week introduction and exploration of relief printmaking. Students will get to see the range of carving tools and block materials available today so that they can select what works best for their needs. Participants will learn skills that can be utilized in a professional studio or at a kitchen table, including image transfer methods, single and multiple block methods for working in color, and registration systems. Participants should expect to produce one single color and one multiple color woodcut image during the course. Some carving blocks and proofing paper will be provided. Individuals taking the course will need to purchase carving tools and some additional printing paper.

About the instructor: Nuno Nuñez serves as Assistant Printer at Highpoint Editions. He received a MFA in Printmaking from Tulane University in New Orleans and a BA in Studio Art from Carleton College. He has assisted at Frogman's Printmaking Workshops, demonstrated at international printmaking conferences, and helped children from across Minnesota create prints.

Alternative Methods of Screenprinting

Dates: Friday April 25 6:00–9:00 p.m.,
Saturday and Sunday, April 26 and 27
9:00 a.m.–5:00 p.m.

Ages: 18+; for intermediate and advanced level screenprinting students.

Cost: \$210 (10% discount for HP members)

Registration: Deadline is Monday, April 14

Enrollment: Maximum 10; minimum 6

Instructor: Drew Peterson

This three-day weekend workshop will demonstrate unorthodox and innovative applications of screenprinting techniques. Methods for pulling screenprints with watercolor, toner, and graphite will be introduced and participants will be exposed to a variety of alternative substrates including canvas, linen, acrylic sheeting, textiles and plaster. The workshop will conclude with a demonstration of a vertical printing process that enables users to print directly onto the surface of a wall. This course is geared toward participants with some technical and material experience.

About the instructor: Drew Peterson is a recent graduate of the MFA program at the School of the Art Institute of Chicago. At SAIC, Drew was a teaching assistant in the Print Media department. Prior to graduate school, he was an assistant printer for Highpoint Editions. Drew has taught adult screenprinting classes at Highpoint and facilitated the textile screenprinting program at Juxtaposition Arts.

Collograph

Dates: Friday May 16 6:00–9:00 p.m.,
Saturday and Sunday May 17 and 18
9:00 a.m.–5:00 p.m.

Ages: 18+; All skill levels welcome

Cost: \$210 (10% discount for HP members)

Registration: Deadline is Monday, May 5

Enrollment: Maximum 10; minimum 6

Instructor: Jeremy Lundquist

The collograph is literally collage printing at its best. In this course, participants will learn to make inexpensive, non-toxic, extremely direct printmaking plates that can be printed using a variety of techniques including relief and intaglio. Plates can be made with

fabric, glue, tape, acrylic mediums, metal grit and certain found objects. Plates can be easily shaped and take advantage of such supports as scrap mat and chip board. In addition to the most direct of textural outcomes, we will explore the subtle working surfaces as well as photographic possibilities. Instruction will cover the creation and printing of the collograph plates.

About the instructor: Jeremy Lundquist was born in California, and currently lives and works in St. Paul and Minneapolis. He received his BA in Studio Art from Grinnell College and his MFA in Printmaking from Ohio University. 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 among many venues. Jeremy was a Visiting Assistant Professor at the University of Iowa as the Grant Wood Fellow in Printmaking. For six years, he taught 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.

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.

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 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

A Special Summer 5 Day Intensive Class with Master Printer Sue Oehme

Experience Carborundum Aquatint/Silk Collograph

Dates: Monday–Friday, August 4–8, 9:30 a.m.–4:30 p.m.
 Age: 18+; all skill levels welcome
 Cost: \$845 (no discounts offered; payment due at registration)
 Registration: Deadline is July 15
 Enrollment: Maximum 10, Minimum 6
 Instructor: Susan Hover Oehme

Carborundum Aquatint and Silk Collograph are safe, non-toxic interchangeable printmaking mediums that are especially suited to “painterly” prints, whether they are loose and fluid or heavy and loaded with color. The basic technique for both is simply painting the image onto a Plexiglas plate with varying mixtures of carborundum grit mixed with acrylic medium or only the medium. After the paint dries and cures, the image is sprayed with a sealant, then inked in the usual manner for intaglio plates.

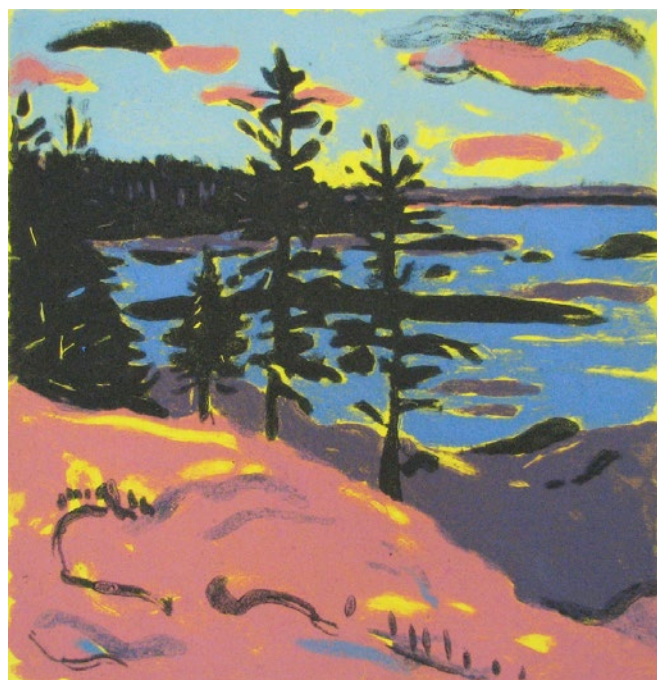
Benefits of these techniques include: the ease and quickness to produce full color images (as opposed to much longer etching times for metal plates), as well as the greatly reduced cost of producing such an image. There are usually no issues with registration of multiple plates as well.

About the instructor: Sue Oehme, Director and Master Printer at Oehme Graphics, was the director and master printer of Riverhouse Editions, Steamboat Springs, CO for fourteen years and a master printer at Tyler Graphics in Mount Kisco, NY for six years prior. She has worked as a master intaglio printer for the past twenty-five years at numerous fine print studios, including her first press, Susan Hover Editions, in New York City. She has taught printmaking workshops at Northwestern University, Denver University, the Women’s Studio Workshop, Brandeis University, and Kozo Fine Art, and has juried and curated numerous print exhibitions throughout her career.

Founded by Susan Hover Oehme in 2010, Oehme Graphics is a fine print publisher, working with nationally recognized artists to collaborate in a state-of-the-art printmaking facility. Contract printing, private artist collaboration, artist residencies, internships, apprenticeships and educational workshops round out the programming at the studio. Located in an 1800 square foot workshop in Steamboat Springs, Colorado, the large studio has full etching capabilities, including photo/solar-etching processes, steel-facing, and an artist studio. Above the main workshop is a 700 square foot gallery space and an elegantly appointed artist apartment. The mission of Oehme Graphics is to produce intaglio prints and monotypes of the highest caliber in collaboration with a small number of artists each year, and award artist residencies each year to applicants who successfully demonstrate their work would benefit from a month-long uninterrupted stay at the studio.



Sue Oehme pulling a print.



Lucy Sallick, *Indian Island*, 1989

Education & Community Programs Updates



This fall began with a transition. **Dana LeMoine** took over as Highpoint’s new Education and Community Programs Manager. Dana received her BFA from the University of Wisconsin–Madison and her MFA from Arizona State University. She has been teaching youth and adult art classes for over three years. Her own work utilizes multiple printmaking techniques, yet her heart is still taken by intaglio.

Highpoint has seen steady growth in its educational programming with visits from over 20 schools totaling over 600 visitors this fall alone. The November 2 Free Ink Day boasted its highest number at over 300 visitors in one day. Our **Access/Print Teen Mentorship Program** is still going strong in its 6th year and we build more school and community partnerships every day.

The Access/Print Teen Mentorship Program got off to a great start this fall with three teens from across the metro area: Emily Jablonski from St. Paul Preparatory

School, Lydia Gutowsky from Edina High School and Alice Hu from Wayzata High School. Teens were taught multiple forms of printmaking and developed their own projects with the help of our teen mentors. Their amazing finalized print projects will be on display, along with this spring’s A/P group, in April at our annual student exhibition opening on April 11.

Highpoint is also excited about its new partnership with Chaska High School. Chaska High is a public high school that promotes “responsible, productive, contributing members of society.” They came to Highpoint for a special monoprinting workshop where students were challenged to mimic traditional mola textile patterns (pictured above) with paper stencils to be inked and layered before printing. The stencils alone took over an hour to cut, but the students worked extremely hard and the prints turned out remarkable!

Highpoint has a wealth of activities coming up for the whole family to enjoy. We will be hosting a new **Free Ink Day** on Saturday, February 15 as well as a **Playdate at the Press** on Saturday, May 3. We are continuing our partnerships with Minnesota Center for Book Arts, Heart of the Beast, Zenon Dance Company, Children’s Theatre Company, Northern Clay Center, the Textile Center of Minnesota, and the Independent Filmmaker Project for a variety of camps this spring and summer.

Many thanks to our Fall 2013 Education Team!

Emma Colón, Tyler Green, Josh Adrian, Nancy Ariza and Nina Roberson. Without the incredible amount of time and energy contributed by these devoted people, the growth of our programs would not be possible. Thank you!

Highpoint's Current Members: You Make it Possible!



As of January 10, 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
Peter and Carrie Connor
Ellie Crosby
James and Megan Dayton
Judy Dayton
Scott Dayton
Toby and Mae Dayton
Lisa and Pat Denzer
Mary C. Dolan
Ross M. Fefercorn
Elly Dayton Grace
Rob and Alyssa Hunter
Katharine Kelly
Armin Kunz
Diane and David Lilly
Nivin MacMillan
Jennifer Martin
Bob and Mary Mersky
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Leni D. Moore
Sheila C. Morgan
Michael Peterman and
David Wilson
Alan Polsky
Doug and Sharon Pugh
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Doug Snyder
Richard and Claudia Swager
Neely and Steven Tamminga
Clara Ueland and Walt McCarthy
Amy Walsh Kern and Mitch Kern
Fred and Eleanor Winston
Margaret and Angus Wurtele

Special Edition (\$500-999)

Mark Addicks and Tom Hoch
Beth Bergman
Kerrie Blevins and
Michael Walstrom
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
Roger Hale and Nor Hall
Jule and Betsy Hannaford
Randy Hartten and Ron Lotz
Searcy and John Lillehei
Julie Matonich and Rob Bras
Carla McGrath and Cole Rogers
Richard and Deborah McNeil
Don McNeil and Emily Galusha
Kim and Tim Montgomery
Kate and David Mortenson
Michael and Pam Nightingale
Todd Norsten and Leslie Cohan
John Pearson
Peter and Annie Remes
Cathy Ryan and Doris Engibous
Al Sedgwick

Olga Viso and Cameron Gainer
Joanne W. Von Blon
David Zucco and Justin Newhall

Limited Edition (\$250-499)

Gordon and Mary Aamoth
Darren Acheson and
Carol Peterson
Karl and Rosemarie Bethke
Hope Cook
Kristen Cullen
Wendy Holmes and David Frank
Patti Goldberg
Julie and Tommy Johns
Lyndel and Blaine King
Sally and Jonathan Lebedoff
Khanh N. Nguyen

Brian and Julia Palmer
Jennifer and Charlie Phelps
Brian Pietsch
John Rasmussen and
Megan McCready
Robert Reed
James Rustad
Richard Scott and
Dale Vanden Houten
John Skogmo and Tom Morin
Christopher Stevens
Nancy and David Warner

First Edition (\$100-\$249)

Kinji Akagawa and Nancy Gipple
Tom Arneson
Thomas Barry
Kim Bartmann
Andrew Blauvelt and
C. Scott Winter
Lynn Bollman
Tony Branfort
Herbert and Katherine Cantrill
Pam Carberry and Ed Ehrenwald
Lois Carlson
Kristin Cheronis
Wendy and David Coggins
Jay Coogan & Kathleen Pletcher
Craig Daniels
Marjorie Devon
Michael DiBlasi
Jil Evans and Charles Taliaferro
Jim and Jenny Fehrenbach
Carole Fisher
Kathleen Fluegel
Nate and Trissa Garvis

Sally Gordon and Gallen Benson
Ronnie and Larry Greenberg
Dorothy J. Horns and
James P. Richardson
Cynthia and Jay Ihlenfeld
Dennis Michael Jon
Kent A. Kapplinger
Michelle Klein
Jeanne and Richard Levitt
Charles Lyon, II and
Rebecca Lyon
Rachel Matney
Rachel McGarry
Laura and Charles Miller
Clarence and Arlene Morgan
Susan Murphy
Katherine and Kingsley H.
Murphy Jr.

Sandra Nelson
Samuel and Cynthia Orbovich
Tom Owens and Stephanie Prem
Mary and John Pappajohn
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Summer Camp

5 Centers for Art: 4 Elements

Age: 9–12
 Dates: June 23–27, 9:00 a.m.–3:00 p.m.
 Cost: \$305 (\$285 for members of participating organizations)
 Enrollment: Maximum 12
 Schedule: Monday: Textile Center
 Tuesday: Independent Filmmaker Project
 Wednesday: Minnesota Center for Book Arts
 Thursday: Highpoint Center for Printmaking
 Friday: Northern Clay Center

Earth, Water, Air and Fire create endless possibilities! Explore the 4 elements through art at a different art center each day of the week. Please contact Northern Clay Center for registration at 612.339.8007 or www.northernclaycenter.org.

5 Centers for Art: Animal Arts

Age: 9–12
 Dates: July 21–25, 9:00 a.m.–3:00 p.m.
 Cost: \$305 (\$285 for members of participating organizations)
 Enrollment: Maximum 12
 Schedule: Monday: Textile Center
 Tuesday: Independent Filmmaker Project
 Wednesday: Minnesota Center for Book Arts
 Thursday: Highpoint Center for Printmaking
 Friday: Northern Clay Center

Animals are all around us from pets at home to in the wild. Create visual representations of the animals you love at a different art center each day of the week! Please contact Northern Clay Center for registration at 612.339.8007 or www.northernclaycenter.org.

Culture Camp

Age/Themes: 6–7 yrs old: Mythical Pets
 8–9 yrs old: You Can Change the World
 10–11 yrs old: All Over the Map
 Dates: August 11–15, 9:00 a.m.–3:00 p.m.
 Cost: \$275 (\$250 for members of participating organizations)
 Enrollment: Maximum 20 per age group

If you want to bring your imagination to life—creating characters, inventing new worlds—Culture Camp is your kind of place! Working with teaching artists, you will create a play, dance to your heart's content and give shape to your wonder. Spend one whole day immersed in the world of each of Culture Camp's five arts organizations: Children's Theatre Company, In the Heart of the Beast Puppet and Mask Theatre, Highpoint Center for Printmaking, Minnesota Center for Book Arts and Zenon Dance School. Friends and family are invited to a presentation at each location every day at 2:45. Participants must provide their own transportation to each institution and bring a bag lunch each day. Limited scholarships available. To register, contact Lucy Hawthorne at Minnesota Center for Book Arts at 612.215.2549 or lhawthorne@mnbookarts.org.

Playdate at the Press



A Family Day at Highpoint Center for Printmaking

Date: Saturday, May 3 1:00 – 4:00 p.m.
 Age: 7 years old and up;
 All skill levels welcome
 Cost: \$20/per person
 Payment due at registration
 Registration: Deadline is Monday, April 21
 Enrollment: Maximum 30 people
 Instructor: Dana LeMoine

Spend an afternoon at Highpoint with your family and friends for a unique hands-on printmaking experience suitable for all ages. Students will learn how to create colorful monoprints using different inking techniques, and will experience operating an etching press. All materials are included and you can take home your one-of-a-kind creations! To register, call Highpoint at 612.871.1326 or email info@highpointprintmaking.org.

About the instructor: Dana LeMoine is currently Highpoint's Education and Community Programs Manager. She earned her BFA with an emphasis in printmaking from the University of Wisconsin–Madison and her MFA with a concentration in printmaking and book arts from Arizona State University. Her print and book work have been exhibited locally and nationally. Dana's own work is primarily based in intaglio and lithography, although she dabbles in all print forms and various bookmaking ventures.

Spotlight on YouthCARE



Highpoint is excited to highlight our partnership with YouthCARE Minnesota. YouthCARE is "a multicultural organization dedicated to helping urban youth develop the life skills needed to make a successful transition from adolescence to adulthood."

YouthCARE has been a partner with Highpoint for over a year now and has brought youth to Highpoint to experience all of our introductory printmaking classes. Students have printed colorful and expressive monoprints, drawing-based drypoints on zinc plates and carving-based relief cuts on easycut. Students were given a demonstration at each visit and then set loose to get their hands inky and experiment with color mixing, ink application and a variety of printing techniques. Along with the hands-on experience of making art, youth visitors also had a full tour of Highpoint studios to get a sense of what their interest in art could lead to one day.



Upcoming Events Calendar

February

Pop Art and Beyond
 Contemporary Prints from the Collections of Jordan D. Schnitzer and his Family Foundation
Opening Reception: Friday, February 7, 6:30–9:00 p.m.
 Gallery Talk at 7:00 p.m. by Siri Engberg, Senior Curator, Walker Art Center
On View: February 7–March 29, 2014
 Included in the exhibition are iconic Pop Art masters: the artists who have shaped the definition of what it means to be a Pop Artist. The artists included address consumer culture and everyday objects with a sense of humor and a vibrant color palette.

Free Ink Day: Pop Into Spring

Saturday, February 15, 1:00–5:00 p.m.
 Cold weather keeping you trapped inside? Come on over to Highpoint for our Pop Art Free Ink Day! Drop in anytime between 1:00 and 5:00 p.m. to make colorful monoprints, inspired by the exhibition *Pop Art and Beyond*.

April

Look/See & Access/Print Student Exhibitions

Opening Reception: Friday, April 11, 5:30–7:30 p.m.

On View: April 11–May 10
 Highpoint's annual Look/See Exhibition features work by hundreds of students that visited our classroom studio in the past year to learn about printmaking through our school partnership program.

In tandem with the Look/See Exhibition, work produced by high school students as part of the Access/Print Project will be on display in the adjoining gallery. These young artists each spent over 70 hours at Highpoint working with artist mentors to develop a series of prints included in this exhibition.

May

Jerome Emerging Printmakers Exhibition

Opening Reception and Meet-the-Artists: Friday, May 23, 6:30–9:00 p.m.

On View: May 23–July 3
 Join us to celebrate the culminating exhibition of the 2013-2014 Jerome Residents: Hend Al-Mansour, Michael Gordon, and Lindsay Splichal. The exhibition will feature works they created during their 9-month residency at Highpoint.

June

Stand Out Prints Juried Exhibition Call

Entry Deadline: Monday, June 2, 2014

July

Summer Co-op Show

Opening Reception: Friday, July 18, 6:30–9:00 p.m.

On view: July 18–August 23

Free Ink Day

Saturday, July 26, 1:00–5:00 p.m.

HP HIGHPOINT CENTER FOR PRINTMAKING

912 West Lake Street
Minneapolis, Minnesota 55408


612.871.1326
highpointprintmaking.org

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In an effort to conserve resources, future issues of Presstime will be mailed to members only. Join or renew today! More information on page 9.



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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POP INTO SPRING! Spring Free Ink Day

Saturday, February 15, 1:00 – 5:00 p.m.

Cold weather keeping you trapped inside? Come to Highpoint for Free Ink Day where you can spend the afternoon getting messy making prints and view HP's "Pop Art and Beyond" show. Bring your family, bring your friends for Free Ink Day!