

SPRING/SUMMER 2016

# Presstime



HIGHPOINT CENTER FOR PRINTMAKING



**Sus  
Voces:  
Women  
Printmakers  
from  
Mexico**

Story on page 2

Edith Chávez,  
*Crisantemo*,  
relief, 2015

## From the Directors

Happy New Year from Highpoint!

January 2016 is underway and quite cold, but the days are already getting longer! Be sure to swing by our galleries to catch an exhibition or see what our artists are up to—it's always warm inside Highpoint.

We have a few goodbyes and thank yous to convey in this issue of PressTime.

First, HP has three board members who will be rotating off in February: Neely Tamminga (Board Chairperson), Jerry Vallery (Secretary), and Clara Ueland. All three have served six years as volunteer board members. They have been truly devoted to Highpoint's mission, bringing wisdom, wit and expertise to their roles. So, a HUGE thank you is extended by all of us at HP to Neely, Jerry and Clara!

And a fond farewell and many thanks to Highpoint's Gallery Director Zoe Adler who departed HP in January 2016. Zoe has worked with Highpoint for four years and was our first Gallery Director. She was instrumental in helping HP grow print sales, expand exhibitions and further the reputation of HP Editions' artists and collaborative printers. Thank you Zoe and best wishes!

As we head towards Spring and Summer 2016, be sure to join us for events, classes and exhibitions. This issue covers most of what Highpoint has to offer for the next six months—we hope to see you here soon! Your enthusiasm and support inspire us and keeps Highpoint Center for Printmaking a vital force in our creative community.

With best wishes,

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

## Sus Voces: Women Printmakers from Mexico

On view: February 5–March 26, 2016

Public Reception and Gallery Talk: Friday, March 4, 6:30–9:00 p.m.

Highpoint Center for Printmaking proudly announces its 12th international exhibition, *Sus Voces: Women Printmakers from Mexico*. Curated by Maria Cristina Tavera, the exhibition features a variety of prints by nine artists living and working in Mexico: Adriana Calatayud Morán, Rossana Cervantes Vasquez, Edith Chávez, Mercedes López Calvo, Diana Morales Galicia, Paulina Olascoaga Chávez, Daniela Ramirez, Jimena Ramos, and América Rodriguez.

*Sus Voces* shares the unrelenting voices of nine contemporary women artists who explore their perspectives on the human condition in Mexico through artistic expression. The prints on view are distinctly contemporary, made with a wide range of traditional printmaking techniques—primarily relief, lithography, and intaglio. Thought-provoking subject matter sheds light on the daily routines, political concerns, personal philosophies, and senses of personal identity in this group of artists whose race and gender relegate them to a group often under-represented in the art world.

The goal of this exhibition was to bring together diverse voices of women from Mexico—many unaware of each other's existence—into dialogue with one another. This particular combination of artists has yielded a range of dynamic perspectives and stylistic idiosyncrasies. Each artist implements her own methods and techniques to express personal perceptions and intellectual contemplations. The collection of these artists' narratives in the space of the art gallery creates a dialogue and provides the audience with insight into the essence of what life might be like for a woman in Mexico today.

This exhibition and public reception have been organized as part of the Guerrilla Girls Twin Cities Takeover. Between January and March (2016), more than thirty arts and cultural organizations in Minneapolis/St. Paul and surrounding cities will join the collective roar for change. [Learn more at

[www.ggtakeover.com](http://www.ggtakeover.com)] The public is invited to a celebratory reception at Highpoint on Friday, March 4 from 6:30–9:00 p.m., which will coincide with other Guerrilla Girls events and appearances. *Sus Voces* curator Maria Cristina Tavera and featured artists Edith Chávez and Diana Morales Galicia will be present to discuss their work.

In addition, Highpoint and *Sus Voces* Curator Maria Cristina Tavera will host a related Free Ink Day event on Saturday, March 5 (see pg. 16). *Sus Voces* artists Edith Chávez and Diana Morales Galicia will be present at the event to give visitors insight into their own artistic processes. Guests are welcome to drop in any time for this FREE family friendly afternoon of hands-on relief printmaking and creative fun. All materials for the printmaking activity will be supplied by Highpoint, and no registration is necessary.

**About the Curator:** Maria Cristina Tavera's dual citizenship and bilingual/bicultural upbringing between Mexico and Minnesota has influenced her professional experience, writing, curatorial, and visual art practice. Her yearning to be with family in Mexico has evolved into a fascination with Mexican art and traditions. Her art explores combining contemporary methods with traditional practices to address issues related to gender, societal expectations, and human classifications.

Tavera holds a Masters degree in Public Affairs-Leadership in the Arts from the University of Minnesota's Humphrey School of Public Affairs. She has received fellowships from the Archibald Bush Foundation, Smithsonian, Museum of Modern Art (New York), and the Institute of Mexicans Abroad (IME): Promoters of Culture. Tavera has received grants from Metropolitan Arts Council and Minnesota State Arts Board, and has exhibited her artwork locally and nationally. Her work is in private and public collections including the Weisman Art Museum and the Plains Art Museum. Ms. Tavera extends a special

# Stand Out Prints 2016 Highpoint's Juried Exhibition

thanks to Humberto Valdez, y el Taller de la Imagen del Rinoceronte (TIR).

**About the Guerrilla Girls:** "We're feminist masked avengers in the tradition of anonymous do-gooders like Robin Hood, Wonder Woman and Batman. We expose sexism, racism and corruption in politics, art, film and pop culture using facts, humor and outrageous visuals. We reveal the understory, the subtext, the overlooked, and the downright unfair. In the last few years, we've appeared at over 100 universities and museums, as well as in *The New York Times*, *The Washington Post*, *The New Yorker*, *Bitch*, and *Artforum*; on NPR, the BBC and CBC. We are authors of stickers, billboards, many, many posters and other projects, and several feminist texts. In the last few years, we've created large-scale projects for the Venice Biennale, Istanbul, Paris, Athens, Bilbao, Montreal, Rotterdam, Sarajevo, Shanghai and Mexico City. WHAT'S NEXT? More creative complaining! More facts, humor and fake fur! More appearances, actions and artworks. We could be anyone; we are everywhere." (from the *Guerrilla Girls' Facebook page*).

**SRE**  
CONSULADO DE MÉXICO  
EN SAINT PAUL



Highpoint staff surveys *Stand Out Prints 2014*

**Call for Submissions:** Highpoint is pleased to announce our third bi-annual juried print exhibition, *Stand Out Prints*, which will be on exhibit in HP's galleries in the fall of 2016. Highpoint's 1000 square feet of gallery space will be adorned with select impressions of contemporary printmaking curated by guest juror Elizabeth Wyckoff, Curator of Prints, Drawings and Photographs, Saint Louis Art Museum. Ms. Wyckoff will attend the opening reception for the exhibition on Friday, September 16, from 6:30–9:00 p.m.

**Prizes:** Cash and retail prizes to be announced.

**Eligibility:** Artists must be 18 years of age or older and work must have been completed after January 1, 2014. While non-traditional or digital output is accepted as a print element, submissions must utilize traditional print media (Lithography, Relief, Intaglio, Silkscreen, Monotype). Three-dimensional work is eligible for this exhibition as long as it employs one or more of the traditional print techniques. Accepted work must be submitted unframed and will be displayed behind glass cut to paper size. Shipping arrangements, packaging

and related costs are the responsibility of the artist. Highpoint will provide return shipping in the contiguous United States. International artists will be responsible for the cost of return shipping. Each artist may submit 1-3 digital images for consideration.

**About the Juror:** Elizabeth Wyckoff is the Curator of Prints, Drawings and Photographs at the Saint Louis Art Museum. She worked previously at the Davis Museum and Cultural Center, Wellesley College, the New York Public Library, and the Metropolitan Museum of Art. She received her PhD from Columbia University with a specialization in early 17th-century Dutch prints. She has organized and co-organized exhibitions of old master to contemporary prints, books, and drawings, including topics ranging from the reception of tobacco in early modern Europe, to 16th-century prints relating to Hieronymus Bosch, to American city views.

**Submissions for this exhibition will be accepted April 1–May 31, 2016. Beginning in March, please visit [www.highpointprintmaking.org](http://www.highpointprintmaking.org) for online submission instructions.**

# Highpoint Editions News



Jay Heikes' exhibition *Niet Voor Kinderen* in HP's galleries

## This fall was a busy one for Highpoint Editions!

We had a wonderful time this November at the **Editions/Artists' Book Fair** in New York—one of the best-attended fairs to date. Highpoint's booth featured work by Julie Buffalohead, Jim Hodges, Mungo Thomson, Jay Heikes, and our most recent collaborator, Do Ho Suh. It was a pleasure to have the opportunity to share Highpoint Editions latest releases with the fair's enthusiastic attendees.

## New Releases

Fall 2015 marked the release of several fantastic new publications from Highpoint Editions.

**Jay Heikes:** During the course of visiting artist Jay Heikes' collaboration with Highpoint Editions, the artist explored the idea of the exquisite corpse, the surrealist parlor game in which collaborators draw or write different parts of a single composition, without seeing what the previous person has contributed. His explorations in printmaking led him from cyanotype to lithography to screenprinting and working by hand with asphaltum. The resulting prints typify Heikes' interest in pushing the physical and evocative properties of materials, using them in new and visually powerful ways.

In addition to a number of unique prints, a suite of nine lithographs is also available. Each set, housed in a customized portfolio, includes three 'heads,' three

'bodies,' and three 'legs' intended to be composed by the buyer into three figures of his or her own devising, in the style of the exquisite corpse.

Heikes' Highpoint Editions prints have been acquired by The Museum of Fine Arts, Boston and The Minneapolis Institute of Art, as well as a number of private collectors.

**Mungo Thomson:** During his visits to Highpoint Editions, LA-based artist Mungo Thomson developed two large screenprints, *The Forest* and *Human Behavior*, which he conceived as a pair meant to immerse the viewer in both a formal and a conceptual experience. Based on *Time-Life*® books, a popular series of general interest volumes published in the sixties and seventies, these prints focus on two subject areas: *Human Behavior* (published in 1976) and the *Nature Library* (published in 1961). In the print *Human Behavior*, the books' spines create a dense barrier, while *The Forest* print seems enterable, like a door or window into the



Do Ho Suh, *Karma Juggler*, lithograph, ed of 45, 2015



HP's new Gallery Director  
Jessica Krueckeberg

natural world, placing the viewer within the contrast between wilderness and civilization and the ways we understand the world around us. Thomson will be back in the workshop to develop another project during 2016.

Thomson's Highpoint Editions prints are being acquired by the Whitney Museum of American Art, The Los Angeles County Museum of Art (LACMA), the Davis Museum at Wellesley College, and Walker Art Center.

**Do Ho Suh:** Highpoint Editions is thrilled to present two new prints by visiting artist Do Ho Suh: *Karma Juggler*, and *Untitled*, both lithographs. Suh (b.1962, Seoul, Korea) holds a BFA in painting from the Rhode Island School of Design and an MFA in sculpture from Yale University, and lives and works in New York, London, and Seoul. He is best known for site-specific installations that question the boundaries of identity and explore relationships between individuality, collectivity, and anonymity.

Suh's work has been exhibited widely in the US, Asia, and Europe. In 2001, Suh represented Korea at the Venice Biennale and subsequently participated in the 2010 Venice Architecture Biennale, the 2010 Liverpool Biennial, and the 2012 Gwangju Biennial. Suh was named the Wall Street Journal Magazine's 2013 Innovator of the Year in Art, and his work is held in numerous collections worldwide including the Museum of Modern Art, New York; Whitney Museum of American Art, New York; The Solomon R. Guggenheim Museum, New York; Los Angeles County Museum of Art, Los Angeles; Walker Art Center, Minneapolis; Tate, London; Leeum, Seoul; Artsonje Center, Seoul; Museum of Contemporary Art, Tokyo; Mori Art Museum, Tokyo; and 21st Century Museum of Contemporary Art, Kanazawa, among many others.

## HP Welcomes New Gallery Director

We are very pleased to announce HP's new Gallery Director, Jessica Krueckeberg. Jessica will be stepping into this role on February 1. She brings proven skills honed working with some of the country's top print dealers, an excellent understanding of the industry, and great energy and enthusiasm to the position.

Jessica has been part of the fine art print community for almost a decade. She received her BA in Art History and Anthropology from University of Illinois. Working for Armstrong Fine Art in Chicago, she fell in love with editions early in her career. She moved to New York to study Visual Art Administration at New York University and received her MA, focusing her studies on the fine art print market. While working in client development at both Pace Prints and Gemini G.E.L., Jessica's interest in editions only deepened. A Midwest native, she is dedicated to Highpoint's mission and growth.

# Tales from the Co-op

## First person profiles of artists working in HP's Cooperative



Lauren Flynn, *blinds experiment e*,  
intaglio with chine collé, 2014



Carl Nanoff, *Morning Commute*, monotype, 2015

### Lauren Flynn

My practice is governed less by a given theme than by the pursuit of certain tendencies and preoccupations. There is a tendency towards, even an embracing of, inefficiency, of allowing time and human effort to make their way into the work, a desire to approach perfection by imperfect means. There is a tendency toward focusing on what Soichi Ida called "what's happening in the between," on interstices and byproducts of process. I am fascinated by gaps, by the dotted line, the incomplete square, not as exercises that can be overcome by the mind, but as means of resisting closure.

I think of printmaking as a back door to image making. For me, the activity of printing functions in a way analogous to William Kentridge's walk between camera and drawing; it is the space provided by the processes, the space between manipulating the plates and the way the ink rests as I pull back the blankets, that allow the work to

shift in unanticipated directions. Highpoint itself has also been integral to the evolution of my prints. At Highpoint I have received the bulk of my printmaking education, first as a studio intern and now through exchange with fellow co-op members and staff. The work I make reflects not only the knowledge I have gained here, but also the neighborly precision of the pro shop, conversations with fellow printers, and the beauty and efficiency of the space itself.

My most recent work arose around a preoccupation with the activities of light, particularly the way light falls across and defines the back-and-forth surface of window blinds. These horizontal bars of aquatint have become a framework for investigating the effects of simple omissions and dislocations, holes and shifts. My hope is to maintain, throughout these deletions and relocations, a steady oscillation, an image that hesitates on the point of settling.

### Carl Nanoff

I am a Minneapolis native and I have been drawing since I was a child. My career choice at that time was to be a commercial artist, I had no idea what they did, but I wanted to be one! Most of my childhood was spent within a mile of the current Highpoint location and joining Highpoint has been a return to that starting point. I began college pursuing a degree in architecture at the University of Minnesota. I discovered I was not meant to be an architect, and switched to Studio Arts as my major. After several introductory art courses, I took a lithography course. While the process was a mystery to me, I was hooked. Art/Printmaking became my major with a concentration in lithography. Family obligations ended my work in printmaking, but after working for 25 years in the field of engineering and design, I have returned.

My work is mostly abstract. My favorite drawing tools for lithography are Q-tips and razor blades. My prints are developed

## Threshold Gallery



Dana LeMoine, *Silver Lining*,  
screenprint on handmade paper, 2015

from quick sketches and are seldom fully envisioned before I start drawing. I never copy the sketch exactly but allow the drawing on stone or plate to develop spontaneously. I often find one unique image does not express everything I have intended, and will create a series of prints based upon the original drawing using monoprinting, embossing, or hand coloring to create variations rather than uniformly edition a single image. This allows me the freedom to experiment, incorporate surprises that occur, and learn from my failures.

It has been exciting being at Highpoint. I really enjoy the variety of printmaking techniques and styles being produced here and membership at Highpoint has helped my creative approach. The studio space, workshops, and classes have helped expand my skills and knowledge of printmaking. The artists and staff at Highpoint give me the sense of community I have been missing and I have definitely found a home here.

### Employing Print: Prints by Highpoint Staff

On view through April 2, 2016

*Employing Print* brings together a medley of images that were made by five members of Highpoint's staff: Zac Adams-Bliss, Josh Bindewald, Kate Goyette, Tyler Green and Dana LeMoine, each of whom is also a member of the artist cooperative. Featured prints range from figurative representation to gestural abstraction, and occupy many points between. Diverse in scale, palette, technique, content, and presentation—but consistent in technical merit—this show has something to satisfy every artistic taste.

Next up in the Threshold Gallery:

**Artist: Drew Peterson**

On view April 5–July 2, 2016

In April, Drew Peterson will install a series of five large-scale prints that combine screenprinting with watercolor painting. Drew describes these images as five different approaches to representing the same landscape.

# Spring/Summer 2016: Adult Classes and Workshops

## Screenprinting for All

Dates:	Tuesdays: March 1, 8, 15, 22, 29 and April 5, 6:00–9:00p.m. Saturdays: March 12 and April 2, 10:00a.m.–1:00p.m.
Ages:	18+; for beginning to advanced students
Cost:	\$355 (10% discount for HP members)
Registration:	Deadline is February 15
Enrollment:	Maximum 10; minimum 6
Instructor:	Josh Bindewald

Screenprinting has many familiar commercial applications, but because it's a user-friendly process that permits for diverse possibilities, it is also a favorite technique of many fine artists. Screenprinted imagery may be hand-drawn, photographically derived or both and can consist of a single color or as many colors as the artist would like to add. This course will provide a step-by-step introduction to the basics of screenprinting: stencil making, paper selection, ink mixing, printing, and multiple color registration. Alternative techniques such as "split fountain" printing and graphite and watercolor transfers will also be covered.

Class sessions will focus on demonstrations and instructor-supported work time. Class fee includes most materials and equipment, although some students may wish to purchase additional paper. Please note that this class will be centered on hand-drawn imagery. Students may supply their own digital images (positives) but Highpoint does not print digital positives and there will be no instruction in Illustrator, Photoshop or other digital programs.

**About the instructor:** Josh Bindewald has been the Exhibitions and Artists' Cooperative Manager at Highpoint since 2012. He holds a BFA from the University of Wisconsin-Stout and an MFA from Bradley University. In addition to teaching at Highpoint, he has been an instructor at Bradley University and Illinois Central College and has led, assisted and participated in numerous workshops. His work has been shown nationally and internationally and is included in various public and private collections. He is a fiscal year 2015 recipient of an Artist Initiative Grant from the Minnesota State Arts Board.

## Drypoint Weekend

Dates:	Saturday and Sunday, April 9–10, 10:00a.m.–4:00p.m.
Ages:	18+; for beginning to intermediate students.
Cost:	\$225 (10% discount for HP members)
Registration:	Deadline is March 28
Enrollment:	Maximum 10; minimum 6
Instructor:	Dana LeMoine

Drypoint is one of many intaglio techniques and can be used to create myriad beautiful marks on its own. This class will take students through the basics of how to create marks on soft metal (zinc will be

used for this class) with a stylus for drawing and a variety of tools for texture and shading. The class will also cover how to ink, wipe and print drypoint plates in black ink as well as color. We will also discuss ways to add selective color through surface rolls, stencils and chine-collé. (\*This class will be taught using Akua inks, which are non-toxic and clean up with soap and water. A variety of ink, tools and some zinc and paper will be provided, so all you need to bring are your ideas for a weekend of printmaking!)

**About the instructor:** Dana LeMoine is the Education and Community Programs Manager at Highpoint Center for Printmaking. She holds a BFA in printmaking from the University of Wisconsin–Madison and an MFA in printmaking and artist books from Arizona State University. She has been teaching art for over 5 years both in Arizona and Minnesota. She has also exhibited her own prints across the US and in Australia. Dana was recently awarded a Jerome Fellowship through the Minnesota Center for Book Arts.

## Stone Lithography

Dates:	Tuesdays: April 12, 19, 26 and May 3, 10, 17, 6:00–9:00p.m. Saturdays: April 16 and May 7, 10:00a.m.–1:00p.m.
Ages:	18+; for beginning to advanced students
Cost:	\$335 (10% discount for HP members)
Registration:	Deadline is March 21
Enrollment:	Maximum 8; minimum 5
Instructor:	Kate Goyette

Ever wondered how prints are created from drawing on a stone? If so, then this class is for you! Invented in the late 18th century, lithography has allowed artists of any aesthetic tendency to achieve marks true to him or herself. From loose and gestural to finely rendered images, lithography continues to be a versatile form of printmaking today. In this class students will learn the fundamentals of stone lithography: preparing a stone, drawing materials and options, processing, press set-up, registration, color, and printing, as well as other helpful tips and tricks. Artists new to lithography or those wanting to brush up on their skills are encouraged to register. Cost includes most materials for the course. Please bring ideas or sketches for imagery with you to help you get the most out of this six week course.

**About the instructor:** Kate Goyette is the Assistant Printer at Highpoint Editions. She earned a BS in Studio Art from Skidmore College, an MFA in 2-D Fine Art with a focus in Printmaking from Massachusetts College of Art and Design, and has completed the Professional Training Program in Collaborative Lithography at Tamarind Institute.



### Summer Workshop Intensive: Japanese Woodblock Printing with Master Printer Keiji Shinohara

Dates: Monday–Friday, August 15–19; 9:30 a.m.–4:30 p.m.  
Ages: 18+; all skill levels welcome  
Cost: \$825 (no discounts apply for this special workshop)  
Registration: Deadline is July 15  
Enrollment: Maximum 10; minimum 6  
Instructor: Keiji Shinohara

Woodcut is the oldest technique for printmaking media. Today's new technologies can combine with the original processes in many exciting ways. This course explores the ideas of Western and Eastern techniques. Students will examine the print work of Rembrandt, Goya, Picasso and Munch along with the Japanese masters Hiroshige, Utamaro, and Hokusai.

Students will learn about using various types of wood to obtain different effects. Carving techniques using knives, gouges, dremel tools, etc. will be taught, as well as surface-building techniques. Various printing processes will be explored: the Western use of rollers and the system of printing multiple color blocks at once and the Japanese Ukiyo-e techniques using watercolor, rice paste and a baren. All processes will be by hand; no presses will be used.

Students will start with a black and white image, then transfer it to a wood block and print with multiple inking techniques. Students will also create a Japanese-style color woodcut with multiple blocks.

**About the instructor:** Keiji Shinohara currently teaches printmaking at Wesleyan University in Middletown, Connecticut. He has been a visiting artist at over 100 venues and has had 40 solo shows during his career. He studied the traditional Ukiyo-e technique at Uesugi studio in Kyoto, Japan for over 10 years. Mr. Shinohara has received grants from the Japan Foundation and the National Endowment for the Arts and his work is in many private and public collections.



**To register for classes, call Highpoint at 612.871.1326 or email [info@highpointprintmaking.org](mailto: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.

## Art Camps for Adults and Educators

Please register for Adult camps through Northern Clay Center at 612.339.8007 or [www.northernclaycenter.org](http://www.northernclaycenter.org)

Ages: 18+; All skill levels welcome  
Enrollment: Maximum 12 per class

### Spring Adult Camp: 5 Centers, 5 Weeks, 5 Media

Dates: Wednesdays, April 6–May 4, 6:00–9:00 p.m.  
Cost: \$195 (\$175 for members of participating organizations)  
Schedule: April 6: Northern Clay Center  
April 13: Independent Filmmaker Project MN  
April 20: Highpoint Center for Printmaking  
April 27: Textile Center  
May 4: Minnesota Center for Book Arts

### Summer Adult Camp: 5 Centers, 5 Weeks, 5 Media

Dates: Mondays, July 11–August 8, 6:00–9:00 p.m.  
Cost: \$195 (\$175 for members of participating organizations)  
Schedule: July 11: Northern Clay Center  
July 18: Independent Filmmaker Project MN  
July 25: Highpoint Center for Printmaking  
August 1: Minnesota Center for Book Arts  
August 8: Textile Center

Looking for something new to captivate your mind this spring and summer? Look no further! 5 Centers' Art Camp for adults are the perfect solution to your bored at home blues. Get your hands dirty sculpting with clay at the Northern Clay Center, try transforming visual representations into motion at Independent Film Project, compose and test new compositions in ink at Highpoint Center for Printmaking, test your skills in texture at the Textile Center and get your love for type and paper satisfied at Minnesota Center for Book Arts. Immerse yourself in 5 different media with professional teaching artists to help you every step of the way.

### Summer Art Camp for Educators

Dates: Thursdays, July 14–August 11, 6:00–9:00 p.m.  
Cost: \$195 (\$175 for members of participating organizations)  
Enrollment: Preference for Educators; Maximum 12 per class  
Schedule: July 14: Northern Clay Center  
July 21: Independent Filmmaker Project MN  
July 28: Highpoint Center for Printmaking  
August 4: Minnesota Center for Book Arts  
August 11: Textile Center

Learn 5 new ways to engage your art students in grades 6-12 at 5 Centers Summer Art Camp for Educators. Professional teaching artists demonstrate middle and high school specific projects to captivate and excite your students. A great opportunity to meet and interact with other educators in your area while earning continuing education clock hours!

# Summer Camps for Youth

## 5 Centers for Art: Great Power & Great Responsibility

Dates:	June 20–24, 9:00 a.m.–3:00 p.m.
Ages:	9 and up
Cost:	\$305 (\$285 for members of participating organizations)
Enrollment:	Maximum 12
Schedule:	Monday: Textile Center
	Tuesday: Independent Filmmaker Project MN
	Wednesday: Highpoint Center for Printmaking
	Thursday: Minnesota Center for Book Arts
	Friday: Northern Clay Center

Launch into alternative universes with your favorite super hero—or create your own being or extraordinary power. Tell his or her story—from origins to special tools and abilities—in different ways at the 5 Centers for Art in Minneapolis and Saint Paul. Partners include Textile Center, IFP MN Center for Media Arts, Highpoint Center for Printmaking, Minnesota Center for Book Arts, and Northern Clay Center. Please register through Northern Clay Center at 612.339.8007 or [www.northernclaycenter.org](http://www.northernclaycenter.org).

## 5 Centers for Art: The Truth is Out There

Dates:	July 18–22, 9:00 a.m.–3:00 p.m.
Ages:	9 and up
Cost:	\$305 (\$285 for members of participating organizations)
Enrollment:	Maximum 12
Schedule:	Monday: Textile Center
	Tuesday: Independent Filmmaker Project MN
	Wednesday: Minnesota Center for Book Arts
	Thursday: Highpoint Center for Printmaking
	Friday: Northern Clay Center

Take intergalactic adventures in 5 different materials at the 5 Centers for Art in Minneapolis and St. Paul. Whether you're inspired by constellations and myths or science fiction and fantasy, let our teaching artists awaken the force in you during this all-day camp. Partners include Textile Center, IFP MN Center for Media Arts, Minnesota Center for Book Arts, Highpoint Center for Printmaking, and Northern Clay Center. Please register through Northern Clay Center at 612.339.8007 or [www.northernclaycenter.org](http://www.northernclaycenter.org).



Education fellow Tyler Green helps a camper prep a plate

## Culture Camp

Dates:	August 8–12, 9:00 a.m.–3:00 p.m.
Cost:	\$300 (\$275 for members of participating organizations)
Enrollment:	Maximum 20 per age group
Age/Themes:	6–8 yrs old: Zoo-Magination
	8–11 yrs old: Spaces and Places

Please note: The two groups have different schedules and do not attend the same organization on the same day.

Can't choose between music, theatre, dance and visual art? Culture Camp is perfect for you! Spend each day of the week working with a professional teaching artist at a different arts organization across Minneapolis: Children's Theatre Company, Highpoint Center for Printmaking, MacPhail Center for Music, 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 p.m. Participants must provide their own transportation and lunch. Limited scholarships available (contact Laura Delventhal at [ldelventhal@childrenstheatre.org](mailto:ldelventhal@childrenstheatre.org) or 612.879.5685).

Register at [childrenstheatre.org](http://childrenstheatre.org) or 612.874.0400. For questions, contact Angela Hed Vincent at [ahedvincent@mnbookarts.org](mailto:ahedvincent@mnbookarts.org) or 612.215.2549.

## Education & Community Programs Updates



Highpoint hosted a Free Ink Day at St. Olaf College in Northfield



Walker Place students contemplate their prints

It has been another busy fall here at Highpoint. The classroom hosted numerous new partners as well as many repeat partners. We worked with another amazing group of Access/Print Teens and Education Interns. Highpoint also presented a few off-site programs to engage new communities of print enthusiasts.

Highpoint's new partners include: Jordan High School, Expo for Excellence Elementary School, Minnesota Life College, Elk River High School, and Southwest Christian High School in Chaska. We are very excited for these new partnerships and hope they all return for more visits in the future! Highpoint is always seeking new partnerships and is happy to work with your school or organization to customize printmaking classes to fit your needs.

We were also happy to host five groups from Walker Place (a continuing care retirement community located in S. Minneapolis) in our classroom this Fall!

Each week, we had a new group visit for hands-on monoprinting classes. The older adults in these groups were a joy to work with and each made at least one print to take back to Walker Place to share with their friends and family. It was such a pleasure working with these students and we look forward to hosting them again in the future.

Our Access/Print program is now in its 8th year! This fall, Highpoint mentored 4 new teens in the program. The Fall 2015 teens were Olivia Carlisle from Benilde-St. Margaret's High, Paige Graling from Creative Arts Secondary School, Mar Horns from Edina High and Wilden Weihn from St. Paul Conservatory of Performing Arts. They did amazing work during their limited time at Highpoint and we are excited to showcase their work, along with many other student pieces, at our annual student exhibition that will open Friday, April 8.

Highpoint traveled to St. Paul to do an on-site relief class for the YouthCARE Young

Women's Mentoring Program. It was a lot of fun meeting this energetic group of girls, as well as getting the opportunity to work with YouthCARE's dedicated staff. These same girls then came to Highpoint for a monoprinting class, where they were able to see our facilities and learn how to use our classroom intaglio press.

Highpoint was also pleased to partner with St. Olaf College in Northfield for a Free Ink Day centered around their exhibition: *Pace Prints: A Master Printer's Perspective*. The day proved to be a huge success with around 150 visitors creating prints inspired by the Flaten Art Museum's exciting and educational show.

A big thank you goes out to our incredible education team: Katy Collier, Tyler Green, Calvin Hafermann, Andrea Jacobs, Ariel Krupke, Mike Moen and Rose Weselmann.

# Highpoint's Current Members: You Make it Possible!



As of January 15, 2016

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# Jerome Emerging Printmakers Program Updates & News



Jerome Resident Makenzie Flom (left) talks with Hamline University professor John-Mark Schlink during a critique session at Highpoint

The transition into Jerome Resident was easy for **Amira Pualwan** because she was already hard at work as a Highpoint co-op member. This past fall, she was featured in an exhibition at MCBA in Minneapolis. Prior to that, Amira had a solo exhibition in the Threshold Gallery (Highpoint's co-op member exhibition space). With good momentum and strong direction to begin her residency, Amira is pushing her landscape and map inspired imagery into something that also addresses the ideas of exploration and study. She may even expand into the third dimension with her printed material to create paper objects... Stay tuned.

There is a certain freedom, a lack of pressure found when drawing in a personal journal or sketchbook. As such, there can be a tendency to "tighten-up" and be overly careful when an artist is developing an

image that is intended for a larger audience. While working on her more time-intensive pieces, **Makenzie Flom** is making a point to maintain the spontaneous and instinctive approach that she enjoys when sketching. She is developing a large woodcut that is directly related to her sketchbook imagery. Additionally, Makenzie has begun to layer images by combining prints and making some direct-collages. Themes in her work include issues of identity and the self, specifically the way these affect and are affected by adolescence.

**Sam Orosz** also had an easy transition into the Jerome Residency: as a recent Highpoint Studio Intern, Sam assisted with the installation and de-installation of the 2015 Jerome Residency Exhibition.

Although he is still investigating image scale and intaglio techniques, the focus of Sam's imagery has shifted slightly from

battlefields to wide open spaces with no apparent connection to war or past events. Through space and mark making, he's seeking to create a moment of intimacy for the viewer; a feeling of calm familiarity but disconnected from any specific identity of a location. He says "the experimental spaces created could represent the opportunity of development or the wasting away of what was. These empty lands expanding to the horizon give me a sense of isolation, which opens my mind to question."

## Don't miss the Jerome Emerging Printmakers Exhibition

Opening Reception and Meet-the-Artists:

Friday, May 13, 6:30–9:00 p.m.

On View: May 13–June 25

**JEROME**  
FOUNDATION

Celebrating the  
creative spirit of  
emerging artists

50  
YEARS

## EXPO Elementary



We recently partnered with EXPO Elementary for some monoprint classes, with excellent results! They brought in second and third graders who were incredibly fun and creative. The kids' eyes lit up as we pulled the demo prints, and seemed to stay that way the full two hours. Common printed themes included the holidays, Pac-Man, and cats. They even had a blast cleaning the classroom. With one of the second grade classes, we had 8 students cleaning one table at the end of class! We're looking forward to future partnerships with much anticipation. A big thanks to the teachers and parent volunteers that showed up to help!

EXPO's mission statement: "EXPO for Excellence Elementary School engages students in an active, rigorous curriculum to prepare them for a diverse 21st century. Through looped classrooms, project-based learning, Responsive Classroom practices and differentiated instruction, we provide each learner with child-centered educational opportunities in a safe, supportive community."

## Upcoming Events Calendar

### March

#### Sus Voces: Women Printmakers from Mexico

##### Opening Reception & Gallery Talk:

Friday, March 4, 6:30–9:00 p.m.

**On view:** February 5–March 26

Curated by Maria Cristina Tavera, this exhibition features a variety of prints by nine artists living and working in Mexico.

#### Free Ink Day

Saturday, March 5, Noon–4:00 p.m.

Join us at Highpoint for an afternoon of relief printmaking fun! Highpoint and *Sus Voces* Curator Maria Cristina Tavera will co-host this FREE event. *Sus Voces* artists Edith Chávez and Diana Morales Galicia will be present at the event to give visitors insight into their own artistic processes.

### April

#### Look/See & Access/Print Student Exhibitions

##### Opening Reception:

Friday, April 8, 5:30–7:30 p.m.

**On view:** April 8–30

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 & Meet-the-Artist:

Friday, May 13, 6:30–9:00 p.m.

**On view:** May 13–June 25

Join us to celebrate the culminating exhibition of the 2013-2014 Jerome Residents: Makenzie Flom, Samuel Orosz, and Amira Pualwan. The exhibition will feature works they created during their 9-month residency at Highpoint.

#### Stand Out Prints Juried Exhibition Call

**Entry Deadline:** Tuesday, May 31, 2016

### July

#### Hot Off the Press: the 29th Cooperative Exhibition

##### Opening Reception:

Friday, July 8, 6:30–9:00 p.m.

**On view:** July 8–August 27

#### Free Ink Day

July 23, 12:00–4:00 p.m.

# HP 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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You're Invited! Join Highpoint printers and artists for another legendary Free Ink Day on Saturday, March 5. All ages are invited to carve blocks and create prints in HP's workshop. View the gallery show, *Sus Voces: Women Printmakers From Mexico*, and meet artists in the exhibition to gain insight into their artistic processes. Free and Fun!