

SPRING/SUMMER 2019

Presstime



HIGHPOINT CENTER FOR PRINTMAKING



***Bringing
in the
Ghosts***
New Work by
Jim Hodges
See story on page 2

From the Directors

Happy New Year from Highpoint!

We hope your 2019 is off to a great start. As the new year gets underway we would like to extend a HUGE thank you to three HP board members who are rotating off the board: Mae Dayton, Tom Owens and Michael Peterman. They have been truly devoted to Highpoint's mission, bringing wisdom, wit and expertise to HP. We are forever grateful!

At Highpoint, we are always excited about supporting our community, and it reinvigorates us when we receive that excitement back. Over the years students have sent HP thank you cards filled with gratitude. Some are goofy, some creative, some are simply drawings, but nearly all are sincere and thankful. We would like to share a few of these sentiments:*

"Dear Highpoint, thank you for letting us use the studio. It was so fun! I told my mom to have me come here sometime. I LOVE PRINTMAKING! I can't wait to see my print!"

—Lyndale Community School 4th grade Student

"Thank you for letting us come to Highpoint. I like how people did the things. Even though writing backwards was kind of complicated. It was still fun. Enjoyed it!"

—Jefferson Community School Student

"Dear Highpoint, I would like to say thank you for letting us come to your place. I really loved the ghost and regular prints. Also, Tyler tell me your secrets. Again, thank you for showing us how to print."

—Lyndale Community School 4th grade Student

None of these programs would be possible without our dedicated education team and fantastic volunteers. We would also like to thank our community partners. Scores of organizations, schools and community members collaborate with HP to provide quality educational experiences for all ages. You make this all happen!

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

* with thanks to Tyler Green, HP Education & Community Programs Manager

Jim Hodges Prints Capture the Brilliance of the Seasons



Jim Hodges, *Winter Speaks*, 2015
Edition of 28
Intaglio, screen print, chine collé
with hand cut collage
Image: 34" x 24"
Paper: 41" x 30 1/2"

Highpoint Editions and Walker Art Center are delighted to announce the completion of a four-part limited edition set of prints by Jim Hodges. The project came out of a conversation between Cole Rogers (HP's Master Printer) and Olga Viso (former Director of the Walker) about Hodges' 2014 retrospective at the Walker Art Center. Viso proposed the idea of a print project to mark the occasion and Hodges agreed. Hodges first visited Highpoint Editions in April 2013 where he started experimenting with materials including printing from the back of a lithographic stone, a weathered fence board, as well as several etching plates. By the end of his third trip in June of 2015 Hodges' work had evolved into a quartet of prints loosely based on the four seasons. Hodges generously returned to Highpoint Editions to work on the prints over a 5+ year period, creating a suite of works that



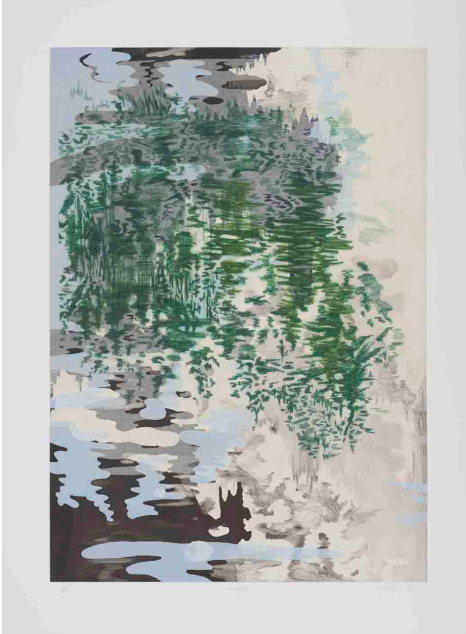
Jim Hodges, *Finally*, 2017
Edition of 28
Intaglio, screen and pigment print
with chine collé hand-cut and folded
with a hand-cut, folded and assembled
holographic foil element
Image: 34" x 24"
Paper: 43" x 33"

includes an incredible range of subtly combined techniques and materials.

With the completion of the fourth and final print, *Bringing in the Ghosts*, Walker Art Center and Highpoint Editions invite you to view the brilliance of the seasons through Jim Hodges' eyes.

Winter Speaks, the first print created for the series, shows Hodges' extensive exploration of the materiality of paper, resulting in a layered experimental work. Olga Viso noted: "The imagery is evocative of a winter landscape—a familiar sight to Jim on his many visits to Minnesota—as well as his unique language of abstraction. What perhaps may not translate in the photograph is just how complex and dimensional Jim's rendering is here through the medium of printmaking!"

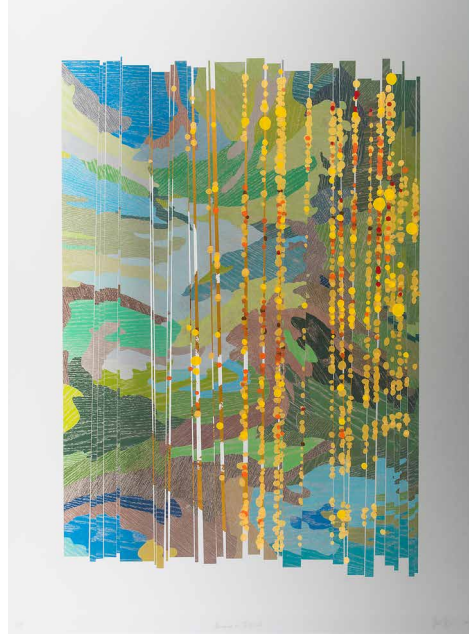
Finally conjures spring through the artist's subtle use of color and material. The



Jim Hodges, *jəwunS ʝo*, 2016
Edition of 28
Intaglio, screen, relief and pigment
print with chine collé and collage
Image: 34" x 24"
Paper: 41" x 30"

soft browns and the rich blacks intermingle on the front of the print, while a nest of grey branches tenuously holds together the dark expanse. On the reverse side of the print, Hodges has printed a lush bouquet of flora and fauna, made visible to the viewer through cut-outs inserted across the work's surface. The cutouts expose glimpses of flowers and butterflies surrounded by sky blue and pale green, like snapshots into another world.

jəwunS ʝo pushes technical boundaries by incorporating many printmaking traditions: woodblock, intaglio, screenprint, and digital. Multiple layers of this work are printed on translucent eastern paper that is then adhered to the main composition. Resembling the reflective surface of water, the layers of delicate paper in combination with the dark blue woodblock and black and grey intaglio add subtle depth and a



Jim Hodges, *Bringing in the Ghosts*, 2019,
Edition of 28, Seventy-nine color lithograph, screen and
pigment print with hand cutting, collage and metallic foils
Image: 43" x 33"
Paper: 43" x 33"
Image credits: Walker Art Center and
David Kern Photography

suggestion of something shadowy below. Light blue screenprinting and expertly-cut Gampi paper simultaneously veil and expose different portions of the colors beneath. A green pencil drawing transferred onto the incised Gampi layer adds a pop of color and the impression of surrounding nature and flowing abstraction.

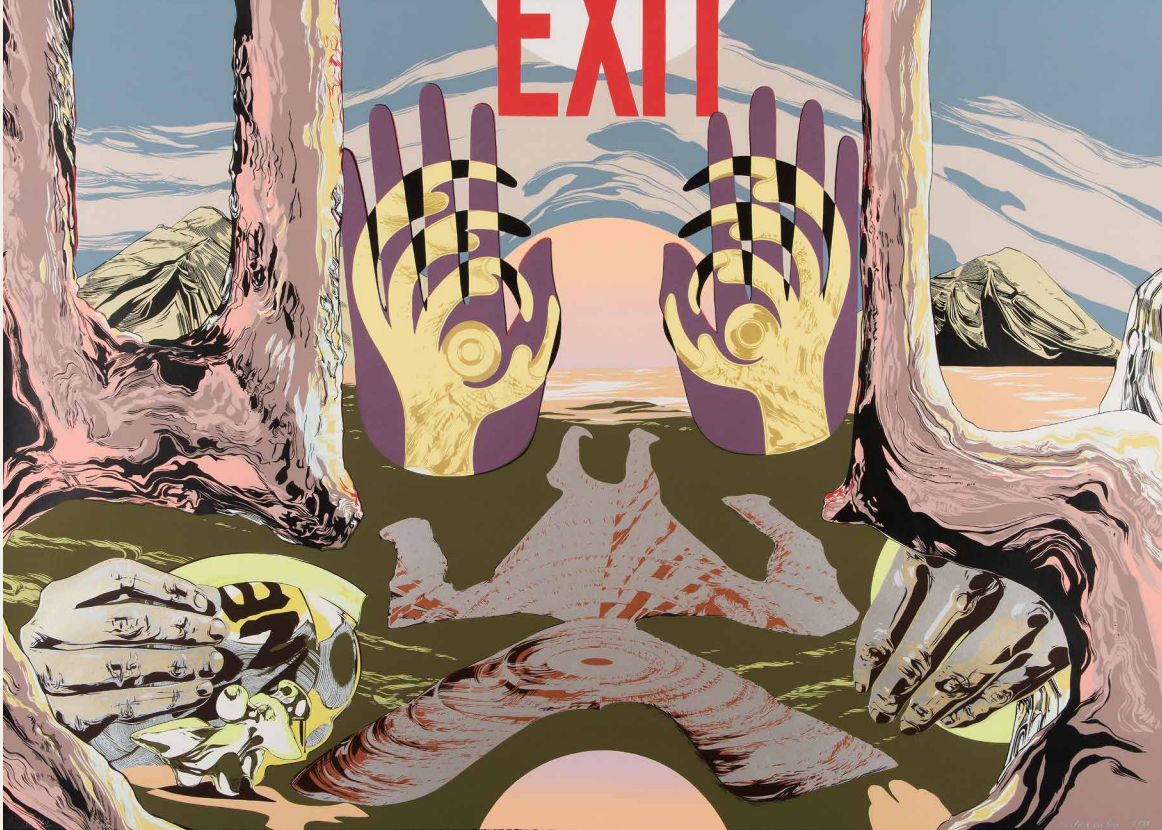
The spectacular seventy-nine color print, *Bringing in the Ghosts* is the fourth and final print in the series. *Ghosts* suggests the many changes that come with the season of fall evoked by the artist through a multitude of layered materials and colors. Hodges utilizes a signature motif suggesting landscape in a rich palette of summer greens, blues and earth tones that fracture, revealing hints of brightly colored metallic foils breaking through from the back as dots. Yellow, gold, bronze, copper, orange and red appear, dancing across the surface.

Viewing all four prints together as a complete set, we see how Hodges so beautifully captured the transitions and transformation from season to season. While each work is as distinctive as the seasons they embody, they share similarities. The greens of trees and pale blues of water in *jəwunS ʝo* have a strong presence in *Ghosts*, which fades away into the gray and stark white of *Winter Speaks* and *Finally*, while the bright golds, yellows and oranges offer shimmering glimpse of nature's brilliance just before the darkness of winter moves in.

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, such as graphite, ink, gold leaf and mirrored elements. 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. Hodges has been the subject of numerous solo exhibitions at venues across the United States and Europe including the Centre Pompidou, Paris; Camden Art Centre, London; the Aspen Art Museum; CGAC, Santiago de Compostela, Spain; and the Museum of Contemporary Art, Chicago. He is the recipient of several prestigious awards including the Association Internationale des Critiques d'art in 2006, the Albert Ucross Prize in 2001, and The Louis Comfort Tiffany Foundation Award in 1995. Hodges (b. 1957, Spokane, WA) currently lives and works in Spokane, WA and holds a studio in NYC. Hodges is represented by Gladstone Gallery (New York).

Highpoint Editions News



Andrea Carlson, *Exit*, Edition of 20, Screenprint
33.5" x 47.75", 2019
Image credit: David Kern Photography

New Release

EXIT by Andrea Carlson

In Carlson's second project with Highpoint Editions, *Exit* focuses on the idea of absence, propagating presence, and fear. Within Indigenous communities exists a deep-seated fear of losing cultural practices, languages and artforms. Carlson references that fear with imagery depicting ancient indigenous mound creations—including the Man Mound of Baraboo WI, (central human-like figure) and the mica hand/talon of the Mississippian peoples. (overlapping purple and yellow) Found in the space between the Twin Cities and Chicago, (known by some as mound country,) these mounds live on lands of Anishinaabe, Dakota and Ho-Chunk people, and have been cut into by the I-94 highway. We also see two disembodied hands, signing "exit" emerging from bent trees on either side. On either side of the image are bent tree trail markers, created at mound sites by tethering saplings to the ground. These are used as directional markers, both in reality and in this print, used here to lead you to the area in which the mounds float, guiding your eye up to the prominent red *Exit*. Together the imagery showcases the effects of western culture post Columbus' "discovery" of America and the Western culture which followed.

The artist notes: "The West as a colonial project, produced descriptions of the "Americas" as new land, a new world, while actively destroying and uprooting evidence of the Indigenous ancient world. One example of this can be seen in the defacement of ancient effigy mounds throughout Wisconsin. Hundreds of massive, shallow mounds depicting birds, lizards, men, panthers and snakes blanket the landscape. Many of the ancient mounds have been destroyed, dissected by roads, or flattened by settler farmers who couldn't or wouldn't see the mounds for what they were."

The artist created this print as a sigil for those who travel on I-94, and hopes seeing this print and knowing its references affect the minds who travel that path.

About the artist: Through painting and drawing, Andrea Carlson cites entangled cultural narratives and institutional authority relating to objects based on the merit of possession and display. The artist cites her Ojibwe ancestry as a foundation for her investigations of cultural consumption, history and identity, and the intrinsic power of storytelling.



HP's Master Printer Cole Rogers with Meg Rotzel and Jennifer Roberts from Radcliffe Institute for Advanced Study viewing Willie Coles' prints



Julie Mehretu, *Entropia (review)*, 2004, Lithograph and screenprint, Co-published by Highpoint Editions and Walker Art Center

Offsite Exhibitions

Willie Cole: Beauties

Radcliffe Institute for Advanced Study, Harvard University
On view March 27 – June 29, 2019

This spring, the Radcliffe Institute for Advanced Study at Harvard University will be mounting a special installation of Willie Cole's *Beauties*, made at Highpoint Editions in 2011-12. A series of 28 prints made directly from crushed ironing boards, these unsettlingly beautiful works are each named after a woman from Cole's grandmothers' generation. The exhibition will provide an opportunity for students, faculty, and public audiences from diverse backgrounds to explore the project's engagement with the history of servitude, domesticity, embodiment, refinement, power—and printmaking. HP Editions' Master Printer Cole Rogers will join Willie Cole in public conversation at the opening event on the evening of March 26. For more information, visit onviewatradcliffe.org. Professor Jennifer L. Roberts, curator of the exhibition, is also featuring the *Beauties* in her current lecture series and book project, *The Matrix: Contemporary Art and the Life of Print*.

Julie Mehretu: Excavations

Sarah Moody Gallery at the University of Alabama
On view January 24 – March 8, 2019

Highpoint's traveling exhibition, *Julie Mehretu: Excavations* will be traveling to the Sarah Moody Gallery at the University of Alabama from January 24 – March 8. *Excavations* features 13 prints, including two prints Mehretu created with Highpoint Editions. This will be the exhibit's 8th showing since its opening in 2009. Mehretu is known for her large scale work, mixing elements of urban landscape with personal and energetic iconography. She sees her work as an investigation of identity and its links to community, power, and place, and combines found imagery with free gesture to place current and historical events in a new, unfamiliar context.

Crossing Dimensions

Heather Delisle, Edward S. Eberle, Ron Meyers, JJ Peet, Patti Warashina

Free Public Reception: Thursday, March 28, 6:30 – 9:00 p.m.
On view at Highpoint: March 1 – 31, 2019

By Emily Galusha, *Crossing Dimensions* curator

In March 2019, the Twin Cities will host the annual conference of the National Council on Education for the Ceramic Arts (NCECA). NCECA's 2019 conference is titled *Claytopia*, and is intended to highlight the region's connection to the ideas and practice in the *mingei* tradition, which includes strong examples of works on paper, especially those of Munakata Shikō and Kawai Kanjirō. As part of the conference's satellite shows, there will be a free public reception at HP the evening Thursday, March 28. Highpoint's exhibition—*Crossing Dimensions*—is designed to honor that tradition, but place it securely in the first quarter of the 21st century, when lines between media and disciplines are increasingly and often excitingly blurred.

All of the artists in HP's exhibition are best known in the ceramics world for their work in clay. (In fact, all of them have been exhibited in shows at Northern Clay Center, Highpoint's sister organization.) At the same time, each creates works on paper that show the range of creative expression possible when the visual language of line, form, and color is applied to both two- and three-dimensional surfaces and shapes.

Beyond the obvious parallels with the *mingei* masters, though, these artists are exemplars of boundary-blurring creativity, not defined by one medium or style. Rather, they choose a material that will best enable them to express their ideas: the medium to suit the message.

As Mason Riddle wrote in her thoughtful catalogue essay for NCC's similarly themed *Double Vision* exhibition*: "...many ceramic sculptors draw, make prints or paint on paper, and not just as preliminary sketches for their three-dimensional work. While their works on paper initially may fill that capacity, ultimately they hold alternative positions ranging from distinct bodies of work, to works that thematically or stylistically echo their three-dimensional work. To view collectively their works on paper

and ceramic sculpture is an informative experience: it is a private invitation to the evolution of their creative process."

This group of artists represents a range of ages, backgrounds, career stages, styles of work, messages, locations. Each has carved a distinctive path to not just surviving but thriving, with wit, intelligence, humor, creativity.

About the curator:

Emily Galusha was a board member and then director of Northern Clay Center for 21 years. During her tenure, the Clay Center grew from a small start-up to a nationally recognized center for all aspects of the ceramic arts—exhibitions, education, and artists' services. Before joining the staff of the Center, Ms. Galusha worked as a strategic planner, financial manager, and administrator with nonprofit organizations and for profit companies, and served on the boards of numerous arts and human service organizations. She has a BA *cum laude* from Harvard and an MBA from the University of Minnesota.

About the artists:

Heather Delisle: MFA, University of Georgia; Delisle teaches in art and education departments at the University of Wisconsin/River Falls, and the University of Minnesota. She works in clay, prints, papermaking, book arts.

Edward S. Eberle: MFA, Alfred University; He taught at the Philadelphia College of Art and Carnegie Mellon; independent studio artist for most of his career; numerous awards and exhibitions, including a traveling retrospective organized by the Society for Contemporary Craft in Pittsburgh; works in clay and paper.

Ron Meyers: MFA, School for American Craftsmen, Rochester Institute of Technology; Meyers taught at the University



Patti Warashina, *Catbox*, 2017

of South Carolina, and then for 20 years at the University of Georgia, from which he retired in 1992. He has also taught innumerable workshops in this country and abroad, with many exhibitions, including a comprehensive one-man exhibition at the Arkansas Art Center.

JJ Peet: MFA, Yale School of Art; Peet teaches at Columbia University's School of the Arts and 92nd Street Y, and has had multiple commissions and exhibitions. He works in clay, drawing, sculpture, film, animation, and books.

Patti Warashina: MFA, University of Washington; she retired as professor emerita from UW after 30 years of teaching, and has had multiple awards and fellowships and exhibitions, including a 50-year retrospective at the American Museum of Ceramic Art. She works in clay and paper.



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* *Double Vision*, Mason Riddle, essay, Northern Clay Center, 2004. p. 6 & 7

Tales from the Co-op



Mike Marks, From the series, *The Mountain Moves* and *I Stand Still*, Intaglio, chine-collé, and stone-relief

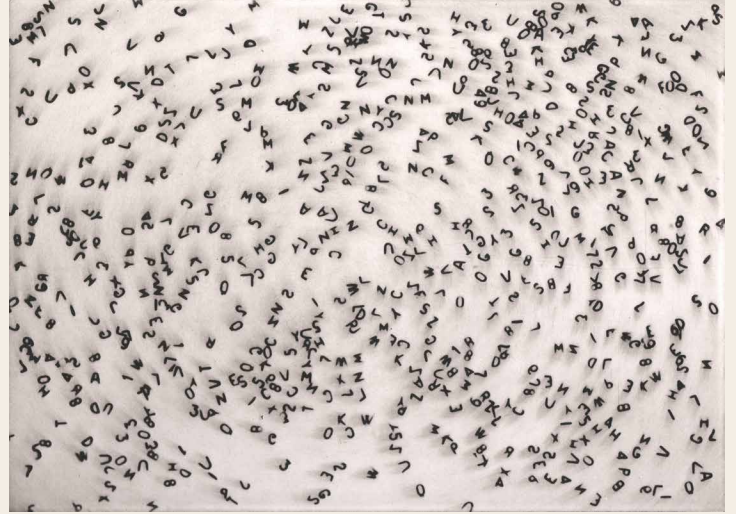
Mike Marks

I moved to Minnesota in 2016 from Maine. I knew about Highpoint prior to that and was excited to become part of such an active print community. After resettling my studio practice, I was awarded a 2017/2018 Jerome Emerging Printmaker Residency at Highpoint which reinvigorated my work and has given me momentum ever since. Originally from West Virginia (with some serious Wisconsin family-roots!), I first discovered printmaking while attending the Cleveland Institute of Art. Even though print wasn't my exclusive focus then, I returned to school to receive my MFA in printmaking from the University of Delaware in 2013.

For the last ten years, my prints have been based on representing the pace of change in places I have a deep connection to: from the mountain-top-removal occurring in West Virginia, to retreating glaciers in Alaska, to climbing mountains and standing in trout streams. I view the landscape as a reservoir of mark-making from the geological to the man-made, and I try to echo the tension between these marks in my images using a mix of both representation and abstractions. I mostly work with intaglio, collograph, and relief techniques. The physicality of making these types of plates feels reminiscent of the way history is embedded in the landscape.

I try to find parallels between this and the process of accumulating a history of mark-making into a plate's surface to create a print.

I feel fortunate to have arrived at Highpoint where I have found a community of supportive co-op and staff members that continue to push printmaking as a means of expression. I'm always discovering something new within my own work being in such a positive studio environment. I've moved around a lot in the past, but it feels exceptionally good to be producing work in the co-op knowing I'll have many additional productive years to come here.



Kristin Bickal, *In My Soup*, Polymergravure photogram

Kristin Bickal

As a long-time neighborhood resident, I became aware of Highpoint through my daughter's involvement during high school. She took part in the teen Access/Print program in 2010 and was later an Education Intern one summer when she was home from college.

I studied fine art photography along with design as an undergraduate. Since then, I have dabbled in the book arts, letterpress, and alternative photo processes, mostly through continuing education classes. I saw an opportunity in the newsletter and volunteered as an Education intern myself last year, following in my daughter's footsteps. I was hooked and began exploring the amazing world of printmaking at Highpoint in the co-op.

My work reflects all my interests and the world around me, both natural and man-made. Recently, I've been experimenting with the technically demanding process of polymergravure, resulting in images like *In My Soup*. This is an intaglio print made from a plate produced as a photogram. I'm intrigued by how the physical manipulation of the ink adds another dimension to this early photo process.

I'm so grateful for the wonderful people and stimulating environment I've found at Highpoint and now enjoy mentoring the teens in the Access/Print program while continuing to learn. What an incredible place!

Summer/Spring 2019: Adult Classes

Painterly Intaglio Methods

Dates: Tuesdays: March 19, 26, April 2, 9, 16, and 23;
6:00–9:00p.m.
Saturdays: April 13 and 27; 10:00 a.m.–1:00p.m.

Ages: 18+; for students with previous intaglio experience
(intermediate & above)

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

Registration: Deadline is March 11

Enrollment: Maximum 12; minimum 6

Instructor: Zach Cramer

This course offers students the opportunity to learn painterly methods for creating intaglio prints. Utilizing brushes, pencils, textiles, and found materials participants will learn how to create delicate tonal washes, crayon-like marks, and introduce intricate textures from physical objects. Many techniques will be demonstrated throughout this course including: soft ground, aquatint, spit-bite, and sugar-lift etching, and soap ground. Traditional and contemporary intaglio applications will also be presented and experimentation will be encouraged. A series of small pieces in each process will be produced and a larger technical combination plate will comprise the final portion of this course. Imagery, concept and content will represent a primary course element as technical facility is mastered. Individual critiques will be the standard throughout and two group critiques at the midpoint and end of the course will also be scheduled.

About the Instructor: Zach Cramer is an artist and printmaker living in St. Paul, MN. He is a graduate of the Rhode Island School of Design with an MFA in Printmaking and Hamline University with a BA in Studio Arts. Zach has taught at RISD, Roger Williams University, and Brown University. In his current practice he uses traditional printmaking, drawing, and painting techniques to develop methods and alternative processes that harness both hand drawn images, photographic processes, and printed multiples.



Zach Cramer, *Another Fools Dog*, Softground etching with chine collé

Collograph Methods

Dates: Tuesdays May 7, 14, 21, 28 and June 4, 11;
6:00–9:00p.m.
Saturdays, May 11 and June 8; 10:00 a.m.–1:00p.m.

Ages: 18+; for beginning students

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

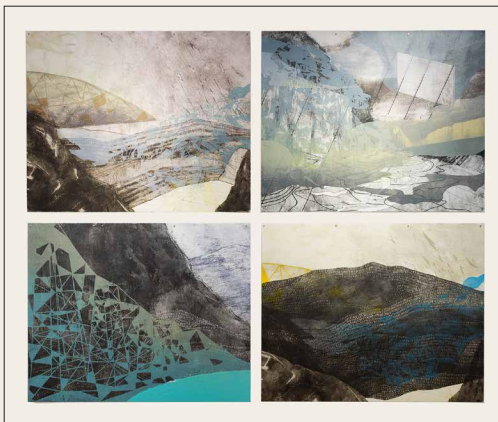
Registration: Deadline is April 19

Enrollment: Maximum 10; minimum 6

Instructor: Mike Marks

Carborundum grit (finely ground metal particles) add exciting possibilities to the collograph process. This material can be utilized to create various textures on the plate and combines seamlessly with other collograph techniques such as collage, carving, and combining plates in unique and possibly collaborative ways. In this workshop, students will explore mark-making techniques and surface development, approaches to inking, and pulling finished prints (including multiple-plate). Come embrace this playful form of printmaking for a new experience or to add to your repertoire!

About the Instructor: Mike Marks is a Minneapolis-based artist who works with drawing and printmaking to understand the way nature is represented and how history is ascribed into environment. He uses collograph, intaglio, and relief processes in his work. He holds a BFA in Drawing from the Cleveland Institute of Art, and an MFA in Printmaking from the University of Delaware. Mike moved to Minnesota from Maine in 2016, and has been an active member of the Highpoint community since. In 2017/2018, he was a Jerome Emerging Printmaker at Highpoint. His work has been shown nationally and internationally, and he's been a visiting artist-in-residence at the Tides Institute and Museum of Art (Eastport, ME), Acadia National Park (Mount Desert Island, ME), Stone Trigger Press (Abiquiu, NM), and the Good Hart Residency/Crooked Tree Arts Center (Petoskey, MI).



Mike Marks, Collograph and relief

Special Summer Intensive with Karen Kunc

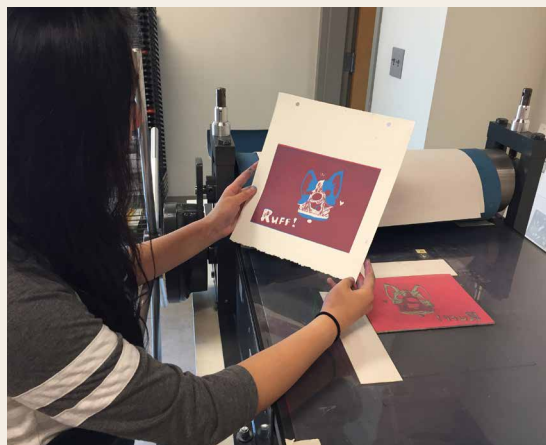
Linocut Techniques and Portfolio Exchange

Dates: Friday May 17; 6:30–9:00 p.m., Saturday May 18 and Sunday May 19; 10:00 a.m.–4:00 p.m.
 Ages: 18+; for beginning students
 Cost: \$275 (10% discount for HP members)
 Registration: Deadline is May 6
 Enrollment: Maximum 8; minimum 5
 Instructor: Nancy Ariza

This weekend workshop will focus on creating a portfolio exchange: a suite of prints with a fixed edition size addressing a common theme. Portfolio exchanges are a great way to build a personal artwork collection, are a useful teaching tool, and allow participants to challenge themselves by working in new and different themes.

This class will explore relief printmaking using linoleum (linocut) and consistent printing techniques through editioning. Students will learn basic carving, inking, and printing skills to create a one or two layer linocut. Participants will collaboratively determine the portfolio exchange theme and create a small edition of prints. Class time will consist of demonstrations, hands-on, and instructor-assisted work time. This class is geared towards beginners, artists interested in editioning, and those who want to explore new themes or create a communal portfolio. Each participant will receive a portfolio that includes one of each of the prints made during the class.

About the Instructor: After graduating from Minnesota State University, Mankato with a BA in Art History and BFA in printmaking, Nancy joined Highpoint as an education intern and artist co-op member and later served as the Access/Print Teen Mentor from 2016-2017. Over the past six years, Nancy has been facilitating and developing youth art education programming throughout the Twin Cities. Most recently she served as the Education Programs Coordinator at the Walker Art Center where she developed K-12 school programs and served as the interim facilitator of the Walker Art Center Teen Arts Council (WACTAC).



Creative Destruction: Color Reduction Woodcut Printmaking

Dates: Monday through Friday, August 12–16; 9:30 a.m.–4:30 p.m.
 Ages: 18+; for beginning students and beyond
 Cost: \$835 (no discounts available)
 Registration: Deadline is July 10, 2019
 Enrollment: Maximum 10; minimum 6
 Instructor: Karen Kunc

This intensive, exciting workshop will awaken the possibilities of the woodcut printing process for the beginning to advanced printmaker. This approach is not technically tradition-bound...but inventive, with contemporary, creative methods, that can be spontaneous, simple and direct. This expressive medium will be introduced and explored through demonstrations and discussions of cutting techniques, oil-base ink, and printing with the etching press, as well as by hand. Participants will go from designing their images and cutting blocks, to printing a limited-edition print series using a variety of methods and individual discoveries. Most materials provided; students purchase carving tools.

About the Instructor: Karen Kunc explores inventive color abstractions of the natural and human-fashioned world in her prints and artist books, creating ideas of 'strange beauty'. Kunc is a Cather Professor of Art at the University of Nebraska-Lincoln. Awards include Fulbright Scholar Awards to Finland and Bangladesh, two NEA/MAAA awards, the 2007 SGCI Printmaker Emeritus Award. Her works have been exhibited nationally and internationally and are held in numerous collections: MOMA; Library of Congress; Milwaukee Art Museum; Haas Arts Library Yale University; Jyväskylä Art Museum, Finland. She has taught workshops around the world, and has lectured as a visiting artist to over 200 institutions. Kunc recently launched Constellation Studios in Lincoln, Nebraska, as a creative destination for artist residencies, collaborations and workshops in print, paper, book. Learn more at www.karen-kunc.com and www.constellation-studios.net.



Karen Kunc, *Windward Axis*, woodcut & pochoir, 2016

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.

First Thursdays @ HP

Evening Intro Printmaking

Dates:	Every 1st Thursday of the month, June, August and September, except 2nd Thursday in July due to Independence Day.
Time:	6:00 p.m. – 9:00 p.m.
Cost:	\$25 per class (\$20 per class if registered for 3 or more)
Ages:	16+; for beginner students
Registration:	Deadline for each class is the Monday before
Enrollment:	Maximum 12; minimum 6
Instructors:	Highpoint Staff and Experienced Co-op Members

First Thursdays @ HP classes are introductory, hands-on workshops for those interested in exploring the basics of printmaking. Classes take place in the evening, and have no prerequisites. Workshops begin with a demonstration and most of the class period used for exploring the print process being learned. All materials included.

First Thursdays @ HP schedule

Thursday, June 6: Gelatin Monotype

Use gelatin plates, cut paper stencils, acrylic paints, and hand printing tools to make monotypes.

Thursday, July 11: Polyester Plate Lithography

Learn the basics of lithography and print a small edition using an etching press.

Thursday, August 1: White Line Relief

Carve a relief block and hand print multiple painted colors.

Thursday, September 5: Screen Filler Screenprint

Learn how to use drawing fluid and screen filler to print a small edition.

New! Saturday Teen Screen Workshops

Teen Screen: Saturday Screenprint Workshops

Dates:	Select Saturdays in June, July and August
Time:	12:30 p.m. – 4:00 p.m.
Cost:	\$40 per class (Sign up for all 4 and get one free)
Ages:	13-18; for beginner to intermediate students
Registration:	Deadline for each class is the Monday before
Enrollment:	Maximum 10; minimum 5
Instructors:	Highpoint Staff

Teen Screen printmaking workshops are hands-on classes for high school age students interested in exploring the basics of screenprinting. Classes take place Saturday afternoons during the summer, and have no prerequisites. Drawing and/or painting experience is recommended, however. Take one to test the waters or take all four to dive in deep. All materials included with class fee.

Teen Screen schedule

Saturday, June 15: Contact Paper Screenprinting

Saturday, June 29: Watercolor Screenprinting

Saturday, July 13: Screen Filler and Drawing Fluid Screenprinting

Saturday, August 3: Photo Emulsion Screenprinting



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.

Summer Camps for Youth

5 Centers for Art: Lift Off

Age:	9 and up
Enrollment:	Maximum 12
Time:	9:00 a.m. – 3:00 p.m.
Cost:	\$315 (\$295 for members of participating organizations)
Dates:	June 17–21, 2019

Monday, June 17: Textile Center

Tuesday, June 18: FilmNorth

Wednesday, June 19: Minnesota Center for Book Arts

Thursday, June 20: Highpoint Center for Printmaking

Friday, June 21: Northern Clay Center

Going airborne in . . . 3 . . . 2 . . . 1! By glider, plane, helicopter, or rocket, leave your terrestrial constraints behind and take to the skies. Navigate and imagine the many modes of flight and an endless array of destinations with the multimedia resources of the five partnered centers. Explore aeronautical and cosmic curiosities, drawing inspiration from the real or imagined destination along with the vehicles to take you there. With your seatbelts fastened, and a course plotted, you will spend one day of the week at each of the art centers in the following order: Textile Center, FilmNorth, Minnesota Center for Book Arts, Highpoint Center for Printmaking, and Northern Clay Center.

5 Centers for Art: Shadows of the Night

Age:	9 and up
Enrollment:	Maximum 12
Time:	9:00 a.m. – 3:00 p.m.
Cost:	\$315 (\$295 for members of participating organizations)
Dates:	July 15–19, 2019

Monday, July 15: Textile Center

Tuesday, July 16: FilmNorth

Wednesday, July 17: Highpoint Center for Printmaking

Thursday, July 18: Minnesota Center for Book Arts

Friday, July 19: Northern Clay Center

Hidden behind a veil of darkness exist the creatures and beings of myth, fable, and folklore. Focus your senses and let creativity illuminate the unknown within your peripheral. Spending one day at each of the art centers, you will use an array of media and art forms to explore the creatures of legend or to create your own. Deconstruct enigma and set your creativity free while visiting the following centers in this order: Textile Center, FilmNorth, Highpoint Center for Printmaking, Minnesota Center for Book Arts, and Northern Clay Center.



To register for Summer Camps for Youth, call Northern Clay Center at 612.339.8007 or online at northernclaycenter.org.

Highpoint's Current Members: You Make it Possible!

As of January 14, 2019

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Zac & Rachael Adams-Bliss
Fred Aden & Hal Chader
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 Mari Marks Mondanelli
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 Natasha Pestich
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 Bennett Pisek
 Leonard Powell
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 Jerry Riach & Joyce Yamamoto
 Connor Rice
 Cecelia Richter
 Eileen Rieman-Schaut
 Douglas Ross
 Amy Sands
 Maria Santiago
 John Saurer & Christie Hawkins
 Stanzi Schalter
 Alex Schneider
 Kurt Seaberg
 Grace Sippy
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*deceased



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Highpoint Center for Printmaking is a fiscal year 2019 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.

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Learn more at arohaphilanthropies.org

Residencies & Fellowships Updates & News



HP Jerome artists Lamia Abukhadra, Connor Rice, and Nancy Julia Hicks



Fellowship jurors Mary Weaver Chapin, Curator of Prints and Drawings at the Portland Art Museum, and John Lukavic, Curator of Native Arts, Denver Art Museum.

Jerome Emerging Printmakers 2018-2019

In September of 2018, Connor Rice, Lamia Abukhadra, and Nancy Julia Hicks began the Jerome Residency individually and collectively. In addition to their studio time at Highpoint, the residents have visited the Herschel V. Jones Print Study Room at Mia as well as the Walker Art Center's McKnight print study room. Highpoint also hosted Fred Hagstrom (Professor of Art, Carleton College) for the first of four in-progress critiques.

Connor Rice is exploring the use of symbols and more recently, pattern, to establish a "gritty" visual language which he'll use to generate materials that communicate his ideas. The widespread experimentation with materials and processes he's undertaken as a Jerome Resident has benefitted his decision-making and helped him to narrow his focus. He's most looking forward to showcasing his printed tapestries at the exhibition in May at Highpoint.

Nancy Julia Hicks has been creating trace monotypes, artist books, and screenprints on various papers and fabrics that they will sew and mold into objects. The sources that they have been working with include old family photos, their grandfathers' oil well reports, and prose about familial history in relation to neocolonialism.

Informed by documents, photographs, maps, and other archival material **Lamia Abukhadra** is creating prints and objects that investigate important figures and events in Palestinian history and their connection to her experience.

Highpoint would like to extend our gratitude to the Jerome Foundation for their continued support of this program and the artists of Minnesota. **Please join us at Highpoint Friday, May 24 for the opening of the Jerome 2018-2019 exhibition. The reception runs from 6:30–9:00p.m. and the artists will be giving remarks at 7:00p.m.**

Jurors Select McKnight Printmaking Fellows: Justin Quinn and Jenny Schmid

Highpoint is thrilled to announce that our very first McKnight Printmaking Fellowships have been awarded! Artists Justin Quinn and Jenny Schmid were selected by two nationally recognized curators: Mary Weaver Chapin, Curator of Prints and Drawings at the Portland Art Museum, and John Lukavic, Curator of Native Arts, Denver Art Museum. The McKnight Printmaking Fellows receive awards of \$25K, extensive access and support at Highpoint's workshop, and a group show at the end of their fellowship. More details about the program and these artists to be featured on Highpoint's website soon.

MCKNIGHT
ARTIST
FELLOWSHIPS

Education & Community Programs Update



Highpoint continues to provide high quality printmaking workshops to the Twin Cities and beyond. This fall and early winter has been busy for HP as we teach a growing number of printmakers of all ages. No matter the background, we see the glow on people's faces as they run the wheel of the etching press for the first time, or peel the paper off their block to reveal the culmination of hours of carving and inking. Printmaking combines art making, simple machines, and critical thinking in a way that activates and motivates the vast majority of classroom participants. We see many students who claim to not like art excel and thrive creatively during our workshops. Highpoint is proud of its educational programming and looks forward to more growth, and of course, more printmaking!

Educational programming is a major component of HP's mission. This fall, Highpoint worked with over 30 partners to provide 70 hands-on workshops. Thanks to generous donors and grants, we are able to offer many of these classes for free or at a reduced rate. Free class recipients included Bethune Community School, Jefferson Community School, Lyndale Community School, HPSH School, Discovery Charter, EXPO for Excellence for Elementary, Dowling Urban Environmental School, Mississippi Creative Arts School, Cedar Riverside Community School, and Washburn High.

Some highlights from Fall 2018:

MERC Alternative High School has been a consistent partner for the past few years. MERC is a part of the Project for Pride in Living, a nonprofit that helps low-income people and families. This fall we decided to bring in students for all eight of our basic and intermediate class offerings. Students got to experience a wide range of printmaking techniques. It was great to see the same students come back, as well as seeing newcomers experience print for the first time.

Native Youth Artist Collective (formerly Little Earth Artist Collective) members attended a three screenprinting workshops to create posters and patches. HP has worked with this group many times in the past and we were excited to get them in the studio for a more extended period of time. The extra work time allowed NYAC members to get familiar with the studio and excel at their projects. The prints and patches were displayed and sold at the 2018 Indigenous Peoples Day celebration in Minneapolis. Our exceptional fall Access/Print Teen Mentorship participants have finished up their projects. They focused on a range of subjects, including horoscopes, loss, doomsday clocks, and breaking barriers. Fall participants include Haley Larson, Rain Been, Ren Graham, and Sanjay Sharma. We look forward to seeing how their exhibition comes together in April 2019!

Of course, none of these programs would be possible without our dedicated education team and fantastic volunteers. Highpoint would like to thank Nancy Ariza, Education and Community Programs Fellow; Kristin Bickal, Teen Mentor; and our education interns: Stanzi Schalter and Stella Williams. We would also like to thank our community partners. These organizations, schools and community members collaborate with Highpoint to provide quality educational experiences for all ages. Last, but not least, we would like to thank our donors. You make this all happen!

We look forward to a 2019 full of creativity and ink! Happy Printing!

Community Partners Spotlight



Kulture Klub Collaborative

Highpoint is partnering with Kulture Klub Collaborative (KKC) thanks to a Minnesota State Arts Board grant. Highpoint and KKC are working with artists Jonathan Herrera and Nancy Hicks to provide a 12 week printmaking program for youth experiencing homelessness. Participants will visit Highpoint's classroom to learn a wide range of printmaking techniques in a supportive workshop environment. KKC is a nonprofit that helps young people in crisis find creative expression. For more information: www.kultureklub.org.

Threshold Gallery

Staff Show!

On view through March 31

A visually, conceptually, and technically diverse assortment of recent prints made by Highpoint staff members.



HIGHPOINT CENTER FOR PRINTMAKING

912 West Lake Street
Minneapolis, Minnesota 55408

612.871.1326
highpointprintmaking.org

ADDRESS SERVICE REQUESTED



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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Watercolor Monotype for All

Saturday, March 23
12:00 – 4:00 p.m.

Join Highpoint to create a watercolor monoprint! This free, all ages art event will give visitors basic instruction and all the tools they need to make a simple monotype using water soluble materials and an etching press. Arrive before 3:15 p.m. to make sure you have time to print!



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