

Presstime

SPRING/SUMMER 2020

 HIGHPOINT CENTER FOR PRINTMAKING



20/20: Contemporary Cuban Printmaking

See story on page 3

Alejandro Sainz
De la serie *Un paseo por la isla infinita*:
el primer paseo (From the series *A Walk on
the Infinite Islands: Wait Until You Arrive*)

From the Directors

New Year's Greetings & Thank You!

Everyone at Highpoint Center for Printmaking extends our warm wishes to you as a new decade unfolds. It is somewhat strange to be writing 2020, but also fun to consider where the decade will head.

As we embark on a new year, we want to send out a huge Thank You to all of you who sponsored, supported and attended Highpoint's special event: **ALL IN** this past November 2019. This celebration was a great success: over \$130,000 was raised during ALL IN! These funds will support new scholarships to increase the diversity of HP's artists cooperative and allow expansion of HP's youth education programs.

ALL IN guests were treated to delicious food and drink by Fabulous Catering, a lively Fund A Need auction led by auctioneer Glen Fladeboe, and one night only special prices on HP Editions prints. Over 200 guests graced our lovely art center and spent the evening mingling, bidding and finding a print to add to their collection.

AGAIN, THANKS TO YOU ALL—this incredible community turned out to celebrate and support Highpoint's mission with amazing generosity and enthusiasm! We couldn't do it without you.

Please visit us soon in 2020, there is always something new to see at HP.

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

Thank You for Being ALL IN!



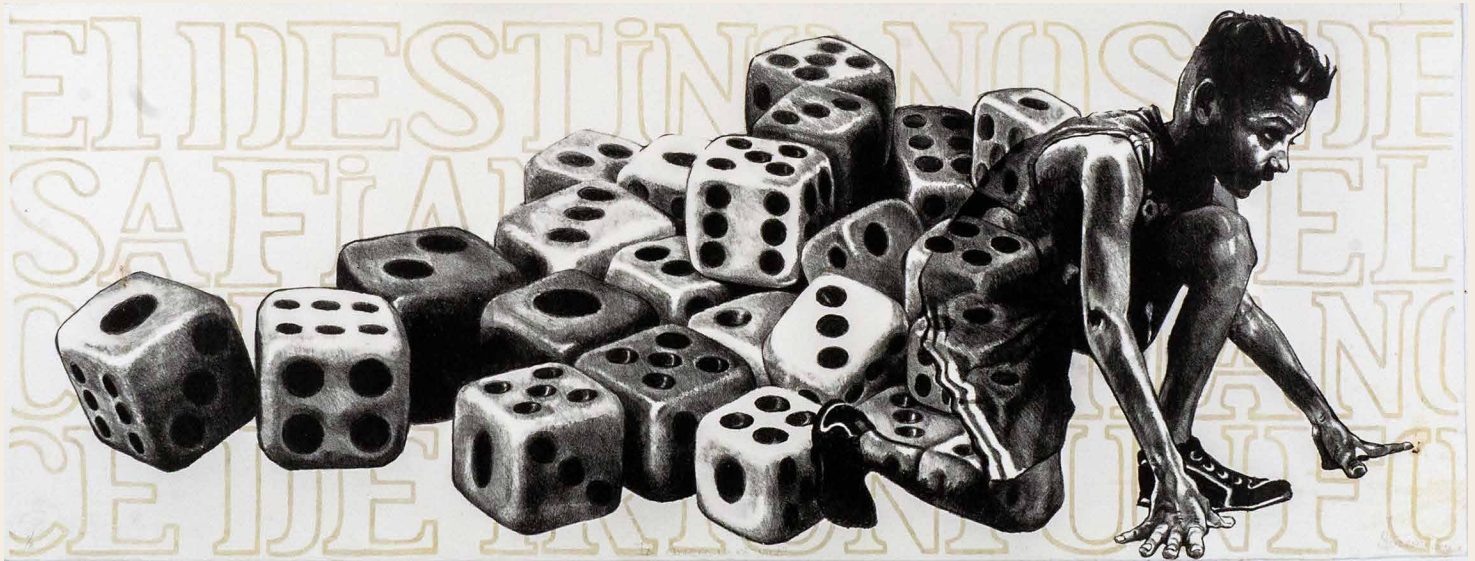
Guests enjoying ALL IN at Highpoint
Photos by Scott Strebbe

20/20: Contemporary Cuban Printmaking

Opening Reception: Friday, February 28, 6:30–9:00 p.m.

On View: February 28–March 28

Members-only Gallery Tour with Guest Artists and Steven Daiber: Friday, February 28, 5:30–6:30 p.m.



Yordanis García
La carrera de mi vida (The Race of My Life)
Lithograph, 2016

Highpoint Center for Printmaking presents *20/20: Contemporary Cuban Printmaking*, an exhibition created in collaboration with Steven Daiber, Director of Red Trillium Press.

Cuba has a rich history of traditional printmaking, with multiple print shops and artists working across the country. The Academia Nacional de Bellas Artes San Alejandro is the oldest and most prestigious fine arts school in Cuba, founded in 1818. The Taller Experimental de Gráfica de La Habana, is the most internationally well-known Cuban print shop. Movements and groups such as La huella múltiple (The Multiple Imprint) and Haciendo presión (Making Pressure) were created by artists looking to expand the boundaries of printmaking, as well as encourage printmaking's importance in modern Cuban art. Artists from all of the workshops mentioned above will be featured in this show. They range from established artists, such as Eduardo Hernández, who is "perhaps the most important gay artist

in Cuba and a professor of printmaking influencing and teaching for the past 30 years" according to Steven Daiber, to emerging artists, which includes artists Hernández himself has taught.

The subject matter and printing techniques vary while one constant strength remains: "Cuban art stands up to adversity with humor and resolve." (Steven Daiber) The artists are not afraid to discuss politics, such as the impact of the Trump Administration's Cuba policy on the printmaking community, which causes acute shortages of materials like paper. Other work, such as Lamothe's, discusses the Malecon—a 7 kilometers stretch of sea wall that borders Havana, often called the sofa on the city, in a 50-print series. Highpoint invites you to join us for this exhibition celebrating Cuban Printmaking.

About Red Trillium Press:

Red Trillium Press/Aquí en la lucha is the work of Steven Daiber based in Massachusetts. Daiber has worked with books for more than twenty years. He has been to Cuba regularly since 2001 and has facilitated dialogue between Cuban and foreign artists. His books create real, metaphorical objects: palaces of the memory in which each element underscores a meaning. Daiber's collaborations with Cuban artists tell their stories of the lived reality of Cuba in the 21st century.

Artists Included:

Ivan Basulto, Yamilys Brito, Janette Brossard, Anyelmaidelin Calzadilla, Lisbet Corvo, Yerandee Durán, Aliosky García, Yordanis García, Edgar Hechavarría, Eduardo Hernández, Osmel Herrera, Luis Lamothe, Yainiel Marínez, Norberto Marrero, Ibrahim Miranda, Marcel Molina, Randy Moreno, Osmeivy Ortega, Adislen Reyes, Alejandro Sainz, and Jessica Valdez.

Highpoint Editions News

In the Workshop

Brad Kahlhamer

New York based Artist Brad Kahlhamer collaborated with Highpoint Editions studio this past fall, where he created nine new watercolor monotypes. Highpoint witnessed the prolific abilities of the artist, who easily created more than four watercolors each day. Known for his multi-media practice, which includes painting, performance, music and sculpture, Kahlhamer's longtime interest in hawks and eagles as spiritual messengers and intercessors is visible in many of the monotypes.



Brad Kahlhamer in HPE studio, 2019

Offsite Exhibitions

Indelible Ink: Native Printmaking and the Collaborative Process

University of New Mexico Art Museum
On view February 7–May 9, 2020

Highpoint Editions artists Dyani White Hawk, Andrea Carlson and Julie Buffalohead's work will be featured in a new exhibition at the University of New Mexico's Art Museum. Curated by Mary Statzer, *Indelible Ink: Native Printmaking and the Collaborative Process* features the work of nine multigenerational Native artists, showcasing printed work created between 1993–2019. "Indelible Ink explores collaboration as a generative artmaking process and a way of life. The exhibition examines themes gathered from interviews with the exhibition's artists, as well as the printmakers with whom they have collaborated. [...] These prints create dialogue through critiques of mainstream North American settler culture, refracted through a diverse array of imagery drawn from personal and popular references." (University of New Mexico Art Museum / Mary Statzer)

Julie Mehretu: Excavations

Grinnell College Museum of Art
On view January 24–April 5, 2020

Highpoint's traveling exhibition, *Julie Mehretu: Excavations* is now on view at the Grinnell College Museum of Art. This will be the final showing for the exhibition before it retires. *Excavations* features 13 prints, including 2 prints Mehretu created with Highpoint Editions. This will be the exhibit's 10th 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.

Andrea Carlson, *Anti-Retro*, 2018
Screenprint on coventry rag, Edition of 20



Dyani White Hawk, 2019
Wówahokun̄kiya | Lead
Wókaḡe | Create
Nak̄ičiḡiḡ | Protect
Wačh̄ántognaka | Nurture
 Screenprint with metallic foil, Edition of 18

New Publication

Takes Care of Them by Dyani White Hawk

Highpoint Editions is pleased to announce the completion of a new publication: *Wówahokun̄kiya* | Lead, *Wókaḡe* | Create, *Nak̄ičiḡiḡ* | Protect and *Wačh̄ántognaka* | Nurture screenprints created in collaboration with artist Dyani White Hawk. *Lead*, *Create*, *Protect* and *Nurture* together create a four print suite titled *Takes Care of Them*.

White Hawk explains: “Inspired by Plains style women’s dentalium dresses, the set speaks to the ways in which Native women collectively care for our communities. Through acts of creation, nurturing, leadership, love, and protection carried out in infinite forms, our grandmothers, aunts, sisters, cousins, nieces, and friends collectively care for our communities. As a suite, these works speak to the importance of kinship roles and tribal structures that emphasize the necessity of extended family, tribal and communal ties as meaningful and significant relationships necessary for the rearing of healthy and happy individuals and communities.

“The idea for this suite of four dresses came from the practice of requesting four veterans to stand in each cardinal direction for protection when particular ceremonies are taking place. My mother is a veteran. In thinking through the ways the women in our lives stand guard, protect, and nurture our well being, the idea for this set of four was born. Each print is individually named with a quality that embodies the ways they care for us all. Yet, this list of qualities could go on and on and each person carries multiple roles. This list is simply a starting point, an acknowledgement and gesture of gratitude for the many women in my life that have helped *Create*, *Nurture*, *Protect*, and *Lead* in ways that have taught me what it means to be a good relative.”



Tales from the Co-op



Anne Feicht, *Friends*, screenprint



Matt Kunes, *Colorado's Lost Grizzly*, screenprint

Anne Feicht

I find what draws me to making prints are the many different stories they can tell. To me it is magical when pigment, shape, and line, placed according to a printmaker's intentions, transform paper into a print. When making my own prints, I try to keep the stories positive, while at the same time not losing sight of the complicated times we live in. I absolutely feel the world needs positive thinking and positive doing.

Most of my images are fictional, and the notions of connectedness, motion, and circularity are important to me. I think of my images as pieces in a bigger picture, and enjoy mentally wandering in that "image place" while I am drawing and working. What place that is, relative to the everyday places we know, is a question I find appealing to consider as both a maker and a viewer of art.

Many print images I work on begin as three-dimensional ideas in my mind's eye. In the distant past I primarily worked sculpturally with wood, willow, and other elements. While making sculpture, I enjoyed not only creating the object but also the process and challenge of building. I eventually switched to making wood block prints and left sculpture behind, but continue to mentally work between a sculptural and printmaker's viewpoint. Similar to sculptural building, I enjoy the

process of making prints and find following the orderly steps of printmaking both comfortable and rewarding.

I took a long break from printmaking, but several years ago I felt an urge to make new prints and return to unfinished stories. Becoming a member of Highpoint, has allowed me that opportunity, and the ability to work with printing methods with which I do not have as much experience. I am inspired by the different types of prints created at Highpoint, including those made in the classroom, by co-op members, in the pro shop, and by Highpoint staff. I honestly cannot think of a more interesting or supportive community to re-explore printmaking.

Matt Kunes

After studying graphic design at UW-Stout, I moved to Minneapolis and constructed a barebones screenprinting studio in a laundry room. The space was tiny, but it was everything an aspiring artist needed to create screenprinted shirts, posters, and art. I named this humble space Motelprint Studios. After fifteen years of screenprinting next to a washer and dryer, I felt it was time to leave the restricted space of the laundry studio and find a new studio to call home. Enthusiastically, I found the Highpoint community.

My work often references animals and nature. I enjoy the varying abstract relationships I can create within the drawing using line, engaging color schemes, negative space, and scale. Although much of my design aesthetic was influenced at a young age obsessing over 1990's cutting-edge skateboard designs, the experience that most shaped my current aesthetic was exploring graphic design and screen printing techniques during my time abroad in college. While in Germany, I discovered that my art relied on graphic design elements. By blending the two methods, I have achieved a visual connection to the subject matter. By arranging each element purposefully, I breathe new life into my subjects through vibrant, alluring color arrangements and charismatic contour lines.

What I found at Highpoint is professional equipment and a staff that offers an extraordinary studio experience for printmakers. Also, it is wonderful to be surrounded by inspiring artists of all ages and backgrounds. These factors have contributed to a resurgence of productivity. I am looking forward to all the new enjoyable art arrangements and prints to come generated at Highpoint Center for Printmaking.

Threshold Gallery



Cathy Spengler, *Holes*,
screenprint

Taking Notice

New Prints by Cathy Spengler

On view through March 31

This exhibition features a selection of screenprints made since 2017. If they share a common thread, it's that the prints showcase the beauty in the everyday. Entrancing color, the play of light and shadow, patterns with a syncopated rhythm—these things captivate Cathy. She takes photographs of anything that draws her eye, knowing that months later any one of those snapshots might re-excite her curiosity and serve as inspiration for a print. What follows is play, looking for that “sweet spot” where representation and abstraction meet.



Nicole Soley, *Tuna Casserole*,
collograph with hand coloring

Coming in April

Roxanne in Print

Prints and Objects by Nicole Soley

Jerome Emerging Printmakers Update



Artist Dyani White Hawk during Jerome critique with Karmel Sabri, Benjamin Merritt, and Grace Sippy

As fall arrived, a new group of Jerome artists began their tenure at Highpoint. Now that we're well into the winter months, so too are the Jeromes' into their Residency. Twice thus far residents have shown their in-progress work to guest critics; in November Bryan Ritchie visited Highpoint and Dyani White Hawk was here at the beginning of January. Two more arts professionals will join them for critiques later this spring; Tricia Heuring and Keisha Williams.

From the outset of the residency, Benjamin Merritt has been a fixture in the co-op furthering his exploration into intaglio techniques like spit bite, aquatint, and soft ground. His work is beginning to lean away from its direct relation to medical language and is becoming more about issues surrounding communicating chronic illness and communicating the way a body feels.

Karmel Sabri's practice includes event production and community organizing. She is the director of Dear Gaza, an arts organization that held its 5th Annual Dear Gaza Block Party last fall. For this, Karmel created a 10' x 10' x 11' immersive installation that served as a portal of communication from Gaza to Minneapolis. Into this installation Karmel was able to

incorporate materials printed at Highpoint. The party also included contributions from 25 additional performers and visual artists including past Jerome resident Lamia Abukhadra who hosted a hands-on printmaking activity.

Already a co-op member when she was awarded the residency, Grace Sippy needed no acclimation period to Highpoint. Since being selected, her studio time has been largely devoted to research and printing trials for the much larger, life-sized images she plans to complete. This fall, she led two separate demonstrations at Highpoint that introduced specialized print techniques to attendees. In addition to the Jerome Exhibition this spring, she is showing work in a group exhibition in China and was selected as an Artist in Residence at the Grand Marais Art Colony late this winter.

Circle and highlight May 22 on your calendars to join us at Highpoint for the Jerome Emerging Printmaker's culminating exhibition. The artists will give a brief gallery talk during the opening reception.

Spring/Summer 2020: Adult Classes

Reductive Woodcut

Dates: Tuesdays: March 24, 31, and April 7, 14, 21, 28;
6:00–9:00p.m.
Saturdays: April 4 and 25; 10:00a.m.–1:00p.m.
Ages: 18+; for beginning and intermediate students
Cost: \$325 (10% discount for HP members)
Registration: Deadline is Tuesday, March 17
Enrollment: Maximum 12; minimum 6
Instructor: Josh Bindewald

In this six-week introductory course, students will learn to make relief prints using wood as their matrix. After familiarization to the requisite tools, equipment, techniques, and some print examples, students will have the opportunity to create a single color *white line* woodcut followed by a multiple color reductive woodcut.

Most materials, including easy to carve birch plywood, inks, and a limited amount of paper will be provided. Each student will need to purchase a set of carving tools (\$40-\$80), but this also means that students can carve their blocks outside of class! Tool recommendations provided upon registration.

About the Instructor: Josh Bindewald is the Director of Artist Programs at Highpoint. He has a BFA from the University of Wisconsin-Stout and an MFA from Bradley University. He has taught courses at Bradley University, Illinois Central College, and Highpoint 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. Josh has never met a dog he didn't like.



Josh Bindewald, *Rug 2*, reductive woodcut

Beginning Screenprinting

Dates: Tuesdays: May 5, 12, 19, 26, June 2 and 9;
6:00–9:00p.m.
Saturdays: May 23 and June 6; 10:00a.m.–1:00p.m.
Ages: 18+; for beginning and intermediate students
Cost: \$345 (10% discount for HP members)
Registration: Deadline is Tuesday, April 28
Enrollment: Maximum 10; minimum 5
Instructor: Jon Mahnke

Screenprinting can be found all around us, particularly in signage and the clothing we wear. We often associate screenprinting with bold bright colors and shapes, but it can also be used to make delicate images as well. Screenprinting is popular among printmakers for its economy of materials, ease of registration, and the potential to lay down many colors onto a single print. This course will serve as an introduction to screenprinting. Students will primarily use emulsion techniques to create their images through drawing directly onto film, cutting rubylith, and outputting digital files with a printer to create stencils.

Each session will begin with a demonstration or presentation, but the majority of in-class time will be spent developing and printing images. Therefore it's important to come to each class prepared with materials and ideas. For the duration of this course, students will have access to a large format printer (provided by the instructor) for digitally-output images. Please note that Highpoint's artist cooperative does not include any digital printing equipment.

About the Instructor: Since discovering printmaking in high school, Jon has been printing in one way or another ever since. He received his BFA from the University of Iowa, and his MFA from the University of Minnesota. As a graduate student, Jon taught courses in every traditional printmaking technique. He's also taught a relief printmaking for Roseville continuing education. Currently, Jon runs Crankosaurus Press with his wife Laura. What started as a small Etsy shop has expanded into a full time job, they produce printed kitchen towels, napkins, and greeting cards. Jon is the primary screenprinter for the business as well as the illustrator for their greeting cards. Jon is also a practicing artist, working in drawing, painting, and printmaking. His work has been exhibited both nationally and internationally.



Jon Mahnke, *Sucker*, screenprint

Watercolor Monotype Weekend

Dates: Saturday and Sunday, March 21 and 22;
10:00 a.m.–4:00 p.m.
Ages: 18+; for beginning and intermediate students
Cost: \$235 (10% discount for HP members)
Registration: Deadline is Friday, March 13
Enrollment: Maximum 12; minimum 6
Instructor: Tyler Green

This weekend workshop will explore methods of printing with watercolors and other water soluble materials. Students will be introduced to various techniques including preparing a matrix, planning an image, applying and removing watercolor in a strategic manner, and printing with a press. Stencils and layering will also be explored to give prints more depth. Watercolor monoprints are accessible, fun, and a great way to create prints full of color and complexity. As a bonus, the materials used are all non toxic. This two-day workshop will give participants the time to fully immerse themselves in the techniques introduced. All materials included with class fee.

About the Instructor: Tyler Green, Highpoint's Education and Community Programs Manager, schedules and coordinates workshops, plans and runs community events, manages the classroom studio, and leads HP's amazing education team. He strives to bring the printmaking arts to the community, particularly to those who are underserved. In addition to working in Highpoint's classroom, Tyler is an active Highpoint co-op member, maintaining his own printmaking practice including woodcut, screenprint and monotype.



Tyler Green, *The Danger 5000*, monotype

Demo Night: Platemaking

Date: Thursday, April 9; 6:00–9:00 p.m.
Ages: 18+ (This workshop is for intermediate level lithographers)
Cost: \$40
Registration: Deadline is Friday, April 3
Enrollment: Maximum 20; minimum 10
Instructor: Cole Rogers

The class will demonstrate using a variety of drawing materials and surfaces to create positives for exposure: determining correct exposures for different materials: tricks and techniques to making plates that print what you want, the way you want as well as ideas you might not have thought about before. This class is designed to explain, demonstrate and give a solid technical command of the basics of positive photolithographic plates.

About the Instructor: Cole Rogers is the Artistic Director and Master Printer of Highpoint. From 1995–2000 he was Printshop Director and Printmaking Coordinator at Minneapolis College of Art and Design, where he taught, shaped curriculum and advocated for the art of printmaking. Previously he was chief printer at AKASHA in Minneapolis, and a Senior Printer at Tamarind Institute in New Mexico. He earned his BFA in Printmaking from the University of Alabama at Birmingham, an MFA in Printmaking from Ohio State University, and a Master Printer certificate from Tamarind Institute in Albuquerque, New Mexico. Highpoint Editions' print publications created in collaboration with Rogers over the last ten years are represented in the permanent collections of many major museums, corporations and numerous private collections throughout the United States and abroad.

Demo Night: Screenmaking

Date: Thursday, June 25; 6:00–8:00 p.m.
Ages: 18+ (This course is meant as a refresher for artists that have screenprinting experience)
Cost: \$40
Registration: Deadline is Thursday, June 18
Enrollment: Maximum 14; minimum 8
Instructor: Josh Bindewald

Have you encountered problems while screenprinting such as pinholing, ink push, or incomplete transfer? Many of these issues can be attributed to errors and oversights that occur while making the screen/stencil. This class will provide a nuts and bolts overview of how to properly prepare, expose, and care for your screen as well as equipment characteristics. While printing techniques will not be covered, revisiting the fundamentals of screenmaking and equipment selection should help to minimize future screenprinting frustrations.

Summer Intensive Workshop

Mezzotint and Chine Collé Techniques

Dates:	Monday–Friday: July 27–31, 9:30 a.m.–4:30 p.m.
Ages:	18+; for beginning students
Cost:	\$835 (no discounts available for this class)
Registration:	Deadline is Monday, July 13
Enrollment:	Maximum 12; minimum 6
Instructor:	Sean Caulfield

Mezzotint is an intaglio process typically done on a copper plate the surface of which is perforated or “rocked” with a serrated tool that creates millions of tiny pockets which hold ink. *Mezzotinta* (Italian) translates to “halftone” and references the development of the image through gradations of value rather than line. It’s sort of a “reverse process” in that the artist begins with a solid black and through erasure (scraping and burnishing) the image is revealed.

Students will have the opportunity to create a small (2” x 2”) mezzotint as well as a larger image (8” x 10”) that incorporates mezzotint along with other intaglio techniques including chine collé (paper collage during printing). In Highpoint’s nearly twenty year history, this will be the first mezzotint class that we’ve offered! Plates, paper, inks, and miscellaneous studio expendables will be provided. Each student will be responsible for supplying their own rocker tool (\$100-150), tool recommendations will be provided upon registration.

About the Instructor: Sean Caulfield was named a Canada Research Chair in Fine Arts (Tier 2) from 2000 – 2010, and is a Centennial Professor in the Department of Art and Design at the University of Alberta, living and working in Treaty Six territory. He has exhibited his prints, drawings, installations and artist’s books extensively throughout Canada, the United States, Europe, and Japan. Recent exhibitions include: *The Flood*, Art Gallery of Alberta, Edmonton; *Firedamp*, dc3 Art Projects, Edmonton; *The Body in Question(s)*, UQAM Gallery, Montreal; *Perceptions of Promise*, Chelsea Art Museum, New York.

Caulfield has received numerous grants and awards for his work. His work is found in various public and private collections. In 2017 Caulfield was elected to the Arts Division of the Academy of the Arts and Humanities of the Royal Society of Canada.

Over his career Caulfield has focused on mezzotint for a number of print and artist’s book projects. He has taught numerous mezzotint workshops across Canada, United States and Japan.



Sampler Sessions @ HP

Sampler Sessions: Evening Intro Printmaking

Dates:	Thursdays, January–September 2020
Time:	6:00 – 9:00 p.m.
Cost:	\$30 per class; \$25 for HP supporting members (or registered for 3 or more classes)
Ages:	16+; for beginner students
Registration:	Deadline for each class is one week prior. Each class will have an overflow session if the first fills. Please call or check the website for updates.
Enrollment:	Maximum 15; minimum 6 (For Screenprint and June–September samplers the maximum 12; minimum 6)
Instructors:	Highpoint staff and experienced printmakers

Sampler Sessions 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, with most of the class period used for exploring the print process learned. All materials included with class fee. Each class will have an overflow session if the first fills. Please call or check the website for updates.

Sampler Session Schedule:

Thursday, February 6: Relief

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

Thursday, March 19: Reduction Relief

Use carving tools and a relief block, learn the basics of pin registration, and print by hand.

Thursday, April 9: Contact Paper Screenprint

Use contact paper and acrylic ink to make screenprints.

Thursday, May 7: Watercolor Screenprint

Learn to use water soluble materials to make screenprints.

Thursday, June 4: Gelatin Monotype

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

Thursday, July 9: Polyester Plate Lithography

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

Thursday, August 6: White Line Relief

Carve a relief block and hand print multiple painted colors.

Thursday, September 3: Screen Filler Screenprint

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

Teen Screen Weekend

Teen Screen: Posters, Patches, and Stickers

Dates: Saturday–Sunday: August 8–9, 10:00 a.m.–4:00 p.m.
 Ages: 13–18; for beginner to intermediate students
 Cost: \$100
 Registration: Deadline is Friday, July 31
 Enrollment: Maximum 10; minimum 5
 Instructor: Nancy Ariza

Teen Screen printmaking workshops are hands-on classes for high school age students interested in exploring the basics of screenprinting. In this two day weekend workshop, participants will learn photo emulsion screenprinting and print their own designs to create fabric patches, vinyl stickers, multi-layer posters. Each session teens will be introduced to the work of a local or national printshop for inspiration.

Drawing and/or painting experience is recommended but all skill levels are welcome. All materials included with class fee.

About the Instructor: Nancy Ariza is a printmaker and educator based in Minneapolis. Her current body of work explores multigenerational relationships, storytelling, and memory through prints and large-scale, interactive installation. Outside of her artistic practice, Ariza has been developing and leading arts programming throughout the Twin Cities since 2012. She currently works as the Learning and Engagement Coordinator at the Minnesota Museum of American Art and Education and Community Programs Fellow at Highpoint Center for Printmaking where she leads the Access/Print teen program. Ariza has taught locally at Minnesota Center for Books Arts, Walker Art Center, and East Side Arts Council. She holds a BA in Art History and a BFA in Studio Art from Minnesota State University–Mankato.

To register for Adult and Teen 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.

Youth Summer Camps

5 Centers: A Whole New Leaf

Dates: June 15–19
 Time: 9:00 a.m.–3:00 p.m.
 Ages: 9+
 Fee: \$335 (members \$315)
 (Membership discount will apply to campers who are members of any of the five partner centers.)

Learned through the repetitive nature of seasons past, and built upon lessons of yesteryear, create your own beginning and turn a new leaf. What might tomorrow hold and how might you choose to shape it? Exploring their own bright future at the dawn of a new decade, campers will spend one day of the week at each of the partnered centers in the following order: Textile Center, FilmNorth, Minnesota Center for Book Arts, Highpoint Center for Printmaking, and Northern Clay Center. **Please register through Northern Clay Center.**

5 Centers: Perfect Imperfections

Dates: July 13–17
 Time: 9:00 a.m.–3:00 p.m.
 Ages: 9+
 Fee: \$335 (members \$315)
 (Membership discount will apply to campers who are members of any of the five partner centers.)

Embrace not only your final creation but also the process to get there. With every step as valuable as the final creation, campers will create works to show off their new-found skills and the process of learning them. Allowing the imperfection to become an integral component of the finished piece, campers will spend one day of the week at each of the partnered centers in the following order: Textile Center, FilmNorth, Highpoint Center for Printmaking, Minnesota Center for Book Arts, and Northern Clay Center. **Please register through 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 17, 2020

Collector Members (\$1,000+)

Mark Addicks and Tom Hoch
Elizabeth Andrus and
Dr. Roby Thompson
Bruce and Martha Atwater
Jamie and Jesse Bergstrom
Sally and Maurice Blanks
Todd Bockley
Colleen Carey and Pamela Endean
Ben and Joannie Case
Ellie Crosby
Mae and Toby Dayton
Martha Dayton and Tom Nelson
Lisa and Pat Denzer
Mary Lou and Tom Detwiler
Mary Dolan
Kaywin Feldman and Jim Lutz
Joseph Gibbons and John Cullen
Sally Gordon and Gallen Benson
Elly Dayton Grace
Tim Grady and Catherine Allan
Nina Hale and Dylan Hicks
Roger Hale and Nor Hall
Rob Hunter and
Alyssa Goolsby Hunter
Rob Jeddelloh and Peter Krembs
Julie and Tommy Johns
David Johnson and Daniel Avchen
Katharine Kelly
Armin Kunz
Amy and Mitch Kern
Rebecca Lawrence and
Richard Thompson
Celita and Eric Levinson
Searcy and John Lillehei
Diane and David Lilly
David and Peggy Lucas
Nivin MacMillan
Jennifer Martin
Don McNeil and Emily Galusha
Bob and Mary Mersky
Lucy Mitchell
Leni and David Moore, Jr.
Sheila Morgan
Monica and David Nassif
Stuart and Kate Nielsen
Anne and Bill Parker
Michael Peterman and David Wilson
Jennifer and Charlie Phelps
Charles Pohlard
Alan Polsky
Elizabeth Redleaf
Darin and Laura Rinne
John and Lois Rogers
Jeff Ross
Cathy Ryan and Doris Engibous
Ty and Molly Schlobohm
Jan Shoger
Richard and Claudia Swager
Neely and Steven Tamminga
Clara Ueland and Walt McCarthy

Susan and Rob White
Margaret Wurtele

Special Edition (\$500–999)

Darren Acheson and Carol Peterson
Janel Anderson
Beth Bergman
Joe and Karen Besasie
Kerri Blevins and Michael Walstrom
Hope Cook
Joan Dayton
Andrew Duff
Siri Engberg and Marty Broan
Bruno Freeman
Steve and Kathy Gaskins
Gretchen and Doug Gildner
Randy Hartten and Ron Lotz
Mark Heithoff and Meredith Ross
Wendy Holmes and David Frank
Dennis Michael Jon
James and Jane Kaufman
Michelle Klein and Scott Sandison
Ricka Kohnstamm
Alexandra Kulijewicz
Reid and Ann MacDonald
Brent and Mitzi Magid
Julie Matonich and Rob Bras
Carla McGrath and Cole Rogers
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McKnight Printmaking Fellowships Update



Justin Quinn at work on a lithograph



Jenny Schmid in her studio with Paul Ha

It's been a momentous inaugural year for the McKnight Printmaking Fellowship at Highpoint. Beyond working diligently to create new work for their exhibition, McKnight Fellows Jenny Schmid and Justin Quinn have hosted Sarah Suzuki (Curator of Drawings and Prints, MOMA) in July and Paul Ha (Director of the List Visual Arts Center at M.I.T.) for individual studio visits.

The fellowship concludes with a culminating exhibition opening in Highpoint's galleries Friday, January 24. Six days later Jenny and Justin will be discussing their work and process during a free public conversation at Highpoint moderated by Faye Hirsch, Associate Professor, School of Art+Design, Purchase College and Senior Editor, *Art in America*.

The exhibition will fill Highpoint's main galleries with narrative and non-representational prints, chunky paintings, one visually (and emotionally) stirring animation, as well as other objects made during the fellowship and before.

Please join us at Highpoint to celebrate the McKnight Printmaking fellows during the opening reception of their exhibition on Friday, January 24 from 6:30–9:00 p.m. We also hope you will attend the public conversation with the fellows and special guest Faye Hirsch on Thursday, January 30, 6:00–8:00 p.m.

Shortly after the 2019 McKnight exhibition opens, the 2020 fellows will be announced. The finalists have been selected and will be hosting our illustrious panelists for studio visits in late January. Look for an announcement of the 2020 recipients in early February. With great thanks to the McKnight Foundation for their impactful support.

Community Partners Spotlight



Dream of Wild Health

This past fall Highpoint partnered with Dream of Wild Health (DoWH) to give their native Youth Leaders a hands on printmaking workshop. The mission of Dream of Wild Health is to restore health and well-being in the Native community by recovering knowledge of and access to healthy Indigenous foods, medicines and lifeways. The Youth Leaders program at DoWH is "...an opportunity for Native youth to take leadership in the community around nutrition, health and food justice issues. We work together to become advocates and examples for our community and reconnect to a traditional relationship with our food."

At the workshop in Highpoint's classroom studio, Alex Buffalohead and Angela Two Stars of All My Relations Gallery gave a presentation about art and activism. The students designed images and text to express subjects that were important to them. These designs were carved into blocks and hand printed onto sticker paper. The Youth Leaders will distribute these prints to promote their messages. Highpoint is excited to partner with DoWH in the future and we already have a second session planned!

Education & Community Programs Update



Artist Sean Conaughty presents on water issues at Burroughs Elementary



Cole Rogers, Master Printer, talks with Fall Access/Print teens

Greetings from the Classroom!

A few times a week a school bus pulls up to Highpoint and a flurry of energy pours in through the doors. Kids and their curious minds full of questions file in through the building. The quiet hum of the studio is replaced with excited whispers that grow to volumes verging on chaos as students mix inks and run the press. The youth leave the studio refueled with creative energy, feeling accomplished and inspired. These classes provide our community with exceptional art making opportunities they may not otherwise get, often inspiring a new wave of young printmakers!

Highpoint is very proud of our educational programming. Our staff works tirelessly to provide low cost, high quality printmaking workshops to the Twin Cities and greater Minnesota. Thanks to generous donors and grants, HP is able to offer many of these classes for a free or reduced rate. Free class recipients during 2019 included: Benjamin E Mays School, Burnsville High School, Burroughs Elementary School, Dowling Elementary School, Dream of Wild Health, Face to Face Academy, Jefferson Community School, Lyndale Community School, Metro C Transition Program, Mississippi Creative Arts School, Nellie Stone Johnson School, and Trinity First Lutheran School.

Fall 2019 Highlights

This past summer we were excited to receive a grant from Hennepin County Green Partners for the Creative Clean Water Stewards Project for Youth. This is a collaboration with Highpoint, local artist Sean Conaughty, Master Water Steward Josh Bindewald (our very own Director of Artist Programs!) and 5th grade classes at Nellie Stone Johnson School and Burroughs Elementary School. Students learn about rain gardens, their local water systems, and ways they can help their environment. The final class is a workshop at Highpoint where students show off their knowledge through the art of printmaking.

Along a similar vein, 4th graders from Dowling Elementary, an Urban Environmental Magnet School, visited HP's rain garden and classroom this year with a bus grant from Green Partners. Students made prints with leaves of native plants found in HP's raingarden using an etching press and water washable inks.

Access/Print Teen Program Update

Once again our Access/Print teens teamed up with WACTAC for a Teen Takeover at the Walker Art Center. The Walker is transformed into a teen haven, with live music, food, and art making activities. Our teens designed images that visitors could print onto vinyl stickers.

Fall 2019 Access/Print teens included:

Wini Mae Bettenburg. Using relief and screenprint, Wini illustrates themes of community and environmentalism to celebrate the wildness within, between, and surrounding us.

Violet Dolan's body of work explores the roles and symbolism of women in our society through the theme of nature.

Essence Young's screenprints revisit classic childhood movies, books, and cartoons in order to expose themes of violence, racism, and consent.

Back in the studio the teens made some phenomenal work, and we can't wait to see their show in the gallery in April!

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: Emerson Barch, and Madeline Cochran, and Elizabeth Goldstein. We would also like to thank our community partners. These organizations, schools and community members are dedicated and put in a lot of work to collaborate with Highpoint to provide quality educational experiences for all ages. Finally, a big thank you to our members and donors, you make all of this happen!




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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FREE INK DAY

Saturday, March 14
12 - 4pm*

Join us in Highpoint's studios to make your own watercolor monoprint!

This event is free and open to all. We will provide visitors basic instruction and all the tools needed, including water soluble materials and an etching press. Recommended for ages 3 to 103.

*Last seating at 3:30pm