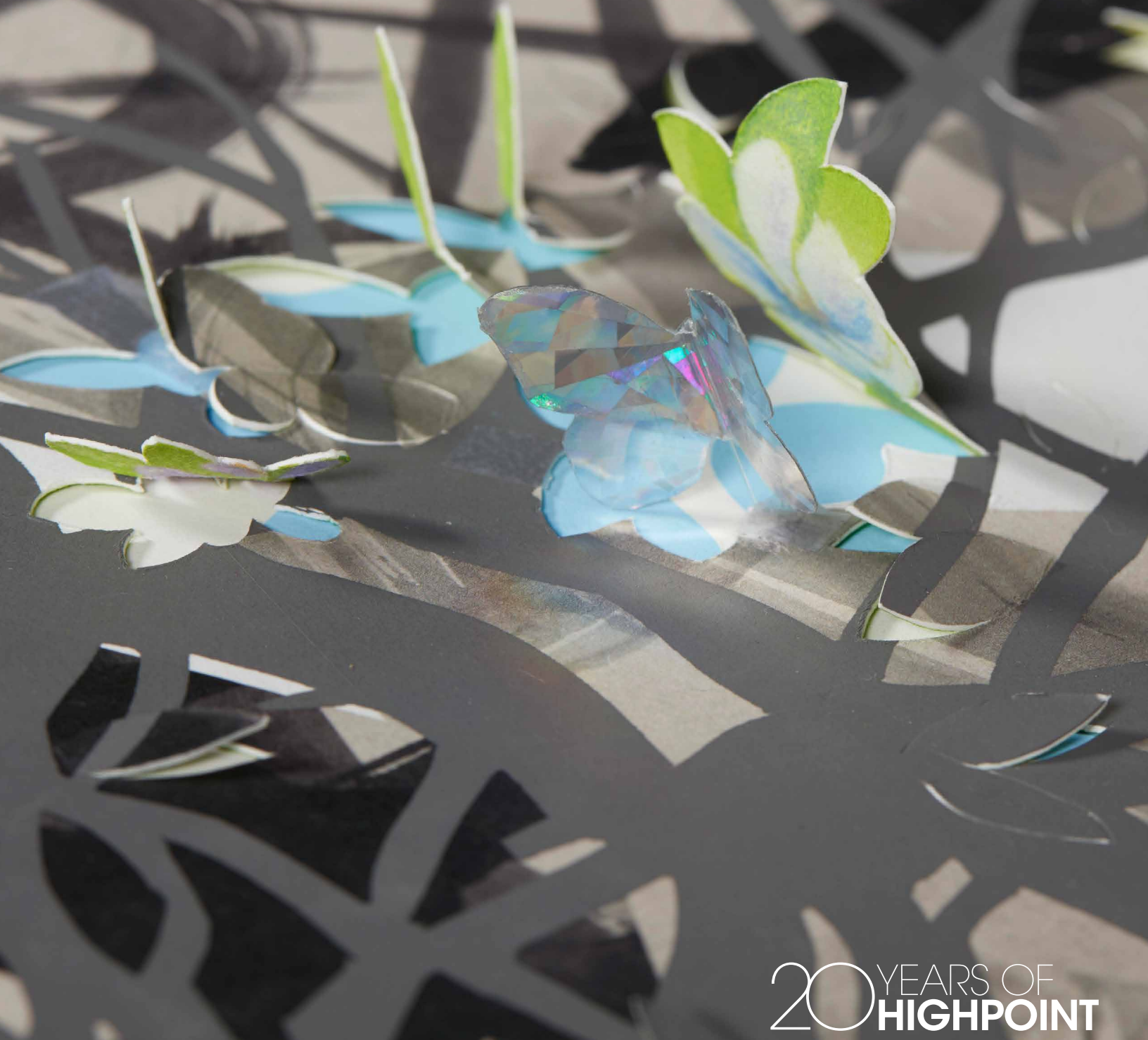


SPRING/SUMMER 2021

Presstime



HIGHPOINT CENTER FOR PRINTMAKING



20 YEARS OF
HIGHPOINT

From the Directors

Dear friends,

We are entering into a time of hope and possibility.

Not only are vaccines, warm weather, and the prospect of once again gathering with friends and family on the horizon, but here at HP we've been busy adapting how we can serve our community and share our love of printmaking in new and innovative ways, no matter what this year brings our way.

In HP's education work we've increased our virtual offerings, **servicing hundreds of students** so far this school year. Although virtual learning can seem limiting, it's allowed us to serve students who we wouldn't necessarily reach otherwise.

In our artist co-op, **member printmakers continue to bring joy and vibrancy** to our workshop daily, with our membership numbers back at pre-pandemic levels (thanks to adherence to strict safety guidelines!).

In our gallery, we're thrilled to announce **upcoming collaborative shows**: *Prints from Crow's Shadow* and *A Contemporary Black Matriarchal Lineage in Printmaking*.

HP Editions **released our first published print of 2021**, *Tone Deaf* by Julie Buffalohead! We have several upcoming Highpoint Editions projects that we can't wait to share with you, from artists Delita Martin, Julie Mehretu, and Rico Gatson.

And lastly, but certainly not least, we have exciting news regarding the 20 years of prints created by our publishing arm, Highpoint Editions. **Minneapolis Institute of Art's acquisition of our Highpoint Editions Archive** is both a recognition of the quality of our publications, and an opportunity for increased community access to the diverse and valuable stories that these prints tell.

Thanks to you, we're excited and ready to celebrate 20 years of printmaking and connecting! Everything we're able to do is a testament to your incredible enthusiasm and collective support for the art of printmaking and our mission.

Looking forward with gratitude,

Carla
Carla McGrath
Executive Director

COLE
Cole Rogers
Artistic Director and Master Printer



Highpoint Editions Archive Acquired by Minneapolis Institute of Art

Highpoint is thrilled to announce the acquisition of Highpoint Editions' 20 Year Archive!

Twenty-eight crushed, hammered, and printed ironing boards, named after women in the artist's life. They invite a confrontation of the contradictory energies running through them, about resistance and oppression, beauty and violence, labor and forbearance.

Plains style dentalium dresses, evoking the many ways in which Native women collectively care for and nurture their community. Now in institutions including the Museum of Modern Art and the Autry, Indigenous people can enter these public spaces and see themselves reflected back.

Seventy-nine colors in one print, with hidden imagery behind each collaged layer. Hints of brightly colored metallic foils mix with a rich palette of summer tones that suggest the multitudes that exist in the changing of the seasons.

Wooden blocks too big to fit on a press hand-printed with wooden spoons, giving their impressions a unique, organic feel that only the pressure of a human hand could have.

These prints, made by Willie Cole, Dyani White Hawk, Jim Hodges, and Aaron Spangler not only look beautiful on a wall, express powerful narratives, and inspire their viewers—they tell a story.

They tell a story of the relationship between the artist, the materials, and the folks who helped bring these visions to life here at Highpoint. They tell a story of collaboration and process, and how powerful a creative relationship can be.

These works, and many more—310 in total—make up the Highpoint Editions (HPE) Archive.

Spanning the last 20 years, countless artists have come in our doors, working tirelessly with our Master Printer and HP staff to create prints that push the boundaries of their visions as artists, and the capabilities of our workshop. They leave as a member of the Highpoint family.

— story continued on page 10

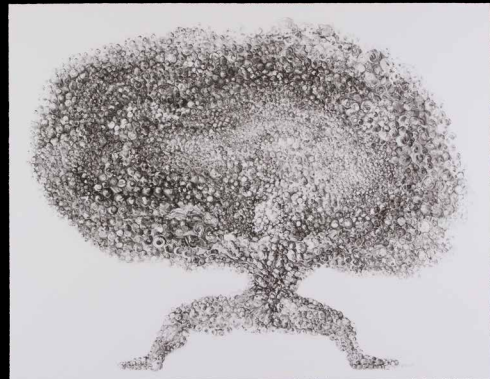


Rob Fischer, *Dodgeball*
intaglio and screenprint, 2008

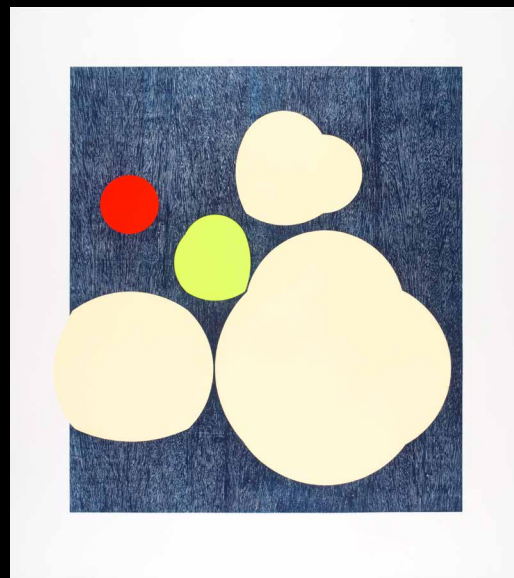
From the Archive



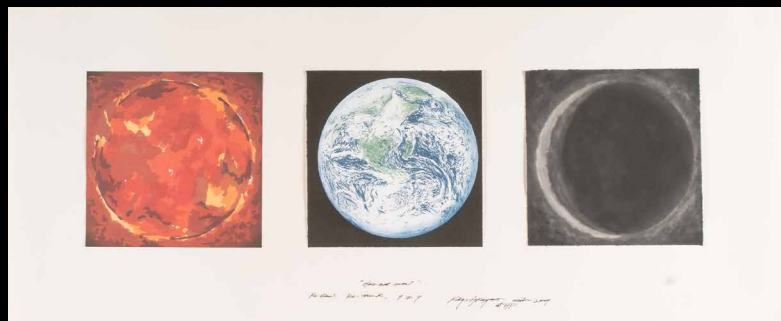
Dyani White Hawk, *Wókaḡe | Create*, screenprint with metallic foil, 2019



Do Ho Suh, *Karma Juggler*, lithograph, 2015



Sarah Crowner, *Untitled (Spotlights) B*, woodcut, 2013



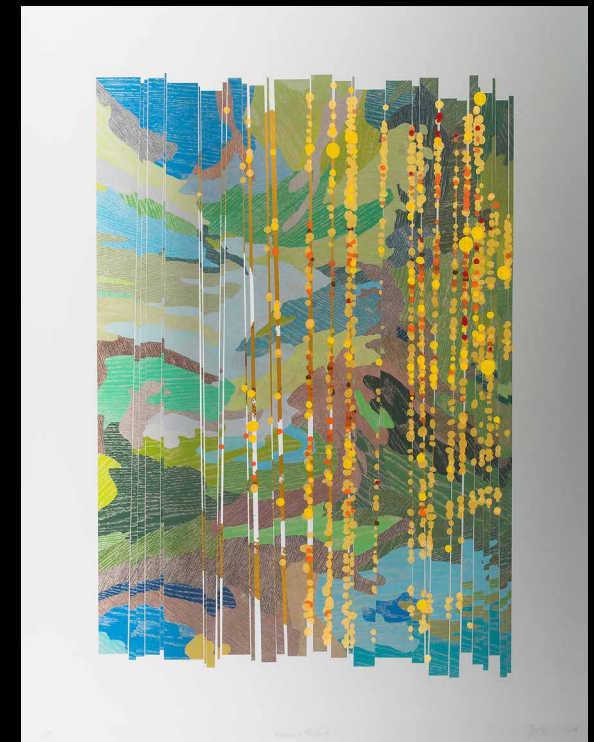
Kinji Akagawa, *Here and Now: Re-View, Re-Think, i=1*, woodcut, lithograph and intaglio, 2010



Todd Norsten, *Ceaseless, Endless, Timeless, Boundless*, screenprint and lithograph, 2015



Delita Martin, *Reniesha*, lithograph, collagraph with hand stitching, 2020



Jim Hodges, *Bringing in the Ghosts*, lithograph, relief, screenprint with hand cutting, collage and metallic foil, 2019
Co-published by Highpoint Editions and Walker Art Center



David Rathman, *I forgot it was Sunday*, intaglio, 2003

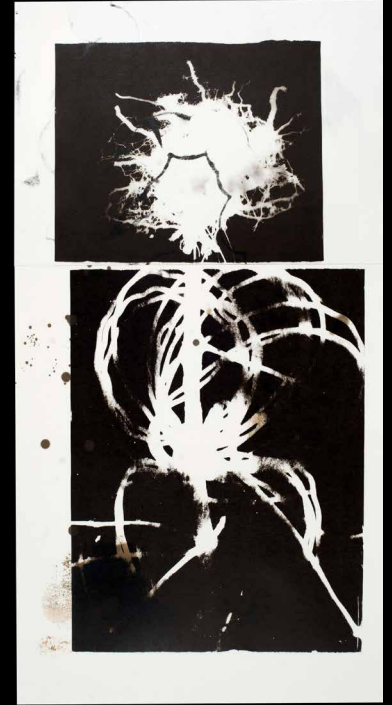
From the Archive



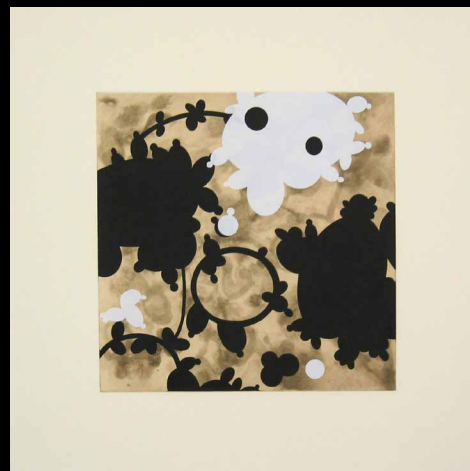
Julie Mehretu, *Entropia (review)*
lithograph and screenprint, 2004
Co-published by Highpoint Editions and Walker Art Center



Lisa Nankivil, *Streaming*
lithograph and screenprint, 2009



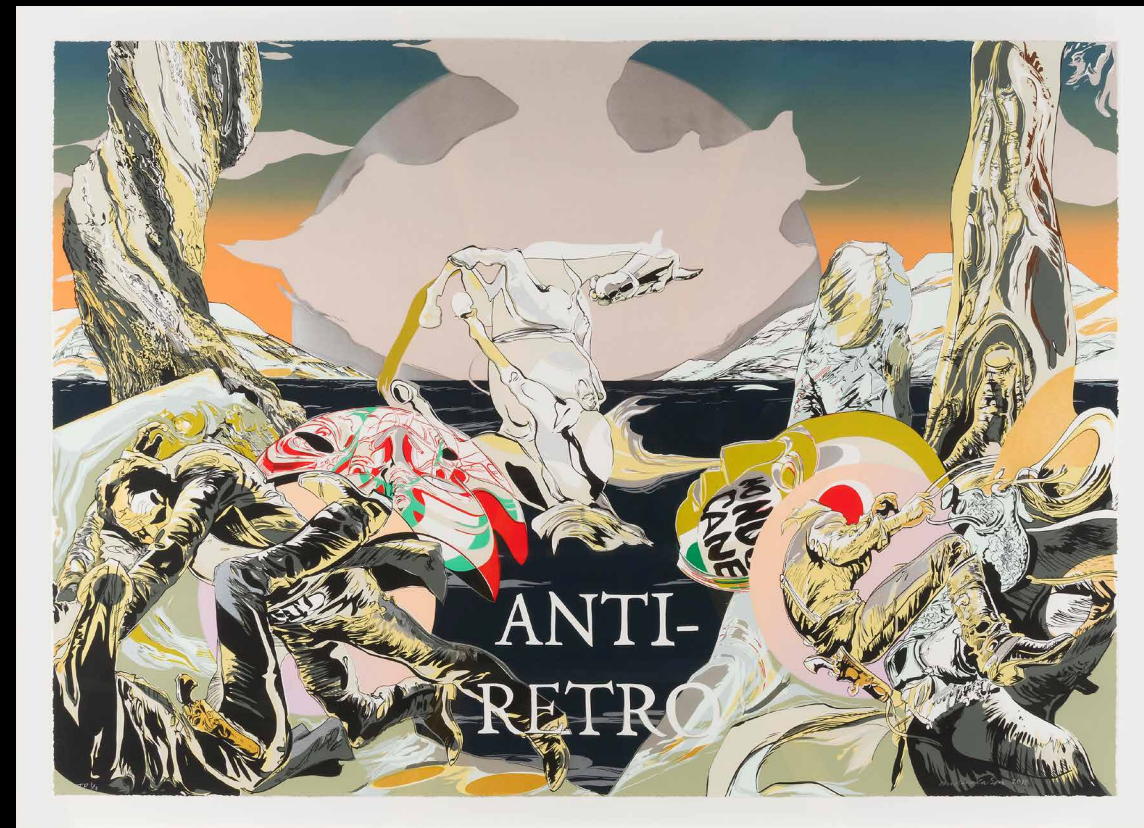
Jay Heikes, *Niet Voor Kinderen (13)*
screenprinted asphaltum with hand coloring, 2015



Clarence Morgan, *The Science of Symmetry*
intaglio and screenprint with Kitakata chine collé, 2005



Rico Gatson, *Harriet*
photo lithograph and
photo polymer gravure, 2018

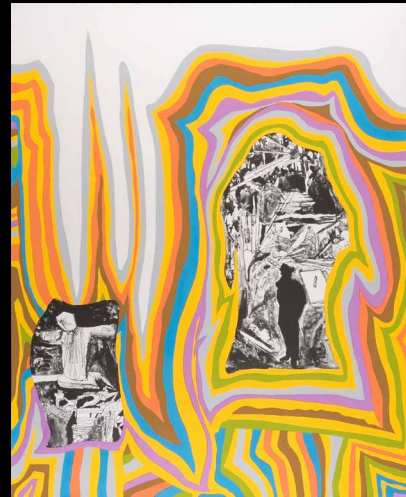


Andrea Carlson, *Anti-Retro*
screenprint, 2018

From the Archive



Carter, *Forthcoming*
screenprint, 2011



Santiago Cucullu, *Architectonic vs. H.R. (Panel 2)*
lithograph and screenprint, 2006



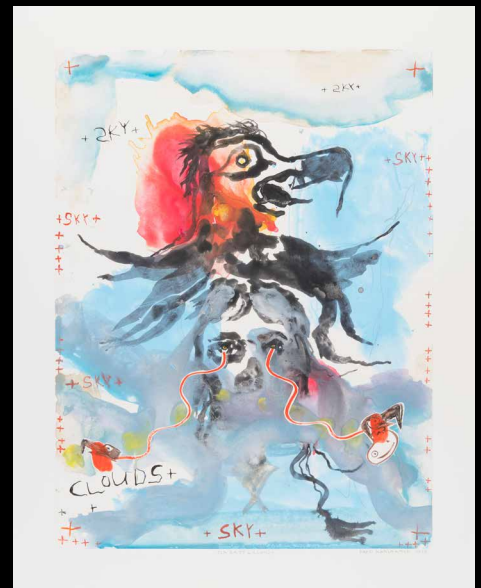
Carlos Amoraes, *Useless Wonder Maps 1*
relief, 2010



Aaron Spangler, *Reclining Arms*
woodcut, 2014



Carolyn Swiszc, *Free News*
Screenprint, lithograph and relief
with collage & handcoloring, 2005



Brad Kahlhamer, *Six Skys + Clouds*
watercolor monoprint, 2019

This process has resulted in work that challenges and soothes, provokes and inspires—work that represents thousands of hours invested in both the imagination and process of HPE artists.

And now, Highpoint is thrilled to announce the culmination of this process, and the next phase of our story: the Minneapolis Institute of Art (Mia) has acquired the complete Archive of works by Highpoint Editions!

Highpoint was founded on the belief that printmaking and prints are a democratic art form. From the start, the Archive was created to uphold this belief—that everybody should be able to experience and learn from the multitude of stories that Highpoint Editions prints have to offer and tell.

With this acquisition, our original prints will be available for viewing and study to thousands of visitors in perpetuity. Now you, too, can see the results of our powerful collaborative process, and get to know the stories we've assisted in developing for the past 20 years.

Not only is it an honor to have 20 years of work acknowledged and uplifted by Mia, a beloved partner institution, but the permanence of this acquisition means much for the communities we belong to. This powerful collection will now be available for more people from our community and around the world to enjoy, amplifying the stories of HPE artists on a greater stage, and providing access to a larger number of people than ever before.

“Considering Mia’s commitment to making accessible and inspiring wonder through works of art, their exceptionally strong print collection of over 40,000 works, their incredible curatorial team, and their beautiful Print Study Room which is free and open to all—Highpoint’s Archive could not have found a better permanent home.” said HP’s Artistic Director and Master Printer Cole Rogers.

Everyone is a part of this story—the artists, Highpoint, Mia, the people who will view and interact with the work, and **you**. This success is your success, and we invite you to join in our celebration of this important milestone!



Mungo Thomson, *Human Behavior*
screenprint with foil leaf, 2015



Michael Karaken, *Near Upright Channel III*
watercolor monograph, 2018



Willie Cole, *Lucy*
intaglio and relief, 2012

HP Editions artists

- Kinji Akagawa
- Njideka Akunyili Crosby
- Carlos Amoraes
- Julie Buffalohead
- Andrea Carlson
- Carter
- Willie Cole
- Sarah Crouner
- Santiago Cucullu
- Mary Esch
- Rob Fischer
- Rico Gatson
- Jay Heikes
- Adam Helms
- Jim Hodges
- Alexa Horochowski
- Joel Janowitz
- Brad Kahlhmer
- Michael Kareken
- Cameron Martin
- Delita Martin
- Julie Mehretu
- Clarence Morgan
- Lisa Nankivil
- Todd Norsten
- Chloe Piene
- Jessica Rankin
- David Rathman
- Linda Schwarz
- Aaron Spangler
- Do Ho Suh
- Carolyn Swiszc
- Mungo Thomson
- Dyani White Hawk

**The Contemporary Print:
20 Years at Highpoint Editions**

On View: October 9, 2021 - January 9, 2022
at Minneapolis Institute of Art

This exhibition will examine the story of Highpoint’s founding, growth, and achievements through innovative installations of a diverse selection of published prints and multiples by leading contemporary artists. Displays of ancillary production material—such as preliminary drawings, proofs, and printing matrices—will illustrate the methods and processes of the major traditional printmaking techniques of intaglio, relief, lithography, screenprinting, and monotype and showcase the creative versatility of Highpoint Editions’ collaborations with artists.

Dennis Michael Jon, Associate Curator of Prints and Drawings at Mia, is organizing curator of *The Contemporary Print: 20 Years at Highpoint Editions*. He is also lead author of an online catalogue raisonné that will accompany the exhibition, featuring fully-illustrated documentation of the published editions and monotypes included in the Highpoint Editions Archive at Mia.

HP’s archive by the numbers

20
years of prints

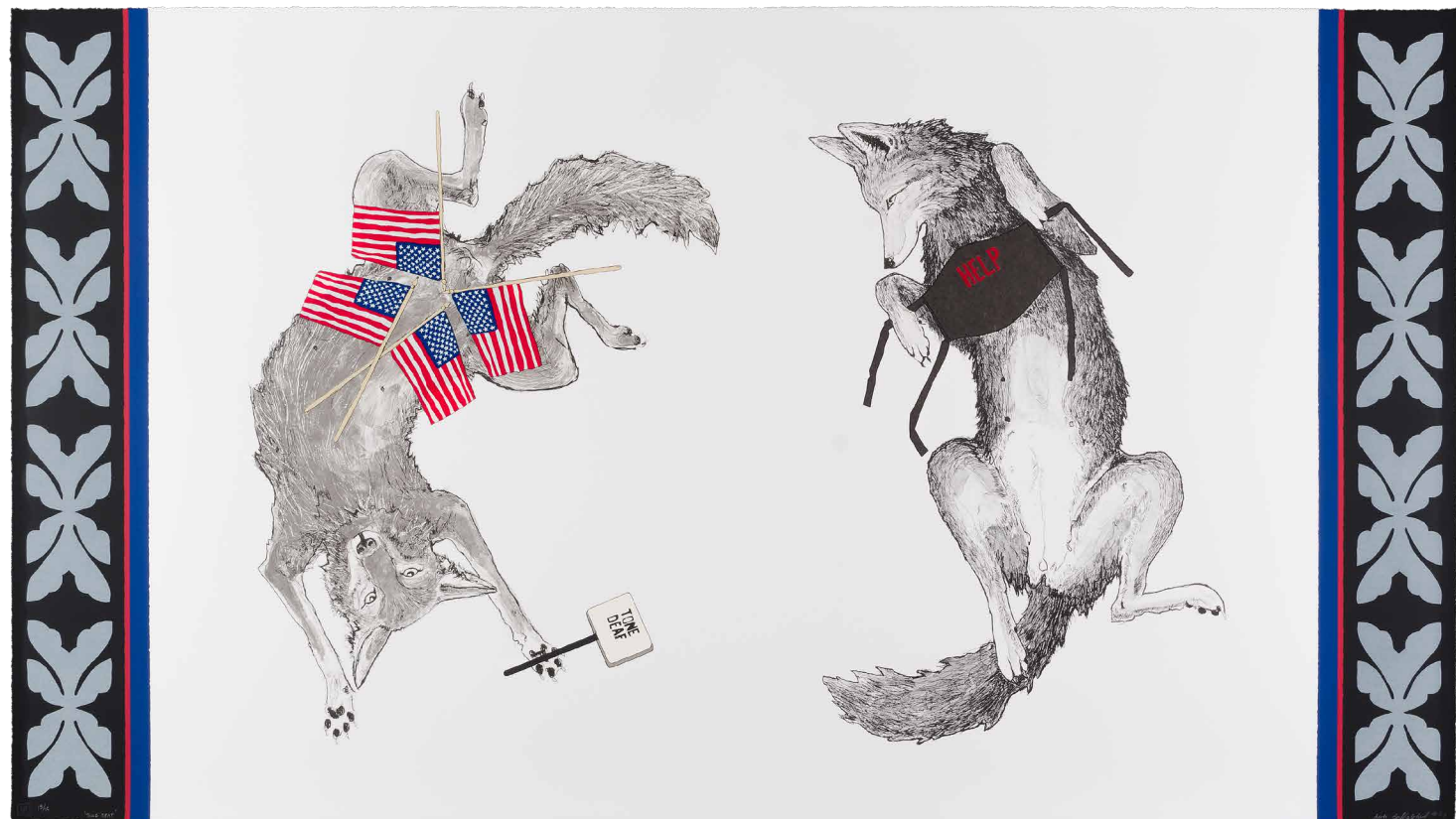
40
artists

310
published prints and multiples

700
items of ancillary production material, including

150
prints Mia will showcase this fall in a special exhibition

Highpoint Editions News



Julie Buffalohead, *Tone Deaf*, Lithograph and screenprint with collage, 2021, edition of 15

New Release

Tone Deaf by Julie Buffalohead

Highpoint Editions is excited to announce our first publication of 2021, *Tone Deaf*, by Julie Buffalohead. The 11th print collaboration between Julie Buffalohead and Highpoint Editions, this will be the first opportunity in five years to acquire a print by the artist, as Buffalohead's editions have been sold out since 2016.

From the artist: *The piece stems from recent events, specifically the Covid pandemic, and the politicization of the epidemic. The two coyote figures exist in a suspended space in which they are mirroring each other, sentient and vulnerable. They are representative of groups that are polarized in the United States, who are*

validating their own world views inside a narrow vacuum.

One Coyote holds up a mask that states "help" – a symbol of the disproportionate numbers of American Indian people dying from Covid. The opposing Coyote is blanketed by small American flags and holds a sign with the title "Tone Deaf", another associated semaphore.

These figures are very similar, like a mirror image. This speaks to the polarization of American political views. The piece specifically addresses the politicization of mask wearing and the phenomenon that exists within American patriotism and various demographics who refute masks. What are the consequences of that?

I was interested in exploring this lack of conscientiousness toward other people who are at risk. Framing this into my own

context, and setting up a drama of flag-like proportions I (again) reference the cartoon antics of the Wile E. Coyote of the Looney Tunes to literally hold up a sign provoking conscious action. The pandemic has demonstrated that no one is immune, we are interconnected.

Julie Buffalohead is a member of the Ponca Tribe of Oklahoma. She has had solo exhibitions at Carleton College, Denver Art Museum, St. Thomas University, St. John's University, Bockley Gallery in Minneapolis, Highpoint Center for Printmaking, The Plains Art Museum, the Minneapolis Institute of Art, and Minnesota Museum of American Art. Buffalohead (b. 1972) lives and works in St. Paul, MN and is represented by Bockley Gallery in Minneapolis.

In the Workshop

Delita Martin

Artist Delita Martin continues to move forward on her seven-work collaboration with Highpoint Editions. These pieces layer together beautiful portraits of fragile Black girlhood, veiled by baptismal gowns on subtle patterned backgrounds, finished with a layer of delicate hand stitching done by the artist. Notably, the baptismal dress images are made by printing directly from antique dresses collected by the artist over the years and turned into collagraph printing plates by the artist. Highpoint hopes to complete editioning this summer.

From the artist's website: *Martin's current work deals with reconstructing the identity of Black women by piecing together the signs, symbols, and language found in what could be called everyday life from slavery through modern times. Martin's goal is to create images as a visual language to tell the story of women that have often been marginalized, offering a different perspective of the lives of Black women.*

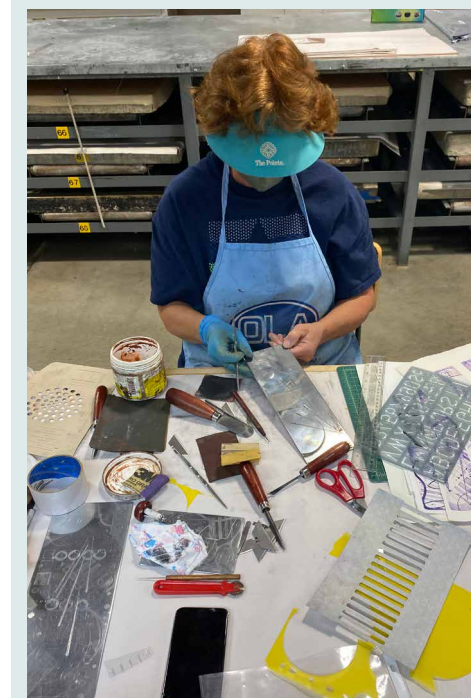
Rico Gatson

Work in our professional shop continues with Rico Gatson's newest piece with Highpoint Editions, this time a collaged image of Civil War-era sharecroppers. The photograph will be chopped, stretched, rotated and repeated, then overlaid with the artist's signature graphic color story, as well as an experimental ink that will puff to add dimensional texture.

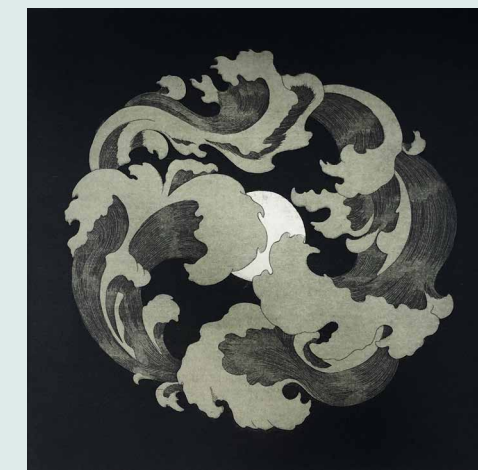
Upcoming Offsite Exhibitions of Note

Julie Mehretu, a mid-career survey of the artist's work organized by the Los Angeles County Museum of Art (LACMA) and the Whitney finally opens after Covid-related delays and shutdowns. The show will make its way to the Walker Art Center in Minneapolis mid-fall of this year, which is when Highpoint Editions will concurrently release Mehretu's newest print collaboration!

Artist Co-operative



HP co-op artist Lynnette Black



Natalie Wynings, *Ruminare I*, intaglio with chine collé, 2020

Tales From the Co-Op

Meet Natalie Wynings:

I discovered printmaking during my time at the University of Minnesota. I graduated with a dual degree in Graphic Design and Drawing & Printmaking. I've always sort of danced around between client work and my own practice, as well as between mediums and subjects. I have worked with screenprint and letterpress (I have my own 10x15 Chandler and Price letterpress in my garage studio) but my passions are intaglio and, most recently, oil painting.

My personal work tends to be restrained and illustrative, especially with intaglio. Painting has introduced a more relaxed and loose approach to some aspects of my art practice, and that's been fun to explore with intaglio. The resulting imagery tends to be heavily influenced by folklore and storytelling, albeit with a dash of dark psyche and attempted allegory.

I joined Highpoint in February of 2019 after a few years of flirting with the idea. I hadn't touched intaglio since I graduated in 2011 and was convinced I had forgotten everything I had learned. Turns out these processes stick with you and if I have any questions staff and fellow co-op members have been quick to help. It's been a delight to get reacquainted with intaglio and build on that foundation more, and I look forward to keeping intaglio in my regular practice.

Despite the trials and tribulations this past year has presented, HP's artist co-operative continues to shine as a bright spot. When we reopened our doors in June, we expected (and experienced) a dip in membership. Since then, our numbers have grown steadily. In January we welcomed five new members to the co-op, and are now back to near pre-covid membership levels, with 47 total members.

It's gratifying that we've been able to keep the co-op safe and open for our artists during a time when access to many other places and activities has been necessarily limited. Gratitude is owed to our working members who have taken on additional responsibilities during this time. They are the reason that the expendables are stocked daily and, more importantly, the facility is safe and clean. Credit is also due to all of our co-op members for their diligence toward our COVID response, and their patience as we negotiate this pandemic. We value each of them and it's heartening to see the workshop being used everyday!

McKnight Printmaking Fellowships

MCKNIGHT
ARTIST
FELLOWSHIPS



Gaylord Schanilec, *Spirit Island*, relief



Josh Winkler, *The Light of the Green Tunnel*, woodcut

Announcing: 2021 McKnight Printmaking Fellows

In January, invited panelists **Tanekeya Word** (Founder of *Black Women of Print*, artist, educator, scholar) and **Lyndel King** (Director Emeritus of the Weisman Art Museum), following careful review and consideration of each applicant, conducted virtual studio visits with four finalists for the McKnight Printmaking Fellowship. Following these visits, Tanekeya and Lyndel awarded Josh Winkler and Gaylord Schanilec the 2021 McKnight Printmaking Fellowship. A big thank you to our jurors for taking the time and energy to ensure a smooth and fair selection process!

About the 2021 McKnight Printmaking Fellows

Following graduation from the University of North Dakota, **Gaylord Schanilec** established *Midnight Paper Sales* and has printed more than 30 books by hand, featuring his wood engravings and woodcuts. Since 2006, he has made his printing blocks from the trees of *Schanilec's Woods* (his western Wisconsin property). In 2020 he produced the Minnesota Artist Book Award-winning *My Mighty Journey*, and expanded his block-making material to include objects such as plants, brick, fossil-encrusted limestone, and snake skin. The archive of his working material is housed at the University of Minnesota. He is a member of the Lowertown Lofts Artist Collective in St. Paul.

During the fellowship Gaylord plans to complete *American Crow: Report from Quarantine*. He also intends to manufacture printing blocks from tree roots he has collected in order to make prints from them at Highpoint. Gaylord looks forward to making work for exhibition on the wall and getting away from the cozy and familiar confines of the book.

After receiving his MFA from the University of Minnesota in 2010, **Josh Winkler** made the transition to teaching full-time in 2012. He is currently Associate Professor of Printmaking at Mankato State University. Josh has consistently shown his work nationally and internationally in addition to participating in numerous artist residencies including a recent two-week residency on the Chilkoot Trail in Alaska, and a six-week residency at the Klondike Institute of Art and Culture in the Yukon Territory. In 2020, Winkler completed a 3-month residency at the Bell Museum in St. Paul, and a 2-week residency at the Teton Art Lab in Wyoming. When in Minnesota, Winkler works from a home studio (SKS Press), and is currently rewilding the land where he lives with his partner in rural Nicollet County.

During the McKnight fellowship, Josh plans to create work that portrays past and present environmental threats while celebrating the landscape and positive human connection to the earth. Primarily a woodcut printmaker, Winkler hopes to break from the norms of his practice by doing more work with screenprinting and 3-dimensional formats. He also wishes to create a project that exists in the public sphere, outside the confines of the gallery.

Education and Community Programs Update



Education and Community Programs Manager Tyler Green leads students at Burrows Community School in a printmaking demonstration over Zoom

“Highpoint’s at-home printmaking video series has been so helpful. My students enjoy seeing someone work with traditional tools. We discuss and brainstorm what common household materials we can use as substitutes.”

— Holly Thorstad (Media Art Teacher, Roosevelt High School)

Highpoint’s classroom has been drastically different this past year, to no surprise. This season, Highpoint has strived to provide free printmaking opportunities for students and community partners virtually, creating new resources and opportunities to connect and learn together.

At-Home Printmaking

In the fall of 2020, Highpoint created a series of free how-to videos as a resource for teachers, students, and anyone interested in printmaking with limited supplies. The emphasis is on common art supplies and household materials, like cardboard, watercolors, and acrylic paint. Each video features a discussion on what alternative materials can be used, and how printmaking connects to drawing and painting. Visit our website to partake yourself!

Professional Development for Educators

In addition to providing these resources, Highpoint has also been working directly with teachers to help with printmaking lesson planning. These one on one sessions include brainstorming, demonstrations, and resource sharing. It can be difficult to plan printmaking lessons without the traditional equipment, and Highpoint is happy to help educators with creative problem solving and curriculum!

Virtual Tours and Demonstrations

Throughout the fall and winter, Highpoint has been giving free virtual tours and printmaking demonstrations to schools and partners. This means that Tyler, our Education and Community Programs Manager, occasionally walks around the building talking loudly on his smartphone. Though it may seem strange at first, it’s been a great success! It has even allowed for larger tours and demos, sometimes with students who may not have been able to make the trip to HP otherwise. For example, Tyler was able to give a tour and demonstration to Duluth Public Schools, where over 70 students logged on and attended. Normally, the two hour drive, as well as our tour limit of 30 students, would have been challenging for this group.



Watercolor monoprint with digital layering made by Roosevelt High School Student Maya Adelman, using HP’s watercolor monoprint instructional video as supplemental instruction

Project Highlight: Hennepin County Green Partners



A major project of this year continues our environmental education programming, with the Creative Clean Water Stewards for Youth Project, funded by a Green Partners grant through Hennepin County. This is our second year participating in this project, which brings creative, hands-on, experiential learning about environmental stewardship to local 5th graders at Nellie Stone Johnson Community School and Burroughs Community School. This year’s project, though in a virtual format, is full steam ahead!

The program is made up of four main lessons: **1).** Environmental stewardship and creative identity. **2).** Partnership with Environmental Artist Sean Connaughty. **3).** Virtual tour of Pollinate Minnesota’s bee hives with Erin Rupp. **4).** Printmaking synthesis

We feel fortunate that we’ve been able to welcome the community back into our galleries, but we have opted to continue carefully regulating visitors in the printshop. We remain hopeful that we will once again be able to welcome students into Highpoint to learn and share in the fun of printmaking this Fall, 2021. A huge thank you to Highpoint’s members and supporters, who make all of our programming possible.

Upcoming Exhibitions



Nils-Erik Mattsson, *The poolside and the white cloud*, lithograph



Marwin Begaye (Navajo/Diné), *Columbia River Custodian*, Eight-color lithograph on Rives BFK white paper, 2019, Edition of 18, Collaborating master printer: Judith Baumann Courtesy of Crow's Shadow

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

Hours:
Monday–Friday, 10 a.m.–4 p.m.
Saturday, 12 p.m.–4 p.m.

Grafiska Sällskapet: Contemporary Swedish Printmaking
 On view: through April 17, 2021

The history of printmaking in Sweden is one of abundance, and the artform remains vibrant today through the support of organizations like Grafiska Sällskapet (the Swedish Printmakers Association). Located in Stockholm, Grafiska Sällskapet has provided opportunities, resources, and support to its members since its founding in 1910. Currently, Grafiska Sällskapet boasts a membership of nearly 500 printmakers in Sweden and abroad.

This show, the first of its kind in the United States, presents a selection of prints made by members of the association. Compiled by Chairperson Anne-Lie Larsson Ljung, board member Bo Ganarp, and association member Maria Eriksson, the exhibition showcases 60 prints made by 34 of Grafiska Sällskapet's member printmakers.

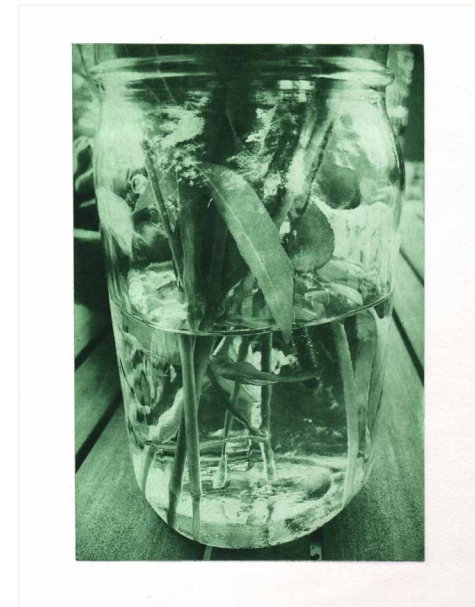
Variety is the defining aspect and the greatest highlight of this exhibition. Image styles range from contemporary abstraction to the more traditional Swedish pictorial pursuits of *narrative naive* and *landscape with melancholy*.

Prints from Crow's Shadow
 On view: April 30–July 17, 2021

Highpoint is delighted to announce an exhibition of work from Crow's Shadow (Pendleton, OR) in the gallery this spring. Crow's Shadow Institute of the Arts (CSIA) is located on the Confederated Tribes of the Umatilla Indian Reservation in the foothills of the Blue Mountains. They are a nonprofit formed in 1992, and their mission is to "provide a creative conduit for educational, social, and economic opportunities for Native Americans through artistic development." CSIA offers an artist-in-residency program, as well as Native Arts workshops such as weaving, bead working and regalia making, with the goal of providing artistic development opportunities for Native Americans.

Crow's Shadow has collaborated with artists including Jim Denomie, Jeffrey Gibson, Wendy Red Star, Edgar Heap of Birds, and Kay Walkingstick, and has placed work in major collections such as the Portland Art Museum, Eiteljorg Museum, Wellin Museum of Art, Davis Museum at Wellesley, and the Whitney Museum of American Art.

Threshold Gallery



Nancy A. Johnson, *Spring Green*, Polymergravure, 2021



Delita Martin

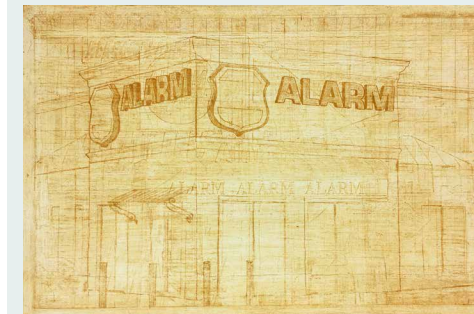
Tanekeya Word

Hot Off the Press
 On view: July 30–September 10, 2021

Highpoint Center for Printmaking is pleased to present *Hot Off the Press*, our annual summer exhibition of prints featuring the work of member printmakers currently working at Highpoint. As always, the work of our members runs the gamut, from brightly colored screenprints to intricate black and white etchings, the visual interest is spectacular. The prints will be on view and available for purchase July 30–September 10, with an opening weekend discount of 20%.

A Contemporary Black Matriarchal Lineage in Printmaking
 On View: September 24–October 23

An historical and phenomenal exhibition of contemporary mid-career and established Black women printmakers, centers the narratives of Black women printmakers, by Black women printmakers, curated by Tanekeya Word (founder, Black Women of Print) and Delita Martin (Black Box Press, Highpoint Editions artist).



Jeremy Lundquist, *Alarm Alarm #6*, Baton Rouge, LA

URBAN OASIS
Artist book installation by Cathy Ryan
 On view: March/April 2021

From the artist: *This book is about finding a place for reflection and renewal in an urban setting. It chronicles my thoughts and visual discoveries during a year of random visits to the Marjorie McNeely Conservatory in St. Paul, a time spent sitting quietly in corners beneath soaring palms or walking slowly along a sheltered path in the Japanese garden.*

Alarm Alarm, a series of progressive etchings by Jeremy Lundquist
 On view: April/May 2021

From the artist: *Alarm Alarm is a series of progressive etchings that started with the exterior of a building not far from my home. The text on the side of the building says 'Alarm Products' in big bold blue letters. The first etching in this series is simply a remaking of that façade with Alarm stated twice. The doubling of alarm is like a second call after the first hasn't been heeded.*

I then sought out other alarm and security companies across the country via Google Maps that had 'Alarm' in the name of their business. In my drawing and etching of these buildings and their signage, I continued the double alarm, even tripling it in one instance.

I hope the collected series of alarms encourages us all to consider what we are ignoring while also questioning our relationship to security.

Highpoint's Current Members: Your Support Creates Hope for the Future!

As of March 15, 2021



Collector Members (\$1,000+)

Brude and Martha Atwater
Elizabeth Andrus and Dr. Roby Thompson
Sally and Maurice Blanks
Colleen Carey and Pamela Endean
Ben and Joanne Case
Ellie Crosby
Jonathan and Jennifer Crump
John Cullen and Joseph Gibbons
Joan Dayton
Toby and Mae Dayton
Megan, Emma, and Joe Dayton
Martha Dayton and Thomas Nelson
Lisa and Pat Denzer
Mary Lou and Tom Detwiler
Mary Dolan
Gretchen and Doug Gildner
Sally Gordon and Gallen Benson
Elly Dayton Grace
Nina Hale and Dylan Hicks
Nor Hall and Roger Hale
Rob Jeddleloh and Peter Krembs
David Johnson and Daniel Avchen
Gloria Kaul
Katharine Kelly
Lyndel and Blaine King
Rebecca Lawrence and Richard Thompson
Searcy and John Lillehei
Diane and David Lilly
David and Peggy Lucas
Nivin MacMillan
Jeff Mandel
Jennifer Martin
Damu McCoy and Nicole France
Carla McGrath and Cole Rogers
Sarah and Scott McMullin
Don McNeil and Emily Galusha
Bob and Mary Mersky
Lucy Mitchell

David Moore, Jr. and Leni D. Moore
Sheila Morgan
Lyz Nagan and Doug Powell
Monica and David Nassif
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Funding provided in part by a grant from the Minnesota State Arts Board, through an appropriation by the MN State Legislature, a grant from the National Endowment for the Arts, and private funders.



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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Call for Applications

2021 Jerome Early Career Printmaking Residency

Application deadline: July 18, 2021

Three outstanding Minnesota Printmakers will be chosen as Jerome Early Career Printmaking Residents and will receive:

- \$1,000 stipend
- 9 months of access to Highpoint's printshop
- Technical support from the residency coordinator
- 50% discount on Highpoint classes
- Group critiques with invited arts professionals
- Professional digital documentation of exhibited artwork
- Group exhibition and public reception at the end of the residency

**Information session:
June 3, 2021, 7-8 pm**



Visit our website for more information