

FALL/WINTER 2018

# Presstime



HIGHPOINT CENTER FOR PRINTMAKING



2004 2014

## Kinngait Studios: Printmaking in the Arctic Circle

See story on page 2

Kudluajuk Ashoona,  
*Northern Exposure*, 2014  
Lithograph, 76.3 x 57 cm



## From the Directors

Highpoint Founders named 2018 Outstanding Printmakers by Mid America Print Council

Highpoint Center for Printmaking is proud to announce founders Cole Rogers (Artistic Director & Master Printer) and Carla McGrath (Executive Director) are being honored as Mid America Print Council's 2018 Outstanding Printmakers, and will present the keynote address at the MAPC conference that takes place October 3-7. Hosted this year at the University of Wyoming in Laramie, the MAPC Conference "promotes awareness and appreciation of traditional and contemporary forms of printmaking." For more info, visit [midamericaprintcouncil.org](http://midamericaprintcouncil.org)

MAPC's President Morgan Price commented: *Throughout Highpoint's existence (founded in 2001) Cole Rogers and Carla McGrath have worked to promote printmaking on both a regional and national level, inspiring and nurturing generations of new printmakers, providing education for all ages, access for artists and producing top-quality collaborative prints. It is in recognition of their dedication and contributions to the medium that MAPC is proud to recognize them as the 2018 Outstanding Printmakers.*

This year's conference theme is *Go West: A Collaborative Turn* focusing on community and posing these questions: How do we seek and establish cooperation and collaboration and can we be "rugged individuals" and also "good citizens?" How do we respond to cultural expectations as artists? How do we include the perspectives of diverse communities?

Two exhibitions organized by Highpoint will be featured at the University of Wyoming Art Museum as part of the MAPC conference (see page 5 "Offsite Exhibitions" for details).

**We hope to see you at HP this Fall!**

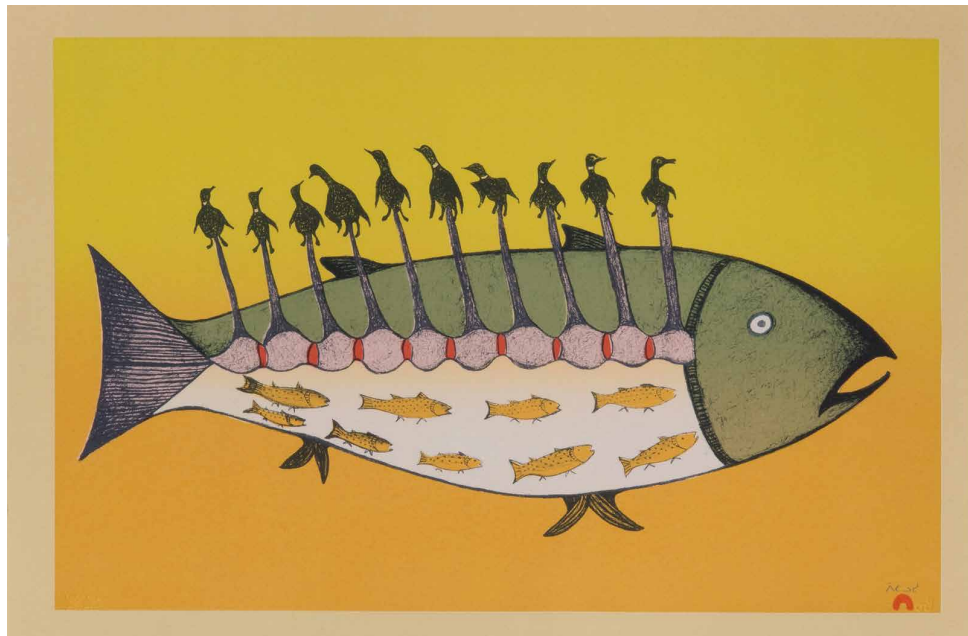
**Carla McGrath**, Executive Director  
**Cole Rogers**, Artistic Director  
and Master Printer

## Kinngait Studios: Printmaking in the Arctic Circle

On View: October 19 – November 17, 2018

Opening Public Reception: Friday, October 19, 6:30 – 9:00 p.m.

Tour and talk by Inuk Art scholar, Heather Igloliorte:  
Friday, November 16, 5:30 p.m.



Pitaloosie Saila, *Undersea Illusion*, 2012, Lithograph, 38.5 x 56.5 cm

Highpoint is thrilled to present *Kinngait Studios: Printmaking in the Arctic Circle*, an exhibition of recent prints created at the Inuit printmaking studio at the West Baffin Cooperative in Nunavut, Canada. For almost 60 years, native artists and printmakers have created prints in this remote Arctic locale that are coveted across the globe. Highpoint's exhibition highlights recent prints which demonstrate the skill and breadth of work being created in this unique studio.

When the West Baffin Cooperative opened in 1959, printmaking was a new artistic medium for the Inuit community. However, their relationship with drawing and carving was ancient. Imagery that had been passed down through generations found its way into the drawings and prints of this vibrant community. Artists depicting a wide range of imagery are included in the exhibition, from traditional Inuit practices to contemporary subject matter to storied Inuit lore. Artists such

as Ningeokuluk Teevee, who has a comprehensive knowledge of Inuit legends, created *Nuliajuq's Fate*, a depiction of the origin story of Nuliajuq, the spirit of the sea from Inuit lore. Kananginak Pootoogook, one of the first printmakers to be trained at Kinngait, depicted contemporary Inuit life in his highly-sought after prints. Pootoogook recently received worldwide posthumous acclaim when his drawings were featured at the 2017 Venice Biennale, one of the most famous and prestigious world art events. He is the first Inuit artist to be included in the Biennale and his drawings were seen and admired by millions of visitors.

The artists at the Kinngait printmaking studio work in tandem with the printmakers, who are skilled craftsmen and also members of the Inuit community. The artists create the drawings and imagery and the printmakers translate those drawings into the print medium. Although most traditional printmaking techniques are used





Killiktee Killiktee, *Nirilit (Canada Geese)*, 2015  
Stonecut and stencil, 57 x 41.7 cm

at Kinngait Studios, the printers are known for their stonecut prints. The stonecut method, a specialized relief technique, was developed and perfected at the Kinngait Studios. A stonecut carver cuts away at the flat surface of the soft soapstone, which is native to the region. Any of the original surface that remains is inked and printed. Although this is a slow and meticulous process, the resulting prints have a highly-desired visual aesthetic and is unique to Inuit printmaking.

The printmaking tradition at the Kinngait Studios at the West Baffin Cooperative in Nunavut, Canada epitomizes the ingenuity and enterprising spirit of printmaking studios all over the world. We are honored to present these prints to the community and hope that they inspire visitors as much as they inspire the international printmaking communities.

Artists include: Saimaiyu Akesuk, Kudluajuk Ashoona, Shuvinai Ashoona, Siassie Kenneally, Killiktee Killiktee, Qavavau



Ohotaq Mikkigak, *Qamutaujaq (Snowmobile)*  
Lithograph, 76.5 x 56.5 cm

Manumie, Ohotaq Mikkigak, Pitseolak Niviaqsi, Ningiukulu Nungusuituk, Tim Pitsiulak, Cee Pootoogook, Kananginak Pootoogook, Paujoungie Saggiak, Kakulu Saggiaktok, Pitaloosie Saila, Ningeokuluk Teevee, Simionie Teevee, and Papiara Tukiki.

The Kinngait (pronounced Kinn-ite) Studios (The printmaking studios of the West Baffin Cooperative) has earned a worldwide reputation for the quality and originality of limited edition prints made by its member artists. Every year since 1959 the printmaking studios have released an annual catalogued collection of between 30 and 60 images as well as numerous commissions and special releases. The studio utilizes a broad range of printmaking techniques, including lithography, stencil, intaglio, screen printing, and most notably stonecut technique. Kinngait Studios is the longest continuous running print studio in Canada.

#### About Lender, Dorset Fine Arts, Toronto:

Dorset Fine Arts was established in Toronto in 1978 as the wholesale marketing division of the West Baffin Eskimo Cooperative. The Cooperative is in Cape Dorset, Nunavut and is unique among the Arctic Cooperatives for its focus on the arts and artists of the community. The Annual Graphics Collection from Cape Dorset has been released since 1959 Dorset Fine Arts was established to develop and serve the market for Inuit fine art produced by the artist members of the Cooperative. Sales and exhibitions of prints, drawings and sculptures are made through the Dorset Fine Arts showroom in Toronto to galleries around the world.

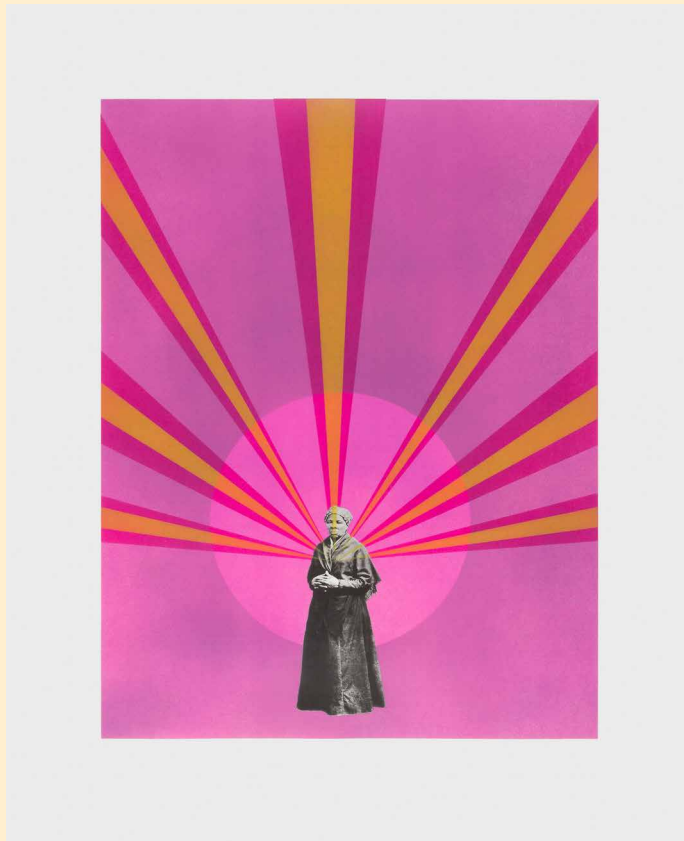
**About Heather Igloliorte:** Heather Igloliorte is an Inuk scholar and independent curator who holds the University Research Chair in Indigenous Art History and Community Engagement at Concordia University in Montreal, Canada. Her teaching and research interests center on Inuit and other Native North American visual and material culture, circumpolar art studies, performance and media art, the global exhibition of Indigenous arts and culture, and issues of colonization, sovereignty, resistance and resurgence.

Heather is the Co-Director of the Initiative for Indigenous Futures Cluster (IIF) in the Milieux Institute for Arts, Culture and Technology, Co-Chair of the Indigenous Circle for the Winnipeg Art Gallery, working on the development of the new national Inuit Art Centre; the Board of Directors for North America's largest Indigenous art historical association, the Native North American Art Studies Association; the Editorial Advisory Committee of Inuit Art Quarterly; and the Faculty Council of the Otsego Institute for Native American Art History at the Fenimore Art Museum in Cooperstown, New York.

# Highpoint Editions News



Andrea Carlson, *Anti-Retro*, 2018,  
Edition of 20, Screenprint,  
33.5" x 47.75" image size,  
38 1/2" x 52 1/2" framed,  
Image credit: David Kern



Rico Gatson, *Harriet*, 2018,  
Photo lithography and photo  
polymer gravure,  
Edition of 25,  
28.5" x 22" image size,  
33" x 26" paper size,  
Image credit: David Kern

## New Releases

Highpoint Editions is pleased to announce our latest publications: *Anti-Retro* by Andrea Carlson, *Harriet* by Rico Gatson, and 30 new watercolor monotypes by Michael Kareken.

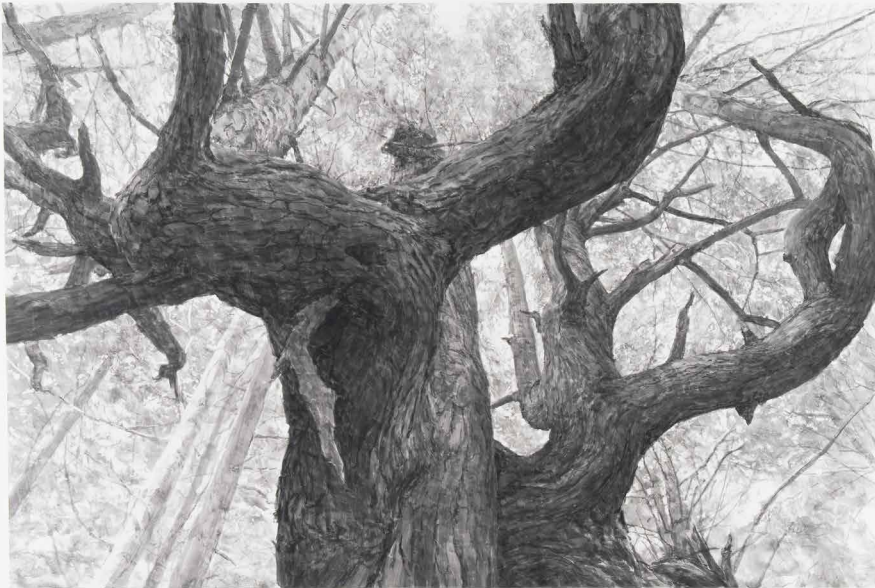
### Andrea Carlson, *Anti-Retro*

This print is the first in a series of three Carlson anticipates to complete with Highpoint Editions. The Chicago based artist is known for her large scale art that often references films. *Anti-Retro* acts as a film criticism poster, the title and concept based on the 1974 interview between Michael Foucault, Pascal Bonitzer and Serge Toubiana. The interview discusses the power of film to frame the recent past and affect memories. Carlson takes this concept and with it addresses settler colonial mentality and "it's need to perpetually inject fresh blood into western genre films." (Andrea Carlson, interview with *First American Art Magazine*, No. 19, Summer 2018)

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

### Rico Gatson, *Harriet*

Rico Gatson is a multi-media artist working in sculpture, video and painting. His work often deals with themes of racial identity, history and spirituality, through the use of bright colors, geometric formalism, and pop culture figures. Gatson began his *Icon* series in 2007. Using colored pencil and photographs on paper, Rico depicts African American cultural icons with rays of color emanating from their center. These rays suggest the presence of power, and encourage celebration of pivotal individuals such as James Brown, Muhammad Ali, and Nina Simone. Gatson continues this theme



Michael Kareken, *Tree Near Second Beach I*, 2018, Monotype, 24 x 46 image size, 28.5 x 40 paper size, Image credit: David Kern

with his first printmaking collaboration with Highpoint Editions. *Harriet* portrays abolitionist and political activist Harriet Tubman, haloed in a magenta sphere with bright yellow lines radiating from her center. Knowing Harriet's history with the Underground Railroad, the image takes on a mystical quality. As a significant woman of history, *Harriet* claims the viewers' attention, demanding we remember her story and history.

**About the artist:** Rico Gatson earned degrees from Bethel University in Arden Hills, MN, and Yale School of Art. He has exhibited nationally and internationally, including solo shows at the The Studio Museum in Harlem, The Brooklyn Museum, Samson Projects, Boston, MA and the Serge Ziegler Galerie in Zurich Switzerland. Gatson is represented by Ronald Feldman Fine Arts, in New York and currently resides in Queens, NY.

#### **Michael Kareken, *New Monotypes***

Kareken's 30 new black and white watercolor monotypes explore the Pacific Northwest

landscape where Kareken grew up. Each print is a reminder of a location which holds special meaning to the artist, many of them taking on a subjective point of view, looking up or down, as a way to suggest a "child's-eye" sense of scale or perspective. Michael adds: "As a child I was overwhelmed by the drama of this landscape—its scale and ever-shifting quality of light and atmosphere made a tremendous impression on me. Those early experiences remain vivid in my imagination."

**About the artist:** Michael Kareken is a Minneapolis-based artist and Professor of Fine Arts at the Minneapolis College of Art & Design. He has received grants from The Bush Foundation, The McKnight Foundation, The Minnesota State Arts Board, Arts Midwest, The New York Foundation for the Arts, and The Vogelstein Foundation. He was a recipient of The Louise Nevelson Award for Art from the American Academy of Arts & Letters, and was awarded a residency fellowship from the Millay Colony for the Arts.

## Offsite Exhibitions

Two exhibitions organized by Highpoint will be featured at the University of Wyoming Art Museum as part of the Mid America Print Council's conference:

### **Highpoint Editions: Contemporary Prints**

A showcase of Highpoint Editions work over the past 17 years

On view: October 28–December 15

Opening reception: October 4, 6–8p.m.

Featured artists include: David Rathman, Linda Schwarz, Do Ho Suh, Carolyn Swiszc, Carlos Amorales, Julie Mehretu, Lisa Navkivil, Chloe Piene, Carter, Willie Cole, Santiago Cucullu, Cameron Martin, Jessica Rankin, Rob Fischer, Jay Heikes, Jim Hodges, Clarence Morgan, Julie Buffalohead.

### **Outstanding Affiliates**

Curated by Highpoint's Exhibitions and Artists' Cooperative Manager, Josh Bindewald

On view: August 25–October 6

*Outstanding Affiliates* is an invitational exhibition of artist-published prints that celebrates the breadth, diversity, and quality of work being produced by 17 printmakers who have advanced and refined their practice with the support of Highpoint. The artists featured include current and former interns, cooperative and resident artists, guest curators, and staff members.

### **Julie Mehretu: Excavations**

Highpoint's exhibition, *Julie Mehretu: Excavations* will be traveling to the Fralin Museum of Art at the University of Virginia on view August 31–December 16. *Excavations* features 13 prints, including two prints Ms. Mehretu created with Highpoint Editions. This will be the exhibit's seventh venue since its opening at Highpoint in 2009. Mehretu is known for her large scale work, mixing elements of urban landscape with personal and energetic iconography.



## Tales from the Co-op



Lynette Black, *Wood Nymph*, 2018, intaglio with stencils and relief



Jeremy Piller, *A few trees (U of M Arboretum)*, 2018, screenprint

### Lynette Black

A native Minnesotan, I fell in love with intaglio printmaking while studying under Leo Lasansky at Hamline University and his father Mauricio Lasansky at the University of Iowa. Although it was challenging, I maintained my art practice (painting, drawing, collage) while pursuing a medical device marketing career and raising a family. For support I was a long-term member of Women's Caucus for Art and WARM (Women's Art Resources).

It was always my dream to be a coop-member of Highpoint Center for Printmaking—I went to many free ink days through the years. After a long absence I returned to intaglio printmaking because of the detail and richness you can achieve. To get started I took a one-week intensive at Highpoint with master printer Gregory Burnet. Highpoint is a great place to learn; from other coop members, watching the professional shop work, getting technical advice from staff and the educational

programs they offer. To deepen and broaden my skills, I have taken several workshops and had a solo exhibition in the Threshold Gallery, a valuable resource offered to co-op members. My piece *Wood Nymph* (pictured) was recently accepted into the *Stand Out Prints International Juried Exhibition* at Highpoint opening on September 7.

In my work I strive to make a psychological, emotional impact and use multiple techniques for a complex and layered affect. The space at Highpoint, the organization and equipment is world class. It is a joy to "come to work."

### Jeremy Piller

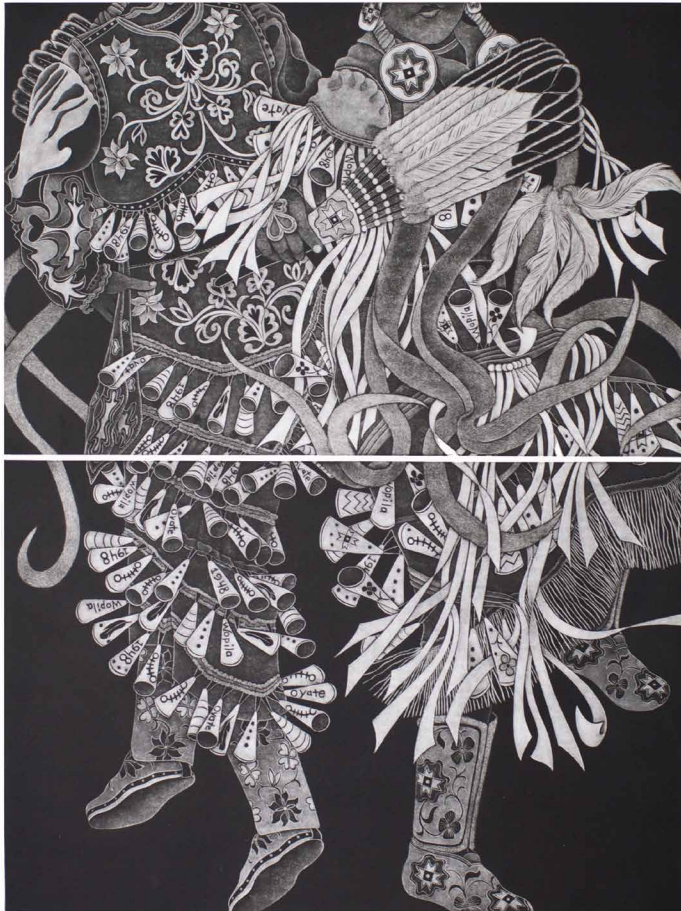
I have always been drawn to screenprinting. Creating an edition has always been appealing to me, as I want to create beautiful art that many people can enjoy. With this technique, there is a direct correlation between making the stencil and the finished print. Make a mark, print, repeat, and

eventually (hopefully) you will have executed what you imagined in your mind.

Recently, I've been working on a series of landscapes. I've been learning how to put years of painting skills into service by painting the imagery I use to make my screens. Starting with basic blocks of color, I build from there, adding layers of marks and reacting to each previous color. The image develops organically with each run through the press. It's not exactly an efficient way to produce a print, but I love the process of rendering, color by color, that vision onto paper.

Highpoint is a great place for me to work. The facilities and equipment are excellent and the community is wonderful. While waiting for a screen to dry, I find inspiration in the gallery or discuss techniques and motivations with the other members. As a result, I've found myself more focused and encouraged to continue printing.

## Stand Out Prints 2018



Linda Whitney, *Strawberry Moon Dancers*, mezzotint

### Stand Out Prints: Highpoint's International Juried Exhibition

On view: September 7 – October 6, 2018

Opening Reception: September 7, 6:30–9:00 p.m.

*Stand Out Prints* keeps breaking its own records! Our 2018 call for entry exceeded our previous record high number of submissions and doubled the number of international applicants. From this stylistically and technically varied pool of more than 900 images, juror Crawford Alexander Mann III, had the formidable task of selecting 75 individual works to be showcased in this exhibition.

The public is invited to a free opening reception on Friday, September 7, from 6:30 – 9:00 p.m. Guests will have the opportunity to mingle, tour HP's printshop, and enjoy beverages and hors d'oeuvres. *Stand Out Prints* Juror Crawford Alexander Mann III, Curator of Prints and Drawings at the Smithsonian American Art Museum, will give brief remarks that evening at 7:00 p.m. (See [highpointprintmaking.org](http://highpointprintmaking.org) to read Alex Mann's juror statement.)

## Threshold Gallery



Matt Kunes, *Bighorn*, 2018, screenprint

Coming in October:  
*Contour Atmosphere* by Matt Kunes

**INK • PAPER • PRESS**

New Work by Molly Hanrahan

On view through September



# Fall/Winter 2018: Adult Classes and Workshops

## Beginning Intaglio

Dates: Tuesdays, October 2, 9, 16, 23, 30 and November 6; 6:00–9:00 p.m.; and Saturdays, October 20 and 27, 10:00 a.m.–1:00 p.m.  
Ages: 18+; for beginning/intermediate students  
Cost: \$355 (10% discount for HP members)  
Registration: Deadline is Monday, September 27  
Enrollment: Maximum 10; minimum 6  
Instructor: Jon Mahnke

*Intaglio* is a blanket term for a number of different techniques: the commonality is that with intaglio, the image is incised into the surface of a metal plate, usually copper. The surface is then covered in ink and wiped clean except for the recessed areas which retain the ink. With dampened paper atop the plate, it's run through a press under extraordinary pressure to transfer the inked image onto the paper.

This class will provide an overview of all the basic intaglio techniques including etching, aquatint, soft ground, drypoint, and engraving. Class time will be split between demonstrations, lectures, and hands-on, instructor assisted work time.

**About the Instructor:** Jon Mahnke is a Saint Paul based artist and printmaker. He has been working in printmaking for over twenty years and has shown his work nationally and internationally. He received his BFA in printmaking from the University of Iowa, and his MFA in printmaking from the University of Minnesota.

Jon also runs *Crankosaurus Press* with his wife Laura. Jon has a broad range of experience in using and teaching digital technology, both as its own medium and as a means to make traditional prints.

## Polyester Plate Lithography

Dates: Saturday and Sunday, November 10 and 11; 10:00 a.m.–5:00 p.m.  
Ages: 18+; for beginning/intermediate students  
Cost: \$245 (10% discount for HP members)  
Registration: Deadline is Friday, October 26  
Enrollment: Maximum 10; minimum 6  
Instructor: Frances Valesco

Polyester plates offer the potential to create large and small prints using minimal materials and equipment. This workshop is designed for artists who want to investigate the versatility and ease of these portable, inexpensive printmaking plates. Artists can create handmade imagery by drawing and painting directly onto the plates as well as digital imagery through the use of a laser printer or copier. The plates can be used with any intaglio or lithography press. Some printmaking experience is helpful but all levels welcome.

**About the Instructor:** Frances Valesco has taught at numerous universities and artist residencies. Her recent fellowships include The Tyrone Guthrie Centre, Newbliss, Ireland; Guanlan Printmaking Base, Guanlan, China; Babayan Artist Residency, Cappadocia, Turkey; ArtPrint Residence, Arenys de Munt, Spain; and PLAYA Artist Fellowship, Summerlake, OR.

Valesco's prints have been exhibited nationally and internationally in museums, galleries, and cultural centers. Her work is in the collections of the Library of Congress, Museum of Modern Art, NY, New York City Public Library, Fine Arts Museums of San Francisco, and Galeria Nacional, San José, Costa Rica.





## Low-Tech Screenprinting: Fast and Flexible Printmaking

Dates: Friday, December 7; 6:30 – 9:00 p.m. and Saturday and Sunday, December 8 and 9; 10:00 a.m. – 5:00 p.m.  
Ages: 18+; for beginning/intermediate students  
Cost: \$295 (10% discount for HP members)  
Registration: Deadline is Monday, November 19  
Enrollment: Maximum 10; minimum 6  
Instructor: Sarah Evenson

This weekend course will focus on exploring the possibilities of the medium outside of emulsion-based screenprinting. The emphasis will be on experimentation with wax paper stencils, drawing fluid, and watercolor prints. Without focusing on printing an edition and working at a fast pace, we will combine these techniques to create a number of unique images. This will bring the fluidity of monoprinting and afford students the luxury of playing with the medium in a looser, freer way. People that might enjoy this class include: art teachers who want to bring the medium into their classrooms, artists who don't have access to an exposure unit or space in which to work, those who want to avoid chemicals associated with emulsion, and experienced screenprinters looking to experiment with a more spontaneous, non-digital way of making images. The class is designed with beginners in mind, but is also geared towards the practiced printmaker.

**About the Instructor:** Sarah Evenson takes immense pleasure in building community through teaching and practicing craft. Her personable and interactive teaching style reflects this ideal. She has served as an assistant teacher for Continuing Education at MCAD since 2013 instructing children, teenagers, and adults in papermaking, bookbinding, screenprinting, intaglio, and letterpress. In 2016, she worked as a papermaking studio assistant at the Penland School of Crafts. Having earned a BFA in printmaking at the Minneapolis College of Art and Design, Sarah is primarily a screenprinter. She concentrates on color, shape, the interplay between positive and negative space, and handwork in order to create variable editions that introduce play and personality into this traditional printmaking process.

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

Registrations are finalized upon receipt of payment. If payment is not received within one business week your place in the class will not be reserved.



# First Thursdays are Back— Better than Ever

## First Thursdays @ HP Evening Introductory Printmaking Classes

Dates:	Every 1st Thursday of the month October 2018–May 2019 6:00 p.m.–9:00 p.m. at Highpoint
Cost:	\$25 per course (\$20 per class if registered for 3 or more)
Ages:	16+; for beginner students
Registration:	Deadline for each course is the Monday before
Enrollment:	Maximum 15*; minimum 6 (*For Screenprinting: Maximum 12; minimum 6)
Instructors:	Highpoint Staff and co-op printmakers

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 is used for exploring the print process being learned. All materials included.

### Schedule for First Thursdays @ HP

#### Thursday, October 4: Stencil Monoprint

Use cut paper stencils, water washable oil based inks, and an etching press to make monoprints.

#### Thursday, November 1: Watercolor Monoprint

Learn to use water soluble materials and an etching press to make monoprints.

#### Thursday, December 6: Drypoint Intaglio

Use recyclable plastic plates, water washable oil based inks, and an etching press to make drypoint prints.

#### Thursday, January 3: Color Intaglio

Learn the basics of chine collé and relief rolls along with the basics of Intaglio printing.

#### Thursday, February 7: Relief

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

#### Thursday, March 7: Reduction Relief

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

#### Thursday, April 4: Contact Paper Screenprint

Use contact paper and acrylic ink to make screenprints.

#### Thursday, May 2: Watercolor Screenprint

Learn to use water soluble materials to make screenprints.



Student prepares a stencil monoprint



Participant poses with their successful watercolor screenprints



## Education & Community Programs Update

Highpoint's Education and Community programs have been busy! Since January 2018 Highpoint (HP) has partnered with more than 40 organizations to provide over 70 high quality, hands-on printmaking workshops. Highpoint have served an estimated 1500 members of the community through workshops and Free Ink Days. Many of our partners were Minneapolis schools; in addition HP served non-profits, design studios, and other organizations.

One of our major goals at Highpoint is to provide high-quality, creative, educational experiences for all of our community. HP works to raise funds to provide classes at a low cost, and to provide scholarships for free or reduced rates. This is incredibly important as arts funding in many schools can be lacking. Our 2018 free class recipients included: Centro Tyrone Guzman, Volunteers of America High School, School of Environmental Studies, FAIR School Downtown, Edison High School, Whittier International Elementary, Hmong International Academy, International Spanish Language Academy, Lyndale Community School, Linwood Monroe Arts Plus, Ascension School, Native Youth Artist Collective, and Haven Housing. Highpoint is excited to continue to expand our offerings and grow our list of partners, all thanks to many generous donors and funders.

### Some highlights from Spring/Summer 2018:

Highpoint partnered with Edison High School to create prints inspired by environmental issues. Teens teamed up to make multiple screenprinted layers using contact paper. The team aspect of this workshop, combined with a subject matter that was important to the students, led to a very positive and exciting atmosphere in HP's classroom.

This year's partnership with Linwood Monroe Arts Plus special education program was an absolute joy. Highpoint provided a wide range of alternative stencil materials for the more tactile students, including bubble wrap, string, leaves, and

more. Students were very engaged with the monoprinting demonstration and work time involved some dancing and singing while running the press.

Each summer Highpoint partners with four (Textile Center, MCBA, FilmNorth, and N. Clay Center) other art centers in the Twin Cities to offer the Five Center's for Art Camp. Our Education team always has a blast planning and executing these camp days.

Our Access/Print & Look/See Exhibition was a great success. We had a wide selection of ages and techniques from our general classes, and the teens made some very impressive work. The Access/Print participants for the 2017/2018 fall session were Alyson Akers, Graham Anderson, Sierra Pini, Sophia Liang. The Spring session participants were Alessandra Rake, Heidi Ahrenholtz, Mae Boda, Maggie Wiebe, and Skyler Carlson.

Looking ahead to Fall 2018, Highpoint is excited to partner with MERC Alternative High School to provide their students a series of 8 classes. This project meets Highpoint's goal to provide multiple sessions for the same group of students.

The Native Youth Artist Collective (formerly Little Earth Artist Collective) is partnering with HP to teach Native teens and young adults screenprinting over a three day period. Their goal is to use their artwork to spread awareness of Native Culture and Environmental issues. Students will design and print patches and posters to showcase at community events like Open Streets Minneapolis.

**None of these programs would be possible without our dedicated education team.** Highpoint would like to extend it's extreme gratitude to Sarah Mering, Education and Community Programs Fellow; Sam Orosz, Teen Mentor; and our education interns: Kristin Bickal, Bridget Kranz, Jane Carlson, and Julia Schiff. We would also like to thank our community partners. These organizations and community members put in great effort to collaborate with Highpoint to provide quality educational experiences for all ages.



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

As of August 9, 2018



## Collector Members (\$1,000+)

Mark Addicks and Tom Hoch  
Daniel Avchen and  
David Johnson  
Bruce and Martha Atwater  
Elizabeth Andrus and  
Dr. Roby Thompson  
Colleen Carey and  
Pamela Endean  
John and Debby Christakos  
Ellie Crosby  
John Cullen and Joseph Gibbons  
Toby and Mae Dayton  
Judy Dayton  
Lisa and Pat Denzer  
Mary Lou and Tom Detwiler  
Mary Dolan  
Kaywin Feldman and Jim Lutz  
Rosemary and David Good  
Sally Gordon and  
Gallen Benson  
Ellen Dayton Grace  
Roger Hale and Nor Hall  
Rob and Alyssa Hunter  
Gloria Kaul  
Katharine Kelly  
Diane and David Lilly  
Jennifer Martin  
Bob and Mary Mersky  
Bob\* and 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  
Alan Polsky  
Elizabeth Redleaf  
Darin and Laura Rinne  
John and Lois Rogers  
Cathy Ryan and  
Doris Engibous  
Ty and Molly Schlobohm  
Richard Scott and  
Dale Vanden Houten  
Jeff and Helene Slocum  
Doug Snyder  
Nancy Steen Adams  
William L. Stocks III  
Richard and Claudia Swager  
Clara Ueland and Walt  
McCarthy  
Fred and Eleanor Winston  
Margaret and Angus\* Wurtele

\*deceased

## Special Edition (\$500–999)

Beth Bergman  
Sally and Maurice Blanks  
Todd Bockley  
Ellen and Jan Breyer  
Ben and Joannie Case  
Hope Cook  
Joan Dayton  
Martha Dayton and Tom Nelson  
Siri Engberg and Marty Broan

Gretchen and Doug Gildner  
Nina Hale and Dylan Hicks  
Randy Hartten and Ron Lotz  
Wendy Holmes and David Frank  
Dennis Michael Jon  
Mr. and Mrs. James Kaufman  
Searcy and John Lillehei  
Christopher Scott Massey and  
Dirk Nicholson  
Carla McGrath and Cole Rogers  
Don McNeil and Emily Galusha  
Todd Norsten and Leslie Cohan  
Tom Owens  
Gary and Christine Park  
Brian Pietsch  
Peter and Annie Remes  
Carolyn Swiszcz and  
Wilson Webb  
Neely and Steven Tamminga  
Carolyn Taylor  
Jerry Vallery and Teresa  
Tarquino-Vallery  
Michael Walstrom and  
Kerri Blevins  
Susan and Rob White

## Limited Edition (\$250–499)

Lyndel and Blaine King  
Mari and Tom Lowe  
Rachel McGarry  
Laura and Charles Miller  
Kim and Tim Montgomery  
Katherine Moore  
Brian and Julia Palmer  
John Pearson  
Jennifer and Charlie Phelps  
John Rasmussen and  
Megan McCready  
Robert Reed  
Thomas and Mary Rose  
James Rustad  
Patty Scott and Ray Newman  
Jan Shoger  
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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.



Learn more at [arohaphilanthropies.org](http://arohaphilanthropies.org)

# Residencies & Fellowships Updates & News

## Jerome Emerging Printmakers Program 2018-2019 Artists Announced

Highpoint is thrilled to announce the recipients of the 2018-2019 Jerome Emerging Printmakers Residency: **Lamia Abukhadra, Nancy Hicks, and Connor Rice**. On August 22, jurors Andrea Carlson, artist, and David Jones, artist, convened at Highpoint for review of applications and selected three artists to receive the residency. In September these artists will begin to utilize the co-op at Highpoint to generate work for their exhibition to be held in the spring of 2019.

May brought about the end of the 2017-2018 Jerome Residency. While it's bittersweet that Jonathan Herrera, Mike Marks, and Bianca Pettis had to move on, we are happy to report that each of them has some exciting things upcoming, and Jonathan and Mike are continuing on as HP co-op members.

Hundreds of visitors stopped in at Highpoint to view this year's Jerome exhibition and hear the artists' remarks on their work. The artists established deeply engaging spaces within our galleries. Images of the final Jerome 2017-2018 artists' exhibition can be viewed on HP's website.

Highpoint's heartfelt gratitude is due to program jurors Lamar Peterson (University of MN art professor) and Nicole Soukup (Assistant Curator of Contemporary Art at Mia), as well as our guest critics David Rathman (artist) and Kristen Lowe (artist and educator). Finally, thank you to Joe King at the Walker Art Center for hosting the residents at the McKnight Print Study Room and to Annette Salazar for providing a guided tour of the Walker's *Adiòs Utopia* exhibition.



Artist Bianca Pettis and Mia Assistant Curator Nicole Soukup discussing Bianca's prints at a critique.

## Highpoint named McKnight Artist Fellowships Program partner

Highpoint is honored and proud to announce our partnership with The McKnight Artist Fellowships program.

The McKnight Artist Fellowships for Printmakers will support outstanding Minnesota printmakers who have already proven their abilities and are at a career stage that is beyond emerging. Two unrestricted \$25,000 awards will be given in 2019, with the selected fellows supported for twelve months. Benefits provided to McKnight Printmaker Fellows will include: full access to Highpoint's workshop facilities; technical & materials support, including classes; and professional feedback via studio visits by experts in the field.

The HP McKnight Fellowship recipients will be featured in public presentations, lectures and an exhibition with a corresponding catalogue at the conclusion of the program. The call for applications for these fellowships will go live at Highpoint Center for Printmaking in September 2018, and the new McKnight Printmaking Fellows will be announced in early 2019.

**About McKnight Artist Fellowships:** Founded on the belief that Minnesota thrives when its artists thrive, The McKnight Foundation's arts program is one of the oldest and largest of its kind in the country. Support for individual working Minnesota artists has been a cornerstone of the program since it began in 1981. The McKnight Artist Fellowships Program provides annual, unrestricted cash awards to outstanding mid-career Minnesota artists in 10 different creative disciplines. Program partner organizations administer the fellowships and structure them to respond to the unique challenges of different disciplines. Currently the foundation contributes about \$1.7 million per year to its statewide fellowships. For more information, visit [mcknight.org/artistfellowships](http://mcknight.org/artistfellowships).

MCKNIGHT  
**ARTIST**  
FELLOWSHIPS



## Community Partner Spotlight: Haven Housing



Participants pose for a photo after class

This summer Highpoint partnered with Haven Housing, an organization that provides women in crisis or transition stability and tools to improve their situations. Haven Housing has three arms, each with its own purpose: St. Anne's Place, an emergency shelter for women-led families; Ascension Place, transitional

housing for women; and Next Step Housing, a permanent housing program for women. Women from all three of these programs visited Highpoint for a hands-on monoprint workshop. They were a very invested group, and left with inspired works of their own original art.



## Upcoming Events Calendar

### September

#### **Stand Out Prints – an international juried exhibition**

##### **Opening Reception & Juror Talk:**

Friday, September 7, 6:30–9:00 p.m.

Juror Talk by Crawford Alexander Mann, III

**On view:** September 7–October 6

#### **Michael Kareken: New Monotypes**

##### **Opening Reception & Artist Talk\*:**

Friday, September 21, 6:00–8:00 p.m.

Artist Talk: 6:30 p.m.

\*RSVP requested for artist talk

**On view:** September 21–October 27

### October

#### **Kinngait Studios: Printmaking in the Arctic Circle**

##### **Opening Reception:**

Friday, October 19, 6:30–9:00 p.m.

**Tour and talk by the Inuk Art scholar,**

**Heather Igloorte:**

Friday, November 16, 5:30 p.m.

**On view:** October 19–November 17

### November

#### **Fall Free Ink Day**

Saturday, November 3, noon–4:00 p.m.

Join Highpoint printmakers to carve and print a relief block! This free, all ages art event will give visitors basic instruction and all the tools you'll need to make a relief print. No registration required—just bring your friends, family and ideas!

#### **Thanksgiving Holiday Hours**

Highpoint will be closed November 22–25 for the Thanksgiving holiday

#### **Prints On Ice: Highpoint's 34th Cooperative Exhibition**

##### **Opening Reception and 20% Off Sale:**

Friday, November 30, 6:30–9:00 p.m.

**On view:** November 30–January 19, 2019



## 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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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.



## Fall Free Ink Day

Saturday, November 3  
12:00 – 4:00 p.m.

Join us for Fall Free Ink Day. This free, all ages event gives visitors basic instruction and all the tools they need to make a small relief print. Drop by between noon and 3:30 to make sure you have time to print!