

SPRING/SUMMER 2024

Presstime

 HIGHPOINT CENTER FOR PRINTMAKING



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PRINT

A message from Executive Director Jehra Patrick

Dear Friends of Highpoint,

Recently, I was asked a great question: *What does the future of print look like?* I smiled because the possibilities for this global and democratic art form seem endless, but the answer is simple: **the future of printmaking is driven by artists.** Our role is to broaden who has access to the medium so that more voices can shape that future.

What does “broaden” mean for an already talented and diverse community of artists that convene at Highpoint? It means opening the door a little wider—or better yet, stepping outside the doors and walls altogether and meeting artists where they are.

For example, Highpoint’s Co-op was founded to fill a need for artists as they exited academic programs, and has grown into a thriving community of all ages and interests. While we value academically trained artists, we recognize that lived experiences in printmaking outside academia are just as valuable. We are excited to offer more programs that provide alternative pathways to print through technique-rich instruction here at Highpoint.

One of the ways we are welcoming new artists and learners is through the Teaching Artist Learning Community (TALC). It was created in response to a need identified by BIPOC artists, educators, and students at Highpoint: to create a sense of belonging with classes that meet a broad range of learners through accessible techniques. The program teaches foundational technical skills and a reinvigorated printmaking pedagogy through a human-centered approach. As a result, the members of our inaugural TALC cohort grew professionally and artistically while building a community with one another. Each of the artists will be teaching a new class at Highpoint this year, growing as educators and welcoming new artists to printmaking and our community.

It’s worth noting that even highly celebrated artists come here to learn with support from our staff as they make their entry into the medium. The collaborations in the Editions studio not only result in the



Jehra Patrick at the opening for *Flowing Abstraction: Contemporary African Diaspora Printmaking* exhibition at Highpoint, January 2024

creation of meticulous fine art prints but are also a valuable learning experience for the artists. At present, printers Zac Adams-Bliss and Anda Tanaka are working on new projects with Andrea Carlson and Leslie Barlow. Read on to learn more about how printmaking has impacted Barlow’s approach to her painting practice.

With a conduit of programs to support artists at every stage—from kindergarteners to world-renowned creatives—and an imperative to meet them where they are, Highpoint is poised to welcome new voices to print in the years to come. I look forward to seeing you here to celebrate with these artists at upcoming exhibition openings, Free Ink Days, or public talks!

Warmly,

Jehra Patrick
Executive Director

COVER: Lynda Acosta screenprinting during the Teaching Artist Learning Community workshops

Highpoint Editions News



Leslie Barlow working on a lithographic plate, fall 2023

Highpoint Editions (HPE) has some exciting new collaborative prints in the works! Zac (Senior Printer), Anda (Apprentice Printer), and our Studio Interns have been busy working with both new and returning HPE artists such as Leslie Barlow and Andrea Carlson.

Leslie Barlow in the Highpoint Editions Studio

This fall, Minneapolis-based artist Leslie Barlow began her first collaboration with HPE. Barlow, who works primarily in painting, joined the printers in the studio this past September to experiment with different types of printmaking. She soon gravitated towards the photolithography process as one that works well with her

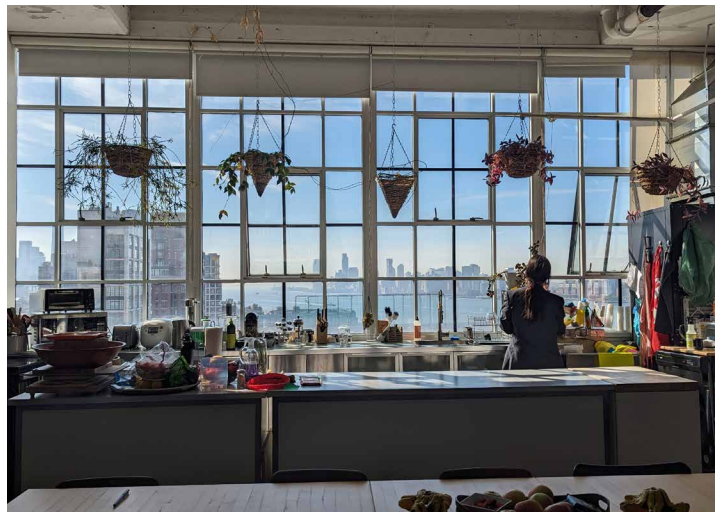
painterly tendency to layer transparent colors into rich atmospheres. The shop is now deep in the proofing process of a photolithographic print.

Working with HPE has given Barlow the opportunity to learn more about the possibilities of printmaking and how it fits into her art practice. She says, “There are some things I can do in printmaking that I can’t achieve in painting.” This aligns with HPE’s intention to work with an artist to create an original image through a collaborative, generative process. Ideally, both the artist and printers learn and grow throughout their work together. Creating this print-in-progress has given Barlow insight in her own studio. She notes that the need to separate each color into a different layer during the lithography process has helped

her to “break down the process of image-making in a new way.” On the printers’ part, Zac and Anda have enjoyed Leslie’s warm presence, chatting about sci-fi and working with her vibrant color palette.

About the artist: Leslie Barlow is an artist living and working in Minneapolis, MN. Barlow is interested in reimagining our relationship to our racial identities through healing our collective understanding of belonging and what it means to be family. Her work is colorful, tender and nuanced, and inspired by community dialogue and personal experience. Barlow actively exhibits her work throughout the United States, and many of her pieces can be found in private and public collections.

Highpoint Editions News



View in Julie Mehretu's studio



Exit, Andrea Carlson, 2018, Edition of 20, Screenprint, 33.5" x 47.75"

Fairs & Expos

Highpoint Editions Staff Visits NYC

Apprentice Printer Anda Tanaka, Gallery Director Alex Blaisdell, and Administrative Coordinator Edson Rosas traveled to New York in October to attend the IFPDA Print Fair, view exhibitions, and visit artists' studios and other publishers. Their visits to Julie Mehretu's studio and Njideka Akunyili Crosby's exhibition were highlights!

Highpoint Editions at INK Miami 2023

Highpoint Editions exhibited for the second time in December at the INK Miami Art Fair. Highpoint Editions exhibited 13 artists, including Julie Mehretu, Njideka Akunyili Crosby, Wille Cole, Andrea Carlson, Delita Martin, Jim Hodges, Carlos Amorales, Todd Norsten, Carter, Lisa Nankivil, Brad Kahlhamer, Michael Kareken, and Carolyn Swiszcz.

The fair is unique among the satellite fairs during Miami Art Week as the premier destination for works on paper. Just two blocks from Art Basel Miami, INK showcases work from 15 galleries and publishers in the historic Dorchester Hotel. Instead of traditional fair booths, exhibitors occupy the hotel's suites—giving visitors a rare opportunity to imagine the work in their homes. The fair was bustling with attendees this year, and the resounding response was

incredibly positive. Many visitors expressed gratitude for this fresh breath of air and insisted it was their favorite fair during Miami Art Week!

From the Archives

As Highpoint Editions Studio begins another collaboration with artist Andrea Carlson, we are diving into our archives to highlight Carlson's screenprint, *Exit*, with only a few impressions available for purchase.

About *Exit*: Carlson references that fear with imagery depicting ancient indigenous mound creations—including the Man Mound of Baraboo WI (central human-like figure) and the mica hand/talon of the Mississippian peoples (overlapping purple and yellow). Found in the space between the Twin Cities and Chicago (mound country), these mounds live on lands of Anishinaabe tribes, Dakota, and Ho-Chunk people and have been cut into by the I-94 highway. Two disembodied hands, signing "exit," emerge from bent trees. On either side of the image are bent tree trail markers created at mound sites by tethering saplings to the ground. These are used as directional markers, both in reality and in print, to lead

the viewer to the area where the mounds float, guiding your eye to the prominent red exit. Together, the imagery showcases the effects of Western culture after Columbus's 'discovery' of America and the Western culture that followed.

Andrea Carlson (b. 1979) is a visual artist who maintains a studio practice in northern Minnesota and Chicago. Carlson's works primarily on paper, creating painted and drawn surfaces with many mediums. Her work addresses land and institutional spaces, decolonization narratives, and assimilation metaphors in film. Her work has been acquired by institutions such as the Whitney Museum of American Art, Walker Art Center, Museum of Contemporary Art in Chicago, Denver Art Museum, and Mia, among others. Carlson was a 2008 McKnight Fellow, received a 2017 Joan Mitchell Foundation Painters and Sculptors award, a 2021 Chicago Artadia Award, and a 2022 US Artists Fellowship. Carlson is represented by Bockley Gallery, Minneapolis.

HPE questions and inquiries:
alex@highpointprintmaking.org

Announcing Our Teaching Artist Learning Community



Left to right: TALC program facilitator Isabel Arevalo, participants Lynda Acosta, Boniat Ephrem, Meher Khan, Zamara Cuyún, Whitney Terrill, and program facilitator Nancy Ariza

Teaching Artist Learning Community

We are excited to announce the inaugural cohort of Highpoint's Teaching Artist Learning Community (TALC): Lynda Acosta, Constanza Carballo, Zamara Cuyún, Boniat Ephrem, Meher Khan, and Whitney Terrill.

TALC is a paid program designed for early-career Minnesota-based BIPOC artists interested in growing their teaching and studio practice in printmaking. Over ten weeks, the cohort met weekly with Nancy Ariza, Highpoint's Artist Education Programs Manager, and Isabel Arevalo, Teen and Adult Programs Intern, for printmaking instruction and discussions on pedagogy and professional practice skills of being a teaching artist to develop their printmaking workshops. Additional engagements

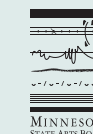
included visiting Mia's Print Study Room to expand their knowledge of contemporary printmakers and meeting guest artist and educator Melodee Strong, who shared professional advice and feedback on their teaching philosophy statements.

This spring, the cohort members will lead printmaking workshops between February and May at Highpoint and off-site at partner organizations. They will also exhibit their work from April to June in the Threshold Gallery. The exhibition entitled *Reflected Impressions, Endless Possibilities* will feature new work by the cohort members inspired by their teaching philosophies and reflections on participating in TALC.

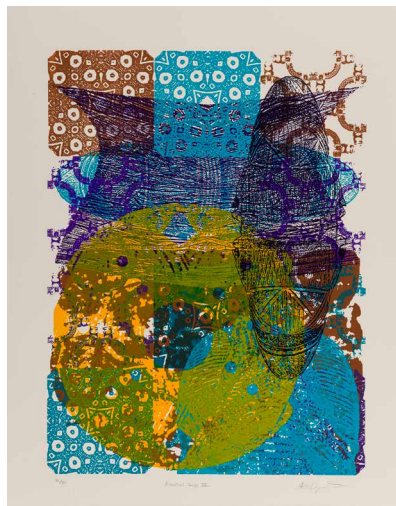
Keep an eye on our upcoming classes to take a workshop with a cohort member: highpointprintmaking.org/classes.

Join us on June 5, 6–8 pm, for *Ink and Insights: Conversations with Highpoint's Teaching Artist Learning Community* to meet the artists and celebrate their achievements.

Generously supported by the MSAB Creative Support Grant



In the Gallery



Ancestral Songs III, 2023, Adama Delphine Fawundu

Flowing Abstraction: Contemporary African Diaspora Printmaking

Brandywine Workshop and Archives
Presented at Highpoint Center for Printmaking

On View: January 26–March 2

This winter, Highpoint Center for Printmaking presented *Flowing Abstraction*, works created by Brandywine Workshop and Archives. *Flowing Abstraction: Contemporary African Diaspora Printmaking* highlights the creative process and the flow of artistic ideas and knowledge as revealed in 24 abstract fine-art prints by eight artists of varied African, Caribbean, and African-American heritages and nationalities. Artists include El Anatsui, Enise Carr, Adama Delphine Fawundu, Sam Gilliam, Tim McFarlane, Julie Mehretu, Kebedech Tekleab, and Tyler Yvette Wilson.

Klare Scarborough, curator, educator, author, and contributor to the exhibition catalog's essay. "Flow enters the creative process in moments when action and awareness merge, when artists become completely absorbed in their tasks, and their sense of time slips away. Working within a turbulent political and social climate, including a global pandemic, these artists actively sought opportunities to expand their artistic practices through experimentation, learning, and collaboration."



The Rabbit's Room, Carolyn Swiszc, 30 X 42, watercolor monograph, screenprint, colored pencil

McKnight Printmaking Fellowship Exhibition

On View: March 8–April 27
Opening: Friday, March 8, 6:30–9 pm

Highpoint invites you to celebrate the 2023 McKnight Printmaking Fellows, Carolyn Swiszc and Natasha Pestich, in their cumulative exhibition opening on March 8, 2024. The exhibition will showcase work created throughout their fellowship year, including large-scale monoprints, screenprints big and small, and mixed-media wonders. The compositions in the exhibition range from clamorously beautiful to quietly meditative. Although the work of each artist differs greatly in mannerisms and imagery, substantively, there is much intersection. Both Carolyn and Natasha are confronting themes such as nostalgia with images that are imbued with personal references and musings.

Natasha Pestich is a Minneapolis-based artist and educator. Working primarily in site-specific installation and works on paper, she seeks to draw out the complex

GALLERY HOURS:

Monday–Friday, 9 a.m.–5 p.m.
Saturday, Noon–4 p.m.

ways values and systems are questioned, internalized, and expressed in our daily lives and at pivotal moments of conflict, loss, and renewal. Pestich has showcased her prints in alternative spaces and museums in the United States, Canada, Rome, and Scotland and is the recipient of numerous grants.

Carolyn Swiszc is a painter-printmaker known for her images of lonely suburban buildings. Born and raised in New Bedford, Massachusetts, she moved to Minnesota to attend the Minneapolis College of Art and Design, where she earned a BFA in 1994. Her work has been exhibited at Highpoint, The Drawing Center, the Minneapolis Institute of Arts, and Miyako Yoshinaga Gallery in New York. She lives in West St. Paul with her husband, photographer Wilson Webb, and their daughter.

We would like to thank the 2023 panelists Andrea Carlson and Alexis Lowry, the visiting artists John Yau and Sarah Urist Green, and the McKnight Foundation for their continued support of this program and Minnesota artists.

Threshold Gallery



Casey Riley, photo courtesy of Mia

SPECIAL EVENT

Public Conversation featuring McKnight Fellows Natasha Pestich and Carolyn Swiszc and special guest moderator Casey Riley

Thursday, April 4, 7–8 pm
Free. Open to all, seating is limited.

We are excited to welcome Casey Riley to moderate a conversation between 2023 McKnight Printmaking Fellows Carolyn Swiszc and Natasha Pestich on their practice, work, and other related topics that organically arise. The audience will also have the opportunity to ask questions of the artists and Casey during the conversation.

Casey Riley oversees Mia's Department of Global Contemporary Art and the research, exhibition, and publication of the museum's renowned collection of art after 1970. Her curatorial practices are rooted in collaboration and informed by the principles of inclusion and equity. Recent projects at Mia include *Objectivity: Metaphorical and Material Lives of Photographs*, *Dayanita Singh: Pothi Khana*, *Hindsight:*

American Documentary Photography 1930-1950, *Vision 2020: Jess Dugan*, *Just Kids*, and *Strong Women, Full of Love: The Photography of Meadow Muska*. In partnership with Mia's colleagues and a curatorial council of fourteen artists, scholars, and knowledge sharers, she is co-organizing a survey of works by First Nations, Metis, Inuit, and Native American photographic artists, opening at Mia.

SAVE THE DATE

ACCESS/PRINT & LOOK/SEE

On View: May 18–June 1
Opening: May 18, 12–4 pm
Exhibition closing and Free Ink Day:
June 1, 12–4 pm

Join us for the annual ACCESS/PRINT & LOOK/SEE student exhibition, opening on Saturday, May 18th! The show features work by ACCESS/PRINT participants and youth artwork from the Environmental Creative Clean Water Stewardship project, generously supported by the Hennepin Green Partners Environmental Education Grant. The exhibition will include music, low-waste snacks, and beverages. Come support the students and learn about these unique programs.

ACCESS/PRINT teen mentorship program supports creative youth with over 70 hours of studio time, printmaking tutorials, and technical assistance as they work to create a body of work. Read more about the program here: highpointprintmaking.org/ap

Environmental Creative Clean Water Stewardship Program is a year-long education program designed to teach 5th-grade students about clean water initiatives, rain gardens, and pollinators and allow them to create artwork around sustainability. The exhibition includes poems and artwork from four Minneapolis schools: Nellie Stone Johnson Community School, Whittier International School, Lyndale Community School, and Burroughs Community School.



Installation view of works from *My Happy Place: a White Wooden Bench in a Field of Flowers*

Megan Wetzel
My Happy Place

On view through March 31

"Has anyone ever asked you to close your eyes and imagine a place that makes you happy? This is my happy place: a white wooden bench in a field of flowers. I hope it makes you, the viewer, happy too."

— Megan Wetzel

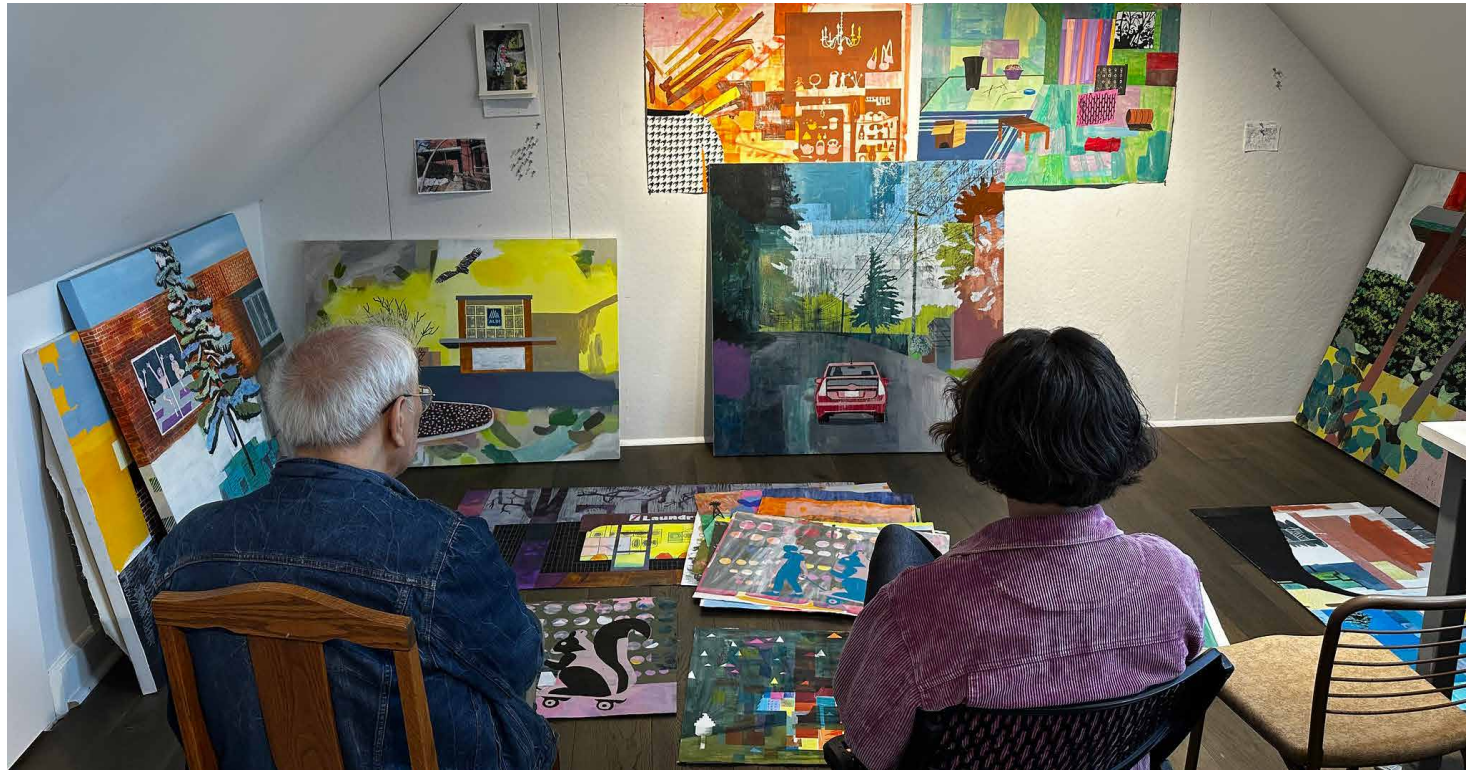
Megan's absorbing installation is made up of large, colorful, screenprinted, and collaged panels flanking a central black and white lithograph that represents the artist's happy place. These works are simultaneously stylized/abstracted but also representational.

UPCOMING

TALC Exhibition
Reflected Impressions, Endless Possibilities
On view April 2024

Reflected Impressions, Endless Possibilities, will feature new work by the cohort members inspired by their teaching philosophies and reflections on participating in TALC.

Artist Program Updates



Carolyn Swiszczy's studio visit with poet and critic John Yau

2023 McKnight Printmaking Fellowship Update: Carolyn Swiszczy and Natasha Pestich

Just before Thanksgiving, Highpoint brought poet, artist, and critic John Yau to Minnesota to meet with the 2023 McKnight Fellows, Carolyn and Natasha, for a studio visit and critique of their artwork. Author and art educator Sarah Urist Green braved the (very brief) cold of Minnesota in January to do the same. Carolyn and Natasha identified these special guests as two people that they would like to meet and converse with.

Beginning March 8, Carolyn and Natasha will welcome visitors into Highpoint's galleries to view their artistic yield from the past year.

Carolyn has used the large intaglio press in the co-op to make massive monotypes. She has also been taking advantage of the screen printing room. Carolyn said she was inspired by John Yau's visit, which gave her new ideas and encouragement. Recently, Carolyn spent two months as an artist-in-residence at the Northeast Sculpture Gallery Factory. Here, she had the room to spread out to complete her large works on paper inspired by a trip to the Boundary Waters.

Natasha has been working primarily with screenprinting and monotype, but she is excited to incorporate her newly acquired papermaking skills into her practice. Natasha offered this about her fellowship experience, "Over the fellowship year, I have been steeped in an exploration of what home means and where it resides, pulling from my personal experience of eviction. Inspired by

the lottery tickets my mom regularly bought and the impromptu fridge collages my Dad forms from real estate ads and images of domestic life, I am seeking to develop a visual lexicon and material sensibility through handmade paper and printmaking, that allows me to hold onto something while letting go of the things that cannot be changed." Natasha is also excited to experience a fully-funded artist residency following the fellowship. This benefit is provided to recent fellows by the McKnight Foundation through a partnership with the Artist Communities Alliance.

Generously supported by



Announcing the 2024 McKnight Printmaking Fellows

Congratulations to the incoming McKnight Printmaking Fellows, Grace Sippy and Fidencio Fifield-Perez! Their fellowship year began on February 1st and will conclude with an exhibition in early 2025. Check our website and social media for the official announcement, more information about the artists, and updates on Grace and Fidencio as they progress through their fellowship year.

Grace Sippy earned her BFA in Printmaking with Honors at the University of Iowa and her MFA in Printmaking at the University of Alberta. She has taught at the University of Alberta, the University of Wisconsin-Stevens Point, and Highpoint Center for Printmaking. Grace's work explores dualities, often between mind and body, and combines traditional and contemporary, hand-based and digital printmaking methods. She has exhibited nationally and internationally across Europe and Asia, earning much recognition in her field.

Fidencio Fifield-Perez was born in Oaxaca, Mexico, but raised in the U.S. after his family migrated. His current work examines borders, edges, and the people who must traverse them. In his work, Fifield-Perez's interdisciplinary practice centers on the materiality of paper ephemera, everyday self-documents discarded after fulfilling their purpose. Fidencio Fifield-Perez received his BFA from Memphis College of Art and an MA & MFA from The University of Iowa. He has completed artist residencies at The Studios at MASS MoCA, Ox-Bow, ACRE, Crosstown Arts, and the Galveston Artist Residency, among others. He has been awarded The Eliza Moore Fellowship at Oak Spring Garden Foundation. He is one of the inaugural Dr. Harold R. Adams Artist-in-Residence Fellows at The University of Minnesota.

Highpoint would like to thank the panelists for the 2024 fellowship: Mike Cloud, Artist and Associate Professor at Northwestern University, and Rachel Skokowski, Curator at Janet Turner



The 2024 McKnight Printmaking Fellows, Grace Sippy and Fidencio Fifield-Perez

Print Museum. Mike and Rachel had the enormously tall task of reviewing the applications, selecting the finalists, and following in-person visits with each finalist, determining to award the fellowship to Grace and Fidencio.

The panelists' charge was made more difficult by the record number of applications received this most recent cycle; we nearly doubled our previous record! It seems as though the outreach is paying off. It is a fabulous opportunity for Minnesota printmakers and is certainly worthy of such numbers.

About the panelists:

Mike Cloud is a painter, writer, and educator. His work and research in the field of painting are anchored in the contemporary life of reproduction, symbolism, and description. Cloud's paintings "aestheticize their subjects and function on social and political terms that go beyond the stakes of authentic expression."

Mike is an Associate Professor of Art, Theory, and Practice at Northwestern University in Chicago. Cloud earned his M.F.A. from Yale University School of Art

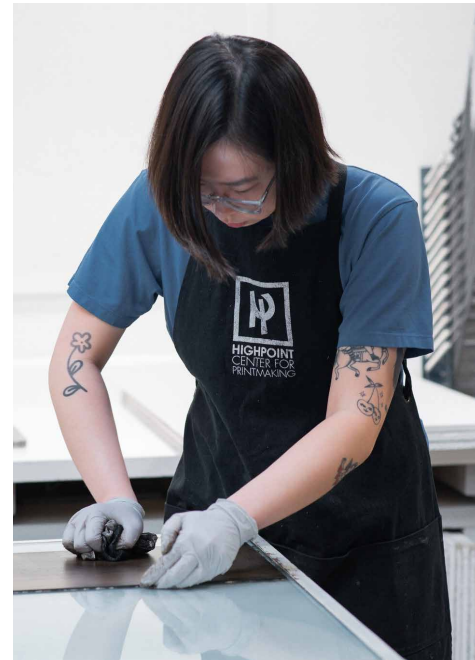
and his B.F.A. from the University of Illinois-Chicago with a concentration in art education. Cloud has lectured extensively on his work and contemporary theoretical art issues at the Jewish Museum, Mason Gross School of the Arts at Rutgers University, School of the Museum of Fine Arts Boston, Yale University, the Cooper Union, Bard College, New York Studio School, Kansas City Art Institute and the University of New Orleans.

Dr. Rachel Skokowski is the Curator of the Janet Turner Print Museum at California State University, Chico. She has worked with museum print collections in the US and abroad, including at the Santa Barbara Museum of Art, the University of Sydney, and the Ashmolean Museum. She received her PhD from the University of Oxford, where she studied as a Rhodes Scholar, and holds a Masters from Oxford and a BA from Princeton University. Her research interests include 19th-century French print culture, text and image studies, and women printmakers.

Thanks to the McKnight Foundation for their continued support of the fellowship programming.



Jerome Resident Izzy Shinn (left) in conversation with Regan Golden-McNerny



Jerome Resident Mei Lam So working in the Highpoint Co-op on a large intaglio plate

Jerome Early Career Printmakers Residency

Mei Lam So, Izzy Shinn, and Gidinati Hartman

On an unusually warm Thursday evening at the end of November, Regan Golden-McNerny, artist and Interim Chair of Fine Arts at MCAD, conducted the first in-progress critique of the 2023-2024 Jerome Residency with the artists at Highpoint. Each resident shared a selection of their artwork along with sketches and ideas for other work. These critiques, designed to help the residents flesh out their ideas and finalize their work, are held regularly during the residency, approximately every two months. They will have four critiques before the Jerome Early Career Printmakers exhibition opens on June 14, 2024.

Based on their stated interests, Mei and Gidinati have been individually working with Highpoint's Director of Artist Programs, Josh Bindewald, to learn a new printmaking technique. Mei is learning chine collé using homemade wheat paste, and Gidinati is beginning stone lithography. Lately, there's been a strong renewal of interest in stone lithography at Highpoint, at least partially

due to the teaching abilities of recent instructors and co-op members Lila Shull and Brian Wagner.

Each resident provided a brief quote about the residency experience.

Mei Lam So said, "I'm grateful for the support Highpoint has provided thus far. The museum visits, group critiques, and various support through this residency have been valuable and helpful for developing my work. I enjoy working in the studio and getting the opportunity to talk with other co-op members. Such small discussions between printing and the constant exchange of knowledge have been a highlight throughout my studio time."

Izzy Shinn stated, "I've been giving myself a chance to break away from old habits and a strictness I've often held myself to. In our first group critique, it felt good to get out of my head and roll with a greater sense of freedom and gesture when it comes to my own drawing and printing process, which I'm wildly appreciative of. My expectations for

myself have shifted. I'm excited to navigate the balance of precise composition and rougher spontaneous drawing and see how I can make these two work in tandem."

Gidinati Hartman said, "I am excited to use this residency to learn other printmaking techniques I couldn't learn in college, like lithography. I just finished prepping my first stone, and I can't wait to see how it prints."

Are you an early career artist/printmaker? Please consider applying to this program; we will begin accepting applications for the 2024-25 residency in May 2024. More information about the Jerome Early Career Printmaker's Residency can be found on Highpoint's website at: highpointprintmaking.org/jerome-residency.

Generously supported by



Left to right: McKnight Fellow Carolyn Swiszc, Tom Rasseur (John E. Andrus III Curator of Prints and Drawings, Mia), Jerome Resident Gidinati Hartman, Full Color Print Fellow Whitney Terrill during a recent visit to the Print Study Room at Mia

Full Color Print Fellowship

The second year of Highpoint's Full Color Fellowship began in October when panelists Teréz Iacovino, visual artist, educator, and curator, and Tia-Simone Gardner, artist, educator, and black feminist scholar, selected Whitney Terrill and Gabi Estrada as the 2023-2024 Fellows.

The calendar has been well-appointed since October between meetings with potential mentors, guided tours of exhibitions at local institutions, and a visit to the Print and Drawing Study Room at Mia. Both artists continue to expand their printmaking skillset through classes at Highpoint, including a unique, two-

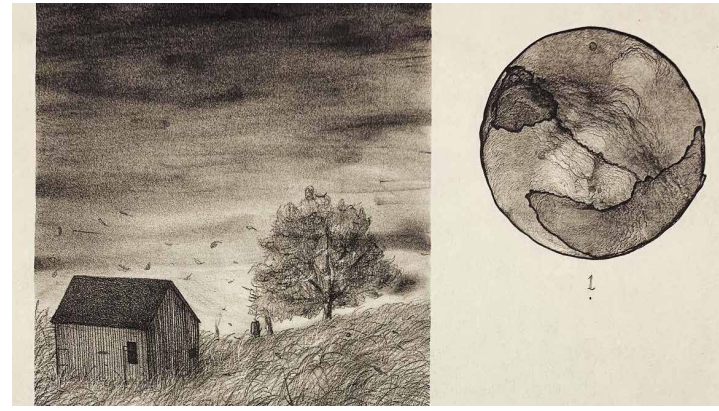
person workshop in stone lithography. Earlier this fall, Whitney participated in another Highpoint program called the Teaching Artist Learning Community. In the recent exhibition Prints on Ice, Gabi and Whitney both showed prints. Gabi showed a figurative screenprint based on a photograph alongside printed text based on a handwritten note. Whitney included two large (full sheet) cyanotypes based on photographs.

In addition to learning and printing within the co-op, Gabi and Whitney will continue seeking artistic and professional mentorship as part of the program from

people that they have handpicked for this purpose. More opportunities for professional development and face time with curators, artists, and other folks will also arise during the program year.

APPLICATIONS FOR THE FULL COLOR PRINT FELLOWSHIP OPEN IN JUNE 2024.

Spring/Summer 2024 Adult Classes



Sampler Session

Dates: Thursday evenings, 6–9 pm
Cost: \$35 per course
 (\$40 for Screenprinting or Lithography)
Ages: 16+; beginner-level friendly
Registration: The deadline is one week before class begins

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 are included with the class fee. Check for updates, see details, and register at highpointprintmaking.org/classes-camps-events.

Upcoming Sampler Sessions:

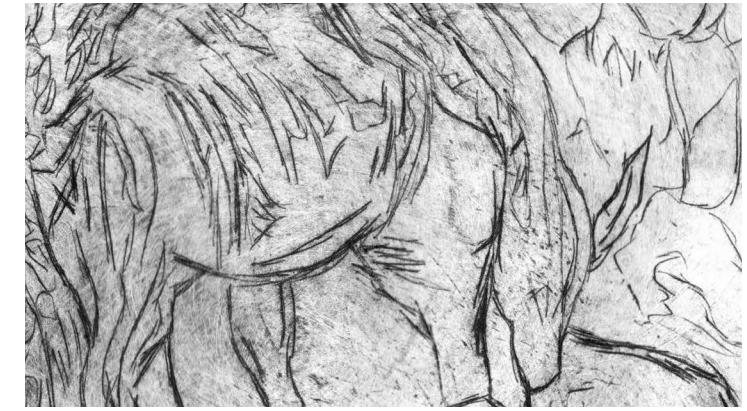
March 28	Pressure Printing
April 11	Relief
April 25	Reduction Relief
May 2	Drypoint
May 9	Drypoint with Relief Roll
May 16	Drypoint with Multiple Plates
May 23	Stencil Monotype
May 30	Water Soluble Monotype
June 6	Contact Paper Screenprint
June 13	Screenprint Monotype
June 20	Gelatin Monotype
June 27	Relief with Watercolor
July 11	Polyester Plate Lithography

Intro to Stone Lithography

Dates: Wednesdays, March 20, 27, and April 3, 10, 17, 24, 6–9 pm
 Saturdays, March 23 and April 27, 10 am–1 pm
 Plus, an additional session for stone graining
Cost: \$430
Ages: 18+

This workshop will cover the basics of lithography. Starting with drawing with different artistic lithographic materials and progressing through processing and subsequent printing and editioning of the stone. Workshop students will learn how to prepare, draw, process, and print a lithographic stone while learning other necessary printmaking techniques and the rich history of lithography through this course. Students will hone their printing skills by acting as a printing assistant for their peers. The class will culminate with students completing an edition of their print, a traditional, one-layer, greyscale lithograph.

About the instructor: Brian Wagner (they/them) received their B.F.A. in Printmaking and Drawing and Art History from MSU Moorhead in 2019. In 2020, they attended the world-renowned Tamarind Institute of Fine Art Lithography and are a trained Tamarind Collaborative Printer and Lithographer. They are currently working and living in Minneapolis, MN. They have taught workshops and continuing education classes through the Plains Art Museum, PEARS PrintmakingStudio, MCAD, the Roswell Artist-in-Residence Program, and Highpoint Center for Printmaking. Primarily a Lithographer and Book Artist, their work often focuses on their queer existence and memory, interest in queer domesticity, and what it's like living in and occupying these spaces.



Reflect – Collect – Create: Experimental Monotype

Dates: Sundays, March 31 & April 7, 11 am–2 pm
Cost: \$75 – Details and signup online
Ages: 15+; no experience necessary; all levels welcome
 Open to BIPOC artists

Students will explore experimental printmaking through monotype techniques and investigate the theme of archiving memories. Class is structured into three parts: reflect, collect, and create. Each section will include prompts to help students in the archiving process.

About the instructor: Boniat is an Oromo-American artist based in Minneapolis, Minnesota. As she builds her artistic practice, Boniat centers the belief that art allows us to connect to the world, each other, our history, and ourselves in interesting ways. She seeks to investigate, experiment, and playfully create around those nuanced connections. She has taught as an assistant teacher in Minnesota and Providence, RI, in after-school art programs, daycares, and one-on-one tutoring, in person and online.

Introduction to Color Drypoint Intaglio: Drawing Inspiration from African American Printmaking History

Dates: Saturdays, May 18 and 25, 10 am–4 pm
Cost: \$75 – Details and signup online
Location: Minneapolis Institute of Art
Ages: Ages 15+; for beginner students

Participants will gain an introduction to African American printmaking history and drypoint intaglio printmaking, a “method where marks are drawn into the surface of a metal or plexiglass plate with an etching tool” (Fischer, 2022). The class will draw on examples and approaches from historical and contemporary African American artists from the Minneapolis Institute of Art print collection. Students will connect to presented works and explore black or selected color application (a la poupée) drypoint printing.

About the instructor: Whitney Terrill (she/her) is a multidisciplinary Minnesota-based artist focusing primarily on printmaking, photography, and painting. Her work addresses topics important to her, such as environmental justice and African heritage. Whitney also enjoys engaging in public art, especially murals, to raise awareness about environmental justice, facilitate community meals, and engagement for placemaking and placekeeping.

Whitney is actively engaged at Highpoint Center for Printmaking as an artist through the 2023-24 Full Color Print Fellowship and as a teaching artist in the 2023-24 Teaching Artist Learning Community cohort. In addition to printmaking, Whitney completed an artist residency at the Minnesota African American Heritage Museum and Gallery with Belwin Nature Conservancy. Whitney is also a studio artist affiliated with Public Functionary in the Northrup King Building.

Screenprinting with Dry Pigments

Dates: April 18, 6–9 pm
Cost: \$50
Experience: HP Intro to Screen or equivalent
Ages: 15+

This class will explore the process of directly screenprinting dry color pigments such as pastels, charcoal and/or graphite to develop imagery on paper and other substrates. This experimental approach embraces exploration and stretches the conventional applications of the medium by using image alteration, creating a dynamic series of varied multiples of an image. Imagery can be hand-generated or photographic. The class introduces the technique as a single process procedure, which can then be used to investigate new ways to discover print qualities to strengthen images and concepts. Previous screenprinting experience required.

About the instructor: Miguel A. Aragón was born and raised in Ciudad Juárez, México; currently, he resides in Brooklyn, NY, and he is an Assistant Professor at the College of Staten Island.

Aragón has exhibited internationally at venues including the Frances Young Tang Teaching Museum and Art Gallery, Saratoga Springs, NY; Uferhallen, Berlin, Germany; and the Society of Northern Alberta Print-Artists, Canada. His awards and residences include NYSCA/NYFA Artist Fellowship; KALA Art Institute, Berkeley, CA; Zygote Press, Cleveland, OH; and Till Richter Museum, Buggenhagen, Germany. Aragón's work has been published in *A Survey of Contemporary Printmaking* (Greenville, NC: Wellington B. Gray Gallery, 2012), *Peenemünde Project: Geschichte wird Kunst / Imprinting History* (Berlin: Edition Braus, 2017), and *Printing the Revolution!: The Rise and Impact of Chicano Graphics, 1965 to Now* (Washington, DC: Smithsonian American Art Museum; Princeton: in association with Princeton University Press, 2020).

Aragón's works explore subjects of violence, transient and/or persistent memory, perception, and the multiple; he uses erasure as a language through the use of processes that are reductive in nature. His work is held in collections including the Museum of Fine Arts, Boston; the National Museum of Mexican Art, Chicago; and the Minneapolis Institute of Art.

Viajes Interconectados: Explorando la Migración Animal con el Linograbado y Paste-up

Sesión 1: Mayo 12, 9 am–1 pm
Sesión 2: Mayo 19, 10 am–12 pm
Precio: \$75 detalles y registro en línea
Para la comunidad latinx e hispanohablantes edades 18+

Exploraremos y reflexionaremos sobre el complejo y desafiante viaje que deben vivir los animales en su migración, transformándolos en impresiones en linograbado (linocut) y uniéndolos en una pieza colectiva mediante la técnica Paste-Up.

Sesión 1: Por el Aire, el Agua o la Tierra

Hablaremos sobre diferentes animales que migran por el aire, el agua y la tierra, sus desafíos y propósitos de migración, y también cómo estos se relacionan con las migraciones humanas. Crearás dos imágenes de 6 x 4 pulgadas: una con el animal que elegirás en este viaje y otra que capture la esencia de la migración. Estas dos imágenes las transferirás a dos bloques de linóleo y aprenderás a cómo tallarlas e imprimirlas usando dos capas de color.

Sesión 2: Una constelación de viajes

Crearemos una pieza colectiva de Linocut-Paste-Up que será instalada en una de las paredes del edificio de Highpoint Center for Printmaking: aprenderemos los usos del Paste-up, cómo hacer pasta de almidón de yuca (engrudo natural) usando ingredientes y materiales simples, y cómo adherir tus impresiones de linóleo a las paredes.

Sobre la tallerista: Lynda Grafito es una artista visual de Colombia cuyo trabajo artístico la ha inspirado a crear varios talleres para compartir su conocimiento sobre el linograbado y entablar conversaciones sobre temas ambientales y sociales. Los talleres de linograbado de Lynda, se han llevado a cabo alrededor de las twin cities; *Cuerpx & Estampa* (2023): para el Día Internacional de la Mujer en CLUES, Saint Paul, para el programa The Healing Circle en la Biblioteca Oxboro en Bloomington y en Centro Tyrone Guzmán, Minneapolis, en colaboración con Copla Murals; *Flore-Ser* (2023): para Primavera Art Festival de CLUES, Minneapolis. Recientemente, ganó la subvención Creative Response Fund 2023 para EnVulvArte, un proyecto para crear arte y un espacio seguro para que las mujeres latinas se reconecten con sus cuerpos.

Tales from the Co-Op



Left: *Home I*, Right: *Home III*.
Etching and mokuhanga woodcut by Ben Capp

Meet artist Ben Capp

Recently, I have been drawing and producing prints of the potted plants in my home, sometimes including their surroundings and sometimes letting them stand alone. I find the live drawing process grounding, and it connects me more deeply to my everyday surroundings. Because of the time I have devoted to drawing many of my plants, I have come to notice the way that they grow and change over time. My home has become more alive.

Woodcut was my first printmaking technique, and carving the blocks was my first printmaking love. My latest work uses a mixture of intaglio and relief. It allows me to achieve the dramatic lines and textures of etching and drypoint but still leaves time for carving. I love printmaking because when I get tired of one technique, I know there's always another process and another set of materials to experiment with.

Highpoint has been central to my development as a printmaker. I caught the printmaking bug at the tail end of my time in college, and I have learned so much since as a Highpoint Studio intern and co-op member. I started my membership three years ago, right in the middle of COVID, and it has been such a joy to see the community emerge again since those shut-in and quiet times. As an artist, I think it's essential to constantly engage in conversation about the working process and the intentionality of an art practice. Highpoint is an excellent place to do that.

Education and Community Programs Update

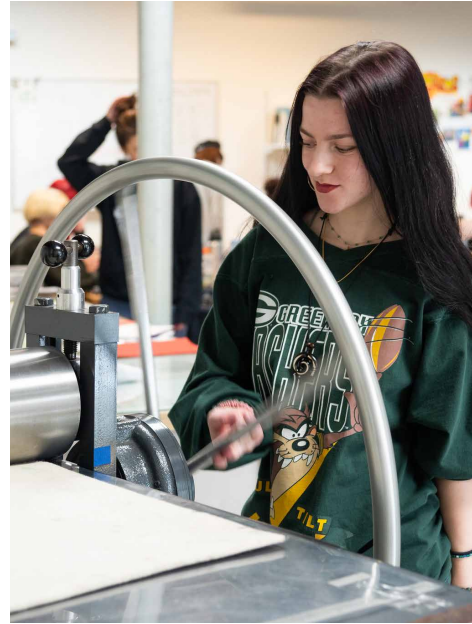
Welcome to the Highpoint classroom!

We are excited about the new year and all of the partnerships, school field trips, and printmaking happening in this spring! Our classroom engages K-12 students in hands-on workshops, teens in our ACCESS/PRINT mentorship program, adult learners in evening workshops and long-form classes, and community partners throughout the Twin Cities and state! We are continuing to expand our offerings and ensure that our classroom is welcoming to printmakers of all skill levels and backgrounds. We invite you to come in, take a class, and learn about printmaking!

In our education highlights and classes section, you'll find some new programs! This fall, we launched the Teaching Artist Learning Community (TALC), grew our partnerships, and invested resources in programming that makes printmaking more accessible for all learners, expanding opportunities for those who have been historically underrepresented in the field of printmaking. We are excited about these new programs and can't wait to share how they grow in the coming years!

We look forward to hearing from you—we are always accepting class proposals, connecting with new schools, and gathering feedback about how we can better engage the community. If you would like more information about workshops, send us an email: info@highpointprintmaking.org

Happy Printing!
The Education Team



J-term student at the press



PF Studios Printmaking Workshop Fall 2023, featuring artists Maiya Hartman and Noi Siratt

Programming Highlights

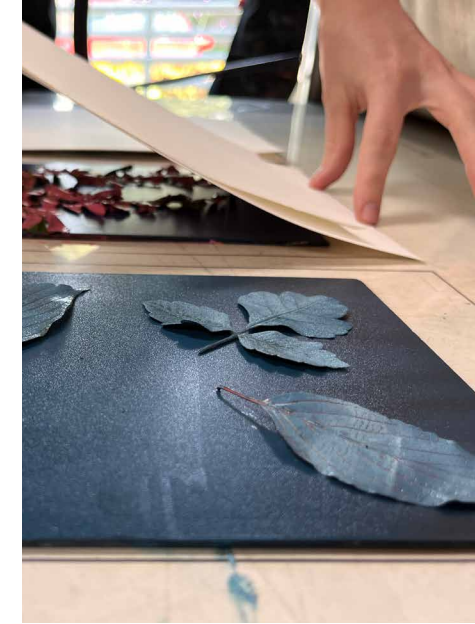
J-term Course with Saint Paul Conservatory for Performing Artists (SPCPA)

Highpoint partnered with SPCPA to offer a J-term course for the 2023-2024 academic year focused on drypoint, relief, stencil monoprint, and water-soluble monotype printmaking methods. Over the three-week course, students received 52 hours of studio access, and each created a small body of work that was showcased in a pop-up exhibition on January 19 in Highpoint's classroom and co-op spaces. During the course, students met with Highpoint Editions and guest artist Jasper Duberry, 2022-2023 Full Color Print Fellow, to gain inspiration and insights on professional printmaking. This class was taught by Brandon Chambers, SPCPA faculty and recipient of the 2022-2023 Jerome Early Career Printmakers Residency at Highpoint.

Public Functionary Studios

Highpoint partnered with Public Functionary Studios (PF Studios) this fall to give artists hands-on printmaking experience to bring to their own practice. We look forward to continuing this partnership.

PF Studios is a practice-based platform for artists to develop their craft, skills and careers in relationship with other artists. PF Studios is the place to nourish our purpose: centering the creative practices of artists who need a culture of support not provided by mainstream and institutional art systems, making space for them to forge their own paths. PF Studios is an intentional space with an inclusive approach to reducing barriers, centering BIPOC, women, trans, and non-binary artists and cultural producers.



Placing paper during a Rain Garden Monoprint workshop with youth



Students printing outside, Free Ink Day 2023

Environmental Creative Clean Water Stewardship Project

Funded by a Hennepin County Green Partners Environmental Education grant, this program brings environmental education, arts, and printmaking to 200 local 5th-grade students! We are excited to have received a 2-year grant for this past application round. For our Spring 2024 programming, Highpoint is partnering with Nellie Stone Johnson Community School, Whittier International School, Ella Baker Global Studies and Humanities Magnet School, and Burroughs Community School. 5th-graders participate in 5 workshops throughout the program, culminating in Highpoint's student exhibition opening on May 18th and a rain garden-themed Free Ink Day on June 1st. Workshops include hand printing stickers to decorate water bottles, place-based programming at Lake Hiawatha with environmental artist Sean Connaughty, writing an Ode to Water poem with poet Marie Olofsdotter, learning about pollinators with Erin Rupp of Pollinate Minnesota, and creating prints at Highpoint about what they learned.

Upcoming Free Ink Day

SAVE THE DATES

March 16 and June 1, 12-4 pm

Join us for our next Free Ink Day events!

Highpoint invites the community to an afternoon of hands-on printmaking and creative fun throughout the year. These free public events are great for visitors of all ages. All materials for the planned activity are non-toxic and supplied by Highpoint (while supplies last). No registration is necessary—just drop in, bring your creativity, and be ready to get inky! Staff and volunteers will be able to answer any questions along the way.

Plan a visit to Highpoint!

Printmaking is a hands-on arts activity for students of all ages! Highpoint welcomes class visits for K-12 and has a dedicated classroom studio with professional equipment, including etching presses and screen printing, where students can learn a new technique and take home a print during a 2+ hour workshop. We keep costs low, starting at \$10 per student, and our classroom can accommodate up to 30 students.

Full Scholarships are available on a first-come, first-served basis for schools with 60% or more of students qualifying for free and reduced lunch. Reach out to our Education and Community Programs Manager with any questions or inquiries: tyler@highpointprintmaking.org

Thank you to our Education Interns, Volunteers, and Partners

As always, our programming is only possible with our incredible community of teachers, interns, volunteers, and staff. Printmaking is a complex art form requiring a lot of one-on-one help, technical expertise, patience, and creativity, and we appreciate all of the people who make it happen! Thank you to our school, organizational partners, and students for trusting us with their time and creativity. Finally, thank you to our funders, donors, and members who support our programming financially.

We look forward to more printing!

Highpoint's Current Members and Donors: Thank you for your Support!

As of February 1, 2024



Brandywine Workshop and Archives ED Michele Parchment and Highpoint's ED, Jehra Patrick, with guests at the *Flowing Abstraction: Contemporary African Diaspora Printmaking* exhibition opening.

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HIGHPOINT CENTER FOR PRINTMAKING

912 West Lake Street
Minneapolis, Minnesota 55408

612.871.1326
highpointprintmaking.org

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Highpoint Center for Printmaking is open to the public!

Monday–Friday 9–5 pm
Saturdays 12–4 pm
@highpointprints @highpointeditions

Highpoint Center for Printmaking is dedicated to advancing the art of printmaking.

We create pathways for artists, learners, and the public to increase their understanding and appreciation of printmaking through artistic and educational programs, a cooperative studio, a public gallery, and collaborative publishing opportunities.

 **Non-discrimination policy:** Highpoint Center for printmaking provides equal opportunity and access to its facilities and programs to all individuals and does not discriminate on the basis of race, national origin, color, gender, age, beliefs, sexual orientation, or disability in admission, access, or employment.

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