

FALL/WINTER 2015

# Presstime



HIGHPOINT CENTER FOR PRINTMAKING



Claas Gutsche  
Vorgarten  
linocut, 2014

**Made in Germany**  
Prints by Nine Contemporary Artists

## From the Directors

Greetings and welcome to fall!

Highpoint Editions was excited to be participating in our third Baltimore Museum of Art Print Fair this past spring. But we were not prepared for the wonderful news we would receive upon our arrival. We walked into the keynote talk at the museum and were greeted by Paula McCarthy Panczenko, the President of the esteemed International Fine Print Dealers Association (and Executive Director of Tandem Press) who let us know the IFPDA was inviting Highpoint Editions to be a member.

The news pretty much made our trip and the fair had not even started! The IFPDA has over 160 members from 13 countries including most of the studios whose wonderful prints first inspired us. Being nominated and invited to join the IFPDA is a wonderful acknowledgement of all the dedication, hard work, creativity and support by countless Highpoint artists, staff, collectors and supporters.

Cheers and many thanks to you all!

And, we hope to see you at Highpoint this Fall and Winter to take part in openings, Free Ink Day and classes of all kinds.

With best wishes,

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

## Made in Germany Prints by Nine Contemporary Artists

On view: September 18–October 17, 2015

Opening reception on Friday, September 18, 6:30–9:00 p.m.

Highpoint is delighted to present *Made in Germany: Prints by Nine Contemporary Artists*, an exhibition curated by Knut Willich of Aspinwall Editions and showcasing a variety of prints by artists currently living and working in Germany. The exhibition features work by Rolf Escher, Claas Gutsche, Volker Lehnert, Jörg Rothenpieler, Maria Schleiner, Wolfgang Troschke, Bettina van Haaren, Matthias Weischer, and Ulrich Wolff.

In curating this selection of artwork, Willich chose prints demonstrating a range of techniques and highlighting the unique printmaking style of each of these nine artists.

### Willich noted:

“Germany is the birthplace of printmaking techniques: letterpress printing, the development of lithography, technical image processing, and industrial printing, from the Heidelberger Tiegel press to modern offset presses. Printmaking itself, as well as the use of various techniques, has always been evolving. Today it is therefore difficult to define the appearance of the traditional fine art print, since its manufacture and presentation have invariably been transformed by the influence of how and why images are conceived and created in our current society. Image production is greatly influenced by our access to data, ease of travel, and the media....”

...All works in the exhibition *Made in Germany* are original prints. For those unfamiliar with prints it is often not easy to understand ...[while others] will go into raptures by recognizing the unique value to collectors of the artist's work. I hope visitors to this exhibition will also go into raptures, and that they will take these impressions home with them, either in their head or in their hands. That would give me great satisfaction.”

*Knut Willich lives and works in New York City and Rheine, Germany, where he runs Aspinwall Editions, a fine art print publisher, dealer, and print studio, with his partner Ann Aspinwall. Willich was formerly the proprietor of Atelier Limited in Münster, Germany, and taught printmaking there at the University of Applied Sciences. He is the founder and chairman of the Print Association Bentlage in Rheine, where he organizes an international printmaking symposium every three years.*

**Made in Germany will be on view in Highpoint's galleries from September 18 through October 17, 2015.**

**Please join us for an opening reception on Friday, September 18 featuring a tour of the show by Ann Aspinwall, of Aspinwall Editions.**

# Mungo Thomson: A New Collaboration



Artist Mungo Thomson

Highpoint Editions announces the release of a new print project by Los Angeles-based artist Mungo Thomson. Thomson's work is deeply rooted in the legacy of conceptual art—particularly its West Coast iteration, as seen in the work of such pioneering artists as John Baldessari and Edward Ruscha—and often has a strong connection between language and image. His latest project for Highpoint is no exception. Based on Time-Life® books, a popular series of general interest volumes published in the sixties and seventies, the prints focus on two subject areas within the series: *Human Behavior* (published in 1976) and the *Nature Library* (published in 1961). The works relate to a series of mirrored paintings the artist made in 2012, which replicate the format and typography of TIME® magazine on their surface while also reflecting the viewer. Siri Engberg discussed with Thomson his approach to this recent project:

**SE:** What drew you to the Time-Life® book series as subject matter?

**MT:** I grew up in a Northern California college town in the 1970s and 80s, surrounded by academicism and suburban American middle-class normalcy, and also by the iconography of all the fringe mysticisms and activism that flourished in that place and time. Everything from Bob Dylan and Carl Sagan to National Geographic® to whale song records and wind chimes. Time-Life® books exist within that rubric for

me. My dad had rows of them on the shelf, and they were acquired—*collected*—one volume per month, by mail-order subscription. I think they typify a certain late-20th-Century American zeitgeist of intellectual curiosity and even class mobility: they offered an aspirational bridge between the layman and the specialist. One of their tag lines was “Become an Instant Expert”: they offered a fantasy of a common cultural narrative and a knowable universe. This notion has now been completely fractured by the Internet, but I’m interested in the way Time-Life® books, covering such a vast range of subjects, suggested a kind of proto-Internet themselves. I’ve been collecting Time-Life® books for a few years and working on a stop-motion film project about them. When Highpoint asked me to do a print, I was in the process of considering the material for the film.

**SE:** What was your thinking behind the sequencing of the book spines in the first print? I’m interested in the freeform narrative of these—how the titles evolve from the universal to the dark, and then how *The Forest* suggests something far more ambiguous.

**MT:** The flat wall of titles—*Language, How We Learn, The Family, Status and Conformity, Stress, Crime, The Individual*, etc., are essentially an itemized list of how we organize civilization—which contrasts with a picture of wilderness. The gold

vertical titles might suggest that human behavior, or our understanding of it, can be a prison, or a barricade against nature. So it’s important that the book spines are very formal and flat—a barrier—and that *The Forest* be open and enterable, like a door or window. This suggested a diptych to me in terms of scale and content. Pairing these two images—one neat and closed and one messy and open—pairs the content as well.

**SE:** The oversized scale of these very much impacts one’s experience of the piece—how did you determine the size of the images?

**MT:** The scale is as large as we could go given the screens and paper standards available to us; I wanted something big and immersive, so you are able to feel you can step into that forest. I am also trying to encourage an anthropological reading of them—to see them as frames through which we see.

**SE:** How was the process of collaborating with a master printer different from or similar to the way you have approached other projects?

**MT:** Many of the decisions I made about the finishing and the scale have to do with the properties and standards in the Highpoint shop. Just as some of these Time-Life® books have little bells and whistles in their printing, with tipped-in photographs and foil text on top of cloth bindings and varnish, Highpoint offered some of those same options for our prints. So I liked that symmetry. I think there is probably even some overlap between the heyday of fine art printmaking and Time-Life® books. Working with a master printer was different for me because I spend so much more time in the realm of more digital and on-demand production modes, but making a print of this complexity takes a different kind of time. The process is absolutely painstaking, but Cole is very thorough—he made sure I saw the best possible iteration of that idea before letting me give up on it.

*Siri Engberg is Senior Curator of Visual Arts at the Walker Art Center, Minneapolis.*

## Highpoint Editions News



Artist Jim Hodges and Master Printer Cole Rogers during signing of *Winter Speaks*



Jim Hodges, *Winter Speaks*, intaglio, chine collé & screenprinting, edition of 28, 2015

### New Collaborations

#### Jim Hodges

This spring, Highpoint Editions released *Winter Speaks*, Jim Hodges' limited edition print, a co-publication by Highpoint Editions and the Walker Art Center. *Winter Speaks* is a delicate etching with chine collé and an overlay of hand-cut, screenprinted gampi. The edition size is 28. Hodges is currently working on a related second print titled *To the Heart*, which he considers a companion to *Winter Speaks*. Buyers of *Winter Speaks* will be given the first opportunity to purchase *To the Heart* when it is released.

"With [*Winter Speaks*], Jim has really extended his exploration of the materiality of paper. His unique collaboration with Cole Rogers, Artistic Director and Master Printer at Highpoint, has resulted in a layered, experimental work. The imagery is evocative of a winter landscape—a familiar sight to Jim on his many visits to Minnesota—as well

as his unique language of abstraction. What perhaps may not translate in the photograph is just how complex and dimensional Jim's rendering is here through the medium of printmaking!" —Olga Viso, Director, Walker Art Center

#### Do Ho Suh developing new work with HP Editions

Highpoint is thrilled to be working with sculptor Do Ho Suh on a new project, and he will be back in the studio this fall to develop, explore, and collaborate with our printers to see what direction it will take. Do Ho Suh (b.1962, Seoul, Korea) received a BFA in painting from the Rhode Island School of Design and an MFA in sculpture from Yale University. "Interested in the malleability of space in both its physical and metaphorical manifestations, Suh constructs site-specific installations that question the boundaries of identity. His work explores the relation between individuality, collectivity, and anonymity." (from Lehman Maupin website).

### Highpoint Editions: Now a member of IFPDA

Highpoint Editions is honored to have been invited to join the International Fine Print Dealers Association (IFPDA), a nonprofit organization of leading art dealers, galleries, and publishers with expertise in the field of original prints. IFPDA members are committed to the highest standards of quality, ethics, and connoisseurship, and to promoting a greater appreciation of original prints among collectors and the general public. Highpoint is honored to be a member of this esteemed group.

"Membership in the IFPDA is a reward for excellence. Highpoint Editions can be justly proud of its new status, a well-deserved recognition of its national reputation for producing, publishing, and marketing original prints of the highest caliber."  
—Dennis Michael Jon, Associate Curator, Minneapolis Institute of Art



Artist Do Ho Suh (far right) and Highpoint staff working on a new print

## Print Fairs

Highpoint Editions returned to the **Baltimore Museum of Art's Contemporary Print Fair** in March. Held in the newly remodeled museum, the fair hosted approximately 20 vendors from around the United States showcasing limited editions, multi-part portfolios, single prints, and photographs by established and emerging artists. Visitors to Highpoint's booth got a sneak peek at Jim Hodges' new print, *Winter Speaks*, as well as a close up look at Julie Buffalohead, Aaron Spangler, and David Rathman's latest prints.

HP looks forward to participating once again in the **Editions/Artists' Books Fair (E/AB)** in New York City during print week, November 5-8, 2015. E/AB will be held in Chelsea in the heart of New York's gallery district, and is sure to be a fantastic opportunity to see the latest and greatest in prints, multiples, and artists' books. The fair is well known for its vibrant energy thanks

to its innovative international exhibitors, and hundreds of artists shown. This year Highpoint's booth will feature new releases by Jim Hodges, Jay Heikes, and Mungo Thomson, as well as a selection of the prints by Julie Buffalohead that had not yet been released before last year's fair.

## Off-site Exhibitions

An exhibition at **Rochester Art Center** in Rochester, Minnesota will feature all ten of the prints developed in collaboration between Highpoint Editions and artist Julie Buffalohead. A member of the Ponca tribe of Oklahoma and primarily known as a painter, Buffalohead's captivating prints call upon a personal iconography of anthropomorphized animal protagonists. Themes are drawn from Native American legend and history, politics, contemporary culture, power, parenting, stereotypes, and identity. These richly sensitive prints

embody Highpoint's commitment to the art of impeccable printmaking as well as Buffalohead's aptitude for creating rich and mysterious pictorial narrative. In the artist's words, the images harness "mythic power to cope with the perils of human experience."

*The exhibition will be on view at Rochester Art Center from October 3–January 3, 2016.*

## Niet Voor Kinderen: New Prints by Jay Heikes

Opening Reception with the Artist: Friday, October 30, 6:30–9:00 p.m.  
On view: October 30–November 21

### Essay by Betsy Carpenter

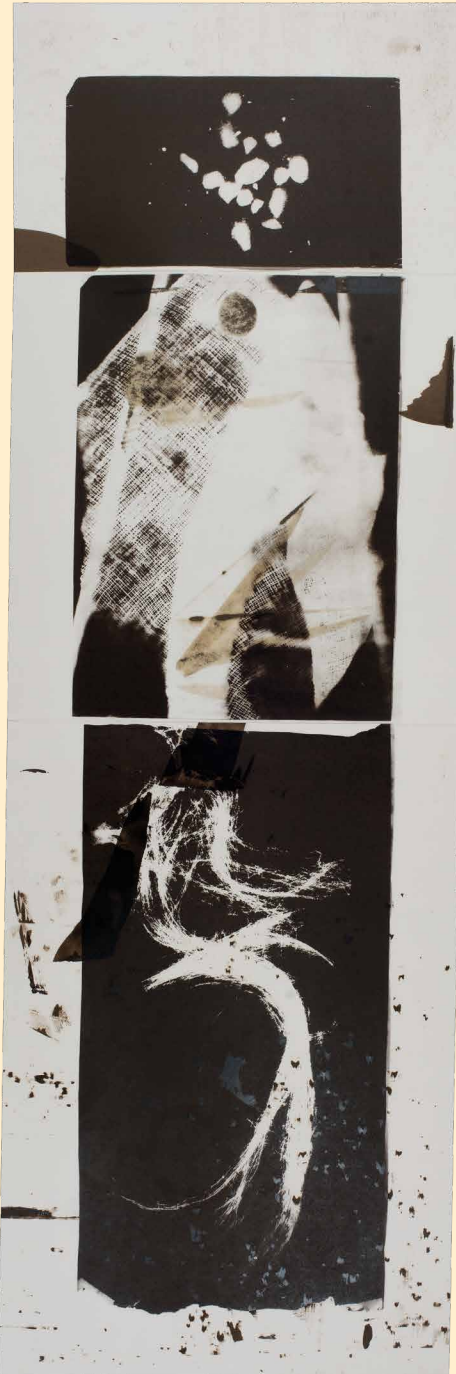
Surrealist patriarch and theoretician André Breton famously stated, “Beauty will be convulsive or will not be at all.” For Breton, beauty was not to be found through the appreciation of conventional objects of desire, but emerged from the depths of the unconscious, the wellspring from which Breton and his collaborators continually sought inspiration and insight. For the Surrealists, one method of tapping into the power of the unconscious took the form of an amusing parlor game known as the *exquisite corpse*, in which a folded piece of paper was passed from player to player, each having drawn the head, abdomen, and legs without having seen the previous artist’s contribution. The disjunctive (and yes, convulsive) result of the chance juxtaposition of imagery undoubtedly satisfied Breton’s concept of beauty. George Bataille, who ultimately broke away from Breton’s movement, conceived of a less formal expression of the unconscious in his mystical vision of the “informe”—images that render an object or idea into a state of formlessness. Bataille’s concept of base materialism was much more transgressive in that he considered materials, objects, and even bodies to be diffused with an excess of energy, rendering them uncontainable. Jay Heikes’ recent works created at Highpoint have a convulsive beauty and formlessness that both of these Surrealist proponents would have recognized.

At various moments throughout his career, Heikes has celebrated both the physical and mystical properties of his materials in an exploration of what might be considered alchemical processes more akin to the natural world than the art world. He has talked about finding a space in his work that is “just beyond corrosion, one of complete alienation between human and material where there are things to be discovered but also the possibility of destruction.” At Highpoint, his elemental

investigations lead him to asphaltum, a tar-like substance commonly applied to etching plates to protect them from unwanted scratches on the printing surface. Heikes proposed using this non-archival, decidedly untidy, and slightly noxious material in an unorthodox way—as ink—resulting in prints of extraordinary inventiveness and visceral power.

For one of two series of monoprints in the exhibition, Heikes began by assembling a collection of objects and materials in his studio such as grinder blades, electric cords, metal dowels, candles, handfuls of horsehair, and pieces of wood which he placed onto photo sensitive paper and exposed in the sun, creating cyanotypes. The resulting silhouetted images were then digitally photographed and transferred to screens ready to be printed. Prior to printing, Heikes applied diluted asphaltum with brushes and various other tools directly to the paper. He then screenprinted the found object images onto the sheets that he had previously painted. As if playing his own one-man game of exquisite corpse, Heikes arranged the printed sheets in vertical compositions evoking defamiliarized bodies, some of which share the same head, midsection, or legs.

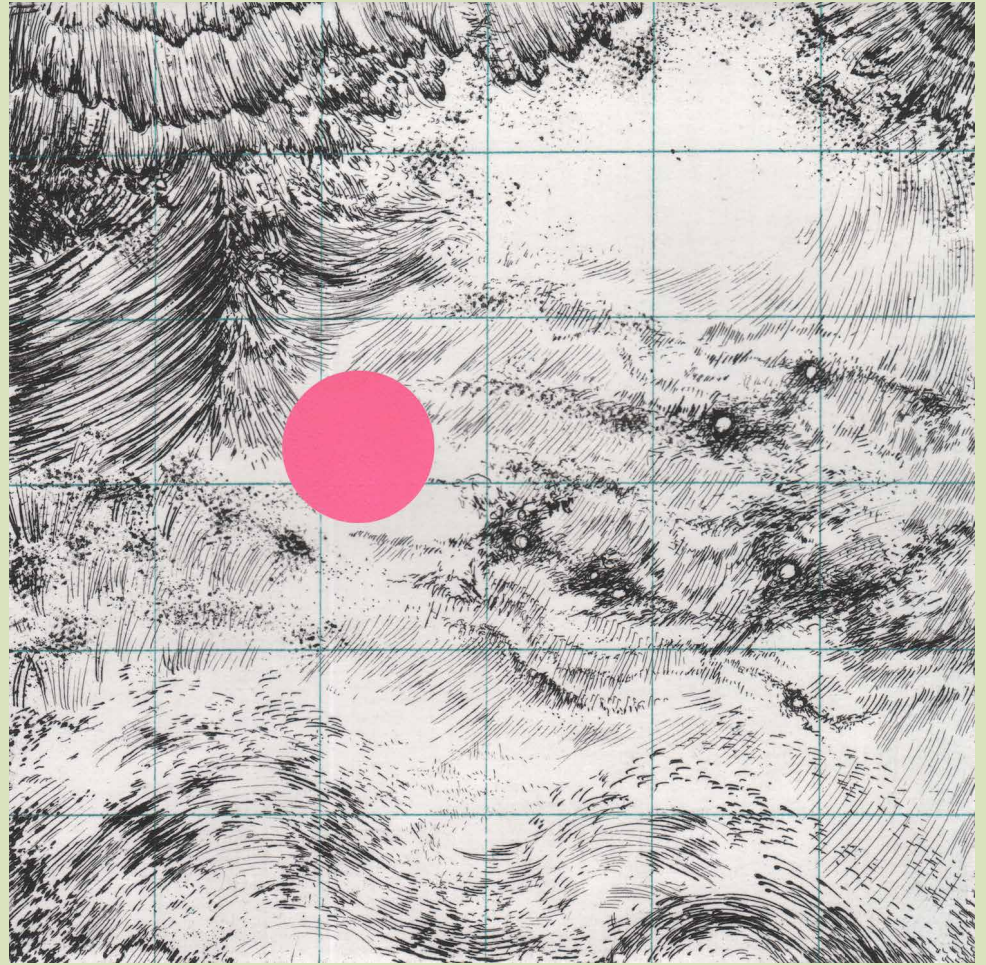
As his work on the prints progressed, an extraordinary and little known historical fact about asphaltum emerged. The painters of the 19th-century Pre-Raphaelite Brotherhood favored a pigment (that they aptly referred to as “mummy brown”) because it was actually constituted of pulverized mummies. According to an article published by the *Smithsonian*, the ancient Egyptian mummification process often made use of asphaltum to fill in the body cavities where organs had been removed. That artists of the not-so-distant past had actually used paint that contained corporeal remains as well as Heikes’ chosen medium of asphaltum, provided an abject resonance with his project. The Surrealists would have rejoiced in such a coincidence.



Jay Heikes, NVK 6, monoprint, 2015

## Threshold Gallery

Betsy Carpenter is an independent curator, writer, and art advisor. She worked as a Curator of Visual Arts at the Walker Art Center from 2001-2013. Exhibition highlights from her time at the Walker include *Frida Kahlo (2007)*; *Absentee Landlord (2011)*, a show she curated with notorious filmmaker John Waters; and *Frank Gaard: Poison & Candy (2012)*. Prior to the Walker, Ms. Carpenter served on the curatorial team for the Solomon R. Guggenheim Museum exhibition, *Robert Rauschenberg: A Retrospective (1997)*. In 2001, Ms. Carpenter was guest curator of the exhibition *Jim Dine Prints: 1985–2000* at the Minneapolis Institute of Arts for which she also wrote and edited a catalogue raisonné of Dine's graphic work from this period. Ms. Carpenter holds a B.A. in English from the University of Wisconsin–Madison, an M.A. in Art History from the University of Minnesota, and an M.Phil. in Art History from the City University of New York Graduate Center.



Amira F. Pualwan, *Field Study no. 2*,  
intaglio and screenprinting, 2015

### Samples from the Field: New prints by Amira F. Pualwan

On view through October 2

*Samples from the Field* is a new group of etchings and screenprints by co-op artist Amira F. Pualwan. This body of work addresses the concept of a “field of study” as a physical space one can experience, explore, inhabit, and collect from. Pualwan uses mapmaking motifs layered with organic line work and geometric shapes to interpret the ways information is gathered, processed, and disseminated.

Amira F. Pualwan graduated from Wheaton College in Norton, MA in 2013

with a BA with Honors in Studio Art, where she studied printmaking and graphic design. Having grown up in rural Vermont and transitioning to urban Minneapolis, Amira is interested in the intersection of natural and manmade phenomena, exploration of place, and memory.

Next up in the Threshold: New prints by co-op artist Cathy Ryan.

# Fall/Winter 2015: Adult Classes and Workshops

## Intaglio Chine Collé Methods

Dates: Saturday and Sunday, October 3 and 4, 10:00–4:00 p.m.  
 Ages: 18+; for intermediate to advanced students  
 Cost: \$225 (10% discount for HP members)  
 Registration: Deadline is Monday, September 21  
 Enrollment: Maximum 10; minimum 6  
 Instructor: Jeremy Lundquist

This weekend workshop will introduce chine collé, a way to adhere thinner paper to a backing sheet while simultaneously printing an intaglio image. These techniques allow for an almost seamless inclusion of lightweight paper onto a heavier, support sheet that can alter the color, surface or other qualities of a print. The workshop will cover preparation of a cooked wheat paste as well as other glue options. There will be chine collé printing demonstrations and the opportunity for participants to print from their own existing intaglio plates. The workshop is intended for students that have intaglio printmaking experience. Ink, chemistry, pastes, paper, tools, equipment and instructional/technical support are all provided. Students will need to provide existing intaglio plates and may wish to bring additional paper.

**About the instructor:** Jeremy Lundquist was born in California, raised in the suburbs of Chicago and currently lives and works in St. Paul and Minneapolis. He has been an artist-in-residence at Ox-Bow, Harold Arts, Spudnik Press, Kala Art Institute, the Vermont Studio Center, and the Grant Wood Fellow in Printmaking at the University of Iowa. His work has also been exhibited at Highpoint Center for Printmaking, the Chicago Cultural Center, Gallery 400 at the University of Illinois–Chicago, the Minnesota Center for Book Arts and additional venues nationally and internationally. Jeremy is currently the printmaking teacher at the state of Minnesota's Perpich Arts High School. He has also taught at the School of the Art Institute of Chicago, the University of Wisconsin–Milwaukee and the Milwaukee Institute of Art and Design. He received his BA in Studio Art from Grinnell College and his MFA in Printmaking from Ohio University.

## Relief Printmaking

Dates: Tuesdays: October 6, 13, 20, 27 and  
 November 3, 10; 6:00–9:00 p.m.  
 Saturdays: October 17 and November 7;  
 10:00 a.m.–1:00 p.m.  
 Ages: 18+; for beginning to intermediate students  
 Cost: \$335 (10% discount for HP members)  
 Registration: Deadline is Monday, September 21  
 Enrollment: Maximum 10; minimum 6  
 Instructor: Tyler Green

This is a six-week introductory course to relief printmaking using water-soluble inks. These non-toxic inks allow the artist to work safely, especially in poorly ventilated areas, while still producing high quality prints. Participants will learn techniques that can be used in a professional studio or on a kitchen counter. These skills include single, reduction, and multiple block printing, transfer techniques, registration systems, hand printing and printing with an etching press. Carving blocks, some paper, inks, and carving tools will be provided, but it is recommended individuals purchase additional tools and paper.

**About the instructor:** Tyler Green is a Minnesota native who currently works at Highpoint Center for Printmaking as the Education Fellow. He runs the Access/Print project, a semester-long teen printmaking course, and assists at all levels of the education department. In 2012, he received a BFA in Printmaking and a minor in Environmental Studies from the University of Wisconsin–Madison.

## Polyester Plate Lithography Weekend

Dates: Saturday, October 24 and Sunday, October 25;  
 10:00 a.m.–5:00 p.m.  
 Ages: 18+; for beginning to intermediate students  
 Cost: \$225 (10% discount for HP members)  
 Registration: Deadline is Monday, October 12  
 Enrollment: Maximum 10; minimum 6  
 Instructor: Kate Goyette

Interested in creating lithographs but have an aversion to stone graining or lengthy multi-step processing? This polyester plate workshop is perfect for you! Polyester plates or Pronto plates are a quick and inexpensive way to achieve hand drawn and/or digital images with absolutely no harsh chemical processing. Over the course of the weekend, you will learn how to draw onto polyester plates, register multiple layers if desired, prepare ink for printing, and of course, print! New and seasoned printmakers are welcome. Cost includes ink, supplies and some printing paper. Please bring ideas for imagery.



**About the instructor:** Kate Goyette is the Assistant Printer at Highpoint Editions. She holds a BS in Studio Art from Skidmore College, an MFA in 2-D Fine Art with a focus in Printmaking from Massachusetts College of Art and Design, and has completed the Professional Training Program at Tamarind Institute.

### Monoprint Weekend

**Dates:** Saturday, November 14 and Sunday, November 15; 10:00 a.m.–4:00 p.m.  
**Ages:** 18+; for beginning to intermediate students  
**Cost:** \$225 (10% discount for HP members)  
**Registration:** Deadline is Monday, November 2  
**Enrollment:** Maximum 15; minimum 6  
**Instructor:** Dana LeMoine

Monoprinting is one of the most versatile printing methods. It offers a plethora of mark-making possibilities from the painterly to the graphic. This weekend workshop will teach you everything you need to know about making a monoprint. It will also cover some advanced techniques for those who have experience making monoprints and are looking for a challenge such as ghost printing, multiple drop printing, and viscosity printing. We will use water-soluble ink so clean up is a breeze. This class will have plenty of time for experimenting so come prepared with ideas! Materials and some printing paper will be provided.

**About the instructor:** Dana LeMoine is the Education and Community Programs Manager at Highpoint. She earned her MFA at Arizona State University and her BFA at UW-Madison, both in printmaking. Dana has been teaching art for over four years to a variety of ages. Beginning at Arizona State University and the Mesa Art Center, she is excited to now be closer to her home in Wisconsin while continuing to pursue her passions of making and teaching how to make prints.

### Polymer Photogravure

**Dates:** Saturday, December 5 and Sunday, December 6; 9:30 a.m.–4:30 p.m.  
**Ages:** 18+; Intaglio experience and a basic knowledge of Photoshop is recommended, but not required  
**Cost:** \$225 (10% discount for HP members)  
**Registration:** Deadline is Monday, November 23  
**Enrollment:** Maximum 10; minimum 6  
**Instructor:** Keith Taylor

The traditional process of copperplate photogravure is a complex and time-consuming one, but this alternative and contemporary method uses polymer plates that are processed in water and are both environmentally friendly and quicker to work with.

This introductory workshop in polymergravure will guide participants through each stage of the process from the original image file to the final print. Techniques covered will include how to make the film positives using Adobe Photoshop and an inkjet printer, how to expose and process the plates, as well as methods of inking, wiping and pulling prints. Participants should bring a digital file of an image (either from a digital camera or from a scan) that has been edited and is ready for printing. Polymer plates, aquatint screens, proofing paper and ink will be provided although participants may wish to bring their own additional printmaking paper.

**About the instructor:** British-born Keith Taylor is a photographer and printmaker living in Minneapolis. For over thirty years he has printed exhibitions and portfolios for photographers, and now concentrates on the processes of platinum-palladium, gelatin-silver and polymergravure.

He has written and contributed to many photographic magazines and books, and has presented at the Alternative Photographic International Symposium (APIS) in Santa Fe and the f294 symposium in Pittsburgh. Taylor's own photographs have been widely exhibited across the US and the UK and are held in many private, corporate and museum collections. He is a three-time recipient of Individual Artist grants from the Minnesota State Arts Board and in 2011 he was awarded a Minnesota Center for Book Arts/Jerome Foundation mentorship.

**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.

# Tales from the Co-op

## First person profiles of artists working in HP's Cooperative

### Tom Hollenback

Over the past year, I have been experimenting with ways to incorporate printmaking into my work as a sculptor. I am attracted to relief printing not so much as an end in itself but as a means to manipulate paper in a structural manner that guides and supports an expanded goal. Originally based upon close-ups of skin, these pieces have evolved in several directions that include expanded references to the body and other cellular structures as well as occasional allusions to landscape.

I begin each piece with a print on paper that may be a blind embossment or may incorporate graphite or water-soluble pigments. After stitching silk thread to the print, I mount the paper on a wood panel and continue construction until the work is completed. I view the resulting objects as a balance of refined and intensely worked components with rough, raw, and largely unmitigated elements.

Highpoint has provided excellent facilities in which to work and I have found it to be a supportive environment for the types of experimentation that interest me. I appreciate being able to tap into the experience and deep knowledge base of both the staff and other co-op members when technical issues arise and I have benefited greatly from doing so. Although much of my work happens in my studio in Wisconsin, I enjoy the days that I make the trek to Highpoint to print.

### Christine Cosentino

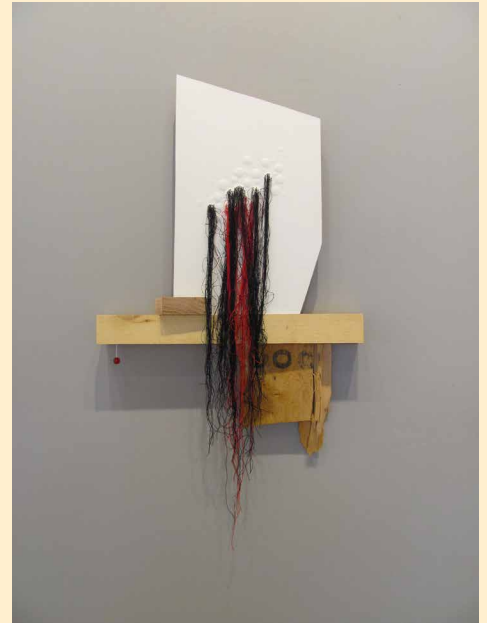
It's difficult to describe my attraction to prints and printmaking. Maybe it's the mysterious, inverted nature of the whole thing, or the focused hours of experimentation, the sidetracks, the dead ends...the sudden revelations.

I guess I could say that, for me, printmaking is a way of transforming the impulsive sketches, scribbles, ideas, and notes from my sketchbook into meaningful imagery, it fuses and formalizes them somehow.

But it's never straightforward. The printmaking process is a menu of seemingly unlimited possibilities, which is great because my influences and objectives can often be random too. I love the way ideas emerge through the printmaking problem-solving process, and how different techniques complement one another. Printmaking allows me to explore quickly or take a more deliberate and thoughtful approach.

My work is both "inquisitive and experimental." At the moment, I'm fascinated by body language and expressions, and how they convey emotional perspective. What does our physicality say about the way we see (and feel) the world?

In the studio I try to maintain a playful attitude. I try not to force the end result, but allow the process itself to be a joyful, colorful, ink-filled ride. Which is why Highpoint is such an exciting place to be. The facility is amazing. The printmaking community here is truly inspiring and I'm happy to be a part of it.



Tom Hollenback, *Untitled*, Augmented relief print on wood, silk thread, glass bead, 2015



Christine Cosentino, *Wolf*, collagraph, 2015

## Education & Community Programs Updates



Jason Rathe of Field Outdoor Spaces teaching youth about HP's raingardens

Spring has been a wonderful time to finish grant-funded projects. Hennepin County's Green Partners Program generously funded Highpoint classes for 4th and 5th grade students from Stonebridge World School and Lyndale Community School. Students participated in two classes each where they learned about the water cycle, issues facing Minnesota waterways and possible solutions including raingardens. Students also studied Minnesota pollinators and, with the help of Erin Rupp from Pollinate Minnesota, learned what they can do to help pollinators thrive. Jason Rathe from Field Outdoor Spaces also came to Highpoint to give the students a special tour of Highpoint's onsite raingardens explaining how they were created, how they help reduce water pollution and how they provide food and habitat for a variety of pollinators year round! Highpoint teachers then introduced

monoprinting and relief techniques to students who made unique prints reacting to what they learned. Students had a fantastic time getting inky and identifying ways they can help our local environment with their schools and families. Highpoint is happy to announce that we have received a grant from the Cynthia Krieg Watershed Stewardship Fund to continue similar environmental programming to a new group of students in the 2015-2016 school year.

This spring Highpoint also began an exciting new partnership with the Minneapolis chapter of the American Society of Botanical Artists. These talented artists tried their hands at a very challenging medium, drypoint intaglio. They utilized their beautiful drawings and photographs as inspiration and scratched their images directly onto zinc plates to be printed on an intaglio press. These new techniques are transforming

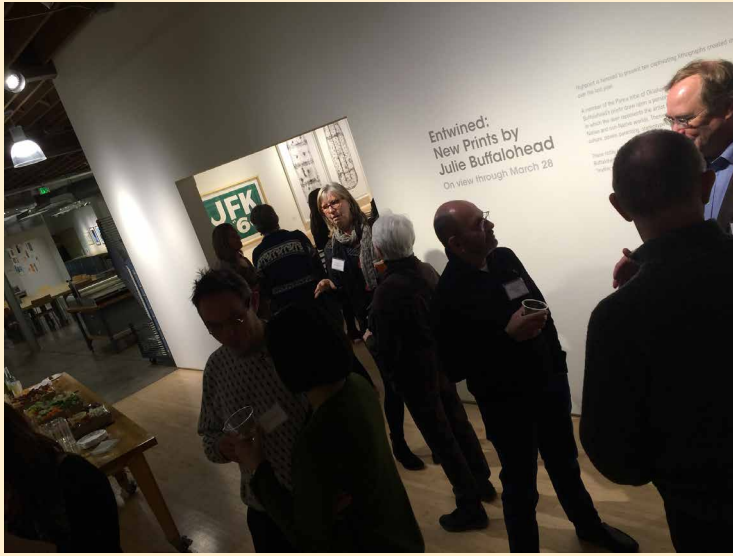
their art and creating new possible directions for the artists to explore in the future.

Our annual Student Exhibition also happened this spring with a record number of student prints adorning our gallery walls. Prints from students who visited all year were exhibited from kindergarteners' monoprints to high schoolers' screenprints. We had some great themed classes' prints to showcase including Hopkins High School's Abstract Expressionist-inspired monoprints and Chaska High School's Mola-inspired monoprints. We were also excited to include our Access/Print students in this exhibition. These nine talented artists worked hard all year to create a new body of work in a medium they just learned. Fall teens: Jane Gadbois (Perpich Center for the Arts), Sophie Gleekel (Woodbury High School), Will Rahn III (Southwest High School) and Elena Renken (Central High School). Spring teens: Jacob Barnard (Como Park Senior High), Ryan Kinning (Blake High School), Nora Lahm (Washburn High School), Cassidy Lee (Eden Prairie High School), Sophia Munic (Edina High School).

A special thank you goes out to our amazing volunteers who help make the classroom run smoothly and create a fun atmosphere for students to learn in. Our Summer Education Interns: Daria Kieffer, Ariel Krupke and Ry McFarlan and our Camp/Free Ink Day Volunteers: Josh Adrian, Nancy Ariza, Jacob Barnard, Christine Cosentino, Louise Edwards, Sophie Gleekel, Sarah Mering and Julia Sillen. Without the incredible amount of time and energy contributed by these talented artist/educators, the growth of our programs would not be possible. Thank you!



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



As of August 1, 2015

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

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Elizabeth Andrus and  
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James G. and  
Megan M. Dayton  
Judy Dayton  
Scott Dayton  
Toby and Mae Dayton  
Lisa and Pat Denzer  
Mary Lou and Tom Detwiler  
Mary Dolan  
Kay and Gerald Erickson  
Ellen Dayton Grace  
Katherine D.R. Hayes  
Nina Hale and Dylan Hicks  
Rob and Alyssa Hunter  
Ann Jennings  
Mr. and Mrs. James Kaufman  
Katharine Kelly  
Armin Kunz  
Diane and David Lilly  
Nivin MacMillan  
Jennifer Martin  
Don McNeil and Emily Galusha  
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Bob and Lucy Mitchell  
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In honor of David Moore, Jr.  
Leni D. and David Moore, Jr.  
Sheila Morgan  
Stuart and Kate Nielsen

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David Wilson  
Alan Polsky  
Lew and Connie Remele  
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Teresa Tarquino-Vallery  
Amy Walsh Kern and Mitch Kern  
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Margaret and Angus Wurtele

## Special Edition (\$500-999)

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David Johnson  
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Todd Bockley  
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Pamela Endean  
Joan and Robert Dayton  
Martha Dayton and  
Thomas Nelson  
Siri Engberg and Marty Broan  
David and Kristen Erickson  
Gretchen and Doug Gildner  
Roger Hale and Nor Hall  
Jule and Betsy Hannaford  
Randy Hartten and Ron Lotz

Gloria Kaul  
David W. Kiehl  
Lyndel and Blaine King  
Searcy and John Lillehei  
Kathy Lucas  
Steven Miles and Joline Gitis  
Tim and Kim Montgomery  
Khanh Nguyen and Tony Branfort  
Tom Owens  
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Christine Park  
Brian Pietsch  
Doug and Sharon Pugh  
Thomas Rassieur and  
ChiChi Steiner  
Cathy Ryan and Doris Engibous  
Richard Scott and  
Dale Vanden Houten  
Al Sedgwick  
John and Laura Taft  
Carolyn Taylor  
Joanne Von Blon  
Kerrie Blevins and  
Michael Walstrom  
Rufus and Elizabeth Winton

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Carol Peterson  
Karl and Rosemarie Bethke  
Andrew Blauvelt and  
C. Scott Winter  
Benton and Joannie Case  
Wendy and David Coggins  
Hope Cook  
Kaywin Feldman and Jim Lutz  
Margaret Flanagan  
Kathleen Fluegel  
Sally Gordon and Gallen Benson  
Katherine Harp  
Julie and Tommy Johns  
Kent A. Kapplinger  
Sally and Jonathan Lebedoff  
Susan Lenfestey  
Brent and Mitzi Magid  
Mary Beth Magyar  
Richard and Deborah McNeil  
Laura and Charles Miller  
Katherine C. Moore  
in honor of David Moore Jr.  
Samuel and Cynthia Orbovich  
Brian and Julia Palmer  
John Pearson

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Megan McCready  
Robert Reed  
James Rustad  
Brian Shure and Evie Lincoln  
John Skogmo and Tom Morin  
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## First Edition (\$100-249)

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Lynn Bollman  
Margaret Bussey  
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Ed Ehrenwald  
John and Laura Crosby  
Jonathan and Jennifer Crump  
Toni Dachis  
Craig Daniels  
Michael DiBlasi  
Esequiel Guzman and  
Randy Blase  
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Tasha and John Hock  
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James P. Richardson  
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Nancy A Johnson  
Dennis Michael Jon  
Kris Kewitsch  
Philip Larson  
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Rachel McGarry  
Aaron Merrill and  
Masami Kawazato  
Paulette Myers-Rich and  
David Rich  
Sandra Nelson  
Timothy P. Ojile  
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David Neal  
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Larry Redmond  
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David and Ann Schlueter  
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Patty Scott and Ray Newman  
Keith Taylor  
Lee Vaughan

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Martin and Lora Weinstein  
Beth Wicklund  
Frank and Frances Wilkinson  
Ken and Kate Winters  
Margaret Thomas Wunderlich

#### Supporting (\$30–99)


Kieran Riley Abbott  
Zac Adams-Bliss  
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Zoe Adler  
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Hend Al-Mansour  
Christopher Alday  
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Makenzie Flom  
Lauren Flynn  
Harold Fournier  
Mark Freij  
Kaitlin Frick  
Lisl Gaal  
Jon Giordao and  
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Kate Goyette  
Tyler Green

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Janet Higgins  
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Robert Kieft  
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Michael Sommers and  
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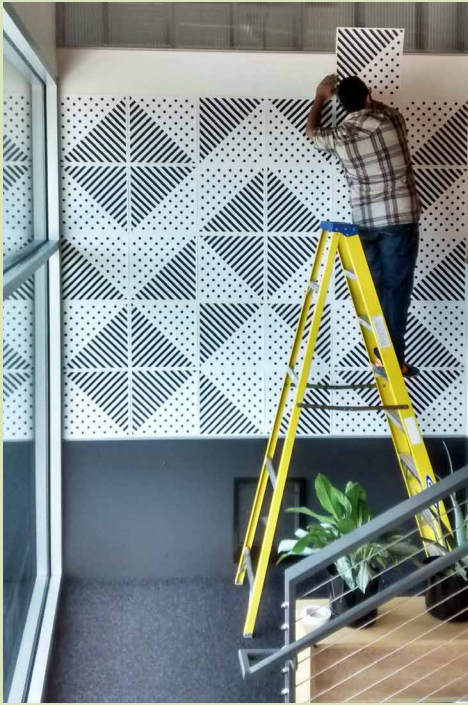
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## Jerome Emerging Printmakers Program Updates & News



Jerome artist Christopher Alday installing his work at HP

In late June, Kieran Riley Abbott, Drew Peterson and Christopher Alday removed their work from the gallery thus ending the 12th Jerome Emerging Printmakers Residency. The exhibition and the residency were a great success. From the outset, Christopher, Drew, and Kieran showed tremendous dedication to their projects. These artists also had a great dynamic; group critiques were lively and filled with valuable insight into one another's artistic direction.

During the nine-month residency, which began in September, the artists met at four separate times with invited arts professionals to show examples of their progress and discuss their ideas. John Saurer, who also served as one of the jurors, was the first invited critic. John was followed by visits from Stephanie Hunder, and Dennis Michael Jon (also a juror). Lastly, right before gallery install, Kris Douglas joined the group to offer some final thoughts and installation advice.

The exhibition featured 12 "screenprints" by Drew that ranged from double-door to furnace filter-sized. *Screenprints* is in quotations because his process is more of an

inventive hybrid of watercolor, monoprinting, and screenprinting. These prints, hung mostly unframed, made masterful use of color and gesture to abstractly represent formative personal events and other themes.

The gallery space was not divided in such a way that each artist was allotted a specific area; rather, all three artists had their work featured throughout the floorplan. Kieran created several large compositions from vinyl sheeting that she screenprinted onto, cut and reassembled onto walls in the gallery. These pieces cleverly exist somewhere between object, print, and installation. Along with the aforementioned, Kieran included two charmingly diminutive screenprints in the exhibition.

Christopher's contribution was an investigation in ways to reveal the typically unseen (and often underappreciated) aspects of printmaking like labor and quantity. With fastidiously clean presentation, he underscored process by exhibiting a large edition of screenprints (273; trimmed, numbered and signed, stacked on a pedestal. In addition to other multiples including a very large wall installation of a printed pattern tiled together, Christopher filed a 3 x 4" copper intaglio plate into dust, collected the dust and "reassembled" into a 3 x 4" pile on a shelf.

We would like to again thank John Saurer and Dennis Michael Jon for serving as the Jerome jurors this year and for visiting with the residents for a critique session. We would also like to once again thank Stephanie Hunder and Kris Douglas for their visits with the group. Finally, thanks to Christopher, Drew and Kieran for their dedication.

**Highpoint is proud to announce our three new Jerome Emerging Printmakers for 2015-2016: Makenzie Flom, Sam Orosz and Amira Pualwan.** The artists will begin their 9-month residency in September. HP would like to thank our two jurors who selected these artists: Clarence Morgan, Professor of Art at the University of Minnesota, and Jennifer Phelps, Art Director, Burnet Gallery.

**JEROME**  
FOUNDATION

Celebrating the  
creative spirit of  
emerging artists

50  
YEARS

## Open Portfolio IV



Katy Collier displays her prints during Open Portfolio IV

*Open Portfolio IV*, Highpoint's bi-annual printmakers show and tell event was held in June and featured 56 print artists showcasing their work to the public, our invited guest reviewers, and each other. Each of the traditional printmaking techniques was on display within a diverse array of subject matter, sizes, and formats.

Immediately following the two portfolio review sessions, participants and event goers grabbed a beverage and a seat to enjoy a panel discussion featuring our guest reviewers Christina Chang, Becky Dunham, and Dennis Michael Jon.

The informal and unscripted panel discussion was truly engaging. Along with questions from the audience, the conversation took on the theme of how to promote oneself to collectors and institutions. The advice dispensed was especially useful and appropriate for the artist-printmakers in attendance who not only do the creating, but often also have to act as the advocate for their work.

*Open Portfolio V* is tentatively scheduled for the summer of 2017.

## Access/Print Program: Looking for High School Students



An Access/Print artist working on a plate

### Do you know a high school student who would be interested in an intensive after school studio printmaking program?

Encourage them to apply to the Access/Print Program.

The Fall A/P Program runs September 21–December 9, Mondays and Wednesdays from 4:30–7:00 p.m.

This small program is for a group of 3–5 High School students in grades 10–12 who meet with two artist mentors each week. Mentors instruct teens on how to make monoprints, drypoint etchings, relief prints and screenprints. After an introductory

period, students choose one or more of these types of printmaking to turn into a larger project that will be showcased in Highpoint's galleries at the end of the year. This is a wonderful opportunity for students who are highly motivated in the arts and are looking for a new way to express their ideas.

### Fall 2015 Deadline for A/P Applications: September 14 at midnight.

Questions? Call Dana LeMoine, Education and Community Programs Manager, at 612.871.1326

## Upcoming Events Calendar

### September

#### *Made In Germany: Prints by Nine Contemporary Artists*

##### Opening Reception:

September 18, 6:30–9:00 p.m.

On view: September 18 – October 17

### October

#### *Niet Voor Kinderen: New Prints by Jay Heikes*

##### Opening Reception:

October 30, 6:30–9:00 p.m.

On view: October 30 – November 21

#### **Free Ink Day: Día de los Muertos**

Saturday, October 31, Noon–4:00 p.m.

Bring family and friends to take part in this annual HP tradition—free printmaking for all ages!

### November

#### **Thanksgiving Holiday Hours**

HP will be closed November 26–28 for the Thanksgiving holiday.

### December

#### **Prints on Ice: The 28th Co-op Exhibition**

##### Opening Reception & 20% Off Sale:

December 4, 2015, 6:30–9:00 p.m.

On view: December 4–January 23, 2016

#### **Holiday Hours**

HP will be closed December 24–27 and December 31–January 1.

# 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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Carla McGrath

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## Free Ink Day: Day of the Dead

Saturday, October 31 Noon – 4:00 p.m.

It's that time again! Join us for our annual Day of the Dead Free Ink Day. Stop by Highpoint anytime between noon and 4:00 p.m. to stretch your carving muscles and get inky. Try your hand at carving one of the many traditional symbols of this holiday including sugar skulls, merigolds and papel picado or make up your own design. This event gives artists of all ages an opportunity to make a unique relief carving and print it by hand. Join us!