

FALL/WINTER 2019

Presstime



HIGHPOINT CENTER FOR PRINTMAKING



Transference: Printmakers in Mni Sota Makoce

See story on page 2

Image: Dyani White Hawk

Wówahokujkiya Lead, 2019

Screenprint with metallic foil, 32" x 55.5"

Edition of 15

Published by Highpoint Editions

From the Directors

Highpoint receives an important gift to grow diversity in the HP Artist Cooperative.

Highpoint is very excited to publicly announce a gift of \$50K from Jan Shoger of Northfield, Minnesota. A long-time supporter of Highpoint Center for Printmaking and a former HP Artist Cooperative member, Shoger was inspired to direct her gift specifically to supporting diversity, inclusion and equity efforts in HP's artist cooperative. Her generous donation will allow HP to fund and support free mentorships for artists to learn from accomplished printmakers, creating a pathway to co-op membership for a new, diverse group of artists who have not had access or opportunity to train in the printmaking arts.

Jan had this to say about her gift to Highpoint:

Having had the excitement of working with printmakers including Dean Warnholtz, Eugene Larking, Sho Kidokoro, Jeff Sippel, Larry Thonmas, David Schorr and Akira Kurosaki; opportunities to teach printmaking workshops for autistic young adults, mentoring Northfield Latinx artists, teaching emerging artists at St. Olaf College, and being a co-op member at Highpoint for years, I am delighted to make new artist co-op opportunities available to a diverse group of artists with this gift.

An accomplished artist and printmaker, Jan Shoger is a Professor of Art Emerita at St. Olaf College. During her 22 years at St. Olaf College, Shoger served as Chair of the Department of Art and Dance Building Program. Jan studied plate lithography during a workshop at Tamarind Institute in New Mexico. She has received grants to work with Japanese hanga artist Akira Kurosaki at Kyoto Seika University. She led students in St. Olaf Term in Asia, allowing extended interaction with printmakers in Japan, Taiwan, China and Thailand, and visited printmaking workshops and artists in New York City with students during January Art Interim programs. Jan Shoger's art has been exhibited in Minnesota and Japan, and is in numerous private and public collections. Shoger has devoted much of her life to teaching art and printmaking to people of all ages and abilities.

The Arts and Culture Commission of the City of Northfield bestowed it's Living Treasure Award on Jan Shoger in 2015, honoring her for her outstanding and lasting contribution to the city's identity and quality of life through arts and culture.

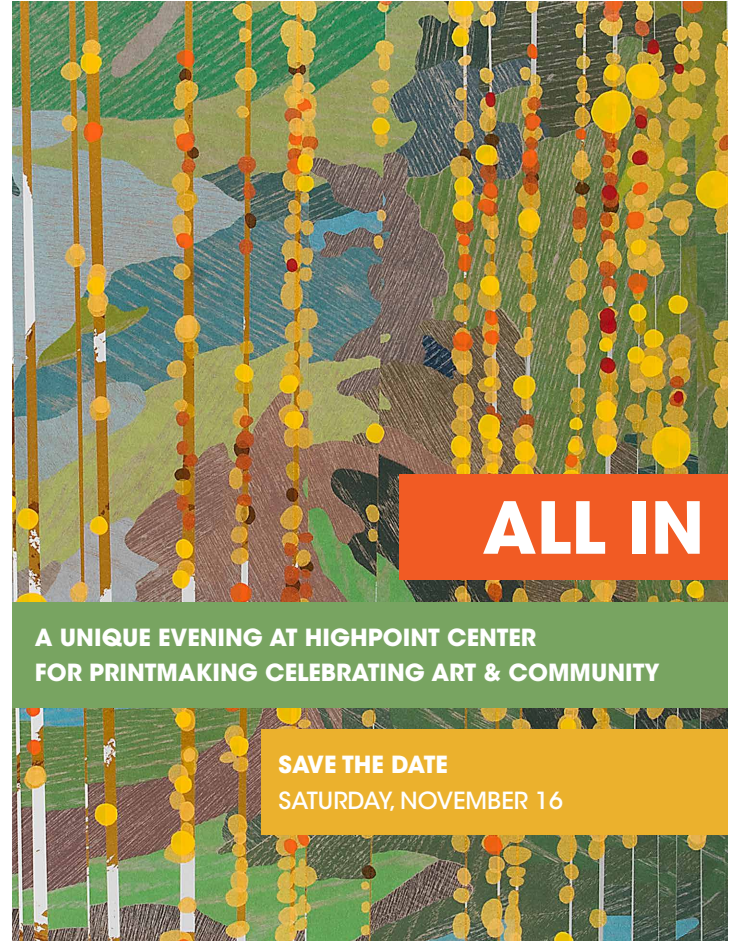
Highpoint Center for Printmaking's board, staff, artists and supporters all thank Jan Shoger for this incredible gift! Her generosity will inspire others to join us in these important efforts to grow access to the art of printmaking.

May your Fall be full of beauty.

Carla McGrath, Executive Director

Cole Rogers, Artistic Director and Master Printer

ALL IN: A Special Celebration



ALL IN

**A UNIQUE EVENING AT HIGHPOINT CENTER
FOR PRINTMAKING CELEBRATING ART & COMMUNITY**

SAVE THE DATE
SATURDAY, NOVEMBER 16

ALL IN is a special celebration taking place on Saturday, November 16 at Highpoint Center for Printmaking. Funds raised during this event will support new scholarships to increase the diversity of HP's artist co-op and for HP's youth education programs.

Guests will be treated to:

6:00–10:00 p.m. Our Collector level guests (\$225 ticket) get the very first opportunity to purchase HP Editions prints at a one night only discount. Enjoy a craft cocktail bar, hors d'oeuvres & elaborate buffet, and live music. Valet parking included.

7:30–10:00 p.m. Our Builder level guests (\$75 ticket) arrive and enjoy the evening of food, drink and music, plus special one night only print prices.

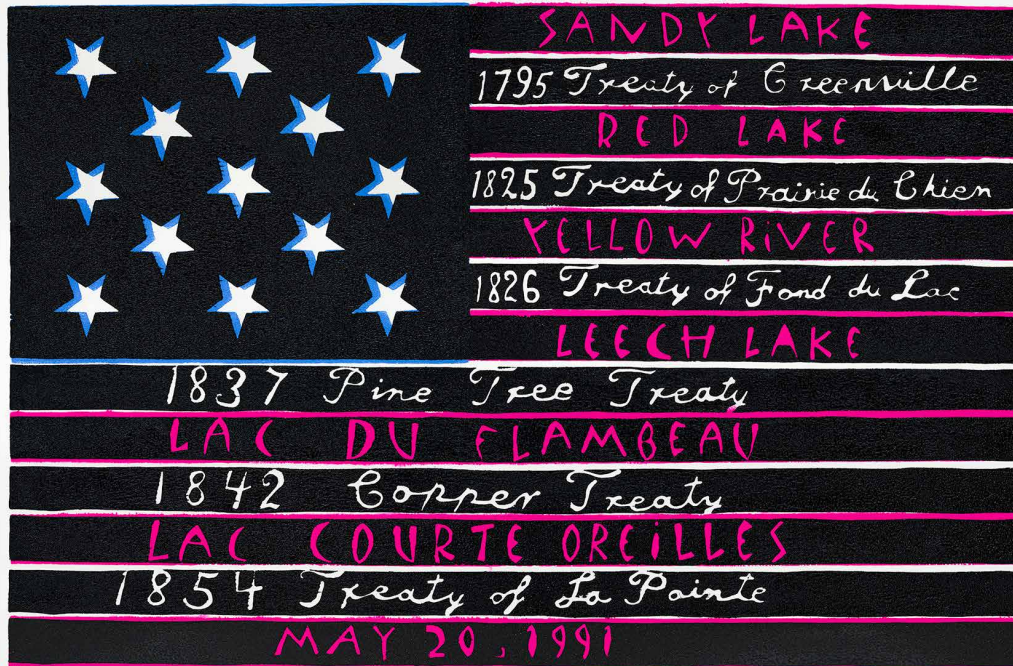
The evening will include a lively **Fund a Need** auction to support NEW HP co-op artists' scholarships and youth education programs led by accomplished auctioneer Glen Fladeboe.

Transference: Printmakers in Mni Sota Makoce

Opening Reception: Friday, October 4, 6:30–9:00 p.m. at Highpoint,
in partnership with the Native American Art Studies Association (NAASA)

On View: September 16–October 26, 2019

Free Ink Day with Jim Denomie and Alexandra Buffalohead: October 26, Noon–4:00 p.m.



Gordon Coons
We Cannot be Redacted, 2019
linoleum reduction block print,
Edition of 4

Highpoint Center for Printmaking presents *Transference: Printmakers in Mni Sota Makoce*, curated by Alexandra Buffalohead. *Transference* highlights emerging and internationally renowned artists, all with connections to Mni Sota Makoce, the Dakota to English translation referring to the experience of seeing “land where the waters reflect the clouds” in reference to Minnesota. This exhibition features well known printmakers, painters, animators, and textile artists.

Hosted in partnership with the Native American Art Studies Association (NAASA) on the occasion of their 22nd Biennial conference, prints in this exhibition by Julie Buffalohead, Andrea Carlson, and Dyani White Hawk were exclusively made with Highpoint Editions. Prints by Jim Denomie, George Morrison, Frank Big Bear, and Star

Wallowing Bull are on loan from Bockley Gallery. Gordon Coons, Jonathan Thunder, and Tamara Aupaumut will be premiering new work in this exhibition. Angela Two Stars and Maggie Thompson personally loaned prints.

NAASA exists to encourage the ongoing study and exchange of ideas on Native American art north of the Rio Grande and including the First Nations of Canada. Members include Native artists, scholars, museum professionals, writers, and others involved in the study of Native American art. For more on the Native American Art Studies Association visit www.nativearts.org.

Special thanks to Angela Two Stars in the creation and mentorship of the title of the exhibit, as well as to Todd Bockley of Bockley Gallery, Alexandra Buffalohead and the participating artists.

About the curator: Alexandra Buffalohead is the Arts and Cultural Engagement Manager at the Native American Community Development Institute and All My Relations Arts gallery in Minneapolis, MN, as well as a contributor to the program council for the Northern Spark Festival. Buffalohead earned a BA from Augsburg University, an AS from the Art Institute International of Minnesota, and an MA from the University of St. Thomas.

Featured artists include: Julie Buffalohead, Andrea Carlson, Dyani White Hawk, Jim Denomie, Jonathan Thunder, George Morrison, Frank Big Bear, Star Wallowing Bull, Maggie Thompson, Angela Two Stars, Gordon Coons and Tamara Aupaumut.

Highpoint Editions News



Njideka Akunyili Crosby working on a print at Highpoint.

In the Workshop

Njideka Akunyili Crosby

Highpoint Editions is pleased to welcome Njideka Akunyili Crosby to the studio. Stay tuned for updates on this collaborative project.

About the artist: Drawing on art historical, political and personal references, Njideka Akunyili Crosby creates densely layered figurative compositions that, precise in style, nonetheless conjure the complexity of contemporary experience. Akunyili Crosby was born in Nigeria, where she lived until the age of sixteen. In 1999 she moved to the United States, where she has remained since that time. Her cultural identity combines strong attachments to the country of her birth and to her adopted home, a hybrid identity that is reflected in her work. Njideka Akunyili Crosby is represented by Victoria Miro.



Michael Kareken, *Trees Near Shark Reef II*, 2018
Unique Watercolor Monoprint

Offsite Exhibitions

Michael Kareken

Davidson Galleries, Seattle Washington

On view October 3 – November 2, 2019

Davidson Galleries in Seattle, Washington will host an exhibition of Highpoint Editions Artist Michael Kareken's watercolor monotypes. This exhibition includes a selection from Kareken's 20 black and white watercolor monotypes created in 2018 with Highpoint Editions. The series explores the Pacific Northwest landscape where Kareken grew up. Each print is a reminder of a location which holds special meaning to the artist, many of them taking on a subjective point of view, looking up or down, as a way to suggest a "child's-eye" sense of scale or perspective. The artist adds "As a child I was overwhelmed by the drama of this landscape—its scale and ever-shifting quality of light and atmosphere made a tremendous impression on me. Those early experiences remain vivid in my imagination."

Threshold Gallery



Julie Mehretu, *Entropia: Construction*, 2005
Lithograph with Gampi chine collé on Somerset Satin
Edition of 30
Co-published by Highpoint Editions and Walker Art Center



Sally Gordon, *Selfie with Lilly*, 2018
Stone lithograph

Julie Mehretu: Excavations

McDonough Museum of Art, Youngstown State University
On view August 23 – October 26, 2019

Highpoint's traveling exhibition, *Julie Mehretu: Excavations* is on view at the McDonough Museum of Art, at Youngstown State University, Ohio. *Excavations* features 13 prints, including two works Mehretu created with Highpoint Editions. This will be the exhibits' 9th venue since its opening in 2009 at Highpoint Center for Printmaking. Mehretu is known for her large scale work, mixing elements of urban landscape with personal and energetic iconography. She sees her work as an investigation of identity and its links to community, power, and place, and combines found imagery with free gesture to place current and historical events in a new, unfamiliar context.

My World

Stone Lithographs by Sally Gordon

On view October 4, 2019–January 4, 2020

One of Highpoint's earliest and longest continuing co-op members, Sally Gordon, will present thirteen of her hand-drawn, hyper-realistic stone lithographs in the exhibition *My World* beginning in October. Created between 2003 and 2019, this survey of prints selectively, and lovingly illustrates the people and scenes that comprise Sally's world.

Access/Print Teen Mentorship Program 2018–2019

During the 2018-2019 academic year, nine high school students from the Minneapolis-St. Paul area were selected to participate in Access/Print, Highpoint's semester-long after school teen program. This program is free to all youth taking part. Access/Print participants receive weekly studio access, instruction and mentorship at Highpoint's printshop to create an independent body of work. Throughout the semester, participants visit local art organizations and are introduced to guest artists in order to gain a deeper understanding of the history and current practices of printmaking. The program culminates with the annual Access/Print + Look/See exhibition, featuring work from the year's Access/Print teens and student artists of all ages from school visits to HP for workshops.

This past year, Access/Print members visited the Herschel V. Jones Print Study Room at Minneapolis Institute of Art and local printshops: Burlesque of North America and Angel Bomb. Highpoint co-op members Mike Marks and Austin Nash joined us as guest artists during group critiques and gave us an insight into their artistic practices. The AP teens also gained experience in live screenprinting through designing and facilitating a project for the Walker Art Center's Teen Takeover events, presented by the Walker Art Center Teen Arts Council (WACTAC).

2018-2019 participants in Highpoint's Access/Print program included:

FALL 2018

Rain Been, South High School

With screenprint and India ink, Rain created prints of X-Ray-like figures to explore the emotions loss, caution, and anxiety.

Ren Graham, Southwest High School

Ren's screenprints explored the theme of "endings" and their connections and differences in the realms of story, reality, and mythology.

Haley Larson, South High School

Through screenprinting and altered clothing,



Highpoint's Access/Print Teens visit Burlesque of North America, a local screenprinting shop.

Haley created a body of work that explores astrology and investigates the sources of identity.

Sanjay Sharma, Southwest High School

Sanjay's large-scale multi-media work aimed to challenge societal norms and barriers through fashion and self-expression.

SPRING 2019

Joannie Amaro, Cristo Rey Jesuit High School

Joannie's drypoint installation illustrated the opposing sides of love through two fragmented figures.

Ava Cole, Southwest High School

Using relief printing, monotype, and screenprinting, Ava explored places in time where she felt present and peaceful.

Talula Cedar James, South High School

Talula's body of work combined printmaking processes with translucent surfaces and sculptural elements to engage peoples'

natural curiosity and need to perceive the world around them.

Elenore Westgard, Washburn High School

Elenore explored memories and connections to elements of nature through relief printing and screenprinting.

Roman Zych, Great River School

Roman created an installation to examine the fears behind society's technological advances and the anxiety from the unknown.

Highpoint is currently accepting applications for the 2019-2020 Access/Print program at www.highpointprintmaking.org/ap

Tales from the Co-op



Lynn Bollman, *Food as Thought*, relief with found materials

Lynn Bollman

My thoughts result in my print ideas, and are directed by things I see, find, and experience. They become the subject of my work. They don't reflect on political, social, moral, or historical issues, but are a product of random—not precise, varied—not compartmentalized, original—not obvious, mind-work. They are often inspired by the unexpected.

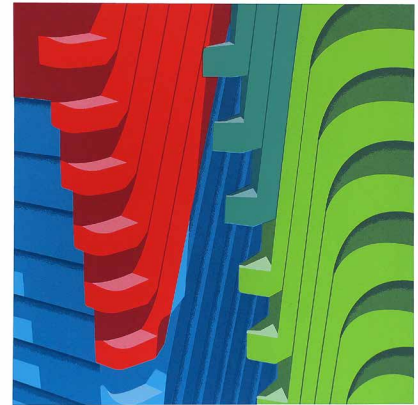
*Anyone who says you can't see a thought,
simply doesn't know art.*

—Wynetka Ann Reynolds

I am a printmaker and I work almost entirely with relief methods. I typically start with a traditional substrate, but am easily moved to experiment with unusual, physically textured surfaces. Any durable, physically textured surface has the potential to become a worthy surface for a print idea...a *thought*.

I work everything by hand and avoid using digital devices. What some observers identify as flaws in my work, are simply a reflection of an honest attempt to reveal my intentions.

No less than seventy-five percent of the time I spend making a print is dedicated to thinking and planning. It is not uncommon for me to lie awake for hours at night, searching for a solution to further one of my ideas. I can make good designs, I spent most of my professional life encouraging my students to do just that. But what inspires me now is that which makes a design meaningful. What I make has to stand above design, or a simple solution. It has to be a product that reveals what I demand of my art...that it be of a deep and truly original thought.



Sidewalk Stacks, Ace Hardware, #3 1/18 C. Spengler

Cathy Spengler, *Sidewalk Stacks, Ace Hardware, #3*, screenprint

Cathy Spengler

I retired in 2016 after 30 years in graphic design, in large part because a hankering to make screenprints was starting to compete with my “real” work, which I otherwise loved. I found myself taking photos and playing with images for hours (even when client deadlines loomed!), imagining the prints they might become.

A class at Highpoint in 2006 had given me my first chance to try screenprinting. A decade later, I was lucky to find another screenprinting course offered at Normandale Community College, taught by Cindy Koopman. She welcomed a 60-year-old student into her class of 19 and 20 year-olds, and it was a perfect launch into the work I dreamed of doing.

And Highpoint, where I've been a member since 2017, has been a perfect home in which to start doing that work. I'm grateful for this wonderful resource—thoughtfully-run; generous with knowledge and equipment; and full of like-minded members and staff who are fun and inspiring and so helpful to work alongside.

About the work I'm doing: at heart, I just love to look at things. My process, from the beginning, has been more about *noticing* than creating. My eyes are consistently drawn to certain things—color, the play of light and shadow, patterns interestingly out of whack or with syncopated rhythm—and what I find so much fun is that beauty in these forms can pop up at any time, and in the most ordinary places. I love to play with images until I find what I recognize as a “sweet spot” for me: that edge where representation and abstraction meet. I hope to be playing for a long time to come!

Fall/Winter 2019: Adult Classes

Beginning Screenprinting

Dates:	Tuesdays: October 1, 8, 15, 22, 29 and November 5; 6:00–9:00p.m.
Saturdays:	October 12 and 19; 10:00a.m.–1:00p.m.
Ages:	18+; for beginning students
Cost:	\$345 (10% discount for HP members)
Registration:	Deadline is September 26
Enrollment:	Maximum 10; minimum 5
Instructor:	Jon Mahnke

Screenprinting can be found all around us, particularly in signage and the clothing we wear. Screenprinting is known for bold, bright colors and shapes, but it can also be used to make delicate images as well. Screenprinting is popular among artists for its economy of materials, ease of registration, and the potential to lay down many colors onto a single print.

This course will serve as an introduction to screenprinting. Students will primarily use emulsion techniques to create their images through drawing directly onto film, cutting rubylith, and outputting digital files with a printer to create stencils.

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

About the Instructor: Jon Mahnke received his BFA from the University of Iowa, and his masters degree from the University of Minnesota. As a graduate student, Jon taught courses in every traditional printmaking technique.

Jon runs Crankosaurus Press with his wife Laura. They produce printed kitchen towels, napkins, and greeting cards. Mahnke is also a practicing artist, working in drawing, painting, and printmaking. His work has been exhibited both nationally and internationally.



Jon Mahnke, *Sucker*, screenprint

Counter Propaganda: The Latin American Print—color linoleum relief

Dates:	Tuesdays: November 12, 19, 26 and December 3, 10, and 17; 6:00–9:00p.m.
Saturdays:	December 7 and 14; 10:00a.m.–1:00p.m.
Ages:	18+; for beginning students
Cost:	\$335 (10% discount for HP members)
Registration:	Deadline is November 5
Enrollment:	Maximum 12; minimum 6
Instructor:	Eric Garcia

The structure of this six-week relief printmaking course will be approximately 25% lecture and 75% studio time. Participants will learn about the long tradition of printmaking as a mode of political activism in Latin America and communities in the United States. From Mexico's *Taller Grafica Popular* to Cuba's OSPAAAL, to the Chicano Movement in the U.S., printmakers have been instrumental to many different social movements. Students will explore these social movements to gain an understanding of why and how they used print as a device for change. Inspired by these prints and printmakers, participants will make their own graphic political poster using the basic linoleum block printing techniques covered in demonstrations. Utilizing multiple blocks, one for the key image and one for additive color, students will learn how color can enhance or highlight elements in the composition of the print and increase its dynamism and impact.

About the Instructor: Eric Garcia blends history, culture, contemporary themes and a graphic style to create politically charged art that reaches beyond aesthetics.

Garcia, who has been a teaching artist for over a decade, is experienced in relief block printing, screenprinting, monotypes, lithography, and acrylic engraving. As the Arte Ambulante Coordinator at the National Museum of Mexican Art, Garcia conducted off-site programming in places like the Chicago Public Schools, the Cook County Juvenile Detention Center, the Art Institute of Chicago, universities and libraries in which he adapted hands-on printmaking workshops for a wide range of audiences.



Eric Garcia, *Posada Wannabe*, linocut

Drypoint Weekend: Line, Value, Depth, and Color

Dates: Saturday and Sunday, November 23 and 24;
10:00 a.m. – 4:00 p.m.
Ages: 18+; for beginning students
Cost: \$275 (10% discount for HP members)
Registration: Deadline is November 19
Enrollment: Maximum 12; minimum 6
Instructor: Josh Bindewald

With only a few tools, an artist can achieve a wide tonal range and vast variety of marks through drypoint techniques. Because it does not require the use of grounds, rosin, or etchants, drypoint is more immediate, and has fewer material requirements than other intaglio processes such as etching and aquatint.

Using novel methods of markmaking along with traditional and unorthodox tools on zinc plates, students will learn approaches for developing a richly layered, spatially compelling composition.

This weekend workshop will communicate and encourage directness and physicality, the (typically) lesser-employed approaches to image making. Erasure and the resulting plate history are arguably the most alluring characteristics of a drypoint image. Participants will be prompted to embrace these technical traits and exploit them to the benefit of their print.

About the Instructor: Josh Bindewald, Director of Artist Programs at Highpoint, has been a staff member since 2012. He coordinates the McKnight Fellowship for Printmakers, the Jerome Emerging Printmakers Residency, and the artists' cooperative printshop. He oversees the Studio Internship program, helps develop adult classes, and coordinates individual instruction in printmaking.

Josh studied Studio Art at the University of Wisconsin-Stout and later received an MFA in printmaking from Bradley University. Josh's interests vary widely outside of Highpoint. He maintains an active artistic practice, dabbling widely but focusing primarily on print, painting, and mixed media. His work has been exhibited nationally and internationally, and is held in many private, and a few public collections.



Josh Bindewald, *State 5*,
drypoint with spit bite and chine collé

Demo Night: Chine Collé

Date: Thursday, October 24; 6:00 – 9:00 p.m.
Ages: 18+; this class is designed for students with previous intaglio printmaking experience
Cost: \$30
Registration: Deadline is October 17
Enrollment: Maximum 20; minimum 10
Instructor: Grace Sippy

Chine collé is an important technique to have as part of one's printmaking gamut. Not only is it integral for achieving certain marks in intaglio, it also has a wide variety of applications beyond its conventional use. In printmaking chine collé means "to bond", and is a technique traditionally associated with intaglio printmaking. It is the process of concurrently printing onto and bonding a thinner sheet of paper onto a heavier sheet. Printing on light-weight paper enables the artist to pick up finer, more delicate detail from an intaglio plate—this can make a big difference in capturing the subtle nuances possible in the visual spectrum of intaglio. Chine collé is also a simple way to add color to a print, and gives the print a unique overall presentation. This method can also be applied to other printmaking disciplines, such as lithography, digital inkjet, relief, and more. This lecture/demo will introduce how to mix rice paste in preparation for chine collé, paper preparation, and application (with intaglio). The instructor will also briefly cover how to use this technique with other printmaking disciplines, where it may not be possible to attain the correct pressure to concurrently print and bond, such as in lithography or digital printing. Time permitting, other chine collé methods will be addressed, such as custom shapes.

About the Instructor: See next page.



Grace Sippy, *Mirror Between Two Walls*, digital inkjet,
etching, aquatint, drypoint, embossment, and chine collé

Fall/Winter 2019: Adult Classes (continued)

Demo Night: Toner Drawing and You— Using Hand-Based Toner Drawings as Positives for Screenprinting

Date: Thursday, November 21; 6:00–9:00 p.m.
Ages: 18+; This workshop is for intermediate level screenprinters.
Cost: \$30
Registration: Deadline is November 14
Enrollment: Maximum 20; minimum 10
Instructor: Grace Sippy

Do you love the beautiful reticulation achieved with tusche and toner in lithography? Learn how to achieve this alluring visual language in screenprinting with this lecture/demo. Toner Drawing and You will focus on using toner drawing as a means to make images for use in screenprinting. Beginning with a recap on basics: preparing, exposing, and reclaiming your screen, students will then learn how to create hand-based drawings using toner and the considerations needed when using this technique. Also covered will be registration, and printing considerations.

About the Instructor: Grace Sippy grew up in small-town Iowa the only artist in a family of scientists, medical professionals, and engineers. She earned her BFA from the University of Iowa, and an MFA in Printmaking at the University of Alberta. Grace has taught at the University of Alberta and the University of Wisconsin-Stevens Point, as well as various workshops and demonstrations.

As Assistant Professor at the University of Wisconsin-Stevens Point, Grace taught introductory through advanced level printmaking courses, and she has experience teaching each of the main printmaking disciplines.

Chine collé is Grace's "bread and butter" and has been used in about 90% of her work. In her most recent body of prints, *Syzygy*, she made it a personal rule to use chine-collé sparingly, so as to mix up her methodology and try some new things. Already familiar with the use of tone in lithography, as a visiting artist at MIAD's Monothon in 2018, Grace learned of the material's capabilities in screenprinting. Since becoming a member at Highpoint, she has been experimenting with and perfecting the use of toner in her screenprints. Generally her work is inspired by psychoanalysis and an interest in seeing what is possible in printmaking as a field, often creating hybrid prints.

Sampler Sessions @ HP



Sampler Sessions: Evening Intro Printmaking

Dates: Thursdays, October 2019 – May 2020
Time: 6:00 p.m. – 9:00 p.m.
Cost: \$30 per class; \$25 for HP supporting members (or registered for 3 or more classes)
Ages: 16+; for beginner students
Registration: Deadline for each class is one week prior. Each class will have an overflow session if the first fills. Please call or check the website for updates.
Enrollment: Maximum 15*; minimum 6
*For Screenprint: Maximum 12; minimum 6
Instructors: Highpoint staff and experienced co-op members

Sampler Sessions are introductory, hands-on workshops for those interested in exploring the basics of printmaking. Classes take place in the evening, and have no prerequisites. Workshops begin with a demonstration with most of the class period used for exploring the print process learned. All materials included with class fee. Each class will have an overflow session if the first fills. Please call or check the website for updates.

To register for classes, call Highpoint at 612.871.1326 or email info@highpointprintmaking.org.

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

Jerome Emerging Printmakers Update



2018-2019 Jerome Emerging Printmakers Exhibition, installation view

Sampler Sessions Schedule 2019–2020:

Thursday, October 3, 2019: Stencil Monoprint

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

Thursday, November 7, 2019: Watercolor Monoprint

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

Thursday, December 5, 2019: Drypoint Intaglio

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

Thursday, January 9, 2020: Color Intaglio

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

Thursday, February 6, 2020: Relief

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

Thursday, March 5, 2020: Reduction Relief

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

Thursday, April 9, 2020: Contact Paper Screenprint

Use contact paper and acrylic ink to make screenprints.

Thursday, May 7, 2020: Watercolor Screenprint

Learn to use water soluble materials to make screenprints.

With summer came the conclusion of the 2018-2019 Jerome Emerging Printmakers Residency. Connor, Lamia, and Nancy were a fantastic cohort, they fed off one another's energy and thoughtfulness. Their dedication and collaborative nature resulted in one of the most unique and exciting exhibitions we've had at Highpoint. While Connor, Nancy, and Lamia have moved on from the co-op, we're excited to watch their artistic careers continue to blossom and we're proud to have helped them along.

In August, jurors Keisha Williams (Curatorial Department Assistant and Artist Liaison, Minneapolis Institute of Art) and Bryan Ritchie (Department Chair and Professor of Art, University of Wisconsin-Stout) convened at Highpoint to review the applications for the 2019-2020 Jerome Emerging Printmakers Residency.

After painstaking assessment and deliberation, Keisha and Bryan agreed to award the opportunity to **Karmel Sabri**, **Benjamin Merritt**, and **Grace Sippy**. Highpoint is extremely excited to work with these incoming residents for the next 9 months! Please check our website for more information about these artists and their work.

Thank you to Bryan Ritchie and Keisha Williams for their judicious analysis of this year's applications!

Highpoint's Current Members: You Make it Possible!

As of August 7, 2019

Collector Members (\$1,000+)

Mark Addicks and Tom Hoch
Elizabeth Andrus and
Dr. Roby Thompson
Jamie and Jesse Bergstrom
Todd Bockley
Colleen Carey and Pamela Endean
John and Debby Christakos
Ellie Crosby
Judy Dayton
Mae and Toby Dayton
Lisa and Pat Denzer
Mary Lou and Tom Detwiler
Mary Dolan
Kaywin Feldman and Jim Lutz
Joseph Gibbons and John Cullen
Sally Gordon and Gallen Benson
Ellen Dayton Grace
Nina Hale and Dylan Hicks
Roger Hale and Nor Hall
David Johnson and Daniel Avchen
Katharine Kelly
Amy Walsh Kern and Mitch Kern
Armin Kunz
Searcy and John Lillehei
Diane and David Lilly
David and Peggy Lucas
Jennifer Martin
Bob and Mary Mersky
Lucy and Bob* Mitchell
Leni and David Moore, Jr.
Monica and David Nassif
Stuart and Kate Nielsen
Anne and Bill Parker
Michael Peterman and
David Wilson
Jennifer and Charlie Phelps
Brian Pietsch and
Christopher Herman
Alan Polsky
Darin and Laura Rinne
Rebecca Lawrence
John and Lois Rogers
Michael and Tamara Root
Cathy Ryan and Doris Engibous
Ty and Molly Schlobohm
Jan Shoger
Richard and Claudia Swager
Neely and Steven Tamminga
Clara Ueland and Walt McCarthy
Susan and Rob White
Margaret and Angus* Wurtele

Special Edition (\$500–999)

Sally and Maurice Blanks
Ben and Joannie Case
Joan Dayton
Martha Dayton and Tom Nelson
Siri Engberg and Marty Broan
Bruno Freeman
Gretchen and Doug Gildner
Randy Hartten and Ron Lotz
Wendy Holmes and David Frank
Rob and Alyssa Hunter
Dennis Michael Jon
James and Jane Kaufman
Alexandra Kulijewicz
Reid and Ann MacDonald
Carla McGrath and Cole Rogers
Don McNeil and Emily Galusha
Laura and Charles Miller
Sheila Morgan
Tom Owens
Gary and Christine Park
Jennifer and Charlie Phelps
Peter and Annie Remes
James Rustad
Richard Scott and
Dale Vanden Houten
Carolyn Swiszc and
Wilson Webb
John and Laura Taft
Carolyn Taylor
Jerry Vallery and
Teresa Tarquino-Vallery
Michael Walstrom and
Kerri Blevins

Limited Edition (\$250–499)

Darren Acheson and
Carol Peterson
Michael Blum and Abigail Rose
Nicholas Burke
Lois Carlson
Wendy and David Coggins
Hope Cook
Margaret Flanagan
Kathy and Steve Gaskins
Toni Glotter-Dachis
Tim Grady and Catherine Allan
Ann and David Heider
Julie and Tommy Johns
Sally Johnson
Kent and Eunice Kapplinger
Leslie Katz
Lyndel and Blaine King

Michelle Klein and
Scott Sandison
Mari and Tom Lowe
Mary Beth Magyar
Rachel McGarry
Aaron Merrill and
Masami Kawazato
Kim and Tim Montgomery
Katherine Moore
*In honor of my son,
David E. Moor, Jr.*
Khanh Nguyen and Tony Branfort
Todd Norsten and Leslie Cohan
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*deceased

McKnight Printmaking Fellowships Update



McKnight Fellow Justin Quinn with Sarah Suzuki.



McKnight Fellow Jenny Schmid with Sarah Suzuki.

The inaugural McKnight Printmaking Fellowship began in February 2019 when Justin Quinn and Jenny Schmid were announced as the recipients of this prestigious, merit-based award. In July, Sarah Suzuki (Curator of Drawings and Prints, MOMA) came to Minnesota to conduct studio visits with Jenny and Justin during which she viewed a selection of their work and provided insight and critical feedback. In November, Paul Ha (Director of the List Visual Arts Center at M.I.T.) will visit Minnesota for another round of studio visits with the fellows. The chance to interface with internationally-esteemed arts professionals like Suzuki and Ha is a tremendous opportunity and is one of the benefits made possible through this fellowship funded by McKnight.

Hosting Sarah Suzuki for studio visits came at a fortuitous time: Jenny and Justin each had numerous developing projects (on paper and otherwise) to present. Sarah was abundantly insightful, offering the fellows directional considerations and illuminating correlations to other contemporary artists and trends. The studio visits will help the artists prepare work for their upcoming exhibition, and provide useful professional development ideas and opportunities.

Please read on for some particulars about the current artistic endeavors of Justin Quinn and Jenny Schmid:

Justin works primarily on paper and canvas. His compositions start at the outside edge and pile their way inwards, leaving forms that meet in the middle or leave some kind of void. Lately, the work has been cumulative, with a little bit added every day. Justin said of his in-progress work: "I've been thinking about broken towers and ziggurats, trying to show multiple potentials at the same time. They're sometimes at odds."

Jenny continues her series of invented worlds where mythic figures and characters are confronted by contemporary situations that explore ideas of identity, equity, gender, excess, and consumption. Most recently her technical focus has been on intaglio and lithography as well as public art performances that combine drawing and animation.

We hope to see you at the 2019 McKnight Printmaking Fellows Exhibition opening reception on Friday, January 24 from 6:00–9:00 p.m. The exhibition will be on view from January 24–February 22, 2020. A public conversation with McKnight Fellows will take place at a time TBD during the exhibition run.

Education & Community Programs Update

Greetings from the Classroom!

A major focus of Highpoint's mission is to provide high quality printmaking opportunities to our community. We never stop striving toward this goal, as our tired feet and inky fingers will attest to. The excitement and bustle of the classroom are a constant inspiration and energy boost to the rest of the studio. HP hopes that students young and old, of all backgrounds, come away from our workshops with a sense that printmaking and creativity are not only within their reach, but with the knowledge that art making is exciting and rewarding.

Thanks to HP supporting members, generous donors and grants, we are able to offer many of these classes for a free or reduced rate. Spring and summer of 2019, Highpoint worked with over 40 partners to provide 80 hands-on workshops and tours. Since January 2019, HP was able to provide 42 free classes and 15 free buses. Highpoint provided full class scholarships to the following schools and organizations: Benjamin E. Mays IB World School, Edison High School, El Colegio Charter School, Folwell School Performing Arts Magnet, Highland Park Senior High School, International Spanish Language Academy, Linwood Monroe Arts Plus, Lyndale Community School, Minneapolis Parks: Armatage, Mississippi Creative Arts School, Native Youth Arts Collective, Stonebridge World School, and Whittier International Elementary.

Highlights from Summer 2019:

Five Centers for Art is a collaboration with other arts organizations to give campers experiences at different art centers: Highpoint, Northern Clay, Film North, Textile Center, and Minnesota Center for Book Arts. The organizations pick a theme for each camp and each organization goes off on their own to create programming around that theme.

This summer HP also partnered with Osher Lifelong Learning Institute (OLLI) members and Minneapolis Institute of Art to provide seniors a dive into printmaking.



A Franklin Middle School artist inking a plate.

Students were given a tour of Highpoint, then made their own prints in the classroom studio. After getting a sense of modern print and having first hand experience with printmaking, participants went to MIA to see examples of printmaking throughout history from their print and drawing collection and gallery exhibitions. It was a delight to see students' appreciation of the art form grow with each class. Special thanks to the OLLI members who made this possible; Roxane Gudeman, Emily Shapiro, and Marghe Tabar.

None of these programs would be possible without our dedicated education team and fantastic volunteers. Highpoint would like to thank Nancy Ariza, Education and Community Programs Fellow; Kristin Bickal, Teen Mentor; and our education interns: Stanzi Schalter, Stella Williams, Emerson Bartch, Laura Nakasaka, and Madeline Cochran. We would also like to thank our community partners. These organizations, schools and community members are dedicated and put in a lot of work to collaborate with Highpoint to provide quality educational experiences for all ages. Finally, a big thank you to our members and donors! You make this all happen!

Community Partners Spotlight

Free Arts of Big Brothers Big Sisters Twin Cities

This summer Highpoint Center for Printmaking took part in a project with Free Arts of Big Brothers Big Sisters Twin Cities. Thanks to a grant BBBS received, the MSAB Partners in Arts Participation grant, HP provided youth six printmaking workshops and Free Arts hosted an outdoor gallery celebration at the BBBS location. It was an absolute blast! Free Arts works with 3-18 year olds who have been through chronic poverty, homelessness, abuse and/or mental illness.

Big Brothers Big Sisters Twin Cities introduced its Free Arts program in early 2018 to provide youth in challenging circumstances a safe place for expression and self-discovery. With the support of caring adult volunteers and partner sites, they work alongside youth while engaging in art projects. Providing these safe, supportive and consistent experiences enables participants to build trusting and positive relationships that can have a life-changing impact.

Through the Free Arts program, Big Brothers Big Sisters engages more than 1,000 under-served youth with the unique combination of mentoring and the arts. This program elevates the importance of creativity to drive learning and will expand arts programming to neighborhoods that would not otherwise have access!

Highpoint is proud to have partnered with this amazing organization in bringing art to community.

The Free Arts program was previously offered by Free Arts Minnesota.





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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FREE INK DAY

with guest artists
Jim Denomie and Alex Buffalohead

Saturday, October 26
12:00 – 4:00 p.m.

This fall, Free Ink Day will be in conjunction with the Highpoint exhibition, *Transference: Printmakers in Mni Sota Makoce*, a show of Native American artists working in Minnesota. Visitors can meet guest artists in the gallery, as well as create their own relief prints in the studio. This event is free and open to the public and all ages are welcome! Last seating at 3:30 p.m.



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