

FALL/WINTER 2020

Presstime



HIGHPOINT CENTER FOR PRINTMAKING



Delita Martin: *Keepsakes* A New Series of Prints

See story on page 2

Delita Martin, *Reneisha*, 2020,
lithography, collagraphy and hand
stitching, edition of 15

From the Directors

What a Year...

Trying to write an update on what has happened since you saw HP's last newsletter in February 2020 feels as daunting as the idea of writing about what lies ahead! To say anything about the last seven months is all but guaranteed to be an understatement. In February, like most people, we had our year planned and would have carried forward in the rush of momentum to get it accomplished with any small amount of time for contemplation largely happening after the fact. Obviously the COVID-19 pandemic, the economic turmoil, job losses due to the pandemic, and the world-wide civil unrest calling for Racial and Social Justice triggered by the killing of George Floyd here in Minneapolis changed all that. As well it brought the recognition of so many unheralded heroes who pick and transport our food; who take care of our children, and loved ones; and who provide so many daily public and civil services that make our lives possible. It has been a time for deep reflection, realization, and reordering of priorities. The sudden collapse of many routine assumptions and ways of operating have been disruptive and painful to say the least, but it has also opened up space for us to reimagine and reinvent. Like most organizations designed with the intent to serve our community, Highpoint has been taking this critical time to look closely at who and how we serve and identify new, better, and deeper ways to provide opportunities. Change is not inherently good, but it can be if we make it that way. We send out our best wishes and hopes for you all as you read this. We look forward to your help in creating new, more equitable, and inclusive opportunities for everyone in our community and beyond. We believe art, culture, and creative people have the power to drive good and lasting change.

Take care and best wishes,

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

Delita Martin: Keepsakes



Delita Martin drawing on a litho stone at HP Editions

Highpoint Editions is excited to be working with Delita Martin to create a series of seven editioned prints. Titled *Keepsakes* the series of prints looks beyond the surface of objects, towards the memories they hold. Delita shares: "Their purpose is to preserve the childhood of young Black girls and act as mementos of innocence. In this way, *Keepsakes* is a direct act against "adultification", a perspective where adults view Black girls as less than innocent and more adult-like. Ripping away their innocence and replacing it with labels such as "disruptive", "loud" or "manipulative". These labels often result in their mistreatment. This varied series shows portraits of little Black girls peering from the folds of vintage christening gowns. Such gowns, typically a shade of white symbolize innocence and purity in the Christian doctrine that teaches all man was created blameless and free of sin. However the dresses in these works are slightly yellowed signifying the passage of time and suggesting that perhaps such notions are not equally applied.

Personal objects have long been a reflection of memory, personal and cultural identity. The dresses in this series act as repositories for both memory and identity."

About Delita Martin:

Delita Martin is an artist currently based in Huffman, Texas. She received a BFA in drawing from Texas Southern University and an MFA in printmaking from Purdue University. Formerly a member of the fine arts faculty at UA Little Rock in Arkansas, Martin currently works as a full-time artist in her studio, Black Box Press. Martin's work has been exhibited both nationally and internationally. Most recently Martin's work was included in the *State of the Arts: Discovering American Art Now*, an exhibition that included 101 artists from around the United States was organized by Crystal Bridges Museum of American Art. Her work is in numerous portfolios and collections.

Exhibition: *Stand Up Prints*

On View: October 23 – November 21, 2020

Please call or visit www.highpointprintmaking.org for hours and visitor protocol



Stand Up Prints guest curator Ellen Y. Tani



Community guest curator Esther Callahan

Stand Up Prints will showcase how contemporary printmaking is helping to amplify the messages of those who demand change. Highpoint put out a national call for submissions to this exhibition and received over 250 images for our curator Ellen Tani to make final show selections from.

Printmaking has functioned historically as a means of disseminating information and knowledge, but also as a powerful tool for communicating social and political messages to a mass audience. Dissent, outrage, inspiration, hope, and calls for social justice are common themes in prints made by artists including Kara Walker (US), Francisco Goya (Spain), Honore Daumier (France), Jose Guadalupe Posada (Mexico), Glenn Ligon (US), Käthe Kollwitz (Germany), Sister Corita Kent (US), and collectives like Taller de Gráfica Popular (Mexico), AfriCOBRA (US) and See Red Women's Workshop (UK).

In honor of the voices in Minneapolis that have inspired communities worldwide to stand up, Highpoint Center for Printmaking's *Stand Up Prints* exhibition will highlight artists who are using printmaking to address social and political issues right now.

The exhibition will feature contemporary examples of printmaking being used to promote racial and social justice in America. Exhibited work will include screenprinting, lithography, intaglio, monotype, collograph, relief, stenciling, letterpress. Acceptable submissions included prints, posters, broadsides, zines, and printinstallations. Artist collaborations were welcomed as well.

About the guest curator:

Ellen Y. Tani, PhD is the 2020-2022 A.W. Mellon Postdoctoral Fellow at the Center for Advanced Study in the Visual Arts in Washington, DC. A Minnesota native, she has held curatorial positions at the ICA/Boston, the Whitney Museum of American Art, and the Bowdoin College Museum of Art. A historian of contemporary African American art, her broader research within contemporary art engages critical race studies, disability studies, and feminism, and has been supported by the Carter G. Woodson Institute for African and African American Studies, the Clark Art Institute, and the Getty Research Institute.

About the community guest curator:

Esther Callahan, a mixed-raced, multi-cultural American born in Minneapolis, MN, moves across disciplines as an organizer, editor, curator, speaker and trainer. Over the past 20+ years in the Twin Cities, she has created and co-created various platforms for cultural production rooted in interrogating the impact of racial and gender equity. Most recently, she was a 2018-2019 Curatorial Fellow at the Minneapolis Institute of Art and co-curated the exhibition *Mapping Black Identities*—still on view, and is currently Co-Directing the Emerging Curators Institute, a first of its kind in the region. She holds degrees in Gender, Women and Sexuality Studies and Social Justice from the University of Minnesota.

Esther Callahan noted: "Invited by Highpoint Center for Printmaking regarding the *Stand Up Prints* exhibition, I aim to bring a local perspective in acknowledging the George Floyd uprisings and the role of Minneapolis both online and in the exhibition. It will be my honor to bring local, personal dimension to the important conversation around protest art and the threads that bind us all."

Rise Up

A Mural by Peyton Scott Russell



Rise Up mural produced with support from ICU Art and Doritos. Terra Sura Photography

Highpoint is thrilled to share this new mural from local artist Peyton Scott Russell. Peyton is the founder of SPRAYFINGER, an educational program focusing on the advancement and development of graffiti art and its aesthetics. Highpoint wishes to thank the artist, and Amira, the young girl featured in the mural. We hope everyone in our community will take time to walk or drive by and enjoy this incredible work of art!

This mural was produced with support from ICU Art and Doritos.

Highpoint's Gallery Director Mari Mondanelli interviewed Peyton Scott Russell about the project:

Where did the idea for this mural come from?

I was approached by ICU Art, out of California, and asked if I was interested in participating in a campaign by Doritos to #AmplifyBlackVoices—one component of Doritos' current efforts to support Black Lives Matter and bring more recognition to Black communities and voices through visual outreach. Murals were being proposed in four different cities, and ICU Art was charged with finding muralists in each city that were

supporting Black voices.

I was asked if I could come up with something. Following the George Floyd mural and the "WE" piece at the LynLake intersection, I started thinking about images that would be strong and relevant to the current situation—riot police, abusive cops, Black Lives Matter, and the protests to all the injustices in our country. One image circulating on the internet that resonated with me was the famous photograph of a little boy in front of riot cops, in full gear, with his fist in the air. This image as well as others fabricated from it created a juxtaposition between power—abusive power—and the community, and I wanted

to create my own art based on this juxtaposition.

The initial design idea was to find a young child to take a photo of and use this image with a collage of images of riot cops as the background. However, I did not want to pull an image from the internet and decided with the number of students I have worked with through SPRAYFINGER, someone would let me use their photo. Previously, I had taken a picture of a Black family, Amira's family, which went in to the "NORTHSIDE" mural on Wally's Food at the intersection of Golden Valley Road and Penn Ave in North Minneapolis. I reached out to the family, told them the about the project, and they graciously allowed me to do the photo shoot with Amira, who is the niece of one of my current students. After a series of requested content changes, I came up with the mural on Highpoint's building.

Was the location of the mural important?

Yes. ICU had originally selected a location in downtown Minneapolis. Since the mural was being sponsored by Doritos, they wanted it in a high visibility area. Because of differences of opinions about how Black voices should be represented, the location changed four times until Highpoint accepted the mural design and provided an opportunity for it to be created in a prominent, high-traffic area.

What effect do you hope the mural has on those that pass by?

I hope it creates a sense of pride, understanding, and comfort, and recognition that Black voices need to continue to be raised up. I want people to think about equity. As a biracial person—Black and white—I understand all people matter, but right now, Black images and voices need to be highlighted for some time to come, in order for equity and systemic change to be achieved. It is important for me to emphasize Black images in very strong and powerful ways.

What was the most challenging part of this mural?

The approval process. At the first location, I presented my original concept, which included the riot cops in full gear as the background to the little girl. This original design was pared down to the design now on Highpoint's building. The owners and tenants of the first location thought the image was too strong and wanted something more inclusive. Similar comments were made at the second location, which went further to say the image would promote "civil unrest". The third location rejected the project because it did not approve of the corporate sponsorship. This then brought us to Highpoint—which also almost did not happen because a high-level Doritos executive saw the image and was concerned about perception of their products being promoted to a younger audience. This person requested the child's image be changed to someone 18 years or older. A compromise was finally reached, and we were able to proceed.

How long did the mural take, from the first spray to completion?

Fifteen to 20 hours over the course of three days. Tom Janssen assisted me with mural execution.

Do you have any idea how many murals you've created in total during your career?

No, I do not. As a graffiti artist there have been many, but I have not taken the time to figure out how many.

The documentary film *Style Wars* (Tony Silver & Henry Chalfant) inspired you to spray paint as a child, what are your contemporary inspirations?

I am very influenced by traditional, classic art. Abstract expressionist art is my favorite, traditional movement of art. I get inspiration from spending time in museums. Other inspirations come from my students and movement—traveling, driving around the community—and simply living life.



Peyton Scott Russell
Photo by Greg Thompson

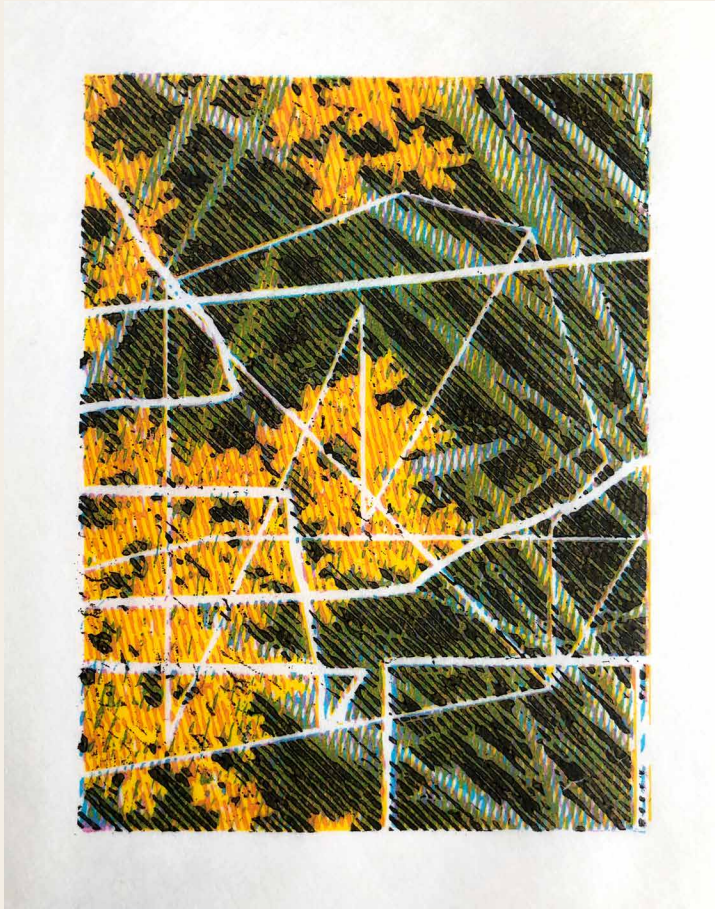
About Peyton Scott Russell

Minneapolis native Peyton Scott Russell, has a B.F.A. from the School of the Art Institute of Chicago, and for over three decades has been a professional artist and arts instructor.

In 1984 the film, *Style Wars*, introduced Peyton to graffiti art and had a profound effect on him. From that point forward, he has devoted his time and energy to graffiti art.

Peyton has also taught and directed classical visual fine arts with non-traditional art programs and encourages students to be professional artists by focusing on portfolio development, artistic interpretation, and exhibition. Today, through assistance from a Bush Foundation Fellowship (2012-2014), Peyton is focused on his new arts program, SPRAYFINGER®. He is dedicated to teaching, studying, and practicing Graffiti: The Art of Creative Lettering™. His mission is to increase awareness of graffiti as a teachable art form by working with schools, teachers, and artists on curriculum design, outlines, and lesson plans to deepen the understanding of a long-misunderstood art form.

McKnight Printmaking Fellowships Update



Mike Marks, *Butterfly Weed*, woodcut

Just over one month after it began, the 2020 McKnight Printmaking Fellowship was interrupted by the closure in March of Highpoint due to the pandemic. Thankfully the artists, Mike Marks and Drew Peterson, were able to continue making prints in their personal studios. Highpoint was able to welcome the fellows and our other co-op members back into the printshop on July 6. This fall, HP will finally be able to host national arts professionals to conduct studio visits with the fellows beginning with esteemed art historian Susan Tallman who will come to Minnesota in October. The 2020 McKnight Printmaking Fellows Exhibition will open in January 2021, just after we bid good riddance to 2020.

In September 2020 Highpoint will put out a call for applicants for the 2021 McKnight Printmaking Fellowship. Please check HP's website for the latest regarding information sessions, fellowship timeline, and application instructions.

MCKNIGHT
ARTIST
FELLOWSHIPS

Threshold Gallery



Kurt Seaberg, *Untitled*, lithograph

All things are bound together

Lithographs by Kurt Seaberg

On View October through December 2020

Coming in January to Threshold Gallery:

Urban Oasis

An artist book installation of screenprints and black and white photography made by Cathy Ryan.

Jerome Emerging Printmakers Update and Exhibition

On View: September 14 – October 10, 2020

Please call or visit www.highpointprintmaking.org for hours and visitor protocol

Highpoint is excited to finally welcome visitors back into our galleries in September to view the culminating exhibition of our 2019-2020 Jerome Emerging Printmakers! Originally set to take place last May, the exhibition unfortunately had to be postponed. The 2019-2020 Jerome Emerging Printmakers Exhibition will be Highpoint's first public exhibition since the shutdown occurred in March.

Here's what Highpoint's Jerome artists have been up to:

Benjamin Merritt has created a body of work that originates from a love of language and a need to communicate what living with a chronic illness entails. He uses the etching processes to reflect on the continually changing nature of chronic illness. Benjamin is able to scrape, manipulate, scar, and erase on the copper etching plate, leaving a collection of marks in the resulting printed image that reveal the history of the plate. He also implements monoprinting techniques in much of the work, creating a play between the stagnant, repeated etching and the fluid monoprint.

More recently, through the COVID-19 pandemic, his thinking about the role of care in our society has manifested in his work. His personal relationship to care is that which he receives in treatment for a chronic illness, as well as his own employment in the care industry. Similarly to the work about chronic illness, he is interested in highlighting how complicated and multifaceted care can be, the importance and necessity of understanding the subtleties of healthcare that are often overlooked in America.

During this challenging and unstable year, **Karmel Sabri** pushed her aesthetic boundaries by playing with color and texture, while channeling printmaking and embroidery into a therapeutic method of expressing the pain and frustration of intimate generational and personal traumas. The title of this body of work "The Question of Palestine" connects geopolitical relations between the US,



Tricia Heuring discusses in-progress work with Jerome artists Karmel Sabri and Grace Sippy

Palestine, and Israel to personal experiences. Layering legal documents, personal stories, and found materials with bold colors and sharp, organic gestures, Karmel connects themes of resistance and resilience.

Grace Sippy developed a large series of simultaneously delicate and weighty figurative studies that she turned into photolithographs and screenprints. The lightweight, translucent paper they are printed on further enhances their aura of fragility. Grace uses the figure to explore what cannot be said, or what she does not wish to say through words, and regularly visits themes of disintegration, doubles, the Grotesque, vulnerability, and conflict. Grace's creative methodology begins with photography; using herself or her husband as a model. She makes sketches from the photographs and then toner drawings (on mylar) based off the sketches. The toner drawings are used as films to make screens and photolithographic plates, from which prints are finally made. She will be exhibiting

these finalized prints, and possibly some of the toner drawings they are made from.

In November 2019 Bryan Ritchie, Professor of Art, University of Wisconsin-Stout visited Highpoint and artist Dyani White Hawk visited HP in January 2020 to conduct in-progress critiques with the Jerome artists. Tricia Heuring—curator, arts organizer and co-founder of Public Functionary—joined the residents for another critique at the end of February. In August Keisha Williams, Curatorial Dept. Assistant and Artist Liason in Contemporary Art at Mia, met with the Residents to advise them on the installation of their exhibition. Highpoint once again extends our thanks to all these accomplished arts professionals for their assistance and support of our Jerome Emerging Printmakers.

Fall/Winter 2020: Adult Classes

Beginning Screenprinting

Dates:	Tuesdays: October 13, 20, 27, November 10 and 17; 6:00–9:00p.m. Saturdays: October 24, November 7 and November 14; 10:00a.m.–1:00p.m.
Ages:	18+; for beginning and intermediate students
Cost:	\$345 (10% discount for HP members)
Registration:	Deadline is October 6
Enrollment:	Maximum 5
Instructor:	Nancy Ariza

Screenprinting is the stencil process of forcing ink through mesh onto a surface with many applications such as t-shirts, posters, and fine art explorations. The process lends itself well to bold graphics as well as textural and detailed imagery. Through eight class sessions, this course will cover basic low-tech and photo-emulsion techniques to create multi-layer prints. Class sessions will consist of demonstrations and instructor-supported work time in introductory skills: creating stencil and hand-drawn positives, color mixing, paper selection and preparation, and registration. Participants will also be introduced to the work of contemporary artists and printshops working in the medium.

Please note that this class will focus on low-tech and hand-drawn image making. There will be no instruction in digital programs, however, students may supply their own digital images (positives). Highpoint's artist cooperative does not include any digital printing equipment.

This class is designed with beginners in mind.

About the Instructor: Nancy Ariza is a printmaker, educator, and arts programmer based in Minneapolis, MN. Her artwork explores multigenerational relationships, storytelling, and memory through prints, book arts, and installation. Outside of her artistic practice, Ariza has been developing and leading arts programming throughout the state of Minnesota since 2012. She currently works as the Learning and Engagement Coordinator at the Minnesota Museum of American Art and has taught at Highpoint Center for Printmaking, Minnesota Center for Books Arts, Walker Art Center, East Side Arts Council, and more. She holds a BA in Art History and a BFA in Printmaking from Minnesota State University, Mankato.



Nancy Ariza, *Human Rights Won't Break the Bank*, screenprint

Photolithography from Hand-made Imagery

Dates: Tuesdays: January 5, 12, 19, 26 and February 2 and 9; 6:00–9:00 p.m.
Saturdays: January 23 and February 6; 9:00 a.m. – 12:00 p.m.

Ages: 18+; for beginning students

Cost: \$345 (10% discount for HP members)

Registration: Deadline is December 28

Enrollment: Maximum 5

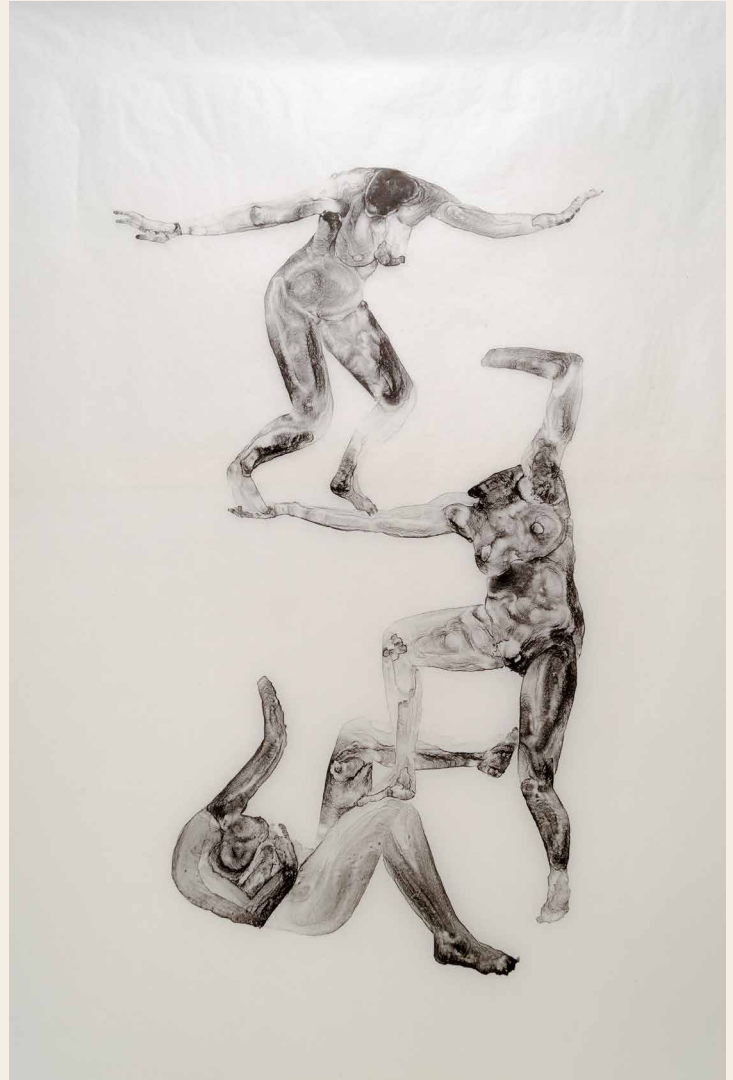
Instructor: Grace Sippy

In photolithography, an image (hand-made or digitally output) is exposed onto a thin, UV sensitive plate. The plate is then developed through a specific process and printed using a lithographic press. This type of lithography is well suited for the printmaker who has been apprehensive about learning lithography, or for someone who is new to printmaking altogether. It is also a great course to simply add another technique to your printmaking gamut! This class will introduce the fundamentals of photolithography with a focus on hand-drawn imagery. The course will begin by highlighting examples of photolithography and the techniques and materials used to create hand-based positives. Participants will learn plate exposure, developing, printing, troubleshooting and will be given the opportunity to complete a small edition of their own photolithograph by the end of the course. Please note, while the use of photographic and digitally-derived imagery will be touched on, these will not be the focus or approach of the instruction.

About the Instructor: Grace Sippy grew up in small-town Swisher, Iowa as the only artist in a family of scientists, medical professionals, and engineers. She earned her BFA in Printmaking 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.

She has exhibited nationally and internationally. This year she exhibited in the China Printmaking Museum in Guanlan, China, a group show titled “Stones From Other Mountains”, and in the Taiwan National Museum of Fine Art for the museum’s “International Printmaking Biennial: ROC 2020”.

As a Highpoint Jerome Emerging Printmaker 2019-20, Grace has been focusing on using toner as a drawing medium for screenprinting and photolithography, creating prints on thin, lightweight, Asian paper. Generally her work is inspired by psychoanalysis and an interest in seeing what is possible in printmaking as a field, often creating hybrid prints. The body of



Grace Sippy, *Tower*, photolithograph

Jerome work features humanoid figures, exploring what cannot be said in words, or what she does not wish to say through words, touching on themes of disintegration, doubles, the Grotesque, vulnerability, and conflict.

To register for Adult 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.

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As of September 1, 2020



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Tim Grady and Catherine Allan
Fund of The Minneapolis
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Universal Framing
Wet Paint Inc.
WMN Foundation
Working Conversations LLC.

*deceased



Highpoint Center for Printmaking is a fiscal year 2021 recipient of a general operating grant from the Minnesota State Arts Board. This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board operating support grant, thanks to a legislative appropriation from the Arts and Cultural Heritage Fund.

Funding provided in part by a grant from the Minnesota State Arts Board, through an appropriation by the MN State Legislature, a grant from the National Endowment for the Arts, and private funders.




HIGHPOINT CENTER FOR PRINTMAKING

912 West Lake Street
Minneapolis, Minnesota 55408

612.871.1326
highpointprintmaking.org

ADDRESS SERVICE REQUESTED

Mission: Highpoint Center for Printmaking is dedicated to advancing the art of printmaking. Its goals are to provide educational programs, community access, and collaborative publishing opportunities to engage the public and increase the appreciation and understanding of the printmaking arts.

 **Non-discrimination policy:** Highpoint Center for Printmaking provides equal opportunity and access to its facilities and programs to all individuals regardless of race, national origin, color, gender, age, beliefs, sexual orientation or disability in admission, access or employment.

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Call for Applications

2021 McKnight Printmaking Fellowships at Highpoint

Two outstanding Minnesota Printmakers will be chosen as McKnight Printmaking Fellows and will receive:

- A \$25,000 unrestricted award
- One year access to Highpoint's printshop
- Culminating exhibition at Highpoint
- Professional digital documentation of exhibited artwork
- Studio visits with national arts professionals
- And more!



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Visit our website for more information