

FALL/WINTER 2022

Presstime

 HIGHPOINT CENTER FOR PRINTMAKING



A message from Patricia Wilder, Interim Executive Director

Through my years of experience, serving as an Interim Executive Director has provided me with the opportunity to learn more about and how to support great organizations during times of transition. Highpoint Center for Printmaking is an amazing nonprofit with a great board, staff, patrons, co-op members, and involved community.

Serving as the Highpoint Interim, following a long-term Executive Director and co-founder such as Carla McGrath, I knew I had big shoes to fill. The board, recognizing this challenge, dedicated the time and resources to assure that the organization would continue to be well cared for in the manner that Carla and Cole have tended to it these many years. Carla remains nearby, and Cole, the other co-founder, remains as the Artistic Director and Master Printer.

The culmination of the search has resulted in the appointment of Jehra Patrick as the new Executive Director. We are excited to welcome her as the new Highpoint Executive Director and know you will enjoy working with her too!

Jehra Patrick brings years of experience in nonprofit arts organizations and higher education. She most recently was the Gallery Director and Curator of the Law Warschaw Gallery at Macalester College (2016–August). She is the founder of the Emerging Curators Institute which was created to provide opportunities in this field for individuals who might come at this work through different avenues. She will continue to serve on their board as she exits her co-leadership role for this Institute. Jehra also was the Founder and Director of Waiting Room Gallery in Minneapolis and a Program Director of Mn Artists at the Walker Art Center. These combined experiences, her passion for the work of Highpoint, and commitment to the field will serve Highpoint well into the next phases for the organization that has enjoyed such a strong past and place in the community.

“I am invested in the arts and the people who power them—artists, arts workers, and the audiences and communities they serve—and I am excited to build on Highpoint’s mission and outstanding legacy. Together, we will collectively share the story of printmaking, its global history, production processes, and artistic labor.” — Jehra Patrick

It has been my pleasure serving as the Interim Executive Director since January. I look forward to future opportunities to enjoy the great aspects of Highpoint, whether at a Free Ink Day, a Gallery Exhibition opening, an artists talk, or a fundraising event. Sending a special thank you to the Highpoint staff, board of directors, co-op members, artists, and community members.

With gratitude,



Patricia Wilder
Interim Executive Director



Gallery visitors look at new work from the Jerome Early Career Printmakers Exhibition, featuring work by Savannah Bustillo, Sarah Evenson, and Ryan Gerald Nelson

COVER:
Brad Kahlhamer, 2022
+ Sky + Cloudy Boy w/ Clouds
Watercolor monotype
Unique
30 x 38 1/4 in.

Brad Kahlhamer Returns to Highpoint!



Brad Kahlhamer visits Highpoint to create a new series of work. The Highpoint Editions team assists in the production of Kahlhamer's watercolor monotypes.

Brad Kahlhamer returned to the Highpoint Editions pro shop for two weeks this summer! Kahlhamer's newest monotypes represent an array of techniques from his artistic practice: watercolor, spray paint and airbrush, stencils, and include a cadre of recurring characters who appear throughout his nearly 30-year career, Ugh and Cloudy Boy, among many unnamed others. The icons and themes in his work are born of a deliberate longtime practice—an almost life philosophy—of “yondering,” a term Kahlhamer coined for nomadic wandering and pondering through his writing and drawing.

Kahlhamer splits the year between two homes, one in Mesa and one in New York City, locales that hold rich meaning and influence for him, having grown up in

both areas as a child and a young adult. Through his art, he reflects on his tripartite identity—Native American heritage, adoptive German-American family, and adult life in the Lower East Side, interpreting an existence in “the third place”: a place in between. Kahlhamer is always working out a sense of existential fluidity, examining his own movement through space, both in the landscape of the physical world and an imaginary but no less real inner landscape influenced by historical, cultural and personal narrative.

Journeying and collecting and constructing still inhabit his current work, whether sculptures or works on paper. Kahlhamer has become a master worldbuilder, dreaming up and chronicling every piece of a ++ sky universe ++ .

Cloudy Boy w/ Clouds, an exhibition of Kahlhamer's new monotypes, will be on exhibition in the Highpoint gallery this fall, opening reception Friday, November 4, 2022. We look forward to sharing more previews of this body of work!

For more information on release date and pricing, please contact Gallery Director, Sara Tonko at sara@highpointprintmaking.org.

Welcoming New Executive Director, Jehra Patrick



Dear Friends of Highpoint,

I'm thrilled to join you as Executive Director of Highpoint Center for Printmaking.

I have deep respect for Highpoint and its history. Leading up to my appointment and since my arrival last month, I've spent time meeting with members of Highpoint's community to learn more about the organization. What is clear from all of these conversations is how impactful Highpoint's programming is on individual lives, our local arts ecosystem, and the international art community. This impact and Highpoint's sustained success are the results of its visionary co-founders, Cole Rogers and Carla McGrath, and a dedicated and thoughtful staff, who built the programs and relationships that have resulted in the lasting culture and following that surrounds the organization.

Cole and Carla founded Highpoint Center for Printmaking to address a lack of access and community for printmakers in the Upper Midwest. Since opening in 2001, Highpoint has grown into a dynamic community of artists, collectors, gallery-goers, class-takers, and the print-curious.

Highpoint's mission, values, and unique programming model align with my lived and professional experience. I share Cole and Carla's entrepreneurial impulse: I founded Waiting Room, a gallery for local and national emerging artists, and the

Emerging Curators Institute, an educational fellowship program for women, non-binary curators, and curators of color. I produced educational programs for all ages at the Walker Art Center and learned about evolving artists' needs across the state while Program Director for Mn Artists. I understand the significance of printmaking through art historical and contemporary lenses and served as Gallery Director and Curator at Macalester College before joining Highpoint (where I presented the work of renowned printmakers like Roger Shimoura!) I started my career as a studio artist and I know the value of the studio, both for producing artwork and for building community with other artists.

My leadership approach is collaborative; I have been engaging staff, board, artists, and audiences, in conversations to expand upon the success of Highpoint's 20-year foundation and collectively envision our future. The future of Highpoint will be built with the communities that surround it; because we value education, Highpoint will be a learning organization and actively learn with, and from, artists and audiences; we will create conversation-worthy programs and ask big questions about how print connects us to important conversations of our time; we will grow to become a gathering place where both the arts-invested and broader public feel a sense of belonging; we will

empathetically respond to the issues affecting our communities, locally and globally.

At the core of this vision, we will continue to share the story of printmaking, its unique history, processes, and artistic labor. Highpoint doesn't just value prints, we value printmaking—how prints are made—we value printmakers, and we value new and returning community members.

I look forward to meeting you in the months to come and would love to learn more about your connection to Highpoint and ideas for our future. Please stop by one of our upcoming events to introduce yourself!

Warmly,

Jehra Patrick

September 30, *Stand Out Prints* opening reception from 7–9 pm

November 4, *Cloudy Boy w/ Clouds*, artwork by Brad Kahlhamer opening reception from 7–9 pm

Printshop Cooperative



Artists printing in the Highpoint Co-op space

The artist's cooperative is arguably the primary reason Highpoint was founded. At the very least, providing a space for people to make prints was what started the conversation about founding this organization more than twenty years ago. Cole was working in academia and saw his students fall in love with printmaking, only to stop after graduation because they didn't have access to the equipment or space necessary to continue the practice. While DIY printmaking set-ups are common, it's cost and spatially prohibitive for an individual to equip a space to support all of the traditional printmaking techniques; intaglio, relief,

lithography, monotype, and screenprinting. However, the artform is perfectly suited to the cooperative model and generally, printmakers are a communal bunch.

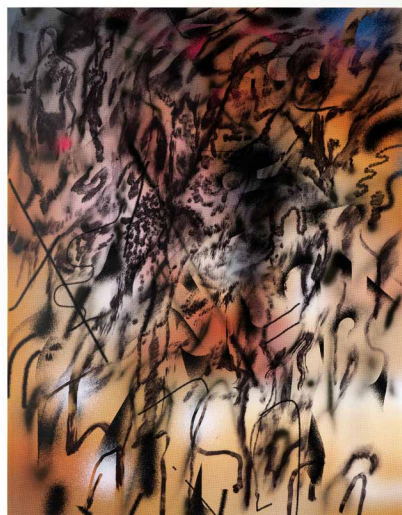
So, the co-op at Highpoint was created to offer artists with printmaking know-how access to the equipment and space necessary to pursue the artform. And further, to provide members with opportunities to show and sell work as well as share tips, tricks, feedback, and, in many cases, friendship with each other.

Now, twenty-plus years into the experiment, the co-op community is more robust than ever. Members have key card

access to the space from 8 am–midnight every day with very few exceptions. In addition to access to our beautifully-equipped printshop, perks of membership include a 50% discount on most Highpoint classes, opportunities to exhibit work, and more. Plus, there's off-street parking for members behind our building!

The co-op still has room for a few additional members. If you'd like to join up or wish to learn more about the co-op, contact our Director of Artist Programs Josh Bindewald.

Highpoint Editions News



Corner of Lake and Minnehaha, 2022, 54 ¾ x 43 ½ in., Screen print, Edition of 45
Co-published by the Walker Art Center and Highpoint Editions



Corner of Lake and Minnehaha (smoke), 2022, 54 ¾ x 43 ½ in., Lithograph with chine collé, Edition of 45



Corner of Lake and Minnehaha (blue), 2022, 54 ¾ x 43 ½ in., Screen print, Edition of 45



Senior printer Zac Adams-Bliss examines the printing registration



Cole Rogers visits Julie Mehretu's studio in New York for the signing of *Corner of Lake and Minnehaha*

This fall, Highpoint Editions will release the complete three-print series by Julie Mehretu: *Corner of Lake and Minnehaha*

Corner of Lake and Minnehaha, internationally renowned artist Julie Mehretu's newest series of prints, examines a scene of civil unrest following the murder of George Floyd in Minneapolis, MN in the summer of 2020. A liquor store situated on Lake St East and Minnehaha Ave South burns as a protester hoists an American flag in the foreground. Mehretu's familiar method of abstraction through layering and mark-making produces an expansive atmosphere of noise and heat. Present is the sometimes psychically distorting noises of fire: transient flickering, whistling, crackling char and falling matter, the sounds of active—alchemical—transformation.

Of these new works, writer and art historian Susan Tallman writes of Mehretu's sense of "infinity,"* an artfully mapped universe of heaving depth and flux. Tallman writes, "Mehretu, the child of a... failed revolution, has made herself a poet of the social sublime—the dithering, dazzling spectacle of humanity's infinitely hopeful, endlessly myopic designs for the world." Tallman concludes that Mehretu's aesthetic treatment of geo-political events aims to disrupt the constant narrative of current events and subliminally imposed social structures of power, and to look hard at the subtext of humanity, agents of violence, monumental destruction, catastrophe, and imagination.

*Please visit www.highpointprintmaking.org to read Susan Tallman's essay in its entirety.

For release information regarding *Corner of Lake and Minnehaha*, please email the Gallery Director, Sara Tonko, sara@highpointprintmaking.org

About Julie Mehretu

Born in Addis Ababa, Ethiopia in 1970, Julie Mehretu lives and works in New York City and Berlin. She received a Master's of Fine Art with honors from The Rhode Island School of Design in 1997, a Bachelor's from Kalamazoo College in 1992, and studied at University Cheik Anta Diop in Dakar, Senegal. Mehretu is a recipient of many awards, including the The MacArthur Award (2005), the Berlin Prize: Guna S. Mundheim Fellowship at The American Academy in Berlin, Germany (2007) and in 2015 she was awarded the US Department of State Medal of Arts Award. An important mid-career survey of Mehretu's work opened in 2019 at Los Angeles Museum of Contemporary Art, California, touring to High Museum of Art, GA (2020), The Whitney Museum of American Art, New York (2021) and Walker Art Center, MN (2021-22).

In exploring palimpsests of history, from geological time to a modern day phenomenology of the social, Julie Mehretu's paintings, drawings and prints engage us in a dynamic visual articulation of contemporary experience, a depiction of social behavior and the psychogeography of space.

Mehretu's work is informed by a multitude of sources including politics, literature and music. Most recently her paintings have incorporated photographic images from broadcast media which depict conflict, injustice, and social unrest. These graphic images act as intellectual and compositional points of departure; ultimately occluded on the canvas, they remain as a phantom presence in the highly abstracted gestural completed works. Mehretu's practice in painting, drawing and printmaking equally assert the role of art to provoke thought and reflection, and express the contemporary condition of the individual and society.

Mehretu is a member of the American Academy of Arts and Sciences, American Academy of Arts and Letters, and the American Academy of Design. Her global representative is Marian Goodman Gallery.



Njideka's visit to Highpoint's Artist Studio in 2019

Njideka Akunyili Crosby

Highpoint Editions will be welcoming artist Njideka Akunyili Crosby back to the pro shop this October to continue working on the print she began in 2019. Akunyili Crosby has exhibited at major institutions such as the National Portrait Gallery and Blanton Museum of Art, and her work is in the permanent collections of the Yale University Art Gallery, San Francisco Museum of Modern Art, The Tate Modern, Whitney Museum of American Art, Museum of Contemporary Art, Los Angeles, and Smithsonian National Museum of African Arts.

Education and Community Programs Update

Hello from Highpoint's classroom studio! Despite another interesting year, we still had a huge amount of youth and adult students create fine art prints, many for the first time! Using lessons learned from the pandemic, we have been able to offer a wide variety of workshops, both virtually and in person. Highpoint Art Kits allowed students to create vibrant print projects from their homes or in their classrooms. Virtual and in-person tours went in-depth to share all of the facets of Highpoint and what we're all about. Videos allowed people to tune in from anywhere to view gallery talks, artist discussions, and demonstrations, reaching more individuals and viewers from around the globe. In-person workshops in our classroom studio provided high-quality printmaking workshops for a wide range of ages and abilities. We had our first Free Ink Day in two and a half years! Much of our programming, particularly youth programming, has grant and donor support to be free of charge or discounted. Providing access to underserved communities is a huge part of our mission. It has been a busy year, and we can't wait for even more in-person workshops this coming fall!

Loring Nicollet Alternative High School (LNAS)

Loring Nicollet Alternative High School is a small school in Minneapolis dedicated to providing low-income students a path toward graduation and future careers. The school is part of Project for Pride in Living (PPL), a Minneapolis nonprofit that works to disrupt poverty and homelessness and develop career stability. In Spring 2022, LNAS visited Highpoint to learn more about an arts nonprofit, and to get some hands-on experience in printing. Students went behind the scenes to see how Highpoint works, including Highpoint Editions and the co-op studio. Back in the classroom participants learned to handprint screenprints on fabric. It was a fantastic experience, and we can't wait to have them back again.



ACCESS/PRINT participants for spring 2022 include Sal Burkhardt, Nina Holding Eagle-Bushaw, Sloane Fischer, Anisah Hassan, Alice O'Brien, Bridget Wallace, and Erik Westgard

Ella Baker Global Studies and Humanities School

Middle school students from Ella Baker school partnered with Highpoint in Spring 2022 to learn about artist access in Minneapolis. Students were given the opportunity to choose a local organization to work with, and we are honored to have been chosen! This partnership has two aspects, an interview with Artistic Director Cole Rogers and a hands-on screenprinting workshop. For the first session, Ella Baker students and Cole Rogers talked about the ins and outs of an arts nonprofit, artist access, and a little bit about favorite sports teams. The second session had students design and handprint their own T-shirts. The shirts turned out amazing, and we already have plans to bring Ella Baker students back to Highpoint for Fall 2022.

ACCESS/PRINT Teen Mentorship Program

Highpoint was able to restart its long-running teen mentorship program, ACCESS/PRINT, in the winter/spring of 2022. This program is free to participants, who are selected through an application process. ACCESS/PRINT is led by skilled practicing printmaking artists. Participants learn the basics of print and create a body of artwork to display in our annual student show in the spring. Artists included; Sal Burkhardt, Nina Holding Eagle-Bushaw, Sloane Fischer, Anisah Hassan, Alice O'Brien, Bridget Wallace, and Erik Westgard.



Students create vibrant watercolor monotypes in the Carla K McGrath Education & Community Classroom

Environmental Creative Clean Water Stewardship Program

Funded by a Hennepin County Green Partners grant, this program brings environmental education, arts, and printmaking to local 5th grade students. For our winter/spring 2022 programming, Highpoint partnered with Nellie Stone Johnson Community School and Burroughs Community School. 5th graders participated in 6 workshops over the course of the spring, culminating in Highpoint's student exhibition and a rain garden-themed Free Ink Day. Workshops included: hand-printed stickers to decorate water bottles, sorting trash found in Lake Hiawatha with environmental artist Sean Connaughty, writing an Ode to Water with poet Marie Olofsdotter, learning about pollinators with Pollinate MN, and creating relief prints about what they learned.



FREE INK DAY AT HIGHPOINT

October 15th, 12-4 pm

ADULTS, FAMILIES, KIDS,
EVERYONE WELCOME!

Free Ink Days are back!

Our first Free Ink Day in over two years, and our first outdoor one in much longer! Summer of 2022, Highpoint hosted a free community printmaking event, called a Free Ink Day, in our parking lot surrounded by our beautiful rain gardens. Artists Sean Connaughty and Erin Rupp of Pollinate MN tabled the event to talk about our local environment. Ryan Picone and Ben Abraham of the MN Guitar Society provided music, and Sonny's Ice Cream provided treats. The weather was fantastic, and participants of all ages created vibrant prints using an etching press. This Free Ink Day was funded in part by a Hennepin County Green Partners grant. Special thanks to all the volunteers who made this possible!

Free Ink Day: October 15, 12-4 pm at HP

Enjoy a day of free printmaking and beautiful Minnesota fall weather—Free Ink Day will take place in the HP rain garden (behind the building) where you will learn about and create relief prints. This event is free and open to the public—all ages are welcome! This event is in coordination with the Twin Cities Art Week. Stick around that night for the artist and curator talk with William Villalongo and view the *Stand Out Prints* exhibition in the gallery. Would you like to volunteer to help with this event? Details on our website!

Thank you to our Education Interns, Volunteers, and Partners

These fantastic programs and workshops would not be possible without the dedicated work of our teachers, interns, and volunteers. A special thanks to Education Interns Gabi Estrada and Zoe Rogers for their commitment to bringing workshops to youth. Our community partners, the schools, organizations, and community members who work with Highpoint, put in extra hours in already busy schedules to help bring these printmaking workshops to students. We couldn't do what we do without their unwavering dedication to students. Finally, a huge thank you to all the individual donors, members, and funders who provide us with the financial means to offer high-quality printmaking workshops for all ages!

Fellowship and Residency Updates



Victoria Eidelsztein



Jasper Duberry

Full Color Print Fellows

Introducing Victoria Eidelsztein and Jasper Duberry as Full Color Print Fellows and HP Co-op Members

We are sending a warm welcome (and congratulations) to Jasper Duberry and Victoria Eidelsztein as the inaugural Full Color Print Fellows at Highpoint. Working with a steering committee, this pilot program was developed to help create a more welcoming and equitable space for artists of color to participate, create work, and engage in the printmaking community within Highpoint. We are thankful to the steering committee for their honesty and dedication and to all of the individual donors who helped bring this program to fruition.

Jasper Duberry is a printmaker that resides in St. Michael, Minnesota. He learned printmaking while studying at Viterbo University in La Crosse, Wisconsin. Jasper often explores themes that are various stages of the Black

experience—pain, joy, healing, and resistance to name a few.

As Michelle Alexander, author of *The New Jim Crow: Mass Incarceration in the Age of Colorblindness* writes, “Slavery defined what it meant to be black (a slave), and Jim Crow defined what it meant to be black (a second-class citizen). Today mass incarceration defines the meaning of blackness in America: black people, especially black men, are criminals. That is what it means to be black.”

Victoria Eidelsztein is an Argentinian artist and screen printer based in Minneapolis. Victoria’s artwork reflects on simple yet complex themes like loneliness, self-care, and homesickness. “My immigration process started in 2019 and coincided with the pandemic which delayed my documentation. This created a very delicate situation for me; I found myself very lonely, not being able to work or go back home, and I was feeling very homesick without a sense of belonging.” Victoria says, “My artwork was shaped by these events

and overwhelming feelings, and printmaking became a powerful tool to express them.” Victoria prints her drawings on paper and apparel and is currently exploring large-scale fabric printing techniques, creating tapestries with intricate patterns.

Victoria offered this about her practice and how the fellowship will be a benefit: “My practice now is mainly focused on screenprinting; I also do ceramics and paint murals. Recently, I learned how to sew which expands the limits of my creativity and gives me access to new formats. Being selected for the Full Color Print Fellowship is a dream! Having access to a fully equipped studio, mentorship, and guidance for a year will help me expand artistically but also be able to create on a higher level and even larger scale.”



McKnight artist Nicole Sara Simpkins (right) attends a stone lithograph class at Highpoint Center for Printmaking. Instructor, Lila Shull demonstrates on a litho press.



Orin Zahra, Assistant Curator at the National Museum of Women in the Arts

McKnight Printmaking Fellowships

Amy Sands and Nicole Sara Simpkins have stayed busy since they began their McKnight Fellowship year in February. Both of the artists have completed classes, taken part in local and national workshops, and participated in artist residencies outside of the state. Nicole took an Adobe Illustrator course through MCAD, a papermaking class through MCBA, and a stone lithography class here at Highpoint. Amy completed a woodcut and monoprinting workshop this summer at Anderson Ranch Arts Center in Snowmass, CO.

In the past six months, both fellows have had the opportunity to travel for artist residencies as well. Amy recently returned from a two week residency in Spain (lucky!). She used the opportunity to create and ideate using nature, light, and shadow. Her experience in Spain will inform the work she continues to make for the forthcoming fellowship exhibition. Nicole recently

road-tripped to the east coast where she completed a four-week artist residency at MASS MOCA. While making her way back to Minnesota, she happily reported that the residency was “extremely productive”.

This fall, two esteemed, national curators will be coming to Minnesota for in-person studio visits with Amy and Nicole. **Orin Zahra, Assistant Curator at the National Museum of Women in the Arts in Washington DC, will visit Minneapolis in early October. During her visit, Orin will be presenting a public lecture, October 5 at 6:30 pm at Highpoint, Looking back/Speaking up: Contemporary Responses to Race and Gender in Art History. The event is open to the public, but RSVPs are strongly encouraged on our website as seats are limited. Tickets are \$10, or free for HP members.** Then in November, Ruth Erickson, Mannion Family Curator at the Institute of Contemporary Art/Boston, will also come to Minneapolis for studio visits. Especially exciting is that Orin and Ruth occupied the top two spots

on Amy and Nicole’s “visitor wish list”!

The studio visits will provide Amy and Nicole valuable insight during their final push to finish work before their exhibition is installed. The 2022 McKnight Printmakers Exhibition will open in Highpoint’s galleries in January 2023.

Applications for the 2023/2024 McKnight Fellowship are opening this November. A zoom informational session will be held Monday, October 24 at 7:30 pm.

Jerome Early Career Printmaking Residency

The Jerome Residency 2021/2022 was a highlight of the year! It was especially great to offer this program once again following a year off due to the pandemic. The culminating residency exhibition that took place spring/early summer 2022 for Ryan Gerald Nelson, Savannah Bustillo, and Sarah Evenson was incredible—the artists went all out during their residency period! It is said that without risk, there is no growth. Whether or not they consciously identified it at the time, Ryan, Savannah, and Sarah took great risks in the work that they completed and the installation(s) they undertook.

One of Sarah Evenson's projects was a large series of printed and drawn figurative illustrations that they also scanned and animated into a short film. This very moving image was then projected onto the ceiling of an inside-the-gallery enclosure. The enclosure which they referred to as the Pillow Palace was lovingly tufted and sewn as a soft and welcome space where visitors were encouraged to take a load off (and their shoes) to relax and watch the animation.

Ryan Gerald Nelson filled the windowless room of Gallery B from floor to ceiling (literally on the ceiling) with work he created during the previous year. Technique-wise, the printed component in Ryan's work was entirely screenprint, however, the substrates he printed onto, and how he presented those substrates was not so straightforward. To create three of his pieces, Ryan printed onto flagging tape, that ubiquitous orange stretchy material used for demarcation. The tape is only 1" wide so in order to create a surface suitable for printing, he wove strips into larger rectangles.

Food was not the only theme Savannah Bustillo riffed upon, but using food as the centerpiece of a performative work made the exhibition reception quite memorable. While presenting about her work, Savannah prepared and cooked arepas, a foodstuff of great significance to her Colombian



Jerome artist, Savannah Bustillo, serves homemade arepas at the opening reception while giving an artist talk about their artwork and residency experience.

heritage. Everyone in attendance was then invited to partake in eating arepas that she had prepared in advance and were still warm. Also, the arepas were individually wrapped in napkins that Savannah had screenprinted text onto.

In August, we invited panelists Jovan Speller and Jeremy Lundquist to review the 2022/2023 Jerome Early Career Printmakers Residency Applications. After careful consideration, they have selected Brandon Chambers, Nicole Soley, and Brian Wagner as the new Jerome Residents! Please join us in extending a warm welcome and congratulations. We look forward to sharing more details about the program, plans for the artists-in-residents, and more about each artist's studio practice in the coming weeks.

Jovan C. Speller is a Minnesota-based artist originally from Los Angeles. Her work interprets historic narratives through contemporary discourse. Her research-based practice is centered around elevating, complicating and inventing stories that explore ancestry, identity, and spatial memory.

Speller is a recipient of a 2018 McKnight Visual Artist Fellowship and a 2016 Jerome Emerging Artist Fellowship. She completed a residency at Second Shift Studio Space in St. Paul, and was awarded the Carolyn Glasoe Bailey Foundation Minnesota Art Prize in 2021. She holds a BFA in photography from Columbia College Chicago, and studied art at the Maryland Institute College of Art. Speller's work has been acquired by national and international private collections and the Minneapolis Institute of Art.

Tales from the Co-Op

Jeremy Lundquist was born in California, grew up in the Chicago area, and currently lives in St. Paul, Minnesota. He works in print, drawing, photography, video, installation, and cut and collaged paper.

He has been an artist-in-residence at Ox-Bow, Harold Arts, Spudnik Press, Kala Art Institute and the Vermont Studio Center. He has been awarded the Grant Wood, Jerome and McKnight Fellowships. His work has 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. He has taught at the University of Wisconsin–Milwaukee, Milwaukee Institute of Art and Design, the School of the Art Institute of Chicago, the University of Iowa, and the Minneapolis College of Art and Design. Currently he teaches at the Perpich Center for Arts Education, an arts high school run by the state of Minnesota.



Tree Fungus, stone lithograph by Megan Bakke

Meet Megan Bakke

My artistic background is centered around drawing and painting, and I have been kept busy running a commission-based, art business in those mediums for several years. I work from my home in Saint Paul, often at my dining room table and alongside one of my kids. Keeping an active art practice while my children are young has always been important to me. I love involving them in whatever I'm working on, and I enjoy seeing the creative ventures they take up.

My interest in print, however, blossomed in the midst of a creative lull. I was struggling to carry inspiration over from making art for work into making art 'just because.' Trying to find a remedy, I experimented with carving and hand printing at home and quickly connected with the practice. I knew it was something I wanted to do more and more of.

Most of my work as of late reflects inspiration drawn from small things in the natural world. I have lived most of my life in Minnesota and try to spend as much time outside as possible. I love staring out at a vast lake and up at tall trees, but it's the small things that really interest me; mushrooms, insects, ferns, and moss. I base a lot of my artwork on these.

Since becoming a co-op member, I am continually impressed with and enthused by all that printmaking has to offer. I feel really grateful to have a studio like Highpoint to go to, where talent and ideas, and learning opportunities abound. I have loved delving into different styles of printing, and my interests and inspirations have only grown over time.

Thanks to the Jerome Foundation for continued support of the arts and residency programming.



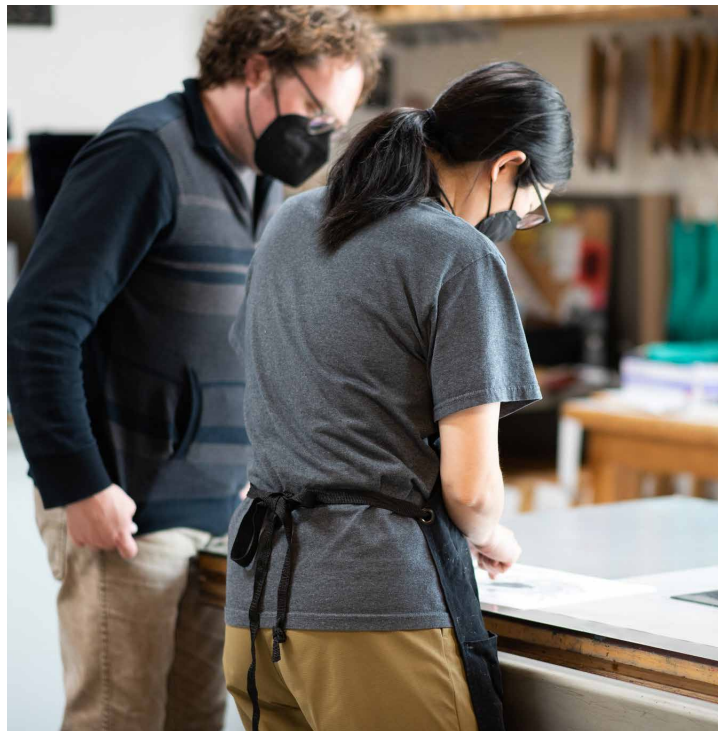
Fall/Winter 2022 Adult Classes

Highpoint Center for Printmaking offers classes for adult, youth K-12, and events such as Free Ink Days, all planned to fit busy schedules and provide high-quality art education experiences.

Now register online!

You can find all available classes, workshops, art camps, and courses on our website—we've made it easy to see which classes are available and you can sign up from the comfort of your home. We'll be adding new printmaking classes throughout the fall, sampler classes every month, and classes taught by guest artists and co-op members! You can also reach out to schedule a class or group tour.

www.highpointprintmaking.org/education/classes-camps-events



Join us in the classroom—adult classes are for all ages and skill-levels, where you can learn a new skill through an intensive 4-6 week class or pop in for a few hour sampler session.

Pressure Printing: Low Relief

Cost: \$235

Details and sign up online

This is a beginner-friendly course.

Explore the intuitive and playful process of monoprint pressure printing. This is an image-making technique that combines collage, stencils, and color interaction. Traditionally, this method is done on a letterpress machine but is easily adaptable to be done on an etching press. A variety of textures and patterns can be achieved through experimentation with materials such as laser-cut shapes, cut/torn paper, lace, fabric, tape, or leaves. This process is most similar to a low-relief collagraph. Pressure printing can be useful for quickly building up a rich atmosphere when the artist desires something different than the typical woodcut effect. You can also achieve precise registrations with this process, allowing for unique multi-color prints.

About the instructor: Lila Shull is a printmaker based in St. Paul, Minnesota. Working in painting, printmaking, and quilting her practice uses place and objecthood as metaphors for memory. Her painting background has greatly influenced her printing process and is reflected in the handling of the pigment and in the joy of color relationships within each piece. Lila has taught courses in every significant printmaking concentration; Lithography, Intaglio, Woodblock, Screenprint, and Letterpress. Lila has shown nationally at such galleries as the Foley and Unix Gallery in New York City, the International Print Center in New York City, Coagula Curatorial in Los Angeles, CA, Mint Museum in Charlotte, NC, and the Devos Art Museum in Marquette, MI. She has also been shown internationally at the Museum of Arts in Łódź, Poland, and the Concrete Gallery in Wrocław, Poland. Lila received her BFA from Winthrop University in Printmaking/Painting and MFA in Printmaking, from the University of Tennessee, Knoxville (2019). She is currently a Lecturer at The University of Minnesota.



Watercolor monotype class, artwork by Douglas Oudekerk

Pronto Plate with Watercolor Monoprint

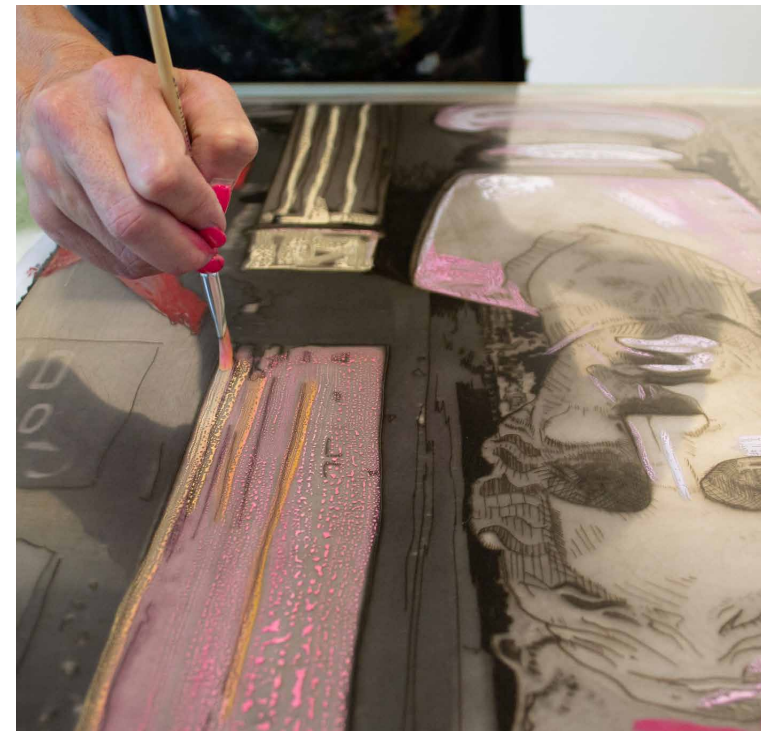
Cost: \$245

Details and sign up online

This is a beginner-friendly course.

Pronto plate or polyester plate printing is a direct drawing to matrix process. It is an excellent introduction to the concepts of lithography. This is a non-toxic printmaking technique that is accessible to all levels of experience. The plates do not require processing, which allows students the opportunity to maximize their image making. In this workshop, students will create 2 unique editions of 5 prints each. Using gum arabic as a releasing agent, students can paint vibrant color additions onto their graphic pronto plates. This is a fun, and intuitive process that offers unlimited color-play potential.

About the instructor: Lila Shull (see left for bio)



Artist Erin Leon working on a new piece during Weekend Watercolor Monotypes Workshop

Screenprinting 101

Cost: \$350

Details and sign up online

This is a beginner-friendly course.

Screenprinting, also known as silkscreen or serigraphy, is one of the most adaptable print processes and the results are dynamic and multi-layered. Because of its user-friendly process that allows for diverse possibilities, it is also a favorite technique of many fine artists. Screenprinted imagery may be hand-drawn, photographically derived, or both and can consist of a single color or as many colors as the artist would like to add. In this workshop, you will learn how to translate imagery into a handmade, multi-layer screenprint. Participants will be led through the process of developing their images, stencil making, producing screens, paper selection, ink mixing, multiple color registration, and the process of printing. Printing will be done on paper to create posters or other wall art. Alternative techniques such as "split fountain" printing and flocking may be covered, time allowing. This class includes all materials, students only have to bring their ideas about something to draw. Students will leave with an edition of prints and the knowledge and confidence to create screen prints.

Class sessions will focus on demonstrations and instructor-supported work time. Class fee includes materials and equipment although some students may wish to purchase additional paper. Please note that this class will be centered on hand-drawn imagery. Students may supply their own digital images (positives) but Highpoint does not print digital positives and there will be no instruction in Illustrator, Photoshop or other digital programs.

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

For all new classes and availability, please visit our website.

In the Gallery



Marco printing Chicago Avenue and East 38th Street

International Exhibition at HP featuring Eight Artists from Oaxaca, Mexico

This summer, Highpoint hosted an international exhibition in partnership with POCOAPOCO, and arts organization located in Oaxaca, Mexico: **Que Conste / For the Record Exhibition**

The exhibition featured the work by eight, Oaxacan, multidisciplinary artists whose varying mediums and perspectives demonstrate the critical and widespread presence of printmaking in Oaxaca, Mexico. *Que Conste / For the Record* challenged the limits of the medium stemming from possibilities provided by language, playing with the translation and definitions of print from English (*printmaking*—an artistic process) to Spanish (*grabado*—recorded or engraved).

During the month of July, one of the artists featured in *Que Conste / For the Record*, Marco Antonio Velasco Martínez, stayed in Minneapolis to make prints in Highpoint's co-op and teach a workshop in the classroom. His stay was short on time but long on productivity as he created and editioned 3 new intaglio prints. While in Minneapolis, Marco rode his bike far and wide seeking out places of significance. The prints Marco made at Highpoint illustrate three of the locations he visited; East Lake Street and 12th Avenue South (Plaza Centenario), Minnehaha Avenue and East Lake Street (Minneapolis 3rd Police Precinct), and Chicago Avenue and East 38th Street (George Floyd Square).

Stand Out Prints Exhibition

Opening Reception:
Friday, September 30, 7–9 pm
Artist + Curator Talk: October 15, 6–7 pm

Join us on September 30, 7–9 pm for the opening reception of the fifth installment of *Stand Out Prints!* This biennial juried international print exhibition is back after a COVID pause and is apparently more popular than ever as we were inundated with submissions. Printmakers from a total of 13 different countries, 6 of the 9 Canadian provinces and 46 states in the US (plus Washington DC) applied to participate in this exhibition. Invited juror William Villalongo was given the formidable task of sifting through 600+ distinct images to select approximately 50 for inclusion.

The work that William selected showcases outstanding examples of contemporary printmaking and truly celebrates the breadth of the medium with everything from the traditional/old school to novel approaches that incorporate post-digital techniques. Scale, subject matter, and technique vary but all included work is *Stand Out* worthy.

About the Juror: William Villalongo lives and works in Brooklyn, NY. He was born in 1975 in Hollywood, FL, and raised in the town of Bridgeton, NJ. He received his BFA from The Cooper Union for the Advancement of Science and Art and his MFA from Tyler School of Art at Temple University. Villalongo's creative output involves studio practice, writing, and curatorial projects. His figurative paintings on paper and sculptures are concerned with representing the Black subject against notions of race and explore metaphors for mythology, way-finding, and liberation. Critically acclaimed curatorial projects such as *American Beauty* at Susan Inglett Gallery in 2013 and *Black Pulp!* Touring nationally between 2016-2018 explores the intersections of politics, history, and art. Villalongo is the recipient of the prestigious Louis Comfort Tiffany Award and the Joan Mitchell Foundation Painters & Sculptor's Grant.



William Villalongo

SAVE THE DATE

Stand Out Prints
Artist and curator talk with
William Villalongo

October 15, 6–7 pm
More details and to save your spot for the in-person talk, view our website.
Tickets: \$10. Free for HP Members with the code: HP-MEMBER-EVENT-2022

SAVE THE DATE

Cloudy Boy w/ Clouds

November 4, 7–9 pm
Highpoint Editions presents monotypes by Brad Kahlhamer. This new collection includes over 20 original prints. You can find more information about Brad's themes and experience on page 3.

SAVE THE DATE

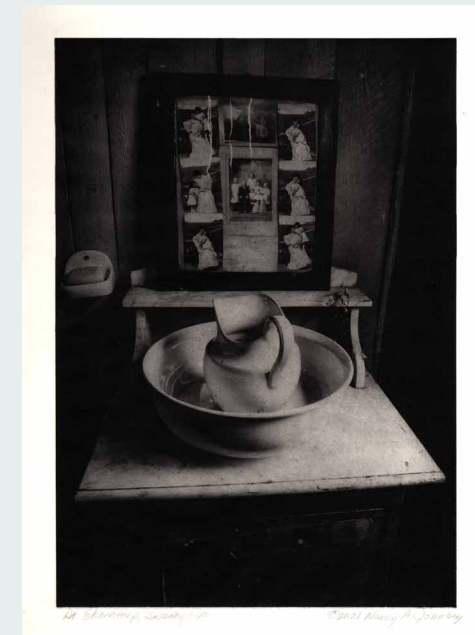
Prints On Ice: 41st Co-op Exhibition

December 9, 2022–January 14, 2023
Join us in December for our winter co-op exhibition, *Prints On Ice*. During opening weekend, enjoy 20% all co-op member prints! This is a perfect opportunity to support local printers, pick up some holiday gifts, and support Highpoint.

GALLERY HOURS:

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

Threshold Gallery



Photos of Nancy's Great Grandmother, Ekorntorp, Sweden, Polymer photogravure



Detail of installation work by Louise Fisher

Printing with Light by Nancy A Johnson

On view: July 12 – October 5

This ambitious exhibition titled *Printing with Light*, showcases both Nancy's photographic eye and aptitude for intaglio printmaking. The subject matter includes familial still lifes, architectural and natural compositions she's discovered during her travels, and a familiar (and picturesque) local interior.

Nancy A Johnson is a photographer and printmaker, working in polymer photogravure. The progress integrates modern elements—photography and a polymer-coated, light-sensitive plate—with the handwork of the intaglio printing progress.

Concrete Forms New Work by Louise Fisher

On view: October 7, 2022 – January 3, 2023

In *Concrete Forms*, Louise examines how human systems and structures change our perception of the natural world—as well as their shocking fragility. This installation combines architectural imagery with color fields, inspired by her observations of the sky in downtown Minneapolis.

For this body of work, Louise printed flats from a woodblock and cut out the window forms using a laser cutter. The resulting objects cast interesting shadows onto the gallery wall. In this way, the print is simultaneously an impression and a matrix.



Check out our new addition—HP installed a history wall celebrating the past 20 years of programming, education, printing, and community.

Highpoint History Wall

Have you visited Highpoint recently? We just installed a special History Wall experience near the Carla McGrath Education and Community Classroom that showcases some of the highlights, partnerships, legacy, and mission of Highpoint over the past 20 years and going forward! The installation consists of 14 panels that walk through the planning and founding of Highpoint in 2001, important milestones such as the move to our current space on Lake Street and our variety of residency and fellowship programs. Thank you for being a part of the Highpoint community!

Highpoint's Current Members: Thank you!

As of August 15, 2022



Collector Members (\$1,000+)

Mr. Darren Acheson and Dr. Carol Brooke Peterson
Lynne Allen
Celita and Eric Levinson
Jeanine and Zachary Holden
Elizabeth Andrus and Dr. Roby Thompson
Bruce and Martha Atwater
Beth Bergman
Sally and Maurice Blanks
Colleen Carey and Pamela Endean
Ben and Joanne Case
John Cullen and Joseph Gibbons
Martha Dayton and Thomas Nelson
Lisa and Pat Denzer
Mary Detwiler
Mary C. Dolan
Andrew Duff
Siri Engberg and Marty Broan
Gretchen and Doug Gildner
Rosemary and David Good
Sally Gordon and Gallen Benson
Elly Dayton Grace
Nina Hale and Dylan Hicks
Randy Hartten and Ron Lotz
Rob and Alyssa Hunter
Jay and Cynthia Ihlenfeld
Rob Jeddelloh and Peter Krembs
David Johnson and Daniel Avchen
Gloria Kaull
Katharine Kelly
Rebecca Lawrence and Richard Thompson
Searcy and John Lillehei
Diane and David Lilly
Jennifer Martin
Carla McGrath and Cole Rogers
Sarah and Scott McMullin
Don McNeil and Emily Galusha

Bob and Mary Mersky
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Sheila Morgan
Monica and David Nassif
Wendy Nelson
Sandra K. Nelson and Larry Lamb
Stuart and Kate Nielsen
Michael Peterman and David Wilson
Jennifer and Charles Phelps
Brian Pietsch
Charles Pohlad
Alan Polsky
Thomas Rassieur and Barbara Steiner
Darin and Laura Rinne
John and Lois Rogers
Joanne and Jonathan Rogoff
Jeff Ross
Cathy Ryan and Doris Engibous
Joel Saiki
Richard and Claudia Swager
Clara Ueland and Walter McCarthy
Michael Walstrom and Kerri Blevins
Susan and Rob White
Margaret Wurtele

Special Edition (\$500–999)

Carol and Judson Bemis
Joe and Karen Besasie
Lynnette Black
Todd Bockley
Joan Dayton
Jocelyn Hale and Glenn Miller
Mary Ingebrand-Pohlad
Thomas Johns and Julie Gillette Johns
Dennis Michael Jon
James and Jane Kaufman

Lyndel and Blaine King
Michelle Klein
Ricka and Joshua Kohnstamm
Reid and Ann MacDonald
Aaron and Carol Mack
Christopher Scott Massey and Dirk Nicholson
Rachel and Michael McGarry
Lisa Michaux
Laura and Charles Miller
Gary and Christine Park
Anne and Bill Parker
John Rasmussen and Megan McCreedy
Paul and Mary Reyelts
Elizabeth Redleaf
James Rustad
Jan Shoger and Tim Lloyd
Jeffrey and Helene Slocum
Carolyn Swiszc and Wilson Webb
Carolyn Taylor
Nancy Warner
Christine Watkins
Sharon Zweigbaum

Limited Edition (\$250–499)

Mark Addicks and Tom Hoch
Kinji Akagawa and Nancy Gipple
Roberta and Bradley Allen
Karl and Rosemarie Bethke
James Boyd Brent
Margaret Bussey and Michael Sherman
John and Claire Butler
Mary Ceruti and Jack Hecker
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Jonathan and Jennifer Crump
Heather Delisle
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Anne Labovitz and Bill Gamble
Mari and Tom Lowe
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Brent and Mitzi Magid
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Deborah McKnight
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Karl Nelson
Meg Nord and Paul Kaldjian
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Michael Robins

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Richard Scott and Dale Vanden Houten
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David C. Warner
Frank and Frances Wilkinson
Keisha Williams

First Edition (\$100–249)

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Tom Arneson
Megan and Erik Bakke
Rebecca Biderman and David Fraher
Josh Bindewald and Sarah Guse
Lynn Bollman
John Briel and Bojan Manojlovic
Herbert and Katherine Cantrill
Pamela Carberry and Eduardo Ehrenwald
Elizabeth Childs
Wendy and David Coggins
Sarah Crump
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Marjorie Devon
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Joline Gitis and Steve Miles
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Highpoint Center for Printmaking is a fiscal year 2022 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.

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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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*Looking back/Speaking up:
Contemporary Responses to Race and
Gender in Art History*



Oct 5th @6:30
RSVP: highpointprintmaking.org



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