

SPRING / SUMMER 2022

Presstime

 HIGHPOINT CENTER FOR PRINTMAKING



Animal Print

On view February 18 – April 9
pg. 12

From the Directors

Welcome 2022!

It's a new year, one that will bring many changes, but with it much joy and gratitude. The big news: as we enter our 21st year, Carla has announced her retirement. She will be greatly missed at Highpoint after an impactful twenty-year career as its co-founder and Executive Director.

In 2001, we founded HP to nurture the art of printmaking, support artists and to be accessible to the community through programming and education. It is this combination which makes Highpoint so unique.

We have had the amazing opportunity to help start and grow an organization that serves so many: artists, youth and our community benefit from HP's diverse programs. However, we couldn't have done it without you: the staff, board, members, partners, and funders who have helped make these twenty years possible.

Thanks to this community, Highpoint will continue to further the art of printmaking in exceptional ways as Carla moves on to her next adventure!

HP now begins a new era. Patty Wilder, whose four-decade career including interim nonprofit leadership, strategic consulting, and work with arts organizations, will serve as HP's Interim Executive Director until summer 2022, while our board conducts a search for the next Executive Director. Cole will continue in his role as Artistic Director and Master Printer.

We know that wherever Highpoint goes next, it will be with the same spirit in which it was founded: with gratitude for our supporters, a passion for sharing the printmaking arts, and a desire to bring our community closer together.

We look forward to seeing you at Highpoint in 2022!

Carla

Carla McGrath
Executive Director

COLE

Cole Rogers
Artistic Director and Master Printer

Full Color Offset: A New Pilot Program for Artists



Highpoint is extremely excited to announce a new pilot program, **Full Color Offset!**

With the goal of fostering inclusion in Highpoint's Artist Cooperative, we are introducing this pilot program to provide printmaking education, studio access, and professional support to Minnesota artists from racial and ethnic communities that have thus far been underrepresented within HP's cooperative printshop. This includes but is not limited to people belonging to Indigenous communities, Asian and Pacific Island communities, the Somali diaspora and other African immigrant communities, the African American community, the Latinx community, and other communities identifying as Black, Indigenous, or people of color. The program will function through two initiatives: **Offsetting Education**, a program for artists without printmaking experience and **Offsetting Access**, a program for artists with prior printmaking experience.

Offsetting Education is for artists who are interested in printmaking but do not possess prior printmaking experience. For these artists we are pleased to offer enrollment in any of our adult classes free of charge:

- Highpoint will reserve two enrollment spots in each adult class for this purpose
- When necessary, priority will be given to artists who have not participated in a class within the previous 12 months

Offsetting Access is a yearly juried application-based access and support program for artists that already possess a demonstrable level of printmaking knowledge and experience. Two selected printmakers will receive:

- 12 months free access to the cooperative printshop at Highpoint (the shop supports intaglio, relief, lithography, screenprinting, and monotype methods)
- Artistic mentorship
- Technical support, including personal instruction
- A \$500 stipend
- Free access to Highpoint adult printmaking classes
- Opportunity to show work in twice yearly co-op member exhibitions
- Guidance and feedback during scheduled critiques with invited guests*
- If an artist wishes to continue using the co-op following the completion of the program, they can do so at a deeply discounted rate (\$50/month for up to 3 years)

Artist responsibilities:

- Adhere to cooperative printshop policies (procedures, health and safety)
- Participate in scheduled critique sessions
- Participate in program evaluation with pilot program steering committee members

- Participate in at least one Highpoint community event during the program such as a cooperative exhibition, Free Ink Day, or artist talk

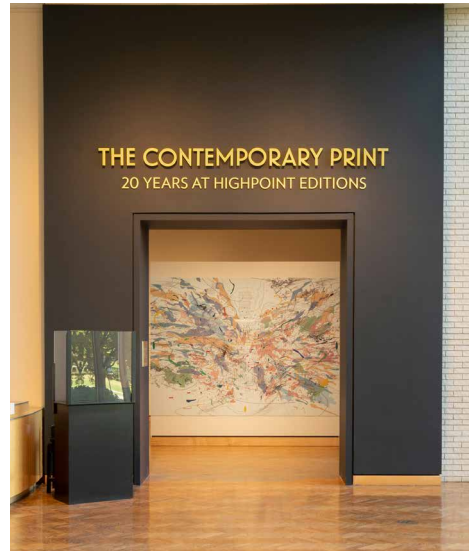
Highpoint will be providing information sessions about the **Offsetting Access** program and instructions for applying beginning in March 2022. Please check our website for updates.

The creation and implementation of these initiatives has been an honest, lengthy, and carefully considered process. Following initial consultations with a diverse group of artists, other organizations, and Highpoint board members, a steering committee was formed for the purpose of designing this program. The steering committee consists of two Highpoint staff members and six BIPOC artists that are current and former members of Highpoint's artist cooperative. The steering committee will remain involved in the program by helping Highpoint to evaluate its success. Many thanks to steering committee members Connor Rice, Nancy Ariza, Hend Al-Mansour, Maria Cristina "Tina" Tavera, Ana Laura Juarez, and Jonathan Herrera Soto for their assistance and commitment to helping us address inequity within our organization.

Highpoint Editions News

“I went with my husband and daughter to the Highpoint exhibit last weekend, and it was one of my favorite exhibits I have been to at Mia, and we have been to many. There were many things I liked about it, but of particular note was the emphasis on and really excellent explanations of how the prints are produced...showing the progression of the prints was incredibly powerful. We also loved the technical flipbooks and the printing equipment. I just wanted to tell you [all] a big BRAVO. I needed that moment of awe.”

— *The Contemporary Print* attendee



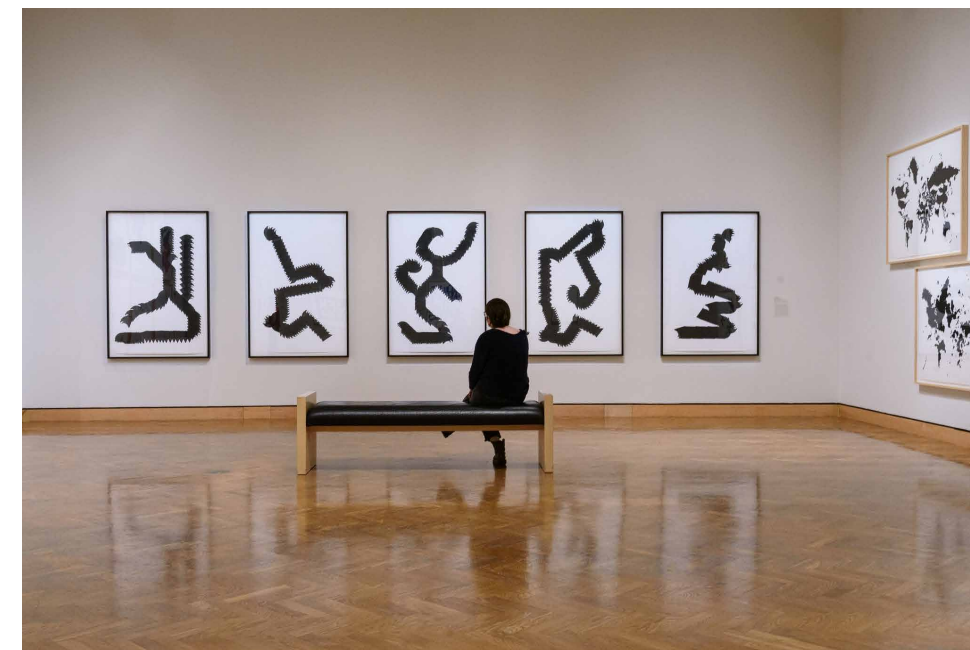
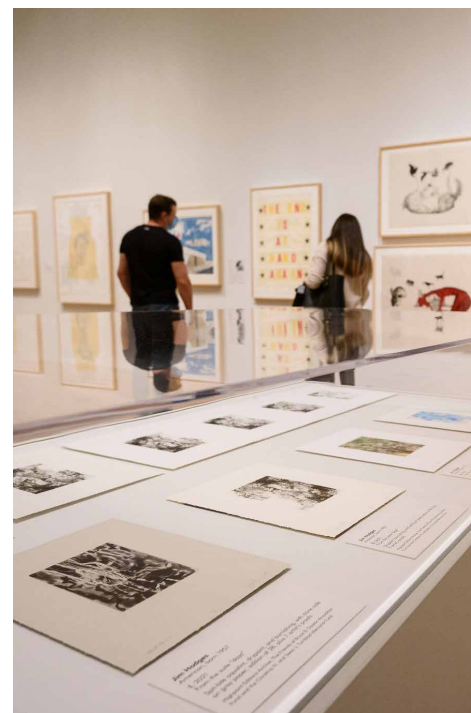
The Contemporary Print: 20 Years at Highpoint Editions

Minneapolis Institute of Art's (Mia) recent exhibition, *The Contemporary Print: 20 Years at Highpoint Editions*, closed in early January. We are so grateful to have been able to celebrate with so many of you—Highpoint Editions artists, exhibition attendees new to Highpoint, and of course our enthusiastic supporters. We're thrilled to say that over 8,500 people visited the exhibition!

According to Mia, visitors really responded to the breadth and depth of the exhibition, often noting how many wonderful artists were represented and how fascinating it was to get an in-depth look at how prints are made. There were also many visitors who commented on how proud they are to have Highpoint in the Twin Cities—one visitor remarked that it was “always great to experience visual innovation in our community.”

Didn't get a chance to visit, or want to revisit the experience? The online catalogue *raisonne*, *Highpoint Editions: A History & Catalogue, 2001–2021* is available for viewing on Mia's website.

Thank you for your faithful support of Highpoint—without you, this powerful exhibition would not have been possible.



Highlights from *The Contemporary Print: 20 Years at Highpoint Editions*, Fall/Winter 2021 at Mia

Offsite Exhibitions of Note

Scottsdale Museum of Contemporary Art will present **Brad Kahlhamer: Swap Meet**, February 26–October 9, 2022. In addition to his drawings, paintings, and installations, this exhibition will feature a new series of “Zombie Botanicals” made from dried saguaro cactus parts and rock sculptures titled “Geologic studies/ Mesa gardens”.

A work by **Rico Gatson** is currently installed in LACMA's Black American Portraits, on view now through April 17, 2022. Check out a curated exhibition playlist on LACMA's website!

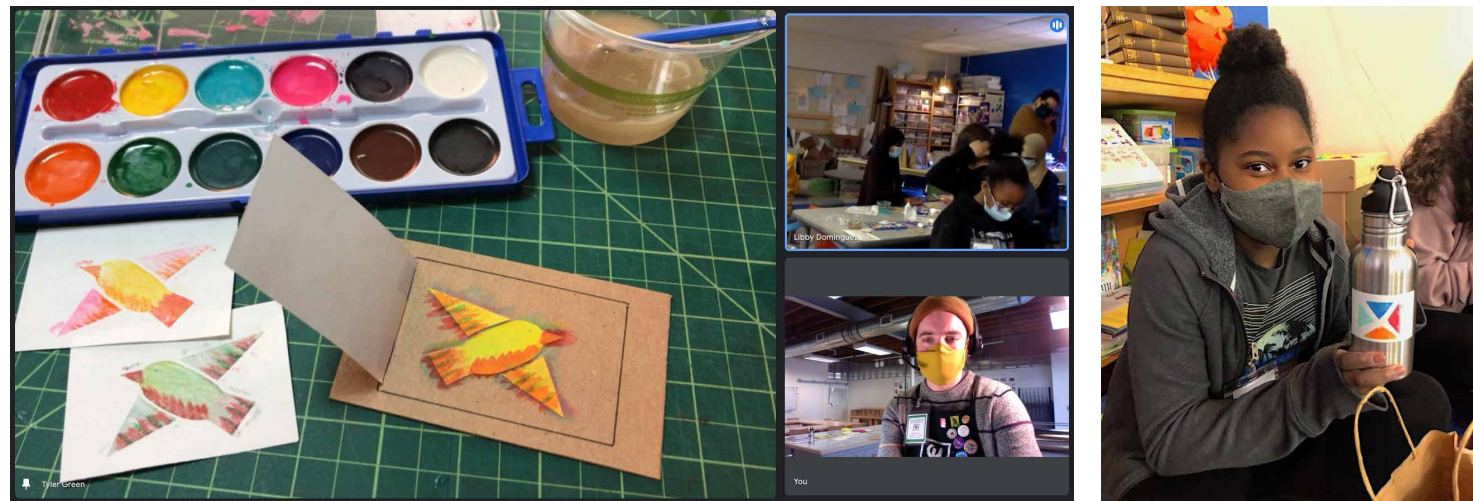
A large-scale mural by **Njideka Akunyili Crosby** was recently acquired for the permanent collection and appears now in *Life Between Islands* at the Tate Britain. The exhibition celebrates over 70 years of Caribbean culture and its impact in the UK.

Julie Buffalohead was interviewed recently on the podcast *5 Plain Questions*, a podcast that poses 5 general questions to Native American artists, creators, musicians, writers, movers and shakers, and culture bearers.

Andrea Carlson has been announced as one of 37 artists participating in the second edition of the Toronto Biennial of Art, taking place March 26–June 5, 2022. This biennial will explore the theme *What Water Knows, the Land Remembers*.

Carlos Amorales' prints *Useless Wonder Maps 1* and *Useless Wonder Maps 2* will be included in the upcoming exhibition, *Strange Weather: Contemporary Art from the Collections of Jordan D. Schnitzer and His Family Foundation*. This exhibition, on view April 8–August 14, 2022 at the Santa Cruz Museum of Art & History, creatively calls attention to the impact and history of forced migrations, industrialization, global capitalism, and trauma on humans and the contemporary landscape.

Education and Community Programs Update



Still from a live demonstration video for Whittier International School

Student at Whittier International School shows off their water bottle decorated with a monoprint made using a Highpoint art kit

We would like to thank HP's members and funders. Because of you, all of Highpoint's youth programming has been free of charge for the entirety of the pandemic, and that continues. Thank you!

Printmaking Art Kits

Originally created for a grant with Hennepin County Green Partners in the spring of 2021, these kits were designed to be non-toxic and environmentally conscious. Nearly everything not reusable is either recyclable or compostable. School partners included Lyndale Elementary, Mississippi Creative Arts School, Whittier International School, Nokomis Montessori and Dowling Elementary.

Highpoint also partnered with Mia to bring free art kits to the public. In summer of 2021, Mia, All My Relations Gallery, 4 Sisters Market, and Highpoint partnered to make 200 art kits in conjunction with Mia's exhibition *The Contemporary Print: 20 Years at Highpoint Editions*. The kits were distributed at 4 Sisters Market, and included free tickets to the exhibition. In December of 2021 we again partnered with Mia to help design a Family Day where upwards of 400 art kits were handed out to families. As of the time of this writing, Highpoint has facilitated nearly 1,400 art kits, free of charge to students and participants!

Mokuhanga Inspired Workshop for Youth

In December of 2021 we developed a youth workshop with New Country School inspired by the traditional Japanese woodblock printmaking technique Mokuhanga. Students grades 7-12 carved blocks and used traditional Japanese brushes and inks to create prints. The workshop was a huge success, and we are excited to be able to offer this class to more partners in the future.



New Country School student prints using Mokuhanga techniques

Green Partners—Creative Clean Water Stewards Project

Highpoint is excited to be working on another project funded by Hennepin County Green Partners, the Creative Clean Water Stewards Project. This project combines printmaking art projects with environmental education to promote environmental stewardship with fifth graders at Nellie Stone Johnson Elementary and Burroughs Community School. Partners include artist and activist Sean Connaughty and Erin Rupp of Pollinate Minnesota. Works made by students in this project will be displayed in our student exhibition, this spring 2022.

None of these programs would be possible without our dedicated education team and fantastic volunteers. A special thanks to our education interns, Ruby Sevilla and Gabi Estrada, as well as volunteer Kristin Bickal. 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.

Youth Summer Camps

Youth will spend one day of the week at each of the partner centers: **Northern Clay Center, FilmNorth, Chicago Avenue Fire Arts Center, Highpoint Center for Printmaking, and Articulture. Registration is through Northern Clay Center.**

Membership discount applies to campers who are members at any of the five partner centers. Proof of full COVID-19 vaccination is required for campers attending the 5 Centers camps.

5 Centers Camp: Present Intentions

Dates: June 20–24, 2022

Time: 9 a.m.–3 p.m.

Ages: 9+

Fee: \$350 (Members receive 5% discount)

Rediscover your current place and time through a lens of curiosity. Make the most of your surroundings as you repurpose tools, use natural and found materials, and work in a new medium each day to make amazing creations.

5 Centers Camp: Perfect Imperfections

Dates: July 25–29, 2022

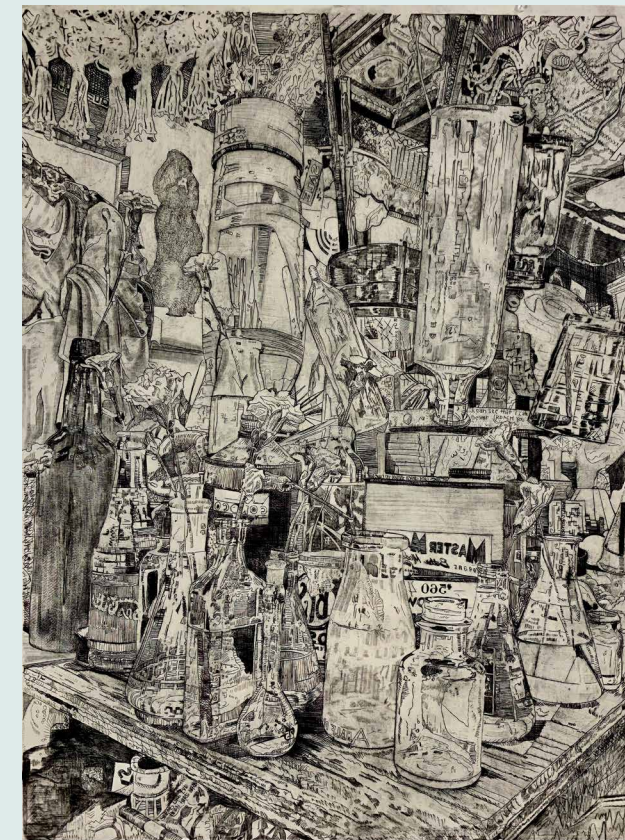
Time: 9 a.m.–3 p.m.

Ages: 9+

Fee: \$350 (Members receive 5% discount)

Learning new skills can be difficult, and in this camp you'll learn to not only embrace your final creation but also the process to get there. With every step as valuable as the final creation, you will create works to show off your new-found skills and the process of learning them, allowing the imperfection to become an integral component of the finished piece.

Tales from the Co-Op



Erin Leon, *The Bottles*, drypoint intaglio, 2021

Meet Erin Leon

My printmaking career began in 1990 at The Pennsylvania Academy of Fine Arts in Philadelphia, Pennsylvania. My focus was in woodcut printmaking under the instruction of Master Printer Dan Miller. I graduated from the Maine College of Art in 1995 with a BFA in Printmaking, where I studied under James Cambronne, Master Printer, with a focus in intaglio. I became a key holder/printmaker at Pickwick Press in Portland, Maine for 8 years. It was during this time that I began to work in a large scale format, concentrating on highly detailed woodcuts and drypoint plates of endangered and exotic species. During this period, I participated in Big Ink as a contributing printer and worked as an independent curator and artist in Brooklyn, NY, Austin, TX and Portland, Maine. My family and I moved to Minnesota and in May of last year, I became a co-op member

at Highpoint. Since then, I have created a drypoint intaglio print every month as a challenge to myself. Each of these prints focus on macro/microcosms or parts of a whole. This method of mark making has been my most intimate experience as a printer, given the time that goes into each piece. Recently I was able to study photolithography under Grace Sippy in an adult class offered at Highpoint.

My continuing goal is to create large scale, multi-layered prints utilizing the techniques that I learn and advance at Highpoint. As a member of the co-op, the richness and depth of my work has improved and my prints continue to develop and evolve. Being a member of the co-op has also created new friendships and a network for me as an artist here in Minneapolis.

McKnight Printmaking Fellowships



Josh Winkler, *Pissing on Fire*, color woodcut



Gaylord Schanilec, *Total Despair*, relief

February marks the end of the 2021 Fellowship year for Gaylord Schanilec and Josh Winkler. Their exhibition will be on view in Highpoint's galleries through February 12. It was an exciting fellowship year despite some pandemic limitations. In the intense heat of August, Dennis Jon, Associate Curator at Mia made the trek to Stockholm, Wisconsin to visit Gaylord's woodshop, and down to rural Nicollet County the following day to Josh's studio. In November, acclaimed art critic Jerry Saltz came from New York City to conduct studio visits with both artists.

In addition to their exhibition and opening reception, there will be a public event featuring the fellows in conversation with special guest Kim Todd (local author and Associate Professor of English and Creative Writing at the University of Minnesota). Kim will moderate a discussion with the artists about the influence of the natural world on their personal research and practice as artists as well as their lives and outlook. The discussion will take place **Friday, February 11 from 7–8 p.m.** Please visit our website for more information and to RSVP.

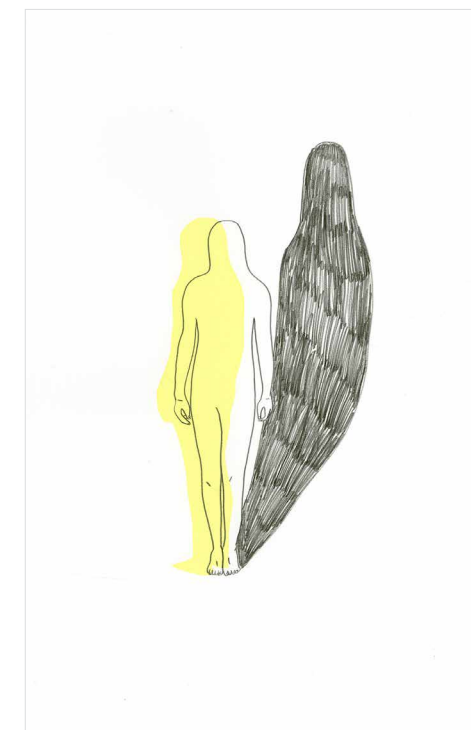
Congratulations to our 2022 McKnight Printmaking Fellows!

We are pleased to announce our **2022 McKnight Printmaking Fellows, Amy Sands and Nicole Simpkins!** We look forward to sharing additional details about their practice in the coming months. Thank you to review panelists **Willie Cole** and **Nicola Lopez** for their commitment to the selection process.

Jerome Early Career Printmaking Residency



Savannah Bustillo, *Untitled* (in-progress monotype)



Sarah Evenson, *Untitled* (in-progress screenprint)



Ryan Gerald Nelson, *The imperative to self preserve*, screenprint

Sarah Evenson, Ryan Gerald Nelson, and **Savannah Bustillo** have been doing research, preparing, and developing artwork since September 2021. The first in-progress check in of the residency happened in mid-November with Laura Wertheim Joseph (curator at the Minnesota Museum of American Art). In the coming months, the artists will meet with guest critics three more times before their exhibition opens in May.

Savannah's work focuses on the ways language practices shape her identity as a queer second-generation bilingual Latina woman. By taking small discarded objects, sounds, and movements that seem silent and insignificant, she reemphasizes them to show both the strength and trauma in marginality. A key aspect she explores is the relationship between "authenticity" and race. The body of work she is creating during the residency continues exploring these dynamics, including research into the history of racist phraseology and teaching practices, historical shibboleths, and the

semantic concept of assimilation (when phonemes are adjusted by the phonemes that come before or after them, done often in English).

Sarah has been using their experience as a queer transgender artist to create books, zines, prints, and pieces of writing that explore queerness, transformation, embodiment, and the subversion of structural hierarchies. In making this work, they are not interested in normalizing queer and trans lived experience. Rather, their pieces are spaces in which queer joys are celebrated as strange, wild, and exuberant sites of social change and bodily resistance.

Ryan's body of work visually and conceptually investigates his own developing theory of the Image by breaking down and depicting different stages of the metamorphosis of the Image as it traverses a myriad of mediated landscapes. By presenting the Image as being more analogous to a biological organism in an

unforgiving ecosystem than simply a stable technological relic, Nelson points to the susceptibility of both the Image itself as well as the structures and apparatuses that make the Image possible or not. Nelson contends that our new world has proven that the Image—highly compressed, politicized, venerated, even iconoclastic by nature—exists in a perpetual state of precarity: its visual constitution open to manipulation, its meaning able to be rewritten many times over, often simultaneously, and its existence (digital or physical) certainly no guarantee.

Jerome Early Career Printmakers Exhibition

May 13–June 11

Opening reception and artist talk
Friday, May 13 6:30–9 p.m.

Spring/Summer 2022 Adult Classes

Stone Lithography with Sharpie Flats

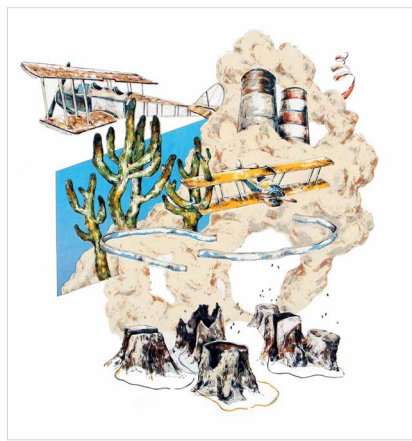
Dates: Tuesdays; March 1, 15, 22, 29 and
April 5, 12, 19; 6–9 p.m.
Saturdays: March 26 and April 16; 10 a.m.–1 p.m.
Ages: 18+
Cost: \$350
Class size: 8 students max
Registration deadline: February 25
Instructor: Lila Shull

Are you interested in learning how stone lithography works? Do you enjoy drawing and painting? This is a traditional printmaking focused class using an expedited layering process to build imagery. We will learn a quick and effective technique to add layers of color to a print through a lithographic process that uses Sharpie markers. We will learn introductory lithography skills on limestone, each class session will be a continuation of adding additional color layers. Inspired by the theme of “home”, in a six-week time frame you can expect to complete one or two sets of editions. We will explore T-bar registration, ink transparency, color mixing, etching strength and gum Arabic processing. This class is for the individual who wants to work fast, enjoys using color, and is interested in learning a new technique. All skill levels are welcome, with the workshop pace set for beginners.

The first meeting of this class (Tuesday, March 1) will introduce students to the process of graining a lithographic stone. Stone graining is a fundamental part of the lithographic process and we want to ensure that students learn this as part of the class. Students will then schedule time between March 2 and March 15 to come to Highpoint and prepare their stone during our regular business hours (Mon–Fri, 9 a.m.–5 p.m.).

About the Instructor: Lila Shull questions how our imaginations are rooted in and reacting to our ever-evolving sense of place through the objects we choose to carry with us. Lila has taught printmaking courses in every major printmaking concentration.

Lila received her BFA from Winthrop University in Printmaking/Painting and MFA in Printmaking from the University of Tennessee, Knoxville (2019), and has shown work both nationally and internationally. She is currently a remote Lecturer in Applied Design at Appalachian State University.



Lila Shull, *Welcome to Elyria, Nevada*, lithograph

Beginning Intaglio

Dates: Tuesdays; May 24, 31 and June 7, 14, 21, 28; 6–9 p.m.
Saturdays: June 4 and 25; 10 a.m.–1 p.m.
Ages: 18+
Cost: \$335
Class size: 8 students max
Registration deadline: May 13
Instructor: Josh Bindewald

Intaglio techniques can be used to create images that beautifully combine line, value, and texture. Favored by figurative and abstract artists alike, intaglio can wonderfully translate the hand of whoever employs it. This class will serve as an introduction to all the basic techniques of intaglio printmaking using copper plates. Drypoint, line etching, aquatint, and soft ground will be covered along with plate preparation, proper inking and wiping techniques, and registration for multiple plate prints. Participants can expect to create a small edition of a two-plate, two color intaglio print and gain an applicable understanding of the fundamentals of intaglio printmaking.

Each student will receive 2 small copper plates that they will use to develop their image. All other necessary materials are provided—though students may wish to purchase additional or different paper to try during the class.

About the Instructor: Josh Bindewald has been a staff member at Highpoint for nearly 10 years, where he is the Director of Artist Programs. He has an undergraduate degree in Studio Art with a printmaking concentration from the University of Wisconsin-Stout and an MFA in printmaking from Bradley University. Josh has taught courses at Bradley University and Illinois Central College in addition to numerous workshops and adult classes at Highpoint and other venues. He primarily works with screenprinting and intaglio processes but remains a “dedicated dabbler”.



Josh Bindewald, *Ten Year (state 2)*, intaglio (drypoint and spit-bite aquatint) with chine collé, 2021

Carborundum Collagraph Workshop

Dates: Saturday and Sunday; May 7-8, and
May 14–15 10 a.m.–4 p.m.
Ages: 18+
Cost: \$275
Class size: 8 students max
Registration deadline: April 29
Instructor: Sarah Shallbetter

This four day workshop will focus on exploring the endless textural possibilities of collagraphic image-making. Carborundum collagraph is a versatile plate-making process that offers a wide range of creative freedom toward developing rich tones and dimensional surfaces within one’s prints. Working directly on an acrylic plate using a mixture of carborundum grit and acrylic medium, this painterly process invites experimentation. Students will be introduced to a variety of materials and techniques to create prints of astounding richness. Be prepared to let your imagination flow! In addition to introducing additive and reductive collagraph techniques, students will learn how to ink and wipe plates, operate the press, and more. This workshop is suitable for all skill levels, and will span two consecutive weekends.

About the Instructor: Sarah Shallbetter was born and raised in Minneapolis, Minnesota and recently returned after nearly a quarter-century stretch on the East Coast. Shallbetter is a printmaker, photographer, and multi-dimensional artist. As a member of The Boston Printmakers, she has worked with a multitude of artists and printmaking studios. She received her BA in Studio Art from the University of Minnesota-Twin Cities with a concentration in ceramics and went on to study at the School of the Museum of Fine Arts. Her work embraces elements of daily life and snapshots from the world around her. Shallbetter has exhibited across the United States and internationally. Her works can be found in private and public collections including the Boston Public Library Print Collection.



Sarah Shallbetter, *Brooklyn NY*, collagraph

Sampler Sessions

Dates: Select Thursdays, Spring/Summer 2022, 6–9 p.m.
Ages: 16+; for beginner students
Cost: \$30 per course
Class size: 10 students max
Registration deadline: One week prior to each class
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. Materials included with class fee. Each class will have an overflow session if the first fills. Please call or check the website for updates.

Thursday, April 21: Contact Paper Screenprint

Use contact paper and acrylic ink to make screenprints.

Thursday, May 12: Watercolor Screenprint

Learn to use water soluble materials to make screenprints.

Thursday, June 2: Gelatin Monotype

Use gelatin plates, cut paper stencils, acrylic paints, and hand printing tools to make monotypes.

Thursday, July 28: Polyester Plate Lithography

Learn the basics of lithography and print a small edition using an etching press.

Thursday, August 4: White Line Relief

Carve a relief block and hand print multiple painted colors.

Thursday, September 1: Screen Filler Screenprint

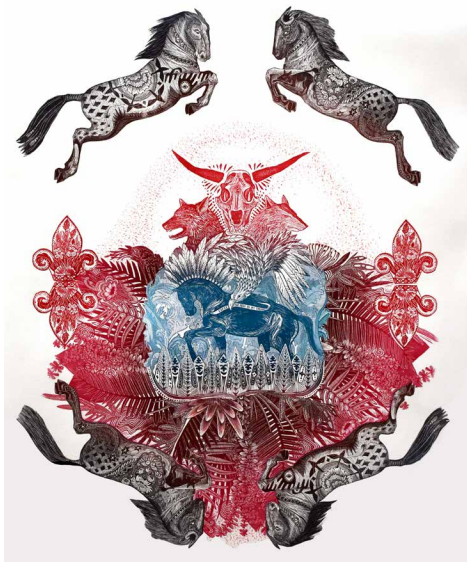
Learn how to use drawing fluid and screen filler to print a small edition.

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

Registrations are finalized upon receipt of payment, which can be made via phone or in person. Proof of vaccination or negative Covid-19 test required. Highpoint members receive 10% off classes. One free space is available in each class to veterans; first come first served.

We offer two free spots in each adult printmaking classes to people from underrepresented racial and ethnic groups, including but not limited to: Indigenous communities, Asian and Pacific Island communities, the Somali diaspora and other African immigrant communities, the African American community, the Latinx community, and other communities identifying as Black, Indigenous, or people of color. Please contact us to register.

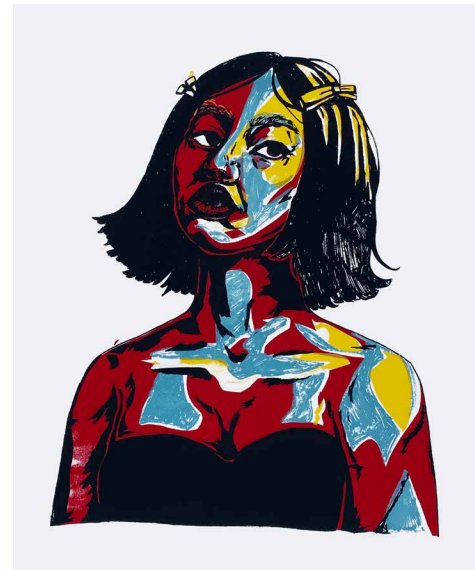
Upcoming Exhibitions



Johanna Mueller, *Curse and Release*, wood engraving, collage, colored pencil



Hung Liu, *New Old World Symphony - Blue Foot*, color aquatint, spit bite aquatint, and softground etching. Courtesy of Paulson Fontaine Press



Frankie Palmer, *Primary*, screenprint, 2020

Animal Print

On view February 18–April 9, 2022
Opening reception: February 18, 6:30–9 p.m.

The human relationship to animals is simultaneously beautiful, problematic, and above all complex. Animals are revered, respected, feared, ignored, disregarded, and adored. We identify with animals; we personify them using their traits to reflect our behavior metaphorically. While we treat certain species like products, we share our homes (and lives) with others. Assembled according to a single thematic rule, this exhibition of prints surveys the complexity of our relationship with animals—it's not just laudatory pet portraits! Each featured image contains an animal, animals, or animal imagery as a major component. Beyond that, variations on the theme represent all manner of our interspecies interaction ranging from commentary condemning the commodification of living creatures to reverential depictions of companionship.

Featuring painterly monotypes, crisp woodcuts, ultra-faithful realism, and decorative stylization, variety is a defining (and exciting) aspect of this exhibition. This show features over 45 prints made by 33 artists from across the United States, and includes work from renowned artists such as Hung Liu and Nicole Eisenman, as well as work from Midwestern artists such as John Hitchcock, Emily Arthur, and Oscar Gillespie. Curated by Josh Bindewald, Director of Artist Programs at Highpoint.

Gallery Hours:

Monday–Friday, 10 a.m.–4 p.m.
Saturday, Noon–4 p.m.

ACCESS/PRINT & LOOK/SEE 2022

On view: April 15–May 7, 2022
Opening reception: Friday, April 15, 2022, 5:30–8 p.m.

We are excited to announce the return of ACCESS/PRINT and LOOK/SEE annual student exhibitions. These exhibitions will showcase artwork created by artists who participated in our ACCESS/PRINT teen mentorship program, as well as prints created by K-12 students who worked with Highpoint over the past year.

ACCESS/PRINT: A free mentorship program that hosts 8–10 outstanding teen artists each school year. Each teen receives over 70 hours of studio access and instruction in the printmaking arts to create a body of work that they can be proud of.

LOOK/SEE: This year will feature work from 5th grade students at Burroughs Community School and Nellie Stone Johnson Community school as part of an environmental education program developed with funds from Hennepin County Green Partners.

Threshold Gallery



Santiago Rojo, *Vivir Mejor*, Laser print on debris, 2016

For the Record:

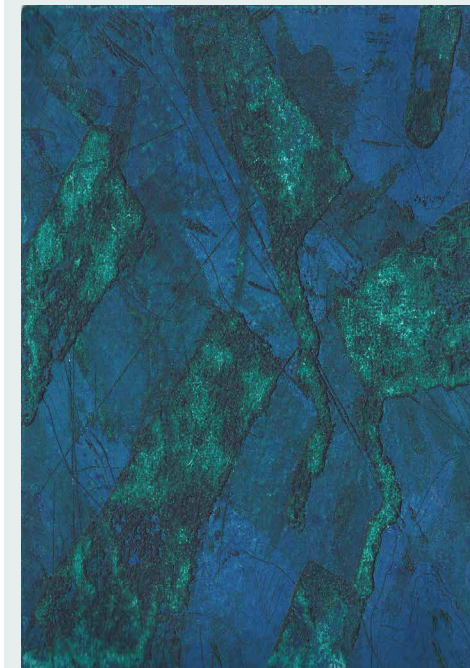
Oaxacan Artists from Pocoapoco

June 17–July 16, 2022

Opening reception: June 17, 6:30–9 p.m.

In June, we welcome Pocoapoco to the gallery! Pocoapoco is an arts and cultural organization approaching creative practice as a means to further exploration, opportunity and connection between individuals, cultures and communities. Based in Oaxaca, Mexico, their residency and programs bring together local and international artists and creative thinkers across all fields, offering a platform for fundamental reflection, creation and dialogue.

Pocoapoco is pleased to present works by eight Oaxacan multidisciplinary artists whose varying mediums and perspectives demonstrate the critical and widespread presence of printmaking in Oaxaca. Utilizing print as an opportunity to unite their practice and voice, the artists in this exhibition connect around a shared desire to critique and communicate the rapid transformations of their territory, city, and home. *For the Record* challenges 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). Based in Oaxaca's comprehensive, historical and often quite fluid relationship to the discipline, this exhibition allows artists and viewers alike to reexamine their relationship to the practice of printmaking.



Eileen Rieman-Schaut, *looking into the cosmos*, intaglio, 2022

Eileen Rieman-Schaut

Imaginary Landscapes

On view through April 2, 2022

This series of prints depicts imagined landscapes, some of which are loosely based on real places. One of the images was made by impressing birch bark into soft ground; a landscape printed directly from part of the landscape.

The prints featured in this exhibition span more than ten years of creativity. Some of Eileen's earliest sugarlift aquatints from a decade ago share the walls with prints made within the last 6 months. Juxtaposed together, they demonstrate Eileen's progress with intaglio processes and the use of color.



Benjamin Merritt, *Came Out Swinging (Under Half-Lit Fluorescents) #3*, intaglio (mezzotint and etching), and monoprint

Benjamin Merritt

Came Out Swinging (Under Half-Lit Fluorescents)

April–June 2022

This series of prints was printed over several months between the Ox-Bow School of Art in Saugatuck, MI and Highpoint Center for Printmaking.

The print's content, which form a longer poem, imagines the personification of chronic pain as someone knocking at the door, slowly budging inward, invading one's space. The prints themselves, which feature text writhing outward from the platemark and onto the borders of the print, reflect the intrusion referenced in the poem. The prints use poetry, but also the logic and material of printmaking, to show a poetic reflection on the intrusion of pain into everyday life.

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As of January 15, 2022



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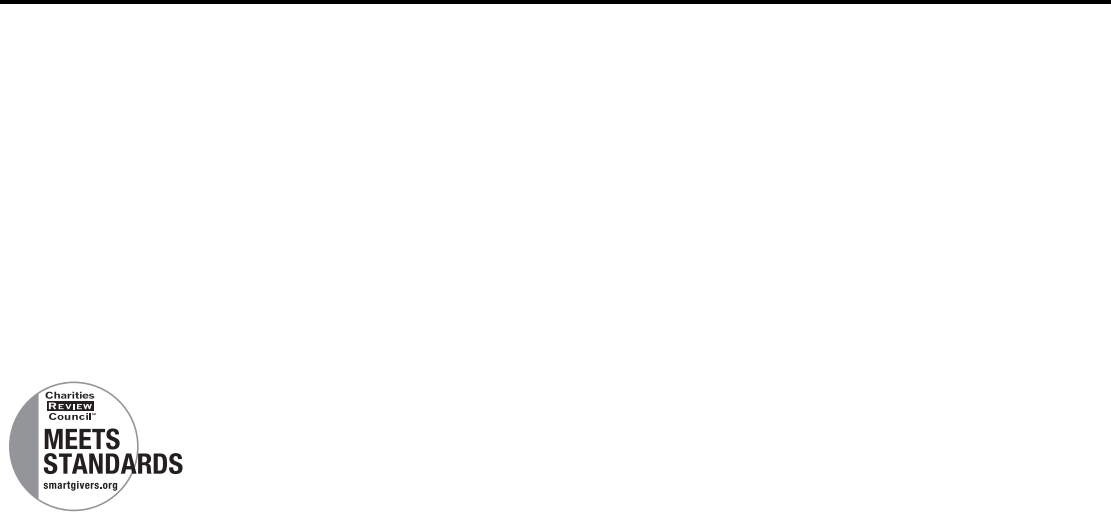


HIGHPOINT CENTER FOR PRINTMAKING


912 West Lake Street
Minneapolis, Minnesota 55408

612.871.1326
highpointprintmaking.org

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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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