

FALL/WINTER 2023

Presstime



HIGHPOINT CENTER FOR PRINTMAKING



A message from Executive Director Jehra Patrick



Highpoint's
Executive Director,
Jehra Patrick

Dear Friends of Highpoint,

It's been one year since I joined Highpoint as Executive Director—a year of listening, iterative change, and strategic planning with staff, the Board, and our community. Looking back on this past year, I feel pride for our many accomplishments and gratitude for the community that has made them possible.

Highpoint's talented team is responsible for the organization's ongoing success. I devoted my first several months to bolstering infrastructure to support their growth and well-being. In the past year, we upgraded systems and technology, increased salaries and benefits, and welcomed three new team members.

Beyond the dedication of our staff, Highpoint's strength is its committed community of artists, collectors, enthusiasts, and supporters. This community will continue to grow and flourish as we expand our pathways to printmaking. This past summer, we partnered with Twin Cities arts organizations, Tangible Collective and PF Studios, to welcome artists and expand their practices through the art of printmaking. Through the guidance of our BIPOC steering committee, we've developed new programming for artists of color. This fall,

we are welcoming a new cohort of BIPOC teaching artists with the Teaching Artist Learning Community Program and two new Full Color Print Fellows.

The year was not without significant change: after a 22-year career with the organization, Highpoint's Co-Founder, Artistic Director, and Master Printer, Cole Rogers stepped down from his role. His imprint on all of us can not be understated and we wish him the very best in his future endeavors.

While we will miss Cole and his art leadership, we are excited about the opportunity to reflect on Highpoint Editions' team dynamic as we embark on a national search for a successor. Highpoint Editions collaborative publications will continue under the capable hands of Zac Adams-Bliss, who celebrates 20 years as Senior Printer and Apprentice Printer, and Anda Tanaka, who brings ten years of experience.

Change is inevitable; renewal is healthy and keeps us vital. The key to change is to make it gradual and collective—a means to bring people together and not leave them behind. Highpoint's evolution will continue in response to the ongoing needs of our communities through listening with an open mind, iterating, and exploring possibilities to meet them.

These new possibilities, or pathways, will welcome new artists and audiences to printmaking in the years to come. New pathways will lead to new forms, prints, and ways of sharing printmaking. New pathways will connect us and keep us together. New pathways will sustain and reimagine the future of printmaking.

Through my listening process, I've honed a vision for Highpoint Center for Printmaking's future that builds on its strong foundation and legacy: Highpoint

will continue to be a premier destination for artists and audiences and advance printmaking by valuing artists, learning, and equity through a culture of care, responsiveness, and collectivity.

Together with our board and staff, we created a renewed strategic plan and direction for the organization. In the next three years, Highpoint will focus on the following key areas and outcomes in support of our mission to advance the art of printmaking:

Relationships: Our communities feel heard, engaged, and are integral to our future. We are visible and accessible to our communities.

Sustainability: We will advance organizational well-being and equitable practices.

Expansion: We will remain relevant to our audiences through expanded programming and an optimized physical environment.

Looking ahead, I'm excited about what the future holds and how we can continue to grow together!

Warmly,

Jehra Patrick
Executive Director

Highpoint Editions News



Njideka Akunyili Crosby signing "The Beautiful Ones" May Have Arrived in the Highpoint Editions studio in August 2023.

Njideka Akunyili Crosby in the Highpoint Editions' Visiting Artist Studio

Highpoint Editions is excited to announce the completion and upcoming release of "The Beautiful Ones" May Have Arrived by Njideka Akunyili Crosby. This screenprint represents the artist's first print publication and the culmination of a four-year-long collaboration with Highpoint Editions.

About the print from Jason Rosenfeld's Essay: *Initially, Akunyili Crosby worked the design onto a large lithographic limestone, probably procured from the famed Solnhofen Quarry in Germany and sourced by Rogers from a deceased printmaker's stock in New Mexico. The artist drew an intricate design on its smooth surface, which was large enough for the circa 30 by 40-inch final print image. The plan was to employ a combination of oil-based lithography and water-based ink screen-printing, but in the end, it was decided to scan the printed image from the stone, to make forty-five screens from the scan, and then to employ an astounding forty-three specially mixed colors in the printing process. The result*

is printed on Rives BFK paper, the same support that Akunyili Crosby uses for her paintings. In the sections that approximate her trademark transfer work, a transparent greyish whitewash is applied to push the image into the perceived background. The radiator, for example, is printed using four different transparent colors to locate it in deeper space. Such intricacies of the process mitigate against the tendency for screen-printing to result in opaque and flat surfaces and successfully convey the distinctive way Akunyili Crosby crafts her paintings, preserving their essence in this independent work.

Born in Nigeria, Akunyili Crosby moved to the United States as a teenager in 1999, and her work reflects her hybrid cultural background and experiences. In her methodically layered compositions, Akunyili Crosby combines painted depictions of people, places, and subjects from her life with photographic transfers derived from her personal image archive as well as Nigerian magazines and other mass media sources.



Cole Rogers being honored at a celebration this summer.

The resulting works are visual tapestries that vivify the personal and social dimensions of contemporary life while evocatively expressing the intricacies of African diasporic identity.

Celebrating Co-Founder, Master Printer, and Artistic Director Cole Rogers

After 22+ years as Co-Founder, Master Printer, and Artistic Director, Cole Rogers has stepped down from his role at Highpoint Center for Printmaking. Co-Founders Cole Rogers and Carla McGrath began dreaming about building a community like Highpoint in 1997. They envisioned a space that would advance the art of printmaking by supporting creatives and learners of all kinds, from world-class artists to field-trip first-graders.

Through hard work and community support, Highpoint has become this space and more. Highpoint houses a classroom, co-op studio, professional studio, print study room, library, and gallery all under

Highpoint Editions News



Master Printer Cole Rogers and Highpoint Editions Printing staff working on Njideka Akunyili Crosby's screenprint.

one roof. As a leader in the space, Cole is known for his willingness to share his immense knowledge in printmaking and experience. Countless co-op members tell stories of Cole's generosity in helping to troubleshoot a printing challenge. His warm presence is undoubtedly a large part of what has made Highpoint a strong community of printmakers and print enthusiasts.

As Master Printer, Artistic Director, and leader of Highpoint Editions professional studio, Cole established Minneapolis as a place where some of the most innovative, complex contemporary prints are made. Highpoint Editions has collaborated with a phenomenal roster of artists, including Julie Mehretu, Do Ho Suh, Willie Cole, Jim Hodges, Dyani Whitehawk, and most recently, Njideka Akunyili Crosby. Among collaborating artists, Cole is known for his patience and ability to create an environment in which creative possibilities seem endless. "Artists fall in love with potential," says artist Willie Cole. "Cole... nurtures this potential through optimism, patience, and professionalism to help artists create amazing prints."

In 2020, Highpoint Editions' achievements in printmaking were celebrated through the Minneapolis Institute of Art's acquisition of Highpoint Editions' archive and the resulting 2021 exhibition, *The Contemporary Print: 20 Years at*

Highpoint Editions. Reaching this milestone meant realizing a career-long goal for Cole and Carla as founders and stewards of the organization.

Cole and Carla always envisioned Highpoint as a community organization that would live beyond their leadership. As Cole said of his departure, "I am so grateful to have shared this adventure with many wonderful HP Board members, staff, interns, and co-op members, and tens of thousands of community members and stakeholders. It has been an honor and privilege of a lifetime." Cole is staying busy, continuing to print and teach, spending time with Carla, biking, and traveling.

While the Highpoint team already misses working with Cole each day, the original dream and mission will continue. Current Executive Director Jehra Patrick says, "Together, Cole and Carla cultivated a thriving community of artists, learners, collectors, and enthusiasts brought together by printmaking — we are honored to steward this legacy of artistic and educational excellence into the future." In celebration of Cole's outstanding career so far, Highpoint is excited to announce that the "pro shop" has now been christened **The Cole Rogers Professional Studio**. Congratulations, Cole; we wish you and Carla all the best!



Zac Adams-Bliss in the Highpoint Editions studio

Zac Adams-Bliss, 20 years with Highpoint Editions

Highpoint celebrates 20 years since Senior Printer Zac Adams-Bliss joined our team. As a printer, Zac is known for his attention to detail, incredible project-planning skills, and calm demeanor in a fast-paced studio environment. As a mentor and friend, he is known for his patience, kindness, and quiet yet goofy humor.

Zac began in 2003 as a Studio Intern while completing his degree in Graphic Design at the Minneapolis College of Art and Design. He had become interested in learning more about printmaking after taking a screenprinting class with former Highpoint Co-op member and McKnight Printmaking Fellow Amy Sands. As an intern, Zac expanded his printmaking skillset working on projects with artists including Todd Norsten and Julie Mehretu. As he grew as a printmaker, he was promoted to Printing Assistant, Assistant Printer, and finally to Senior Printer in 2009 when Highpoint moved to its permanent Lake Street location.

Since then, Zac has worked alongside Master Printer Cole Rogers and has brought his attention to detail and vast experience to hundreds of print publications. Reflecting on many successful projects, he cites Rob Fischer's *Dodgeball* as a favorite for



The Association of Print Scholars professionals with Co-Founder and Master Printer Cole Rogers and Director of Artist Programs Josh Bindewald during a 5-day workshop at Highpoint.

its unique printing matrix, multi-media complexity, and the fun challenges it posed. Zac also notes Julie Buffalohead's 2015 lithographs as examples of beautiful drawings translating brilliantly into print. Over the years, he has continually been open to learning and innovating while collaborating with artists across styles and media.

As Senior Printer, Zac has supported numerous Studio Interns and Apprentice Printers. His teaching style is patient and meticulous, gently guiding interns and apprentices to be more independent as they gain experience. Former Studio Intern and Apprentice Printer Emily Marsolek writes, "It's hard to put to words how impactful Zac has been in my life. His thoughtfulness, dedication, and patience both professionally and personally, are beyond compare." Austin Nash, also a former Studio Intern, echoes that "Zac's brilliance and talent is matched only by his empathy and heart. . . he puts incredible thought and care into everything he does." These descriptions apply wholeheartedly to Zac's approach to both printing and working with colleagues.

With Highpoint Editions entering a time of leadership transition as Cole moves on to his next endeavors, Zac ties the "Pro Shop" to its rich history while looking forward to the future. This fall, as he celebrates his twentieth year at Highpoint, Zac is excited

to collaborate with a roster of talented artists while continuing to share his expertise, kindness, and support with the Highpoint team. Thank you, and cheers, Zac!

"Over the years, Highpoint Editions has produced some incredibly challenging and complex projects that, frankly, most people would have simply given up on, but Zac has been the epitome of patience and persistence, seeing them through to successful completion. While the many hours of Zac's meticulous work on these projects may be lost on the viewer, the fact they now live in the world is a gift."

— Cole Rogers, Co-Founder, Artistic Director and Master Printer

Association of Print Scholars Visit Highpoint for a 5-day workshop

Highpoint hosted a cohort of print historians, curators, and educators from the Association of Print Scholars for a workshop. Funded by the Getty Research Institute in the Highpoint studio at the end of July.

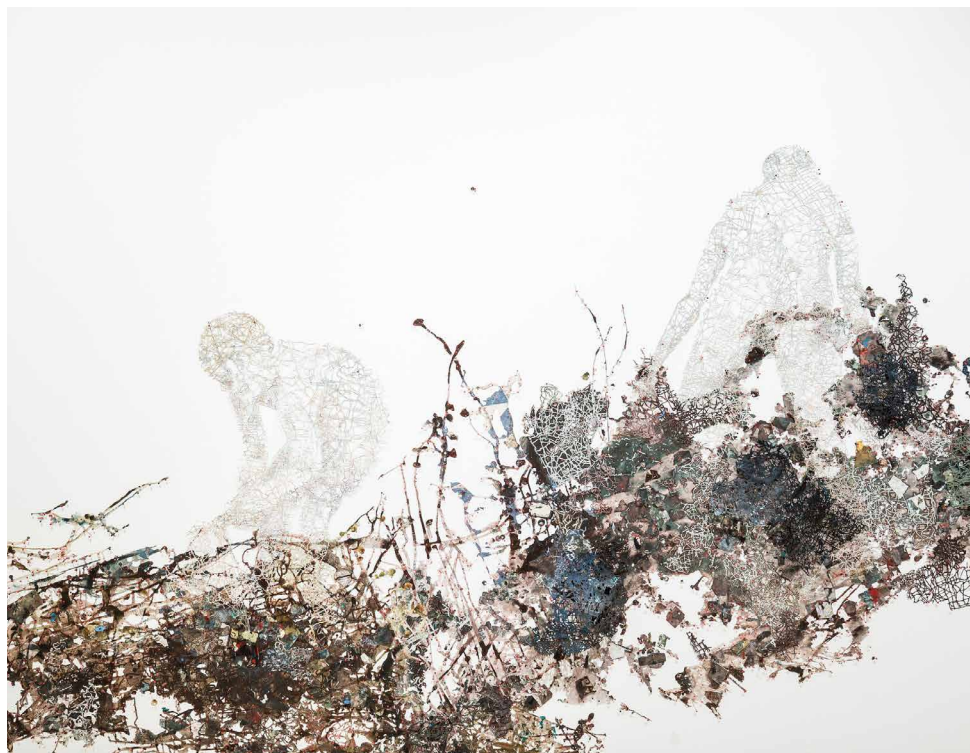
Participants came to Minneapolis from all over the United States, along with two others who traveled internationally for the workshop, one from Montreal and another from Basel, Switzerland. Cole Rogers and Josh Bindewald provided a thorough, technically-focused, and participatory walkthrough of intaglio printmaking. Participants were able to create two images on copper plates using the techniques of drypoint, engraving, line etch, aquatint, and spit-bite. They were also guided through the process of making prints from their plates. Cole and Josh also demonstrated advanced intaglio techniques, including sugar lift, soft ground, chine-collé, and multiple plate printing.

Amidst and between their studio sessions, the scholars viewed and discussed intaglio publications that Highpoint Editions has completed. They also examined seminal historical prints during several visits to Mia. On their last day in the printshop, the scholars had the opportunity to apply their knowledge by identifying the techniques used in each other's prints and discussing what they had learned. The single greatest takeaway was their surprise at the level of skill needed to wipe a plate correctly, the scholars were emphatic about it!

The workshop was a long time in the works and took a great deal of planning. It was originally to take place in the summer of 2020, but it was delayed due to obvious circumstances; this was a case of good things worth waiting for. Josh said this about the workshop, "Teaching this group was so rewarding, their enthusiasm was palpable and contagious! All week long, they peppered us with intelligent questions and insights. It was just such a great experience all around."

Thanks to the Association of Print Scholars for entrusting us to teach them intaglio and to engraving expert Todd Bridigum for helping introduce the ancient art of engraving to the group!

In the Gallery



Surge, detail, acrylic, ink, collagraph, maps, map pins

On Looking, a solo exhibition by Fidencio Fifield-Perez

On View: September 15–November 18
Opening: Friday, September 15, 7–9 pm

Highpoint Center for Printmaking is pleased to present *On Looking*, artwork by artist Fidencio Fifield-Perez. Including printmaking, painting, and installation, *On Looking* highlights the ambiguity of boundaries in artistic medium and perception and the experience of immigration, revealing that solace can be found in the *in-between*.

Fifield-Perez calls attention to this precarity by creating personal barriers within his work, from photo-realistically painted plants covering his address on immigration documents in his series *dacaments* to a moiré effect obscuring the text beneath intricate weavings in *To Live Not Just Survive* or to figures and landscapes masking the details of maps in his installation *Surge*. *On Looking* invites the viewer to delve deeper into different levels

of observation, wander between them, and celebrate the undefined.

Fidencio Fifield-Perez was born in Oaxaca, Mexico, but raised in the U.S. after his family migrated. His current work examines borders, edges, and the people who must traverse them. In his work, Fifield-Perez's interdisciplinary practice centers on the materiality of paper ephemera, everyday self-documents discarded after fulfilling their purpose. For Fifield-Perez, printmaking, collage, and painting are ways to visualize and connect mental landscapes of the past and present.

Fifield-Perez received his BFA from Memphis College of Art and an MA and MFA from The University of Iowa. He has exhibited at multiple institutions, including The Cleveland Museum of Art, the Herbert

GALLERY HOURS:

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

Threshold Gallery



Louise Fisher, Ode to Ed: State I, lithograph

Through September:

Relief Prints an exhibition by Lynn Bollman

October–December:

Concrete Forms, an installation featuring hybrid prints by Louise Fisher

In *Concrete Forms*, Fisher's installation uses digital and traditional printmaking techniques to combine architectural and celestial imagery. This new body of work is inspired by the artist's observations of the roadside landscape in Southeast Minnesota.

TWIN CITIES ART WEEK

SEPT 30

12 - 4pm Printing & Popcorn
5 - 8pm workshop with
Fidencio Fifield-Perez

highpointprintmaking.org
@highpointprints

at Highpoint Center
for Printmaking

SAVE THE DATE

Twin Cities Art Week at Highpoint

Twin Cities Art Week celebrates the vibrant local contemporary art scene in 24 venues across Minneapolis and St. Paul. From September 27–October 1, Twin Cities Art Week will offer a full calendar of events, including a gallery crawl, live performances, exhibition walkthroughs, film screenings, artist talks, parties, and more. Spearheaded by Dreamsong, the participants of Twin Cities Art Week include major institutions, small non-profit spaces, commercial galleries, artist-run spaces, and university galleries dedicated to the presentation of contemporary art.

Patch Printing and Popcorn

Saturday, September 30, 12–4 pm

Highpoint invites guests to learn about relief printing on fabric and the chance to create their own patch to take home! While you are here, enjoy refreshments and explore Fidencio Fifield-Perez's solo exhibition, *On Looking*.

Paper as Subject and Media, workshop with artist Fidencio Fifield-Perez

Saturday, September 30, 5–8 pm

Free and open to ages 13+, preregistration required: tinyurl.com/ut3hrvn5

For Artist Fidencio Fifield-Perez, cutting paper is one of the first steps in expanding mark-making possibilities and generating ideas for subsequent series. In the workshop, participants are introduced to processes of manipulating paper, creating weavings, and making stencils. Participants will explore and expand their use of paper as substrate and matrix to create one-of-a-kind monotypes. Paper, x-actos, and other materials that participants will weave and collage will be provided.

SAVE THE DATE

Prints on Ice

**On View: December 1–January 6, 2024
Opening: Friday, December 1, 6:30–9 pm**

Join us for the upcoming *Prints on Ice* exhibition! This show will be the 42nd semi-annual exhibition featuring works created by Highpoint Co-op members. During opening weekend, enjoy 20% off all co-op member prints! This is a perfect opportunity to support local printers and pick up some holiday gifts! Details and participating artists to come.

Fellowship and Residency Updates



McKnight Printmaking Fellow Carolyn Swicz printing watercolor monotypes in the Highpoint co-op.

McKNIGHT
ARTIST & CULTURE BEARER
FELLOWSHIPS

McKnight Printmaking Fellows

The 2023 McKnight Printmaking Fellows, Natasha Pestich and Carolyn Swicz have just passed the halfway point of their fellowship year. So far, almost all of their work has been taking place in the studio, but in November, Highpoint will welcome poet, critic, curator, and Guggenheim Fellow John Yau for studio visits with Natasha and Carolyn. **John will also be presenting a public reading of his poetry at Highpoint on the evening of Thursday, November 16.** Check our website for more details. Later in January, curator, author, and media personality Sarah Urist Green will also fly to Minnesota for studio visits with the fellows.

Updates from the Fellows:

Carolyn has been playing with watercolor monoprint and screenprinting, both independently and in combination. She's especially interested in the way these processes allow her to explore the possibilities of transparent layers. She's also creating large works on paper inspired by a trip to the boundary waters

When asked to reflect on her research to this point in the fellowship, Natasha offered this, "Where does home reside? is a question that most excite me in my studio right now. Reflecting on my familial history and current conversations on place, ownership, and mobility, I have spent the past few months developing drawings and testing out a variety of printmaking

techniques and materials, including hand-made paper, in an effort to embody all the things this query inspires. I appreciate the time the McKnight Foundation has afforded me to experiment and look forward to the studio visits and exhibition that will follow over the second half of the fellowship period."

Natasha and Carolyn's McKnight Printmaking Fellowship exhibition will open Friday, March 1, 2024. Join us at Highpoint that evening for the reception to celebrate these artists and their accomplishments.

McKNIGHT
ARTIST & CULTURE BEARER
FELLOWSHIPS



Mei Lam So

Jerome Early Career Printmaking Residency

Meet the 2023-24 Jerome Early Career Printmakers Residents: **Mei Lam So, Izzy Shinn, and Gidinatiy Hartman**

Highpoint is pleased to announce the 2023-24 Jerome Early Career Printmaking Residents Mei Lam So, Gidinatiy Hartman, and Izzy Shinn. The nine-month residency is just underway and will culminate in February 2024 with an exhibition in Highpoint's galleries. Between now and then, though, a lot of experimentation, progress, and growth will take place. This will be facilitated in part by the four special guest critiques that take place at intervals during the residency. For more about each of the residents, read on:

Mei Lam So (she/her) is a Minneapolis-based visual artist whose medium includes printmaking, textile printing, and ceramics. She received her BFA from the University of Wisconsin-Madison and her MFA in Printmaking and Ceramics from the University of Iowa. Originally from Hong Kong, Mei's work explores topics surrounding the acculturation process of bicultural Asian immigrants. Mei has exhibited her work nationally.

Mei offered this about the upcoming residency, "I look forward to enacting some developing ideas and creating a new body of work with the community support of Highpoint's technical and conceptual expertise."



Izzy Shinn

Izzy Shinn (they/he/she) is a butch Twin Cities-based printmaker and comic artist specializing in intaglio etching and ink illustration, having earned their BFA from the University of Minnesota. With a focus on butchness, lesbian life, and history, their work is tied intimately with themselves and their own experiences, showcased through characters and archetypes, exploring the sexual and social stigmatization of women, the body, and the queer subject.

Most recently, they have worked as a summer workshop studio assistant at Penland School of Craft and have had work exhibited and sold in various local venues such as the Katherine E. Nash Gallery, Open Eye Gallery, and the North Suburban Center for the Arts. They have also self-published multiple mini-comics and zines and participated as an exhibitor in the 2022 Minneapolis-based Autoptic Festival.

When asked what they're most looking forward to in the residency, Izzy said, "What I'm most excited for is the time and resources to experiment more with intaglio printing methods, specifically multi-plate printing, chine collé, and plate shape variation. I'm also very much looking forward to delving into this newer, more personal facet of my work and exploring how drawing from both intimate and archival sources will influence my style and practice."



Gidinatiy Hartman

Gidinatiy Hartman (they/them) has a Bachelors of Fine Arts in printmaking from the University of Alaska Fairbanks. Their artwork is about creating visual representations of the Deg Xinag and other Native languages and is centered around a desire to reclaim their family's Athabascan language, which was taken from them due to colonization. United by a sense of whimsy and wordplay, their art seeks to make it easier for people to learn Deg Xinag and other Native languages. They aspire to have multiple modes of representation, including visual art, that makes language revitalization more accessible to people.

Gidinatiy said this about the upcoming residency, "I am looking forward to being in a printmaking studio, because it gives me the opportunity to use a variety of printmaking methods again. I am excited to continue the same work I did for my BFA, creating artwork related to my Native language: Deg Xinag. Also I look forward to being more involved in the printmaking community and being able to get feedback and input on my artwork."

Highpoint would like to extend our thanks to this year's panelists **Tamara Aupumaut** and **Heidi Goldberg**. Tamara Aupaumut is a multidisciplinary artist and independent curator living on Mni Sot Makoce, also known as Minneapolis. She works in a variety of media, including printmaking. Heidi Goldberg, earned her BA from Hamline University and her MFA in printmaking and works on paper at The University of



Inaugural Full Color Print Fellow Victoria Eidelsztein at the Prints On Ice co-op opening last winter.

Full Color Print Fellowship Update

The first year of the Full Color Print Fellowship with artists Jasper Duberry and Victoria Eidelsztein finished with a flurry of activity! Jasper participated in an advanced intaglio class this winter, and Victoria visited the studio of Dyani White Hawk. Delita Martin met with both artists in March, and in April, we were welcomed to Bockley Gallery for a conversation with Gallery Associate Emily Marsolek. Then in June, Jasper had a studio visit with Ricardo Levins Morales, and in July, both artists had the opportunity to visit Public Functionary and tour the expansive PF Studios in the Northrup King Building. The fellows both showed work in the summer co-op exhibition *Hot Off the Press* and in mid-August and Rosario Güiraldes, Curator of Visual Arts at the Walker Art Center, came to Highpoint to converse with them and view their work. These are just the extracurricular events – Victoria has been participating in numerous art fairs and pop-up markets, and Jasper has been showing work in exhibitions across the country.

While the inaugural Full Color Print Fellowship is coming to a close, Highpoint is preparing to welcome the 2023-24 Fellows. Year two of the fellowship will begin in October. Stay tuned for the announcement of incoming fellows.

Meet Our New Highpoint Team Member



Artist Education
Program Manager
Nancy Ariza

Highpoint is pleased to welcome to our new team member: Artist Education Program Manager Nancy Ariza

Nancy Ariza joins us as our new Artist Education Programs Manager. Nancy comes to us from the Minnesota Museum of American Art, where she worked as the Associate Curator of Learning and Engagement for the past four years. She is no stranger to Highpoint and has been part of our community for many years, most recently serving as the Education and Community Programs Fellow from 2018–2020 and a member of our BIPOC Steering Committee, helping shape the Full Color Print Fellowship.

Nancy brings over ten years of experience developing and leading community-based arts programming and takes a relationship-centered approach to work. In her new role, she will co-lead our youth and adult education programming with Education and Community Programs Manager Tyler Green, facilitating the

Access/Print Teen Mentorship Program and developing a new BIPOC teaching program, the Teaching Artist Learning Community.

As an active member of the Twin Cities art community, Nancy maintains a studio practice and teaches at Minneapolis College of Art and Design. She is on the Leadership Council of Serpentina Arts, a nonprofit providing professional and creative development for Latinx artists in Minnesota. She is a member of the Culturally Responsive Art Education Advisory Committee at the Minnesota Department of Education. When she's not working, Nancy likes to travel, go on picnics, and spend time with her two miniature dachshunds, Buster and Maebly, and two cats, Mikey and Pepper Ann.

Tales from the Co-Op



Bryant Lake Bowl, Minneapolis, polymer photogravure.

Meet artist Nancy A. Johnson

I arrived at Highpoint as a photographer rather than a printmaker. Fortunately, everyone has been OK with that.

In 2012, I retired after 30 years in investor relations, eager to focus my newly found time on my lifelong interest in photography. In 2013, a polymer photogravure workshop taught by Keith Taylor brought me to Highpoint. I was hooked.

I often think of polymer photogravure as the ideal printmaking mode for people who can't draw. The process combines my interest in photography as a doer and in prints as an observer. I picked up my interest in prints when I studied art history and was active with The Print and Drawing Council at the Minneapolis Institute of Art for many years.

Additionally, I've always enjoyed working with my hands. The rhythm of inking and wiping plates has a meditative quality to it. The quiet of the darkroom is a lovely

occasional escape. I constantly appreciate the camaraderie of fellow co-op members and the helpfulness of the staff. I'm also amazed by the breadth, variety, and quality of everyone's work.

Many plates later, I've developed a better eye for which photographs will work well in polymer photogravure. I've developed a series of images, such as Zone 10 botanicals. Occasionally an image emerges, like leftover ice in a plastic cup, that begs to become a print.

In the summer of 2022, I had a solo show in the Threshold Gallery at Highpoint. I've been to countless photography and art exhibitions but never curated my own work—another learning curve. I took this as an opportunity to show my work as well as I could. The title, *Printing with Light*, was the outcome of internal brainstorming. Then there was the nitty gritty. My husband and I took a roll of brown paper the length of the gallery and a box of prints to our local

library. On all fours, we arranged prints—grouping them by theme and eliminating others. The opening was a wonderful chance to reconnect with many friends and family. I always have more images in the pipeline than the capacity to create prints. As my workflow evolves, I look forward to the next set of prints.

Fall/Winter 2023 Adult Classes



Intro to Screenprinting: Squeegee Me I Must be Dreaming!

Cost: \$360 – Details and signup online
This is a beginner-friendly course.

In this course, you will learn how to think in layers, mix colors, coat and expose a screen, and how to edition on paper. This class is great for beginners or participants looking to hone their skills and work time in a professional printmaking studio. Students will learn using high-quality equipment and materials. This class will start with a screen monoprint demonstration to get the hang of pulling a squeegee as well as clean up. Throughout the following weeks, we will then transition into cut paper/hand drawn/and digital transparencies to learn different ways of exposing your screen, as well as how screen inks work together to create a finished print. Expect to create a 2-3 color edition of prints on paper for your final project.

About the instructor: Edson Rosas (he/they) is an arts administrator and visual artist who works in printmaking, drawing, soft sculpture, poetry, and performance. He holds an MFA in Print Media from Pacific Northwest College of Art (2021) and a BFA from Minnesota State University, Mankato (2019). Edson has worked as a printer for Watershed Center for Fine Art Publishing and Research, volunteered at the 410 Project in Mankato, curated a show for MCAD, and has shown work in both group and solo exhibitions.

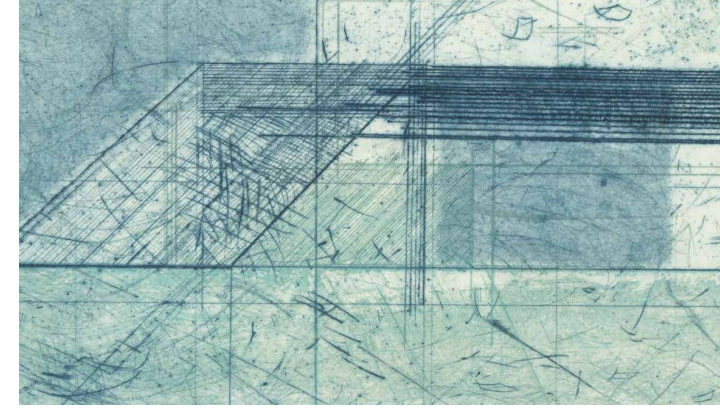


Eco-Graffiti: Mud Stencils and Sidewalk Chalk Screenprinting

Cost: \$240 – Details and signup online
This is a beginner-friendly course.

Eco-graffiti is environmentally-friendly, ephemeral street art. In this 2-day workshop, participants will explore two eco-graffiti processes: mud stencils and screenprinting with sidewalk chalk. Both of these techniques can be used to raise awareness around social, political, and environmental issues impacting our society through community engagement or fine art applications in traditional exhibition spaces. Participants will be introduced to a wide range of artists using these techniques and more, such as reverse graffiti and dry pigment printing. They will have access to the sidewalk outside Highpoint's main entrance and the parking lot to create individual and collaborative projects. Class time will consist of lecture, demos, and instructor-guided work time.

About the instructor: Nancy Ariza (she/her) is a printmaker, educator, and arts and cultural engagement organizer. Over the past 10 years, Nancy has been developing and implementing educational arts programming throughout the state of Minnesota. Most recently, she served as the Associate Curator of Learning and Engagement at the Minnesota Museum of American Art and adjunct faculty member at Minneapolis College of Art and Design. Nancy holds a BA in Art History and a BFA in Printmaking from Minnesota State University, Mankato, and an MA in Education specializing in culturally responsive teaching from Saint Mary's University of Minnesota.



Intro to Intaglio

Cost: \$390 – Details and signup online
This is a beginner-friendly course.

In the intaglio printmaking method, an image is created by engraving or etching a printing plate. The method emerged in the 15th-century and has been embraced throughout history by both abstract and representational artists who cherish the drawn line. During this eight-session course students will learn the foundational image-making techniques of intaglio including drypoint, line-etch, and aquatint along with best practices in plate preparation, printing, and multi-plate registration. Students will receive two small copper plates, one small plastic plate, and all materials necessary for printing. Paper is provided, but students may wish to purchase their own if they are interested in experimenting with different colors and/or types of paper. By the end of the course, students can expect to create one small edition of resolved prints.

About the instructor: Anda Tanaka (she/her) is a Minneapolis-based artist and educator working primarily in printmaking and drawing. She has exhibited work nationally, including a solo show at Winona State University in 2018. Most recently, she has exhibited with Soo Visual Arts Center in Minneapolis and won the 2022 Best Emerging Artist Award at the Octagon Center for the Arts' annual juried show in her hometown of Ames, Iowa. Anda holds a BA in music and studio art from St. Olaf College and an MFA from Minneapolis College of Art and Design (MCAD). She is currently the Apprentice Printer at Highpoint Center for Printmaking and teaches courses at both MCAD and Highpoint. When not in the studio, you can find Anda outside cycling, cross country skiing, open water swimming, or walking her cats, Triskit and Millie.



Textile Screenprinting Weekend Workshop

Cost: \$240 – Details and signup online
This is a beginner-friendly course.

Explore the fundamentals and possibilities of screenprinting on textiles with this weekend workshop for beginners and intermediate participants. This class will introduce how to transform textiles with various emulsion-less screenprinting techniques, including stencil-making techniques, free-form image-making, repeatable patterns for textile yardage, and how to build your fabric printing board. The goal for this class is to incorporate a more sustainable approach while overcoming the limited access to traditional printmaking facilities.

About the instructor: Mei Lam So (she/her) is a Minneapolis-based visual artist whose medium includes printmaking, textile printing, and ceramics. She received her BFA from the University of Wisconsin-Madison and her MFA in Printmaking and Ceramics from the University of Iowa. Originally from Hong Kong, Mei's work explores topics surrounding the acculturation process of bicultural Asian immigrants and has exhibited her work nationally.

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. We'll be adding new printmaking classes throughout the spring, 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

Education and Community Programs Update

Welcome to the Highpoint classroom

Greetings from the education classroom!

Printing is an exciting and surprising process! Education classes in 2023 are back to in-person, which means a classroom full of students, materials, inked-up plates, and laughter.

There is nothing quite like seeing a student pull their first print. Students often line up to the press jittery with excitement, chattering amongst themselves and leaning over the roped-off press area as much as (safely) possible to catch a glimpse of their classmates' prints. Then, it's their turn. They carefully line up their plate on the press bed, blankets are laid down, and the students spin the captain's wheel to move the prints through. We gather at the end of the press, some students doing a drum roll on their aprons. The prints are pulled, and the student's eyes light up. It's maybe not what they expected, but all that work has paid off to make something magical.

We are honored to work with so many artists of all ages. Highpoint printmaking workshops give artists the tools and facilities to try new techniques and make their vision possible. Highpoint works with thousands of youth and adults each year, which is no small task, and takes a dedicated group of artist educators, professional printmakers, school partners, volunteers, and community organizers to make this happen.

We look forward to another year full of printmaking!

Happy printing,

Tyler Green
Education and Community Programs
Manager



5th-grade student from Benjamin E. Mays Community School working on a monoprint.



Student from Las Estrellas Dual Language School assembles stencils for a print

Programming Highlights

Rainbow Health

Highpoint is partnering with Rainbow Health in the Fall of 2023 to create a community-based, large-scale print to be displayed during community events and at Rainbow Health's new location in Saint Paul. The project aims to work with the 50+ LGBTQ+ and HIV community to tell their story. Five ambassadors over the age of 50 will create the foundation of the piece, with three more workshops open to anyone in the LGBTQ+ or HIV community to contribute.

Tangible Collective + Highpoint

This summer, Highpoint partnered with Tangible Collective to offer *Black Mark: Intro to Silkscreen and Monoprint*. The class was a success, and we are excited to continue this partnership with another workshop series this fall!

Black Mark is an introductory, hands-on workshop for Black FFolk interested in exploring the basics of printmaking. The class focuses on silkscreen and monotype print processes and offers insight into innovative printing approaches within fine

art printmaking. Additionally, the course provides context of Black art history within the medium of printmaking and references to contemporary practices. Led by artist Con Rice.

District 196 Newcomer Academy

District 196 Newcomer Academy is a place for recently-arrived, multilingual learners, where high school students earn credit toward graduation in social studies, science, English, and math. The aim is to increase student's proficiency in English through the content standards. Students learn in a camp-like environment and can participate in various field trips, including a Monoprint class at Highpoint.

PF Studios

Highpoint is excited to partner with PF Studios for a workshop this fall. Members will come to Highpoint to learn about fine art printmaking practices. PF (Public Functionary) Studios is a Black-led, BIPOC-centered space located in Northeast Minneapolis.



Local 5th graders work collaboratively on a large print depicting local waterways



Monoprinting during this summer's Free Ink Day

Environmental Creative Clean Water Stewardship Project Supported by the Hennepin Green Partners Grant

Highpoint is excited to announce that we have been awarded a two-year grant from Hennepin County Green Partners to continue our work with 5th-grade youth! During the 2023-2024 Environmental Creative Clean Water Stewardship Project, we will work with Hennepin County schools, artists, and environmental activists to engage and empower young people to care for our urban ecosystems through printmaking projects and place-based learning. Topics include environmental stewardship, clean water initiatives, rain gardens, pollinators, printmaking, and more. The project will conclude with a student exhibition in the Highpoint Gallery and a Free Ink Day for the public in May 2024.

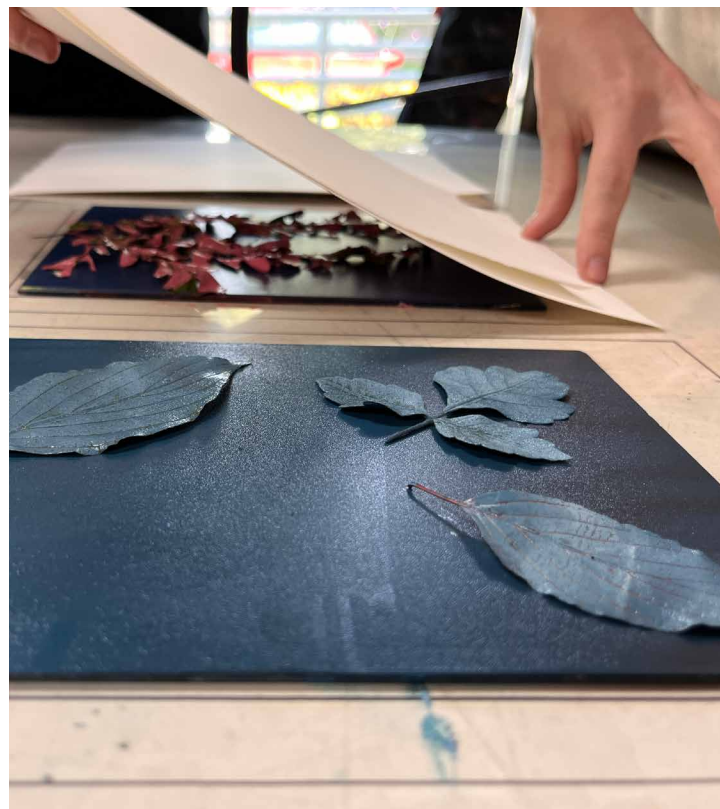
Upcoming Free Ink Days FREE INK DAY: October 21, 12-4 pm Pochoir - Printmaking with Stencils

Families, kids, adults, everyone is welcome! Join us for the next Free Ink Day! For this event, we are using a technique called Pochoir, printmaking with stencils. All materials for the planned activity are non-toxic and supplied by Highpoint. No registration is necessary – just drop in, bring your creativity, and be ready to get inky! Staff and volunteers will be able to answer any questions along the way.

Image: Free Ink Day.jpg



Participants made patches at Highpoint's Annual Student Exhibition



Education Intern Mads Golitz sets up the classroom etching press during a monoprint workshop

**ACCESS/PRINT
Teen Mentorship Program**

We just completed our 2022-23 ACCESS/PRINT program with a student exhibition this summer! Students created various works on many substrates, including wearable screen printing on fabric, large-scale iconic posters and printed vinyl, monoprints on paper, quilted screenprints, and more! The 2022-23 cohort included work by Tay Wright, Anastasia Kol-Balfour, Lee Greve, Aiyana Beaulieu, Mia Lambert, Sterling Rouleau, CJ Alexander, Catrielle Barnett, Zara Ridenour, and Emma Zauhar.

Applications are now open for Fall 2023!! Check our website for more information and apply by September 18: highpointprintmaking.org/ap

ACCESS/PRINT (A/P) is a fully-funded teen mentorship program for grades 10-12 high school students. Participants work with professional artist mentors at Highpoint's printshop to learn printmaking processes, including monoprinting, drypoint intaglio, relief block printing, and screenprinting. After introductory workshops, the teens will plan an independent project that uses one or more techniques to show in Highpoint's professional gallery.

Some of our 2023 partners so far!

- FAIR School Downtown
- Southside Family Charter
- Minneapolis Academy and Career Center (MACC)
- New Country School
- Burroughs Community School
- Ella Baker
- Franklin Middle School
- MPS teacher training
- Volunteers of America High School
- Las Estrellas
- Lyndale Elementary
- Benjamin E. Mays
- Marcy School
- District 196 Newcomer Academy
- Tangible Collective
- PF Studios
- Rainbow Health
- Getty Association of Print Scholars

New Program Coming This Fall

Teaching Artist Learning Community

Generously supported by the MSAB Creative Support Grant

Applications coming October 2023
Program: October - April 2024

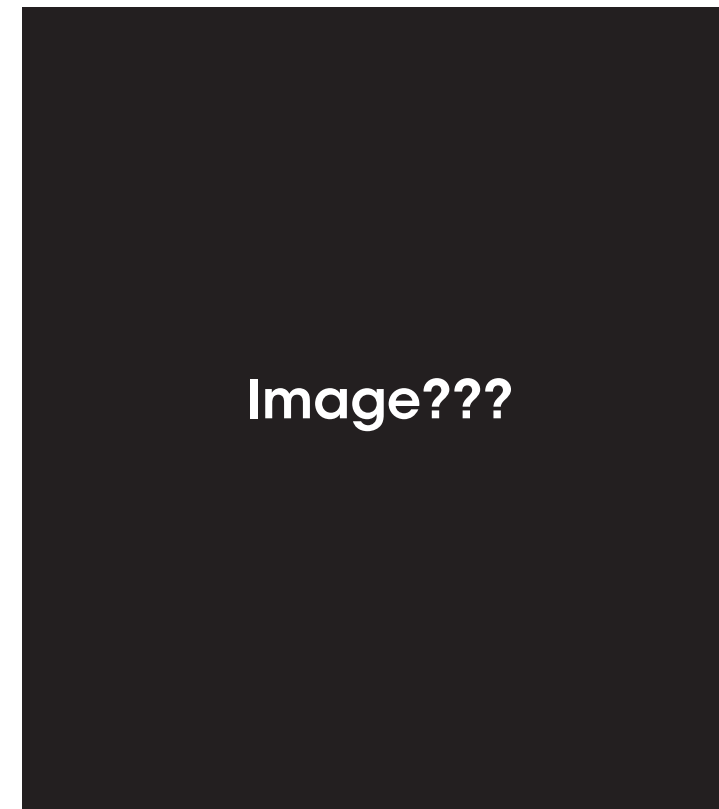
Highpoint Center for Printmaking is excited to share the news of a new program designed to support early-career BIPOC teaching artists interested in growing their teaching practice in printmaking.

The Teaching Artist Learning Community is a paid program that promotes artistic growth and professional development for early-career educators through self-directed learning opportunities and peer instruction. A cohort of six members will meet weekly to gain skills in the technical, pedagogical, curricular, and professional aspects of being a teaching artist.

Teaching artists will receive access to the Highpoint Printshop/ Classroom, peer instruction, group conversations, paid learning and teaching opportunities, material stipends, and a culminating Threshold Exhibition, among other benefits. As a culminating project, each cohort member will develop and lead their class for the Winter/Spring workshop season at Highpoint.

The program, created with the support of nine advisors with backgrounds in education and administration, aims to encourage teaching artists to develop an expansive and community-centered approach to printmaking instruction through a learning community model. A traditional learning community creates a space where members exchange ideas, build collaborative knowledge, and support each other on the learning journey.

For more information, contact Nancy Ariza, Artist Education Programs Manager, at nancy@highpointprintmaking.org



Schedule a class or field trip with us!

Highpoint offers high-quality, low-cost printmaking workshops for Kindergarten and up. Partners include schools, homeschool groups, nonprofits, private businesses, and more! Classes take place in our classroom studio. *Note that prices listed on the website are for school and youth groups. Other groups may have different rates Find more information and class options at: highpointprintmaking.org/edu

Highpoint's Current Members and Donors: Thank you for your Support!

As of September 1, 2023



Highpoint staff (present and some past!) with Co-Founders Cole Rogers and Carla McGrath at a celebration in honor of Cole this summer.

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HIGHPOINT CENTER FOR PRINTMAKING

912 West Lake Street
Minneapolis, Minnesota 55408

612.871.1326
highpointprintmaking.org

ADDRESS SERVICE REQUESTED



Highpoint Center for Printmaking is open to the public!

Monday–Friday 9–5 pm
Saturdays 12–4 pm
@highpointprints @highpointeditions

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 and does not discriminate on the basis of race, national origin, color, gender, age, beliefs, sexual orientation, or disability in admission, access, or employment.

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