

FALL/WINTER 2013

Presstime

 HIGHPOINT CENTER FOR PRINTMAKING



Highpoint presents
Contemporary Prints from Central Taiwan
Opens Saturday, September 14

Jessica Tao, *Let's Play Fish Boys*, woodcut

From the Directors

Welcome to Fall 2013! Highpoint had a busy summer working with youth in summer camps and programs (see page 11). A new crop of Jerome Emerging Printmakers worked hard for nine months and presented an impressive exhibition in the HP galleries. And, to keep things cool, artist David Rathman was in the HP Editions studio creating a suite of ten etchings about hockey (see page 5).

This Fall we are very proud to present our tenth international print exhibition: *Contemporary Prints from Central Taiwan*. As part of our mission HP strives to show prints from other parts of the world, bringing new insights in contemporary printmaking to Minnesota audiences. Highpoint would like to thank Jon Renzella, a former HP intern and Jerome artist, for curating this fascinating exhibition.

Take a look at what else is going on at HP in the coming months—this newsletter hits most of the highlights. We have classes for people of diverse ages and artistic inclinations, new projects in the works, and a great mix of exhibitions.

Please visit us soon and see a contemporary printmaking art center in action!

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



Highpoint Center for Printmaking is a fiscal year 2013 recipient of a general operating grant from the Minnesota State Arts Board. This activity is funded, in part, by the Minnesota Arts and Cultural Heritage Fund as appropriated by the Minnesota State Legislature with money from the Legacy Amendment vote of the people of Minnesota on November 4, 2008.

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

Jerome Emerging Printmakers Program Updates & News



Guests view the 2012–2013 Jerome Emerging Printmakers exhibition

The 2012–2013 Jerome Residency ended with a bang, a memorable series of noises anyway, thanks in part to **David Frohlich's** performance at the exhibition reception in May. What an exhibition it was! Diverse is probably too mild a term to describe collection of printed works, collages, sculptures and machines that occupied Highpoint's galleries.

Many visitors were delighted to walk away with an item of original art vended from one of **Caitlin Warner's** refurbished machines. Gallery B was saturated with imagery by **Jonas Criscoe's** mixed media collages which were hung in such a way that they seemed to float in front of the walls. Frohlich's installation utilized Gallery A in a manner we can confidently say it's never been utilized before. Overall, the exhibition and the residency were a great success with each of the artists making excellent use of the opportunity afforded them by Highpoint and the Jerome Foundation. A huge thanks is in order to the jurors Liz Armstrong and Bud Shark as well as those who did guest critiques: John Saurer, Liz Armstrong, Brian Szott and Lisa Nankivil. Thank you for the

guidance and insight that you offered the artists during their residency. Finally, thank you to all who attended the exhibition.

It's our pleasure to introduce Hend Al-Mansour, Michael Gordon, and Lindsay Splichal, the 2013-2014 Jerome Emerging Printmakers. Minnesota-based artist and educator Chris Larson and Rachel McGarry, Associate Curator of Prints and Drawings at the Minneapolis Institute of Arts selected the three residents from a field of worthy applicants. The residency begins in September and will culminate with an exhibition in May of 2014. Mark your calendars!

Contemporary Prints from Central Taiwan

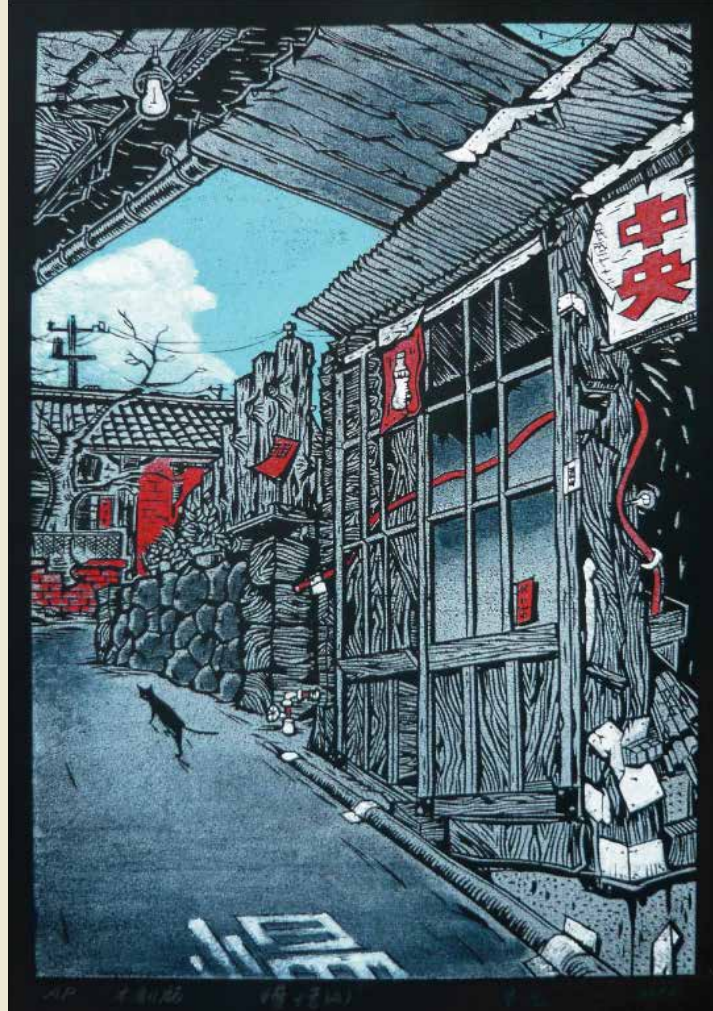
Opening Reception: Saturday, September 14, 6:30–9:00 p.m.
On view: September 14–November 23, 2013

Contemporary Prints from Central Taiwan features prints from a variety of artists living and working in Taichung and Miaoli, Taiwan. This exhibition is curated by Jon Renzella, a former Highpoint Studio Intern and Jerome Emerging Printmaker who now lives and works in Taiwan.

With just over 2.6 million people, Taichung is Taiwan's third largest city. Home to the National Taiwan Museum of Fine Arts, several universities, art centers, galleries, and a myriad of important cultural and historic landmarks, Taichung is a center for arts and culture. In contrast to the international, global character of the capitol city, Taipei, the central region's cities foster a truly Taiwanese creative ethos, and Taichung and nearby Miaoli are particular catalysts for creativity in the area. Large enough to provide opportunities and creative stimuli, but small enough to foster community spirit, it is a place where 'Minnesota Nice' meets urban Asia.

Much of the work in this exhibit reflects tension, ambivalence, and questions about the complex relationship between Taiwan and mainland China. Surrounded by the massive cultural influences of America, China, and Japan, many of these prints suggest a new path forged in the spaces between. A postmodern, globalist ambivalence plays out in Jessica Tao's piece, *Play, Nezhu, Inexhaustible*, in which the traditional Chinese deity travels to America to watch Jeremy Lin play basketball. He carries with him all manner of Western items, many of which were produced in China. The style of the print references Japanese and American comic books with the addition of traditional Chinese decorative elements.

Max Chang's work (above, right) captures the rich architectural history of the region as a way of documenting and celebrating it, even as continual development and modernization demolish the old to make way for the new. Taichung has undergone rapid growth and urban development for the past 20 years with



Max Chang, *Slow Driving*, woodcut

no end in sight. It almost seems an attempt to wash away the tumultuous, messy past and replace it with a bright, modern future.

On a lighter note, several of the artists included in the exhibition employ whimsy and fantasy as a reaction against the seriousness of the political and cultural situation in Taiwan. Dark yet playful forms populate the prints of Zi-wei Hong, while Rui-zhi Xu's beautifully surreal landscapes play out wild narratives populated by people and animals alike.

In many of these prints, we find the expression of Taiwan's complex tensions between an embrace of its complex history and a desire to move forward.

Featured artists include: Meng-yao Pan, Jessica Tao, Max Chang, Rui-zhi Xu, Chao-long Ni, Lynn Hsieh, Zhi-wei Su, Yuan-hsiang Li, Leanie Wessels, Zi-wei Hong, Hanny Chao, Yu-chen Chen, Ying-ying Chen, Ting-yu Huang, Yu-ting Wei, Li-wen Wang, Jon Renzella, Zi-yun Huang, Yu-chi Huang, Chia-ying Lin, and Chun-ying Kao.

Highpoint Editions



Artist Sarah Crowner signing her prints at Highpoint

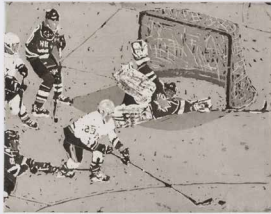
Highpoint Editions: Busier than Ever!

Highpoint Editions was thrilled to release *Untitled (Spotlights)* in July. This stunning pair of prints was created in collaboration with New York-based artist **Sarah Crowner**, whose work has been featured in group and solo exhibitions in galleries and museums worldwide. Crowner's signature use of bold color and composition is on full display here. Known for her vivid sewn paintings, Crowner's work explores the nature of material and media, references art history, and plays with color and geometry. In her work at Highpoint, Crowner further explores these interests through printmaking techniques, juxtaposing and playing upon the opacity of screenprinted inks with the highly textured surfaces of inexpensive building materials rendered through relief printing and lithography.

Meant to be viewed singly or as a diptych, the compositions flirt with pure geometry while tweaking its forms—viewed together, the 'spotlights' are symmetric but

rendered in different colors; rather than simple circles, round forms interconnect like overlapping circles of light.

David Rathman lives and works in Minneapolis, and has exhibited his work far and wide. His work is held in collections including the Art Institute of Chicago, Walker Art Center, The J. Paul Getty Museum, Minneapolis Institute of Arts, the New Museum of Contemporary Art, and the Whitney Museum of American Art. Rathman's much-anticipated suite of ten etchings was released in September to the delight of hockey and art fans alike. Those familiar with Highpoint Editions will remember Rathman's cowboys, cars, and trucks from earlier projects at HP. This suite, entitled *Dangles and Snipes*, is comprised of ten intimate etchings depicting hockey players in moments of heightened intensity. The compositions, drawn from screen shots of YouTube videos, are rendered as sensitive etchings. The suite



David Rathman, three untitled intaglio prints from *Dangles & Snipes*, a suite of 10, 2013, 9.25" x 10.5" each (paper size)

is, in Rathman's words, "a big, rough, exciting spectacle rendered in miniature." His favorite print medium, etching, allowed the artist to create evocative, nuanced texture, while rendering the imagery almost abstract — a stark contrast to the slick, highly manufactured approach typical of contemporary hockey image-making. In these artworks, the printmaking process lends the work a gritty timelessness, making them, in Rathman's words, "strangely beautiful."

And, don't miss the exhibition *David Rathman: Stand by Your Accidents*, on view at Rochester Art Center from September 13, 2013 through January 19, 2014. It will be a fantastic opportunity to see a comprehensive selection of drawings, paintings, and prints the artist has created over the last 22 years.

Stay tuned for updates on upcoming projects with **Aaron Spangler**, **Julie Buffalohead**, and **Jim Hodges**!

Print Fairs & Exhibitions

Highpoint Editions eagerly anticipates the opportunity to present our work for the first time at **Multiplied 2013**, a print fair organized by Christie's in London, October 18–21, 2013. We look forward to connecting with print enthusiasts from across the pond! For more information, take a look at their website: www.multipliedartfair.com

We also look forward to exhibiting in New York City at the **Select Fair, NYC** in the spring of 2014. This fair will take place at the Altman Building in Chelsea during Frieze week: May 8–11, 2014 and features print publishers as well as select galleries exhibiting contemporary work across all media. www.select-fair.com/newyork

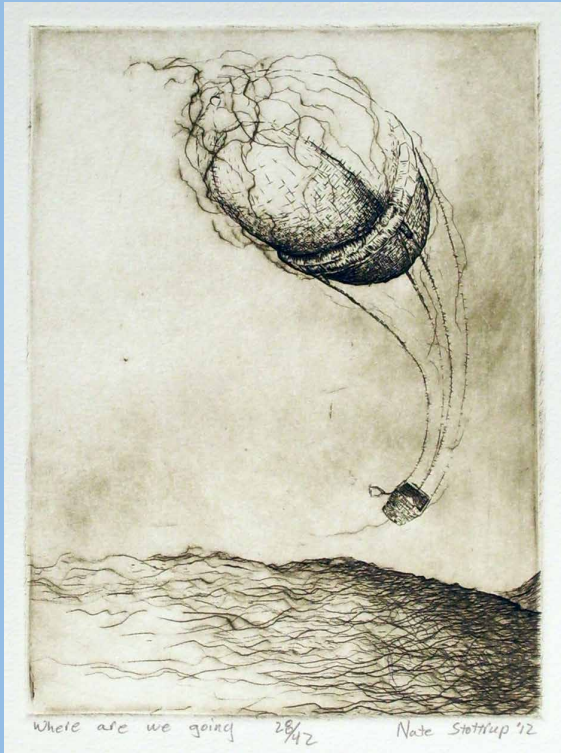
Excavations: the Prints of Julie Mehretu, an exhibition organized by Highpoint, will be on view at the Trisolini Gallery at Ohio University's School of Art, in Athens, Ohio from September 3 through October 30, 2013. A wonderful opportunity to see these

amazing prints, this exhibition is available for loan—please contact us if you know of an appropriate venue.

If you are in the Boston area: a selection of prints published by Highpoint Editions will be on view at Boston University's Sherman Gallery from October 27, 2013 until December 13, 2014. Please do stop in if you can!

We are happy to provide consulting services for purchasing art by Highpoint Editions for residential or professional environments. Please contact Highpoint's Gallery Director, Zoe Adler, 612.871.1326 if you are interested in a consultation.

Tales from the Co-op



Nate Stottrup, *Where Are We Going*, 5" x 7", Intaglio engraving



Janet Higgins, *Reconnection*, 16 x 20", woodcut with mixed media and stitching

Profiles of artists working in HP's artists' cooperative

Nate Stottrup

When I moved to Minneapolis I knew that I needed to get involved and be a part of a community as soon as possible. I spent the last nine years in Seattle and had been a part of a printmaking co-op there, and it was this community that gave me purpose and a connection to the larger Seattle area. We all need community and to be a part of something larger than ourselves, and for a printmaker, a co-op is that support.

As a kid I enjoyed reading Marvel comic books. I mostly enjoyed flipping through the pages looking at the exaggerated forms and imagination. This was the hook for me and I started drawing. Years later, I walked by a classroom where people were cutting images into wood and having a blast doing so. I saw how engaged they were and I wanted to be a part of this. I took my first printmaking class when I was 19 and I am still figuring it out. Find your support, find your connection, find your engagement and life becomes richer. natestottrup.com

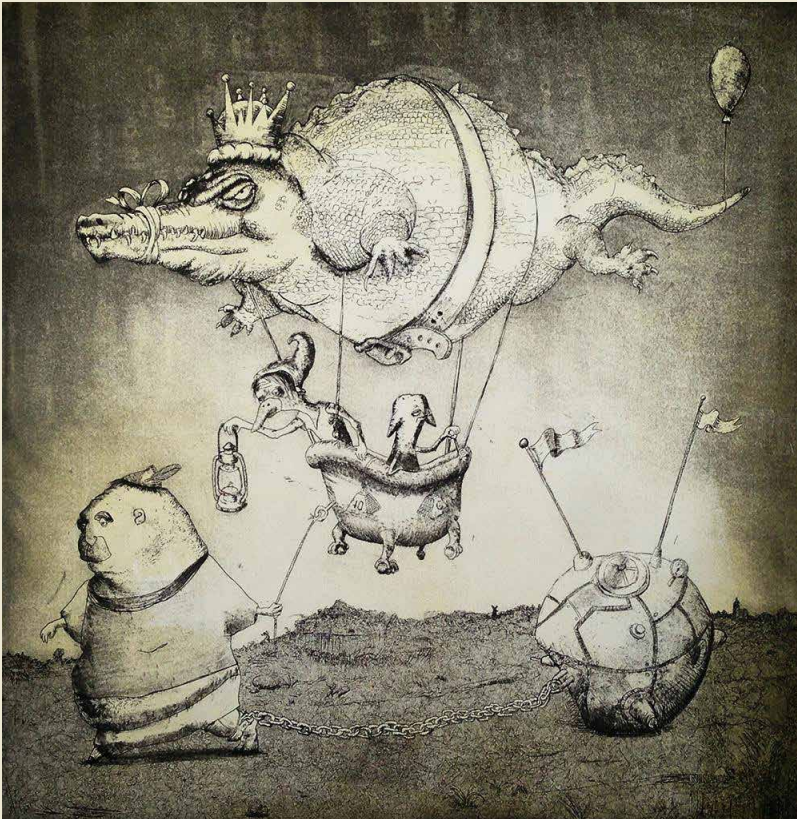
Janet Higgins

I am a mixed media artist working with paper, fabric, words, ink, paint, stitching, and found objects. I also teach book arts focusing on both form (how to make a book) and content (how to connect with one's authentic voice). In the early 2000s, I started coming to Minneapolis to take classes at Minnesota Center for Book Arts. I fell in love with the vibrancy, creativity, beauty, diversity, and mass transit options offered by the Twin Cities.

Last summer, after completing 36 years of teaching art (design, art history, book arts, and letter press printing) at a state university in Tennessee, I sold my house and my letterpress studio, and moved to St. Paul. This summer finds me reconnecting with things I haven't done since my college years at the University of Wisconsin–Madison (my hometown)—such as bike riding (I'm still a bit wobbly on the turns) and printmaking. Recently, I became a co-op member at Highpoint.

Reconnection: This word arose for me as I developed the composition for the relief print I made in the large-scale woodcut class offered by Highpoint in mid-June. It is an apt word, as this 5-day studio class supported my reconnecting with my creative self after a year of many shifts and changes. Being a Highpoint co-op member is an integral part of my new life. The gifts Highpoint offers, the excellent studio facilities and the welcoming creative community, provide an excellent springboard into what is to come. I appreciate being a part of the Highpoint community in my new Twin Cities home.

Threshold Gallery



Don Krumpus and Johanna Winters, *How the Sequestration Ruined Danny's Summer Vacation*, 2013, intaglio

The Sideshow: New prints by Don Krumpus and Johanna Winters

Currently on view in the Threshold Gallery is a collection of six masterful intaglio prints created collaboratively by co-op members Don Krumpus and Johanna Winters. What follows is a series of questions posed to Johanna and Don relating to the show and their collaborative process.

Why collaborate?

Johanna: Don and I had been talking about collaborating for a few years, and when the opportunity arose to create new work for the Threshold Gallery at Highpoint, we figured it would be a good chance to test out melding our distinct approaches to printmaking. By collaborating we were able to take on more than we could have if working alone, plus we

realized that it's more fun and motivating to work in tandem with another artist.

Did each image begin with a dialogue about what it would be? Was a drawing simply begun? Were certain tasks assigned for one person to take on?

Don: We talked about the general concept and the type of imagery we wanted to create, and developed sketches together. We went through a few iterations of drawings and settled on the "ragtag band of misfits." I worked on the general outlines of the sketches, and refined them. Johanna worked back into the drawings to rough them up with grungy textures and values.

Do you have similar drawing/illustration styles and interests?

Johanna: During our formative years both Don and I were drawn to the illustrations of Edward Gorey, Richard Scary, and Maurice Sendak, and these artists still inspire us. We are also intrigued by the work of contemporary printmakers Michael Barnes, Warrington Colescott, and Fred Stonehouse, and the work of old masters like Albrecht Dürer. These artists greatly appeal to our sensibilities because their work is surreal, whimsical, macabre, and often hilarious.

Which part or parts of the process were most taxing? Least taxing?

Don: As predicted, creating the drawings was the least taxing, and developing and printing the plates was the most taxing. We shared the task of drawing into the copper plates, then I focused on applying the aquatints and soft ground textures while Johanna handled the printing. Once we established a system, the process went relatively smoothly, and it was apparent how much more productive we were when dividing the labor.

The imagery is partially whimsical, and the titles are laugh inducing. But the images also seem to address dark issues. Can you comment on the interplay between this whimsical illustration style and the heavier subject matter?

Don: We intentionally paired out-of-place and awkward imagery alongside quirky titles, and this reflects our perspective that most of modernity is often silly and a source of much satire. If other people can enjoy our work and our sense of humor, all the better.

Future collaboration?

Johanna: Definitely! Hopefully this was just the first of many more joint projects to come. Who knows — perhaps the next collaboration will be a children's book!

Later this fall, the Threshold Gallery will feature a new collection of work by Brian Hartley Sago, an educator, long-time co-op member and recent Minnesota State Arts Board Grant recipient. The show opens Friday, October 26.

Fall 2013: Adult Classes and Workshops

Introduction to Stone Lithography

Instructor:	Jeremy Lundquist
Age:	18+; All skill levels welcome
Enrollment:	Maximum 10; Minimum 6
Dates:	Tuesday evenings: October 1, 8, 15, 22, 29, and November 5, 6:00–9:00 p.m. Weekend workshops: Saturday, October 19 and Sunday, November 3, 10:00–2:00 p.m.
Cost:	\$365 (10% discount for HP Members) Payment due at registration

A relative newcomer in the world of printmaking at just over 200 years old, lithography offers an almost unlimited range of drawn and painted marks. It is equally suited to high rendering and gestural expression. Lithographic tools and techniques can easily mimic traditional drawing methods like graphite, charcoal and ink while also being capable of producing a unique visual vocabulary. The substrate for these marks is grained limestone—a wonderful working surface. The stone is then processed so that the marks will repel water and therefore attract ink during printing. It will certainly infuse a bit of alchemy into your art making.

The course is designed for both beginners and students who want to strengthen existing skills. Demonstrations will cover traditional and more recently developed techniques, complemented by instructor supported work time and the viewing of sample prints. In addition to technical skill, this course will focus on personal artistic development. Stones, ink, chemistry, tools, equipment and instructional/technical support are provided. Students will need to provide paper and some drawing materials as specified by the instructor after the first class.

About the Instructor: Jeremy Lundquist was born in California, raised in the suburbs of Chicago and currently lives and works in the Twin Cities. He has been an artist-in-residence at Ox-Bow, Harold Arts, Spudnik Press, Kala Art Institute and the Vermont Studio Center. His work has also 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. This past year Jeremy was a Visiting Assistant Professor at the University of Iowa as the Grant Wood Fellow in Printmaking. For six years prior he taught lithography and other print techniques at the School of the Art Institute of Chicago. He has also taught at the University of Wisconsin–Milwaukee and the Milwaukee Institute of Art and Design. He received his BA in Studio Art from Grinnell College and his MFA in Printmaking from Ohio University.

Monoprinting Weekend Whirlwind

Instructor:	Pamela Carberry
Ages:	18+; All skill levels welcome
Enrollment:	Maximum 10; Minimum 6
Dates:	Saturday, October 26 and Sunday, October 27, 10:00–5:00 p.m. each day
Cost:	\$225 (10% discount for HP members) Payment due at registration

Immerse yourself in monoprinting, a versatile printmaking technique that offers a limitless range of options in image making. Monoprinting can be quick and spontaneous or it can be thoughtful and painterly and you can spend the weekend exploring all the possibilities. This two-day workshop covers a variety of monotype techniques: direct painting, multiple drop printing, and the use of stencils, and will also provide instruction in composition and the connection between monotypes with other art-making concepts. Clean up is easy with the water-soluble inks and non-toxic soy cleaners used in this class. Plus the full weekend format allows for lots of printing! Beginners and experienced printers are welcome.

About The Instructor: Pamela is a printmaker and a co-op member of Highpoint Center for Printmaking. She has taught drawing and printmaking at various locations including Kent State University, Ohio, Zygote Press in Cleveland, Ohio and Printer's Gallery in Ithaca, New York. Her work has been shown in solo and group exhibitions both nationally and internationally and is in several permanent collections. She recently completed the Jerome Emerging Printmakers Residency at HP in 2007–2008. Currently she is represented by Groveland Gallery, Minneapolis, MN.

Drawing Into Print with Drypoint

Instructor:	Meg Bussey
Ages:	18+; All skill levels welcome
Enrollment:	Maximum 10; Minimum 6
Dates:	Saturday, November 9 and Sunday, November 10, 10:00 a.m.–5:00 p.m.
Cost:	\$225 (10% discount for HP members) Payment due at registration

Learn the basics of this straightforward printmaking technique developed in the 15th century. Used by Rembrandt and contemporary artists such as Kiki Smith and William Kentridge, drypoint is an ideal process for those who enjoy drawing. Drypoint has a uniquely soft and delicate-looking line quality that imparts a deep richness to an image. In this class you'll learn how to prepare a plate by beveling the edges and cleaning the plate, then you'll draw an image of your own design directly onto the plate using an etching needle. Next you'll ink and wipe the plate in the traditional manner using tarlatan cloth. Finally, you'll print your image onto

hand-torn dampened paper with the etching press. The 2-day class allows for full development of your drawing on the plate and time to proof and print a small edition.

About the Instructor: Meg Bussey has taught drawing and printmaking at the University of Minnesota and Anoka-Ramsey Community College. She is a graduate of the University of Minnesota with an MFA in Printmaking, and has been the recipient of an MN State Arts Board Artist Initiative Grant. She is also a member of HP's Artists' Cooperative.

Special Weekend Workshop with Master Printer Catherine Brooks

Soft Ground Etching and Soap Ground Aquatint

Instructor:	Catherine Brooks
Age:	18+; For intermediate and advanced level intaglio students
Enrollment:	Maximum 10; Minimum 6
Dates:	Saturday, October 5 and Sunday, October 6, 9:30 a.m. – 4:30 p.m. each day
Cost:	\$285 (No discounts offered) Payment due at registration

This 2-day course will cover two intaglio techniques: **soft ground etching** and **soap ground aquatint**. These processes can be combined on one plate or used on separate plates to be inked in different colors for a multiple-plate image.

Soft Ground Etching: Soft ground is a golden, waxy material that protects the plate from acid. Made of wax, tar, rosin and petroleum, it never fully cures but remains receptive to direct and indirect marks. Where you mark, the ground will lift, thus exposing the area to acid. When a soft ground is drawn into—through a piece of thin paper—the etched mark will have the character of a pencil or crayon. The amount of pressure you apply with your hand when drawing and the hardness of the drawing tool, along with the etching time, will determine the density of the mark. The mark can therefore be subtle, sketchy, graphic or expressive. Soft ground will also receive textures from fabric, fibers and your fingers.

Soap Ground Aquatint: Soap ground aquatint is one of the most painterly intaglio techniques. Made of soap, white pigment, oil and water, when mixed together, soap ground is a thick paste, which is applied like paint to the plate. Soap ground is an imperfect ground that is permeable to acid because the ground never fully cures and because it has small bubbles where acid can enter. A basic principle of soap ground is that where you paint white on the plate, you will see white in the print. The paste can be applied over the entire plate and drawn into, like hard or soft ground, or diluted with water and

applied in loose or brushy marks. Thicker application will protect the plate from acid and thin, watery application will be quickly penetrated in the acid bath, allowing for an infinite tonal range.

About the Instructor: Catherine Brooks, author of *Magical Secrets About Line Etching and Engraving, the Step-by-Step Art of Incised Lines* (CPP 2007), is a former Crown Point Press master printer (2002-2009). Over the past twelve years, she has facilitated numerous collaborative print projects with renowned American and international artists, including Mary Heilmann, Julie Mehretu and Chris Ofili. Catherine was first initiated into the traditional craft of etching during an apprenticeship with French Maître d'Art, René Tazé, after receiving her BA in printmaking in 2001 from the Evergreen State College. In 2011 Catherine received her MFA in printmaking from Virginia Commonwealth University. She now enjoys working as an artist-printmaker and instructor.

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

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

Fall 2013: Educational Events

Join Highpoint for a Special Talk by Master Printer Catherine Brooks

Dates: Friday, October 4 at 6:30 pm* Free to Highpoint Members, non-members \$15
Cost: Members, please RSVP by October 1 to info@highpointprintmaking.org or call 612.871.1326 to register and purchase tickets

Join HP for an artist talk, *Etching: the Practice of Alchemy and the Art of Connection*. Catherine Brooks, Master Printer and author of *Magical Secrets About Line Etching and Engraving*, will share the story of her career in print, beginning with an apprenticeship in Paris with French Maître d'Art, Rene' Taze'; working with master artists as a Master Printer at Crown Point Press in San Francisco; writing her book on etching; and coming to her own work, which is informed by the process of collaboration and the alchemical practices of printmaking and personal transformation. Ms. Brooks will also have her book available for signing and purchase.

Akua Water Based Inks™ Workshop with Susan Rostow at Highpoint

Dates: Saturday October 12, 12:30–3:30 p.m.
Cost: \$45/person
Enrollment: Minimum 10 participants, maximum 20

Join us in the Highpoint studio for an afternoon of hands-on printmaking with Susan Rostow, creator of water based Akua Inks™. Learn from the master herself, and make prints to take home using this unique brand of printmaking inks.

Ms. Rostow is an active New York City artist/educator and the President of Rostow & Jung Water-Based Printshop & Inks Inc., an experimental printshop dedicated to the development of safer printmaking methods and materials. Susan has taught numerous printmaking workshops around the country for over 25 years. Her prints have been exhibited throughout the United States, Europe and Japan. Her works are included in numerous private and public collections including the Library of Congress, National Print Archives and she is a past recipient of a Pollock-Krasner Foundation Award in Printmaking.

This workshop is sponsored by Wet Paint. Wet Paint's mission is to match artists with the right materials and supplies so they can successfully fulfill their creative expression. Wet Paint's store offers over 35,000 items to meet the needs of all creative folks at any level of intention. Their large staff of practicing artists understands art, artists and art materials.



Master Printer Catherine Brooks at work.



Susan Rostow teaching a workshop

Education & Community Programs Updates



Access/Print Project in production



Inking up a plate



Puppets are Forever

Before students were set loose for the summer, Highpoint wrapped up its school partnership programming with the annual **Look/See Student Exhibition**. There were over 300 prints on display created by students from the metro area and beyond. Many of the prints in this exhibition were part of the MN Lakes and Rivers Journey grant project, a partnership between Highpoint and Lyndale Community School and Stonebridge Community School. Over the course of the school year 4th and 5th graders from these schools visited Highpoint to explore Minnesota's waterways through printmaking. Some of the activities included making embossed monoprints using plants from Highpoint's rain garden, dyeing paper with natural plant materials, and printing hand-carved relief blocks onto a mural depicting the Mississippi Watershed. Students selected their favorite prints from the project and wrote poetry to accompany their work. The prints and poems were displayed together in the Look/See Student Exhibition, and attracted much praise from gallery visitors.

Also included in the student exhibition was work by seven teens that participated in the **ACCESS/PRINT Project**, an annual mentorship program that grants full scholarships for teens to learn about printmaking and develop a body of work in the Highpoint studios. Participating artists in the 2012-13 academic year were Makayla Niko Fearing-Fairbanks of Perpich Arts High School, Hayoung Lim of Minnehaha Academy, Conor McClun of Washburn High

School, Marissa Nicol of Southwest High School, Eddie Ortegon of Washburn High School, Lillian Smith of Buffalo High School, and Emma Westbrook of Edina High School. These artists filled the Highpoint gallery with their handiwork that included large-scale relief prints, intricate drypoint intaglio prints, screen prints layered with textured monotypes, a fabric and print installation, and a handmade dress with printed patterning.

Productivity was in full swing in Highpoint's classroom studio during the summer months as well. Highpoint hosted its annual round of summer camps in partnership with other Twin Cities arts organizations including Minnesota Center for Book Arts, Northern Clay Center, Textile Center, IFP Minnesota, In the Heart of the Beast Puppet and Mask Theatre, Childrens' Theatre, and Zenon Dance Company. Campers enjoyed a full offering of art-making experiences by spending each day of camp at a different arts organization. Camp themes included Down By the River, Hypnotic Robotic, and Super Heroes Unite!

A highlight of the summer was the Handy Dandy Print and Puppetry Free Ink Day. Hundreds of visitors made monoprints to take home, and as part of a summer tradition, **Open Eye Figure Theatre** performed a puppet show in the Highpoint Gallery to round out the day's activities.

In July Highpoint fostered a new partnership with the Walker Methodist Adult Day Program. Visitors spent an afternoon at Highpoint learning about monoprinting and

did not hesitate to get inky themselves. This productive group of seniors created dozens of colorful monoprints to put on display at the Walker Methodist Health Center. Highpoint looks forward to creating future programs with Walker Methodist and other neighborhood adult care facilities.

Highpoint also launched a new partnership with **Free Arts MN** and the **Mt. Airy Boys and Girls Club** in St. Paul. With funding from the Traveler's Arts and Diversity Committee, teens from Mt. Airy visited Highpoint over the course of three weeks for a mini-residency in the screenprinting studio. Participants put their new skills to work by creating a series of 'alter ego' screenprints. Work from this project will be on display in a public reception at the Mt. Airy Boys and Girls Club in the fall.

As the new school year gets underway, we look forward to another season of inky fun in the Highpoint classroom with students of all ages. Be sure to check out our fall class schedule for other opportunities for every type of printmaking enthusiast.

Thank You, Thank You Education Interns!

A big thanks goes out to our recent Education Crew/Interns at Highpoint: Ashlin Mears, Christine Cosentino, Tyler Green, Kat Aymeloglu, Emma Colón, Heidi Stohlanske, Nate Stottrup, and Summer White. Without the incredible amount of time and energy contributed by these people, the growth of our programs would not be possible. Thank you!

Highpoint's Current Supporting Members: You Make it Possible!



As of July 31, 2013 (*\$100 or greater)

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Community Update



Highpoint Teams up with Minneapolis Institute of Arts for Docent Trainings

This summer Highpoint hosted two groups of Minneapolis Institute of Arts (MIA) docents for a day of printmaking demonstrations at HP's workshop to help prepare them to give public tours of the exhibition *Its New/Its Now: Recent Gifts of Contemporary Prints & Drawings*, on view at the MIA through September 1, 2013. The MIA docents observed demos by HP staff of the four traditional printmaking mediums—intaglio (etching), screenprinting, relief and monprint. To further expand the educational impact of this project, the MIA will highlight the printmaking demos in their September edition of *Verso*. *Verso* is the MIA's free, award-winning digital publication for iPad. The word *verso* describes the flipside of works of art on paper and canvas. *Verso* means experiencing art and bringing the MIA to life in a whole new way.

Available for free at the App Store, *Verso* delivers engaging content, rotating images, videos, interviews, and links to give users backstage access to the MIA. Each quarterly issue brings users fascinating insights into the dynamic life of the museum. Users can see how curators work with top artists on upcoming exhibitions, interact with

artwork in ways that take you far beyond what's possible in the galleries and hear from experts who are passionate about the art they create, curate, acquire, donate, fund, research, and restore.

Be sure to check out *Verso* in September to see the HP printmaking demos with the MIA docents in action!



With Great Appreciation

Highpoint would like to offer our best wishes to outgoing Studio Interns **Travis Tribble** and **Ellen Bogen**. During their internships, Travis and Ellen have assisted HP Editions with recent and ongoing collaborations including those with artists David Rathman, Sarah Crowner, Todd Norsten, Aaron Spangler and Jim Hodges. On top of the professional publishing assistance, Travis and Ellen's help with Highpoint events, receptions and the day-to-day operation of the studio were vital. Thank you Travis and Ellen for all of your hard work!

Highpoint was proud to host our first ever Marketing Intern, **Charley Owens**, over the summer. Charley completed a number of invaluable projects for Highpoint, including an extensive membership data analysis, membership program research, and a market analysis for Highpoint Editions. He also helped strengthen HP's social media efforts (and got us started on Instagram @HighpointPrints)! Thanks for your substantial contributions to Highpoint, Charley!

Upcoming Exhibit

Pop Art & Beyond

On view: February 7–March 29, 2014

Pop Art & Beyond features contemporary prints from the collections of **Jordan D. Schnitzer and his Family Foundation**. This exhibition includes some of the most celebrated artists of our time. Elizabeth Leach, Director and Owner of Elizabeth Leach Gallery in Portland, Oregon curated this exhibition to highlight artists who are either icons of the Pop Art movement, or whose careers blossomed during this important period of modern art history. Through the use of imagery culled from contemporary life, the artists not only call into question the role and power of these images, but also ask the essential question: What is art?

The exhibition includes works by Andy Warhol, John Baldessari, Chuck Close, Alex Katz, Roy Lichtenstein, Jasper Johns, Damien Hirst, James Rosenquist, Gerhard Richter, Thomas Ruff, and Richard Serra.
On view: February 7–March 29, 2014



Upcoming Events Calendar



Artists and guests enjoying Highpoint's Open Portfolio III.

September

Contemporary Prints from Central Taiwan

Opening Reception: Saturday, September 14, 6:30–9:00 p.m.

On View: September 14–November 23

November

Free Ink Day: Dia de los Muertos

Saturday, November 2, 1:00 – 5:00 p.m.
Bring family and friends to take part in this annual HP tradition—free for all ages!

Thanksgiving Holiday Hours

Closed November 28–December 1

December

Winter HP Co-op Artists' Exhibition

Opening Reception: Friday, December 6, 6:30–9:00 p.m.

On View: December 6–January 25, 2014

February

Pop Art & Beyond

On View: February 7–March 29, 2014
Pop Art & Beyond features contemporary prints from the renowned collection of Jordan D. Schnitzer by some of the most internationally and nationally celebrated artists of today.



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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Día de los Muertos Day of the Dead Free Ink Day

Saturday, November 2, 1:00 – 5:00 p.m.

Help us celebrate our annual fall Free Ink Day in honor of Día de los Muertos. Join us for this all-ages event to make prints to take home! Learn to carve and print relief blocks by hand, and print blocks carved by Highpoint artists, too!