

Presstime

WINTER/SPRING 2010

 HIGHPOINT CENTER FOR PRINTMAKING



South African Prints from David Krut Print Workshop

Highpoint Center for Printmaking is thrilled to announce its upcoming exhibition of prints from David Krut Projects. From March 26 through April 24, 2010, visitors to the galleries will have the opportunity to view prints from eleven South African artists. David Krut established his print workshop in 2002 as a professional facility for collaborations between South African artists and local and international printmakers. Krut invites emerging and established artists to his Johannesburg studio to create limited edition intaglio prints and monotypes. Highpoint is honored to host this outstanding group show, which builds on HP's history of exhibiting contemporary prints from around the world.

(Story continued on page 8)

Angelina Ballerina from William Kentridge's 'Nose', a set of intaglio prints that elaborate on Kentridge's work on the Shostakovich opera *The Nose*, commissioned by the Metropolitan Opera, New York.
© 2009 William Kentridge

From the Directors



Welcome 2010!

Wow, what a year. Highpoint can now look back on 2009 with a long sigh of relief and also lots of pride! With the incredible support of our Board, staff, funders and numerous dedicated donors Highpoint accomplished quite a lot in the past year. Here's a short list:

Highpoint purchased 912 West Lake Street in November 2008, and by June 2009 was moved in and up and running in a completely re-designed and renovated art center. Many thanks to the team at James Dayton Design for being our creative partner in this endeavor.

Highpoint Board and staff completed a new three year strategic plan to coincide with the move to the new building.

Highpoint maintained its funding base and added some new funders! See page 9 for more details. Highpoint's Capital Campaign continues as we raise the final funds needed to meet our Kresge Challenge Grant.

Highpoint presented a first-ever comprehensive exhibition of the prints of Julie Mehretu, published an accompanying catalogue, and celebrated it all with a Grand Opening Gala on October 3. Over 300 guests attended—check out the party photos on this page.

Highpoint Editions added new projects and artists to its ever-expanding visiting artists program. See page 3 for updates.

We send you our best wishes for a wonderful 2010 and hope you stop in soon to the "new" Highpoint.

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



Photos (from left to right, top to bottom of page) from "Proof Positive" Highpoint's Grand Opening Gala held on October 3, 2009:

Siri Engberg, Visual Art Curator at Walker Art Center, and artist Julie Mehretu in conversation about Mehretu's exhibit during HP's Grand Opening.

Architect James Dayton welcomes guests to the Gala.

HP's Board Chair David Moore, Jr. with Executive Director Carla McGrath offer a toast.

A view of the Grand Opening Gala from the street.

HP board members Don McNeil and Siri Engberg with artist Julie Mehretu.

Photos: ©Gene Pittman

Projects at Highpoint Editions



A recent Highpoint Editions print by David Rathman: a muted spit bite etching that returns to his Western imagery. In it, two cowboys move through an austere landscape with the phrase "It seldom matters, the words you say" hovering in the space above them. Edition of 25. © 2009 David Rathman

Chloe Piene

New York and Berlin-based artist Chloe Piene visited Highpoint Editions in the summer of 2009. With support from Master Printer Cole Rogers and his staff, she began several new etchings and lithographs. Like the charcoal drawings for which she is best known, Piene's prints feature gothic figures that are darkly beautiful. Critics have compared them to Egon Schiele's self-portraits and Edvard Munch's depictions of death and maidens, yet Piene's subjects inhabit the page in a way that is uniquely their own. Like her drawings, her prints are free of background and narrative content. Their impact thus depends on Piene's delicate subjects, which stand, sit and even fly. Their lines are light and nervous, suggesting that she has drawn them quickly. In fact, with the proper momentum, her works may take only twenty or thirty minutes to complete. She has referred to the process as "pure performance," no surprise from an artist who also produces and performs in her own videos. Piene will return to Highpoint to continue her project in the spring of 2010. At that time she will also give an artist's talk at the Minneapolis Institute of Arts. Highpoint invites the public to join us for this event on Thursday, May 20 in the Pillsbury Auditorium at 7 pm. This event is free of charge and is part of the MIA's Free Thursdays programming.

Todd Norsten

Minnesota-based artist Todd Norsten is also at work on a new print. He returned to the studio in late 2009 to create a screenprint with the same trompe l'oeil effects as *Endless, Ceaseless, Boundless Joy*, his Highpoint print from earlier this year. Like that piece, his new print will appear as if it was created with masking tape, here vivid blue painter's tape. Larger in format and with less legible script, it features the words endless, ceaseless, timeless, and boundless. An off-white stain will overlay parts of the text as well.

New Work by Adam Helms

Highpoint Editions is pleased to present a new print by Adam Helms. Together with Master Printer Cole Rogers, Senior Printer Zac Adams and Studio Intern David Stordahl, he created *Untitled*, an etching that continues his investigation of guerrilla warfare, rebellion and radical ideology. At its center, Helms has combined the face of pro-Confederate guerilla leader "Bloody Bill" Anderson with Che Guevara's well-known image. *Untitled* was produced as a direct gravure, a type of etching in which a drawing is transferred to a photosensitized surface, bit with acid and then printed. Here, Helms' hand drawing of Anderson and Guevara is collé printed in black ink on delicate gampi paper, which is simultaneously bonded to a sturdier backing paper.

Highpoint, Kinji Akagawa and the Minneapolis College of Art and Design Partnership

Public sculptor and 2007 McKnight Distinguished Artist Kinji Akagawa worked with Highpoint in the fall of 2009. Those familiar with Highpoint will remember Akagawa as the creator of our wonderful new rain and rock garden. Like much of his work, his Highpoint prints are inspired by relationships found in the natural world. The suite features three images: on the left is a vibrant Ukiyo-e woodcut of the sun, in the center is a color lithograph of the earth and on the right is a dark etching of the moon. Akagawa reduced the spheres so that they are equal in size and he depicts the sun shining on the earth and creating rich shadows on the moon. The prints' matrices have special significance as well. The wood of the Ukiyo-e blocks, the lithographic stone and the copper of the etching plate are all materials used in Akagawa's sculptural practice. Profits from the prints will go toward the Minneapolis College of Art and Design's Kinji Akagawa Fund for Interdisciplinary Studies, which was established to honor Akagawa's 35 years tenure at MCAD as a highly respected and much loved teacher.

Tales from the Co-op



Kristoffer Shideman, *Evol Hare*, lino cut, 2009

Kristoffer Shideman

I was born in 1984 in Minneapolis, Minnesota. I have spent my whole life here in the Twin Cities and have always been interested in creating art since a very young age. I continued my arts education at the University of Minnesota—Twin Cities where printmaking as a profession first came into focus.

Starting primarily as an illustrator and sculptor, I discovered the art of printmaking halfway through my undergraduate program. I was immediately drawn to the process and technique involved in relief printing. Carving became an obsession of sorts and the time spent both carving and printing seemed far too natural to ignore. My process starts with selecting the most desirable block for the sketch, either linoleum slab or a hand-selected piece of wood (pine or birch ply). Most recently I have been experimenting with various line quality/texture in linoleum carving as seen in my recent prints entitled “Lilypedals”, “Evol Hare,” and “Senseless Violence.”

Highpoint’s new space has been a blessing. After finishing studies in undergraduate studio—I was concerned with finding a place to continue progressing work as a printmaker. The community within Highpoint’s studio has been so welcoming that the transition from old to new studio felt innate. Kris’s work can be viewed at www.ink-cartel.com



Jan Shoger, *New Beginnings I*, Lithograph, 2009

Jan Shoger

Jan Shoger began making prints at the Highpoint Co-op over 6 years ago upon retiring from St. Olaf College Studio Art Department where she taught printing and drawing for 20 years. She doesn’t mind the 45 minute drive up from Northfield. A place to park behind the studios next to the Kinji Akiyama Rain Garden always awaits her.

Jan recently commented:

I was elated to find a studio like Highpoint where I could print lithographs, intaglio and woodcuts in such a well equipped, lit and ventilated studio. I also enjoy being able to interact with a wide variety of printmakers. In the new Lake Street space I am especially pleased to be able to work now in mornings as well as afternoons or evenings since education classes have their separate space. I feel the new spacious galleries where coop members exhibit twice a year, are terrific. James Dayton, the architect of Highpoint’s new home, did a superb job of creating spaces artists like to work in.

Recently, Jan has been making a series of lithographic prints on the theme of weathering, using natural phenomena as a metaphor for ways which we all age, focusing on new strengths and beauty that emerge as one weathers life experiences. She often likes to use monoprints for the colored layer under the lithographs because of the painterly effects made possible.

Juried Exhibition



HP's Portfolio Review 2009

Select Impressions

January 29–March 13, 2010

Reception: January 29, 6:30–9:00 pm

Select Impressions highlights prints from Highpoint's first public portfolio review on May 30, 2009. Darsie Alexander, Chief Curator at the Walker Art Center; Dennis Michael Jon, Associate Curator of Prints and Drawings at the Minneapolis Institute of Arts and Diane Mullin, Associate Curator at the Weisman Art Museum looked at 63 artists' work and selected 51 prints for exhibit in Highpoint's spacious new gallery. This exhibit is an excellent showcase of local talent and diversity.

Sixty-three artists displayed their best prints at this event and curators chose work by 29 artists doing lithographs, intaglios, screenprints, relief and monoprints in a wide range of styles in the *Select Impressions* exhibit.

The public reception on January 29, will kick off the exhibit and work will be on display through March 13.

Contributing artists: Roberta Allen, Todd Bridigum, Sam Brown, Alisha Campbell, Pamela Carberry, Laura Corcoran, Jessica Driscoll, Stella Ebner, Ruthann Godollei, Fred Hagstrom, Brian Hartley Sago, Morgan Hiscocks, KimyiBo, Donald Krumpas, Jeremy Lundquist, CJ Mace, Jeanne McGee, Jon Neuse, Joshua Norton, Drew Peterson, Robert D. Peterson, Jenny Schmid, Jeremy Schock, Patricia Scott, Katherine Shannon, Tonja Torgerson, Anna Tsantir, Brad Widness and Johanna Winters.

Artist Talk

Chloe Piene

Thursday, May 20, 7:00 pm, Free

Pillsbury Auditorium, Minneapolis Institute of Arts

The primacy of experience, and of the body as the site of that experience, has long been core to Chloe Piene's practice. Her drawings have consistently engaged in an erotic game that treats the body as a fluid and endlessly complex Faberge egg; unveiling its intricacies layer by layer, unraveling its contiguities until it exists as an object in a state of impossible phase transition, simultaneously solid, gas, liquid; bone, blood and breath; lymph, methane, hair and tooth; all solids melting, all emptinesses potential sites of manifestation. Known for the scope and power of her line, Piene's work has been called brutal and delicate; figurative, forensic, erotic and fantastic.

Chloe Piene was born in 1972 and spent her early years in New York State. She received a degree in Art History at Columbia University and studied Fine Art at Goldsmiths College in London. She began drawing when she was very young and has since championed it as a major medium. Most recently her sculptures made of wax and plastelene were exhibited in Paris and Basel. Her drawings, sculptures and video installations have shown nationally and internationally in solo exhibitions at institutions such as the Carré d'Art Musée d'Art Contemporain, Nîmes, and the Kunsthalle Bern. She was part of the 2004 Biennial at the Whitney Museum of American Art and recently exhibited in two person shows each with Hans Bellmer and Willem Dekooning. Her work is included in public and private collections such as the Museum of Modern Art and the Whitney Museum of American Art, New York, the Walker Art Center, Minneapolis, the Centre national d'art et de culture George Pompidou, Paris and the Sammlungen Hoffman and Burger in Berlin. She lives and works in New York City. Piene has been working at Highpoint Center for Printmaking on a series of etchings and lithographs. Her new prints will be released by Highpoint Editions in 2010.

This talk is part of Free Third Thursday at the MIA. On the third Thursday of every month experience the MIA's diverse art collection through unique programs, drinks, and live music.

(Excerpted from an essay by Lee Trimming for Rotwand Gallery, Zurich, December 2009)

Classes for All: Spring 2010

Basic Intaglio

Instructor: Sam Brown
Age: 18+; All skill levels welcome
Enrollment: Maximum 10, Minimum 6
Dates: Wednesdays, Feb. 17–Mar. 24, 6:00–9:00pm, and Saturdays, Mar. 13 and 20, 10:00am–3:00pm
Cost: \$325 (10% discount for HP Members)

This course introduces participants to a variety of basic intaglio techniques including traditional and contemporary methods. A variety of etching tools, papers, and printing processes will also be demonstrated. Learn to create images comprised of line, texture, and tone printed from copper plates using such things as hard and soft ground, aquatint, sugar-lift and more! Oil based inks will be used throughout the course. Class members will develop an image using these approaches. All experience levels welcome. Inks, tools, one copper plate and 2 sheets of 22" x 30" printmaking paper will be provided.

About the instructor: Samuel Brown received his MFA in Printmaking from Indiana University in Bloomington in 2004 where he taught Drawing and Printmaking for two years. Before earning his degree, he lived and worked in the San Francisco bay area. There he interned for one year at Crown Point Press working closely with their master printers on various etching projects. While still in the bay area he worked with master printer, Larry Hamlin, at Mad Dog Press and as a studio manager, instructor, and artist-in-residence at KALA Art Institute in Berkeley, CA. He has exhibited both locally and nationally and is very excited to have the opportunity to be a part of Highpoint in the Twin Cities.

Learning and Loving Lithography

Instructor: Cole Rogers
Age: 18+; All who are interested welcome on Friday; Saturday & Sunday for Intermediate to Advanced students.
Dates: **Stone Lithography Lecture and Demo:** Friday, Mar. 5, 6:00–9:00 pm; limited to 30 guests.
Lithography Workshop: Saturday, Mar. 6, 10:00am–5:00pm and Sunday, Mar. 7, 10:00am–5:00pm; limited to 12 students.
Cost: Friday Lecture only: \$20 (\$10 HP members) Saturday & Sunday Workshop: \$150 Entire package: Friday–Sunday: \$160

Introduced 212 years ago, lithography has become one of the foremost print practices with its ability to produce a wide but subtle range of marks, values, and colors that give artists almost unlimited expressive potential. The list of artists engaged in making lithographs since its invention is encyclopedic, and contains many important works of the last two centuries.

The Friday lecture and demonstration—open to all—will present an overview of the history of litho and the opportunity to observe a printer with 25 years of experience process and print from a lithography stone. Lithography is all too often considered complex and mysterious, and this evening will dispel that with an emphasis on history, viewing prints and a seeing thorough demonstration of the process.

The Saturday and Sunday Workshop, appropriate for intermediate and advanced printmakers, will start with demos of the fundamentals, explain the chemistry behind the process, cover various lithographic techniques and focus on the student's ability to use the medium effectively. Artists in the workshop will be encouraged to submit technical questions prior to the class that will be addressed as the weekend progresses.

About the instructor: Cole Rogers is a co-founder of Highpoint and HP's Artistic Director and Master Printer. From 1995–2000 he was Printshop Director and Printmaking Coordinator at Minneapolis College of Art and Design, where he taught, shaped the curriculum, and advocated for the art of printmaking. Previously he was chief printer at AKASHA in Minneapolis, and a Senior Printer at Tamarind Institute in New Mexico. He earned his BFA in Printmaking from the University of Alabama at Birmingham, an MFA in Printmaking from Ohio State University, and a Master Printer certificate from Tamarind Institute in Albuquerque, New Mexico. Highpoint Editions' print publications created in collaboration with Rogers over the last nine years are represented in the permanent collections of many major museums, corporations and numerous private collections throughout the United States and abroad.

Special Workshops

Screenprinting: Welcome to Squeegeeville!

Instructor: Brian Sago
Age: 18+; All skill levels welcome
Enrollment: Maximum 10, Minimum 6
Dates: Tuesday, Apr. 13–May 18, 6:00–9:00pm, and Saturdays, May 8 and 15, 10:00am–3:00pm
Cost: \$335 (10% discount for HP Members)

This class provides an introduction to the stencil process also known as “silkscreen” or “serigraphy.” Images are created by pushing ink through a screen mesh with a squeegee. We will begin with the photomechanical process and later explore hand-made stencils. The class will guide you through the hands-on, step-by-step process of making screen prints.

Classroom discussions will include viewing sample screen prints by other artists and a brief overview of screenprinting history. Students will also learn editioning techniques. There will be an optional portfolio exchange where participants can exchange prints with others in the class. Class fee includes inks, equipment, basic tools, mid-sized screens and instructional/technical support. Students purchase paper and, optionally, screens for larger sized projects.

About the instructor: Brian Hartley Sago is a printmaker who works primarily in screenprint and intaglio. His prints are inspired by historical research, blending both antique and modern printmaking techniques. He has taught printmaking to children and adults for a dozen years and presently teaches at the Blake School. For more information about Brian, see his website at hartleysago.com.

Coming this Summer: Intaglio and Chine Colle Master Class

Instructor: Brian Shure, Master Printer
Age: 18+; Intermediate or higher intaglio experience
Enrollment: Maximum 10, Minimum 6
Dates: Monday–Friday, Jun. 7–11, 10:00am–4:00pm, and Saturday, 10:00am–2:00pm
Cost: \$850 (10% discount for HP Members)

Details to follow soon at www.highpointprintmaking.org

To register for classes, call Highpoint at 612.871.1326

Stay tuned for summer events at Highpoint!
Check our website for details on summer classes and workshops.

HP Hosts Springboard for the Arts Workshops

Highpoint is pleased to host a series of workshops in our classroom designed and presented by Springboard for the Arts. Springboard for the Arts' mission is to cultivate a vibrant arts community by connecting artists with the skills, contacts, information and services they need to make a living and a life.

Incorporated in 1991, Springboard has supported the arts community with management and consulting services for more than 20 years. Springboard's vision and commitment has gained national recognition as a model for professional development services to artists, arts organizations, and arts administrators.

Marketing for Artists

Tuesday, March 16, 6:00–8:30 pm

This session is devoted to identifying the right audience for your artistic output, positioning yourself, and developing marketing strategies and a marketing plan geared for that audience.

Legal Considerations for Artists

Tuesday, March 23, 6:00–8:30 pm

From protecting your intellectual property to choosing a legal form for your artistic business, an understanding of underlying legal principles will help you make smarter choices. This session centers on information about copyrights and contract basics regarding selling and licensing your work, as well as getting into business.

Recordkeeping and Financial Management for Artists

Tuesday, March 30, 6:00–8:30 pm

How does your actual income compare with your desired income? If working with numbers drives you crazy, we have clear, simple methods for setting up your financial books. Learn how Budgets and Cash Flow Statements help you plan for profit (it isn't just whatever is left at the end.) Making accurate projections about what to expect allows you to plan for it and to prosper.

- All sessions take place at Highpoint.
- Cost: \$45/workshop or the whole series for \$120.
- Each workshop is 2.5 hours long.

Registration is open to the general public (often artists register for the entire series)—please register with Springboard at 651.292.4381, or on-line at www.springboardforthearts.org



The Art of Collecting



Collecting Prints: Why, How and What

Tuesday, April 20, 7:00 pm in Highpoint's Galleries

Cost: Free for Highpoint Supporting members. Non-members: \$15

Join Highpoint for an intriguing panel discussion and conversation about collecting prints. Prints are often the first fine art acquired by people beginning to collect. Prints are more affordable than other art forms, easier to store and display, and can be purchased through a variety of sources. The panel features: **Tom Rassieur**, the John E. Andrus III Curator of Prints and Drawings at the Minneapolis Institute of Arts; and **Marc Schwartz**, a collector of prints for over 30 years. Several Twin Cities print collectors will take part as well.

The panel will offer insight into their personal approaches to collecting, and will have advice for both new and seasoned collectors.

About the Panel:

Thomas Rassieur joined the Prints and Drawing Department at the Minneapolis Institute for Arts in 2009 as the John E. Andrus III Curator of Prints and Drawings. He holds a M.A., Institute of Fine Arts, New York University and B.A., Princeton University. Prior to the MIA Rassieur was the Pamela and Peter Voss Curator of Prints and Drawings, Museum of Fine Arts, Boston; and Curatorial Assistant, Prints and Photographs, Metropolitan Museum of Art. His specialty/area of interest is prints and drawings. Honors and professional associations include: Samuel F. B. Morse Fellow, Institute of Fine Arts, New York University Print Council of America trustee, American Association of Museum Curators, Curators of Dutch Art.

Marc Schwartz has been collecting editioned works on paper for over 30 years. His collection of over 200 works starts with iconic images from the 60's, and provides a 50-year survey of established artists that have shown a commitment to the print medium. In 2008, Marc received the Distinguished Collector Award by the International Print Center New York. He has been featured in *Art News*; has spoken extensively on collecting prints at NYU, Sotheby's, and the Brooklyn Art Museum, among others. He is on the Board of Trustees at the Detroit Institute of Arts and the Cranbrook Academy of Art, and is an active or emeritus member of various print committees at MOMA, the Detroit Institute of Arts, Museum of Fine Arts Boston, Chicago Art Institute and the Detroit Institute of Arts where the Print Galleries bear the name of the Schwartz Family. Finally, Marc is Acting Chair of Art Detroit Now, a grass roots initiative comprised of 60+ arts organizations that are committed to increasing awareness of contemporary art in metro-Detroit.

(Cover story continued)

As one might expect, several of Krut's artists use their work to explore South Africa's fraught social history. Paul Stopforth, for example, was one of the country's first visual artists to challenge apartheid through his work; government officials withdrew his art from the 1981 Valparaiso Biennial International Exhibition because of its controversial content. Diane Victor also condemns apartheid through her work; her prints juxtapose biting social satire with delicate mark-making.

Other participants concentrate on more personal matters. Deborah Bell, for instance, works through spiritual questions with her artistic practice; she draws on imagery from both classical and African mythology. Colbert Mashile, who is of Sotho ancestry, offers viewers a stylized, surreal vision of life and customs in rural South Africa. In contrast, Maja Maljević is inspired by modern rock music, which infuses her prints with bright colors, bold strokes and abstract forms.

For many viewers, William Kentridge will be the most familiar artist in this exhibit. Well-known for his work in film and theater, he is also a prolific printmaker. He has studied printmaking since adolescence and has also taught printmaking. The show at HP will also feature thirty intaglio prints from Kentridge's upcoming exhibition at the Museum of Modern Art in New York. The MOMA show surveys nearly three decades of work by Kentridge, a remarkably versatile artist whose work charts a poetic course through colonialism, totalitarianism and apartheid. Included are works related to the artist's staging and design of Dmitri Shostakovich's *The Nose*, which premieres at New York's Metropolitan Opera in March 2010.

South African Prints from David Krut Print Workshop

On view: March 26–April 24

Reception: Friday, March 26, 6:30–9:00pm

Education News

Education & Community Programs at Highpoint Now Have Room to Grow!

Highpoint's education and community programs stepped into a new world in 2009. With a classroom of its own and room to grow Highpoint programming including the A/P Project teen program, the school partnership program and adult printmaking classes are more in demand than ever before. The first school visitors stepped into the new classroom in September and classes scheduled through the end of the school year will be busily making prints. All of Highpoint's school visitors will have the opportunity to participate in our student exhibit in May. This year the LOOK/SEE show will open in tandem with the A/P Project show on May 7. Students, parents, teachers and the public are invited to join the celebration of a year of prints in Highpoint's gallery!

Please join us for a celebration of Highpoint's prolific young printmakers on May 7.

LOOK/SEE Reception: 4:00–6:00pm

ACCESS/PRINT Reception: 6:00–8:00pm

Do you know a high school student who would be interested in an intensive after school studio printmaking program in 2010?

Please encourage them to apply to the Access/Print Project. Applications are available at Highpoint and also can be found on the website: www.highpointprintmaking.org/about/opportunities/ap_teen_program/. Applications are due January 15.



Fall 2009 mentors and participants in the ACCESS/PRINT Teen Project

Grant Updates

Highpoint Awarded New Grants

The Andy Warhol Foundation for the Visual Arts has awarded Highpoint a \$50,000 grant to support HP Editions' Visiting Artist Publishing and Exhibitions Program. This prestigious two-year grant will fund the creation and exhibition of new work by artists including Carlos Amorales, Chloe Piene, Carter and Jay Heikes. The Foundation's grantmaking activity is focused on serving the needs of artists by funding the institutions that support them. Grants are made for scholarly exhibitions at museums; curatorial research; visual arts programming at artist-centered organizations; artist residencies and commissions; arts writing; and efforts to promote the health, welfare and first amendment rights of artists. The Warhol Foundation grant will further strengthen Highpoint's collaborations with artists and build HP Editions' reputation in the broader arts arena.

The General Mills Foundation recently awarded grants of \$10,000 each to 50 nonprofits, schools, theaters and other Twin Cities organizations with programs that support people of color. The General Mills Celebrating Communities of Color grants program is an annual \$500,000 initiative. Highpoint was awarded this grant to fund the project *Prints and Poetry*, a program that will involve over 300 youth in the creation of poems and prints, culminating in an exhibition in HP's galleries.

Since 2004, the Communities of Color program has served more than 500,000 children, families and individuals across the metro area. The program was established in recognition of the Foundation's 50th anniversary and aligns with General Mills' commitment to diversity, which is a company core value and a key business strategy.

As a unique part of the grants program, General Mills employees volunteer to accompany staff on site visits to organizations and help the Foundation in the evaluation process.

The Good Family Foundation is a new grantor to Highpoint and recently donated \$5,000 in support of Highpoint's work with students through our School Partnerships.

See page 13 for a full listing of Highpoint's generous funders.

HP2: The Campaign for a Permanent Home



HP2 is a \$3.5M project to purchase and renovate 912 W. Lake Street in the Uptown neighborhood of Minneapolis. Opened in June 2009, the new location—with the architectural vision of James Dayton—provides 10,000 square feet for the Center.

Please join us as we raise the necessary funds to support a permanent home for Highpoint—where Highpoint can continue to serve its diverse audience in new, exciting and more effective ways.

Remember, all gifts and pledges will help HP receive our Kresge Challenge Grant of \$250,000.

DOLLARS LEFT TO RAISE

\$588,253

TOTAL GIFTS PAID AND PLEDGED

(As of 01/05/10)

\$2,911,747

PROJECT GOAL

\$3,500,000

Collector \$250,000+

- Patrick and Aimee Butler Family Foundation
- The Kresge Foundation
- The McKnight Foundation
- Elizabeth Redleaf

Publisher \$100,000–\$249,999

- Judy Dayton
- Gloria Kaul
- Martin and Brown Foundation
- Walt McCarthy and Clara Ueland
- David Moore, Jr. and Leni D. Moore
- Ellen Sturgis
- Target

Curator \$50,000–\$99,999

- David Dayton
- Mary Lee Dayton
- David and Katherine Moore
- Travelers Foundation

Master Printer \$25,000–\$49,999

- Anonymous (1)
- Benton and Joanne Case
- Tom and Ellie Crosby
- The Crump Family
- Edward and Sherry Ann Dayton
- HRK Foundation
- Amy and Mitch Kern
- Carla McGrath
- Mersky Family Foundation
- Sheila Morgan
- Stuart and Kate Nielsen
- Doug and Sharon Pugh
- Pugsley Fund of HRK Foundation
- Cole Rogers
- Jan and Ross Shoger

Senior Printer \$10,000–\$24,999

- Anonymous (2)
- Anonymous Friends of Don McNeil
- Bruce and Martha Atwater
- Lois Carlson
- Bob and Joan Dayton
- Martha Dayton and Tom Nelson
- Toby and Mae Dayton
- General Mills Foundation
- Huss Foundation
- Hynnek Fund of the HRK Foundation
- Katharine Kelly
- Marbrook Foundation
- Jennifer Martin
- Don McNeil and Emily Galusha
- Joan and John Nolan
- Tim Peterson
- Jeff Ross
- Nancy Saliterman

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

As of January 1, 2010 (*\$100 or greater)

Anonymous*	Kristin Cheronis*	Lisl Gaal	Leslie and Steven Katz*
Anonymous Friends of Don McNeil*	John and Debby Christakos*	Norman and Edith Garmezy*	Mr. and Mrs. James Kaufman*
Mary Aamoth*	Keith Christensen	Steve and Kathy Gaskins*	Brett Kaull*
Darren Acheson and Carol Peterson*	Nina Clark	Katy Gaynor*	Gloria Kaull*
Fred Aden and Hal Chader*	Helen Cleveland*	Leland Gehrke	Mia Keeler
Colleen Ahalt-Eagle	Wendy and David Coggins*	Joe Gibbons and John Cullen*	Katharine Kelly*
Jodie Ahern	Peter and Carrie Connor*	Gretchen and Doug Gildner*	Fern Keniston
Alexis Akagawa	Hope Cook	Mark Gittelman and Debra Oberman*	Jennifer and David Kennedy-Logan*
Kinji Akagawa*	Connee and Fuller Cowles*	Ruthann Godollei*	Tom and Penny Kennedy
Lynne Allen*	John and Sage Cowles*	Patty Goldberg*	Amy and Mitch Kern*
Roberta and Bradley Allen*	Laura Crosby and Dan Enebo*	David Goldes and Sheryl Mousley	David Kiehl*
Woodbury Andrews*	John and Laura Crosby*	Dorothy Goldie and Ralph Schwartz	Lyndel King*
John E. Andrus III*	The Crump Family*	Sally Gordon and Gallen Benson*	Orrin and Janie Kirschbaum*
Tom Arneson*	Santiago Cucullu and Christiane Grauert*	Rivel and Phil Greenberg	Jeannine Kitzhaber
Artserve*	John Cullen and Joseph Gibbons*	Ronnie and Larry Greenberg*	Michelle Klein*
Bruce and Martha Atwater*	Don Dahlin	Polly Grose*	Jocelyn Knoll
Gus Audunsson	Steve Dahlke	Eric Gustin	Heather Koopmans
Daniel Avchen and David Johnson*	Craig Daniels	Fred Hagstrom	Chris Kraft and Nelson Capes
Jessi and Steve Bailey*	David Dayton*	Kathryn Hanna	Therese Krupp
Terry and Ron Barczak*	Edward and Sherry Ann Dayton*	Jule and Betsy Hannaford*	Alexandra Kulijewicz*
Nancy Baker*	James and Megan Dayton*	Marty Harris and Victoria Thor	Kunin Family Fund of The Minneapolis Foundation*
Philip Barber*	Bob and Joan Dayton*	Mary Harrison*	Kazunori and Ruth Kuroki
Ron Beining and Mark Perrin*	Judy Dayton*	Brian and Jeneen Hartley Sago*	Caroline Kurtz*
Greg Bellinger	Martha Dayton and Tom Nelson*	Randy Hartten and Ron Lotz*	Barbara Kvasnick-Nuñez
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A New Resource at Highpoint



Highpoint Announces Creation of The Robert L. Crump Library

Thanks to a wonderful gift from the Crump Family (Jonathan, Matt, Aaron and Sarah Crump, and Tina Crump Lanier) Highpoint Center for Printmaking, now located at its permanent home at 912 W. Lake Street, is very proud to announce the creation of a library to honor the life and work of Minnesota artist and printmaker Robert L. Crump. HP's new facility has a space that is dedicated to use as a library, but the library had not been designed or furnished due to lack of funds for this purpose. Highpoint will work with James Dayton Design, the firm that designed HP's new building, on the planning and furnishing of the library. Additionally, support for the library from the Crump Family is included in Highpoint's Capital Campaign fundraising goal and help HP meet a Challenge Grant of \$250,000 from the Kresge Foundation.

The Crump Library at Highpoint will serve to document, present, and preserve publications about prints and the printmaking arts. A non-circulating collection, the library will eventually house thousands of titles from

a wide range of publishers from around the world. Books from the private collection of Robert Crump will also be donated to the library. The goal is also to include exhibition catalogs and monographs, a selection of artist books, DVD's, and a selection of periodicals and journals as space permits.

Planned for completion in Spring 2010, the library will be open Monday through Friday from 11:00 am–5:00 pm, and Saturdays from Noon–4:00 pm, and by appointment. The library will be maintained and run by a dedicated group of volunteers and interns.

About Robert L. Crump: Robert L. Crump, who passed away in 2009, was a noted artist and printmaker, and former superintendent of the Minnesota State Fair Fine Arts Exhibition. He worked as a designer and an art director for companies in Minneapolis and the Midwest.

In his 2009 book published by the Minnesota Historical Society, *Minnesota Prints and Printmakers: 1900–1945*,

Robert Crump relates the fascinating story of Minnesota's graphic arts world and its growth from provincialism to part of a national movement, showing how art printing—etchings, woodcuts, lithographs, drypoints, monotypes, and silk screens—blossomed after the turn of the last century. He chronicles the support of the federal government during the 1930s and the important role played by local organizations such as the Minneapolis Institute of Art, the Walker Art Center, and the Minneapolis School of Art (now the Minneapolis College of Art and Design). The book offers short biographies of and sample prints by nearly two hundred printmakers, including Wanda Gag, Adolf Dehn, George Resler, Miriam Ibling, Syd Fossum, Gilbert Fletcher, and Gustav Goetsch. Crump's eye for memorable images makes the book a pleasure to behold for collectors and readers interested in Minnesota art. (*excerpted from MNHS website and Amazon.com*)

Visit the Minnesota Historical Society's website at MNHS.org to purchase this book.

A New Monthly HP Event



TWO x TUE: Second Tuesdays at Highpoint

Starting in May 2010 Highpoint will be hosting evenings about art, with conversations and libations on the second Tuesday of each month. These events will take on a different form each month and will include gallery talks, lectures, music and printmaking demonstrations and even the chance to get your hands inky. Each month will offer a different theme and feature local, national and international artists. So, save Tuesday, May 11, 6:00 – 9:00 pm on your calendar and check our website for updates on this exciting new feature event!

Help HP Save \$ and Trees

If you no longer wish to receive Highpoint mailings, please let us know. Contact Meg Rahn at 612.871.1326 or meg@highpointprintmaking.org

Upcoming Events Calendar



January

Select Impressions: Juried Works from Highpoint's First Portfolio Review

On view: January 29–March 13
Reception: Friday, January 29,
6:30–9:00pm
Free and open to all.

February

Free Ink Day at Highpoint "Hearts and Bones"

Saturday, February 13, 1:00–5:00pm
Free and open to all.

March

South African Prints from David Krut Print Workshop

On view: March 26–April 24
Reception: Friday, March 26,
6:30–9:00pm
Free and open to all.

Springboard for the Arts Workshop Series

Tuesdays, March 15, 23 & 30,
6:00–8:30pm
Please Register through Springboard
www.springboardforthearts.org

April

Highpoint Hosts "Bugs" Printmaking during Target Family Day

at the Minneapolis Institute of Arts
Sunday, April 11, 11:00am–4:30pm
Free and open to all.

Collecting Prints: How, What and Why Tuesday, April 20, 7:00pm

May

LOOK/SEE! Annual Student Exhibition & ACCESS/PRINT Teen Project 2009-2010 Exhibition

Reception: Friday, May 7, 4:00–8:00pm
Free and open to all.

Artist Talk: Chloe Piene

Thursday, May 20, 7:00 pm
Minneapolis Institute of Arts,
Pillsbury Auditorium
Free and open to all

Free Ink Day at Highpoint It's Spring!

with Julie Jersild Roth, author & illustrator
of *Knitting Nell*
Saturday, May 15, 1:00–5:00pm

Jerome Emerging Printmakers Exhibition

Reception: Friday, May 28, 6:30–9:00pm
Free and open to all.



HIGHPOINT CENTER FOR PRINTMAKING

912 West Lake Street
Minneapolis, MN 55408

ADDRESS SERVICE REQUESTED

Our New Address!
Phone remains the same: 612.871.1326

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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Free Ink Days



February 13, 1:00–5:00 pm

Hearts and Bones: An un-Valentine's Celebration

For the little bit of punk rock in all of us Highpoint is hosting a Free Ink Day celebrating Valentine's Day with imagery from skate and street art culture. Even though the day will have an unconventional twist, there will be plenty of hearts and pink ink to go around!

April 11, 11:00 am–4:30 pm

Bugs!: Free Family Day at the MIA

Highpoint will be traveling to the Minneapolis Institute of Arts for the day on April 11th. Visitors will be able to print from woodblocks by hand to take home. Also, take a peek at guest woodblock artist Jeanne McGee hard at work. Get ready for creepy crawlers—the day will be all about bugs!

May 15, 1:00–5:00 pm

It's Spring!

Celebrate the advent of spring with children's book illustrator and artist Julie Jersild Roth, author of *Knitting Nell*.