Pop Art and Beyond:
an Exhibition from the Collections of Jordan D. Schnitzer and his Family Foundation

See story on page 3

Roy Lichtenstein
Before the Mirror
from the Mirrors of the Mind portfolio, 1975
lithograph and screenprint with embossing
Collection of Jordan D. Schnitzer
© Estate of Roy Lichtenstein
Highpoint Center for Printmaking is honored to present Pop Art and Beyond, an exhibition featuring prints from the collection of Jordan Schnitzer, a preeminent print collector based in Portland, Oregon. In order to share his collection with the public, Mr. Schnitzer makes a concerted effort to reach diverse audiences through touring exhibitions such as this one, curated by Elizabeth Leach, of Elizabeth Leach Gallery in Portland, Oregon. Artists represented in this exhibition include pioneers who helped launch and shape the American Pop movement, which emerged in the early 1960s and was characterized by stark, almost symbolic representations. Robert Rauschenberg and Jasper Johns, two of the early masters who led the way, are featured alongside later icons of the Pop Annual Fund, the Jerome Foundation (the latest of which was held in 2014), the General Operating Support Grant, the Arts and Cultural Heritage Fund, the Minnesota State Arts Board, and private funders. Funding provided in part by a grant from the Minnesota State Arts Board, through an appropriation by the Minnesota State Legislature, a grant from the National Endowment for the Arts, and private donors. Happy 2014! It arrived here with the Polar Vortex, a term never heard before, but now we all know what it means. The end of the year and start of the new year is also a type of vortex at Highpoint: the Annual Fund in December, and of fiscal year accounting and paperwork, major grants to be completed—plus getting this issue of Presstime out the door! But amidst all the year-end craziness we write this in great gratitude. Gratitude to our generous donors and funders over the year and during the Annual Fund—you are all listed in this Presstime, with thanks beyond words. Gratitude for Highpoint’s wonderful staff and board members who keep us focused on what really matters. Gratitude for the amazing artists—visiting artists and co-op artists—who offer up their creativity to collaboratively in the process of making new, often risky art. And, gratitude to the thousands of young people and community members who fill our spaces each year with joy in the act of hands-on printmaking. May 2014 bring you creative pursuits and peace. Carla McGrath, Executive Director Cole Rogers, Artistic Director and Master Printer
Highpoint Editions

Highpoint and Julie Buffalohead proudly announce receipt of a MN State Arts Board Cultural Community Partnership Grant to partially support this project.

Exciting New Collaborations in 2014!

Highpoint Editions is honored to partner with Julie Buffalohead (b. 1972) to produce a new body of work through our visiting artist program. Buffalohead lives and works in St. Paul, MN, and is a member of the Ponca Tribe of Oklahoma. She holds a Bachelor of Fine Arts from the Minneapolis College of Art and Design, and a Master of Fine Arts from Cornell University. Buffalohead has received prestigious fellowships and grants from the McKnight and Jerome Foundations, as well as the Minnesota State Arts Board. She has participated in group exhibitions at the Weisman Art Museum (Minneapolis), the Eiteljorg Museum of American Indian and Western Art (Indianapolis), the Carl N. Gorman Museum (Davis, CA), The Plains Art Museum (Fargo), and Artfit Exhibition Space (Phoenix), among others. She has had solo exhibitions at Carleton College, St. Thomas University, St. Johns University, and the Bockley Gallery in Minneapolis.

Buffalohead’s work has focused thematically upon describing Indian cultural experience through personal metaphor and narrative. In a July, 2003 article of Cornell Alumni magazine, she is quoted as saying “My imagery is so personal it’s hard to think about the viewer, but I try to be provocative. I use stereotypes because Indians didn’t have a hand in creating them. It’s my way of saying ‘This is not who we are. This is your invention’.” Just as frequently as the work has been evocative of animals, anthropomorphism and nature, it has been a critique of the simulacrum of the Old West, and of the prejudicial commercialization of Native culture. The work juxtaposes (constantly evolving) representations of animal spirit and Coyote motifs. Buffalohead has employed an eclectic pallet of traditional and natural materials, such as birch bark, porcupine quills, and rawhide. She has blurred the boundary between drawing, illustration, bookmaking, sculpture and installation formats.

— Bockley Gallery website

We can’t wait to see what comes of her collaboration with Highpoint Editions! In the meantime, you can see her work in solo exhibitions at Bockley Gallery, opening June 2014, and at the Minnesota Museum of American Art, scheduled to open in December 2014.

Ongoing

Our collaboration with Aaron Spangler continues to develop, with a wide range of amazing woodcut prints that will be released in fall 2014.

Future collaborations

Stay tuned for future projects in development with Jim Hodges and Mungo Thompson!

Print Fairs

We had a great time at Christie’s Multiplied fair in London meeting new people and sharing our work on the other side of the pond.

Next we look forward to returning to New York City in the spring to participate in Select Fair, NYC, at the Altman Building in Chelsea during Frieze week: May 8 – 11, 2014. There, we will present recent Highpoint Editions projects by David Rathman, Todd Norsten, and Sarah Crowner, alongside other fine print publishers as well as galleries exhibiting contemporary artwork in all media. If you are in New York in May, please visit our booth!

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.

Zac Adams-Bliss and Nuno Nuñez editioning one of Aaron Spangler’s new prints

Julie Buffalohead, Halfbred Supper, 2009, Acrylic on wood

Julie Buffalohead, Halfbred Supper, 2009, Acrylic on wood
Mary Schaubschlager

My art is a lot like my hiccups. I’m not sure why they happen and I cannot always predict what they will sound like. They’re always at least a little bit funny, but sometimes they can be uncomfortable. Like my art, I have faith that my hiccups are trying to tell me something, “you use way too much hot-sauce” or “holding your breath won’t help you calm down.” As their way too much hot-sauce” or “holding your breath won’t help you calm down.” As their

Zach Cramer

I try and approach image making as homage to all that came before, allowing me to address issues that arise in contemporary art: technical components, craft, and process as a focus that forwards my voice as an artist. Much of my work is the result of experimentation; focusing on aspects of surface and gesture demonstrating the delicate, spontaneous, and ephemeral qualities it can yield, but also my educational training and personal study of the scholarship and history of this field. My imagery develops through the process of automatic drawing and reworking surfaces until the image reveals itself. Producing multiple plates and tests simultaneously, later I reflect and expand those ideas into new pieces. Through this scope I can work uninhibited by intent and concentrate on formal qualities with special attention paid to the cultivation of a rich, interesting, and spontaneous surface. My current work is an investigation of subtle surfaces and tonal relationships in the color intaglio process.

Pamela Carberry

Environment has long been an immediate and important source of inspiration for me. Throughout time, the relationship between self and environment has been transformed and represented into a vast array of media and conceptual narratives. As an artist, I have come to understand my own creations as stemming from a strong desire to examine both the physical and emotional bonds to personal environments. Through a direct engagement with my terrain, I have set out on a personal journey to surrounding places where—through daily routine—I am forming individual patterns of detailed precision to a constructed printed image of a more gestural suggestion of the very basic division of space on the page, static elements with fluid marks and defining the shifting horizon lines as I move about in the natural environment. By contrasting static elements with fluid marks and defining the shifting horizon lines as I move about in the natural environment. By contrasting

CALL FOR SUBMISSIONS

Highpoint’s Juried Exhibition

Call for Submissions: Highpoint is pleased to announce Stand Out Prints, our second juried print exhibition, to open in the fall of 2014. The exhibition will fill HP’s 1000 square foot gallery space with contemporary prints selected by guest juror Susan Tallman. The opening reception will be held Friday, September 5 from 6:30–9:00 p.m. Submissions will be accepted from April 1 through until May 31, 2014.

Visit www.highpointprintmaking.org for submission instructions in March.

Prizes: Cash prizes and possible purchase awards to be announced.

Eligibility: Artists must be 18 years of age or older and work must have been completed after January 1, 2012. While non-traditional or digital output is accepted as a print element, submissions must utilize traditional print media (Lithography, relief, intaglio, silkscreen). Three-dimensional work may be submitted. Shipping arrangements, packaging and related costs are the responsibility of the artist. Prints will be displayed unframed and behind glass out specifically to the print paper size.

Juror: Susan Tallman, Editor-in-Chief, Art in Print and Faculty, School of the Art Institute of Chicago. Susan is an art historian and writer specializing in prints, multiples, and questions of authenticity and reproduction.
Spring/Summer 2014: Adult Classes and Workshops

Polyester Plate Lithography

Instructor: Nuno Nuñez serves as Assistant Printer at Highpoint Editions. He received a MFA in Printmaking from Tulane University in New Orleans and a BA in Studio Art from Carleton College. He has assisted at Frogman’s Printmaking Workshops, demonstrated his technical prowess at international printmaking conferences, and helped children from across Minnesota create prints.

About the instructor: Nuno Nuñez serves as Assistant Printer at Highpoint Editions. He received a MFA in Printmaking from Tulane University in New Orleans and a BA in Studio Art from Carleton College. He has assisted at Frogman’s Printmaking Workshops, demonstrated his technical prowess at international printmaking conferences, and helped children from across Minnesota create prints.

Alternative Methods of Screenprinting

Instructor: Drew Peterson

This three-day weekend workshop will demonstrate unorthodox and innovative applications of screenprinting techniques. Methods for pulling screenprints with watermark, tone, and graphite will be introduced and participants will be exposed to a variety of alternative substrates including canvas, linen, acrylic sheeting, textiles and plaster. The workshop will conclude with a demonstration of a vertical printing process that enables users to print directly onto the surface of a wall. This course is geared toward participants with some technical and material experience.

About the instructor: Drew Peterson is a recent graduate of the MFA program at the School of the Art Institute of Chicago. At SAIC, Drew was a teaching assistant in the Print Media department. Prior to graduate school, he was an assistant printer for Highpoint Editions. Drew has taught adult screenprinting classes at Highpoint and facilitated the textile screenprinting program at Juxtaposition Arts.

What A Relief!

Instructor: Megan Anderson

A three-day intensive that will cover basic relief printing techniques including relief and intaglio. Plates can be made with a variety of alternative substrates including canvas, linen, acrylic sheeting, textiles and plaster. The workshop will conclude with a demonstration of a vertical printing process that enables users to print directly onto the surface of a wall. This course is geared toward participants with some technical and material experience.

About the instructor: Megan Anderson studied printmaking at Savannah College of Art and Design. After she obtained her BFA, she moved to Minneapolis to intern with Highpoint Editions and was hired as an assistant printer following her internship. Megan co-taught a Polyester Plate workshop at Highpoint and assisted Rodney Hamon, Education Director, Tamarind Institute for Lithography, with a plate lithography workshop in 2012. Megan completed her training for the Professional Printer Certificate at Tamarind in 2013.

Collograph

Instructor: Jeremy Lundquist

The collograph is literally collage printing at its best. In this course, participants will learn to make inexpensive, non-toxic, extremely direct printmaking plates that can be printed using a variety of techniques including relief and intaglio. Plates can be made with fabric, glue, tape, acrylic mediums, metal grit and certain found objects. Plates can be easily shaped and take advantage of such supports as scrap mat and chip board. In addition to the most direct of textural outcomes, we will explore the subtle working surfaces as well as photographic possibilities. Instruction will cover the creation and printing of the collograph plates.

About the instructor: Jeremy Lundquist was born in California, and currently lives and works in St. Paul and Minneapolis. He received his BA in Studio Art from Grinnell College and his MFA in Printmaking from Ohio University. 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 among many venues. Jeremy was a Visiting Assistant Professor at the University of Iowa as the Grant Wood Fellow in Printmaking. For six years, he taught printmaking 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.

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.

Become a Member

Highpoint members receive a 10% discount on most classes!

Members also enjoy invitations to special events, a subscription to this newsletter, and other benefits listed below. Member support is integral to Highpoint’s programs and helps keep our galleries free and open for all.

To join or renew your membership, visit our website at highpointprintmaking.org or call 612.871.1326.

Thank you for your support!

Member Levels

Supporting ($40, or $30 for students/ seniors)
• 10% discount on select classes
• Subscription to Prestimme, Highpoint’s biannual newsletter
• Invitations to members-only events

First Edition ($100)
• All the benefits of supporting membership
• Plus invitation to annual print collecting seminar or printmaking demo

Limited Edition ($250)
• All the benefits of First Edition membership
• Plus 10% discount on prints by Highpoint co-op artists

Special Edition ($500)
• All the benefits of Limited Edition membership
• Plus first notice of new Highpoint Editions print releases and exclusive invitations to meet visiting artists

Collector ($1000 and above)
• All the benefits of Special Edition membership
• Plus one annual 10% discount on a Highpoint Editions print subscription to this newsletter, and other benefits listed below. Member support is integral to Highpoint’s programs and helps keep our galleries free and open for all.

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Thank you for your support!
A Special Summer 5 Day Intensive Class with Master Printer Sue Oehme

Experience Carborundum Aquatint/Silk Collograph

Dates: Monday—Friday, August 4–8, 9:30 a.m.—4:30 p.m.
Age: 18+; all skill levels welcome
Cost: $845 (no discounts offered; payment due at registration)
Registration: Deadline is July 15
Enrollment: Maximum 10, Minimum 6
Instructor: Susan Hover Oehme

Carborundum Aquatint and Silk Collograph are safe, non-toxic interchangeable printmaking mediums that are especially suited to “painterly” prints, whether they are loose and fluid or heavy and loaded with color. The basic technique for both is simply painting the image onto a Plexiglas plate with varying mixtures of carborundum grit mixed with acrylic medium or only the medium. After the paint dries and cures, the image is sprayed with a sealant, then inked in the usual manner for intaglio plates.

Benefits of these techniques include: the ease and quickness to produce full color images (as opposed to much longer etching times for metal plates), as well as the greatly reduced cost of producing such an image. There are usually no issues with registration of multiple plates as well.

About the instructor: Sue Oehme, Director and Master Printer at Oehme Graphics, was the director and master printer of Riverhouse Editions, Steamboat Springs, CO for fourteen years and a master printer at Tyler Graphics in Mount Kisco, NY for six years prior. She has worked as a master intaglio printer for the past twenty-five years at numerous fine print studios, including her first press, Susan Hover Editions, in New York City. She has taught printmaking workshops at Northwestern University, Denver University, the Women’s Studio Workshop, Brandeis University, and Kozo Fine Art, and has juried and curated numerous print exhibitions throughout her career.

Founded by Susan Hover Oehme in 2010, Oehme Graphics is a fine print publisher, working with nationally recognized artists to collaborate in a state-of-the-art printmaking facility. Contract printing, private artist collaboration, artist residencies, internships, apprenticeships and educational workshops round out the programming at the studio. Located in an 1890 square foot workshop in Steamboat Springs, Colorado, the large studio has full etching capabilities, including photo/solar-etching processes, steel-facing, and an artist studio. Above the main workshop is a 700 square foot gallery space and an elegantly appointed artist apartment. The mission of Oehme Graphics is to produce intaglio prints and monoprints of the highest caliber in collaboration with a small number of artists each year, and award artist residencies each year to applicants who successfully demonstrate their work would benefit from a month-long uninterrupted stay at the studio.

This fall began with a transition. Dana LeMoine took over as Highpoint’s new Education and Community Programs Manager. Dana received her BFA from the University of Wisconsin–Madison and her MFA from Arizona State University. She has been teaching youth and adult art classes for over three years. Her own work utilizes multiple printmaking techniques, yet her heart is still taken by intaglio.

Highpoint has seen steady growth in its educational programming with visits from over 20 schools totaling over 600 visitors this fall alone. The November 2 Free Ink Day boasted its highest number at over 300 visitors in one day. Our Access/Print Teen Mentorship Program is still going strong in its 6th year and we build more school and community partnerships every day.

The Access/Print Teen Mentorship Program got off to a great start this fall with these teens from across the metro area: Emily Jablonski from St. Paul Preparatory School, Lydia Gutowsky from Edina High School and Alice Hu from Wayzata High School. Teens were taught multiple forms of printmaking and developed their own projects with the help of our team mentors. Their amazing finalized print projects will be on display, along with this spring’s A/P group, in April at our annual student exhibition opening on April 11.

Highpoint is also excited about its new partnership with Chaska High School. Chaska High is a public high school that promotes “responsible, productive, contributing members of society.” They came to Highpoint for a special monoprinting workshop where students were challenged to mimic traditional mola textile patterns (pictured above) with paper stencils to be inked and layered before printing. The stencils alone took over an hour to cut, but the students worked extremely hard and the prints turned out remarkable!

Highpoint has a wealth of activities coming up for the whole family to enjoy. We will be hosting a new Free Ink Day on Saturday, February 15 as well as a Playdate at the Press on Saturday, May 3. We are continuing our partnerships with Minnesota Center for Book Arts, Heart of the Beast, Zenon Dance Company, Children’s Theatre Company, Northern Clay Center, the Textile Center of Minnesota, and the Independent Filmmaker Project for a variety of camps this spring and summer.

Many thanks to our Fall 2013 Education Team!

Emma Colón, Tyler Green, Josh Adrian, Nancy Ariza and Nina Roberson. Without the incredible amount of time and energy contributed by these devoted people, the growth of our programs would not be possible. Thank you!
As of January 10, 2014

Collector ($1000+)

Catharine A. Andrews
Elizabeth Andrus and Dr. Roy Thompson
Bruce and Martha Atwater
Dan Avchen and David Johnson
Colleen Carey and Pamela Endean
Pater and Carrie Connor
Ellie Crosby
James and Megan Dayton
Judy Dayton
Scott Dayton
Toby and Mac Dayton
Lisa and Pat Denor
Mary C. Dolan
Ross M. Fescom
Elly Grace Dayton
Rob and Alyssa Hunter
Katharine Kelly
Amin Kunz
Diane and David Lilly
Nevin MacMillan
Jennifer Martin
Bob and Mary Mensky
Lucy and Robert Mitchell
Tim and Debbi Moore
David Moore, Jr. and Leni D. Moore
Shelia C. Morgan
Michael Peterman and David Wilson
Alan Polsky
Doug and Sharon Pugh
Jeff Ross

Limited Edition ($250–499)

Gordon and Mary Aarnout
Dean Adshoon and James P. Richardson
Karl and Rosamaria Bethka
Hope Cook
Kristen Cullen
Wendy Holmes and David Frank
Patti Goldberg
Julie and Tommy Johns
Yndol and Blaine King
Sally and Jonathan Lebedoff
Khanh N. Nguyen
Brian and Julia Palmer
Jennifer and Charlie Phelps
Brian Pietsch
John Rasmussen and Megan McCready
Robert Reed
James Rustad
Richard Scott and Pamela Elton
John Skogmo and Tom Morin
Christopher Stevens
Nancy and David Warner

First Edition ($100–$249)

Knji Akagawa and Nancy Gipple
Tom Amason
Thom Barry
Kim Bartmann
Andrew Blavuet and C. Scott Walter
Lynn Bollman
Tony Brantfort
Herbert and Katherine Cantrell
Pam Carberry and Ed Sherman
Lois Carlson
Kristin Charon
Wendy and David Coggins
Jon Coggins, Jodie Cogshill, Peter Cogshill
Craig Daniels
Marjorie Deon
Michael DiBlasi
Jill Evans and Charles Taliaferro
Jim and Jenny Fehrenbach
Carole Fisher
Kristina Fluegel
Nate and Trissa Garvis
Sally Gordon and Gallen Benson
Ronnie and Larry Greenberg
Dorothy J. Horns and James P. Richardson
Cynthia and Jay Heifeld
Denis Michael Jon
Kent A. Kappling
Michelle Klein
Jeanne and Richard Levitt
Charles Lyon, II and Rebecca Lyon
Rachel Matyn
Rachel McGarry
Laura and Charles Miller
Clarence and Arlene Morgan
Susan Murphy
Katharine and Kingsley H.
Murphy Jr.
Sandra Nelson
Samuel and Cynthia Orbovich
Tom Owens and Stephanie Prem
Mary and John Pappajohn
Frederick and Adele Pultizer
Larry Redmond
Jerry Riach
Michael Robins
Marc Schwartz
Patty Scott and Ray Newman
Michael Sommers and Sue Haas
Keith Taylor
Anna Tsantr
Sig and Sissy Ueland
Jerry Vallery and Teresa Tarniquo-Vallery
William Wallace
Susanne West
Frank and Frances Wilkinson
Karen Wirth
Betsy Way and Gary Hittle
Marianne Wurtele

Supporting ($30–99)

Zac Adams-Bliss
Zoe Adler
Jody Alpert
Hend Al-Mansour
Derick Alcock
Roberta and Bradley Allen
Rebecca Alm
Megan Anderson
Paul Anderson
Nancy Arza
Kat Aymeloglu

Molly Beavestad
Philip Barber and Susan Telllein
Bob Bindewald
Ellen Bogen
Frederick Bogott
Patrick and Nancy Bolan
Betsy Bowen Studio
James Boyd Brent
Florence Brammer
Margaret Bussey
Mike Carlson
Helen Cleveland
Emma Colón
Christine Cosentino
Zachary Creamer
Gina Dabrowski
Heather Delisle
Robert Dorlac
Pata Driessen
Mike Elko
Travis Erickson
Damilia Eshan
Erik Faerest
Sue Filbin
Lauren Flynn
Katie Frey
Kaitlin Frick
Lisa Gaul
Mark Gittleman and Debra Moline
Bryn Gleason
Michael Gordon
Tyler Green
Sylvia Gubbie
Eric Gustin
Abi Haak
Chris Hagen
Fred Hagstrom
Carol Hannon-Orr
Bryan Hartley-Sago
Kelsey Henderson
Janet Higgins
Tasha and John Hock
Debra Ingram
Nancy Johnson
Matt and Laurie Kania
Mia Keeler
Bob Kielt
Christine Kraft and Nelson Capes
Therese Knupp
Mary Lee
Dana LeMeone
Carol Lichterman
Haiten Lieven
Frances Lloyd-Baynes and Marka Schaadlen
Lundquist and Ragan Golden
Cynid Maas
Jane Nelson Meyer
Dirk Nelson
Kari Nelson
Nuno Nuhez
Matthew Nyberg
Nan Orkka
Lothar Osterburg
Gary Park
Gwen Partin
Robert Peterson
Wayne and Virginia Potratz
Amir Pualwan
Patrick M. Redmond, in memory of Eugene Larkin (1921-2010)
Eileen Rieman-Schaut
Allison Roberts
Jennifer Ross, in honor of the birthday of Doug Ross
Mimmi Rudolph
Alexander Rush
Mary Schaubenschlager
Chip Schilling
David Schlueter
Kurt Seaberg
Barbara Shaterian
Jan Shoger
Carol Slaade
Lindsay Splichal
Robert Stableski
Sarah Stengle
Scott Stephens
Nate Stottrup
Sheila Summerfeld
Maria Cristina Tavera
Robert Tealow
Cyntia Thais
Lucy Thompson
Jacqueline Tofte
Travis Trible
Dean Trisko
Sister Sarah M. Voss, O. S. B.
Brad and Ann Widness
Jody Williams
Jen Wilde
Judeth Woods

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Kata and David Mortenson Fund of The Minneapolis Foundation
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Stone Pier Foundation
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Two Bettys Green Cleaning Service
Travelers Arts & Diversity Employee Committee
United Arts Fund, a program of COMPAS
Walker Foundation
Wet Paint Inc
W M Foundation
WMN Foundation

Highpoint’s Current Members: You Make it Possible!

Highpoint Center for Printmaking is a fiscal year 2014 recipient of a general operating grant from the Minnesota State Arts Board. This activity is made possible by the voters of Minnesota through a legislative appropriation from the Arts and Cultural Heritage Fund.
Summer Camp

5 Centers for Art: 4 Elements

<table>
<thead>
<tr>
<th>Age</th>
<th>Dates</th>
<th>Cost</th>
<th>Enrollment</th>
<th>Schedule</th>
<th>Fees</th>
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<tbody>
<tr>
<td>6 – 7 yrs old: Mythical Pets</td>
<td>June 23 – 27, 9:00 a.m. – 3:00 p.m.</td>
<td>$305 ($285 for members of participating organizations)</td>
<td>Maximum 12</td>
<td>Monday: Textile Center</td>
<td>$305 ($285)</td>
</tr>
<tr>
<td>8 – 9 yrs old: You Can Change the World</td>
<td>Monday: Textile Center</td>
<td>Northern Clay Center</td>
<td>Independent Filmmaker Project</td>
<td>Highpoint Center for Printmaking</td>
<td>$305 ($285)</td>
</tr>
<tr>
<td>10 – 11 yrs old: All Over the Map</td>
<td>Tuesday: Independent Filmmaker Project</td>
<td>Highpoint Center for Printmaking</td>
<td>Thursday: Highpoint Center for Printmaking</td>
<td>Friday: Northern Clay Center</td>
<td>$305 ($285)</td>
</tr>
</tbody>
</table>

Animals are all around us from pets at home to in the wild. Create visual representations of animals you love at a different art center each day of the week. Please contact Northern Clay Center for registration at 612.339.8007 or www.northernclaycenter.org.

Enrollment: Maximum 12

Cost: $305 ($285 for members of participating organizations)

Cost: $305 ($285 for members of participating organizations)

Dates: July 21 – 25, 9:00 a.m. – 3:00 p.m.

culture camp

A Family Day at Highpoint Center for Printmaking

Age/Themes: 6 – 7 yrs old: Mythical Pets

Date: Saturday, May 3 1:00 – 4:00 p.m.

Age: 7 years old and up

Cost: $20/per person

About the instructor: Dana LeMoine is currently Highpoint’s Education and Community Programs Manager. She earned her BFA with an emphasis in printmaking from the University of Wisconsin—Madison and her MFA with a concentration in printmaking from Arizona State University. Her print and book work have been exhibited locally and nationally. Dana’s own work is primarily based in intaglio and lithography, although she dabbles in all print forms and various bookmaking ventures.

Highpoint is excited to highlight our partnership with YouthCARE Minnesotta. YouthCARE is “a multicultural organization dedicated to helping urban youth develop the life skills needed to make a successful transition from adolescence to adulthood.” YouthCARE has been a partner with Highpoint for over a year now and has brought youth to Highpoint to experience all of our introductory printmaking classes. Students have printed colorful and expressive monoprints, inspired by the exhibition Pop Art and Beyond.

Free Ink Day: Pop Into Spring

Date: Saturday, May 15, 1:00 – 5:00 p.m.

Cold weather keeping you trapped inside? Come on over to Highpoint for our Free Ink Day! Drop in anytime between 1:00 and 5:00 p.m. to make colorful monoprints, inspired by the exhibition Pop Art and Beyond.

Upcoming Events Calendar

February

Pop Art and Beyond

Contemporary Prints from the Collections of Jordan D. Schnitzer and his Family Foundation

Opening Reception: Friday, February 7, 6:30 – 9:00 p.m.

Gallery Talk at 7:00 p.m. by Siri Engberg, Senior Curator, Walker Art Center

On View: February 7 – March 29, 2014

Included in the exhibition are iconic Pop Art masters: the artists who have shaped the definition of what it means to be a Pop Artist. The artists included address consumer culture and everyday objects with a sense of humor and a vibrant color palette.

Free Ink Day: Pop Into Spring

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April

Look/See & Access/Print Student Exhibitions

Opening Reception: Friday, April 11, 5:30 – 7:30 p.m.

On View: April 11 – May 10

Jerome Emerging Printmakers Exhibition

Opening Reception and Meet-the-Artists: Friday, May 23, 6:30 – 9:00 p.m.

On View: May 23 – July 3

Join us to celebrate the culminating exhibition of the 2013-2014 Jerome Residents: Hend Al-Mansour, Michael Gordon, and Lindsay Spichal. The exhibition will feature works they created during their 9-month residency at Highpoint.

June

Stand Out Prints Juried Exhibition Call

Entry Deadline: Monday, June 2, 2014

July

Summer Co-op Show

Opening Reception: Friday, July 18, 6:30 – 9:00 p.m.

On View: July 18 – August 23

Free Ink Day

Saturday, July 26, 1:00 – 5:00 p.m.
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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POP INTO SPRING!
Spring Free Ink Day
Saturday, February 15, 1:00 – 5:00 p.m.

Cold weather keeping you trapped inside? Come to Highpoint for Free Ink Day where you can spend the afternoon getting messy making prints and view HP’s “Pop Art and Beyond” show. Bring your family, bring your friends for Free Ink Day!