Animal Print
On view February 18 – April 9
pg. 12
**Welcome 2022!**

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

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

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

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

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

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

We look forward to seeing you at Highpoint in 2022!

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**Full Color Offset:**
**A New Pilot Program for Artists**

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

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

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

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

**Offsetting Access** is a yearly juried application-based access and support program for artists that already possess a demonstrable level of printmaking knowledge and experience.

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

The creation and implementation of these initiatives has been an honest, lengthy, and carefully considered process. Following initial consultations with a diverse group of artists, other organizations, and Highpoint board members, a steering committee was formed for the purpose of designing this program. The steering committee consists of two Highpoint staff members and six BIPOC artists that are current and former members of Highpoint’s artist cooperative.

The steering committee will remain involved in the program by helping Highpoint to evaluate its success. Many thanks to steering committee members Connor Rice, Nancy Ariza, Hend Al-Mansour, Maria Cristina Ariza, Tina Távara, Ana Laura Juarez, and Jonathan Herrera Soto for their assistance and commitment to helping us address inequity within our organization.

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**From the Directors**

**Carla McGrath**
Executive Director

**Cole Rogers**
Artistic Director and Master Printer

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*Full Color Offset* program and instructions for applying beginning in March 2022. Please check our website for updates.

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We look forward to seeing you at Highpoint in 2022!
Highpoint Editions

News

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

— The Contemporary Print attendee

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

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

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

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

Offsite Exhibitions of Note

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

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

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

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

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

Printmaking Art Kits

Originally created for a grant with Hennepin County Green Partners in the spring of 2021, these kits were designed to be non-toxic and environmentally conscious. Nearly everything not reusable is either recyclable or compostable. School partners included Lyndale Elementary, Mississippi Creative Arts School, Whittier International School, Nokomis Montessori and Dowling Creative Arts School, Whittier International School, Nokomis Montessori and Dowling Creative Arts School. Students grades 7-12 carved blocks and used traditional Japanese brushes and inks to create prints. The workshop was a huge success, and we are excited to be able to offer this class to more partners in the future.

Green Partners—Creative Clean Water Stewards Project

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

Mokuhanga Inspired Workshop for Youth

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

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

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Meet Erin Leon

My printmaking career began in 1990 at The Pennsylvania Academy of Fine Arts in Philadelphia, Pennsylvania. My focus was in woodcut printmaking under the instruction of Master Printer Dan Miller. I graduated from the Maine College of Art in 1995 with a BFA in Printmaking, where I studied under James Cambronne, Master Printer, with a focus in intaglio. I became a key holder/printmaker at Pitwrick Press in Portland, Maine for 8 years. It was during this time that I began to work in a large scale format, concentrating on highly detailed woodcuts and drypoint plates of endangered and exotic species. During this period, I participated in Big Ink as a contributing printer and worked as an independent curator and artist in Brooklyn, NY, Austin, TX and Portland, Maine. My family and I moved to Minnesota and in May of last year, I became a co-op member at Highpoint. Since then, I have created a drypoint intaglio print every month as a challenge to myself. Each of these prints focus on macro/microcosms or parts of a whole. This method of mark making has been my most intimate experience as a printer, given the time that goes into each piece. Recently I was able to study photolithography under Grace Sippy in an adult class offered at Highpoint.

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

5 Centers Camp: Present Intentions

Dates: June 20–24, 2022
Time: 9 a.m. – 3 p.m.
Ages: 9+
Fee: $350 (Members receive 5% discount)

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

5 Centers Camp: Perfect Imperfections

Dates: July 25–29, 2022
Time: 9 a.m. – 3 p.m.
Ages: 9+
Fee: $350 (Members receive 5% discount)

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

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February marks the end of the 2021 Fellowship year for Gaylord Schanilec and Josh Winkler. Their exhibition will be on view in Highpoint’s galleries through February 12. It was an exciting fellowship year despite some pandemic limitations. In the intense heat of August, Dennis Jon, Associate Curator at Mia made the trek to Stockholm, Wisconsin to visit Gaylord’s woodshop, and down to rural Nicollet County the following day to Josh’s studio. In November, acclaimed art critic Jerry Saltz came from New York City to conduct studio visits with both artists. In addition to their exhibition and opening reception, there will be a public event featuring the fellows in conversation with special guest Kim Todd (local author and Associate Professor of English and Creative Writing at the University of Minnesota). Kim will moderate a discussion with the artists about the influence of the natural world on their personal research and practice as artists as well as their lives and outlook. The discussion will take place Friday, February 11 from 7–8 p.m. Please visit our website for more information and to RSVP.

Sarah Evenson, Ryan Gerald Nelson, and Savannah Bustillo have been doing research, preparing, and developing artwork since September 2021. The first in-progress check in of the residency happened in mid-November with Laura Wertheim Joseph (curator at the Minnesota Museum of American Art). In the coming months, the artists will meet with guest critics three more times before their exhibition opens in May. Savannah’s work focuses on the ways language practices shape her identity as a queer second-generation bilingual Latina woman. By taking small discarded objects, sounds, and movements that seem silent and insignificant, she reemphasizes them to show both the strength and trauma in marginality. A key aspect she explores is the relationship between “authenticity” and race. The body of work she is creating during the residency continues exploring these dynamics, including research into the history of racist phraseology and teaching practices, historical shibboleths, and the semantic concept of assimilation (when phonemes are adjusted by the phonemes that come before or after them, done often in English).

Sarah has been using their experience as a queer transgender artist to create books, zines, prints, and pieces of writing that explore queerness, transformation, embodiment, and the subversion of structural hierarchies. In making this work, they are not interested in normalizing queer and trans lived experience. Rather, their pieces are spaces in which queer joys are celebrated as strange, wild, and exuberant sites of social change and bodily resistance. Ryan’s body of work visually and conceptually investigates his own developing theory of the Image by breaking down and depicting different stages of the metamorphosis of the Image as it traverses a myriad of mediated landscapes. By presenting the Image as being more analogous to a biological organism in an unforgiving ecosystem than simply a stable technological relic, Nelson points to the susceptibility of both the Image itself as well as the structures and apparatuses that make the Image possible or not. Nelson contends that our new world has proven that the Image—highly compressed, politicized, venered, even iconoclastic by nature—exists in a perpetual state of precarity: its visual constitution open to manipulation, its meaning able to be rewritten many times over, often simultaneously, and its existence (digital or physical) certainly no guarantee.

Congratulations to our 2022 McKnight Printmaking Fellows!

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

Jerome Early Career Printmaking Residency

May 13 – June 11
Opening reception and artist talk Friday, May 13 6:30 – 9 p.m.

Jerome Early Career Printmakers Exhibition

May 13 – June 11
Spring/Summer 2022
Adult Classes

Stone Lithography with Sharpie Flats

Beginning Intaglio

Carborundum Collagraph Workshop

Sampler Sessions

To register for Adult classes, call Highpoint at 612.871.1326 or email info@highpointprintmaking.org. Registrations are finalized upon receipt of payment, which can be made via phone or in person. Proof of vaccination or negative Covid-19 test required. Highpoint members receive 10% off classes. One free space is available in each class to veterans; first come first served.

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

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

The human relationship to animals is simultaneously beautiful, problematic, and above all complex. Animals are revered, respected, feared, ignored, disregarded, and adored. We identify with animals; we personify them using their traits to reflect and communicate the rapid transformations of our relationship with animals—its not just laudatory pet portraits! Each featured image contains an animal, animals, or animal imagery as a major component. Beyond that, variations on the theme represent all manner of our interspecies interaction ranging from commentary condemning the commodification of living creatures to reverential depictions of companionship.

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

ACCESS/PRINT & LOOK/SEE 2022
On view April 15–May 7, 2022
Opening reception: Friday, April 15, 2022, 5:30–8 p.m.

We are excited to announce the return of ACCESS/PRINT and LOOK/SEE annual student exhibitions. These exhibitions will showcase artwork created by artists who participated in our ACCESS/PRINT teen mentorship program, as well as prints created by K-12 students who worked with Highpoint over the past year. ACCESS/PRINT: A free mentorship program that hosts 8–10 outstanding teen artists each school year. Each teen receives over 70 hours of studio access and instruction in the printmaking arts to create a body of work that they can be proud of.

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

For the Record: Oaxacan Artists from Pocoapoco
June 17–July 16, 2022
Opening reception: June 17, 6:30–9 p.m.

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

Pocoapoco is pleased to present works by eight Oaxacan multidisciplinary artists whose varying mediums and perspectives demonstrate the critical and widespread presence of printmaking in Oaxaca. Utilizing print as an opportunity to unite their practice and voice, the artists in this exhibition connect around a shared desire to critique and communicate the rapid transformations of their territory, city, and home. For the Record challenges the limits of the medium stemming from possibilities provided by language, playing with the translation and definitions of print from English (printmaking—an artistic process) to Spanish (grabado—recorded or engraved). Based in Oaxaca’s comprehensive, historical and often quite fluid relationship to the discipline, this exhibition allows artists and viewers alike to reexamine their relationship to the practice of printmaking.

ACCESS/PRINT & LOOK/SEE
On view through April 2, 2022

Eileen Rieman-Schaut
Came Out Swinging (Under Half-Lit Fluorescents) #3
Came Out Swinging
Benjamin Merritt

Oxacan landscape printed directly from part of the landscape.

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

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Threshold Gallery

Eileen Rieman-Schaut
Looking into the Cosmos

Benjamin Merritt
Come Out Swinging (Under Half-Lit Fluorescents)

For the Record:
Oxacan Artists from Pocoapoco

Eileen Rieman-Schaut
Looking into the Cosmos

Benjamin Merritt
Come Out Swinging (Under Half-Lit Fluorescents)

Highpoint Center for Printmaking
Highpoint Printmaking.org
Spring/Summer 2022

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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.

Interim Executive Director
Patricia Wilder

Artistic Director & Master Printer
Cole Rogers

Board of Directors
Colleen Carey (Chair)
President
Cornerstone Group

Jerry Vallery (Vice Chair)
Category Advisor
Newell Brands

Neely Tamminga (Treasurer)
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Target

Jennifer Phelps
Director
Burnet Fine Art & Advisory

Cathy Ryan
Printmaker and Book Artist

Keisha Williams
Curatorial Dept. Assistant
& Artist Liaison in Contemporary Art
Minneapolis Institute of Art

Highpoint Center for Printmaking is a fiscal year 2022 recipient of a general operating grant from the Minnesota State Arts Board. This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board operating support grant, thanks to a legislative appropriation from the Arts and Cultural Heritage Fund.

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.

Carla McGrath Education Fund
Thank you to the supporters of the Carla McGrath Education Fund, in honor of her 20 years of service as HP’s co-founder and Executive Director. It is because of your generosity that our educational and community programs will continue and flourish.

Zoe Adler
Carol and Judson Bemis
Joe and Karen Besasie
Sally and Maurice Blanks
Todd Bockley
Alex Buffaloe
Colleen Carey and Pamela Endean
Mary Ceruti and Jack Hecker
John Cullen and Joseph Gibbons
Mae, Toby, Scott, and Joan Dayton
Martha Dayton
Siri Engberg and Marty Broan
Kathleen Fluegel
Sally Gordon and Gallen Benson
Elly Dayton Grace
Jocelyn Hale and Glenn Miller
Randy Hartten and Ron Lotz
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Sheila Morgan
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Stuart and Kate Nielsen
Michael Peterman and
David Wilson
Jennifer and Charlie Phelps
Alan Polsky
Thomas Rassieur and
Chichi Steiner
Darin and Laura Rinne (Wet Paint)
Cole Rogers
Cathy Ryan and Doris Engibous
Carolyn Swiszcz and Wilson Webb
Neely Tamminga
Cindy Theis
Jerry Vallery