A message from Executive Director Jehra Patrick

Dear Friends of Highpoint,

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

Highpoint’s talented team is responsible for the organization’s ongoing success. I devoted my first several months to bolstering infrastructure to support their growth and well-being. In the past year, we upgraded systems and technology, increased salaries and benefits, and welcomed three new team members. Beyond the dedication of our staff, Highpoint’s strength is its committed community of artists, collectors, enthusiasts, and supporters. This community will continue to grow and flourish as we expand our pathways to printmaking.

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

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

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

Through my listening process, I’ve honed a vision for Highpoint Center for Printmaking’s future that builds on its strong foundation and legacy. Highpoint will continue to be a premier destination for artists and audiences and advance printmaking by valuing artists, learning, and equity through a culture of care, responsiveness, and collectivity.

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

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

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

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

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

Warmly,

Jehra Patrick
Executive Director

Highpoint Editions News

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

About the print from Jason Rosenberg’s Essay:

Initially, Akunyili Crosby worked the design onto a large lithographic limestone, probably procured from the famed Solnhofen Quarry in Germany and sourced by Rogers from a deceased printer’s stock in New Mexico. The artist drew an intricate design on its smooth surface, which was large enough for the circa 30 by 40-inch final print image. The plan was to employ a combination of oil-based lithography and water-based ink screen-printing, but in the end, it was decided to scan the printed image from the stone, to make forty-five screens from the scan, and then to employ an astounding forty-three specially mixed colors in the printing process. The result is printed on Rives BFK paper, the same support that Akunyili Crosby uses for her paintings. In the sections that approximate her trademark transfer work, a transparent greyish whitewash is applied to push the image into the perceived background. The radiator, for example, is printed using four different transparent colors to locate it in deeper space. Such intricacies of the process mitigate against the tendency for screen-printing to result in opaque and flat surfaces and successfully convey the distinctive way Akunyili Crosby crafts her paintings, preserving their essence in this independent work.

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

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

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

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

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

CARLA ALL THE BEST!

Thanks to Carla all the best! The Cole Rogers Professional Studio, Highpoint Editions’ flagship facility, has opened its doors to new Executive Director Jehra Patrick. Current Executive Director Jahra Patrick says, “Together, Cole and Carla cultivated a thriving community of artists, learners, collectors, and enthusiasts brought together by printmaking — we are honored to stew ard this legacy of artistic and educational excellence into the future.” In celebration of Cole’s outstanding career so far, Highpoint is excited to announce that the “Pro shop” has been christened The Cole Rogers Professional Studio. Congratulations, Cole, we wish you and Carla all the best!

Zac Adams-Bliss, 20 years with Highpoint Editions

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

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

Since then, Zac has worked alongside Master Printer Cole Rogers and has brought his attention to detail and vast experience to hundreds of print publications. Reflecting on many successful projects, he cites Rob Fischer’s Dodgeball as a favorite for its unique printing matrix, multi-media complexity, and the fun challenges it posed. Zac also notes Julie Buffalohead’s 2015 lithographs as examples of beautiful drawings translating brilliantly into print. Over the years, he has had the opportunity to open to learning and innovating while collaborating with artists across styles and media.

As Senior Printer, Zac has supported numerous Studio Interns and Apprentice Printers. His teaching style is patient and meticulous, gently guiding interns and apprentices to be more independent as they gain experience. Former Studio Intern and Apprentice Printer Emily Manolesk writes, “It’s hard to put into words how impactful Zac has been in my life. His thoughtfulness, dedication, and patience both professionally and personally are beyond compare.”

Austin Nash, also a former Studio Intern, echoes that “Zac’s brilliance and talent is matched only by his empathy and heart. He puts incredible thought and care into everything he does.” These descriptions apply wholeheartedly to Zac’s approach to both printing and working with colleagues.

Over the years, Highpoint Editions has produced some incredibly challenging and complex projects that, frankly, most people would have simply given up on, but Zac has been the epitome of patience and persistence, seeing them through to successful completion. The single greatest takeaway was their surprise at the level of skill needed to wipe a plate correctly, the scholars were emphatic about it! The workshop was a long time in the works and took a great deal of planning. It was originally to take place in the summer of 2020, but it was delayed due to obvious circumstances, this was a case of good things worth waiting for. Josh said this about the workshop, “Teaching this group was so rewarding, their enthusiasm was palpable and contagious! All week long, they peppered us with intelligent questions and insights. It was just such a great experience all around.”

Thanks to the Association of Print Scholars for entrusting us to teach them intaglio and to engraving expert Todd Bridgum for helping introduce the ancient art of engraving to the group!
On Looking, a solo exhibition by Fidencio Fifield-Perez

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

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

Fifield-Perez calls attention to this peculiarity by creating personal barriers within his work, from photo-realistically painted plants covering his address on immigration documents in his series painted plants covering his address on immigration documents in his series, to figures and self-documents discarded after fulfilling their purpose. For Fifield-Perez, printmaking, collage, and painting are ways to visualize and connect mental landscapes of the past and present.

Fifield-Perez received his BFA from Memphis College of Art and an MA and MFA from The University of Iowa. He has exhibited at multiple institutions, including The Cleveland Museum of Art, the Herbert F. Johnson Museum of Art, the Marriana Kistler Beach Museum of Art, the Museum of Contemporary Photography, Chicago, and the International Print Center New York. He has completed artist residencies at The Studios at MASS MoCA, Ox-Bow, ACRE, Crosstown Arts, and the Galveston Artist Residency, among others. He has been awarded The Eliza Moore Fellowship at Oak Knoll Beach Museum of Art, the Museum of Contemporary Photography, Chicago, among others. He has been awarded The Eliza Moore Fellowship at Oak Knoll Beach Museum of Art, the Museum of Contemporary Photography, Chicago, and the University of Minnesota.

Fifield-Perez’s interdisciplinary practice centers on the materiality of paper ephemera, everyday self-documents discarded after fulfilling their purpose. For Fifield-Perez, printmaking, collage, and painting are ways to visualize and connect mental landscapes of the past and present.

On Looking invites the viewer to delve deeper into different levels of observation, wander between them, and celebrate the undefined.

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

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

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

Patch Printing and Popcorn
Saturday, September 30, 12 – 4 pm
Highpoint invites guests to learn about relief printing on fabric and the chance to create their own patch to take home! While you are here, enjoy refreshments and explore Fidencio Fifield-Perez’s solo exhibition, On Looking.

Paper as Subject and Media, workshop with artist Fidencio Fifield-Perez
Saturday, September 30, 5 – 8 pm
Free and open to ages 13+, preregistration required: tinyurl.com/ut3hvns

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

SAVE THE DATE
Prints on Ice
On View: December 1 – January 6, 2024
Opening: Friday, December 1, 6:30 – 9 pm
Join us for the upcoming Prints on Ice exhibition! This show will be the 42nd semi-annual exhibition featuring works created by Highpoint Co-op members. During opening weekend, enjoy 20% off all co-op member prints! This is a perfect opportunity to support local printers and pick up some holiday gifts! Details and participating artists to come.

Threshold Gallery
Through September: Relief Prints an exhibition by Lynn Bollman
October – December: Concrete Forms, an installation featuring hybrid prints by Louise Fisher

Highpoint Center for Printmaking
Fellowship and Residency Updates

McKnight Printmaking Fellows

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

Updates from the Fellows: Carolyn has been playing with watercolor monotypes and experimenting with different materials, including handmade paper, in an effort to embody all the things this query inspires. I appreciate the time the McKnight Foundation has afforded me to experiment and look forward to the studio visits and exhibition that will follow over the second half of the fellowship period.”

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

Jerome Early Career Printmaking Residency

Meet the 2023-24 Jerome Early Career Printmakers Residents: Mei Lam So, Izy Shinn, and Gidinaty Hartman

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

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

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

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

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

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

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

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

Highpoint would like to extend our thanks to this year’s panelists Tamara Aupaumut and Heidi Goldberg. Tamara Aupaumut is a multidisciplinary artist and independent curator living on Mni Sota Makoce, also known as Minneapolis, and their work explores the intersection of media, including printmaking. Heidi Goldberg, earned her BA from Hamline University and her MFA in printmaking and works on paper at The University of Minnesota.

Full Color Print Fellowship Update

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

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

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

Nancy brings over ten years of experience developing and leading community-based arts programming and takes a relationship-centered approach to work. In her new role, she will co-lead our youth and adult education programming with Education and Community Programs Manager Tyler Green, facilitating the Access/Print Teen Mentorship Program and developing a new BIPOC teaching program, the Teaching Artist Learning Community.

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

Meet artist Nancy A. Johnson

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

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

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

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

In the summer of 2022, I had a solo show in the Threshold Gallery at Highpoint. I’ve been to countless photography and art exhibitions but never curated my own work — another learning curve. I took this as an opportunity to show my work as well as I could. The title, Printing with Light, was the outcome of internal brainstorming. Then there was the nitty gritty. My husband and I took a roll of brown paper the length of the gallery and a box of prints to our local library. On all fours, we arranged prints — grouping them by theme and eliminating others. The opening was a wonderful chance to reconnect with many friends and family. I always have more images in the pipeline than the capacity to create prints. As my workflow evolves, I look forward to the next set of prints.
**Intro to Screenprinting: Squeeegee Me I Must be Dreaming!**

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

**About the instructor:** Edison Rosas (he/they) is an arts administrator and visual artist who works in printmaking, drawing, soft sculpture, poetry, and performance. He holds an MFA in Print Media from the Minnesota State University, Mankato, and an MA in Education specializing in culturally responsive teaching from Saint Mary's University of Minnesota.

**Cost:** $360 – Details and signup online

**Register online**

You can find all available classes, workshops, art camps, and courses on our website — we've made it easy to see which classes are available. We'll be adding new printmaking classes throughout the spring, sampler classes every month, and classes taught by guest artists and co-op members! You can also reach out to schedule a class or group tour:

[www.highpointprintmaking.org/education/classes-camps-events](http://www.highpointprintmaking.org/education/classes-camps-events)

**Intro to Intaglio**

This is a beginner-friendly course.

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

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

**Cost:** $390 – Details and signup online

**Register online**

[www.highpointprintmaking.org/education/classes-camps-events](http://www.highpointprintmaking.org/education/classes-camps-events)

**Eco-Graffiti: Mud Stencils and Sidewalk Chalk Screenprinting**

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

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

**Cost:** $240 – Details and signup online

**Register online**

You can find all available classes, workshops, art camps, and courses on our website — we've made it easy to see which classes are available. We'll be adding new printmaking classes throughout the spring, sampler classes every month, and classes taught by guest artists and co-op members! You can also reach out to schedule a class or group tour:

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**Textile Screenprinting Weekend Workshop**

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

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

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Education and Community Programs Update

Welcome to the Highpoint classroom

Greetings from the education classroom!

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

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

We are honored to work with so many organizers to make this happen. school partners, volunteers, and community artist educators, professional printmakers, and HIV community to contribute. Five ambassadors over the age of 50 will create and HIV community to tell their story. Five projects aim to work with the 50+ LGBTQ+ based, large-scale print to be displayed in the Fall of 2023 to create a community-centered space located in Northeast Minneapolis.

We look forward to another year full of workshops give artists the tools and facilities to try new techniques and make their vision possible. Highpoint works with thousands of youth and adults each year, which is no small task, and takes a dedicated group of artist educators, professional printmakers, school partners, volunteers, and community organizers to make this happen.

We look forward to another year full of printmaking!

Happy printing,

Tyler Green
Education and Community Programs Manager

Programming Highlights

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

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

Black Mark is an introductory, hands-on workshop for Black FFolx interested in exploring the basics of printmaking. The class focuses on silkscreen and monotype print processes and offers insight into innovative printing approaches within fine art printmaking. Additionally, the course provides context of Black art history within the medium of printmaking and references to contemporary practices. Led by artist Con Rice.

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

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

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

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

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

Image: Free Ink Day.jpg
Teaching Artist Learning Community

Generously supported by the MSAB Creative Support Grant

Applications coming October 2023
Program: October - April 2024

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

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

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

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

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

ACCESS/PRINT Teen Mentorship Program

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

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

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

Some of our 2023 partners so far!

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

Schedule a class or field trip with us!

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

New Program Coming This Fall

ACCESS/PRINT Teen Mentorship Program

Image???
Highpoint’s Current Members and Donors: Thank you for your Support!

As of September 1, 2023

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Highpoint Center for Printmaking is a 501(c)(3) non-profit organization.
Highpoint Center for Printmaking is open to the public!
Monday–Friday 9–5 pm
Saturdays 12–4 pm
@highpointprints @highpointeditions

Mission: Highpoint Center for Printmaking is dedicated to advancing the art of printmaking. Its goals are to provide educational programs, community access, and collaborative publishing opportunities to engage the public and increase the appreciation and understanding of the printmaking arts.

Non-discrimination policy: Highpoint Center for Printmaking provides equal opportunity and access to its facilities and programs to all individuals and does not discriminate on the basis of race, national origin, color, gender, age, beliefs, sexual orientation, or disability in admission, access, or employment.

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