





**Highpoint Editions**





# Highpoint Editions

A History & Catalogue, 2001–2021

Dennis Michael Jon, Jennifer L. Roberts, and Jill Ahlberg Yohe

MINNEAPOLIS INSTITUTE OF ART, MINNEAPOLIS

# Contents

Director's Foreword .....	vii
Preface and Acknowledgments .....	ix
Essays .....	xi
I. Building on Tradition: The Story of Highpoint Editions, 2001–2021 — <i>Dennis Michael Jon</i> .....	1
II. An Interview with Cole Rogers, Master Printer — <i>Dennis Michael Jon</i> .....	21
III. Unlimited Editions: Four Indigenous Artists at Highpoint — <i>Jill Ahlberg Yohe</i> .....	31
IV. The Art of Pressure: Willie Cole's Beauties — <i>Jennifer L. Roberts</i> .....	41
Printmaking Glossary .....	51
Key to the Highpoint Editions Archive Catalogue .....	63
Catalogue Raisonné .....	66
Contributors to the Catalogue .....	764
Bibliography .....	766
About .....	767

# Director's Foreword

The Twin Cities area is a leader in contemporary printmaking. Two early print workshops, Vermillion Editions Limited (1977–92) and Land Mark Editions (1980–90), launched here. And the Minneapolis Institute of Art (Mia), the Walker Art Center, and commercial galleries and nonprofit art centers feature contemporary prints prominently.

Foremost among these is the Highpoint Center for Printmaking. Founded in Minneapolis in 2001 by Carla McGrath and Cole Rogers, Highpoint promotes the fine art of printmaking on a community level through children's classes, public access to facilities, and more, and on a professional level through its print publishing arm, Highpoint Editions. Since its inception,

Highpoint Editions has produced and marketed print editions by some of the leading artists of our day, among them Julie Buffalohead, Do Ho Suh, Julie Mehretu, Chloe Piene, Willie Cole, Sarah Crowner, Jim Hodges, Carlos Amorales, and Delita Martin. Indeed, Highpoint Editions has emerged as an important destination for national and international artists eager to collaborate with Rogers, Highpoint's master printer, and his workshop staff.

I'm proud to say that in 2020–21, as part of its long-standing mission to preserve and present art of our time, Mia acquired the complete archive of Highpoint Editions for its permanent collection. Representing twenty years of workshop production, the archive comprises more than 325 editioned and unique prints, together with nearly one thousand related items—preparatory drawings, working and trial proofs, progressive proof sets, color tests, and printing plates and blocks. Far more than curiosities, these ancillary production



Katherine Crawford Lubber

materials offer scholars invaluable insights into the creative process and the sometimes-unconventional techniques Rogers and the artists devise to achieve a dream print.

This innovative e-catalogue—the first of its kind for Mia—ensures that Highpoint's story will have a virtual presence to complement its tangible archive. Spearheaded by Dennis Michael Jon, Mia's Associate Curator of Global Contemporary Art and a longtime champion of Highpoint, it chronicles the workshop's history through essays, a Q&A with Rogers, and, of course, careful documentation of the archive's riches. I am deeply grateful to Dennis, production manager Alex Bortolot, designer Kris Thayer, and the many other talented members of Mia's staff for embracing this new technology. Thanks, also, to Jennifer L. Roberts, Harvard University, for her essay on Willie Cole's series "The Beauties." Jill Ahlberg Yohe, Mia's Associate Curator of Native American Art, explores the work of Highpoint's Indigenous artists in her essay. And curatorial fellows Marla J. Kinney and Ian Karp contributed the artist bios. The digital development of this catalogue was made possible with the generous support of the Association of Research Institutes in Art History (ARIAH). Mia strives every day to make outstanding works of art from the world's diverse cultures accessible to all, and I hope that this new format points the way for future web-based publications highlighting Mia's permanent collection. Mia's acquisition of the Highpoint Editions Archive ensures that the workshop's immense contributions to contemporary printmaking will be permanently preserved and made available to visitors through exhibitions, scholarly publications, and public access in Mia's print study room.

Katherine Crawford Luber, PhD  
Nivin and Duncan MacMillan Director and President  
Minneapolis Institute of Art

# Preface and Acknowledgments

This catalogue raisonné represents the culmination of a long-standing relationship between the Minneapolis Institute of Art (Mia) and the Highpoint Center for Printmaking. Both share a passion for advocacy, access, and excellence in the field of visual arts, and the kinship has only grown over the years. That excellence is especially apparent in the prints and multiples produced by Highpoint Editions, the publishing arm of Highpoint Center for Printmaking. Since its founding in 2001, Highpoint Editions has emerged as one of the country's premier print workshops, attracting prominent local, national, and international artists.

When Mia curators and Highpoint directors raised the possibility of providing a permanent home at Mia for Highpoint Editions' print archive, the two organizations went to work to make it happen. In December 2020, Mia formally established the Highpoint Editions Archive. As a record of Highpoint's first twenty years of production, it includes examples of some three hundred editioned prints and multiples and selected monotypes, plus more than one thousand items of ancillary production material. The latter consists of trial and working proofs, progressive proof sets, preparatory drawings, color tests, "false starts" (unrealized projects), and printing plates and blocks—materials particularly valuable to visitors seeking insights into the techniques and processes of traditional printmaking.

All of the prints in the new Highpoint Editions Archive at Mia are the result of a collaboration between thirty-eight exceptionally talented artists and Highpoint master printer Cole Rogers. This archive will stand forever as a testament to the quality of their work and their contributions to contemporary printmaking.

The archive exists as a resource for students, artists, collectors, historians, and the public at large. To facilitate research, this digital catalogue raisonné provides virtual access to the archive through the museum's website. Along with illustrated essays and biographies on the workshop and its artists, we've included full documentation and high-resolution images of each artwork, with hyperlinks to related proofs or other production material. In this effort, we hope to increase awareness of the museum's extensive holdings of postwar and contemporary prints and its long-standing commitment to art of our time.

Presenting the accomplishments of Highpoint Editions in this innovative digital format is the collective achievement of many talented individuals, and I want to express my profound appreciation to them all. Special thanks go to art historians Jennifer L. Roberts, professor at Harvard University, and Jill Ahlberg Yohe, associate curator of Native American art at Mia, for their discerning essays—Jennifer for her insights into Willie Cole, and Jill for her observations on the Native American artists in the Highpoint Editions Archive. My sincerest

thanks also go to my Mia colleagues Marla J. Kinney, curatorial fellow, and Ian Karp, John E. Andrus III Curatorial Fellow, for their incisive and informative artist biographies; and Kristin Lenaburg, curatorial assistant, for her tireless efforts cataloguing the artworks and innumerable other contributions to the project.

I also wish to thank Mia colleagues Kristine Thayer, engagement strategist and senior designer, for her inspired and innovative publication design; Laura Silver, editor, for her skillful and meticulous editing; Dan Dennehy, head of visual resources, and his staff, Charles Walbridge, lead collections photographer, and Josh Lynn, digital media specialist, for their outstanding photographs of the artworks; Frances Lloyd-Baynes, head of collections information management, and Kjell Olsen, web developer, for their vital technical and problem-solving expertise; and Alex Bortolot, content strategist, for his patient and assiduous project management.

For their generous and invaluable assistance in making this catalogue raisonné a reality, my heartfelt thanks go to Highpoint Center for Printmaking cofounders and directors Carla McGrath and Cole Rogers and their dedicated professional staff, including Zac Adams-Bliss, Megan Anderson, Levi Atkinson, Josh Bindewald, Tyler Green, Marni Kaldjian, Sydney Petersen, and Sara Tonko, as well as the many Highpoint staff members and interns who over the years helped realize the outstanding prints featured here.

At Mia, I am also grateful to Katherine C. Luber, Nivin and Duncan MacMillan Director and President; Matthew Welch, deputy director and chief curator; Casey Riley, chair of global contemporary art; and Tom Rassieur, John E. Andrus III Curator of Prints and Drawings, all of whom were unwavering in their encouragement and support of this project.

For their invaluable assistance and advice, my thanks also go to Mia colleagues Julianne Amendola, Michaela Baltasar-Feyen, Darcy Berus, Maggie Davis, Joseph Doherty, Gretchen Halverson, Brian Kraft, Kenneth Krenz, Leslie Ory Lewellen, Janice Lurie, Peggy Martin, Rachel McGarry, Lisa Nebenzahl, Jennifer Komar Olivarez, Heidi Raatz, Nicole Soukup, Julia Sugarman, and Keisha Williams.

Finally, on behalf of the Minneapolis Institute of Art and its Department of Global Contemporary Art, I want to extend my deep gratitude to the Association of Research Institutes in Art History (ARIAH) for their generous financial support of this digital publication.

Dennis Michael Jon  
Associate Curator, Global Contemporary Art  
Minneapolis Institute of Art



# Essays

I. Building on Tradition: The Story of Highpoint Editions, 2001–2021 — <i>Dennis Michael Jon</i>	1
II. An Interview with Cole Rogers, Master Printer — <i>Dennis Michael Jon</i>	21
III. Unlimited Editions: Four Indigenous Artists at Highpoint — <i>Jill Ahlberg Yohe</i>	31
IV. The Art of Pressure: Willie Cole's Beauties — <i>Jennifer L. Roberts</i>	41



# Building on Tradition: The Story of Highpoint Editions, 2001–2021

*Dennis Michael Jon, Associate Curator, Global Contemporary Art, Minneapolis Institute of Art*



Highpoint Center for Printmaking, Lyndale Avenue facility. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

In the spring of 2001, Highpoint Center for Printmaking welcomed its first visitors to its newly opened studio and gallery in a modest street-level storefront in the Lyn-Lake commercial district of South Minneapolis.<sup>1</sup> The brainchild of cofounders Carla McGrath and Cole Rogers, the center was among only a small number of independent nonprofit printmaking centers in the country and the first of its kind in Minnesota. Highpoint's mission was straightforward: to support and promote an appreciation and understanding of the printmaking arts. It would achieve this through diverse

community-based educational programs, a co-operative printmaking studio (artists' co-op), and a professional shop—Highpoint Editions—that publishes fine art prints made by invited visiting artists working in collaboration with Rogers and workshop staff.

Highpoint Editions modeled itself on the pioneering print studios that began in the late 1950s and 1960s, among them Universal Limited Art Editions (ULAE), Tamarind Lithography Workshop, Crown Point Press, and Gemini G.E.L.. Their founders were visionaries who hoped to revitalize fine art printmaking in the United States by inviting leading painters and sculptors to make original prints. The pivotal idea was collaboration: the artist contributes the concept and imagery; the master printer provides technical expertise, printmaking materials and equipment, and a place to work.<sup>2</sup> It's a production model that dates back centuries, when labor was divided among artists, designers, printers, and skilled specialists such as block cutters, colorists, or interpretive engravers. The degree of collaboration has varied since, from contract printing, which requires little or no contact between artist and printer, to a cooperative model, in which an artist also serves as printer with only minor technical assistance, to a fully collaborative model, in which artist and master printer work as a team in a joint creative endeavor.<sup>3</sup>

The artist-master printer collaboration as we know it today—which commonly entails publishing and marketing prints—was the innovation of Tatyana Grosman, who established the now legendary Universal Limited Art Editions (ULAE) in 1957 in a gardener's cottage on Long Island, near New York City.<sup>4</sup> Initially, she planned to print and publish illustrated artists' books. On the advice of print expert William S. Lieberman, a longtime curator at the Museum of Modern Art in New York, however, she began producing lithographs by some of the leading vanguard painters and sculptors of the postwar period, including Larry Rivers, Jasper Johns, Grace Hartigan, Robert Rauschenberg, Helen Frankenthaler, Robert Motherwell, Lee Bontecou, and Jim Dine. Many of the early ULAE artists had never made a print, but each brought innovative ideas to the once solitary and decidedly old-fashioned medium of printmaking. Together, they helped make the medium integral to contemporary art.

The success of ULAE prompted other collaborative print workshops to emerge.<sup>5</sup> In 1960, American artist June Wayne founded Tamarind in Los Angeles as a printer-publisher of original lithographs and a training ground for master printers.<sup>6</sup> Up the coast, Kathan Brown opened Crown Point Press in Oakland, California, in 1962. Now located in San Francisco, the workshop specializes in intaglio printmaking. In 1966, Kenneth Tyler established Gemini G.E.L. in Los Angeles, which became known for innovative printmaking techniques that included three-dimensional multiples. In New York, Eleanor Magid founded the Lower East Side Printshop in 1968 as a nonprofit, open-access art and community center. The same year, Adolf Rischner established Styria Studio in Glendale, California, a print workshop and publisher that later relocated to the SoHo neighborhood of New York City (now closed). In the years that followed, collaborative printmaking ventures have sprung up in such varied locales as Tampa, Florida (USF Graphicstudio) ; Chicago and Albuquerque, New Mexico (Landfall Press) ; Boulder, Colorado (Shark's Ink) ; Mount Kisco, New York (Tyler Graphics); Madison, Wisconsin (Tandem Press) ; and St. Louis, Missouri (Wildwood Press) , among many others.

## A Shared Vision



Highpoint Center for Printmaking cofounders Carla McGrath and Cole Rogers. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

Like many arts organizations, Highpoint Center for Printmaking was years in planning before McGrath and Rogers made the inherently risky decision to open a nonprofit arts center in 2001—a decision further complicated by the economic recession that began in March of that year and lasted until November.

Serendipity was a decisive factor in Highpoint's founding and ultimate design, specifically a fateful meeting of its two founders in August 1997 when they collaborated on a public printmaking demonstration sponsored by the Walker Art Center in Minneapolis. At the time both McGrath and Rogers were active in the local arts community, McGrath as a tour guide and art lab coordinator at the Walker, and Rogers as an instructor and printmaking studio manager at the Minneapolis College of Art and Design (MCAD). Though the two had known each other informally, it was this occasion and their subsequent conversations that sparked the idea of joining forces to establish a community-based printmaking center. Though Rogers's training and background in printmaking were formidable, and McGrath's legal background,<sup>7</sup> writing skills, and teaching experience would be essential to Highpoint's eventual success, neither McGrath nor Rogers had significant business experience. Both, however, were careful and deliberate planners with strong visual arts backgrounds. They also understood the critical importance of seeking outside expertise and collaborating with the local arts community to develop their business plan.<sup>8</sup>

McGrath was born and raised in Ashville, Ohio, just east of Cleveland. Her parents believed deeply in supporting the performing and visual arts, even helping to found an arts center in Ashville. McGrath took several studio art classes while earning a bachelor's degree in English at Connecticut College in New London, in 1982. Soon after, she moved to Minnesota to

attend Hamline University School of Law (now Mitchell Hamline School of Law), in St. Paul, and received a JD in 1986. Meanwhile, she continued to pursue art, taking printmaking classes at the California College of Arts and Crafts (now California College of the Arts) and the University of Colorado, Boulder. The decision to make teaching part of Highpoint's mission grew out of McGrath's experience in arts education and her passion for offering art-making experiences to children and teenagers, especially those whose lives rarely included art and creative opportunities.

Rogers, a native of Birmingham, Alabama, was an only child whose family stressed personal creativity. Although he entered the University of Alabama at Birmingham with thoughts of becoming an architect, his plans shifted after an introductory intaglio printmaking class with John Dillon (1935–2019). The class, and Dillon's offbeat enthusiasm, sparked Rogers's lifelong fascination with the technical challenges and creative possibilities of printmaking. Dillon also instilled in Rogers important lessons of focus and discipline. After graduating with a BFA in 1986, Rogers entered the prestigious MFA studio art program at Ohio State University in Columbus, where he met visiting artist and lecturer Jeff Sippel, another important mentor. It was Sippel who urged Rogers to apply to the Tamarind Institute, then as now the premier training ground for lithographic printers in the United States.<sup>9</sup> In the late 1980s, Rogers advanced to Tamarind's heralded master printer apprentice program. One of the program's guiding principles is that graduating master printers are urged to establish independent print workshops in their home states and countries.

This ideal was never far from Rogers's mind as he formed his vision for Highpoint's publishing arm, Highpoint Editions. The workshop Rogers visualized would create unique and limited-edition prints using one or more traditional printmaking techniques: relief, intaglio, lithography, screenprinting, and monotyping. And as a traditionalist, Rogers excluded digital (computer-assisted) printmaking processes, though he would integrate photographic imagery when part of an artist's creative process.<sup>10</sup> As soon as the center was a reality, he faced the immediate challenge of developing a stable of noteworthy professional artists to collaborate with. That his new press was located in the Upper Midwest, a northern climate with long winters, far from the country's major art centers, made attracting leading national and international artists a challenge. He knew it typically took years of successful prints for a new workshop to build a national reputation. Therefore, Rogers took the initial approach of seeking out prominent artists who lived or worked in the Minneapolis–St. Paul metropolitan area or had other ties to the state. In curating his pool of collaborating artists, Rogers had certain general requirements. He wanted artists with varied backgrounds and interests. He wanted a

balance of local, national, and international figures who would bring diverse thoughts and expressions to the press. Also essential was an openness to experimentation, discovery, and adventure. In addition, he wanted to avoid establishing a single aesthetic or "house style" for Highpoint's publications, and this, too, became part of his calculation. And importantly, in keeping with Highpoint's mission-based commitment to access and inclusion, Rogers was determined that his recruiting efforts encompass diversity in gender, race, ethnicity, culture, and sexual orientation. All of these desiderata became easier to realize as Highpoint gained in national prominence.

Unlike at some print workshops, Highpoint's fortunes are not tied entirely to sales of prints. McGrath describes the center's organizing principle as a "three-legged stool," a metaphor for operational stability that lessens dependence on any single source of revenue by providing multiple income streams for the enterprise.<sup>11</sup> This multifaceted organizational structure was modeled in part on the highly successful nonprofit arts centers already operating in Minneapolis, most notably the Northern Clay Center and the Minnesota Center for Book Arts.<sup>12</sup> Founded in 1990 and 1983, respectively, these specialist arts organizations operated as community-based businesses whose media-dedicated ventures were designed to assure long-term economic stability. Highpoint's nonprofit status was also critical to maintaining its financial security, allowing it to make public fundraising appeals as a charitable organization and qualifying the organization for myriad arts and educational grants offered by local and national foundations and government agencies.<sup>13</sup> To Highpoint's advantage, Minnesota enjoys a strong tradition of public funding for the arts. Indeed, Minnesota leads the nation by a wide margin in per capita legislative appropriations to state arts organizations.<sup>14</sup> Minneapolis–St. Paul itself has an enviable legacy of private, corporate, and foundation support for the arts.

## First Steps



David Rathman, Highpoint Editions workshop, c. 2001–2. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

For Highpoint Editions' first workshop collaboration, Rogers tapped Minneapolis-based painter and printmaker David Rathman. Inviting Rathman was a logical choice, as he was well regarded locally and nationally and was experienced in multiple printmaking techniques. In addition, his art was reliably in demand. Rathman and Rogers were also well acquainted with each other's practices. In the 1980s and early 1990s, Rathman made several editioned prints and artist's books at the Minneapolis-based print workshop Vermillion Editions Limited, now closed.<sup>15</sup> As a result, he was intimately familiar with the procedures and deliberative pace of workshop practices. Rathman began his collaboration with Rogers in September 2001, and by May 2002 he had completed plates for six sepia-toned intaglio prints featuring wry scenes of cowboys he had adapted from classic western films, a subject he had first rendered as ink-wash drawings. Accompanied by quizzical passages of text, the "cowboy" prints were part of Rathman's recurring efforts to use images of physical conflict to question societal expectations of modern American masculinity.<sup>16</sup> Published later that year, "Five New Etchings" (cat. nos. 248–52), along with a sixth print editioned separately (cat. no. 253), were an immediate success. Rathman would return to Highpoint Editions in 2009, 2011, and 2017 to produce various monotypes and editioned prints on subjects ranging from ice hockey (cat. nos. 258–67) to demolition derbies (cat. nos. 255–57).

In February 2002, Rogers invited midcareer artist Linda Schwarz to Highpoint. A native of Germany, Schwarz was a technically sophisticated printmaker who had studied art and art history at the University of Minnesota in the early 1990s. She was also known to curators at the Minneapolis Institute of Art, who had earlier acquired examples of her self-published print work.<sup>17</sup> Like Rathman, Schwarz possessed a formidable knowledge of printmaking techniques and processes. She

bases her work on the appropriation and alteration of existing imagery, a process that frequently involves layered images and hand-painted additions in ink, acrylic, and varnish. She derives much of her material from German history, obscure sources of art, literature, poetry, and music, and even pop culture.<sup>18</sup> Schwarz refers to her subject matter as "lost language—forgotten knowledge." For her Highpoint prints (cat. nos. 269–73), which explore the language of hand gestures, she refashioned images of sculpted hands by the German late Gothic and early Renaissance woodcarver Tilman Riemenschneider (c. 1460–1531). In keeping with her penchant for material experimentation, each print edition is variable.

With two Highpoint projects realized, Rogers resumed his focus on accomplished local artists.<sup>19</sup> Next, he invited the St. Paul drawing specialist and art educator Mary Esch, whose practice centered on portraiture and pictorial narratives adapted from fairy tales and other literary sources.<sup>20</sup> At Highpoint, she decided to refashion Leo Tolstoy's short story "The Three Questions" (1885) into a series of twelve soft-ground line etchings (cat. nos. 127–40). Substituting Tolstoy's king for a queen, she unveiled a life-affirming journey of discovery and redemption. In Esch's portfolio, the queen's travels end with a poignant reminder to alleviate suffering immediately for the person who needs it most.



Todd Norsten, *Ceaseless, Endless, Timeless, Boundless* (cat. no. 234), 2010. Copyright © Todd Norsten, published by Highpoint Editions. Photo: Minneapolis Institute of Art



In early 2003, Rogers invited Minneapolis-based painter and printmaker Todd Norsten to Highpoint. An accomplished midcareer artist and former printer at Vermillion Editions, Norsten was enjoying increased national recognition after recent exhibitions in Chicago, San Francisco, and Milwaukee, as well as at the Walker Art Center in Minneapolis. For his Highpoint project, the first of several collaborations he would undertake with Rogers (he returned in 2009–11 and 2016), Norsten created delicate color intaglio prints featuring abstract and semiabstract imagery derived from natural forms and manufactured objects (cat. nos. 223–31). Though initial sales of Esch's portfolio and Norsten's intaglios were modest, their release affirmed Rogers's commitment to Highpoint's artist-driven publishing program. For his later Highpoint projects, Norsten adopted a dramatically different formal and conceptual approach that gave rise to various unique and editioned text-based prints in lithography, screenprinting, and monoprinting.<sup>21</sup> Among them were several trompe l'oeil (fool the eye) compositions featuring stacked words that at first appear to have been composed from torn lengths of blue or beige masking tape, including *Endless, Ceaseless, Boundless Joy*, 2009 (cat. no. 232); *Ceaseless, Endless, Timeless, Boundless*, 2010 (cat. no. 234); and *Wayland*, 2013 (cat. no. 237). Part jest, part sardonic commentary, Norsten's "word drawings" recall the illusionistic ribbon-word drawings of Ed Ruscha, who in the late 1960s and early 1970s used gunpowder and pastel to depict solitary words seemingly composed of lengths of paper ribbon.<sup>22</sup> Rendering this type of picture as a printed image—including the tactile thickness and texture of masking tape—required dismantling the image into fragmentary components that were then printed separately in perfect alignment—a demanding and precise undertaking. Rogers was up to the challenge. He noted the project's technical achievement: "Norsten's masking tape prints were a standout of marrying image and technique, especially the very first masking tape print. That was a real stunner, how all of a sudden you see the physicality achieved by the screenprinting, how we created a trompe l'oeil of masking tape."<sup>23</sup>

## Growing Prestige

With the early publications by Rathman, Schwarz, Esch, and Norsten, Highpoint Editions had dipped its toe into the highly competitive contemporary print market, an ambitious effort for a new and largely unknown press. Rogers and McGrath made equally bold decisions about how their prints would be marketed. Unlike publishers who routinely offer deep discounts to galleries and private dealers to sell their prints, Highpoint chose to market its prints directly to collectors and curators, without the aid of dealer-agents.<sup>24</sup> This tactic supported the workshop's desire to maximize income for visiting artists and place work in the permanent collections of public museums.

Aside from its copublishing efforts, Highpoint absorbed the bulk of production costs rather than deduct these from the artists' portion of print sales. Most publishers routinely deduct labor, materials, overhead, travel, or other project costs before splitting sales proceeds with the artist. But in the view of Highpoint's founders, this practice does not sufficiently credit or acknowledge the artist's considerable contributions.<sup>25</sup> This payment structure was unusual among print publishers but aligned with Highpoint's intention to share any profits with visiting artists more equitably.

Early on, Highpoint announced its new publications on its website, in national art journals and the center's self-published newsletter, and on the walls of its exhibition galleries.<sup>26</sup> In every case, Rogers and McGrath were careful to communicate the Highpoint Editions brand as a national fine art printer and publisher. Rogers also knew that market success was correlated with workshop reputation, and that Highpoint's reputation hinged on attracting top national talent. Because Highpoint Editions was founded as a subsidiary of the nonprofit Highpoint Center for Printmaking, income from print sales would help support the center's operations and programs, while the center's unrestricted income would offset a portion of the costs of producing and marketing workshop prints. Thus, for Highpoint Editions to be successful in the long term, the entire organization had to be financially stable.

In confronting the many challenges facing their fledgling organization, founders Rogers and McGrath understood the importance of seeking expertise from Highpoint's stakeholders and the wider community. Highpoint Center for Printmaking's status as a registered nonprofit corporation required establishing a board of directors, the governing body of the organization's mission, strategy, and goals.<sup>27</sup> Highpoint's leadership had always envisioned a "working board," whose members would contribute expertise from their respective professions or areas of interest in addition to financial support. Rogers and McGrath recruited members from the fields of law, finance, education, and business but also sought those with ties to the local arts community,<sup>28</sup> including working artists, gallery directors, and curators from local art museums.<sup>29</sup> To further leverage board expertise, Highpoint formed a curatorial committee of members with knowledge of contemporary art and the contemporary print market who could assist Rogers in identifying and recruiting artists to collaborate at Highpoint Editions. Indeed, the museum curators on the committee routinely introduced their institution's visiting artists to Rogers with the prospect of future collaborations in mind.

One such workshop introduction by Walker Art Center curator Siri Engberg would lead to Highpoint Editions' first runaway market success, a pair of semiabstract mixed-media prints by the acclaimed Ethiopian-born artist Julie Mehretu. In 2002,

Mehretu began a year-long residency at the Walker, which culminated in a solo exhibition of her drawings and paintings presented there in spring of 2003.<sup>30</sup> Concurrently, Mehretu began what would become a nearly three-year collaboration with Rogers and Zac Adams-Bliss, Highpoint's senior printer, who had recently joined Rogers's workshop team.<sup>31</sup> At Highpoint, Mehretu produced the semiabstract thirty-two-color screenprint and lithograph *Entropia (review)*, 2004 (cat. no. 191), together with a related tonal lithograph *Entropia: Construction*, 2005 (cat. no. 192).<sup>32</sup> Both prints reflect Mehretu's long-standing interest in using imagery derived from the built urban environment as a conceptual framework for exploring global issues of social and political power, particularly how power is wielded to shape personal and communal identity.



Left: Julie Mehretu, *Entropia (review)* (cat. no. 191), 2004. Copyright © Julie Mehretu, published by Highpoint Editions and Walker Art Center. Photo: Minneapolis Institute of Art; Right: Julie Mehretu, *Entropia: Construction* (cat. no. 192), 2005. Copyright © Julie Mehretu, published by Highpoint Editions and Walker Art Center. Photo: Minneapolis Institute of Art

Visually and technically complex, the prints combine bits of maps, diagrams, plans, and architectural renderings of socially charged places—streets, plazas, airports, government buildings, schools, parks—with Mehretu's personal language of signs and symbols.



Julie Mehretu, Highpoint Editions workshop, c. 2003–4. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

She calls these layered, multidimensional compositions “psycho-geographies,” essentially dynamic visual expressions of contemporary experience.<sup>33</sup> Copublished with the Walker Art Center, Mehretu's print editions were a critical and commercial success, with impressions acquired by major museums and private collectors alike, providing Highpoint Editions with a much-needed infusion of capital and an immediate boost in its national profile.<sup>34</sup> Rogers recalls an early conversation with Mehretu, who at the time had previously made only a handful of prints: “When she arrived at Highpoint, Julie said, ‘How many colors can I do?’ I said, ‘Well, we’ve got skin in the game. As far as I’m concerned, you can do as many colors as you want. I want you to love this print. I want this to be something that you’re really proud of . . . if you’re proud of it, then I know it’ll be great.’”<sup>35</sup> Rogers's trust in Mehretu was well placed. *Entropia (review)* ranks among Highpoint's most successful projects.<sup>36</sup>

## Building on Success

The release of *Entropia (review)* in the fall of 2004 coincided with Highpoint Editions' inaugural appearance at a national art fair—the Editions/Artists' Books Fair—an annual event staged in New York's Chelsea neighborhood gallery district that promoted itself as a “premier showcase for new and contemporary prints, multiples and artists' books.”<sup>37</sup> Popular with collectors and museum curators, the E/AB, as it is known, offered Highpoint the chance to expand its print market and burnish its fledgling brand within the art world and an international community of publishers. For Highpoint Editions, the 2004 E/AB served as a “coming-out party” of sorts, a declaration of confidence in the quality and importance of its publications. The display of *Entropia (review)* alone in Highpoint's booth created a buzz that proved invaluable.<sup>38</sup> Since then, Highpoint has shown at national art fairs in New York, Baltimore, Cleveland, Chicago, London, and elsewhere.



Joel Janowitz, Highpoint Editions workshop, c. 2005. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

In 2005, Rogers invited several national and Minnesota artists to collaborate at Highpoint. These included Joel Janowitz, a Boston painter and watercolorist known for his ability to instill a dreamlike, meditative mood into a realistic setting. Over three years, he produced several series in lithography and monotype on the themes of dog parks and greenhouse interiors (cat. nos. 168–78), the latter inspired by the greenhouses at Wellesley College, in Massachusetts, where he once taught. In these works, lighting and color are exaggerated or muted to an unnatural degree, evoking the humid, misty air, the thriving plant life—and memories of other places and times.<sup>39</sup> “Within this structure I have found a visual metaphor for the simultaneity of multiple ways of seeing,” Janowitz says, “as well as for the many filters through which we see and understand the world.”<sup>40</sup>

Minnesota artists Clarence Morgan and Carolyn Swiszc also began their Highpoint collaborations in 2005. Encompassing painting, drawing, and printmaking, Morgan’s practice focuses on abstraction, often inspired by nature and systems of order and chaos.<sup>41</sup> For his initial collaboration (he returned in 2012), Morgan combined lithography, intaglio, and screenprinting to produce elaborate biomorphic abstractions that suggest microscopic organisms or alien life forms (cat. nos. 194–201). Swiszc’s work with Rogers (2005–6, 2017–18) produced a pair of editioned prints (cat. nos. 288–89), along with a related series of hand-colored and watercolor monoprints (cat. no. 290). The works develop a favorite Swiszc subject, which she finds by scrutinizing the urban and suburban architectural landscape for the mundane and often inelegant monuments of daily life.<sup>42</sup> Also in 2005, Rogers was printing the second of Mehretu’s prints, *Entropia: Construction* (cat. no. 192), a project he had suggested to complement the artist’s first print.

Meanwhile, it was becoming apparent to Rogers and his workshop staff that the Lyndale Avenue facility was too small to

accommodate their ambitious visiting-artist program.<sup>43</sup> A principal problem was that the Highpoint Center programs—professional shop, artists’ cooperative, educational classes—occupied the same space. The arrangement was meant to encourage camaraderie and feedback among fellow artists—the sort of interactions Rogers had always dreamed of. But in its effort to treat the professional shop and the artists’ co-op in an egalitarian way, Highpoint had overlooked another need: a discrete studio where visiting artists could work quietly, in private, and without interruption. As Highpoint’s print projects grew in scale, the workshop’s space deficiencies grew obvious as well.

In the mid-2000s, as Highpoint Editions’ national reputation continued to rise, several high-profile artists arrived to collaborate with Rogers and his workshop team. Primarily active as painters and sculptors, these included Santiago Cucullu, Cameron Martin, Jessica Rankin, Rob Fischer, and Adam Helms.



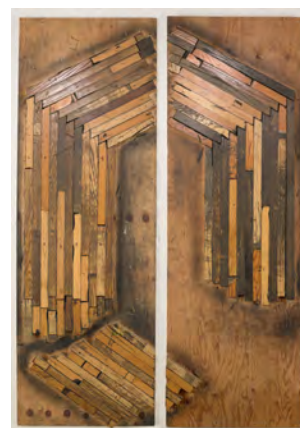
Highpoint printers Cole Rogers (left) and Justin Strom with a state proof of Santiago Cucullu’s monumental print *Architectonic vs. H.R.* (cat. no. 90), 2006. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

Argentinean-born artist Cucullu, who is now based in Milwaukee, is best known for his vibrant—and sometimes disruptive—murals and multimedia installations that combine historical, political, and cultural references with evocations of the personal and autobiographical.<sup>44</sup> Arriving at Highpoint in 2005 for what would be the first of several collaborations,

Cucullu proposed an ambitious 9 x 9-foot composite print in lithography and screenprinting that would be among the workshop's largest published artworks. Each of the twelve panels of *Architectonic vs. H.R.* (cat. no. 90) suggests flashes of memory or historical snapshots, all linked together in a maze of rainbow color. The fragmented imagery is based on Cucullu's own sketches and photography, which he uses to document the things he finds inexplicable or bizarre in everyday life. As part of the project, which was issued as a boxed portfolio, Cucullu also produced a 4 x 5-foot one-color woodcut printed on cotton muslin, *At the Movies* (cat. no. 91), meant to accompany the composite print. Despite harboring some reservations about the work's scale (and sales potential), Rogers and his team editioned the prints to the artist's specifications. As a bit of insurance, Rogers suggested that the black-and-white lithographic portion of the composite panels be printed and editioned separately (cat. nos. 94–103). To his surprise, the composite print sold briskly, while the smaller lithographs were less successful.<sup>45</sup> In all, Cucullu produced nearly two dozen editioned prints in a range of techniques.

Martin, known for his conceptual landscape paintings, produced a thirty-nine-color screenprint entitled *Conflation*, 2006 (cat. no. 183), an idiosyncratic interpretation of Mount Rainier, which dominates the landscape near Seattle, the artist's birthplace. With its unnatural color scheme and graphically distilled appearance, *Conflation* serves as a critique of the increasing containment and commodification of nature.<sup>46</sup> The Australian-born Rankin came to Highpoint Editions in 2006 on the recommendation of Julie Mehretu, Rankin's partner at the time. Known for her elaborate tapestries embroidered with texts, maps, landscapes, and charts, Rankin produced a pair of delicate mixed-media prints (cat. nos. 246–47) that function like pages from a surreal, pictorial diary, in which language, conscious thought, and unconscious reflection commingle.<sup>47</sup>

Fischer, who was born and raised in Minnesota but now lives in New York City, is best known for sculptures and assemblages composed of found materials.<sup>48</sup> For his Highpoint project, he produced one of the workshop's largest prints—*Dodgeball* (2008) (cat. no. 145)—a diptych printed in relief and intaglio from sections of reclaimed oak flooring. Snippets of color screenprinted on the print's surface recall the painted lines on school gym floors, the customary setting for the once-ubiquitous game of dodgeball.



Left: Rob Fischer, Highpoint Editions workshop, examining state proof of *Dodgeball* (cat. no. 145), 2008. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking; Right: Printing matrix for *Dodgeball*, made from found oak flooring. Photo: Minneapolis Institute of Art

Soon after the release of *Dodgeball* in August 2008, the Walker Art Center, Minneapolis, and the Whitney Museum of American Art, New York, each acquired an impression. Though subsequent sales were modest (partly due to the diptych's large size), museum placements such as these were critical for growing Highpoint's national reputation. Indeed, the implicit endorsement of Highpoint Editions by the Walker and the Whitney, two of the country's leading contemporary art museums, was invaluable, lending both Rogers and the workshop important credibility.

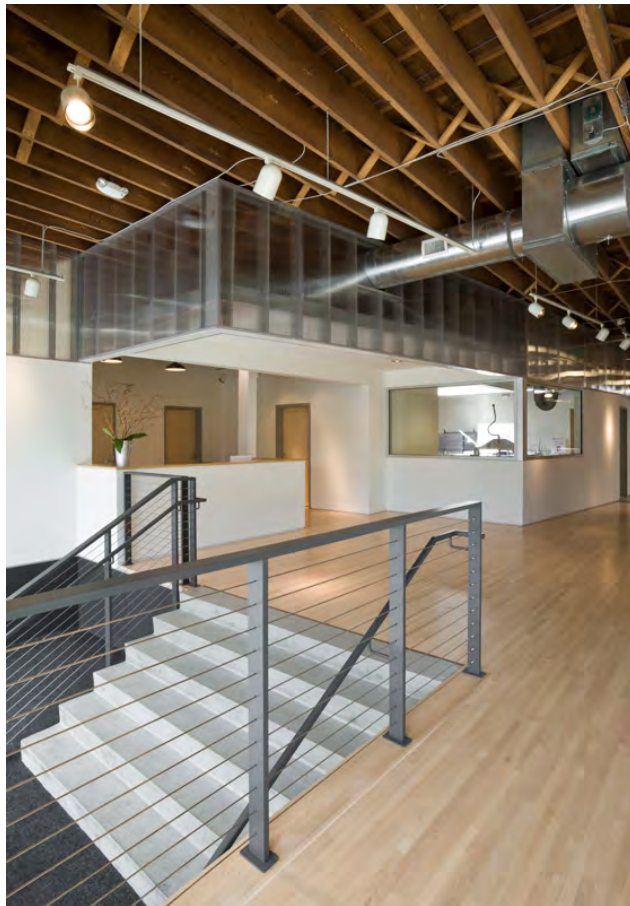
During his four-month Highpoint collaboration, Brooklyn-based Helms created two formally and conceptually inventive editions, including *Untitled Landscape* (2008), (cat. no. 157), a mixed-media triptych composed of a flag-like color screenprint on nylon and two photolithographs that juxtapose images and emblems of organized rebellion. He also produced *Untitled Portrait* (2009) (cat. no. 158), a photogravure merging portraits of William "Bloody Bill" Anderson, the Confederate guerrilla active during the American Civil War, and the Argentinean Marxist revolutionary Ernesto "Che" Guevara into a single emblematic "rebel" figure. Both projects grew out of Helms's long-standing interest in exploring violent or fringe political groups and subcultures, past and present.<sup>49</sup>

## State of the Art

In 2007, convinced that Highpoint's Lyndale Avenue facility could no longer accommodate the organization's vision, its leadership and board began looking for a larger home in Minneapolis.<sup>50</sup> Although an industrial site might have been less expensive and perhaps better suited to the mechanics of print production, it was agreed that, to more easily connect with the community, the new building would be in an active commercial



district.<sup>51</sup> It would allow for expansion. And, ideally, Highpoint would own the building.<sup>52</sup> As it happened, the relocation effort was launched during the Great Recession (2007–9),<sup>53</sup> which promised to make fundraising appeals, grant opportunities, and real estate financing options more challenging. Undaunted, McGrath, Rogers, and board members began their search. One possibility was Northeast Minneapolis, increasingly recognized as a bona fide arts district: since the 1990s, hundreds of working artists had moved into repurposed industrial and commercial buildings there, along with galleries and art centers. Then, Highpoint learned of an opportunity to acquire a 10,000-square-foot commercial building on West Lake Street in the Lyn-Lake neighborhood of South Minneapolis. Formerly a retail bookstore,<sup>54</sup> the building's location on a major business corridor within blocks of the bustling Uptown commercial district was well suited for Highpoint's needs, not least its core mission of public engagement. Despite a hefty price tag, Highpoint Center purchased the building in 2008.<sup>55</sup>



Interior view of Highpoint Center for Printmaking's recently completed Lake Street facility, with the Highpoint Editions workshop in the distance at right, 2009. Courtesy of Highpoint Center for Printmaking. Photo © Paul Crosby

To redesign the interior, Highpoint approached the architecture firm James Dayton Design, known for its innovative designs for the MacPhail Center for Music in Minneapolis, and the

Minnetonka Center for the Arts in nearby Wayzata, Minnesota. With his penchant for natural light, flexible spaces, and unadorned industrial materials, Dayton, who had trained with the renowned American architect Frank Gehry, was the ideal choice to create a community-based printmaking center.<sup>56</sup> Opened in October 2009, the new Highpoint Center for Printmaking was more than three times larger than its former home and featured an expanded state-of-the-art professional shop, dedicated spaces for the artists' co-op and a studio classroom, a visiting-artist studio, a print study room, a reference library, and exhibition galleries overlooking Lake Street. In a nod to environmental stewardship, Highpoint commissioned the Minnesota-based artist Kinji Akagawa to design a rain garden to capture its rooftop runoff.



Highpoint Center for Printmaking, interior view of Lake Street facility, artists' co-op area, 2009. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

With its expanded workshop and increased production capacity, Highpoint Editions was poised for growth. Several projects begun at the Lyndale Avenue facility resumed at the new professional shop, including a two-year collaboration with the prominent Mexican-born interdisciplinary artist Carlos Amorales, whom Rogers had recruited after visiting the artist's Mexico City studio.<sup>57</sup> Known for his eclectic subject matter and conceptually based practices, Amorales worked closely with Rogers and his printing staff to produce more than two dozen editioned prints that were completed in 2010 (cat. nos. 2–23).



Carlos Amorales, Highpoint Editions workshop, c. 2009. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

Issued in suites and multiple-panel configurations, the prints feature imagery Amorales selected from his Liquid Archive, a digital database of more than 1,500 silhouetted vector graphics he compiled from an extensive range of sociopolitical, cultural, and personal sources.<sup>58</sup> The vector graphics were then rendered as laser-cut acrylic printing plates—birds, a monkey, human figures, world nations, and abstract forms—and printed and merged to form large-scale composite images. By altering, combining, and reinterpreting existing images, Amorales stripped the forms of their original context and associated meanings, while creating the potential for new connotations and viewer-driven interpretations.<sup>59</sup>

As Highpoint's artistic director and master printer, Rogers made it a priority to accommodate the conceptual and material working methods of Highpoint's visiting artists, allowing them to freely explore printmaking's creative possibilities as part of the collaborative process. "I'm a technician who's there as kind of a safety net for the artist, not running the show," Rogers explains. "I'm there to help and collaborate not direct. My philosophy for the artist is: get in there and experiment, make messes, and let's go places you didn't know when you walked into the studio this morning. If something fails, at least the artists know they've got somebody who's on their side and willing to take risks on their behalf."<sup>60</sup> Such was the case with Amorales, whose editioned prints challenged Rogers and his team with their sheer technical complexity and need for precise uniformity when building composite images from small, acrylic printing matrices that must be repeatedly repositioned on the paper, sometimes more than 150 times. Boldly original, the Amorales prints reinforced Highpoint's growing reputation as an intrepid and innovative print workshop.

During the next several years, Highpoint continued to garner national attention with the release of editioned prints by such prominent artists as Chloe Piene, Carter, Willie Cole, Sarah

Crowner, and Aaron Spangler. All were known for their innovative multidisciplinary practices, something Rogers considered a boon to inspired printmaking. He would not be disappointed. With subjects ranging from figural to abstract to conceptual, the prints reflected the artists' unique creative perspectives that expanded Highpoint's publication diversity.



Chloe Piene, Highpoint Editions artist studio, 2010. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

Piene arrived at Highpoint in the fall of 2009, just as the new Lake Street facility was preparing its public debut. Based in New York and Berlin, she is renowned for her delicate yet powerful figurative drawings that dissect the external and internal structures of the body.<sup>61</sup> Prior to her Highpoint collaboration, Piene had produced only one editioned print, an etching. But at the suggestion of Rogers, she discovered the pleasure of drawing on the surface of polished limestone block, creating a series of lithographs of skeletal figures, printed in black on layered sheets of translucent Japanese paper (cat. nos. 242–45). The technique generated delicate variations in tone and surface, imparting a luminous, ethereal quality that heightens their deliberate ambiguity.

In 2010, New York-based conceptual artist and filmmaker Carter began a two-year collaboration with Highpoint, producing a series of semiabstract prints in lithography and screenprinting (cat. nos. 37–40). Much like his paintings, the prints feature intricately layered assemblages of seemingly disparate imagery—drawings, doodles, diagrams, and found



photographic material. Though at times puzzling, Carter's conceptually complex imagery functions as a separate reality, challenging conventional ideas of human identity, social relationships, and visual and psychological perception.<sup>62</sup>

## Ten Years On

The release of Carter's prints in 2011 coincided with the tenth anniversary of the founding of Highpoint Center for Printmaking, a milestone the center observed with various community-centered festivities and a major fundraising appeal. Appearing in conjunction with Highpoint's celebrations was the retrospective exhibition *Highpoint Editions—Decade One* organized by the Minneapolis Institute of Art. The exhibition presented highlights from Highpoint Editions' first ten years of print production and debuted as part of the museum's fall exhibition lineup.<sup>63</sup> Besides displaying the work of prominent contemporary printmakers, Mia's show provided invaluable validation of Highpoint Editions' standing among nationally recognized print workshops. An abbreviated version of the exhibition later traveled to Boston University, where it was shown in conjunction with the 2013 Boston Printmakers North American Print Biennial.



Highpoint Editions printer preparing an ironing board matrix for printing Willie Cole's "The Beauties" series (cat. nos. 41–63), 2012. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

One of Highpoint's most memorable endeavors was with New Jersey native Willie Cole. Long a fan of the artist, Rogers made sure Cole was one of the first artists he invited to Highpoint, but it wasn't until a decade later, in 2011, that Cole could accept the invitation.<sup>64</sup> He is perhaps best known for assemblages, sculptural works, and prints that explore the metaphorical potential of everyday objects in addressing themes of African American culture, history, and experience. In feats of creative alchemy, he decontextualizes items such as women's shoes, steam irons, ironing boards, bicycle parts, and hair dryers, and transforms them into conceptually complex—and often humorous—artworks.

At Highpoint, Cole relied on his steam iron and ironing board motifs for all but one of his forty-eight editioned prints (cat. nos. 41–88).<sup>65</sup> In his mind, these objects suggest a range of symbolic associations, including ships of the transatlantic slave trade, tribal shields and masks, and domestic labor by women of color. The screenprint series "Complementary Soles" (cat. nos. 69–77), based on the bottom, or sole, of a steam iron, are rendered in eye-dazzling color contrasts that, according to the artist, represent various aspects of human awareness.<sup>66</sup> In his suite "The Virgins" (cat. nos. 78–85), Cole adapts a similar motif, though on a larger scale, to evoke the Virgin of Guadalupe, the celebrated sixteenth-century icon of the Virgin Mary, mother of Jesus Christ, so venerated in Mexico.



Willie Cole with proofs from "The Beauties" series (cat. nos. 41–63), (2012). Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

"The Beauties" (cat. nos. 41–63) and closely related "Five Beauties Rising" (cat. nos. 64–68), both released in 2012, crown Cole's remarkable creative output at Highpoint (see Jennifer L. Roberts's essay on "The Beauties" in this catalogue). Each intaglio and relief print is based on a different metal ironing board found locally and then crushed and battered by Highpoint staff. Flattened and bruised, they served as unconventional double-sided printing matrices for transferring ink to paper. For Cole, the boards symbolize the drudgery and hardship of domestic servitude; the names assigned to each print, many belonging to relatives, collectively memorialize

female ancestors who were enslaved or toiled in domestic service.<sup>67</sup> With their gray tonalities and distinctive patinas, the prints appear luminous, even ghostlike. This is not accidental. The artist has signaled that these mysterious prints are intended to commemorate past lives and neglected histories. Indeed, the sheets' tall, narrow shape and abraded appearance recall ancient stone monuments or weathered tombstones, traditional means of marking or measuring one's life. Released as a related body of work, Cole's prints proved to be a critical and commercial success, extending Highpoint's string of standout publications.



Aaron Spangler (center), with Highpoint Editions workshop staff, hand printing Spangler's woodcut *The Wall* (cat. no. 284), 2014. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

On the heels of this extraordinary creative and technical partnership, Rogers turned to the prominent Minnesota-based artist Aaron Spangler, known for intricately carved wood sculptures and frottage drawings that allude to often unnoticed aspects of American life.<sup>68</sup> Beginning in 2012, he produced "Luddite," a suite of ten woodblock prints whose subjects draw mostly from life in north-central Minnesota and Christian homesteaders seeking refuge from mainstream culture (cat. nos. 276–85). Working on planks of locally milled basswood, Spangler wove elements of the real and the surreal into complex amalgamations. Each of the hand-printed woodcuts is informed by Spangler's intuitive, self-taught working method—a carving process that for the artist is also an act of discovery.<sup>69</sup> "Each of these pieces stand on their own, tied to a specific thought," he says. "But as is consistent with most of my work, themes of rural chaos, high anxiety, political outrage, nature's beauty and bounty, stoicism, severe religion, wellness, and spiritual bliss play themselves out."<sup>70</sup>

Meanwhile, renowned artist Jim Hodges arrived in Minneapolis to begin what would become Highpoint's longest collaboration (2013–19)—and one of its most challenging. A native of Washington State, Hodges grew up close to nature, a fact that has long informed his work. Another common thread within his wide-ranging practice, which includes sculpture, painting,

found-object installation, and printmaking, is the poetic consideration of life's many mysteries, including birth, death, love, and the inevitability of change.<sup>71</sup>



Jim Hodges (center) and Highpoint Editions cofounders Carla McGrath and Cole Rogers, with Hodges's print suite "Seasons" (cat. nos. 159–62) displayed on the wall, 2019. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

For his Highpoint project, Hodges created a suite of four mixed-media prints called "Seasons" (cat. nos. 159–62). For him, the seasons symbolize cycles of growth and decay, the inevitable change and renewal that define life. Though strongly abstracted, each print captures an essential quality of its respective season, a fleeting moment that evokes our own memories and experiences. According to Rogers, the material complexity and technical hurdles derived from Hodges's creative process. "Jim is a very intuitive worker," Rogers explains. "He tends to tear things up, tape them back together, draw on them, cut them, or destroy them, all in search of the essence of the print. Since his process is nonlinear, we basically had to reverse engineer everything once he arrived at his idea."<sup>72</sup> Copublished by Highpoint Editions and the Walker Art Center, "Seasons" was issued as individual editions between 2015 and 2019 to considerable acclaim.<sup>73</sup>

## Expanding the Roster



Julie Buffalohead, *The Trickster Showdown* (cat. no. 32), 2015. Copyright © Julie Buffalohead, published by Highpoint Editions. Photo: Minneapolis Institute of Art

In 2014, as Highpoint marked its fifth year in its new facility, Rogers ramped up his efforts to attract top talent who would expand the scope of contemporary printmaking. He invited St. Paul-based painter Julie Buffalohead to be a visiting artist. Her work was well known among Minnesota collectors but had only recently received national attention. A member of the Ponca Tribe of Oklahoma, Buffalohead is a visual storyteller who draws on her Indigenous heritage, personal life, and popular culture to examine issues of cultural identity, assimilation, social injustice, and intercultural interactions.<sup>74</sup> At Highpoint, Buffalohead created nearly a dozen editioned prints in lithography and screenprinting (cat. nos. 24–34), each a narrative featuring one or more animal protagonists—deer, coyotes, rabbits, crows, squirrels, mice—whose actions and attributes serve to deconstruct myths and offer new ways of thinking about Indigenous cultures. (See Jill Ahlberg Yohe's essay on the work of Buffalohead, Andrea Carlson, Brad Kahlhamer, and Dyani White Hawk in this catalogue.) Rich in symbolism and exacting detail, the prints proved immensely popular, with many editions selling out within days.

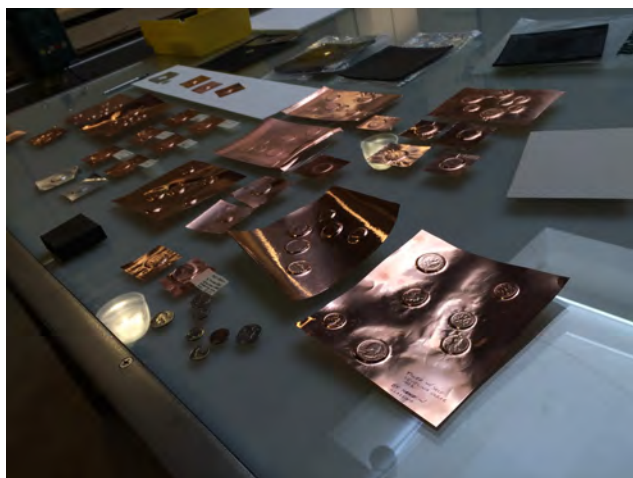
While Buffalohead completed her residency, Rogers next invited Minneapolis-based artist Jay Heikes to make prints at Highpoint. Like Buffalohead, Heikes was well regarded locally. He had also established a national following for his innovative sculptures, drawings, and installations centered on themes of metamorphosis, transcendence, and material transmutation.<sup>75</sup> At Highpoint, he produced a body of editioned and unique prints in lithography and screenprinting collectively titled *Niet Voor Kinderen* (*Not for Children*) (cat. nos. 148–55). First, he made a series of semiabstract photograms by placing objects on photosensitive material and briefly exposing them to light, producing eerie silhouettes. He then separated the images into three groups—corresponding to heads, torsos, and legs—so they could be recombined to resemble human figures. The tripartite prints recall the surrealist parlor game *Exquisite Corpse*, in which participants draw a figure on a sheet of paper

folded so that each cannot see what the others have drawn until the image is complete. Revealing his fascination with material experimentation, Heikes used asphaltum, a brownish-black, tar-like substance normally used as a masking agent in etching, to ink some unique screenprints. The substance was also used by ancient Egyptians in mummy preparation, an association well suited to Heikes's "corpse" imagery. Because the unorthodox material is toxic and posed concerns for Highpoint's printers and equipment, Heikes printed them off-site in his private studio.

In 2015, Highpoint Editions received word that it would be admitted to the International Fine Print Dealers Association (IFPDA), a New York-based trade organization of art galleries, print publishers and workshops, and private dealers who specialize in marketing fine art prints and editions.<sup>76</sup> For many years, IFPDA membership excluded nonprofit organizations, including Highpoint Editions, in the belief that they had competitive advantages over commercial businesses. But member-dealers sympathetic to Highpoint and familiar with the quality of its publications successfully lobbied for a rule change. For Highpoint, IFPDA membership represented a major seal of approval within the contemporary print market and new opportunities to reach a worldwide market.

In the mid-2010s, Highpoint Editions worked with some heavy hitters, completing workshop residencies with Do Ho Suh and Mungo Thomson. Highpoint favorite Todd Norsten returned for new projects, as did Carolyn Swiszc. Thomson, a conceptual artist based in Los Angeles, proposed what would become Highpoint Editions' first publishing venture involving three-dimensional works known as multiples. Ever open to artist-driven expression, Rogers embraced the technical challenge posed by Thomson's project, namely embossed metallic foil. Each sheet in the series "Pocket Universe" (cat. nos. 293–94) depicts randomly arranged coins (retrieved from Thomson's pocket) embossed on either copper or aluminum foil, a technique Rogers engineered with the aid of a lithography press.<sup>77</sup>





Metallic foil embossing trials for Mungo Thomson's *Pocket Universe (Copper)* #23 (cat. no. 293), 2016. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

With their pristine reflective surfaces and detailed impressions of pennies, nickels, dimes, and quarters, the embossed designs resemble constellations or planets. The series title refers to a concept proposed by the American theoretical physicist Alan Guth, who postulated the possibility of sparking cosmic inflation inside a hypothetical laboratory, thus generating a “pocket universe” that would exist within another existing universe.<sup>78</sup> Thomson's whimsical play on words equates Guth's hypothetical laboratory with Highpoint's very real printmaking studio.

Argentinean-raised artist Alexa Horochowski, now a sculpture professor based in Minnesota, made what is perhaps the most unconventional of the workshop's published works. With the aid of barrel fans, disposable items, and various media, she produced a series of monumental abstractions called “Vortex Drawings,” 2017 (cat. no. 167) to showcase the problem of nonbiodegradable trash in the world's oceans.<sup>79</sup> Working off-site at the Soap Factory, a now-defunct experimental art center in Minneapolis, she first assembled commercial-grade barrel fans to create an artificial wind vortex. Then she gathered Styrofoam cups, polystyrene packing peanuts, aluminum cans, and other trash, coated them in substances such as graphite, ink, acrylic, linseed oil, and pigments, and placed them on assorted papers or Tyvek (a synthetic polyethylene material) within the vortex. When the wind blew the debris, the various coatings left gesture-like marks on each sheet. The resulting artworks blend aspects of drawing and printmaking. They also involved a high degree of chance, making each vortex drawing unique. Like much of Horochowski's work, they are informed by conceptual and performance art, and effectively touch on the issues of environmental degradation and mass consumerism while displaying a formal elegance that belies their mechanical pedigree.

## Commitment to Diversity

Over the past several years, Highpoint Editions has renewed its long-term commitment to diversity and inclusion by increasing representation of BIPOC (Black, Indigenous, People of Color) artists in workshop residencies. These efforts align with Highpoint's organizational values and community-based mission, and—equally important—correspond with Rogers's desire to continually expand the conceptual, expressive, and aesthetic breadth of the workshop's publications. In consultation with BIPOC artists and community members, Highpoint's curatorial committee, and alumni of the visiting-artist program, Rogers recruited several prominent artists to partner with Highpoint, including Andrea Carlson, Rico Gatson, Brad Kahlhamer, Dyani White Hawk, Delita Martin, and Njideka Akunyili Crosby.<sup>80</sup> Regardless of their printmaking experience, each brought a distinctive creative expression to the workshop. Chicago-based Carlson draws from her Anishinaabe, French, and Scandinavian heritage to examine issues of cultural identity, historical revisionism, institutional authority, and the loss of Indigenous practices, languages, and art forms.<sup>81</sup> In her editioned screenprints *Anti-Retro*, 2018 (cat. no. 35), and *Exit*, 2019 (cat. no. 36), she used fictional, symbol-laden landscapes to expose fraudulent cultural narratives and reframe popular (collective) memory. Carlson's storytelling approach can be likened to Buffalohead's critical examinations of Indigenous experience, while her deep exploration into the historical roots of neocolonial supremacy offers something of a road map for those seeking greater intercultural understanding.

Gatson, a multidisciplinary artist based in Los Angeles, explores issues of Black consciousness, identity, and sociopolitical power dynamics.<sup>82</sup> In his mixed-media print *Harriet*, 2018 (cat. no. 146), he presents Harriet Tubman, the American abolitionist and political activist known for her efforts to free enslaved persons using the Underground Railroad network of safe houses. The portrait is part of Gatson's long-running “Icons” series, which celebrates prominent Black civil rights advocates, writers, musicians, actors, and sports figures. In these works, Gatson often combines existing black-and-white photographs with radiating lines of brilliant color that symbolize centers of power. “I was thinking early on about these figures as superheroes,” he explains. “As the series progressed, they became literally icons—the halos and lines are graphic representation of energy coming out of them. The most important part for me is feeling.”<sup>83</sup>



Rico Gatson, *Harriet* (cat. no. 146), 2018. Copyright © Rico Gatson, published by Highpoint Editions. Photo: Minneapolis Institute of Art

The graphic symbolism is powerfully original—portraiture as a form of political activism. In 2017, as Gatson was developing his homage to Harriet Tubman, he began a second editioned print, *Untitled (Cotton Pickers)* (cat. no. 147), which features found images of African American farm laborers set within a loosely arranged grid of colored circles and ellipses. The color scheme (red, yellow, green, orange, and black) is frequently associated with Pan-Africanist ideology and alludes to the African heritage of southern sharecroppers and enslaved plantation field hands. For various reasons, the print's release was delayed until the fall of 2021.

In 2019, Minneapolis-based artist Dyani White Hawk began an intensive, eight-month collaboration with Rogers and his workshop team. Born of Sičáŋǵu Lakota, German, and Welsh ancestry and raised within Native and non-Native communities, White Hawk has developed a wide-ranging artistic practice that includes painting, sculpture, photography, video, installation, and performance art. Seeking to position Indigenous art within the history of modern and contemporary American art, she draws inspiration from her own cross-cultural experiences and often blends the visual language of twentieth-century abstraction and traditional Lakota art forms.<sup>84</sup>



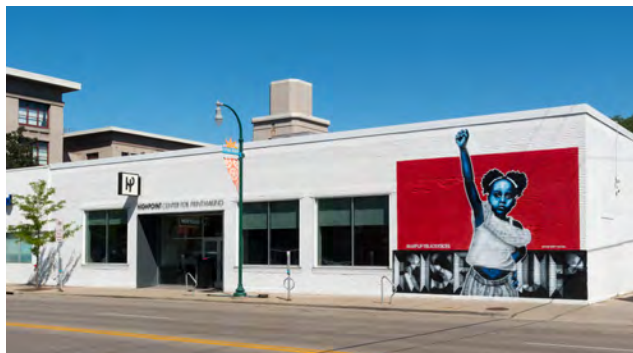
Dyani White Hawk (left) examining proofs of her print series "Takes Care of Them" (cat. nos. 295–98) with Highpoint Editions workshop staff, 2019. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

For her Highpoint collaboration, White Hawk conceived a suite of four boldly colored, life-size interpretations of women's ceremonial dentalium-shell dresses. Realized as screenprints and embellished with metallic foil, the prints, titled "Takes Care of Them," 2019 (cat. nos. 295–98), originated from the practice of asking military veterans to stand in each of the four cardinal directions (north, south, east, west) for protection during the *wablenica* (orphan) ceremony, a ritual welcoming those separated from family and heritage back into the tribal community.<sup>85</sup> Each print represents a quality that women contribute to the community: *Wačháŋtognaka* (Nurture), *Nakíčiŋ* (Protect), *Wókaŋe* (Create), and *Wówahokuŋkiya* (Lead). Aesthetically and conceptually, the dresses exemplify White Hawk's creative concerns while encouraging intercultural dialogue and understanding. The set has proven to be exceptionally popular, with multiple museums acquiring it for their permanent collections.

## Facing Challenges

The coronavirus public health crisis that unfolded in early 2020 profoundly disrupted daily activities around the world. Mandated lockdowns and other mitigation measures that followed contributed to a decline in the global economy; many businesses, including arts organizations, did not survive. The pandemic forced the Highpoint Center for Printmaking to close its doors for an extended period before restoring limited public access, resulting in significant financial setbacks and staffing challenges. Online print fairs, virtual exhibitions, and other digital marketing efforts provided some print sale revenue, but workshop production was sharply curtailed, and visiting-artist residencies suspended.

The May 25, 2020, murder of George Floyd, an unarmed Black man, by a white Minneapolis police officer attracted global attention and triggered demonstrations locally and worldwide. The rioting and civil disobedience unleashed in Minneapolis–St. Paul extended to the Lyn-Lake neighborhood where Highpoint is located. Despite major property losses in the area, the Highpoint building sustained only minor exterior damage. The emotional and spiritual damage to the local community, however, would be profound and long-lasting.



Highpoint Center for Printmaking, with *Rise Up* mural by Peyton Scott Russell, 2020. Courtesy of Highpoint Center for Printmaking. Photo © David Kern

Despite the many challenges of 2020, the year ended on an optimistic note when the Minneapolis Institute of Art announced it had acquired the complete archive of Highpoint Editions for its permanent collection.<sup>86</sup> Representing twenty years of workshop production (2001–21), the archive consists of more than 325 unique and editioned prints and multiples, along with more than one thousand items of ancillary production material: preliminary drawings, working and trial proofs, progressive proof sets, color tests, “false starts” (unrealized projects), and printing plates and blocks. Long a goal of Highpoint, the placement of its twenty-year archive at a major art museum ensures that its legacy will be permanently preserved and be made available to a broader audience through exhibitions, publications, and public access in Mia’s print study room. To showcase Highpoint Editions’ publication history, Mia mounted “The Contemporary Print: 20 Years at Highpoint Editions” in October 2021, to coincide with Highpoint’s twentieth anniversary. Concurrently, Mia launched a digital catalogue raisonné of the archive accessible on the museum’s website.

## Twenty Years On



Delita Martin, Highpoint Editions workshop, 2020. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

In the spring of 2021, as the coronavirus pandemic began to ebb, Rogers and his workshop staff resumed work on several pending projects, including “Keepsakes,” a suite of mixed-media prints by Delita Martin. These feature hand-drawn likenesses of children superimposed on textured images of antique christening dresses collected by the artist (cat. nos. 184–190). Martin then added hand stitching to each print, signifying the home-based skills she learned from her grandmother as a child. For Martin, merging traditional techniques and materials evokes ancestral memory, engendering a formal and conceptual dialogue that she uses to reconstruct the collective identity of Black women.<sup>87</sup>

As Highpoint Editions marks its twentieth year, it is natural to reflect on its extraordinary progress. In less than a generation, it has grown from a modest storefront operation to a nationally prominent printer and publisher of fine art prints. Today the workshop’s diverse roster of collaborators includes some of the most highly accomplished contemporary artists in the world. Their contributions to contemporary printmaking are



significant, made possible by master printer Rogers's abiding commitment to creative risk taking and synergetic problem solving. Indeed, measured by the quality and impact of its publications, Highpoint Editions stands as a leader among contemporary American print workshops.

The story of Highpoint Editions is above all a story of people. It is the story of cofounders Carla McGrath and Cole Rogers, who had the courage to imagine a flourishing community-based arts organization dedicated to the art of printmaking, and the resilience to guide its growth despite myriad challenges. And it is the story of dedicated individuals who embraced the founders' vision and lent their expertise to build a first-rate printmaking center from the ground up. From artists and workshop printers to the professional staff and board of directors to collectors and financial supporters and the many art enthusiasts and community partners, it is their collective devotion to contemporary printmaking that lies at the heart of Highpoint's success. Over the past twenty years, Highpoint Editions has expanded the boundaries of contemporary printmaking through its innovative creative collaborations among the artists and workshop printers. Indeed, it is this shared creative vision, one anchored in tradition, that remains the hallmark of Highpoint Editions.



Highpoint Editions workshop, master printer Cole Rogers and staff printing Rico Gatson's print *Untitled (Cotton Pickers)* (cat. no. 147), 2021. Photo: Minneapolis Institute of Art

## NOTES

1. Highpoint Center for Printmaking was incorporated as a Minnesota nonprofit organization in 2000. Located at 2640 Lyndale Ave. S., in Minneapolis, the center opened to the public in the spring of 2001 but delayed its "grand opening" celebration until October 29, 2001. Highpoint occupied a portion of a commercial building owned by the Soo Visual Arts Center (Soo VAC), which at the time was also a co-occupant of the building.
2. In contemporary practice, collaborative printmaking involves an artist and a master printer working together to produce original prints, usually realized as an edition, although unique prints (monoprints, monotypes) may also be produced. Each party contributes specialized skills, knowledge, and insight to the project as required. Generally, the artist creates an image directly on a printing matrix, such as a lithographic stone, intaglio plate, or woodblock. Images may also be transferred to a matrix by photographic or mechanical means. The printer prepares and proofs the printing matrix, making corrections and adjustments in consultation with the artist, and produces a final proof impression for the artist's approval. The artist acknowledges approval by signing the final proof impression, which is generally known as a *bon à tirer* (good to print) or BAT proof. Using the BAT proof as a guide, the printer, often aided by assistants, then produces a uniform edition of impressions, which may or may not include additional proofs designated for the artist's or printer's personal use. The artist then signs and typically numbers all the impressions in the edition.
3. An example of the cooperative workshop model is the experimental intaglio printmaking studio Atelier 17, established in Paris in 1927 by the British surrealist artist Stanley William Hayter (1901–1988). Known for its collaborative atmosphere, Atelier 17 was designed to be a nonhierarchical "creative laboratory" where visiting artists would freely exchange ideas on techniques, methods, and aesthetics. A second example of the cooperative model is the Robert Blackburn Printmaking Workshop, a lithography studio founded in New York in 1947 by the artist and educator Robert Blackburn (1920–2003). Established as a space for learning, exchange, and experimentation in the graphic arts, Blackburn's workshop attracted a diverse creative community from around the world.
4. Grosman established ULAE in the hamlet of West Islip, Long Island, New York. The workshop later moved to its current location in nearby Bay Shore.
5. For an informative history of the rise of the collaborative print workshop and the resurgence of contemporary printmaking in the United States during the 1960s and 1970s, see James Watrous, "Print Workshops Coast to Coast and the Print Boom in the Marketplace, 1960–1980," in *A Century of American Printmaking* (Madison: University of Wisconsin Press, 1984), pp. 226–84.
6. Founding director June Wayne established Tamarind Lithography Workshop to reinvigorate the declining art of lithography by extending the medium's expressive potential, stimulate the market for original lithographs, and train a pool of master printers who would promote collaborative lithography as integral to contemporary art. The press was funded by the Ford Foundation until it moved from Los Angeles to become affiliated with the University of New Mexico, Albuquerque, in 1970.
7. McGrath earned her JD degree from Hamline University School of Law (now Mitchell Hamline School of Law), St. Paul, in 1986 and passed the Minnesota bar examination the same year.
8. Minneapolis-based arts attorney John Roth was an early and critical source of expertise in developing Highpoint's business plan and

- nonprofit status. Roth later joined Highpoint's board of directors as a founding member and served for several terms.
9. Cole Rogers, conversation with the author, October 28, 2020.
  10. At Highpoint Editions, Rogers used photogravure, photolithography, and photo-screenprinting techniques to replicate photographic images.
  11. Carla McGrath, conversation with the author, September 9, 2020.
  12. Carla McGrath, conversation with the author, September 9, 2020. The Northern Clay Center, established in 1990, is a Minneapolis-based nonprofit visual arts center that supports and promotes the ceramic arts through education, exhibitions, and artist services. The Minnesota Center for Book Arts, established in 1983, is a Minneapolis-based nonprofit visual arts center that supports and promotes the book arts as a dynamic contemporary art form through education, exhibitions, and artist services. It is the most comprehensive book arts center in the United States.
  13. Highpoint Center for Printmaking has received grants for its operating budget and programmatic initiatives from a range of private foundations and governmental agencies, including the McKnight Foundation (Minneapolis), the Jerome Foundation (St. Paul and New York), the Target Foundation (Minneapolis), the Minnesota State Arts Board (St. Paul), and the National Endowment for the Arts (Washington, D.C.), among others.
  14. According to the National Assembly of State Arts Agencies in its "State Arts Agency Legislative Appropriations Preview, Fiscal Year 2021," the state of Minnesota was to appropriate \$7.22 per capita in legislative appropriations to state arts agencies. Per capita appropriations for the arts among the other states range from \$4.61 (Hawaii) to zero (Arizona), accessed December 4, 2020, [https://nasaa-arts.org/nasaa\\_research/state-arts-agency-legislative-appropriations-preview-fiscal-year-2021/](https://nasaa-arts.org/nasaa_research/state-arts-agency-legislative-appropriations-preview-fiscal-year-2021/).
  15. Vermillion Editions Limited was active from 1977 to 1992. The workshop's archive is preserved in the permanent collection of the Minneapolis Institute of Art. For more on Rathman's projects at Vermillion Editions, see Dennis Michael Jon et al., *Vermillion Editions Limited: A History and Catalogue 1977-1992* (Minneapolis: Minneapolis Institute of Arts, 2006).
  16. For more on Rathman's subjects and investigations of American masculinity, see Kirk Douglas and Brad Zeller, *David Rathman: Stand By Your Accidents*, exh. cat. (Rochester, Minn.: Rochester Art Center, 2014).
  17. Mia curators acquired two prints by Linda Schwarz: *At the Middle of Life*, 1994, open-bite etching, Xerox transfer, and woodcut on Japan paper, gift of funds from the Print and Drawing Council, P.94.18; and *At the Middle of Life*, 1995, color woodcut, etching and Xerox transfer on Japan paper, gift of funds from Julie L. Knoff and the Print and Drawing Council, P.95.6. Both prints were published by the artist.
  18. For more on Schwarz's sources and printmaking practice, see Volker Straebel et al., *Linda Schwarz*, exh. cat. (Berlin: Hatje Cantz, 1996).
  19. In addition to the Rathman and Schwarz print projects, Highpoint Editions arranged contract printing services with the Minneapolis-based artist Stuart Nielsen, who at the time was a member of the board of directors of Highpoint Center for Printmaking. Nielsen produced nine editioned prints under this arrangement (see cat. nos. 211-22). To avoid any potential conflict of interest, Nielsen published the prints himself under the entity Basic Content of Minneapolis.
  20. For more on Esch's narrative-based practice, see Douglas Fogle et al., *Dialogues: Mary Esch/Daniel Oates*, exh. cat. (Minneapolis: Walker Art Center, 1997).
  21. For more on Norsten's language-based work, see Philippe Vergne, *Safety Club*, exh. cat. (Minneapolis: Midway Contemporary Art, 2007).
  22. See also Dieter Buchhart et al., *Ed Ruscha: Ribbon Words* (New York: Edward Tyler Nahem Fine Art, 2016).
  23. Cole Rogers, conversation with the author, October 28, 2020.
  24. Exceptions were made for the galleries and dealers who represented Highpoint's visiting artists and for art consultants who received a sales commission for placing Highpoint prints with their private clients.
  25. Cole Rogers, conversation with the author, February 19, 2021.
  26. Beginning in 2005, Highpoint Editions also published and distributed new-release brochures and exhibition catalogues on the work of collaborating artists as part of its marketing efforts.
  27. Highpoint Center for Printmaking's founding board of directors included Carla McGrath (HCP executive director), Cole Rogers (HCP artistic director and master printer), John Roth (attorney-at-law), Jerry Krepps (professor of studio art, University of Minnesota, Minneapolis), Siri Engberg (curator, Walker Art Center), and the author.
  28. Early in its history, Highpoint Center for Printmaking convened an outside advisory committee of experts in contemporary art and print publishing. The committee was later deemed redundant and was discontinued.
  29. Several staff members from the Walker Art Center and Minneapolis Institute of Art have served on Highpoint Center for Printmaking's board of directors, including Siri Engberg, Michelle Klein, Keisha Williams, and the author.
  30. "Julie Mehretu: Drawing into Painting" opened at the Walker Art Center on April 6, 2003, and traveled to three additional venues.
  31. Zac Adams-Bliss, who graduated from MCAD with a BFA degree in graphic design, began his Highpoint career as a studio intern in 2003 and was promoted to assistant printer in 2004. He currently holds the position of senior printer.
  32. *Entropia (review)* and *Entropia: Construction* were copublished by Highpoint Editions and the Walker Art Center.

33. For a discussion on the development of Mehretu's printmaking activities, see Siri Engberg, *Excavations: The Prints of Julie Mehretu*, exh. cat. (Minneapolis: Highpoint Editions, 2009).
34. Impressions of Mehretu's *Entropia* (review) were acquired at the publication's release by the Brooklyn Museum of Art, New York; the Studio Museum of Harlem, New York; the Philadelphia Museum of Art; the Hammer Museum, Los Angeles; the Des Moines Art Center, Iowa; the Minneapolis Institute of Art; and the Walker Art Center, Minneapolis (copublisher).
35. Cole Rogers, conversation with the author, October 28, 2020.
36. In addition to income from print sales and a boost in workshop prestige, Julie Mehretu's collaboration with Highpoint Editions contributed to the workshop's goal of greater diversity in gender, race, and sexual orientation.
37. The Editions/Artists' Books Fair was founded in 1998 by Susan Inglett of I.C. Editions, New York, in partnership with Brooke Alexander Editions and Printed Matter. The fair is now presented by the Lower East Side Printshop, New York, a nonprofit organization.
38. In conjunction with the E/AB Fair, Mehretu's *Entropia* (review) was featured in *Time Out New York* magazine, a leading weekly guide to cultural and entertainment events.
39. For more on the origins on Janowitz's greenhouse subjects, see Judith Hoos Fox et al., *Wellesley Greenhouse: Janowitz, Kumler, Mazur*, exh. cat. (Wellesley, Mass.: Wellesley College Museum, 1977).
40. Joel Janowitz, conversation with Mia curator Thomas Rassieur, 2011.
41. For more on Morgan's biomorphic abstraction, see *Clarence Morgan: Notes and Ideas*, exh. cat. (Harrisonburg, Va.: James Madison University; York, Pa.: York College of Pennsylvania, 2010).
42. For a discussion of Swiszc's urban iconography, see *Signs and Wonders: Urban Landscapes by Carolyn Swiszc*, exh. cat. (Fargo, N.D.: Plains Art Museum, 2001).
43. At the time, the Highpoint Center for Printmaking shared a street-level commercial building on Lyndale Avenue South with the Soo Visual Arts Center (Soo VAC), a nonprofit art space that also owned the building. This left no practical options for expansion.
44. For more on Cucullu's multidisciplinary practice, see Brian Sholis, *Santiago Cucullu*, exh. cat. (Los Angeles: Hammer Museum, 2004).
45. Cole Rogers, conversation with the author, October 29, 2020.
46. For more on Martin's conceptual landscapes, see Faye Hirsch, "Cameron Martin: A Paler Shade of White," *Art in Print* 2, no. 5 (January–February 2013): 27.
47. For more on Rankin's interdisciplinary practice, see Lawrence Chua and Honey Luard, *Jessica Rankin: Skyfolds: 1941–2010*, exh. cat. (London: White Cube, 2012).
48. For more on Fischer's multidisciplinary practice, see Anne Ellegood, *Hammer Projects: Rob Fischer*, exh. cat. (Los Angeles: Hammer Museum, 2009).
49. For more on Helms's explorations of social and military conflict, see Bob Nickas and William Smith, *Adam Helms* (Cologne, Germany: Snoeck, 2013).
50. Highpoint's board of directors convened a building committee to oversee the search for a new location. The committee was led by Thomas L. Owens, an attorney (now retired) whose practice included real estate law.
51. Cole Rogers, conversation with the author, February 19, 2021.
52. Thomas Owens, former Highpoint board member, conversation with the author, September 10, 2020.
53. In the United States, the Great Recession refers to the sharp decline in economic activity that occurred between December 2007 and June 2009. It was the longest and deepest economic crisis since the Great Depression (1929–c. 1939).
54. Zoned for commercial use, the building at 912 West Lake Street was owned by Greg Ketter, who operated DreamHaven Books and Comics at the site.
55. Highpoint Center for Printmaking did not publicly disclose the price the organization paid for the Lake Street building. It did, however, disclose that the total cost of the relocation was \$3.5 million, which included the building's acquisition and expenses incurred for demolition, design, and remodeling.
56. James Dayton, founder and lead architect of James Dayton Design, died in 2019, 10 years after completing the Highpoint Center for Printmaking project.
57. Cole Rogers, conversation with the author, February 19, 2021.
58. Vector graphics are digital graphical representations that use mathematically defined combinations of points, lines, curves, and shapes to form a picture that is both editable and infinitely scalable with no loss of image resolution.
59. For a discussion of Amorales's Liquid Archive repository of vector drawings, see *Archivo Liquido – Liquid Archive: ¿por qué temer al futuro? – Why Fear the Future?* exh. cat. (Mexico City: Universidad Nacional Autónoma de México, 2007).
60. Cole Rogers, conversation with the author, October 28, 2020.
61. For more on Piene's drawing practice, see Barry Schwabsky, *Chloe Piene: Drawings*, exh. cat. (Nîmes, France: Carré d'Art Musée d'Art Contemporain, 2007).
62. For more on Carter's conceptually based practice, see Mark Rappolt, "Carter," *ArtReview*, September 2009.
63. "Highpoint Editions—Decade One" was on view at Mia, September 24, 2011–June 10, 2012; and Boston University School of Visual Art, Sherman Gallery, October 27–December 13, 2013. Featured artists included Kinji Akagawa, Carlos Amorales, Carter, Santiago Cucullu,

- Mary Esch, Rob Fischer, Adam Helms, Joel Janowitz, Cameron Martin, Julie Mehretu, Clarence Morgan, Lisa Nankivil, Todd Norsten, Chloe Piene, Jessica Rankin, David Rathman, Carolyn Swiszczy, and others.
64. Cole Rogers, conversation with the author, October 28, 2020.
  65. For more on Willie Cole's collaboration with Highpoint Editions, see Mason Riddle, *Willie Cole: New Prints*, exh. cat. (Minneapolis: Highpoint Center for Printmaking, 2012); and Jennifer L. Roberts, *Willie Cole: Beauties*, exh. cat. (Cambridge, Mass.: Radcliffe Institute for Advanced Study, Harvard University, 2019).
  66. Riddle, *Willie Cole: New Prints*, p. 3.
  67. See Jennifer L. Roberts, *Willie Cole: Beauties*, exh. cat. (Cambridge, Mass.: Radcliffe Institute for Advanced Study, Harvard University, 2019).
  68. For more on Spangler's subjects and working methods, see Brian Droitcour, "Out of the Woods: In Conversation with Aaron Spangler," *Art in America*, June 6, 2017, <https://www.artnews.com/art-in-america/interviews/out-of-the-woods-in-conversation-with-aaron-spangler-56467/>.
  69. Aaron Spangler, conversation with the author, February 20, 2021.
  70. Eric Sutphin, *Aaron Spangler: Luddite* (Minneapolis: Highpoint Center for Printmaking, 2014), p. 11.
  71. For an overview of Hodges's multidisciplinary practice, see Jeffrey Grove et al. *Jim Hodges: Give More Than You Take*, exh. cat. (Minneapolis: Walker Art Center; Dallas: Dallas Museum of Art, 2013).
  72. Cole Rogers, conversation with the author, October 28, 2020.
  73. Hodges's collaboration with Highpoint Editions developed from discussions between Rogers and the curatorial staff at the Walker Art Center, which had co-organized the 2013 exhibition *Jim Hodges: Give More Than You Take* with the Dallas Museum of Art.
  74. For more on Buffalohead's use of Indigenous themes and characters, see Anthony Ballas, "Eyes On: Julie Buffalohead and Eyes On: Shimabuku, Denver Art Museum," *Journal of Visual Art Practice* 18, no. 1 (2019): 101–4.
  75. For more on Heikes's multidisciplinary practice, see Sarah Lehrer-Graiwer, *Jay Heikes* (New York: Gregory R. Miller & Co., 2021).
  76. The International Fine Print Dealers Association was founded in New York in 1987. Current membership is at 146 galleries, print publishers and workshops, and private dealers. According to its mission statement, the association "fosters knowledge and stimulates discussion about collecting prints in the public sphere and the global art community." It also sponsors annual print fairs in New York and Miami Beach and provides other marketing opportunities for its member dealers. "Mission Statement," IFPDA, accessed May 7, 2021, <https://ifpda.org/about>.
  77. For more on Thomson's project with Highpoint Editions, see Benjamin Levy, "Mungo Thomson: Pocket Universe," *Art in Print* 6, no. 6 (March–April 2017).
  78. For more on Guth's cosmological hypothesis, see Alan Guth, *The Inflationary Universe: The Quest for a New Theory of Cosmic Origins* (Reading, Mass.: Helix Books, 1997).
  79. For more on Horochowski's vortex drawings, see Mary L. Coyne, "Alexa Horochowski: Vortex Drawings," *INREVIEW* (Spring 2017), accessed April 11, 2021, <http://inreview.org/vortex-drawings/>.
  80. Akunyili Crosby's Highpoint Editions residency was interrupted by the coronavirus pandemic and will resume in 2022. As a result, she has not yet completed any prints.
  81. For an overview of Carlson's practice, see Sheila Regan, "Andrea Carlson: Anishinaabe Painter," *First American Art*, no. 19 (Summer 2018): 54–59.
  82. For more on Gatson's sociopolitical portraiture, see Silvi Naçi, "Rico Gatson: Power Lines, Power Minds," *Nka: Journal of Contemporary African Art* 44 (May 1, 2019): 144–57.
  83. Siddhartha Mitter, "Black Lives Shine in Rico Gatson's New Show," review of "Icons" at the Studio Museum Harlem, *Village Voice*, Jul 11, 2017, <https://www.villagevoice.com/2017/07/11/black-lives-shine-in-rico-gatson-s-new-show>.
  84. For more on White Hawk's creative practice, see Sheila Regan, "Pushing the Conversation Forward: Dyani White Hawk Interviewed by Sheila Regan," *BOMB Magazine*, September 7, 2020, <https://bombmagazine.org/articles/pushing-the-conversation-forward-dyani-white-hawk-interviewed/>; and See Her: *New Works by Dyani White Hawk*, exh. cat. (Reno, Nev.: John and Geraldine Lilley Museum of Art, 2019).
  85. *Dyani White Hawk: Takes Care of Them*, publication brochure (Minneapolis: Highpoint Center for Printmaking, 2019), unpaginated.
  86. The Highpoint Editions Archive represents the workshop's 20-year production and publishing history (2001–21). Mia began accessioning the archive into its permanent collection in December 2020, a process that continued into 2021 as additional publications and ancillary production material became available. Under an agreement between Mia and Highpoint Center for Printmaking, the Highpoint Editions Archive may be expanded to include new publications (in five-year increments) by the consent of both organizations.
  87. For more on Martin's techniques, materials, and imagery, see Danny Dunson, "Delita Martin: Masks, Mason Jars and Magic," *Sugarcane Magazine* volume 1, issue 4 (February 20, 2020), <https://sugarcanemag.com/2020/02/excerpt-masks-mason-jars-and-magic-in-the-studio-with-delita-martin-by-danny-dunson/>.

# An Interview with Cole Rogers, Master Printer

*Dennis Michael Jon, Associate Curator, Global Contemporary Art, Minneapolis Institute of Art*

---

*Mia's Dennis Michael Jon first met Cole Rogers in the 1990s, when Rogers was becoming a Twin Cities printmaking force both in the studio and the classroom. Rogers subsequently invited Jon to serve as a founding board member of his community-based printmaking center. Jon interviewed Rogers over the course of three meetings in 2020. They talked in Highpoint's Reference Library, with its plate glass windows facing Lake Street, a busy commercial thoroughfare in the heart of South Minneapolis. Their conversations have been edited for length and clarity.*

**Dennis Michael Jon: Cole, growing up in Birmingham, Alabama, in the 1960s and '70s, do you recall when you first become interested in art?**

---

**Cole Rogers:** I remember making and enjoying art at a very young age. My parents had studied art and always encouraged me to be creative. My mom came from a family of potters and drew beautifully. She was a draftsperson for AT&T. My dad attended the University of North Carolina–Chapel Hill on the GI Bill, and majored in literature and minored in art. He worked in advertising and newspapers back when they actually did the drawing and layout themselves.

**DMJ: Did you study art in school?**

**CR:** Definitely. I thought I wanted to be an architect and started out in engineering at the University of Alabama at Birmingham. I had taken drafting classes in high school, but due to dyslexia my math skills were incredibly poor, and I found the engineering core curriculum pretty uninteresting. I happened on an intaglio printmaking class and was hooked; I absolutely loved the process.



Highpoint Center for Printmaking, Minneapolis. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

John Dillon, a nontraditional printmaker, became my mentor. He was interested in pop art and abstract expressionist work and was almost anti-technique. John had previously taught at Penland School of Craft in North Carolina. At his suggestion, I spent three weeks at Penland one summer making prints. I was blown away by the idea that you get up in the morning, eat breakfast, and go to the studio and work all day. There was no separation between work and art. Returning to UAB, I got very, very serious. I immediately went from “academic warning” status to the dean’s list. I really caught fire with the idea of making art my livelihood.

*After earning his BFA in printmaking in 1986, Rogers left the Southeast to attend Ohio State University’s MFA program. There he met Jeff Sippel, a visiting lecturer at OSU who would go on to become education director at the Tamarind Institute’s master printer training program. Sippel encouraged Rogers to apply, which he did, despite believing it was beyond his capabilities. “I didn’t think real people went there,” he says. But Rogers was one of eight accepted applicants (five of whom already had professional experience) and moved to Albuquerque, New Mexico, in 1989. The following year, he and two of his classmates were chosen to go on to Tamarind’s*

*master apprentice program. Rogers earned his master printer certification in 1991.*

**DMJ:** Steve Andersen was looking for printers for Vermillion Editions, his print workshop in Minneapolis, and hired you in 1991. Was your experience with Vermillion what you expected?

**CR:** I was handed a couple of print projects to edition, and thirty days later Vermillion closed due to a disagreement among investors over money. So I was out of a job. Not quite what I expected!

**DMJ:** Was this when you started thinking about a new kind of community print studio?

**CR:** Not right away. I had no connections here and didn’t know my way around. Until I found work more in line with my training, I took a job at a commercial screenprinting business. It actually ended up being very interesting. We were printing circuit boards with conductive ink and all sorts of things I had never dealt with. One day they put me on the line for quality control and they very quickly found that I had a sharp eye for quality, so I was put on the more demanding projects. Then Steve Andersen got the Vermillion building and projects back, called it Akasha Studio, and I went back to work for Steve. In the evening I would pursue my own artwork.

I had this big, beautiful studio to work in but no colleagues, and that had been one of the draws to printmaking for me previously—you’d pull a print and you’d get immediate feedback. And sometimes it was you giving someone else feedback. I started looking for community studios. I joined forces with a small group of printmakers for a time, but I wanted to invite in more people, and they wanted to keep it more exclusive. I took a class at Springboard for the Arts on starting a nonprofit, just to explore. I stuck that in my back pocket and moved on.

**DMJ:** Did these impulses have their roots in the Tamarind program?

**CR:** Yes. June Wayne founded Tamarind Lithography Workshop specifically to send master printers out into the world. To me, this was the most interesting part of the program. Part of my training was to design a print studio and put together a business plan. I basically envisioned renting spaces to artists and then having a professional program that coexisted using the same presses and equipment. This was 1989, as the ’80s booming art market was crashing down and closing print shops everywhere.

**DMJ:** You were envisioning a multipurpose printmaking facility.



**CR:** Yes. I had interest but didn't know where it was going to lead. Or how it would happen. Still, I had this feeling that we really needed something like this, like Highpoint, in the community.

**DMJ:** Then you accepted a position at the Minneapolis College of Art and Design. In addition to teaching, the school tasked you with rebuilding its printmaking studio. How did that experience affect your decision to found a community-based print shop?

**CR:** During my five years at MCAD [1995–2000], it weighed on me that, after graduating, a lot of my students didn't have much of a next step. I counted around nineteen nearby programs besides MCAD that taught some sort of printmaking—including at Carleton, Hamline, Macalester, the University of Minnesota, the College of Visual Arts, now closed, University of Wisconsin–River Falls. None had a way for students to advance their printmaking skills after graduation. And the closest collaborative print shop was Tandem Press in Madison, Wisconsin. This all started to become problematic in my mind.

**DMJ:** Was there a specific moment when the idea for Highpoint surfaced?

**CR:** The idea had been percolating, of course. Then in 1997, the Walker Art Center had an exhibition of Frank Stella's prints. Carla McGrath was in the Walker's education and community-programs department. As part of the programming around the Stella show, her boss suggested she get a press to teach kids and teens about printmaking. Carla had studied printmaking at Connecticut College as an undergrad but didn't know where to find one. Her boss said, "Well, I know Cole Rogers over at MCAD. Go meet him." We ended up contacting Takach, a press manufacturer out of New Mexico that I knew very well, and we arranged an etching press for the Walker, with Carla teaching the classes. And I guess they thought, why not have some adult classes, too?

Carla and I taught an adult evening class together at the Walker. We were cleaning up after class, and I started talking about this crazy idea of starting a studio. And Carla said, "Will there be a place for kids there?" That was completely foreign, and nothing I'd ever envisioned. But once I went home and thought about it, it made complete sense. My interest had been in the print renaissance that had happened in the '60s and '70s; where was the next level of interest going to come from? The next generation needed to be exposed if we wanted printmaking to be appreciated and supported into the future.



Highpoint Center for Printmaking cofounders Carla McGrath and Cole Rogers.  
Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

**DMJ:** Did you and Carla have a shared philosophy, or mission, for this print workshop?

**CR:** Well, we believed in the democratic nature of prints, in making contemporary prints accessible and affordable to lots of people. As an artist, I loved the idea that my prints would exist in multiple places, could have multiple meanings to multiple people. I also wanted to instill my love for printmaking, my love of working in a studio with other people. With so many people moving toward digital media, I was concerned that fewer and fewer people would know what traditional printmaking was. When Carla brought in the idea of growing an interest in prints at an early age, the mission was also very much about education and community involvement.

This wasn't just about commerce or people having access to presses; there was this bigger, more holistic way of looking at printmaking as an essential art form. I wanted Highpoint to be engaged in the larger conversation about art and printmaking.

**DMJ:** How did you develop the idea for Highpoint Center for Printmaking's three-part structure—a professional shop, an artists' cooperative, and an educational program?

**CR:** We reasoned that if you have different income streams, you're not so dependent on one kind of funding, and eventually, hopefully, those areas feed into one another. The programs would create interest, and people who come out of those programs could possibly become professional artists. And hopefully the ones that don't become artists but learn to appreciate traditional printmaking will support it.

**DMJ:** Why did you and Carla found Highpoint as a nonprofit rather than a for-profit enterprise?

**CR:** While we were passionate about the idea, we didn't see Highpoint as something specifically just for us. We felt that it was something the community needed. We wanted there to be a clear mission and a board of directors so that when we

stepped away, any changes made by the next leaders would have to be made according to the mission. This would ensure that the community still had opportunities to practice traditional printmaking. A new for-profit owner could just come in and say, “We’re going to start printing posters,” or “Kids are messy, let’s get rid of the kids’ programs.”

**DMJ: Was the contemporary print market improving by this time?**

**CR:** This was around 1999, and it was still pretty flat, so the idea of a diversified business model made a lot of sense.

**DMJ: I imagine this venture was a big risk for you and Carla.**

**CR:** Oh yes, and we decided early on that we were going to jump in with both feet, that we were going to give it our all. Having worked at Tamarind and Akasha, I had a pretty good idea of what was needed. Running MCAD’s print shop, I had full discretion over the budget. I knew exactly how much space you needed to run a class of twenty-some people and what they needed in that space. So an important first step of due diligence is to start a list. There’s a cutting mat. How much does a cutting mat cost? A straight-edge—how much does that cost? Razor blades, pencil sharpener. Obviously, you don’t build a functioning print studio with just a press; there are lots of small, important pieces to consider. We estimated our startup cost for the equipment and studio materials at right around \$100,000.

I loved teaching at MCAD, and Carla loved working at the Walker. Again, neither of us were seeing this as a move just to benefit ourselves. In fact, we both took huge wage cuts and losses to do it and had to pool our money to purchase the equipment, but after two years of research and planning, it seemed highly possible that this could be successful.

## Sticking to Traditional Techniques



Highpoint Editions master printer Cole Rogers (left) and senior printer Zac Adams-Bliss, pulling a screenprint by artist Willie Cole, 2012. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

**DMJ: How did you decide to establish Highpoint Editions as a separate publishing entity?**

**CR:** We had different work coming out of the artists’ cooperative, the classroom, and the professional shop. When we were exhibiting at print fairs and doing marketing, we needed to differentiate the work by the artists we selected, worked with, produced prints with. Our hybrid shop model was novel to serious collectors and the different kind of work coming out of HP could be confusing to them. So, we created a separate identity, or brand, called Highpoint Editions.

**DMJ: Artists working with Highpoint Editions are limited to the techniques of relief, intaglio, lithography, screenprinting, and monotype. Was this always your intention?**

**CR:** Yes, definitely. But I wouldn’t quite say “limited”—many shops specialize in a single print medium like Tamarind Institute or Crown Point Press.

**DMJ: Given the prevalence of digital printmaking, why does Highpoint remain committed to these traditional techniques?**

**CR:** In the ‘90’s I was really enamored with the potential of integrating digital technology with printmaking. Digital can produce quicker results than, say, etching and aquatint, where you’re applying grounds that need to dry, etching plates for long periods, and physically scraping and burnishing to make corrections. But while digital media is quick, it is often very limited. Your paper choices are limited, your scale can be limited. When teaching, I tried to introduce some of the qualities of printmaking into the digital aspect, but I found that creativity doesn’t flow very readily between the two forms.

It seemed like digital is where everyone was going. And just about every program was cutting back on the traditional methods. The same space dedicated solely to a single class of ten lithography students could be turned into a digital lab for twenty students in several classes per day—adding a big incentive to go digital. There needed to be a place dedicated to the longevity of traditional printmaking media for future generations.

I don’t feel that traditional printmaking is better than digital, and Highpoint does have ways to utilize digital capabilities. But with digital so widely available, why would we want to replicate that? I just have never found traditional printmaking lacking. There’s very little it can’t do, and it can do a lot of things that digital can’t. The direct, unmediated experience of traditional printmaking really lends itself so well to creative possibilities.



## Working with Professional Artists



Highpoint cofounders Cole Rogers (left) and Carla McGrath, with artist Wille Cole, 2012. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

### **DMJ: How do you identify artists you'd like to work with at Highpoint?**

**CR:** Our list is very long—and growing longer. There are more interesting artists than we could ever work with. The challenging part is getting them in. It took Willie Cole at least eight years to find a place in his schedule for us. Most of the artists we're interested in have families, an active practice, and a studio to run. That all gets interrupted if they travel to Minneapolis, so they are making a commitment.

### **DMJ: What factors go into your decision to invite an artist to make prints?**

**CR:** I hate to go immediately to money, but probably first and foremost we need to make work that will help support our future publication projects and public programs. We would soon run out of funds if we produced work we couldn't market, because Highpoint is supported to a large degree through print sales.

We are approached constantly by people who want us to make a print with them, thinking they're going to make money by association. If it were that easy, we would be making wheelbarrows of cash. And there would be a lot more shops like us. It's got to be the right print for the right moment, the right

audience, and building a platform to get it in front of that audience. The art business is hard; it is really, really hard.

### **DMJ: So, an artist's reputation and market potential are important considerations.**

**CR:** Very much so. If an artist is performing well, has gallery representation, and has a pretty solid market, that's incredibly helpful. It's not always a guarantee. If we put \$20,000 to \$30,000 into a project and get no returns to pay for the staff, materials, and overhead, we would close very quickly. Once we identify artists, we follow them for a while, watch how their career is going. There are artists that we're looking at now who may be at the right place in a few years. We also like to bring in artists whose work is becoming less affordable, because producing multiples makes the work more accessible. We also look at whether an artist has a huge number of prints out there already. If so, why make more? Early on, I liked that our booth at the Print Fair in New York had work by artists that people hadn't seen prints by before, unlike booths that seem to be chasing the same artists.

### **DMJ: How do you approach artists who you might wish to invite to Highpoint?**

**CR:** It usually starts with a visit to the artist's studio. You can tell a lot by the way the materials are laid out, the way the materials are used, the organization of the studio. You can tell very quickly what the artist's art-making process is. That's pretty much your first clue as to how this person would deal with printmaking. Printmaking can be rather restrictive; it might not be right for someone who is resistant to process, who is apt to do things spontaneously, who chafes at having to wait during the various pauses that printmaking entails.

### **DMJ: As Highpoint Editions has become better known, has it become easier to attract top talent?**

**CR:** To some degree. It's always going to be difficult being in the Midwest compared to, say, San Francisco or New York, where you can ask someone to jump on the subway and come for an afternoon to try something. There is a reason lots of artists and print shops are located there—access. Luckily, we are also at a place now where we can both attract those artists as well as introduce artists who are less well known.

### **DMJ: Do you consider geographic diversity?**

**CR:** That's always a consideration. When we were trying to get off the ground, we went to artists within easy reach, artists who already had a network and market we could tap into. Local artists are important because they often have more flexibility to come in and work than national and international artists. I think it's very important for the local community to feel appreciated. It's all too common for locally based artists to feel that they're

being overlooked, that all the talent is coming from outside, so we try to keep a balanced program.

**DMJ: What has been Highpoint Editions' role in supporting women artists, artists of color, LGBTQ+ artists, and others in its publishing activities?**

**CR:** When we first started Highpoint, I actively tried to enlist a diverse roster of artists. We didn't yet have a reputation, which may have been an issue. I asked Willie Cole to make prints at Highpoint in our first year but was rebuffed. I made a studio visit with Glenn Ligon early on. I invited Kara Walker and other artists. It would have been very difficult for us as a new studio to bring an unknown artist of color to Highpoint and produce the work and develop a market for them at the same time. But a look at the list of artists published by Highpoint Editions shows we have steadily and very intentionally built a strong diverse roster of artists over the years as we have become known and have built out our publications platform.

In 2020, Njideka Akunyili and Delita Martin (cat. nos. 184–90) were here working in January. We were working with Rico Gatson on coming back into the studio. I was talking to Julie Buffalohead about returning in the fall. (She wasn't able to until the summer of 2021.) We also were working with Jim Hodges (cat. no. 163–66). We were planning a project with Julie Mehretu. We had just finished work with Dyani White Hawk (cat. nos. 296–98). All of those artists fall into at least one of the groups you are asking about. And we are very proud of it. When George Floyd was murdered, it was a wake-up call to a lot of white America. Growing up in Birmingham, Alabama, I thought I recognized racism when I saw it. I believed a lot of what I was told as far as everybody having a fair shot. I think that our society has always given us a story that leaves out a lot of other stories, whether in education, media, movies, etc. I became increasingly aware of this within the art world as well and we are working to address it.

**DMJ: What happens after an artist arrives at Highpoint?**

**CR:** First I present two or three processes to see what they're most comfortable with. I try to leave things as open as possible. I really want the artist's involvement with the materials to be evident in the final work. My attitude is that initially it's not just about making art; it's about getting involved with exploring the process's potential. Over the years, I've noticed that a lot of studios seem to have a certain look. Or there's a shop style, which develops when a shop dictates a particular way it wants people to do things. That's something I've wanted to avoid. I want a range of voices and a range of ideas from a diverse pool of artists to make up HPE publications.



Rob Fischer (left) and master printer Cole Rogers working on the printing matrix for Fischer's *Dodgeball* (cat. no. 145), 2007. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

**DMJ: What's your creative approach to collaborating with professional artists?**

**CR:** If I have one, it grows out of my own experience as an artist. When I was teaching, I only had about twenty hours a week in the studio to make my own art. It all became very precious. I stopped taking as many chances because I knew that I needed a certain number of pieces and sometimes I would finish them in ways that I understood, and they would be good enough. I started making things that were very safe. But I was no longer taking risks and making discoveries.

I'm a technician who's there as kind of a safety net for the artist, not running the show. I'm there to help and collaborate, not direct. My philosophy for the artist is, get in there and experiment, make messes, and let's go places you didn't know when you walked into the studio this morning. If something fails, at least the artists know they've got somebody who's on their side and willing to take risks on their behalf.

**DMJ: In your role as master printer and technical guide, how much do you shape the final product?**

**CR:** No more than I have to. It's important not to bring your own aesthetic or ideas of what is good or bad. I experienced this at Tamarind with Eric Avery. I handed him a tusche mixture and told him to stir it and not shake it because shaking would create bubbles. Well, he shook it up and painted with it and it made the most incredible patterns—bubbles on the surface. That happens all the time. That's part of the collaborator's dance: how far out on a limb do you let artists get, and it is not always comfortable!

Some artists want a lot of guidance; others want you to be the technician and they want to tell you what to do. Sometimes an artist will want something that is virtually unreasonable from a

technical point of view. Usually, I'll discuss the pros and cons of the approach and leave it up to them. Sometimes they're right and I'm wrong and the thing that seemed unreasonable gives us something great. The last thing you want is to say no all the time.

Santiago Cucullu proposed a 10 x 10-foot panel (cat. no. 90) consisting of twelve prints using screenprinting and lithography. This really worried me—I just didn't see how we were going to place enough of these panels to justify the project costs. We produced the panels, but I also talked Santiago into issuing some images from them as a series of small prints. But my instincts were incorrect—the large portfolio sold out and the small prints didn't do so well at all.



Santiago Cucullu (right) and master printer Cole Rogers, with a state proof of Cucullu's monumental print *Architectonic vs. H.R.* (cat. no. 90), 2006. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

**DMJ: You once said you like working with artists with little or no experience in printmaking. Why is that?**

**CR:** People who have made prints before have all these rules in their head. They might think you should be mixing ink a certain way or handling a roller a certain way. That can be a problem. And they may be basing [their Highpoint project] on past knowledge, not coming in looking for something new. Artists with less experience are able to reimagine the materials they're handed. When I was teaching at Ohio State, a favorite assignment was to tell students to go out and find sticks. They'd bring back these long, weird things, then you'd have them put

paper and an inkwell on the floor and draw with the stick. It was hard to do; they would get really angry. They wanted their number two pencils, which they'd grown up using. But there was a certain intensity to the stick drawings that had to do with resistance and trying to get something to work that their comfortable number two pencil drawings didn't have.

**DMJ: Along those lines, why would someone who's primarily a painter or sculptor choose to make prints?**

**CR:** Exploring how to get something done in one medium can stretch artists and give them a fuller vocabulary of creative tools, which can then be transferred to other media. It's like having another instrument in an orchestra.

**DMJ: At what point did you feel that Highpoint Editions was a success?**

**CR:** It has to be Julie Mehretu's print *Entropia (review)* (cat. no. 191) which is already becoming a classic. Back then, in 2004, she had only made a couple of professional prints, and these were basically contracted editions with set budgets, done to benefit institutions.



Julie Mehretu, *Entropia (review)* (cat. no. 191), 2004. Copyright © Julie Mehretu, published by Highpoint Editions and Walker Art Center. Photo: Minneapolis Institute of Art

When she arrived at Highpoint, Julie said, "How many colors can I do?" I said, "Well, we've got skin in the game. As far as I'm concerned, you can do as many colors as you want. I want you to love this print. I want this to be something that you're really proud of." And I added, "If you're proud of it, then I know it'll be great." We ended up using thirty-two colors. It sold out quickly and was a huge critical and commercial success.

**DMJ: Were there any print projects that you found especially challenging?**



**CR:** One was Mungo Thomson's "Pocket Universe" series (cat. nos. 293–94) . That project started as coins that were inked and printed in the press. The result was kind of ho-hum. We looked around, found some embossing foil, and got beautiful impressions of the coins. But we had to battle dust like crazy while making them. If you look at a polished Donald Judd sculpture, you notice any speck. Likewise, Mungo's pieces were highly polished and any speck of dust that got under the foil would create an irreparable pimple on the surface. Our team worked for quite a while getting these done, then we put them in boxes. Three months later we discovered they were corroding: metal dust particles from the coins had embedded themselves in the back of the foil and started eating through to the front by a process called galvanic corrosion. We had to remake them all—it was just one of those unexpected challenges that make you crazy.



Carlos Amorales, *Snake Glyph #4* (cat. no. 18), from the suite "Snake Glyphs," 2010. Copyright © Carlos Amorales, published by Highpoint Editions. Photo: Minneapolis Institute of Art

Carlos Amorales's "Snake Glyph" series (cat. nos. 15–19) had something like up to 176 little plates for each print. For each image, the plates were inked and rearranged seventeen times, so the sheet had to go through the press seventeen times as well. Since the process was intaglio based, the paper had to be

dampened before printing, allowed to dry after printing each layer, and dampened again before printing the next layer the next day. Each time, the 3 x 6-foot piece of paper had to shrink and expand at the exact same rate and be laid very precisely before printing over a course of seventeen days, and a mistake on day seventeen would destroy the other sixteen days of work. You have to pay attention and be precise.

**DMJ:** In our conversations, you've mentioned the technical challenges of Jim Hodges's "Seasons" suite (cat. nos. 159–62) . What made it so demanding?



Jim Hodges, *Bringing in the Ghosts* (cat. no. 162), from the series "Seasons," 2019. Copyright © Jim Hodges, published by Highpoint Editions and Walker Art Center. Photo: Minneapolis Institute of Art

**CR:** Jim is a very intuitive worker. He tends to tear things up, tape them back together, draw on them, cut them, or destroy them, all in search of the essence of the print. It's going to reveal itself to him, but he doesn't really know how he's going to get there. Since his process is nonlinear, we basically had to reverse engineer everything once he arrived at his idea. But while Jim is demanding, he's not unreasonable. For example, for *Bringing in the Ghosts* (cat. no. 162) , he wanted to produce a relief print from sixty-four blocks arranged like a jigsaw puzzle. I said this would be ecologically a mess because we'd have to prepare sixty-four different slabs of ink and ink sixty-four brayers and maybe get two or three impressions printed a day, then clean up all that ink and all those brayers, which would mean a lot of solvents, a lot of rags, a lot of wasted ink, then

start over the next day. I said we could convey the same language lithographically. So we transferred his woodblocks to lithographic plates.

**DMJ:** For Delita Martin's "Keepsakes" series (cat. nos. 184-90), you used actual christening dresses to produce collagraphic printing plates. How did this come about?



Delita Martin, Highpoint Editions workshop, 2020. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

**CR:** Delita came in with antique christening dresses. If you ink and print the actual dress, you'd end up with only one print for each dress. We wondered whether there was some way to make multiples since she had a limited number of dresses and they are hard to find. First, we took apart a christening dress and laid the front directly on a photo-litho plate and exposed it. The threads were able to transfer, and it printed great. But it was quite flat. I proposed making a collagraph plate of the image. We coated a litho plate with gel medium and had Delita arrange it the way she wanted, then tried inking it. It was beautiful. This version read with dimensionality, both visually and physically—the folds had this incredible dimension.

This experience demonstrates what I love best about traditional methods: they are so directly about surface. Information being transferred from one surface onto another one. *That* is the essence of what a print is. There's no need for a lot of gadgetry or complicated processing. There's just simple elegance, and it's so poetic.

## Looking Ahead



Highpoint Center for Printmaking, with *Rise Up* mural by Peyton Scott Russell, 2020. Courtesy of Highpoint Center for Printmaking. Photo © David Kern

**DMJ:** Though Highpoint Center for Printmaking was founded on the idea of local community engagement, do you see Highpoint Editions participating in the larger, even global, community of print workshops?

**CR:** Yes. That's one reason we didn't call it Minnesota this or the North Star that. We wanted a name that would transcend the local. And hopefully we would be engaged in the larger conversation of art and printmaking.

**DMJ:** Highpoint celebrates its twentieth year of operation in 2021. What are your thoughts about Highpoint's future? Do you think it will endure as a community-based printmaking center?

**CR:** I certainly hope that we always have a prominent place in the community and serve it well. We caught a lot of guff early on from other print dealers and publishers who didn't understand why we should be eligible for grants, and why we were started as a nonprofit. They thought that it was a tax dodge or that we had some unfair advantage based on their opinions surrounding university-affiliated studios. And in some ways, it would've been easier to go a different route. But the nonprofit structure helps ensure that any changes must adhere to the mission statement and can't be done on a whim. From the very start we wanted Highpoint to be as permanent as anything can be. I mean, will Highpoint be here in a hundred years? Probably not. But I think we've done everything possible to point it in that direction. Our hope is that as long as there's a need, Highpoint will be there to fill it.

**DMJ: What does it mean for the Minneapolis Institute of Art to acquire the twenty-year archive of Highpoint Editions for its collection?**

**CR:** Having Highpoint's prints in a setting where the public has permanent access was always our hope and dream. It's great to have our prints in other public collections—and in private hands, too—but a museum setting is where Highpoint artists can be put into a historical context, a lineage; you have another way to understand the work we and they are doing. We also wanted the work to be seen and be a living resource. A lot of archives exist, but they exist in flat files and are rarely seen. With Mia's dedication to collecting prints, to growing their collection of contemporary art, to having an active print study room, specialist curators and staff, and dedicated print galleries, as well as no admission charge for the public, I think Mia is the perfect home for the Highpoint archive. It is the kind of accessibility we could never offer and is very rare today.

**DMJ: Looking at Highpoint Editions over the past twenty years, what stands out as your proudest achievement?**

**CR:** It's funny, because every now and then I'll run across someone in a different city, and they'll know about us. They'll say, "We've heard great things." It just feels so wonderful, like we've created this thing that outlives us in many ways. I walk through the studio and see all these people using it, and all these people at our art openings, and all the employees and interns we've worked with over the years. I think about introducing artists at art fairs, having collectors and curators come back to our booth to see what we've published this year. You can't beat that feeling. The connective tissue is that it's all about people and relationships. It's been an incredibly difficult endeavor at times, but a very rewarding journey.

**DMJ: Thanks so much, Cole.**

**CR:** My pleasure.



# Unlimited Editions: Four Indigenous Artists at Highpoint

*Jill Ahlberg Yohe, Associate Curator of Native American Art, Minneapolis Institute of Art*

Over the course of five years, Highpoint Editions invited four Indigenous artists to its studio in Minneapolis to work through their ideas on paper, experiment with printmaking, collaborate with other printmakers, and create new work. Highpoint chose wisely, as Julie Buffalohead, Andrea Carlson, Brad Kahlhamer, and Dyani White Hawk are leaders in contemporary art whose work illuminates, in a variety of styles, content, forms, and processes, the contributions Indigenous artists have made to the field of printmaking and to art more broadly.

The resulting print editions offer glimpses into the varieties of art making by contemporary Indigenous artists and help dispel the generalizations and myths that are typically imposed upon them. All four have drawn upon their experiences, embodied histories, ideologies, and viewpoints to liberate us from our preconception of what Indigenous art *is*. Highpoint created a space in which each artist was given the freedom to experiment, and the results are works that allow viewers the opportunity to reflect upon our own expectations of Indigenous art.

It is only logical that, like other artists living in the United States, Buffalohead, Carlson, Kahlhamer, and White Hawk have created work informed by the geographic, political, economic, and social milieus of the places they inhabit. This essay, therefore, will focus less on the ways in which each artist is doing “Native art,” a category continually reinvented and reinforced to isolate and reify superficial notions of Native art

forms and ideologies, than on how each artist created work that responds to American landscapes and the stories created within them. Like all artists, they are keen to observe, study, ponder, critique, and materialize situations, events, emotions, and perspectives that are born of the world in which they live. Each one is a truth teller, revealing the legacies and contemporary experiences often purposely obscured from mainstream history, art history, and the wider American consciousness.

## Julie Buffalohead

During her residency at Highpoint, Julie Buffalohead created a series of nine prints that feature a cast of characters in the form of animals, each print telling multilayered stories and imparting important messages about personal and cultural experiences and Indigenous world views. The animals, imbued with agency, personhood, and consciousness, represent different aspects of the artist herself. The props that accompany these characters signify ideas and events from the artist’s life and also speak to broader issues of history, belonging, alienation, and nationhood. Buffalohead’s animals are captivating; they pull the viewer into her worlds, compelling the viewer to bring his or her own perspective into the stories they tell and the feelings they express. These narratives speak to *tough* issues, including violence, colonization, and genocide, but also to compassion, love, and grace.

Throughout her career, Buffalohead has created a visual language from personal experience. At the time of her residency at Highpoint, Buffalohead was in the midst of juggling the care of her young daughter with her continuing art practice. Motherhood prompted her to reflect on her own childhood in a Minneapolis suburb, where, as a Native person, she faced oppression, alienation, and bullying. And there are further tensions in her living far from her Ponca homeland. The Ponca people have been forcibly removed from their homelands over and over again, interned in reservations by the United States government. Buffalohead's work also includes references to Indigenous issues more broadly, including appropriation, exclusion, and the erasure of Indigenous peoples from the American consciousness. Yet her artwork also reveals the ongoing presence and vitality of Native life and the personal and cultural meaning of being an Indigenous and Ponca woman in contemporary America.

Buffalohead's art makes the connection between agency and chaos. She is intent on presenting disruption and finding meaning in chaos. The rabbits and coyotes that feature prominently in Buffalohead's work often play the part of trickster in Native storytelling; they create ambiguity and sow confusion yet show the range and contradictions of humanity, not as victims but as protagonists of the stories, with their own power to create universal and specific experiences in response to the effects of colonization on the landscape and individuals.

Figure 3.1



Julie Buffalohead, *Revisionist History Lesson* (cat. no. 25), 2014. Copyright © Julie Buffalohead, published by Highpoint Editions. Photo: Minneapolis Institute of Art

In *Revisionist History Lesson* (2014) (fig. 3.1), a coyote lies on her back, with head, paws, and tail extending upward. Attached to her paws are lines that hold props, flat cutout shapes in the form of North America, a rabbit, a vessel shaped in the image of one of Columbus's ships, and a turtle holding an arrow. Buffalohead's work is never meant to be reduced to a single interpretation; instead, her characters guide the viewer toward

inference. The silhouettes of North America and the sailing vessel may be interpreted as embodiments of Western colonialism, which held that the world was a place to be mapped, objectified, and owned. In contrast, the other figures—the rabbit and turtle—might suggest Indigenous perspectives on land and place, the stewardship of Turtle Island (America), and the role of animals in Ponca creation stories that guide individuals in the appropriate ways of being and acting in the world. At the center is the coyote, connected by lines to these other elements, close examiner of and witness to the props, the one who orchestrates the perception point from which the viewer can observe and reflect. While the props are dark and flat, mere objects, the coyote is filled with subjectivity (self-awareness, volition, agency). She is rendered with exactness, tenderness, and texture, each detail of her physicality carefully shaded with precision and care.

Figure 3.2



Julie Buffalohead, *Fox Tussle* (cat. no. 28), 2015. Copyright © Julie Buffalohead, published by Highpoint Editions. Photo: Minneapolis Institute of Art

Figure 3.3

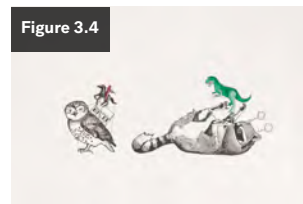


Julie Buffalohead, *The Vanished* (cat. no. 33), 2015. Copyright © Julie Buffalohead, published by Highpoint Editions. Photo: Minneapolis Institute of Art

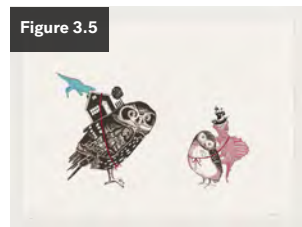
Like *Revisionist History Lesson*, Buffalohead's other Highpoint works serve as commentaries on colonization and the appropriation of Indigenous land by settlers. In *Fox Tussle* (fig. 3.2), a red fox clutches and protects a turtle while a large alien figure screams. The figure is holding a map of Nebraska and a

quintessentially suburban home, props that identify American settlement and land seizures.

These commentaries on U.S. history and dogma also appear in more domestic settings, revealing the impact of colonization on everyday life. Buffalohead questions traditional gender roles, feminine beauty ideals, and mythologies of motherhood. In *The Vanished* (2015) (fig. 3.3), she mines rich social commentary in mundane objects like lawn chairs and items associated with children and play, things that, as a mother of a young daughter at the time, surrounded her; the coyote-woman dressed in 1950s-style attire epitomizes what the artist calls the “achievements of domesticity.”<sup>1</sup>



Julie Buffalohead, *The Showdown* (cat. no. 31), 2015. Copyright © Julie Buffalohead, published by Highpoint Editions. Photo: Minneapolis Institute of Art



Julie Buffalohead, *Piggyback* (cat. no. 29), 2015. Copyright © Julie Buffalohead, published by Highpoint Editions. Photo: Minneapolis Institute of Art

Houses are placed on the backs of owls (figs. 3.4 and 3.5); dolls' clothing is hung on a clothesline strung between deer antlers (fig. 3.6). These disparate, ordinary objects, juxtaposed with her charismatic animals, represent the intertwining of personal history with a broader American history.



Julie Buffalohead, *Squirrel Mumbles* (cat. no. 30), 2015. Copyright © Julie Buffalohead, published by Highpoint Editions. Photo: Minneapolis Institute of Art

## Brad Kahlhamer

Brad Kahlhamer's career as a practicing artist spans four decades in which he has found inspiration from a variety of what might seem like unlikely sources—his experience as the artistic director and graphic artist for Topps chewing gum, the solitude and open expanse of the Southwest desert, historical Plains ledger art (Bear's Heart ; William Cohoe ; Koba ; Attributed to Ohet-toint ), the raging 1980s punk rock scene on Manhattan's Lower East Side, and his collections and classification of all sorts of things: katsinas, animal skulls, cacti, just to name a few. Kahlhamer's compositions are filled with highly personalized biographical information and refreshing honesty and reflect the work of an artist who thinks deeply about notions of identity and belonging and issues of representation. His works, with their visual riffs on celebrated iconography in Western and Indigenous art, are disruptive critiques. In them, it is hard not to see Kahlhamer's continuous wrestling with aspects of himself, particularly his unresolved ancestry and unknown tribal affiliation. Kahlhamer's own biography is in part a product of an era of tragic federal policy in the mid- to late twentieth century that removed infants and children from Indigenous families and placed them into white households. As a result of this policy, it is nearly impossible for adoptees to reconnect with their birth parents and community.

Yet within Kahlhamer's work, this loss of ancestral legacy is not revealed in terms of bitterness or victimhood but rather as a source of strength and a personal odyssey; it is the driving impulse for his constant stream of activity. The absence of his tribal identity has created a space for reimagining his identities and the manner in which he creates art, something he describes as the work of “a nation of one.”<sup>2</sup>

Like all artists, Kahlhamer brings aspects of his multiple identities and experiences to his work, which he uses to make sense of his identity—both the invisible ties to his Indigenous ancestry and the identifiable and self-created aspects of himself—as an illustrator and graphic designer, as a lifelong musician, and as a resident of New York City. And Kahlhamer's long association with New York's Bowery neighborhood and its punk scene is evident as well: rebellion, individuality, and ideals of personal expression are central to his work. Kahlhamer chooses freedom and the disruption of expectations imposed on Indigenous artists from the outside.

Figure 3.7



Brad Kahlhamer, *Hawk + Hawk + Hawk + Hawk + Hawk* (cat. no. 179), 2019. Copyright © Brad Kahlhamer, published by Highpoint Editions. Photo: Minneapolis Institute of Art

Figure 3.8



Brad Kahlhamer, *Pueblo Hawk*, 2019, watercolor monotype on paper, 24 x 18 in. (60.96 x 45.72 cm) image, 28 1/4 x 22 in. (71.75 x 55.88 cm) sheet. Copyright © Brad Kahlhamer, published by Highpoint Editions. Photo courtesy of Highpoint Editions



Figure 3.9



Brad Kahlhamer, *Hawk*, 2019, watercolor monotype on paper, 24 x 18 1/2 in. (60.96 x 46.99 cm) image, 28 1/4 x 22 in. (71.75 x 55.88 cm) sheet. Copyright © Brad Kahlhamer, published by Highpoint Editions. Photo courtesy of Highpoint Editions

Raptors, particularly hawks and eagles, have followed Kahlhamer throughout his life, whether soaring high above the buildings of New York City or initiating close encounters in the desert lands near his second home in Mesa, Arizona. Hawks and eagles are also present in many of Kahlhamer's paintings and works on paper and are the primary subjects of the monotypes he created at Highpoint during his residency (figs. 3.7, 3.8, 3.9). Raptors serve, in part, as what he calls "reductions of animism,"<sup>3</sup> found in the iconography of historical Indigenous art; thunderbirds, eagles, and hawks have played a prominent role in North American art for millennia, and their likenesses are found in petroglyphs and in pottery, textiles, and many other belongings meant for personal and community use.

At Highpoint, Kahlhamer selected watercolor monotype as the medium in which to convey these raptors, finding, he says, that it aligns with his own artistic practice of "repetition, replication, and continuation of form and theme."<sup>4</sup> What results is a sense of controlled spontaneity and immediacy, a body of work that is succinct yet multivalent. Within the work there is both rebelliousness and controlled movement. Soft gestures and distortion exist side by side.

Kahlhamer describes his residency at Highpoint as magical, a place and time of unrestricted freedom to create on his own

terms, with talented collaborators to assist him. The series of watercolors he made there illuminates the spontaneity and repetition of Kahlhamer's artistic style. Broad strokes, energetic lines, and soft backgrounds are sliced with black, piercing claws. In most of his monoprints, a thunderbird, hawk, or eagle appears, which Kahlhamer uses as an ironic commentary on iconic symbols often used to define Native art. Here, the artist employs it as a self-conscious acknowledgment of its problematic associations. Dripping ink signifies *fluidity*—both in his artistic approach and in the many meanings associated with hawks and eagles within different Indigenous communities. Kahlhamer also inserted himself into many of the works and included sets of four—crosses or additional figures—symbolizing the importance of four in Indigenous communities, but the referents remain unspecific.

Figure 3.10



Brad Kahlhamer, *Ugh*, 2019, watercolor monotype on paper, 24 x 18 in. (60.96 x 45.72 cm) image, 28 1/4 x 22 in. (71.75 x 55.88 cm) sheet. Copyright © Brad Kahlhamer, published by Highpoint Editions. Photo courtesy of Highpoint Editions

In *Ugh* (2019) (fig. 3.10), a humanlike blob appears at the center of the print, likely representing Kahlhamer himself. At the top he wrote "UGH," a recognition of his own complex identities. Aspects of living in many worlds—Native and non-Native, Mesa, Arizona, and New York City—are also depicted; the environments that have shaped his experiences of life are distorted and chaotic, at once certain and uncertain.



## Andrea Carlson

Andrea Carlson is known for her multilayered landscapes or shore scapes that reference various places, ideologies, objects, events, visual narratives about erasure, representation, histories, futures, and what she calls “the entanglements of presence.”<sup>5</sup> It is staggering to learn that Carlson’s collaboration with Highpoint was one of her first deep explorations in printmaking, as her work, with its crisp lines, polished surfaces, multiple layers of paint, and exacting draftsmanship, is characteristic of master printmakers. The two screenprints, *Anti-Retro* and *Exit* (figs. 3.11 and 3.12), contain more than eighteen layers of color, a massive project for a printmaking initiate.

Figure 3.11



Andrea Carlson, *Anti-Retro* (cat. no. 35), 2018. Copyright © Andrea Carlson, published by Highpoint Editions, Photo: Minneapolis Institute of Art

Figure 3.12



Andrea Carlson, *Exit* (cat. no. 36), 2019. Copyright © Andrea Carlson, published by Highpoint Editions, Photo: Minneapolis Institute of Art

Carlson presents seemingly infinite layers of meaning, vantage points, perspectives, and signifiers drawn from art history, critical theory, history, Indigenous philosophies and practice, and her ideas of the future. In her prints Carlson is an anti-

cartographer of colonial social landscapes, rendering the events and truths that remain hidden by the mythologies of colonization. She brings into focus the contradictions of representation that have been left untold, exposing acts of violence against the land, people, and beings, and Indigenous responses and extraordinary resiliency in spite of these acts. In so doing, Carlson generously yet honestly offers the viewer opportunities to question the assumptions they hold, reflect on the histories they believe, and arrive at new ways of understanding, relating, and acting in the world.

Each of Carlson’s works at Highpoint is like a portal into an alternative universe, where the legacies of colonization are reversed, and the Indigenous presence is dominant. In her first print, *Anti-Retro* (fig. 3.11), Carlson depicted water in the deepest of green as the surface of the narrative, in which falling and frozen figures, candy-cane-color masks, and gnarled trees collide. In the background, Carlson incorporates her signature horizon line and creates a vast orange and green sky, with monumental rock formations cutting the surface between earth and sky. Drawing upon critical theory by Indigenous and non-Indigenous scholars that rejects notions of the past, Carlson inserts cowboys in uncontrolled motion, clumsily falling into the landscape. Rather than the stoic, invulnerable heroes of American lore, these cowboys are unstable figures, collapsing under the world around them. Their multicolor masks refer to “shockumentary” movies like *Mondo Cane* (1962) that reify imaginary and damaging portrayals of the Indigenous “other.” At the center, a tumbling horse remains frozen in time but not in control of a human rider.

Place and time are also key themes of *Anti-Retro*. A tree appears on each side of the print, one from Joseph Beuys’s 7000 Oaks project, which asserts relationships between built environments, ephemerality, and nature, and the other the Little Spirit Cedar Tree of Carlson’s own Grand Portage community. *Anti-Retro*, a term first used by Michel Foucault to reconsider history as a construct, here applies to Carlson’s interest in confronting American mythologies of Native peoples in history. In this way, Carlson presents an alternative response to the notion of a static history and, in so doing, reveals the potentialities of the future. In this sense, Carlson is asserting the idea of Indigenous futurism. Her art acknowledges that Indigenous people have always had philosophical systems that point to both the construction of history and the future.

Indigenous futurism is just one premise on the nature of Indigenous reality (ontology) among many Indigenous theories of life. In *Exit* (fig. 3.12), her second Highpoint screenprint, Carlson lays bare the realities of the past—of cultural loss, change, destruction, removal, and erasure. *Exit* serves as an homage to the ancient Indigenous social and aesthetic systems that endure. While the red Exit sign represents the fear of loss,

Carlson includes the forms of two iconic works of ancient art—the mica hand/talon of the Mississippian peoples (in yellow and purple) and Mound Man, an earthen figure in rural Wisconsin—as repositories of the past and testaments to the creative genius of their makers. The subtle pastel tones, marbled light skies, and aged and burlled trees create a sense of enduring time and place, with civilizations ever present. At the center she has placed an effigy figure, Mound Man. This mound and thousands like it across the Upper Midwest have encountered different fates, some cut into two, some destroyed by settlers, and some purposely hidden from view. Yet their presence, like Indigenous people, has endured from time immemorial and is never ending.

## Dyani White Hawk

As a young art student, it didn't take Dyani White Hawk long to realize why the work of American Abstract Expressionists and Minimalists appealed to her. White Hawk recognized that abstraction was a fundamental Lakota—indeed, Native—aesthetic, one she'd been immersed in from a young age. Yet there were clear distinctions to be made between abstraction found in mainstream American art and in Lakota art, because the two cultures have radically different ways of seeing and being in the world.

For instance, Abstract Expressionism, developed and based in post-World War II New York City, emerged because individual artists were attempting to liberate themselves from the conventions and limitations of the past. They saw painting not as a way to depict the human figure and the world around them but as an immediate, spontaneous, and gestural form of self-expression, a way to seek out elemental and universal truths. In contrast, White Hawk was aware of Lakota abstraction, a sophisticated and long-standing art form that emphasizes and expresses Lakota values of creation, respect, relationships, responsibility, and care. Through her own work in abstraction, informed by both traditions, White Hawk is able to expand and deepen the history of abstraction in American art, thereby broadening the art-historical record to include Indigenous artists, Indigenous aesthetic canons, and Indigenous systems of thought that have existed for centuries, if not millennia.

Figure 3.13



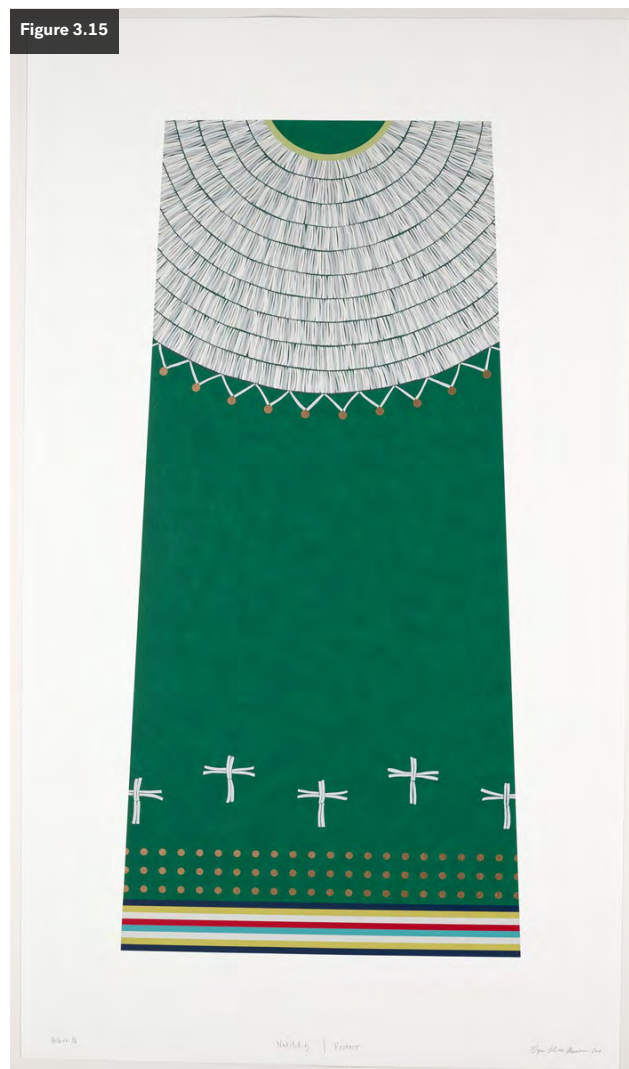
Dyani White Hawk, American (Sičánǵu Lakota), born 1976, *Wówahokunǵiya | Lead* (cat. no. 296), from the suite "Takes Care of Them," 2019. Copyright © Dyani White Hawk, published by Highpoint Editions. Photo: Minneapolis Institute of Art

Figure 3.14



Dyani White Hawk, American (Sičǎŋǵu Lakota), born 1976, *Wókaže / Create* (cat. no. 295), from the suite "Takes Care of Them," 2019. Copyright © Dyani White Hawk, published by Highpoint Editions. Photo: Minneapolis Institute of Art

Figure 3.15



Dyani White Hawk, American (Sičǎŋǵu Lakota), born 1976, *Nakíčizij / Protect* (cat. no. 298), from the suite "Takes Care of Them," 2019. Copyright © Dyani White Hawk, published by Highpoint Editions. Photo: Minneapolis Institute of Art



Figure 3.16



Dyani White Hawk, American (Sičą̃ŋu Lakota), born 1976, *Wačhą̃tognaka / Nurture* (cat. no. 297), from the suite "Takes Care of Them," 2019. Copyright © Dyani White Hawk, published by Highpoint Editions. Photo: Minneapolis Institute of Art

In her Highpoint suite, "Takes Care of Them," White Hawk created a series of four prints that, on the surface, depict four Northern Plains-style dentalium-shell dresses. Each dress exhibits the fundamental aesthetics of dentalium dresses, including a field of saturated background color (green, red, gold, and blue, respectively) representing the wool bodice of the dress, a dentalium-shell yoke, and additional embellishments at the hem. Within these works White Hawk incorporated additional meanings that lie beneath the surface. The suite of four prints embodies core elements associated with women in Lakota society that speak to an ethos of caring, relationships, kinship, and the practice of being a good relative. The conceptual basis of the work is communicated through the series title "Takes Care of Them"; the prints' individual titles, *Wówahokun̄kiya / Lead* (fig. 3.13), *Wókaǵe / Create* (fig. 3.14), *Nakíčiziŋ / Protect* (fig. 3.15), and *Wačhą̃tognaka / Nurture* (fig. 3.16); and the suite's expression of the value of the

collective and the individual. With this series, White Hawk elaborates upon abstract thought rooted within Lakota aesthetic canons and practices, informed by Lakota ontologies and epistemologies.

White Hawk creates works of art that reveal the relationships between the dresses' makers, the materiality of the dresses themselves, and the objects that adorn each dress. Lakota women do not create these dresses as mere expressions of self, but rather as expressions of relationships. The act of creating the dress is essential, yet the dress itself is not the final product, like a work of art to be hung on a wall and admired from a distance. Often these dresses are made for friends and loved ones. Or, multiple family members may pitch in to create a dress for a new season of dance, a life transition, or an accomplishment. To create a dress for another is to adorn them with care, love, dedication, protection, strength, and beauty, to make a work of art that reflects and makes material an ethos and an act of love. Even when creating a dress for herself, a Lakota woman is wrapped in the traditions of her people, partaking in long-held artistic practices and participating in cultural doings that support the cultural continuity of her people.

Each of the four prints exhibits the intentional, precise craftsmanship found in the dresses themselves, and White Hawk reveals her understanding of the materiality of the pieces that make up the dresses and the formal elements of design used to create them. *Wówahokun̄kiya / Lead*, *Wókaǵe / Create*, *Nakíčiziŋ / Protect*, and *Wačhą̃tognaka / Nurture* depict the array of materials—shells, silk, ribbon, wool, sequins, metal disks, coins—that are used in a variety of unique combinations in each dress. Dentalium shells are carefully rendered in rows, creating a centralized half-circle design representing the yoke on each bodice. White Hawk says, "The dresses, each adorned in their own unique format, are meant to represent both long-standing practices of the making of and traditional aesthetics of dentalium dresses, as well as the individual creativity and unique personalities of each wearer."<sup>6</sup> They also reveal the ingenuity and sophisticated nature of Lakota artistic practices, particularly in the incorporation of materials from many cultures and lands, such as European trade cloth wool, Northwest Coast dentalium, conch, and cowry shells, French ribbon, and U.S. currency.

The works of these four artists reveal that Indigenous art is not historical and unchanging but a constantly shifting, continuously emerging field, one in which artists draw upon a variety of sources and inspiration. Furthermore, they offer viewers an opportunity to think more deeply about how we view Indigenous art and the history of art more generally. It is my hope that this essay has done the exact opposite of what I said in my introduction. This essay is, in fact, an attempt to

contribute to what Native art *is*, by focusing on the work of four Indigenous artists in one particular time and place. *This* is Native art—works arising from individual artistic expression and informed by enduring aesthetic canons. This is what Indigenous art is and has always been. These artists locate themselves to varying degrees within the landscape of American art more generally. Highpoint Editions provided them with opportunities to recognize the fullness of their art and to expand the field, not by placing conditions or expectations upon them, but by offering them opportunities to explore whatever they desired to create.

#### NOTES

---

1. Julie Buffalohead, conversation with the author, June 2020.
2. Brad Kahlhamer, conversation with the author, June 2020.
3. Ibid.
4. Ibid.
5. Andrea Carlson, conversation with the author, June 2020.
6. Dyani White Hawk, email message to author, June 2020.



# The Art of Pressure: Willie Cole's Beauties

*Jennifer L. Roberts, Elizabeth Cary Agassiz Professor of the Humanities in the Department of History of Art and Architecture, Harvard University*

---

*This essay originally appeared in a publication accompanying the exhibition "Willie Cole: Beauties," at the Radcliffe Institute for Advanced Study, Harvard University, 2019.*

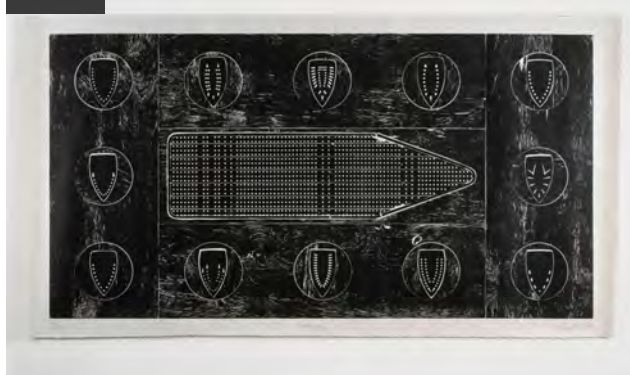
In 2011–12, Willie Cole worked with the Highpoint Center for Printmaking in Minneapolis on an ambitious series of twenty-eight large prints that were made by stripping, crushing, inking, and printing ironing boards (cat. nos. 41–63). Collectively titled "The Beauties," each print bears a woman's name from the era of Cole's grandmothers: *Anna Mae, Bertha Mae, Bessie, Calpurnia, Carolina, Clara Esther, Dot, Emma, Eva Mae, Fannie Mae, Ida Mae, Jane, Jesse Mae, Jonny Mae, Lilly, Lucy, Lula Bell, Mammy, Matti Lee, Pearl, Queen, Rose, Ruth, Sapphire, Sarah, Savannah, Willy Mae, Zeddie*.

These unsettlingly beautiful works represent the culmination of more than thirty years of Cole's intensive engagement with the steam iron as tool and motif. Ironing, and its entanglements with the history of domesticity, servitude, embodiment, refinement, and power, has been a part of the artist's life since his childhood in Newark, New Jersey, where his grandmother and great-grandmother worked as housekeepers and often asked him to fix their steam irons.<sup>1</sup> The iron entered Cole's mature artistic work in the late 1980s, around the time of his pivotal artist residency at the Studio Museum in Harlem, when he had a transformative encounter with a crushed iron in the street: "I saw a discarded iron. It had been run over by a car or a truck and left right in the middle of the highway. The magic occurred the moment I looked at it and noticed that it was

looking at me too. I picked it up. It was no longer an iron but an African Mask."<sup>2</sup>

Since that original moment of metamorphic displacement (from appliance to mask), the tools of ironing have recurred regularly in Cole's sculptures, prints, and paintings. Over the years, Cole has increasingly highlighted the capacities of the steam iron as a complex associative trigger. For example, exploiting the resemblance between the design of ships and the bow-pointed shape of ironing boards and the iron's heated base or "sole plate," Cole fused the themes of ironing with those of shipping and passage in his monumental woodcut *Stowage* (1997) (fig. 4.1).

Figure 4.1



Stowage, 1997, woodblock print on kozo-shi paper, edition of 16, 49 1/2 x 95 in. (image), 56 x 104 in. (sheet). Image courtesy of Alexander and Bonin, New York. © Alexander and Bonin, New York. All rights reserved

This print forever equated the ironing board with the iconic eighteenth-century diagram of the slave ship *Brookes* and the trauma of the Middle Passage in the Atlantic slave trade. Cole also continued to cultivate resonances between iron iconography and African art and history: shields, masks, scarification practices, and sculpture (fig. 4.2). Drawing particularly on Yoruba religious traditions, he highlighted the elemental associations of iron and steam, invoking Ogun, warrior and spirit of metalwork (god of iron), and Shango, god of thunder and lightning. At the same time, he cultivated the resemblance of the sole plate to the Gothic arch and the veil of the Virgin of Guadalupe in works such as his *Virgin of Enlightenment* (ascending/descending) (cat. no. 86).

Figure 4.2



Man Spirit Mask, 1999, triptych: photo etching, silkscreen, photo etching with woodcut, edition of 40, 39 1/8 x 79 1/2 in. (image), 39 1/8 x 26 1/2 in. (sheet). Image courtesy of Alexander and Bonin, New York. © Alexander and Bonin, New York. Photo: Orcutt & Van Der Putten

Using irons as printing and scorching tools, Cole viscerally evoked the practice of branding in the slave trade while simultaneously exploring the meaning of “branding” in modern merchandising—cataloguing the unique steam-vent patterns that differentiate a GE from a Silex from a Sunbeam. Looping back to connotations of scarification, he associated these advertising “brands” with African traditions of marking tribal identity.<sup>3</sup>

As should already be clear, the meanings Cole has elicited from the iron over the years have often been blatantly contradictory: simultaneously positive and negative, violent and transcendent, connecting seemingly incompatible spheres of meaning and activity. And all along, the original connection to the domestic labor of Cole’s grandmothers has endured. Merging with all of these other associations, their laundry work is now unforgettably charged with the scope of global historical economies, politics, and religions, and their traditionally feminized domestic labor has become inseparable from the traditionally masculine sphere of founding and blacksmithing—along with the power and danger of fire and steam.<sup>4</sup>

It is in the “Beauties” project that Cole has attested most directly to the link between the iron motif and the domestic labor performed by generations of Black women in America. With the Beauties, the themes and associations that swarm around iron, irons, and ironing reach a new intensity. For viewers, conflicting associations shoulder their way in, each refusing to yield to the others: the prints are slave ships, tombstones, portraits, shrouds, windows, monuments, shields, X-rays, and more, all at once. Rapidly oscillating between associations of violence and beauty, precarity and permanence, matter and spirit, the prints reject any single or synthesizing interpretation.

The series achieves all this, I will argue here, by maximizing the resonances of printmaking and its connection to pressure. Printmaking plays a self-referential role in the project (making the Beauties with a *printing press* underscores the *pressing* that they evoke) while also generating the project’s profusion of simultaneous external references. Printmaking’s unique way of harnessing materials and forces inserts fundamental forms of ambiguity into the core of the project: the crushing pressure of the press paradoxically expands the images and holds them open to the juxtapositions they compel. In other words, in the materials and the making of the Beauties, the very conditions for their significance are established. There is, we might say, a specifically printerly intelligence running through these works—one that is closely related to the intelligence of Cole’s grandmothers as they labored over their ironing.

## Making the Prints

The “Beauties” project developed from a long process of material and conceptual exploration at Highpoint Editions, where Cole made repeated visits over the course of sixteen months.<sup>5</sup> Cole Rogers, the master printer at Highpoint, encourages visiting artists to experiment broadly with the materials and techniques of printmaking. Artists collaborate with printers in the studio to generate projects and explore ideas. Fairly early on in his time at Highpoint, Cole decided to pursue printing directly from ironing boards instead of more “typical” surfaces

such as etched metal plates or woodblocks. This would allow the ironing boards to create their own images—to serve directly as their own rendering tools.

Printing ironing boards is—to say the least—uncommon, so a series of experiments followed. At first, Cole envisioned a huge print, incorporating impressions from a few boards arranged on a wavelike ground, strongly emphasizing the slave-ship associations of much of his previous work. During Cole's first visit to Minneapolis, several ironing boards were printed and test layouts made, but nothing was resolved. Rogers and his team decided to spend a few weeks perfecting the process of printing the boards; they prepared and proofed a wide range of them in anticipation of Cole's return a few months later.

When Cole arrived at Highpoint for his second visit, the printers had tacked proofs of individual boards around the studio perimeter for him to examine. He was immediately struck by the way the tall, narrow format of the proofs amplified their latent anthropomorphism and multiplied their cultural and visual associations (fig. 4.3). It was this anthropomorphic association that inspired Cole to conceive of his project as an explicit testament to the women of his grandmothers' generation. He called his mother from the studio to begin gathering the names of women in his family history. He then researched naming conventions for Black American women in the early to mid-twentieth century and eventually settled on a name for each of the twenty-eight prints.



Figure 4.3 Willie Cole with first experimental proofs pulled from ironing boards. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

How were the boards printed? First they had to be acquired—a project in itself. As the printers and interns at Highpoint began shopping for ironing boards in local stores, they realized that all the boards they could find were identical in shape, in rib structure, and in steam-hole pattern. (Apparently all were made in the same Chinese factory.) Seeking variety, the team scoured Craigslist and thrift shops in the Minneapolis area and were

eventually able to assemble twenty-three vintage boards. These twenty-three yielded twenty-eight prints: five were printed twice, once from each side. *Queen* (cat. no. 67) and *Lucy* (cat. no. 53), for example, were pulled from the same ironing board—*Queen* from the top and *Lucy* from the bottom.

The boards had to be flattened to pass under the roller of the etching press. The flattening began crudely, in a process that also gave each board a unique patination of scratches, incisions, and dents. In the parking lot behind the studio, Cole and the printers battered the boards with hammers and sledges of several shapes and sizes; as they did so, the boards also picked up marks from the asphalt and gravel below them (fig. 4.4). Then many of the boards were tied to a rope, topped with cinderblocks, and dragged around the blacktop to increase the surface scratching. At several points, Cole himself provided the weight, sitting or standing on the boards as a Highpoint intern pulled him around the lot. Cole later recalled, "We destroyed them. We surfed them down hills and hammered them out. We even ran trucks over them to give them a little more history. ... I think of them as ironing board warriors."<sup>6</sup> At the time this process was being devised, Cole and the printmakers were still exploring the idea of using the printed boards in a composition with maritime associations. In other words, they were thinking about the boards as ships. This is important to note, especially with the knowledge that the prints would eventually receive names, because it is difficult to contemplate the flattening process without addressing its inherent violence. Part of the power of Cole's project is that it absorbs and confronts the violence it evokes, even if only retrospectively.



Figure 4.4 Flattening and distressing the boards. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

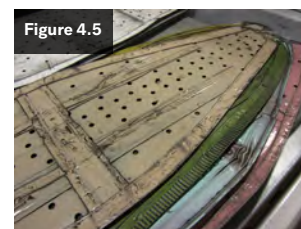


Figure 4.5 A group of flattened ironing boards. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

To complete the flattening process, the printers placed each board between two sheets of Masonite and ran it back and forth through the press multiple times, slightly increasing the pressure at each run. By now each board was about  $\frac{3}{16}$  inch (4–5 mm) thick, with all its three-dimensional extensions (the lip around the edge, the struts and connections that once joined it to its legs) folded or crumpled into this thin space (fig. 4.5). Each board had its own specific topography of marks: some shallow, some deep, some sharp, some blunt. Each still retained much of its original surface paint. (All ironing boards

are painted to protect against rust caused by steam iron moisture.)<sup>7</sup>

Now each steel ironing board, with its pattern of depressions and incisions, had become a printable matrix that could be treated in essentially the same way that any intaglio plate (such as an engraved or etched copperplate) would be handled in a traditional print shop. First the printers distributed dense black ink over the boards with a plastic spreader. Then they worked the ink further into the topography of each one with a bristle brush.

Intaglio printing works by depositing ink in the crevices of a plate and using pressure to force dampened paper into those ink-filled depressions (the “valleys”). For this to create a legible image, the ink sitting on the high areas of the plate (which are meant to appear as white or blank space on the final print) must be removed. This process is called wiping, and it is a highly skilled operation, because the ink must be coaxed off the surface of the plate without also pulling it out of the crevices. The printers at Highpoint did this with a succession of tarlatans (loose-weave cloths heavily sized for stiffness).

Then the boards were ready to print. First a sheet of Masonite was placed on the press bed, then a sheet of Mylar, then the board, then the dampened paper, and finally the felts (fig. 4.6). Multiple hands were needed during the pass through the etching press: the paper and felts had to be kept taut and straight, and the nose of the board had to be held still as it entered the rollers—any small deviation or gathering at the nose end of the print would create creases that would travel throughout the length of the print. Like ironing itself, the printing process involved careful avoidance of wrinkles and creases.



Figure 4.6  
Senior printer Zac Adams-Bliss placing a board on the etching press. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking



Figure 4.7  
Senior printer Zac Adams-Bliss printing a nameplate. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

After drying, it was time to print the names at the base of each print.<sup>8</sup> Unlike the intaglio boards, the names were printed in relief, a process that takes ink from the top surfaces of a plate rather than the valleys. Small plastic relief plates were generated from stencil forms and gently inked in a flat gray. To minimize the chances of misalignment, the existing print was rolled back through the press cylinders until only the “tail”

remained; then the relief plate was positioned and printed as the remainder of the paper passed through (fig. 4.7). Here, unlike the massive force used to flatten and print the ironing boards, the pressure was very light—just enough to pull the ink off the top surfaces of the letters but not enough to pick up any indentation from the plate a millimeter below. The common letterpress term for this is the “kiss impression.” So although the ironing boards entered the print studio violently, they left it, as the prints received their names, in a gesture suggesting affection and intimacy.

Cole grouped five of the prints—*Savannah, Dot, Anna Mae, Queen, and Fannie Mae* (cat. nos. 64–68)—to be offered as a set titled “Five Beauties Rising,” which was printed in an edition of nine. The other twenty-three were released in an edition of only three each.<sup>9</sup>

## Posture and Pressure

These details of the printing process are not mere technicalities; rather, they are precisely what allow the Beauties to signify so broadly and eloquently in the realm of culture, politics, and ideas.

First of all, the pressure in the printmaking process creates essential postural ambiguities in the prints. Their names, narrow vertical proportions, and “standing” format strongly recall aristocratic portraiture in the West, helping to account for the hieratic, dignified bearing the prints assume. *Queen*, for example, standing tall with her flaring, folding contour and elaborately patterned surface, recalls any number of beskirted royals in the history of aristocratic representation (figs. 4.8 and 4.9).



Figures 4.8 and 4.9

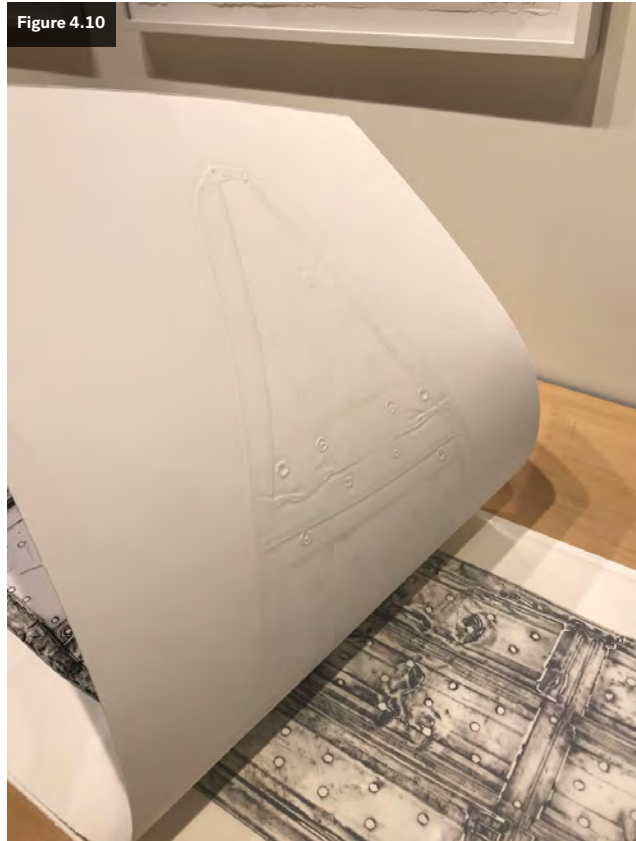


LEFT (fig 4.8): *Queen* (cat. no. 67), from the series "Five Beauties Rising," 2012. Copyright © Willie Cole, published by Highpoint Editions. Photo: Minneapolis Institute of Art  
RIGHT (fig 4.9): Crispijn de Passe the Elder after Isaac Oliver, *Elizabeth I*, c. 1603, engraving with etching and drypoint (trial proof), 12  $\frac{3}{16}$  × 7  $\frac{13}{16}$  in. Royal Collection Trust / © Her Majesty Queen Elizabeth II 2019

And yet a contravening spatiality inserts itself into the experience of these works, precisely because they are prints. A full-length portrait typically results from a scene of uprightness: an artist standing at a standing easel, perhaps, painting a standing figure at ease. But the Beauties emerge from entirely different forces and orientations. The boards lie prone, under enormous pressure, on the press bed. The image transfer that creates the prints occurs along a horizontal plane. Unlike a freestanding portrait subject, the Beauties are exposed and subjected to elemental forces along all their primary surfaces.

An ironing board's posture in its normal domestic condition is similarly horizontal and subordinate: it's a flat surface whose job is to support and order a task from below as well as to withstand pressure (and heat) from above. Needless to say, the fundamental horizontality of ironing, with its connotations of work, force, repetition, and "low" matter, generates associations entirely different from the airy ease of the standing aristocrat. The material evidence of this horizontality remains conspicuous in the Beauties themselves: the strong embossing and debossing of the paper along the incised areas and board edges (the result of the deformation of damp paper against the topography of the ironing board "plate") inevitably convey these impressions of force and resistance (fig. 4.10).

Figure 4.10



A print seen from the back. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

The ambiguities raised by this clash of simultaneous postural associations (horizontal or vertical?) also impinge on the most basic tasks of visual interpretation and identification. Consider the upper contour of *Queen*, which resembles the draping fall of a fabric veil (gravity pulling from top to bottom) and yet also clearly derives from a piece of crushed metal that has been shaped by forces working in a perpendicular direction. These ambiguities also create fundamental terminological confusions that make the prints difficult to describe, because they have no stable orientation in space. It seems that we should call the image we see when we stand in front of *Queen* the "front" or "face" of the print. But it actually comes from the "back" (or perhaps the "top") of the ironing board. Front? Back? Top? Bottom? Recto? Verso? Dorsal? Ventral? *Queen's* postural and prepositional signals are forever crossed.

When the Beauties assume their portrait orientation on the wall, then, their origins in the press accompany them, charging their dignified air with memories of (literal) oppression. This emphasizes the endurance, resistance, and precarity behind their standing, rather than any easy sense of unfettered aristocratic privilege. They don't just *stand*; they *withstand*.<sup>10</sup>



## The Wound-Image

There is a sacrificial quality to the marks on the Beauties: the hammering, dragging, gouging, and crumpling of the original ironing boards produce physical evidence of violence that transfers directly to each print. Given the anthropomorphism of the prints, in which the boards stand for bodies, each inky mark reads as either a scar (the embossing, resembling raised scar tissue, amplifies this association) or the image or impression of a wound—like a bandage that holds the reverse image of a cut when it is pulled off.

Here the direct connection between wound and image in these prints has a long history in foundational ideas about print in the West. Consider the *sudarium*, or veil of Veronica, an iconic motif in Western Christianity since the Middle Ages. According to tradition, after Saint Veronica stopped to wipe the blood and sweat from the face of Jesus along the way to Calvary, a miraculous image of the face remained on the cloth. Early modern printmakers unsurprisingly took this as emblematic of their own work, which after all involved cutting and scratching into one body (a block or plate) and transferring a viscous image from it onto another surface through contact alone (fig. 4.11). All prints are essentially contact relics in this sense, physical echoes of damage done to a matrix, and Veronica's veil simply underlines the essential qualities of the medium.<sup>11</sup>

Figure 4.11



Monogrammist HL after Hans Burgkmair the Elder, *Saint Veronica with the Vera Icon*, 16th century, woodcut on cream antique laid paper, 11 <sup>13</sup>/<sub>16</sub> x 6 <sup>1</sup>/<sub>8</sub> in. (sheet). Harvard Art Museums/Fogg Museum, Anonymous Fund for the Acquisition of Prints Older than 150 Years, 2007.154. Harvard Art Museums / © President and Fellows of Harvard College

Cole's work immediately seizes this model of the wound-image and extends it to African American and women's history, raising the specter not just of the wounded Christ but of the scarred or wounded body of an enslaved person or a victim of other forms of overt or latent racial or gender violence. Yet here, too, are inescapable ambiguities in the tone and meaning of these incisions. They appear not just as horrors but also, as their name reminds us, as beauties. In particular, the markings have a decorative quality about them. Steel crumpling around a hammer strike creates a depression that looks like a rose when inked and printed. The resemblance of the boards' contours to dresses or robes amplifies these associations: the pattern of the marks in many of the prints recalls the ubiquitous flowered housedresses of the mid-twentieth century—for if printing has essential connections to wounding, it also has essential

connections to pattern making and decoration. Some of the earliest printing techniques in the world were used in textile design, with its need to repeat patterns and motifs over large areas. (The movement of printed textiles around the globe, like the movement of enslaved peoples, was an essential driver of modern global imperialism.) Cole has long been interested in pattern design and textile printing, both African and Western, and this too comes through in the *Beauties*.<sup>12</sup>

Moreover, as Cole's other work with the steam iron and its patterns has made clear, scarification, tattooing, and other flesh-marking traditions have strong positive associations in many African cultures, where such bodily modifications denote beauty and refinement.<sup>13</sup> And just as prints make beauty from cuts and gouges, scars announce both the presence of a wound and the action of healing, both the body's passive reception of an external injury and its active remediation. Veronica's veil, as a relic, was said to have healing powers for all who touched it.

## Revelation

One of the paradoxical qualities of intaglio printing is that although it involves opaque plates that transfer marks in the close, dark space of the press, that profoundly blind material operation can generate pictorial effects of lightness and transparency. This is not just because a printing press can create pictures of ephemeral things such as angels and clouds. More fundamentally, it has to do with the unique way the press perceives and transmits information about texture and topography.

This paradox is exemplified by the *Beauties*. Standing in front of *Jonny Mae*, for example, we know that we're looking at an imprint taken from just one side of the board, which is a solid (if perforated) sheet of steel (fig. 4.12). Yet we have the strong illusion of being able to see through it, as if it were made of translucent material: it looks like an X-ray or a stained-glass window.<sup>14</sup> We can clearly perceive the pattern of struts and supports that occupy the *other* side of the board: two strong vertical lines and two horizontal, each darkening against the pattern of the facing front surface.

Figure 4.12



*Jonny Mae* (cat. no. 51) (detail), from the series "The Beauties," 2012. © Jennifer L. Roberts. Photo by Jennifer L. Roberts

How is this possible? To understand this effect, we must appeal to the physical exigencies of printing. At Highpoint, the struts were left attached to the boards as they were flattened. Crushed against the bottom of a board, they made that portion of the "printing plate" thicker, altering the topographic disposition of the top side. The thicker parts of the board picked up scratches and dents more readily during the patination process, and thus held more ink when printed. Also, when the board was printed, the thicker areas of the plate drew more pressure from the roller, further darkening the corresponding areas of the print.

A similar effect occurs in *Queen*. The struts behind the surface are clearly visible, and indeed, the print is so full of exquisite incidental detail around these struts that it resembles a Rembrandt etching, with its wide variation in sharpness, tone, and scale of the marks. The matrix itself (the board) is surprisingly reticent by comparison (figs. 4.13.1 and 4.13.2). The press, we might say, "sees" the back of the ironing board far better than does the human eye. Printing is a haptic art, an art of pressure, and its elements—plates, felts, the press itself—are designed to respond with maximum sensitivity to minute changes in texture and topography that are invisible to the eye. This is common knowledge among printers, who routinely witness the enormous difference between the way a matrix looks in itself (the way it is interpreted by the human eye) and

the way it looks when it is printed, or “interpreted,” by the press.



Figure 4.13.1 Ironing board matrix for *Queen* (cat. no. 67) and the print pulled from it. © Jennifer L. Roberts. Photos by Jennifer L. Roberts



Again, this effect of optical transparency and visual evidence results from blind physical forces. Prints like this are not so much examples of “visual art” as they are *visualizations*—translations of the invisible into visible form, producing new information and new forms of interpretation and awareness. Hence the significance of the Beauties’ connection to the X-ray, a visual technology that is usually used to reveal or diagnose internal wounds or injuries hidden from view. (Given the liturgical references and the connection to wounding, blood, and textiles, one can’t help thinking of the famous X-ray photograph of the Shroud of Turin.)

The press thus holds a strong forensic power in its ability to manifest the insignificant, invisible, or overlooked—its ability to expose what is hidden, whether that means the skeletal underside of the board or the tiniest scratches and insults to its surface that might otherwise go unnoticed. There is a truth-telling quality about printing; no wonder the first prints pulled from a plate are called “proofs.” Considering that these prints are about revealing the overlooked in so many ways, Cole could not have chosen a more powerful medium of perception, memory, transfer, and testimony.

## The Art of Ironing

What does all this mean for the women whose figures are evoked by these prints? Let’s linger for a moment on the word “figure.” By enrolling printing and pressure in such a resonant way, Cole and the printers at Highpoint have created a remarkably rich and complex contribution to the history of figurative art. The “Beauties” series solves multiple problems that have driven the history of two-dimensional figuration for centuries: How to show the whole body at once, front and back? How to both evoke a likeness (a record of external

appearance) and capture the internal life of the subject? How to create a sense of presence while also evoking the past? And—to raise a special problem that has plagued the history of representation in the United States—how to represent the Black subject without reanimating stereotypes or provoking an attitude of judgment or surveillance? The Beauties put forth a new form of figurative imagination, one that fuses elements that are normally segregated—back and front, inside and out, freedom and oppression, present and past—letting the two sides of these oppositions stand together without attempting to synthesize them into pat generalizations.

But it is not only Cole’s imagination or the printers’ expertise that these prints exhibit. This essay has proceeded so far in accordance with the default assumption that the Beauties are portraits of women. The power of printmaking, it would seem, has created an especially rich image of the women Cole remembers from his childhood: their suffering, their labors, their resistance, their endurance.

But is that the extent of their referential range? Do the ironing boards really represent the women whose names sit below them? Not necessarily. Imagine the following scenario: It is 1968. Ida Mae is ironing a dress shirt for the white man for whom she works as a domestic. She places the wrinkled collar over the neck of the board, stretches the back of the shirt across the top, and begins passing her steam iron across the fabric. The ironing board supports the pressure and heat she applies and guides her actions so that they remain congruent with the shape of the shirt and the body that will wear it. Here the ironing board is anthropomorphic in the most literal sense: it is formed, shaped, and sized not just to resemble but literally to stand in for a human body.

Whom does the ironing board represent now? For whom does it stand? Not for Ida Mae’s body but for the body of her employer, the body that will eventually wear the shirt. Its neck stands for his neck, or arms, or shoulders; its back for his back, or chest, or side. From this perspective, Ida Mae is no longer the ironing board *plate*, transformed by Cole’s printmaking process to express a complex set of ideas and affects. Now she is the artist-printmaker, wielding the creative and dangerous powers of heat and pressure and commanding the spatial intelligence of printmaking.

For ironing truly does resemble printmaking: not only in its transformative application of pressure, but also in the way it generates parallel forms of cognition and critical insight about bodies in space. Ironing the sleeve of a shirt, for example, is an act of multidimensional fusion: seams and buttons on the back of the sleeve emboss the front as the two layers merge under the heat and pressure. Just as the printing press can generate transparency from pressure, the laundress “sees through” these front and back layers with the iron. Ironing creates an acute



awareness of the symmetries and reversals of the body, left and right as well as inside and outside, as garments are turned inside out in order to reach certain areas with the dominant hand, or folded symmetrically in order to iron two layers of fabric at once. Ironing shares, of course, printmaking's concoction of beauty and violence, pattern and wound. And ironing generates a remarkably complex memory structure—erasing some forms of memory (it imposes a uniform smoothness on clothing that has been shaped by the body) but also imparting memory by changing the structure of fabric, by forming intentional creases, and—as anyone who has ironed an armhole can tell you—releasing latent bodily odors that cannot be perceived under normal conditions. The laundress knows clothing and the bodies that wear it from the inside out and from back to front.

Ida Mae's name at the bottom of her print may seem to function as a title. But it is also a signature. Ida Mae is not just the printed but the printer, not just a figure but a *figurative artist*.

The Beauties inspire myriad forms of responsive interpretation. Acknowledging the conceptual and affective complexities that arise from the printmaking process, one might go on to study them through the lenses of critical race theory, feminism, surrealism, intersectionality, topology, geometry, architecture, monumentality, labor history, fashion history, globalization, and so on. Each of these fields might generate new knowledge about the prints, and the prints might challenge and reorganize the shape of knowledge within those fields. But all along, it should be remembered that the knowledge the Beauties inspire began with the insights of Cole's grandmothers, steam irons in hand.

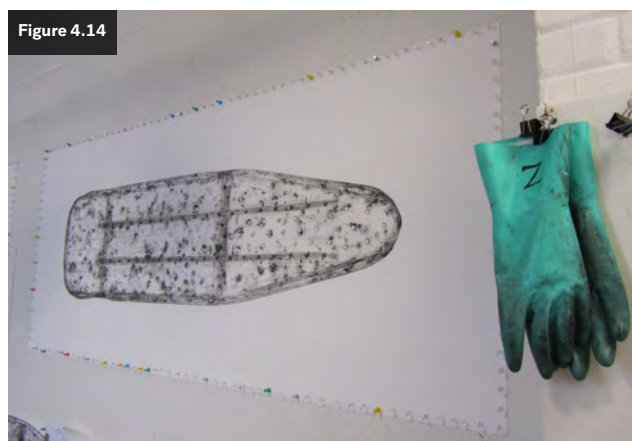


Figure 4.14  
Drying a print. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

*Jennifer L. Roberts is the Elizabeth Cary Agassiz Professor of the Humanities at Harvard University, where she teaches American art and the history of printmaking in the Department of History of Art and Architecture. She is currently serving as*

*the Johnson-Kulukundis Family Faculty Director of the Arts at the Radcliffe Institute.*

All prints by Willie Cole, made in 2012 at Highpoint Editions, Minneapolis.

Photography: All print and plate photos by David Kern, courtesy of Highpoint Editions except as noted. Process photography courtesy Highpoint Editions except as noted.

## NOTES

1. Wendy Weitman, *New Concepts in Printmaking 2: Willie Cole* (New York: Museum of Modern Art, 1998), n.p.
2. "Talking through the Mind Fields: A Conversation between Willie Cole and Leslie King-Hammond," in Patterson Sims, ed., *Anxious Objects: Willie Cole's Favorite Brands* (Montclair, N.J.: Montclair Art Museum, 1996), p. 94.
3. Weitman, *New Concepts*, n.p.; Sims, *Anxious Objects*, p. 61.
4. Sims, *Anxious Objects*, p. 33.
5. Details of the printing process derive from the author's interview with Cole Rogers, Zac Adams-Bliss, and Megan Anderson, Highpoint Center for Printmaking, Minneapolis, November 15–16, 2018.
6. Willie Cole, quoted in Mason Riddle, "Common Objects/Uncommon Narratives: New Prints by Willie Cole," in *Willie Cole: New Prints* (Minneapolis: Highpoint Center for Printmaking, 2012).
7. The patination process at Highpoint removed only some of the paint, and the boundaries between painted and exposed steel took on complex edge conditions that created unique effects in the print. The painted areas also held less plate tone (residual ink) than did the bare steel, meaning that the painted areas of the board tend to correspond to the whitest areas in the print.
8. Each print was dried by pinning it to the wall—pushpins were placed at one-inch intervals around the edge of the print so that the paper would tighten as it dried, like the skin of a drum (see fig. 4.14).
9. Because it was impossible to ink and wipe the ironing boards in exactly the same way each time, they are designated "edition variables" rather than edition reproductions.
10. With their ambivalent gravitational orientation, the Beauties tap into a history of extensive debate and discussion around the role of horizontality in later twentieth-century challenges to the model of the vertical picture plane. For an important review of (and entry in) this discussion, see Leo Steinberg, "Other Criteria," in *Other Criteria: Confrontations with Twentieth-Century Art* (New York: Oxford University Press, 1972).
11. An early modern Christian tradition takes up this issue by equating blood and ink in the printmaking process. On this and on the significance of pressure in this tradition, see Elina Gertsman,



"Multiple Impressions: Christ in the Winepress and the Semiotics of the Printed Image," *Art History* 36.2 (April 2013): 310–37.

12. Sims, *Anxious Objects*, p. 45.
13. Sims, *Anxious Objects*, p. 68; Weitman, *New Concepts*, n.p.
14. Other religious associations erupt from here. The illusion of glassy transparency, the narrow vertical formats, the pointed, arch-like tops

of the boards and the mullion-like structure of their supports, strongly suggest Gothic stained-glass windows. The gallery hung with the Beauties thus evokes a nave or a chapel as much as it evokes a galley or a ship. Of course, it also evokes Black churches, as sites of trauma and vulnerability as well as uplift and strength: the horror of the 16th Street Baptist Church bombing in Birmingham, Alabama, in 1963, was frequently illustrated with photographs of the church's broken stained-glass windows.

# Printmaking Glossary

## **Aquatint**

An intaglio technique for printing broad areas of tone from an etched metal plate, usually copper or zinc. It is often used in conjunction with etching or engraving. To prepare the plate, powdered rosin is dusted onto the surface, and the plate is heated. The rosin particles melt and adhere to the plate, forming a porous acid-resistant ground. When the plate is immersed in a bath of ferric chloride or Dutch mordant (solution of dilute hydrochloric acid with potassium chlorate), the acid bites around the grains of rosin, evenly etching the plate's surface. In combination with stopping-out techniques (in which certain areas of the plate are masked to prevent further etching), this process can be repeated to create an infinite number of gradations in tone. When the ground is removed and the aquatint plate is inked, wiped, and printed, lightly etched areas print as lighter tones, whereas deeply etched areas print as darker tones. Its name, from the Italian *acqua tinta* (dyed water), alludes to its watercolor-like appearance.

## **Archive proof**

An impression printed outside of the edition and designated for deposit in an archive collection of the workshop or publisher as a record of production. Archive proofs are signed by the artist.

## **Artist's proof**

An impression printed outside of the edition and designated for the artist's personal use. Artist's proofs are generally inscribed "artist's proof" or "AP" and are typically signed and numbered by the artist. By convention, they are few in comparison to the number of prints in the edition.

## **Baren**

In printmaking, a disk-shaped hand tool with a smooth, flat bottom and a grip or handle used for printing woodcuts and other relief prints. Made of wood, plastic, or bamboo husk, it is designed to rub (burnish) the back of a sheet of paper laid onto an inked block, aiding the transfer of ink from the block to the paper.

**Blind embossing**

A printing method whereby an image or design is mechanically pressed or stamped onto a sheet of paper or other material without the use of ink, resulting in a bas-relief effect. Also called inkless intaglio.

**Blindstamp**

An inkless or colorless embossed or debossed mark mechanically pressed or stamped on prints and multiples to identify the printer, workshop, or publisher responsible for its production. See also “Chop mark.”

**Block**

A matrix used in relief printing, generally made of wood, linoleum, or metal.

**Bon à tirer**

From the French, meaning “good to pull,” this term signifies the artist’s approval for the printing of an edition by another hand. The *bon à tirer* proof is the final trial proof and the standard by which each impression of the edition will be judged for quality. It is inscribed “bon à tirer” or “BAT” and is signed or initialed by the artist. By convention, *bon à tirer* proofs become the property of the collaborating printer or workshop. Also known as “right to print” or “RTP” proof.

**Brayer**

In printmaking, a manually operated roller, typically made of rubber or similar material, used for spreading ink on the inking table and applying ink to printing blocks or plates.

**Buckram**

A coarse woven cloth of cotton or linen that has been stiffened with glue. Commonly used in bookbinding or portfolio-case construction.

**Burin**

A cutting tool with a metal shaft and sharp, beveled point used for engraving metal plates or end-grain wood blocks. The shaft is mounted in a mushroom-shaped handle designed to be cradled in the palm of the hand. Also called a graver.

**Burnisher**

A curved, polished metal tool used to flatten or smooth the surface of an etched or engraved metal printing plate to create highlights or lighten tones.

**Carborundum**

An industrial abrasive normally used in printmaking to resurface lithographic stones, it may also be used to create images, tones, or textures on collagraph printing matrices. In this process, carborundum grit (silicon carbide) is mixed with an acrylic medium or glue and applied directly to the printing plate or block with a brush, palette knife, or other implement. Once the mixture dries, it forms hardened areas of line or texture which can be inked and printed using intaglio or relief methods, or both. Because small amounts of carborundum are

lost during the inking and printing process, large editions are generally not possible.

**Chine appliqué**

See “Chine collé.”

**Chine collé**

From the French, meaning “China paper attached with glue,” this printmaking technique is most often used in lithography and intaglio printing. A thin sheet of tissue paper, traditionally sourced from China, Japan, or India, is bonded to a heavier paper, providing a smoothly textured surface that facilitates printing finely detailed images from a stone, plate, or block. Under the pressure of the printing press, the two sheets become glued or bonded together as the image is being printed. Also called *chine appliqué*.

**Chop mark**

An embossed, debossed, or printed insignia used on prints and multiples to identify the printer, workshop, or publisher responsible for their production. Sometimes shortened to “chop.” See also “Blindstamp.”

**Cognate**

See “Monotype.”

**Collage**

In printmaking, materials or objects that are affixed to the surface of a print by gluing or other means and intended as part of the final composition.

**Collagraph**

A print made from a collaged or textured matrix built up from various materials affixed to a block or plate. Collagraphs may be printed in either intaglio or relief (or both) and are generally produced on an etching press.

**Colophon**

A statement at the end of a book or accompanying a suite of prints giving information about its production and publication. A colophon generally credits the publication's contributors and notes the editioning and copy number of the book or portfolio. The signatures of the artist, author, or other contributors may also be present. Also called justification page.

**Color trial proof**

A proof impression in a variant color or color sequence to aid the artist's development of the completed print. If retained, they are inscribed “color trial proof” or “CTP” and may or may not be signed by the artist.

**Composite print**

A completed print composed of two or more printed elements that may be arranged in variable configurations.



**Dabber**

See “Dauber.”

**Dauber**

In printmaking, a small handheld pad made of rolled felt, leather, or cloth used for applying ink to a printing matrix or letterpress type. Also called dabber, ink ball, or poupée.

**Diptych**

A work of art comprising two separate panels or sheets that are attached or hung together to form a single, unified composition.

**Drypoint**

An intaglio printing technique in which an image is scratched or incised directly on the surface of a metal or acrylic plate with a steel needle, burin, graver, or other sharp metal tool. The cutting action of the tool, like that of a plow making a furrow, leaves a residue along the line—a ragged ridge of displaced metal or plastic known as burr. When the plate is inked and wiped, both the incised lines and the burr hold ink, resulting in a velvety dark line on the print. Because the burr is fragile and wears down rapidly under the pressure of the printing press, drypoint plates generally yield relatively few satisfactory impressions. The life of copper plates can be extended by steel-facing, a form of electroplating that strengthens the surface of the plate.

**Edition**

The number of impressions printed from a completed matrix and signed or otherwise approved by the artist. The number of such impressions typically is limited and does not include proofs, such as artist's proofs, printer's proofs, presentation proofs, publisher's proofs, or archive proofs.

**Edition numbering**

Numbers inscribed on the individual prints in an edition, denoting the number of each impression and the size of the edition. This edition information is generally expressed using a numerical convention resembling a fraction, for example 6/20, meaning the sixth print from an edition of twenty, excluding proof impressions. Edition numbering does not normally record the actual sequence of printing.

**Engraving**

An intaglio printing technique in which an image is incised into a metal plate, usually copper, with a tool called a burin or graver. All burr (the ragged ridge of metal or plastic displaced by the burin) remaining on the plate's surface is removed with a scraper before the plate is prepared for printing. The plate is then inked, wiped, covered with a dampened sheet of paper, and run through a press. The press forces the paper into the engraved lines, causing the transfer of ink to paper.

**Etching**

An intaglio printing technique in which an acid-resistant ground of asphaltum, varnish, beeswax, or rosin is applied to the surface of a copper, zinc, or other type of metal plate. Using a steel etching needle, scribe, or other sharp tool, the artist scratches an image

through the ground, exposing the underlying metal surface. Then the plate is immersed in a ferric chloride or Dutch mordant (solution of dilute hydrochloric acid with potassium chlorate), at which time the areas of exposed metal are bitten (etched) by the chemical action of the acid. The ground is removed, and the etched plate is inked, wiped, covered with a dampened sheet of paper, and run through a press. The press forces the paper into the etched lines, causing the transfer of ink to paper.

**Graver**

See "Burin."

**Ground**

In etching and aquatint, an acid-resistant coating, such as asphaltum, varnish, beeswax, or rosin, which is applied to the surface of a metal printing plate, and then selectively removed by the artist to allow the acid to bite (etch) the plate and create the image. The remaining ground is then removed, and the etched plate is inked, wiped, covered with a dampened sheet of paper, and run through a press. Also called resist.

**Handmade paper**

Paper that has been produced by manually dipping a wire mold and deckle frame into a liquid pulp of cotton, linen, mulberry, or other fibers.

**Hors commerce proof**

From the French, meaning "outside of trade." An impression printed outside of the edition and retained by the publisher/workshop for commercial purposes and exhibition loans. These proofs are inscribed with the abbreviation "HC" and may or may not be signed by the artist. *Hors commerce* proofs are by convention never sold.

**Impression**

An individual print pulled from a printing matrix. It may or may not be part of an edition of prints.

**Indirect printing**

See "Offset lithography."

**Ink ball**

See "Dauber."

**Inkless intaglio**

See "Blind embossing."

**Intaglio**

Italian for "carving," intaglio refers to a broad category of printing techniques in which images are cut, etched, or otherwise incised into metal or acrylic plates (sometimes wood blocks). The incised or etched plates are inked, wiped, covered with a dampened sheet of paper, and passed through a printing press. The press forces the paper into the incised or

etched lines, which hold the ink, so that ink is transferred from the plate to the paper. The resulting image is the reverse of that on the printing matrix.

### **Japanese paper**

A durable, long-fiber paper traditionally made by hand in Japan from the inner bark of the kōzo plant, mitsumata shrub, or gampi tree, all of which belong to the mulberry family. Also called washi paper.

### **Justification page**

See “Colophon.”

### **Key plate**

A printing plate (or block or stone) used as a guide for positioning other plates in multiple-color printing. It bears a complete or relatively detailed image and is usually printed in black or dark-colored ink.

### **Laid paper**

Paper produced on wire molds with a distinctive pattern of thick (chain) and thin (laid) lines at right angles to one another, visible on the finished sheet.

### **Letterpress**

A relief printing method by which text is printed from the raised surfaces of metal, wood, or hard plastic type. Letterpress is commonly used in the printing of text for fine, handmade limited-editions books. See also “Relief printing.”

### **Lift-ground aquatint**

An intaglio printing technique in which an image is drawn directly onto a metal printing plate with a water-soluble ink containing sugar, salt, or soap. After the ink has dried, the plate is covered with an acid-resistant ground and immersed in a water bath. The water dissolves the ink, which then lifts the ground from the plate, exposing the bare metal surface where the image had been drawn. The plate is then dusted with powdered rosin and etched in a ferric chloride or Dutch mordant (solution of dilute hydrochloric acid with potassium chlorate) in much the same manner as a conventional aquatint. When the plate is inked and printed, the resulting image mimics a brush or pen-and-ink drawing.

### **Linocut**

See “Linoleum cut.”

### **Linoleum cut**

A relief printmaking technique similar to woodcut but with a linoleum sheet or block as the printing matrix. The image is made by carving into the linoleum with gouges, chisels, or knives. Because linoleum has no grain, it is generally easier to cut than wood. The intact areas of the linoleum will print, while areas that have been cut away do not print. To produce an impression, the carved linoleum sheet or block is inked with a brayer or dauber, covered with a dampened sheet of paper, and printed under manual pressure with a baren or the

back of a wooden spoon, or in a printing press. Also called linocut. See also “Relief printing.”

### **Lithography**

A planographic printing technique based on the antipathy of oil and water. The image is drawn with grease crayons, lithographic pencils, ink (tusche), or any other oil-based substance on a stone (usually Bavarian limestone) or a grained aluminum or zinc plate. The stone or plate is then treated with acid and gum arabic to make the image areas receptive to ink and the nonimage areas receptive to water. The printer dampens the matrix and applies an oil-based ink with a roller; ink adheres to the image areas and is repelled by the wet areas. Finally, a sheet of paper is placed on the matrix and run through a lithographic press. Each color of a multiple-color print requires a separate stone or plate.

### **Matrix**

Any printing surface, such as a metal plate, woodblock, acrylic sheet, or lithographic stone, which receives and then transfers ink to paper or other material during the printing process.

### **Monoprint**

A printmaking technique in which an artist uses a single matrix, and then makes alterations—such as varying the inking, adding collage elements, or using different papers—that render each impression unique. May be used to make variable editions.

### **Monotype**

A unique print made by drawing or painting on the surface of a glass, acrylic, or metal plate and then transferring the image onto a sheet of paper or other material by hand-applied pressure or use of a printing press. Sometimes a second, weaker “ghost” impression or “cognate” is printed from the same inked or painted matrix.

### **Multiple**

A three-dimensional artwork or wall hanging produced as an edition.

### **Offset lithography**

A planographic printing technique in which the image is transferred (offset) from the inked lithographic stone or plate to an intermediary surface, usually a rubber-covered cylinder (blanket), which in turn transfers the image to a sheet of paper. The image is reversed twice during the printing process and thus corresponds to the image on the matrix. Also known as indirect or offset printing.

### **Open-bite etching**

The process of exposing a large area of the metal printing plate to the chemical action of acid without the application of any ground or resist, to create textures or other effects.

### **Photolithograph**

Any lithograph in which the image to be printed has been transferred to the printing matrix (stone or plate) by photographic or photomechanical means. See also “Lithography.”



**Photoscreenprinting**

A screenprinting technique in which images are photographically transferred to screens or stencils by means of light-sensitive emulsions. Printing then proceeds as in conventional screenprinting. See also "Screenprinting."

**Planographic printing**

A broad category of printmaking techniques in which the image is printed from a flat surface, as in lithography.

**Plate mark**

The embossed indentation made in a sheet of paper by an intaglio printing plate that has passed through a printing press.

**Plate tone**

Tone achieved in intaglio printing when a thin film of ink is intentionally left on the surface of a plate during the inking and wiping process.

**Pochoir**

French for "stencil." A manual technique for producing multicolored images and for coloring black-and-white prints and illustrations using stencils, stencil brushes, and water- or oil-based inks and pigments. Because there is no printing matrix, pochoir is usually not considered a printmaking technique.

**Polyester-plate lithography**

A printing technique originally developed as a lower-cost alternative to aluminum-plate offset lithography in commercial print shops. Like traditional methods of stone and metal-plate lithography, the technique is based on the antipathy of oil and water but requires fewer steps in the physical and chemical preparation of the matrix. Polyester plates are manufactured to allow images to be applied directly with grease crayons, lithographic pencils, permanent markers, ink (tusche), or any other oil-based substance. Photographic images can also be transferred to the plate with a laser printer, photocopier, or other digital-imaging methods. Once the image is complete, the plate is wetted, inked with a brayer or dauber, and printed on an intaglio or lithographic press, or by hand. Also called Pronto plate lithography. See also "Lithography."

**Poupée**

See "Dauber."

**Printer's proof**

A proof impression printed outside of the edition and designated for the personal use of the printer or printers involved in the project. Printer's proofs are generally inscribed "printer's proof" or "PP" and signed and numbered (when applicable) by the artist.

**Pronto plate lithography**

See "Polyester-plate lithography."

**Progressive proof**

An impression printed as part of a series of proofs illustrating the development of a multicolor print. Each successive proof shows a new color added to the colors previously printed. For example, the first progressive proof shows color A, the second proof shows color A and B, the third proof shows colors A, B, and C, and so on. The final proof of the sequence will be the equivalent of the editioned print.

**Proof**

Any impression, printed from a matrix, that is not part of the edition. Some examples include artist's proofs, printer's proofs, trial proofs, state proofs, working proofs, and archive proofs.

**Quadriptych**

A work of art consisting of four separate panels or sheets that are attached or hung together to form a single unified composition.

**Relief etching**

A printmaking technique in which a deeply etched metal plate is inked only on the surface (top-rolled) and printed as a relief block.

**Relief printing**

A broad category of printmaking techniques in which nonprinting areas of the design are cut away with gouges, chisels, or knives and the image is printed from the remaining surface of the matrix. The matrix is most commonly wood, linoleum, or metal.

**Resist**

See "Ground."

**Right-to-print (RTP) proof**

See "*Bon à tirer*."

**Roulette**

In printmaking, a handheld tool equipped with a spiked metal wheel for making dotted or textured lines or areas on an intaglio printing plate.

**Rubber stamping**

A relief printing technique in which a custom-made or commercially prepared rubber stamp bearing an image or a text is inked and printed manually on a sheet of paper or other material. See also "Relief printing."

**Scraper**

In printmaking, a three-edged knife used to smooth the surface of metal intaglio plates.

**Screenprinting**

A printing method in which ink-blocking masks or stencils are applied to porous, fine-mesh screens of fabric or metal stretched across a sturdy frame. Designs may be masked by hand painting on the screen with tusche or glue sizing, or with stencils. Alternatively, designs or photographic images may be transferred to the screen using a light-sensitive emulsion applied to the screen with a squeegee and then dried. A film positive (opaque) or printed transparency is laid over the screen and exposed to a strong light source, which hardens the emulsion in the light-exposed areas of the screen. The screen is then washed, which removes the emulsion from unexposed areas of the screen. See also "Photoscreenprinting."

Images are printed onto sheets of paper or other material by forcing ink through the unmasked (open) areas of the screen with a squeegee. One color is printed at a time. The finished print is called a screenprint. This technique is sometimes known as silkscreen printing, a reference to the once common use of silk as a screening mesh before the development of synthetic materials.

**Soft-ground etching**

A variant form of etching, in which an acid-resistant ground applied to the printing plate contains sufficient wax or tallow to prevent it from hardening. On a sheet of soft paper laid over the prepared plate, the artist draws a design with a pencil, pen, crayon, or other instrument, pressing into the ground beneath. When the paper is removed, the ground adheres to the back of the sheet where the pencil was pressed, and the metal plate is exposed in exact correspondence to the artist's drawing. The plate is then bitten (etched) and printed in the usual manner. An artist may also use textured fabrics and other materials and objects to make patterns and designs in the ground.

**Spit bite**

An etching technique in which the artist paints with a diluted acid solution (ferric chloride, water, and gum arabic or dish soap) directly on a prepared aquatint plate. The mordant solution bites the plate wherever the solution touches the metal. The plate is then inked, wiped, and printed in the usual manner. Spit-bite aquatint resembles watercolor or ink wash in the finished prints. See also "Aquatint."

**State proof**

A proof impression printed to show a specific version (state) of the image as the matrix is being developed. It is used by the artist and printer as an aid for revisions and corrections. Collectively, state proofs demonstrate progress of the matrix. If retained, state proofs may or may not be signed by the artist, but they are usually not numbered.

**Stencil print**

See "Pochoir."

**Sugar-lift aquatint**

See "Lift-ground aquatint."

**Suite**

A set of prints related in theme or subject matter and generally published or marketed as a unit, often housed in a custom-designed portfolio case or box.

**Trial proof**

A proof impression printed during the development of the matrix to demonstrate the outcome of specific revisions or corrections made to the matrix or to test the effects of a specific ink color or inking technique. If retained, trial proofs may or may not be signed by the artist, but they are numbered if signed.

**Triptych**

A work of art consisting of three separate panels or sheets that are attached or hung together to form a single, unified composition.

**Tusche**

A grease-based liquid used to draw or paint images on lithographic stones or plates. It may also be used as a resist in etching or screenprinting.

**Variable edition**

An edition of prints produced from a single matrix but not uniform in appearance. This may be due to variations in inking, differences in paper, or handwork added by the artist. Multiples may also be produced as variable editions. Variable editions are sometimes designated with the abbreviation "EV."

**Washi paper**

See "Japanese paper."

**Wood engraving**

A relief printmaking technique in which an image is carved, cut, or otherwise incised into the dense end-grain surface of a woodblock, generally boxwood. The woodblock is then inked with a roller or dauber, covered with a sheet of dampened paper, and printed under manual pressure or in a printing press. See also "Woodcut."

**Woodblock printing**

See "Woodcut."

**Woodcut**

A relief printmaking technique in which an artist carves the image into a plank of wood along the grain. The wood surface acts as the printing matrix; areas that have been cut away do not print. The block is inked with a brayer or dauber, covered with a sheet of dampened paper, and printed under manual pressure from the back of a wooden spoon or baren, or in a printing press. Also called woodblock printing.

**Working proof**

A trial-proof impression printed while the matrix is being developed, on which the artist makes corrections and revisions by hand or notes to direct the printer. If retained, working proofs may or may not be signed by the artist, and may be numbered if signed.

**Wove paper**

Paper produced on finely woven wire mesh that leaves a very faint mesh pattern in the finished sheet.



# Key to the Highpoint Editions Archive Catalogue

This catalogue documents the prints and multiples (three-dimensional objects) held in the Highpoint Editions Archive of the Minneapolis Institute of Art. These works of art were produced by Highpoint Editions, the publishing arm of Highpoint Center for Printmaking of Minneapolis, and date from 2002 to 2021. A small number of prints were produced in association with Highpoint Editions but were published by the artist or another publisher and are so noted in the catalogue.

## **Organization**

The catalogue is organized alphabetically by artist. Works by the same artist are ordered chronologically by year of publication (or release), and then alphabetically, by title, if two or more share the same date. Exceptions include prints issued together in suites or portfolios, which correspond to the order established by the artist.

## **Artist**

Artists represented in the catalogue are listed under their professional name, followed by their nationality, birth country (if different), and life dates.

## **Catalogue number**

Works are numbered sequentially by artist.

## **Title**

The title of each print and multiple assigned by the artist is given, as is the title of the suite, series, or portfolio of which it is a part (when applicable). Works without titles are designated as *Untitled*.

**Date**

The date given is the year of publication, or in the case of self-published works, the year of production.

**Medium and support**

The printmaking techniques and production processes are listed first, followed by the support material. For encased suites and portfolios, the box or portfolio case is also described.

**Dimensions**

Dimensions are in inches and centimeters; height preceding width preceding depth (when applicable). For two-dimensional works, both image and sheet dimensions are given. For intaglio prints with a visible plate mark, plate dimensions replace image dimensions. If the work of art was produced on more than one sheet of paper or other support, the dimensions of each panel are given, followed by the overall dimensions. For an irregularly shaped sheet or support, the stated dimensions indicate the maximum height and width. Collage elements extending beyond the sheet or support are included in the dimensions, and are so noted. For multiples and portfolio boxes or cases, full dimensions are provided.

**Inscriptions and marks**

All handwritten, ink-stamped, printed, and embossed inscriptions and marks are noted, along with their location on the work of art.

**Edition**

The total number of prints or multiples in the published edition is given. Variable editions are so noted; monotypes and monoprints are designated "Unique."

**Proofs**

All proof impressions produced during the production and printing of the edition are enumerated using the following designations and sequence:

AP (artist's proof)  
PP (printer's proof)  
BAT (*bon à tirer* proof)  
HC (*hors commerce* proof)  
CTP (color trial proof)  
TP (trial proof)  
WP (working proof)  
SP (state proof)  
Archive proof  
Other proofs

**Publisher**

The name of the publisher (or co-publishers, when applicable) of the edition is given, followed by the publisher's location. Self-published prints are indicated with the artist's name as publisher.

**Catalogue references**

When applicable, references to published catalogues raisonn  are cited using the abbreviated form of author's last name and catalogue entry number, or page number(s) for unnumbered catalogues.

**Related works**

When applicable, preparatory drawings, color tests, and other unique material created during the production of a given print or multiple are noted.

**Comments**

Entries may include additional information concerning the concept, development, or production of the work of art.

# Catalogue Raisonné

Kinji Akagawa	68
Carlos Amoraes	72
Julie Buffalohead	120
Andrea Carlson	145
Carter	152
Willie Cole	163
Sarah Crowner	262
Santiago Cucullu	266
Kip Deeds	317
Donovan Durham	321
Mary Esch	348
Rob Fischer	386
Rico Gatson	392
Jay Heikes	399
Adam Helms	419
Jim Hodges	425
Alexa Horochowski	444
Joel Janowitz	449
Brad Kahlhamer	473
Michael Kareken	477
Cameron Martin	489
Delita Martin	493
Julie Mehretu	509
Clarence Morgan	518
Lisa Nankivil	549
Stuart Nielsen	557
Todd Norsten	583
Chloe Piene	624
Jessica Rankin	634
David Rathman	640
Artemio Rodríguez	682
Linda Schwarz	686
Anna Sobol-Wejman	698

Aaron Spangler .....	704
Do Ho Suh .....	726
Carolyn Swiszcz .....	733
Mungo Thomson .....	742
Dyani White Hawk .....	753



# Kinji Akagawa

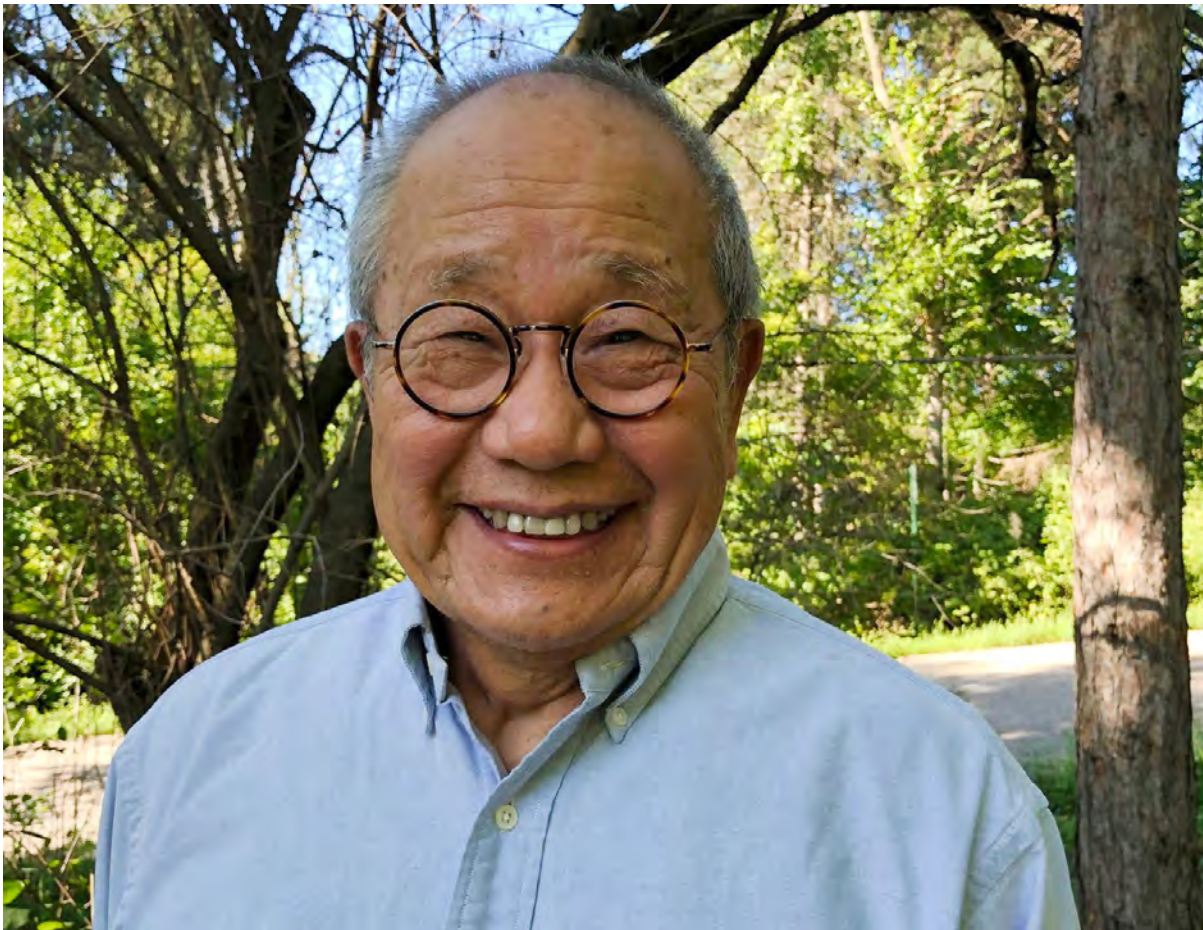


Photo courtesy of Nancy Gipple

## **Born 1940, Tokyo, Japan**

Kinji Akagawa is something of a Minnesota institution, respected as much for his forty-year teaching career at the Minneapolis College of Art and Design as his public art projects. He has brought humanism and generosity to both pursuits, undoubtedly one reason he received the prestigious McKnight Distinguished Artist Award in 2007. His projects are marked by the Japanese belief that even functional objects should be well crafted and “meaningful in the context and the content,”<sup>1</sup> he says. Local materials are also important to him. *Garden Seating, Reading, Thinking* (1987, reinstalled

2017) at the Minneapolis Sculpture Garden uses basalt from nearby Taylors Falls, granite from South Dakota, and a slab of cedar. For a rain garden collaboration at Highpoint, he had a branch from the site cast in bronze and placed on his granite birdbath. As with nearly every project, he also created places to sit. “Seating becomes very much my sculptural language and aesthetic experience,” he says. “Seating encourages and fosters our thinking.”

Akagawa’s parents were barbers. He left his native Tokyo at age four with his mother and brother to escape the ravages of World War II. They stayed with an aunt in northern Japan, where Akagawa was surrounded by creative relatives: two blacksmiths, a lantern maker, a calligrapher, a painter.<sup>2</sup> By 1946, when his family returned to Tokyo, their home and the barbershop had been destroyed. An American Episcopal priest and missionary, Richard A. Merritt, was very supportive of Akagawa, and in 1963—after the young artist finished at Kuwazawa Design School in Tokyo—Merritt paid his way to the United States on a cargo ship. He spent a summer at the Haystack Mountain School of Crafts in Maine, then enrolled at Cranbrook Academy of Art near Detroit. Just shy of graduation, he left to study printmaking at Tamarind Lithography Workshop in Los Angeles, supported by a Ford Foundation grant. Under master printer Kenneth Tyler he rose to senior printer, printing the work of fellow artists as well as his own. In 1967, Akagawa was hired at what is now the Minneapolis College of Art and Design. He initially taught printmaking, meanwhile earning his BFA (1968) there. He received an MFA (1969) from the University of Minnesota, Minneapolis, studying with the printmaker Zigmunds Priede. After brief teaching stints elsewhere, he settled in at MCAD, in 1973. Gradually, sculpture grew more dominant. Among his influences were artist Joseph Beuys, architect Alvar Aalto, and sculptors Constantin Brancusi, Isamu Noguchi, and Scott Burton.



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

Akagawa retired from MCAD in 2010. His public art includes *The Enjoyment of Nature* (1992) on Nicollet Mall and the Lyndale Park Peace Garden Bridge (2009), both in Minneapolis, as well as works in the Minnesota cities of Windom, Cambridge, St. Cloud, Grand Rapids, Thief River Falls, Bloomington, Lake Bronson, and more. He has received grants from the Minnesota State Arts Board (1995) and Carnegie Mellon Foundation (1984), and fellowships from the McKnight Foundation (1983) and Bush Foundation (1982). He was a visiting professor at Bauhaus University, Weimar, Germany (2004); University of Minnesota School of Architecture (2000); and Osaka University of Arts, Japan (1996); and a visiting artist at Tokyo Institute of Technology (2010–12). Akagawa lives in Afton, Minnesota, with his wife, the fiber artist Nancy Gipple.

—Marla J. Kinney

**NOTES**

1. Kinji Akagawa, phone conversations with the author, May 2020.
2. Mason Riddle, “Genius Loci: The Nest of a Finch,” in *2007 McKnight Distinguished Artist Kinji Akagawa* (Minneapolis: McKnight Foundation, 2007), pp. 7–16, <https://www.mcknight.org/wp-content/uploads/pdf-3-mb-1.pdf>.



Copyright © Kinji Akagawa, published by Highpoint Editions

## Cat. 1 Akagawa.

<b>Artist, Nationality, Dates</b>	Kinji Akagawa, American (born Japan), 1940
<b>Title, Date</b>	Here and Now: Re-View, Re-Think, i≠i, 2010
<b>Portfolio / Series</b>	
<b>Medium</b>	Color woodcut, color lithograph, and spit-bite aquatint on various papers, mounted to a single sheet of wove paper
<b>Paper / Support</b>	woodcut on Japanese mulberry paper; lithograph on Rives BFK wove paper; intaglio print on Pescia Grey paper; mounted to Revere Suede standard white paper
<b>Dimensions</b>	10 × 10 in. (25.4 × 25.4 cm) (image, each) 18 3/4 × 44 1/2 in. (47.63 × 113.03 cm) (sheet)
<b>Inscriptions + Marks</b>	BC in pencil: Kinji Akagawa 2010   BC in pencil: Here and Now: Re-View, Re-Think, i≠i BC in pencil: Arch. 1/2   Publisher's stamp in dark gray ink, BC on verso: HP
<b>Edition + Proofs</b>	Edition of 18   Proofs: 8 AP; 3 PP; 1 BAT; 1 HC; 2 Archive proofs
<b>Printers</b>	Proofing and editioning supervised by Master Printer Cole Rogers, Exhibition and Studio Manager Joanne Price, and Senior Printer Zac Adams-Bliss. Editioning by Cole Rogers, Joanne Price, and Justin Israels with assistance from Zac Adams-Bliss and Studio Intern Molly Nelson.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began September 2009. Printing was completed and edition and proofs were signed October 28, 2010.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.1



# Carlos Amorales



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

## **Born 1970, Mexico City, Mexico**

Carlos Amorales was born Carlos Aguirre Morales in 1970 to the conceptual artists Rowena Morales and Carlos Aguirre. At nineteen, determined to distinguish his own art and identity from those of his parents, Amorales immigrated to the Netherlands to study at the Rijksakademie van Beeldende Kunsten (1992–95) and the Gerrit Rietveld Academie (1996–97), both in Amsterdam. While researching masks at the Rijksakademie, he conceived the identity “Amorales,” a contraction of his parents’ surnames that connotes amorality in Spanish. The identity initially existed as a concept in *Identity Loan Contract* (1996), wherein Amorales permitted the Dutch writer Gabriel Lester to adopt his identity for one month. Meanwhile, Amorales traveled to Mexico to commission self-portrait *lucha libre* masks, manifestations of his fictional identity that would be incorporated into a series of performances inspired by Mexican professional wrestling. In



these performances, titled *Los Amoraless* (1996–2001), two *luchadores*, both wearing identical Amoraless masks, would grapple in the galleries and art institutions of Europe, the United States, and Mexico. As the wrestling matches gained notoriety throughout the art world, so did Amoraless and the name by which he and his artwork are now known globally.



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

Amoraless's artistic practice explores the constructs and ambiguities of language and the intersection of reality and fantasy. *Liquid Archive* is his digital collection of more than fifteen hundred vector graphics that he uses in his animation, installation, and graphic artwork. At Highpoint Editions, Amoraless designed several series of prints (2010) with the *Liquid Archive*'s silhouettes of animals, the human body, and landmasses, which he arranged into a variety of surreal figures and compositions.

Amoraless had previously used the *Liquid Archive* in the design of album covers for *Nuevos Ricos* (2004–9), a bootleg record label that he co-founded with the artists Julian Lede and André Pahl. More recently, he has been working on a **typographic** project that uses an encrypted alphabet to translate texts and create compositions for multimedia artwork, challenging the hierarchies of language and sign making. A question that continues to resurface in Amoraless's practice is one he often poses himself: "Does art exist outside the art world? At the end," he writes, "the image that comes to mind is that of a mask playing a flute."<sup>1</sup>



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

Amorales has had solo exhibitions at Museo de Contemporáneo, Monterrey, Mexico (2019); Museo de Arte Moderno de Medellín, Colombia (2017); the Power Plant, Toronto (2015); and Museo Tamayo, Mexico City (2013). He has also represented the Netherlands (2003) and Mexico (2017) at the Venice Biennale and has participated in numerous other biennials, including Quebec City's Manif d'Art (2017), Cuba's Bienal de la Habana (2015, 2009), the Berlin Biennale (2014, 2001), Belgium's Manifesta 9 (2012), and New York's Performa (2007). His work has also been featured in group shows at the Museo de la Ciudad de México (2018); De Appel, Amsterdam (2016); Solomon R. Guggenheim Museum, New York (2014); and other venues. Amorales lives and works in Mexico City with his wife, the performance artist Galia Eibenschutz, and their two children.

—Ian Karp

NOTES

1. Carlos Amorales et al., *Carlos Amorales: Axioms for Action (1996–2018)* (exh. cat.), Museo Universitario Arte Contemporáneo (Mexico City, 2018), p. 100.

Cat. 2. Amorales	76
Cat. 3. Amorales	78
Cat. 4. Amorales	80
Cat. 5. Amorales	82
Cat. 6. Amorales	84
Cat. 7. Amorales	86
Cat. 8. Amorales	88
Cat. 9. Amorales	90
Cat. 10. Amorales	92
Cat. 11. Amorales	94
Cat. 12. Amorales	96
Cat. 13. Amorales	98

Cat. 14. Amoraless	100
Cat. 15. Amoraless	102
Cat. 16. Amoraless	104
Cat. 17. Amoraless	106
Cat. 18. Amoraless	108
Cat. 19. Amoraless	110
Cat. 20. Amoraless	112
Cat. 21. Amoraless	114
Cat. 22. Amoraless	116
Cat. 23. Amoraless	118

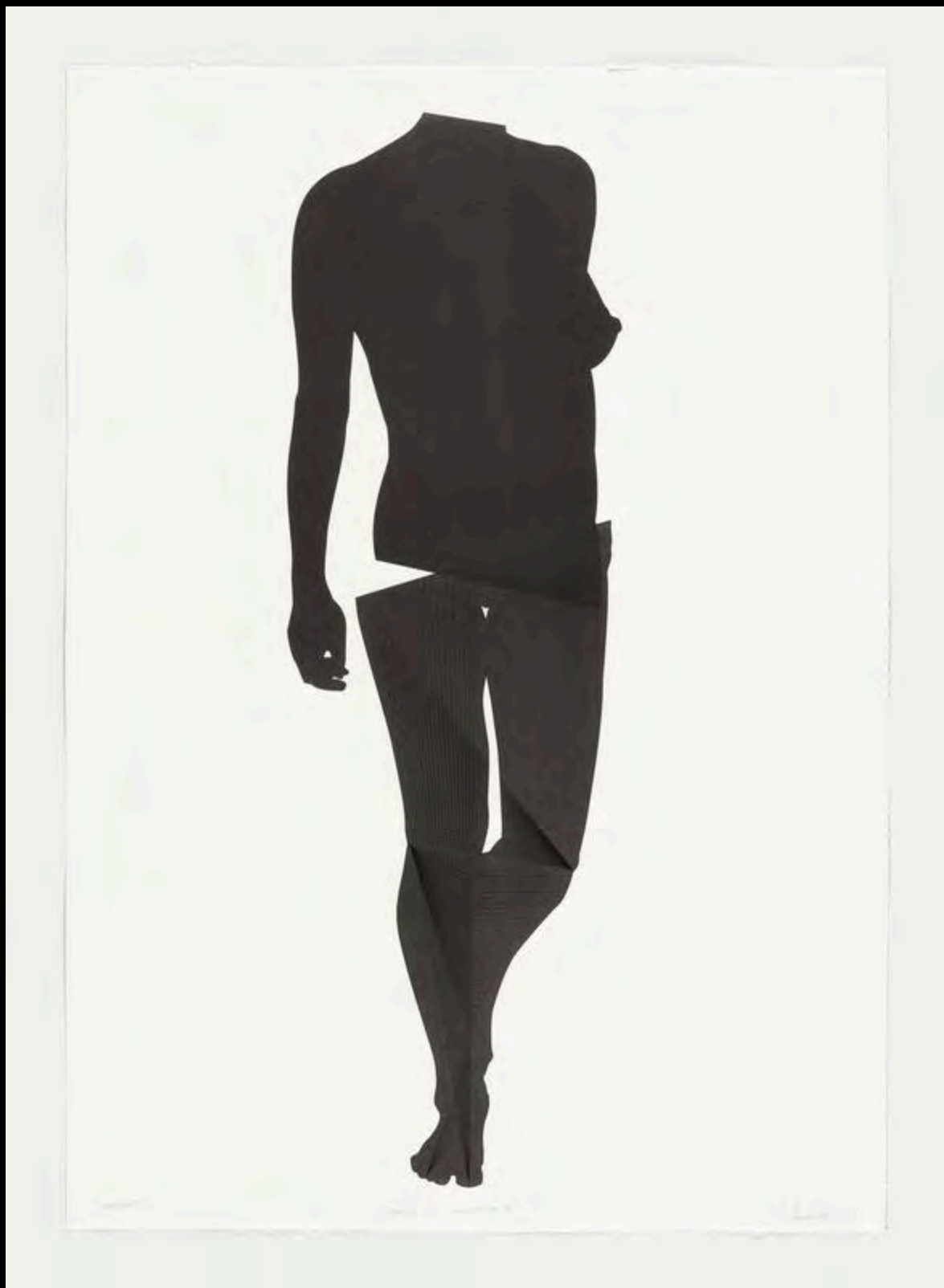


Copyright © Carlos Amoraes, published by Highpoint Editions

## Cat. 2. Amoraless

<b>Artist, Nationality, Dates</b>	Carlos Amoraless, Mexican, born 1970
<b>Title, Date</b>	Bird Sticker, 2010
<b>Portfolio / Series</b>	
<b>Medium</b>	Lithographs in light gray and black inks on three sheets of paper; triptych
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	41 1/2 × 29 1/2 in. (105.41 × 74.93 cm) (sheet, each) 41 1/2 × 88 1/2 in. (105.41 × 224.79 cm) (overall)
<b>Inscriptions + Marks</b>	LRC of R sheet in pencil: C Amoraless 2010   BC of R sheet in pencil: Bird Sticker LLC of each sheet in pencil: ARCHIVE 1/2   Publisher's blindstamp, LLC of L sheet: HP
<b>Edition + Proofs</b>	Edition of 8   Proofs: 3 AP; 2 PP; 1 BAT; 1 HC; 1 TP (left panel only); 2 Archive proofs
<b>Printers</b>	Proofing by Senior Printer Zac Adams-Bliss, edition by Master Printer Cole Rogers with assistance from Printing Assistant Drew Peterson and Studio Interns Dan Henning, Molly Nelson, and Genevieve Senchyna.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began February 2009 and the edition printing was completed August 2010. The artist signed the edition August 21, 2011.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.2a-c

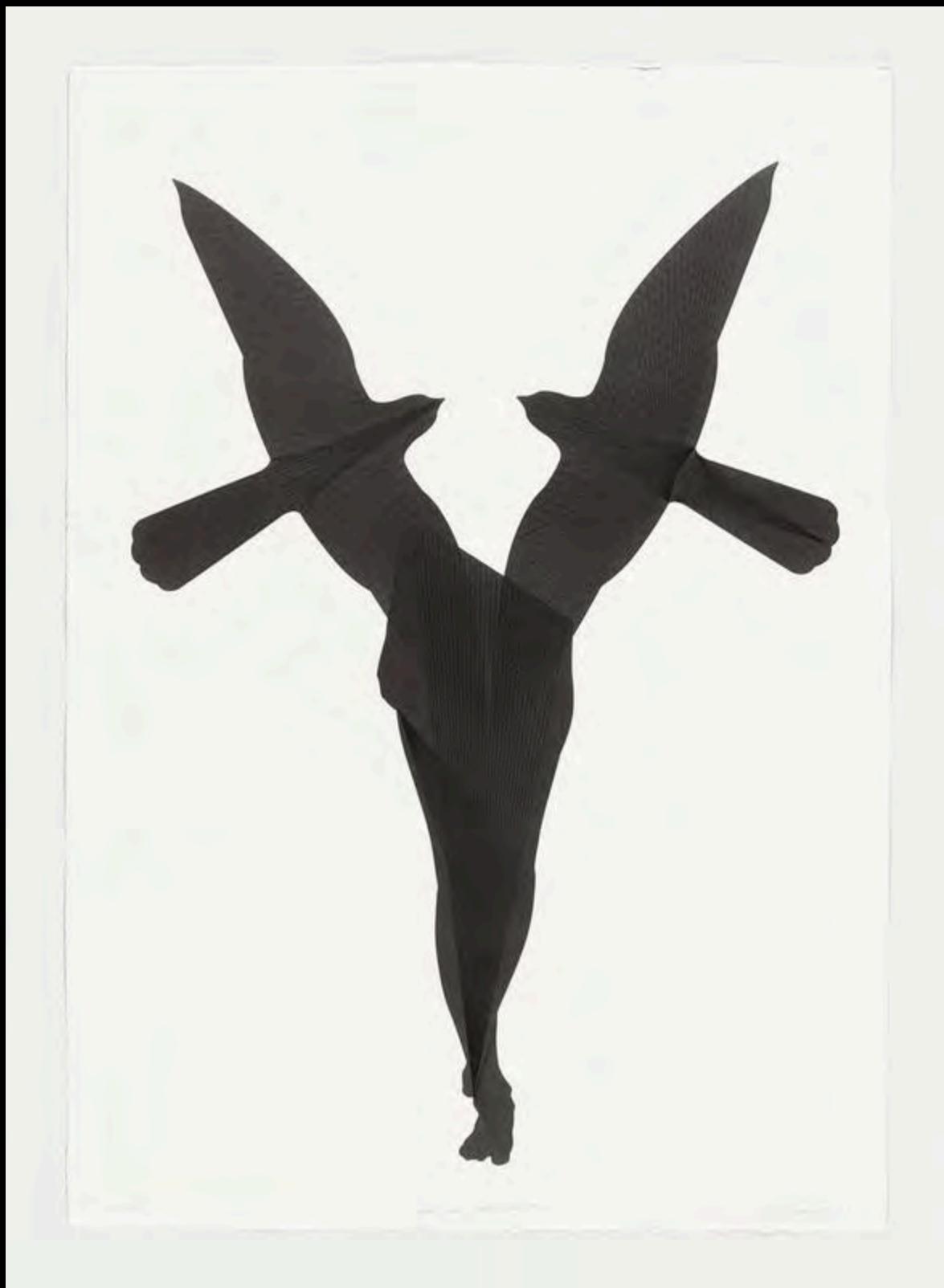




Copyright © Carlos Amoraes, published by Highpoint Editions

## Cat. 3. Amoraless

<b>Artist, Nationality, Dates</b>	Carlos Amoraless, Mexican, born 1970
<b>Title, Date</b>	Hybrid Solid Composition #1, 2010
<b>Portfolio / Series</b>	Hybrid Solid Compositions
<b>Medium</b>	Intaglio and relief printed from two laser-engraved acrylic templates
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	42 1/2 × 29 1/2 in. (107.95 × 74.93 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: C. Amoraless 2010   BC in pencil: Hybrid Solid Composition #1 LLC in pencil: ARCHIVE 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 12   Proofs: 3 AP; 4 PP; 1 BAT; 2 HC; 2 Archive proofs
<b>Printers</b>	Proofing and edition by Senior Printer Zac Adams-Bliss, Master Printer Cole Rogers, Printing Assistant Drew Peterson, and Studio Interns Cheyenne Mallo, Mike Johnson, and Matthew Sprung.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began February 2009 and the edition printing was completed August 2010. The artist signed the edition August 21, 2011.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.3.1



Copyright © Carlos Amoraes, published by Highpoint Editions

## Cat. 4. Amoraless

<b>Artist, Nationality, Dates</b>	Carlos Amoraless, Mexican, born 1970
<b>Title, Date</b>	Hybrid Solid Composition #2, 2010
<b>Portfolio / Series</b>	Hybrid Solid Compositions
<b>Medium</b>	Intaglio and relief printed from three laser-engraved acrylic templates
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	42 1/2 × 29 1/2 in. (107.95 × 74.93 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: C. Amoraless 2010   BC in pencil: Hybrid Solid Compositions #2 LLC in pencil: ARCHIVE 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 12   Proofs: 3 AP; 4 PP; 1 BAT; 2 HC; 2 Archive proofs
<b>Printers</b>	Proofing and edition by Senior Printer Zac Adams-Bliss, Master Printer Cole Rogers, Printing Assistant Drew Peterson, and Studio Interns Cheyenne Mallo, Mike Johnson, and Matthew Sprung.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began February 2009 and the edition printing was completed August 2010. The artist signed the edition August 21, 2011.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.3.2



Copyright © Carlos Amoraes, published by Highpoint Editions



## Cat. 5. Amoraless

<b>Artist, Nationality, Dates</b>	Carlos Amoraless, Mexican, born 1970
<b>Title, Date</b>	Hybrid Solid Composition #3, 2010
<b>Portfolio / Series</b>	Hybrid Solid Compositions
<b>Medium</b>	Intaglio and relief printed from two laser-engraved acrylic templates
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	42 1/2 × 29 1/2 in. (107.95 × 74.93 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: C. Amoraless 2010   BC in pencil: Hybrid Solid Compositions #3 LLC in pencil: ARCHIVE 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 12   Proofs: 3 AP; 4 PP; 1 BAT; 2 HC; 2 Archive proofs
<b>Printers</b>	Proofing and edition by Senior Printer Zac Adams-Bliss, Master Printer Cole Rogers, Printing Assistant Drew Peterson, and Studio Interns Cheyenne Mallo, Mike Johnson, and Matthew Sprung.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began February 2009 and the edition printing was completed August 2010. The artist signed the edition August 21, 2011.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.3.3



Copyright © Carlos Amorales, published by Highpoint Editions

## Cat. 6. Amoraless

<b>Artist, Nationality, Dates</b>	Carlos Amoraless, Mexican, born 1970
<b>Title, Date</b>	Skeleton Images – Azar Compositions #1, 2010
<b>Portfolio / Series</b>	Skeleton Images – Azar Compositions
<b>Medium</b>	Color intaglio and relief printed from laser-engraved acrylic templates
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	48 × 36 in. (121.92 × 91.44 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: C. Amoraless 2010   BC in pencil: Skeleton Images – AZAR Compositions #1 LLC in pencil: ARCHIVE   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 3   Proofs: 1 AP; 10 TP; 1 Archive proof
<b>Printers</b>	Proofing and edition by Senior Printer Zac Adams-Bliss, Printing Assistant Drew Peterson, Master Printer Cole Rogers, and Studio Interns Megan Anderson, Kelsey Henderson, Mike Johnson, Anna Orbovich, Cheyenne Mallo, and Matthew Sprung.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began February 2009 and the edition printing was completed July 2010. The artist signed the edition August 21, 2011.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.4.1



Copyright © Carlos Amorales, published by Highpoint Editions

## Cat. 7. Amoraless

<b>Artist, Nationality, Dates</b>	Carlos Amoraless, Mexican, born 1970
<b>Title, Date</b>	Skeleton Images – Azar Compositions #2, 2010
<b>Portfolio / Series</b>	Skeleton Images – Azar Compositions
<b>Medium</b>	Color intaglio and relief printed from laser-engraved acrylic templates
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	48 × 36 in. (121.92 × 91.44 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: C. Amoraless 2010   BC in pencil: Skeleton Images – AZAR Compositions #2 LLC in pencil: ARCHIVAL   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 3   Proofs: 1 AP; 10 TP; 1 Archive proof
<b>Printers</b>	Proofing and edition by Senior Printer Zac Adams-Bliss, Printing Assistant Drew Peterson, Master Printer Cole Rogers, and Studio Interns Megan Anderson, Kelsey Henderson, Mike Johnson, Anna Orbovich, Cheyenne Mallo, and Matthew Sprung.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began February 2009 and the edition printing was completed July 2010. The artist signed the edition August 21, 2011.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.4.2





Copyright © Carlos Amorales, published by Highpoint Editions

## Cat. 8. Amoraless

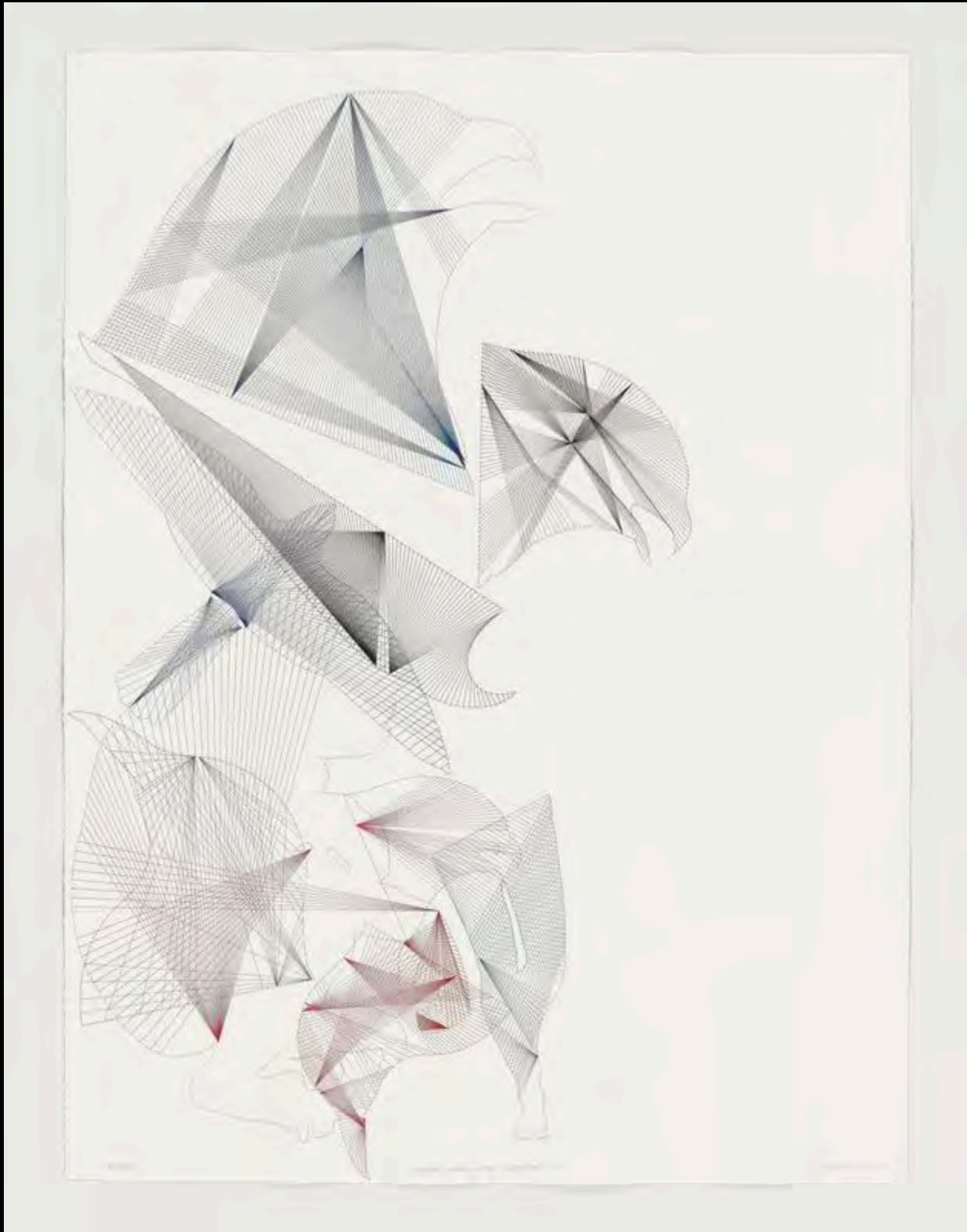
<b>Artist, Nationality, Dates</b>	Carlos Amoraless, Mexican, born 1970
<b>Title, Date</b>	Skeleton Images – Azar Compositions #3, 2010
<b>Portfolio / Series</b>	Skeleton Images – Azar Compositions
<b>Medium</b>	Color intaglio and relief printed from laser-engraved acrylic templates
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	48 × 36 in. (121.92 × 91.44 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: C. Amoraless 2010   BC in pencil: Skeleton Images – AZAR Compositions #3 LLC in pencil: ARCHIVAL   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 3   Proofs: 1 AP; 10 TP; 1 Archive proof
<b>Printers</b>	Proofing and edition by Senior Printer Zac Adams-Bliss, Printing Assistant Drew Peterson, Master Printer Cole Rogers, and Studio Interns Megan Anderson, Kelsey Henderson, Mike Johnson, Anna Orbovich, Cheyenne Mallo, and Matthew Sprung.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began February 2009 and the edition printing was completed July 2010. The artist signed the edition August 21, 2011.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.4.3



Copyright © Carlos Amorales, published by Highpoint Editions

## Cat. 9. Amoraless

<b>Artist, Nationality, Dates</b>	Carlos Amoraless, Mexican, born 1970
<b>Title, Date</b>	Skeleton Images – Azar Compositions #4, 2010
<b>Portfolio / Series</b>	Skeleton Images – Azar Compositions
<b>Medium</b>	Color intaglio and relief printed from laser-engraved acrylic templates
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	48 × 36 in. (121.92 × 91.44 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: C. Amoraless 2010   BC in pencil: Skeleton Images – AZAR Compositions #4 LLC in pencil: ARCHIVAL   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 3   Proofs: 1 AP; 10 TP; 1 Archive proof
<b>Printers</b>	Proofing and edition by Senior Printer Zac Adams-Bliss, Printing Assistant Drew Peterson, Master Printer Cole Rogers, and Studio Interns Megan Anderson, Kelsey Henderson, Mike Johnson, Anna Orbovich, Cheyenne Mallo, and Matthew Sprung.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began February 2009 and the edition printing was completed July 2010. The artist signed the edition August 21, 2011.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.4.4

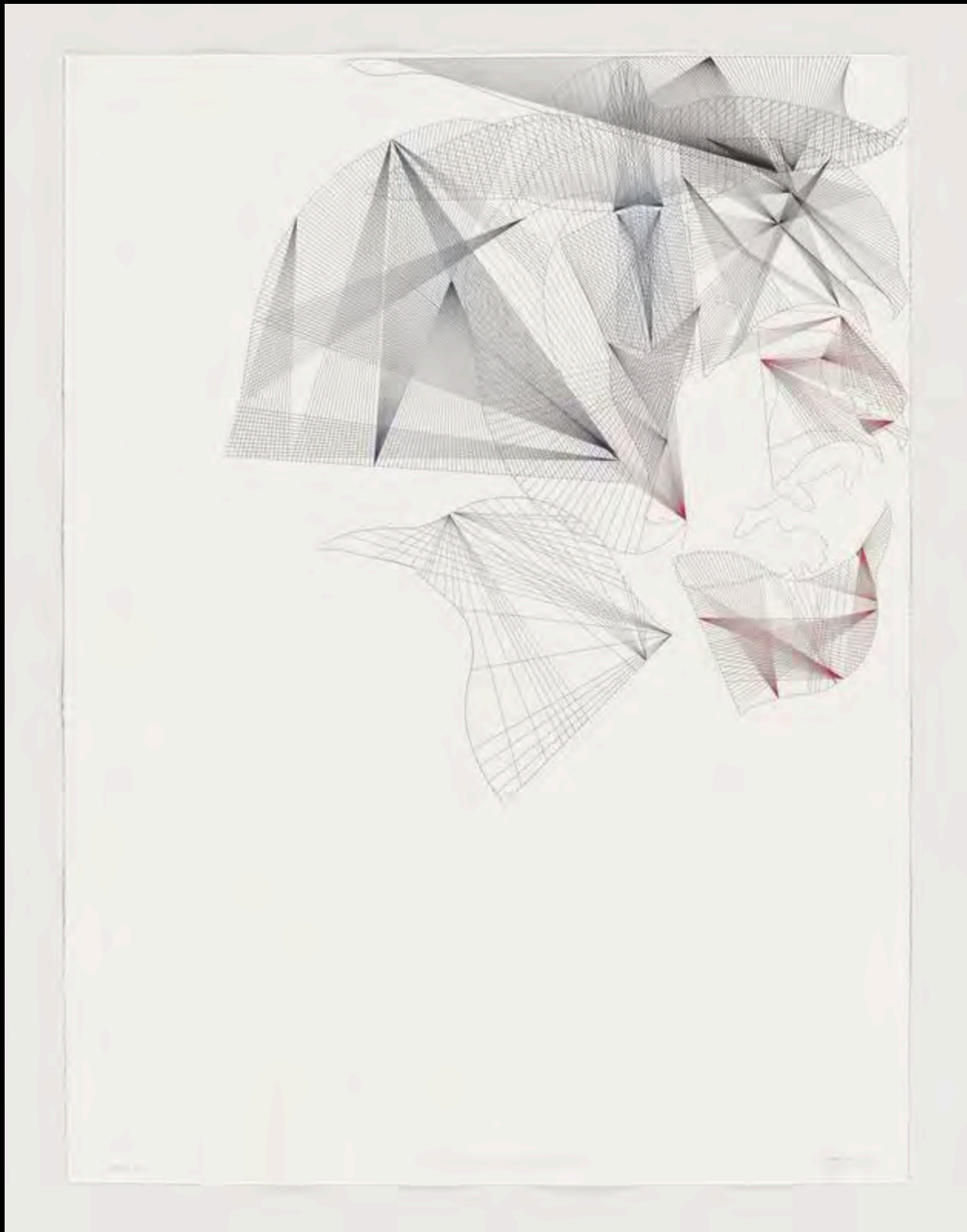


Copyright © Carlos Amorales, published by Highpoint Editions

## Cat. 10. Amorales

<b>Artist, Nationality, Dates</b>	Carlos Amorales, Mexican, born 1970
<b>Title, Date</b>	Skeleton Images – Azar Compositions #5, 2010
<b>Portfolio / Series</b>	Skeleton Images – Azar Compositions
<b>Medium</b>	Color intaglio printed from laser-engraved acrylic templates
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	48 × 36 in. (121.92 × 91.44 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: C. Amorales 2010   BC in pencil: Skeleton Images – AZAR Compositions #5 LLC in pencil: ARCHIVAL   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 3   Proofs: 1 AP; 10 TP; 1 Archive proof
<b>Printers</b>	Proofing and edition by Senior Printer Zac Adams-Bliss, Printing Assistant Drew Peterson, Master Printer Cole Rogers, and Studio Interns Megan Anderson, Kelsey Henderson, Mike Johnson, Anna Orbovich, Cheyenne Mallo, and Matthew Sprung.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began February 2009 and the edition printing was completed July 2010. The artist signed the edition August 21, 2011.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.4.5

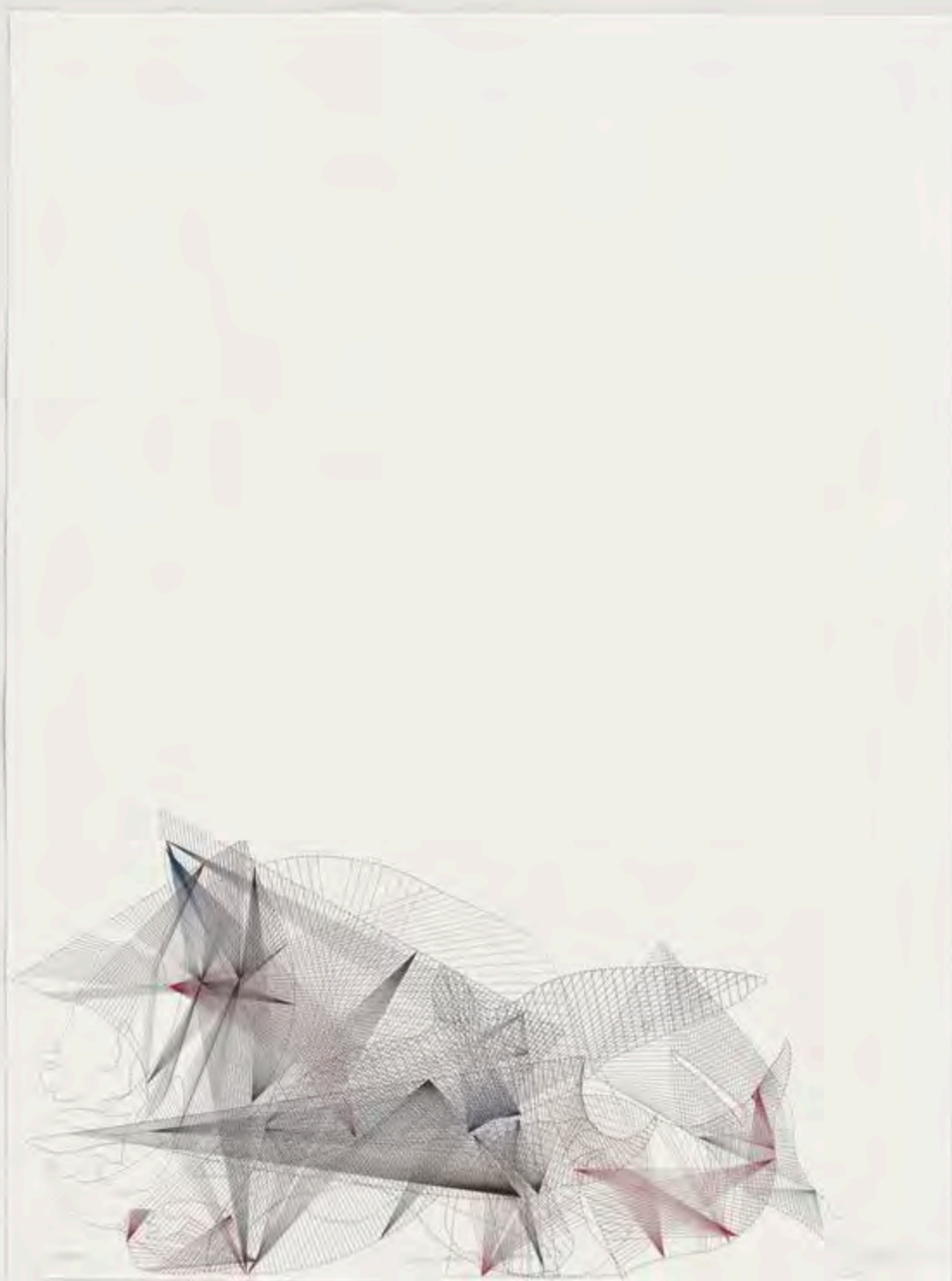




Copyright © Carlos Amorales, published by Highpoint Editions

## Cat. 11. Amoraless

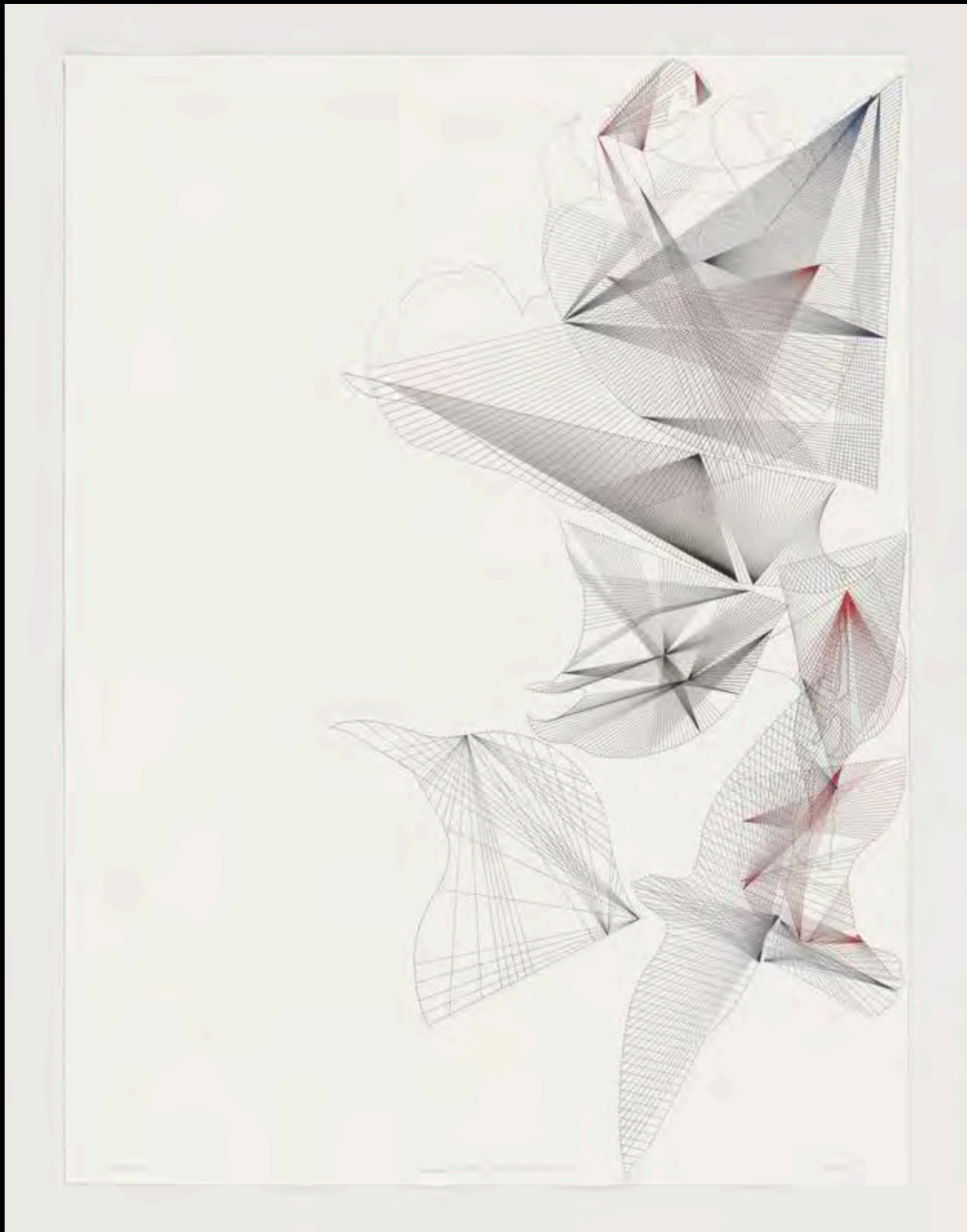
<b>Artist, Nationality, Dates</b>	Carlos Amoraless, Mexican, born 1970
<b>Title, Date</b>	Skeleton Images – Azar Compositions #6, 2010
<b>Portfolio / Series</b>	Skeleton Images – Azar Compositions
<b>Medium</b>	Color intaglio printed from laser-engraved acrylic templates
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	48 × 36 in. (121.92 × 91.44 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: C. Amoraless 2010   BC in pencil: Skeleton Images – AZAR Compositions #6 LLC in pencil: ARCHIVAL   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 3   Proofs: 1 AP; 10 TP; 1 Archive proof
<b>Printers</b>	Proofing and edition by Senior Printer Zac Adams-Bliss, Printing Assistant Drew Peterson, Master Printer Cole Rogers, and Studio Interns Megan Anderson, Kelsey Henderson, Mike Johnson, Anna Orbovich, Cheyenne Mallo, and Matthew Sprung.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began February 2009 and the edition printing was completed July 2010. The artist signed the edition August 21, 2011.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.4.6



Copyright © Carlos Amoraes, published by Highpoint Editions

## Cat. 12. Amoraless

<b>Artist, Nationality, Dates</b>	Carlos Amoraless, Mexican, born 1970
<b>Title, Date</b>	Skeleton Images – Azar Compositions #7, 2010
<b>Portfolio / Series</b>	Skeleton Images – Azar Compositions
<b>Medium</b>	Color intaglio printed from laser-engraved acrylic templates
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	48 × 36 in. (121.92 × 91.44 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: C. Amoraless 2010   BC in pencil: Skeleton Images – AZAR Compositions #7 LLC in pencil: ARCHIVAL   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 3   Proofs: 1 AP; 10 TP; 1 Archive proof
<b>Printers</b>	Proofing and edition by Senior Printer Zac Adams-Bliss, Printing Assistant Drew Peterson, Master Printer Cole Rogers, and Studio Interns Megan Anderson, Kelsey Henderson, Mike Johnson, Anna Orbovich, Cheyenne Mallo, and Matthew Sprung.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began February 2009 and the edition printing was completed July 2010. The artist signed the edition August 21, 2011.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.4.7

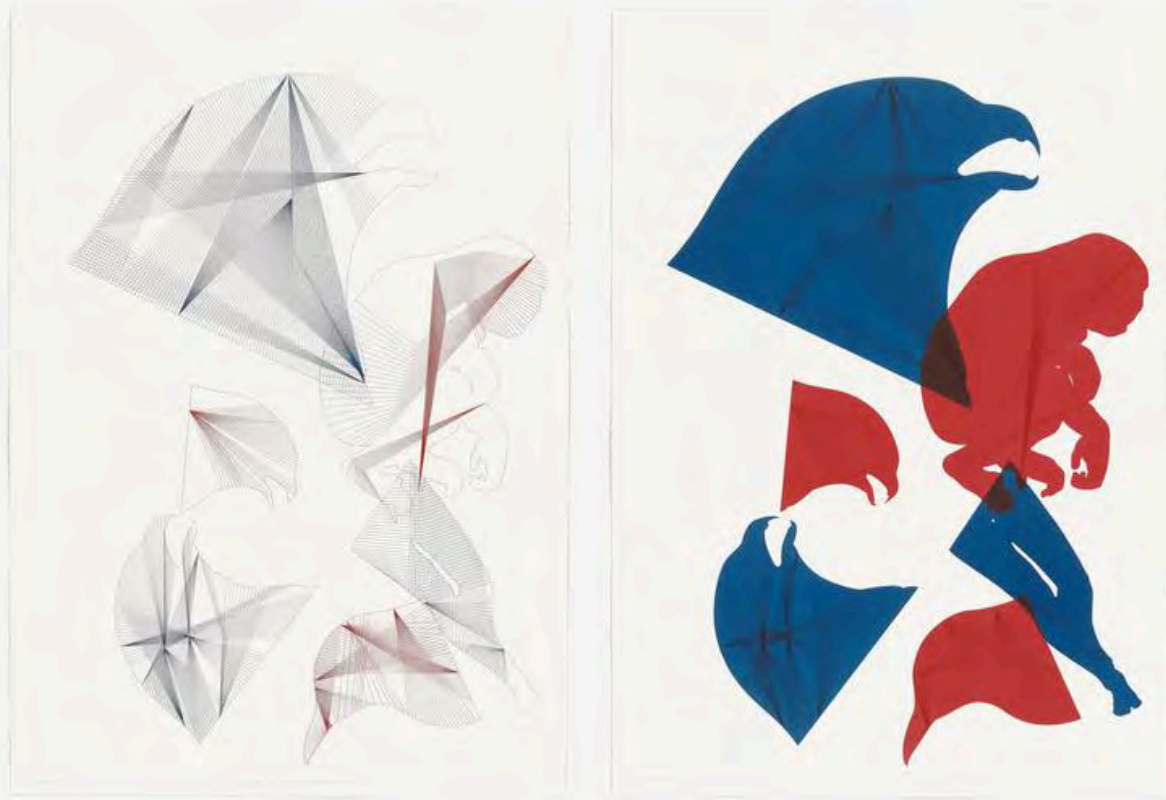


Copyright © Carlos Amorales, published by Highpoint Editions

## Cat. 13. Amoraless

<b>Artist, Nationality, Dates</b>	Carlos Amoraless, Mexican, born 1970
<b>Title, Date</b>	Skeleton Images – Azar Compositions #8, 2010
<b>Portfolio / Series</b>	Skeleton Images – Azar Compositions
<b>Medium</b>	Color intaglio printed from laser-engraved acrylic templates
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	48 × 36 in. (121.92 × 91.44 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: C. Amoraless 2010   BC in pencil: Skeleton Images – AZAR Compositions #8 LLC in pencil: ARCHIVAL   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 3   Proofs: 1 AP; 10 TP; 1 Archive proof
<b>Printers</b>	Proofing and edition by Senior Printer Zac Adams-Bliss, Printing Assistant Drew Peterson, Master Printer Cole Rogers, and Studio Interns Megan Anderson, Kelsey Henderson, Mike Johnson, Anna Orbovich, Cheyenne Mallo, and Matthew Sprung.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began February 2009 and the edition printing was completed July 2010. The artist signed the edition August 21, 2011.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.4.8





Copyright © Carlos Amorales, published by Highpoint Editions

## Cat. 14. Amoraless

<b>Artist, Nationality, Dates</b>	Carlos Amoraless, Mexican, born 1970
<b>Title, Date</b>	Skeleton Images – Azar Compositions Duo, 2010
<b>Portfolio / Series</b>	
<b>Medium</b>	Color intaglio (panel a); color intaglio and relief (panel b); printed from laser-engraved acrylic templates; diptych
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	41 1/2 × 29 1/2 in. (105.41 × 74.93 cm) (sheet, each)
<b>Inscriptions + Marks</b>	LRC in pencil of L sheet: C. Amoraless 2010   BC in pencil of L sheet: Skeleton Images – Azar Composition Duo LLC in pencil on each sheet: ARCHIVE 1/2   Publisher's blindstamp, LLC on each sheet: HP
<b>Edition + Proofs</b>	Edition of 7   Proofs: 4 AP; 4 PP; 1 BAT; 2 HC; 2 Archive proofs
<b>Printers</b>	Proofing and edition by Senior Printer Zac Adams-Bliss, Printing Assistant Drew Peterson, Master Printer Cole Rogers, and Studio Interns Cheyenne Mallo, Mike Johnson, and Matthew Sprung.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began February 2009 and the edition printing was completed July 2010. The artist signed the edition August 21, 2011.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.5a,b



Copyright © Carlos Amoraes, published by Highpoint Editions

## Cat. 15. Amorales

---

<b>Artist, Nationality, Dates</b>	Carlos Amorales, Mexican, born 1970
<b>Title, Date</b>	Snake Glyph #1, 2010
<b>Portfolio / Series</b>	Snake Glyphs
<b>Medium</b>	Intaglio and relief printed from laser-engraved acrylic templates
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	60 × 40 1/2 in. (152.4 × 102.87 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: C. Amorales 2010   BC in pencil: Snake Glyph #1 LLC in pencil: ARCHIVE   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 3   Proofs: 1 AP; 1 TP; 1 Archive proof
<b>Printers</b>	Proofing and edition by Senior Printer Zac Adams-Bliss, Printing Assistant Drew Peterson, and Master Printer Cole Rogers with various assistance from Studio Interns Cheyenne Mallo, Mike Johnson, Anna Orbovich, Matthew Sprung, Kelsey Henderson, and Megan Anderson.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began June 2010 and the edition printing was completed March 2011. The artist signed the edition August 21, 2011.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.6.1

---



Copyright © Carlos Amoraes, published by Highpoint Editions

## Cat. 16. Amorales

<b>Artist, Nationality, Dates</b>	Carlos Amorales, Mexican, born 1970
<b>Title, Date</b>	Snake Glyph #2, 2010
<b>Portfolio / Series</b>	Snake Glyphs
<b>Medium</b>	Intaglio and relief printed from laser-engraved acrylic templates
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	60 × 40 1/2 in. (152.4 × 102.87 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: C. Amorales 2010   BC in pencil: Snake Glyph #2 LLC in pencil: ARCHIVE   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 3   Proofs: 1 AP; 1 Archive proof
<b>Printers</b>	Proofing and edition by Senior Printer Zac Adams-Bliss, Printing Assistant Drew Peterson, and Master Printer Cole Rogers with various assistance from Studio Interns Cheyenne Mallo, Mike Johnson, Anna Orbovich, Matthew Sprung, Kelsey Henderson, and Megan Anderson.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began June 2010 and the edition printing was completed March 2011. The artist signed the edition August 21, 2011.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.6.2





Copyright © Carlos Amoraes, published by Highpoint Editions

## Cat. 17. Amoraless

<b>Artist, Nationality, Dates</b>	Carlos Amoraless, Mexican, born 1970
<b>Title, Date</b>	Snake Glyph #3, 2010
<b>Portfolio / Series</b>	Snake Glyphs
<b>Medium</b>	Intaglio and relief printed from laser-engraved acrylic templates
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	60 × 40 1/2 in. (152.4 × 102.87 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: C. Amoraless 2010   BC in pencil: Snake Glyph #3 LLC in pencil: ARCHIVE   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 3   Proofs: 1 AP; 1 Archive proof
<b>Printers</b>	Proofing and edition by Senior Printer Zac Adams-Bliss, Printing Assistant Drew Peterson, and Master Printer Cole Rogers with various assistance from Studio Interns Cheyenne Mallo, Mike Johnson, Anna Orbovich, Matthew Sprung, Kelsey Henderson, and Megan Anderson.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began June 2010 and the edition printing was completed March 2011. The artist signed the edition August 21, 2011.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.6.3



Copyright © Carlos Amoraes, published by Highpoint Editions

## Cat. 18. Amorales

---

<b>Artist, Nationality, Dates</b>	Carlos Amorales, Mexican, born 1970
<b>Title, Date</b>	Snake Glyph #4, 2010
<b>Portfolio / Series</b>	Snake Glyphs
<b>Medium</b>	Intaglio and relief printed from laser-engraved acrylic templates
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	60 × 40 1/2 in. (152.4 × 102.87 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: C. Amorales 2010   BC in pencil: Snake Glyph #4 LLC in pencil: ARCHIVE   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 3   Proofs: 1 AP; 1 Archive proof
<b>Printers</b>	Proofing and edition by Senior Printer Zac Adams-Bliss, Printing Assistant Drew Peterson, and Master Printer Cole Rogers with various assistance from Studio Interns Cheyenne Mallo, Mike Johnson, Anna Orbovich, Matthew Sprung, Kelsey Henderson, and Megan Anderson.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began June 2010 and the edition printing was completed March 2011. The artist signed the edition August 21, 2011.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.6.4

---



Copyright © Carlos Amoraes, published by Highpoint Editions

## Cat. 19. Amorales

---

<b>Artist, Nationality, Dates</b>	Carlos Amorales, Mexican, born 1970
<b>Title, Date</b>	Snake Glyph #5, 2010
<b>Portfolio / Series</b>	Snake Glyphs
<b>Medium</b>	Intaglio and relief printed from laser-engraved acrylic templates
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	60 × 40 1/2 in. (152.4 × 102.87 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: C. Amorales 2010   BC in pencil: Snake Glyph #5 LLC in pencil: ARCHIVE   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 3   Proofs: 1 AP; 1 Archive proof
<b>Printers</b>	Proofing and edition by Senior Printer Zac Adams-Bliss, Printing Assistant Drew Peterson, and Master Printer Cole Rogers with various assistance from Studio Interns Cheyenne Mallo, Mike Johnson, Anna Orbovich, Matthew Sprung, Kelsey Henderson, and Megan Anderson.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began June 2010 and the edition printing was completed March 2011. The artist signed the edition August 21, 2011.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.6.5

---





Copyright © Carlos Amoraes, published by Highpoint Editions

## Cat. 20. Amoraless

<b>Artist, Nationality, Dates</b>	Carlos Amoraless, Mexican, born 1970
<b>Title, Date</b>	Useless Wonder Map #1, 2010
<b>Portfolio / Series</b>	Useless Wonder Maps
<b>Medium</b>	Relief print from laser-engraved acrylic templates
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	39 1/2 × 52 1/2 in. (100.33 × 133.35 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: C. Amoraless 2010   BC in pencil: Useless Wonder Map #1 LLC in pencil: ARCHIVAL 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 7   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 2 Archive proofs
<b>Printers</b>	Proofing and edition by Senior Printer Zac Adams-Bliss, Master Printer Cole Rogers, Printing Assistant Drew Peterson, and Studio Interns Cheyenne Mallo and Mike Johnson.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began February 2009 and the edition printing was completed August 2010. The artist signed the edition August 21, 2011.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.7.1



Copyright © Carlos Amoraes, published by Highpoint Editions

## Cat. 21. Amoraless

<b>Artist, Nationality, Dates</b>	Carlos Amoraless, Mexican, born 1970
<b>Title, Date</b>	Useless Wonder Map #2, 2010
<b>Portfolio / Series</b>	Useless Wonder Maps
<b>Medium</b>	Relief print from laser-engraved acrylic templates
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	39 1/2 × 52 1/2 in. (100.33 × 133.35 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: C. Amoraless 2010   BC in pencil: Useless Wonder Map #2 LLC in pencil: ARCHIVAL 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 7   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 2 Archive proofs
<b>Printers</b>	Proofing and edition by Senior Printer Zac Adams-Bliss, Master Printer Cole Rogers, Printing Assistant Drew Peterson, and Studio Interns Cheyenne Mallo and Mike Johnson.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began February 2009 and the edition printing was completed August 2010. The artist signed the edition August 21, 2011.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.7.2



Copyright © Carlos Amoraes, published by Highpoint Editions

## Cat. 22. Amoraless

<b>Artist, Nationality, Dates</b>	Carlos Amoraless, Mexican, born 1970
<b>Title, Date</b>	Useless Wonder Map #3, 2010
<b>Portfolio / Series</b>	Useless Wonder Maps
<b>Medium</b>	Relief print from laser-engraved acrylic templates
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	39 1/2 × 52 1/2 in. (100.33 × 133.35 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: C. Amoraless 2010   BC in pencil: Useless Wonder Map #3 LLC in pencil: ARCHIVAL 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 7   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 2 Archive proofs
<b>Printers</b>	Proofing and edition by Senior Printer Zac Adams-Bliss, Master Printer Cole Rogers, Printing Assistant Drew Peterson, and Studio Interns Cheyenne Mallo and Mike Johnson.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began February 2009 and the edition printing was completed August 2010. The artist signed the edition August 21, 2011.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.7.3





Copyright © Carlos Amoraes, published by Highpoint Editions

## Cat. 23. Amoraless

<b>Artist, Nationality, Dates</b>	Carlos Amoraless, Mexican, born 1970
<b>Title, Date</b>	Useless Wonder Map #4, 2010
<b>Portfolio / Series</b>	Useless Wonder Maps
<b>Medium</b>	Relief print from laser-engraved acrylic templates
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	39 1/2 × 52 1/2 in. (100.33 × 133.35 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: C. Amoraless 2010   BC in pencil: Useless Wonder Map #4 LLC in pencil: ARCHIVAL 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 7   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 2 Archive proofs
<b>Printers</b>	Proofing and edition by Senior Printer Zac Adams-Bliss, Master Printer Cole Rogers, Printing Assistant Drew Peterson, and Studio Interns Cheyenne Mallo and Mike Johnson.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began February 2009 and the edition printing was completed August 2010. The artist signed the edition August 21, 2011.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.7.4

# Julie Buffalohead



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

## **Born 1972, Minneapolis, Minnesota**

Julie Buffalohead (Ponca) had a childhood steeped in Native ways. She absorbed much about her culture via storytelling, and now she calls on animals from those stories—coyote, deer, rabbit, fox, raven, owl—to lend archetypal power to her complex modern-day narratives. In the painting *Six-Pack Colonialism* (2018), for example, owls prepare to do battle with tiny ships seemingly entangled in the plastic rings that hold aluminum cans. The 2015 Highpoint lithographs *Piggyback* (cat. no. 29) and *The Showdown* (cat. no. 31) each depict an owl with a house strapped to its back. “I was thinking a lot about white people drawing property lines,” says Buffalohead, who grew up in the Minneapolis suburb of St. Louis Park. “Native people didn’t have an idea of property lines.”<sup>1</sup> The Ponca, in fact, lost their land altogether: in the 1870s they were removed from their homes in Nebraska and relocated to Oklahoma, where Buffalohead still has relatives. (Note the Nebraska puppet in the print *Fox Tussle* [cat. no. 28]).

In the more autobiographical works, Buffalohead's usual stand-in is the coyote. He's the trickster, a shapeshifter with a contradictory nature. "He can throw things into chaos, but constantly learns from his mistakes," she says. "I like the idea that we're all allowed to be an imperfect person." In the recent mixed-media work *Bad Feminist*, a coyote wears a bright red bra. "He allows me to do things I wouldn't normally do in life," she says. The sense of opposition contained in some works, such as the Highpoint lithograph and screenprint *Trickster Showdown* (2015) (cat. no. 32), refers in part to being biracial: Buffalohead's father is Ponca, her mother white. Going to suburban schools, she was teased for her last name and bullied for being different. "It's two sides of myself, the idea of belonging and not belonging," she says. New imagery appeared with the birth of her daughter, in 2009. As she examined her conflicting emotions about pregnancy and motherhood, she wove toys, tutus, and tea parties into her ambiguous narratives. Attendees at one party all wear animal masks, a consistent Buffalohead motif suggesting the malleability of identity.



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

Buffalohead is a member of the Deer clan. Her parents taught her that, among other things, this means she must never touch or eat deer. Her historian father taught in the Department of American Indian Studies at the University of Minnesota, Minneapolis, and other schools; her anthropologist mother taught at nearby Augsburg College. Buffalohead earned a BFA (1995) from the Minneapolis College of Art and Design, and an MFA (2001) from Cornell University, Ithaca, New York. Her awards include a Guggenheim Fellowship (2019) and Joan Mitchell Foundation grant (2016), as well as fellowships from the McKnight Foundation (2015, 2003), Eiteljorg Museum (2013), and Minnesota State Arts Board (2017, 2002). In addition to such group shows as "Hearts of Our People: Native Women Artists" (2019–20), organized by the Minneapolis Institute of Art, solo shows include "Eyes on Julie Buffalohead," Denver Art Museum (2019); "The Truth About Stories: Julie Buffalohead" (2015), Museum of Contemporary Native Arts, Santa Fe, New Mexico; "Julie Buffalohead: Coyote Dreams" (2014–15), Minnesota Museum of American Art, St. Paul; and "Julie Buffalohead: Let the Show Begin" (2012–13), National Museum of the American Indian, New York. She lives in St. Paul, Minnesota.

—Marla J. Kinney

## NOTES

1. Julie Buffalohead, phone conversation with the author, June 2020.

Cat. 24. Buffalohead .....	123
Cat. 25. Buffalohead .....	125
Cat. 26. Buffalohead .....	127
Cat. 27. Buffalohead .....	129
Cat. 28. Buffalohead .....	131
Cat. 29. Buffalohead .....	133
Cat. 30. Buffalohead .....	135
Cat. 31. Buffalohead .....	137
Cat. 32. Buffalohead .....	139
Cat. 33. Buffalohead .....	141
Cat. 34. Buffalohead .....	143

Copyright © Julie Buffalohead, published by Highpoint Editions



## Cat. 24. Buffalohead

<b>Artist, Nationality, Dates</b>	Julie Buffalohead, American (Ponca Tribe of Oklahoma), born 1972
<b>Title, Date</b>	Entwined, 2014
<b>Portfolio / Series</b>	
<b>Medium</b>	Color lithograph on kozo shi paper
<b>Paper / Support</b>	kozo shi paper
<b>Dimensions</b>	22 5/8 × 60 3/4 in. (57.47 × 154.31 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Julie Buffalohead 2014   BC in pencil: ENTWINED LLC in pencil: ARCHIVE 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 8   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 1 TP (like the edition but chine collé mounted to Rives BFK paper); 2 Archive proofs
<b>Printers</b>	Proofing to approval and edition by Senior Printer Zac Adams-Bliss with various assistance from Master Printer Cole Rogers, Assistant Printers Nuno Nuñez and Megan Anderson, and Studio Interns Zoe Craig, Lauren Flynn, Amy Linder, DJ Steinmetz, Madison Sternig, and Sarita Zaleha.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began July 2014. Proofing was completed by August 2014. Editioning was completed and work signed December 12, 2014.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.8



Copyright © Julie Buffalohead, published by Highpoint Editions

## Cat. 25. Buffalohead

<b>Artist, Nationality, Dates</b>	Julie Buffalohead, American (Ponca Tribe of Oklahoma), born 1972
<b>Title, Date</b>	Revisionist History Lesson, 2014
<b>Portfolio / Series</b>	
<b>Medium</b>	Color lithograph on tokuatsu paper
<b>Paper / Support</b>	tokuatsu paper
<b>Dimensions</b>	23 1/2 × 30 1/4 in. (59.69 × 76.84 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Julie Buffalohead 2014   BC in pencil: REVISIONIST HISTORY LESSON LLC in pencil: ARCHIVE 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 8   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 3 TP (1/3 is like the edition on 22 1/4 x 30 in. Rives BFK paper; 2/3 is like the edition on 23 3/4 x 29 3/4 in. white mulberry paper; 3/3 is like the edition on 23 1/2 x 30 in. kozo shi paper); 1 SP (like the edition minus brown plate on 21 x 30 1/4 in. paper); 2 Archive proofs
<b>Printers</b>	Proofing to approval and edition by Senior Printer Zac Adams-Bliss with various assistance from Master Printer Cole Rogers, Assistant Printers Nuno Nuñez and Megan Anderson, and Studio Interns Zoe Craig, Lauren Flynn, Amy Linder, and DJ Steinmetz.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began July 2014. Proofing was completed by November 2014. Editioning was completed and work signed December 12, 2014.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.9

Copyright © Julie Buffalohead, published by Highpoint Editions

## Cat. 26. Buffalohead

---

<b>Artist, Nationality, Dates</b>	Julie Buffalohead, American (Ponca Tribe of Oklahoma), born 1972
<b>Title, Date</b>	Unravel, 2014
<b>Portfolio / Series</b>	
<b>Medium</b>	Color lithograph on kozo shi paper
<b>Paper / Support</b>	kozo shi paper
<b>Dimensions</b>	22 5/8 × 60 3/4 in. (57.47 × 154.31 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Julie Buffalohead 2014   BC in pencil: UNRAVEL LLC in pencil: ARCHIVE 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 8   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 2 Archive proofs
<b>Printers</b>	Proofing to approval and edition by Senior Printer Zac Adams-Bliss with various assistance from Master Printer Cole Rogers, Assistant Printers Nuno Nuñez and Megan Anderson, and Studio Interns Zoe Craig, Lauren Flynn, Amy Linder, DJ Steinmetz, and Madison Sternig.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began August 2014. Proofing was completed by September 2014. Editioning was completed and work signed December 12, 2014.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.10

---



Copyright © Julie Buffalohead, published by Highpoint Editions



## Cat. 27. Buffalohead

<b>Artist, Nationality, Dates</b>	Julie Buffalohead, American (Ponca Tribe of Oklahoma), born 1972
<b>Title, Date</b>	Envy, 2015
<b>Portfolio / Series</b>	
<b>Medium</b>	Lithograph in black ink on tokuatsu paper
<b>Paper / Support</b>	tokuatsu paper
<b>Dimensions</b>	14 × 19 in. (35.56 × 48.26 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Julie Buffalohead 2015   BC in pencil: ENVY LLC in pencil: ARCH 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 8   Proofs: 3 AP; 3 PP; 1 BAT; 1 HC; 2 Archive proofs
<b>Printers</b>	Proofing to approval by Senior Printer Zac Adams-Bliss. Editioning by Master Printer Cole Rogers with assistance from Studio Interns Samuel Orosz, Makenzie Flom, and Ella Kampelman.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began February 2014. Edition was completed and work signed February 4, 2015.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.11



Copyright © Julie Buffalohead, published by Highpoint Editions

## Cat. 28. Buffalohead

<b>Artist, Nationality, Dates</b>	Julie Buffalohead, American (Ponca Tribe of Oklahoma), born 1972
<b>Title, Date</b>	Fox Tussle, 2015
<b>Portfolio / Series</b>	
<b>Medium</b>	Color lithograph on tokuatsu paper
<b>Paper / Support</b>	tokuatsu paper
<b>Dimensions</b>	23 1/4 × 35 in. (59.06 × 88.9 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Julie Buffalohead 2015   BC in pencil: FOX TUSSE LLC in pencil: ARCH 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 8   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 2 CTP (with darker red printed on fox); 1 TP (22 5/8 × 35 in. on white Rives BFK paper); 2 Archive proofs
<b>Printers</b>	Proofing to approval and edition by Senior Printer Zac Adams-Bliss with various assistance from Master Printer Cole Rogers, Assistant Printers Megan Anderson and Kate Goyette, and Studio Interns Zoe Craig, Amy Linder, DJ Steinmetz, Makenzie Flom, Ella Kampelman, and Samuel Orosz.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began September 2014. Proofing was completed by December 2014. Edition was completed and work signed February 4, 2015.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.12

Copyright © Julie Buffalohead, published by Highpoint Editions

## Cat. 29. Buffalohead

<b>Artist, Nationality, Dates</b>	Julie Buffalohead, American (Ponca Tribe of Oklahoma), born 1972
<b>Title, Date</b>	Piggyback, 2015
<b>Portfolio / Series</b>	
<b>Medium</b>	Lithograph in black ink with hand-applied gouache, watercolor, colored pencil, and ink
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	22 × 30 in. (55.88 × 76.2 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Julie Buffalohead 2015   BC in pencil: PIGGYBACK LLC in pencil: ARCHIVE
<b>Edition + Proofs</b>	Edition of 3   Proofs: 2 AP; 1 Archive proof
<b>Printers</b>	Proofing to approval and edition by Senior Printer Zac Adams-Bliss with assistance from Master Printer Cole Rogers and Assistant Printers Kate Goyette and Megan Anderson.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began October 2014. Proofing was completed by December 2014. Edition was completed and work signed March 23, 2015.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.13



Copyright © Julie Buffalohead, published by Highpoint Editions



## Cat. 30. Buffalohead

<b>Artist, Nationality, Dates</b>	Julie Buffalohead, American (Ponca Tribe of Oklahoma), born 1972
<b>Title, Date</b>	Squirrel Mumbles, 2015
<b>Portfolio / Series</b>	
<b>Medium</b>	Lithograph in black ink with hand-applied gouache, watercolor, colored pencil, and ink
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	26 × 43 in. (66.04 × 109.22 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Julie Buffalohead 2015   BC in pencil: SQUIRREL MUMBLES LLC in pencil: ARCHIVE
<b>Edition + Proofs</b>	Edition of 3   Proofs: 1 AP; 1 Archive proof
<b>Printers</b>	Proofing to approval and edition by Senior Printer Zac Adams-Bliss with assistance from Master Printer Cole Rogers and Assistant Printers Kate Goyette and Megan Anderson.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began October 2014. Proofing was completed by December 2014. Edition was completed and work signed March 23, 2015.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.14



Copyright © Julie Buffalohead, published by Highpoint Editions

## Cat. 31. Buffalohead

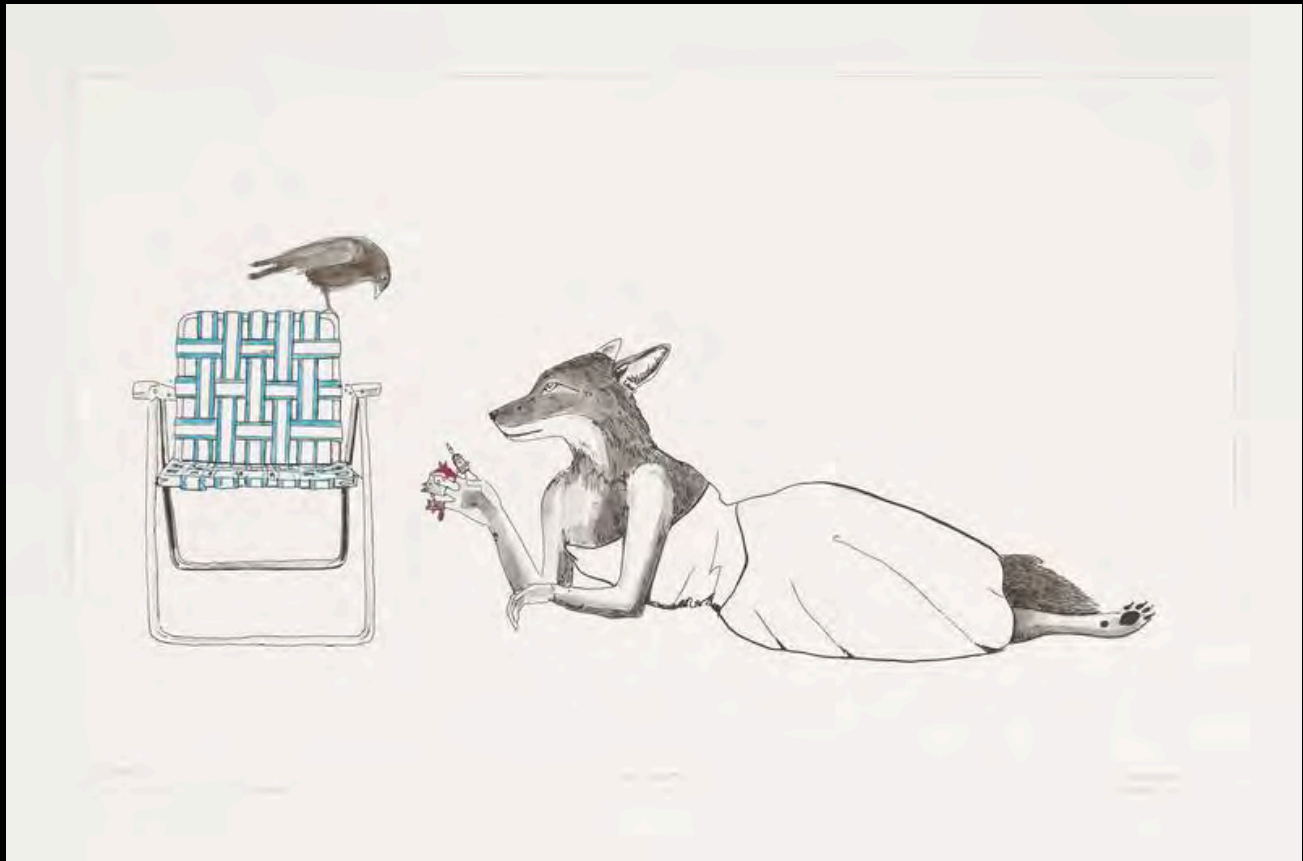
<b>Artist, Nationality, Dates</b>	Julie Buffalohead, American (Ponca Tribe of Oklahoma), born 1972
<b>Title, Date</b>	The Showdown, 2015
<b>Portfolio / Series</b>	
<b>Medium</b>	Lithograph in black ink with hand-applied gouache, watercolor, and colored pencil
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	22 × 36 in. (55.88 × 91.44 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Julie Buffalohead 2015   BC in pencil: THE SHOWDOWN LLC in pencil: ARCHIVE
<b>Edition + Proofs</b>	Edition of 3   Proofs: 1 Archive proof
<b>Printers</b>	Proofing to approval and edition by Senior Printer Zac Adams-Bliss with assistance from Master Printer Cole Rogers and Assistant Printers Kate Goyette and Megan Anderson.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began October 2014. Proofing was completed by December 2014. Edition was completed and work signed March 23, 2015.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.15



Copyright © Julie Buffalohead, published by Highpoint Editions

## Cat. 32. Buffalohead

<b>Artist, Nationality, Dates</b>	Julie Buffalohead, American (Ponca Tribe of Oklahoma), born 1972
<b>Title, Date</b>	The Trickster Showdown, 2015
<b>Portfolio / Series</b>	
<b>Medium</b>	Color screenprint and lithograph; diptych
<b>Paper / Support</b>	Revere Silk Polar White wove paper
<b>Dimensions</b>	27 3/8 × 22 in. (69.53 × 55.88 cm) (sheet, left panel) 27 3/8 × 34 in. (69.53 × 86.36 cm) (sheet, right panel) 27 3/8 × 56 in. (69.53 × 142.24 cm) (overall)
<b>Inscriptions + Marks</b>	LRC of R sheet in pencil: Julie Buffalohead 2015   LL of R sheet in pencil: THE TRICKSTER SHOWDOWN LLC of L sheet in pencil: ARCH 1/2   Publisher's blindstamp, LLC of L sheet: HP
<b>Edition + Proofs</b>	Edition of 8   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 2 Archive proofs
<b>Printers</b>	Proofing to approval and edition by Senior Printer Zac Adams-Bliss with various assistance from Master Printer Cole Rogers, Assistant Printers Nuno Nuñez and Kate Goyette, and Studio Interns Lauren Flynn, Jane Nelson Meyer, Amira Pualwan, Madison Sternig, and Sarita Zaleha.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began May 2014. Proofing was completed by July 2014. Edition was completed and work signed February 4, 2015.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.16a,b



Copyright © Julie Buffalohead, published by Highpoint Editions

## Cat. 33. Buffalohead

<b>Artist, Nationality, Dates</b>	Julie Buffalohead, American (Ponca Tribe of Oklahoma), born 1972
<b>Title, Date</b>	The Vanished, 2015
<b>Portfolio / Series</b>	
<b>Medium</b>	Lithograph in black ink with hand-applied gouache, watercolor, colored pencil, and ink
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	21 1/4 × 35 in. (53.98 × 88.9 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Julie Buffalohead 2015   BC in pencil: THE VANISHED LLC in pencil: ARCHIVE
<b>Edition + Proofs</b>	Edition of 3   Proofs: 1 Archive proof
<b>Printers</b>	Proofing to approval and edition by Senior Printer Zac Adams-Bliss with assistance from Master Printer Cole Rogers and Assistant Printers Kate Goyette and Megan Anderson.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began October 2014. Proofing was completed by December 2014. Edition was completed and work signed March 23, 2015.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.17



Copyright © Julie Buffalohead, published by Highpoint Editions

## Cat. 34. Buffalohead

<b>Artist, Nationality, Dates</b>	Julie Buffalohead, American (Ponca Tribe of Oklahoma), born 1972
<b>Title, Date</b>	Tone Deaf, 2021
<b>Portfolio / Series</b>	
<b>Medium</b>	Color lithograph and screenprint, with hand-cut collage element
<b>Paper / Support</b>	Hahnemühle 1584 wove paper; black Hanji paper
<b>Dimensions</b>	34 5/8 × 61 1/2 in. (87.9 × 156.2 cm) (image) 34 5/8 × 61 1/2 in. (87.9 × 156.2 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Julie Buffalohead 2021   BC in pencil: Tone Deaf LLC in pencil: ARCHIVE 1/2   Publisher's stamp in dark gray ink, LLC: HP
<b>Edition + Proofs</b>	Edition of 15 on Hahnemühle 1584   Proofs: 4 AP on Rives BFK; 4 PP on Rives BFK; 1 BAT on Rives BFK; 2 HC on Hahnemühle 1584; 3 CTP on Rives BFK (1/3) and Hahnemühle 1584 (2/3, 3/3); 2 Archive proofs on Hahnemühle 1584
<b>Printers</b>	Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, Apprentice Printer Megan Anderson with assistance from Exhibitions and Artists Cooperative Manager Josh Bindewald and Education and Community Programs Manager Tyler Green.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began August 2020. The prints were signed by the artist on February 15, 2021.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2021.62

# Andrea Carlson



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

## **Born 1979, Minneapolis, Minnesota**

In her artistic practice, Andrea Carlson infuses landscapes with metaphor and allusion to explore ideas about storytelling, colonization, and institutional authority. In these otherwise empty expanses, Carlson cites characters, animals, art objects, and text drawn from Indigenous, art historical, museological, and cinematic sources. Her landscapes are also marked by earth forms and trees that rise above a flat horizon where sky meets water. And where there is water, there is inevitably a shoreline, which for Carlson represents an in-between place where stories, myth, and memory are held perpetually in a

natural archive. "Like all liminal spaces," Carlson wrote in a 2018 essay titled "Morgen rød" (Red Morning), "shores make imagining and scrying [divination] possible. Walking along the shoreline is trance inducing and hypnotic. Listening to the rhythm of the waves against the sound of footsteps and the heart beating is like listening to the oldest, universal song. If one meditates while walking a shore, poems and stories can be pulled out of that rhythm and out of the patterns and waves."<sup>1</sup> One gets the sense that Carlson's artistic practice is her own meditation on shores, perhaps inspired by her childhood walks along Lake Superior and the other Great Lakes.



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

For the two screenprints she made at Highpoint, *Anti-Retro* (2018) (cat. no. 35) and *Exit* (2018) (cat. no. 36), Carlson transferred her usually intricate draftsmanship and commentary to printmaking for the first time. Along the seemingly endless shores of both prints, Carlson foregrounded metaphors from exploitation film, ancient works of Native American art, popularized stereotypes of the American frontier, and titles (incorporated into the images) that elucidate the concert of references. *Anti-Retro* confronts the viewer with opposing narratives of the American West and prompts consideration of Indigenous agency in the historical and popular framing of colonial America. *Exit* similarly responds to the erasure of Indigenous history and culture by rejecting the misconception that America was ever a "New World."



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

Carlson, whose heritage is Scandinavian and Anishinaabe, specifically Grand Portage Ojibwe, received her BA in art and American Indian studies from the University of Minnesota, Twin Cities (2003), and her MFA in visual studies from the Minneapolis College of Art and Design (2005). Her artistic practice uses painting, drawing, printmaking and film, though Carlson is also an accomplished author, curator, and lecturer. She has been awarded fellowships and grants by Joan Mitchell Foundation (2017), Carolyn Foundation (2016), Minnesota State Arts Board (2014, 2011, 2006), and McKnight Foundation (2008). She has had solo exhibitions at the College of New Jersey Art Gallery, Ewing (2017); Centrale Galerie Powerhouse, Montreal (2016); and Bockley Gallery, Minneapolis (2014, 2011, 2008). Her work has been included in group exhibitions at the Minneapolis Institute of Art (2019, 2015, 2007); Museum of Contemporary Native Arts, Santa Fe (2015); and National Gallery of Canada, Ottawa (2013). Carlson currently lives and works in Chicago and maintains a studio in St. Paul, Minnesota.

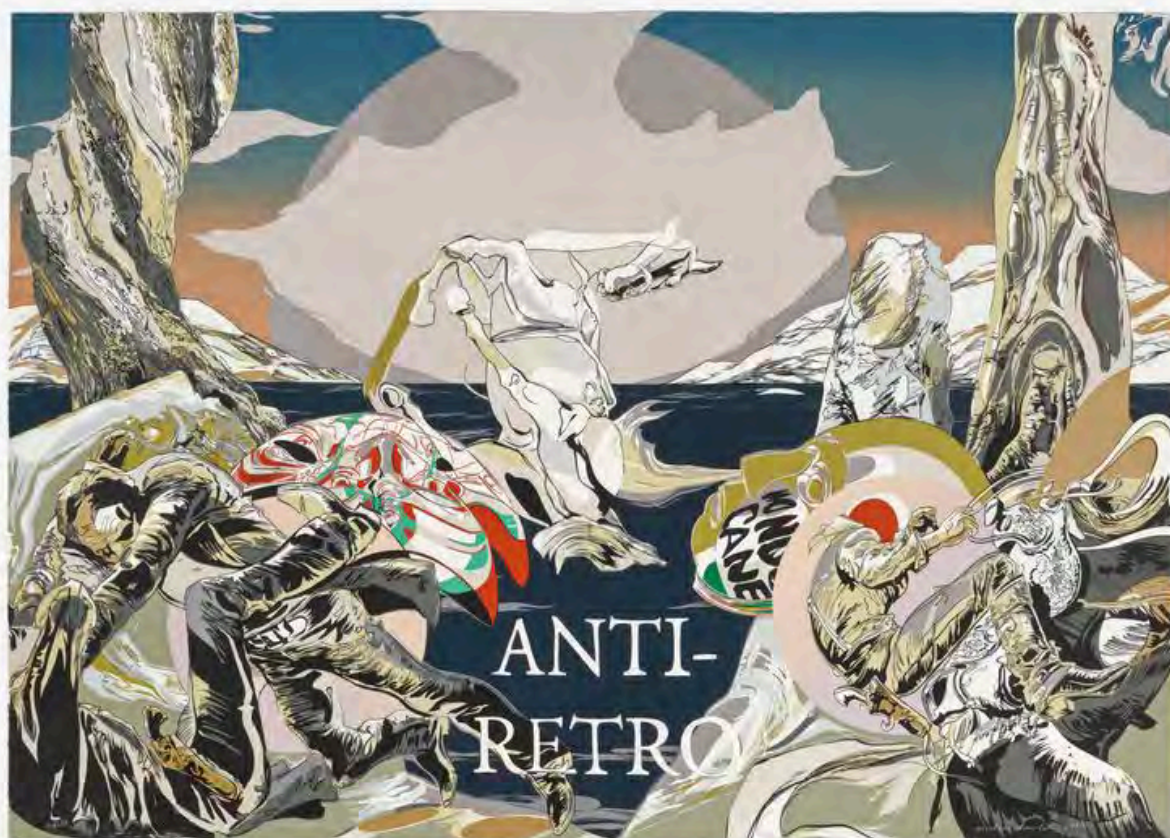
—*Ian Karp*

#### NOTES

1. Andrea Carlson, "Morgen rød" (Red Morning), *Fett*, March 2018, p. 46.

Cat. 35. Carlson	148
Cat. 36. Carlson	150



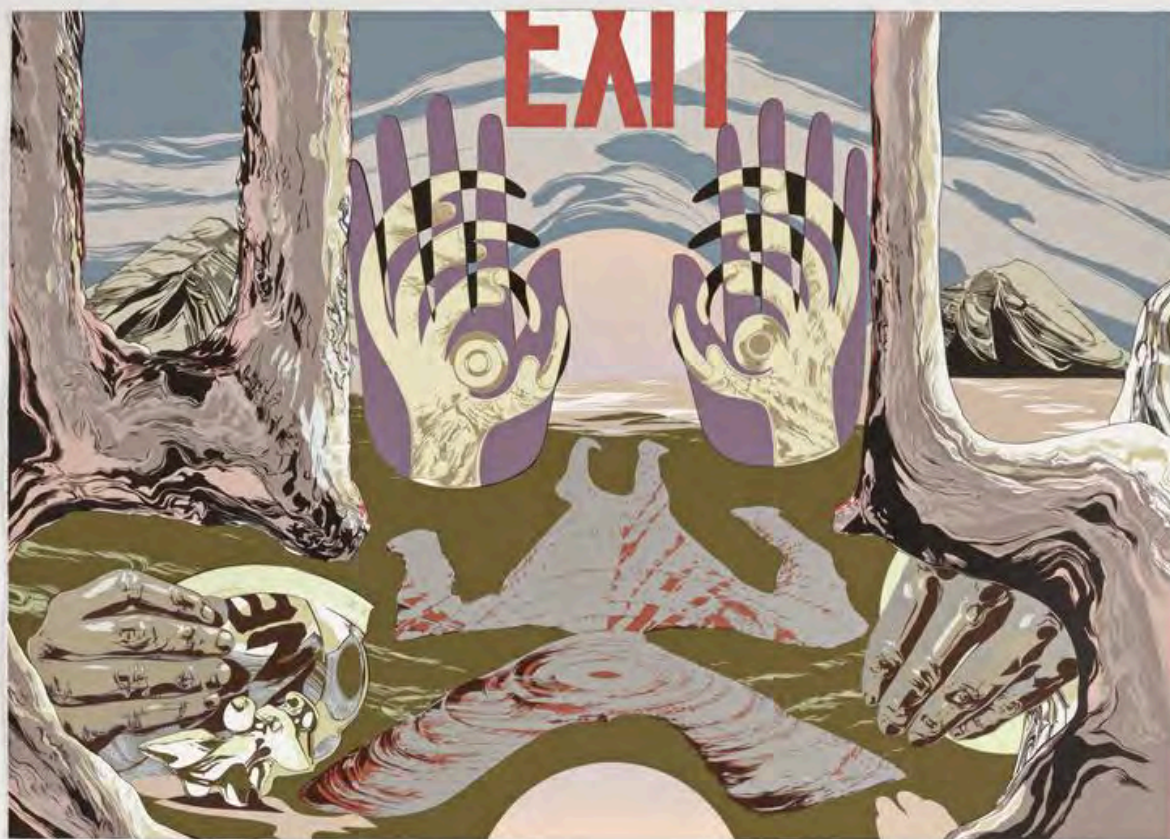


Copyright © Andrea Carlson, published by Highpoint Editions

## Cat. 35. Carlson

<b>Artist, Nationality, Dates</b>	Andrea Carlson, Anishinaabe (Ojibwe), American, born 1979
<b>Title, Date</b>	Anti-Retro, 2018
<b>Portfolio / Series</b>	
<b>Medium</b>	Color screenprint
<b>Paper / Support</b>	white Coventry Rag wove paper
<b>Dimensions</b>	34 × 47 7/8 in. (86.36 × 121.6 cm) (image, sheet)
<b>Inscriptions + Marks</b>	LRC in silver ink: Andrea Carlson 2018 LLC in silver ink: ARCH 1/2   Publisher's stamp in pale green ink, LLC: HP
<b>Edition + Proofs</b>	Edition of 20   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 1 TP (printed during proofing prior to minor stencil changes); 2 Archive proofs
<b>Printers</b>	Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, Apprentice Printer Megan Anderson, Assistant Printer Kate Goyette with assistance from Exhibitions & Artists Cooperative Manager Josh Bindewald and Studio Interns Christian Pederson Behrends, Soren Carlson-Donohoe, Emily Marsolek, Austin Nash, Anna Seaberg, Nicole Soley, and McKenzie Wilson.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began February 27, 2017. Prints were signed on May 27, 2018.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.18





Copyright © Andrea Carlson, published by Highpoint Editions

## Cat. 36. Carlson

---

<b>Artist, Nationality, Dates</b>	Andrea Carlson, Anishinaabe (Ojibwe), American, born 1979
<b>Title, Date</b>	Exit, 2019
<b>Portfolio / Series</b>	
<b>Medium</b>	Color screenprint
<b>Paper / Support</b>	white Coventry Rag wove paper
<b>Dimensions</b>	33 7/8 × 47 7/8 in. (86.04 × 121.6 cm) (image, sheet)
<b>Inscriptions + Marks</b>	LRC in silver ink: Andrea Carlson 2019 LLC in silver ink: arch 1/2   Publisher's stamp in brown ink, LLC: HP
<b>Edition + Proofs</b>	Edition of 20   Proofs: 3 AP; 4 PP; 1 BAT; 2 HC; 2 Archive proofs
<b>Printers</b>	Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, Apprentice Printer Megan Anderson, Exhibitions and Artists Cooperative Manager Josh Bindewald with assistance from Studio Interns Emma Brunette, Blake Love, Cecelia Richter, and Emma Westbrook.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began February 2018. The approval to print was signed on August 24, 2018, and the edition was signed on March 19, 2019.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.19

---

# Carter



Carter and Cole Rogers. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

## **Born 1970, Norwich, Connecticut**

For Carter, who grew up making art, Norwich, Connecticut, was apparently a lucky place to live. Locals could attend high school tuition-free at the private Norwich Free Academy, which has its own museum, the Slater Memorial. As a student, Carter (born John Carter, he uses a single name) spent countless hours there drawing from the world's great classical and Renaissance sculpture—these in the form of **plaster casts** funded by benefactor William A. Slater. Today, classical imagery surfaces in Carter's work, as in the busts in the Highpoint screenprint *Forthcoming* (2011) (cat. no. 38). The artist says that he is drawn to the “genericness” of antique Greek and Roman faces; the concept of identity as nonspecific, unfixed, and always transforming is part of his overarching interest in how gay men and women of the 1950s, 1960s, and 1970s were routinely compelled by social norms to hide their true selves. “I’ve always been interested in the culture of homophobia and the homosexual identity,” he says, “particularly when it comes to notions of ‘the closet,’ those forced to create codes and signals and an alternate space to maneuver, adjacent to and hidden from the heteronormative—and how

those signals and codes still play out and evolve today.”<sup>1</sup> The midcentury living room in the Highpoint screenprint *Continuous* (2011) (cat. no. 37) is a stand-in for such a life. “It looks safe, desirable, homey, but really it’s a stage, a false space,” he says. His mark making suggests that what lies below the surface is very different.

Vague and open-ended, Carter’s work often depicts floating heads and unsettling pick-and-choose options for the faces. The features, one writer has said, often refer to the artist’s own physiognomy.<sup>2</sup> Carter freely combines drawing, painting, photography, and collage, and in the 2010s he began adding hand towels with eye or mouth holes—veils that both obscure and reveal what lies beneath. The hand-cut orifices in the 2012 Highpoint print *Selfsame (although)* (cat. no. 40) function in the same way, letting us glimpse the lithograph bust below. For recent portraits Carter has incorporated needlework. “The notion of the gay stereotype meant you were effeminate,” he says. “Feminine materials like towels, samplers, and doilies subtly reference that. It all gets back to that.”



Carter and Zak Adams-Bliss. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

Carter earned a BFA (1992) at the Maryland Institute College of Art in Baltimore and an MFA (1997) at the University of California, Davis. In 1994, he attended the Skowhegan School of Painting and Sculpture in Maine. In addition to making Polaroids, sculpture, and video, he wrote and directed two films: *Maladies* (2012) and *Erased James Franco* (2009). His solo shows include “Didn’t We Almost Have It All” (2020), Anglim Gilbert Gallery, San Francisco; “American Painting” (2017), Georg Kargl, Vienna; “Twelve Drawings” (2015), Gallery Paule Anglim, San Francisco; “Some Feelings, 1984, 1970” (2013), Marc Jancou Contemporary, New York; “Janus Travestito” (2012), Annarumma Gallery, Naples, Italy; and “Leg Opens Door/1963” (2008), Yvon Lambert, Paris. He also participated in “Persona: A Body in Parts” (2011), Weatherspoon Art Museum, Greensboro, North Carolina; “Peripheral Vision and Collective Body” (2008), Museion, Bolzano, Italy; Whitney Biennial (2006), Whitney Museum of American Art, New York; and other exhibitions. Carter lives in New York.

—Marla J. Kinney

## NOTES

1. Carter, phone conversations with the author, August 2020.
2. Matthew Higgs, “White Room: Carter,” White Columns, New York, May 6–June 11, 2005, accessed December 29, 2020, <https://whitecolumns.org/exhibitions/carter/>.

Cat. 37. Carter .....	155
Cat. 38. Carter .....	157
Cat. 39. Carter .....	159
Cat. 40. Carter .....	161





Copyright © Carter, published by Highpoint Editions

## Cat. 37. Carter

<b>Artist, Nationality, Dates</b>	Carter, American, born 1970
<b>Title, Date</b>	Continuous, 2011
<b>Portfolio / Series</b>	
<b>Medium</b>	Color screenprint
<b>Paper / Support</b>	Rives BFK wove paper
<b>Dimensions</b>	29 1/2 × 36 1/2 in. (74.93 × 92.71 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: CARTER 2011   BC in pencil: Continuous LLC in pencil: ARCHIVE 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 25   Proofs: 8 AP; 4 PP; 1 BAT; 2 HC; 4 CTP (1/4 – run 6 printed twice; 2/4 – run 6 printed once; 3/4 – on cream Rives BFK paper with no run 7; 4/4 – on cream Rives BFK paper); 2 Archive proofs
<b>Printers</b>	Screen-making and proofing by Master Printer Cole Rogers and Senior Printer Zac Adams-Bliss. Edition by Cole Rogers with assistance from Zac Adams-Bliss, Assistant Printer Drew Peterson, and Studio Interns Megan Anderson, Kelsey Henderson, Lisa Lofgren, Jenny Morse, and Matthew Sprung.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began May 24, 2010. The print was developed over three visits by the artist to Highpoint where he was working on three separate prints. Proofing and edition were completed January 2012. The edition was signed June 12, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.20





Copyright © Carter, published by Highpoint Editions

## Cat. 38. Carter

---

<b>Artist, Nationality, Dates</b>	Carter, American, born 1970
<b>Title, Date</b>	Forthcoming, 2011
<b>Portfolio / Series</b>	
<b>Medium</b>	Color screenprint
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	35 × 45 1/2 in. (88.9 × 115.57 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: CARTER 2011 LLC in pencil: Archive Proof 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 25   Proofs: 8 AP; 3 PP; 1 BAT; 2 HC; 2 CTP; 2 Archive proofs
<b>Printers</b>	Proofing and edition by Master Printer Cole Rogers and Senior Printer Zac Adams-Bliss with various assistance from Assistant Printers Drew Peterson and Megan Anderson and Studio Interns Kelsey Henderson, Michael Johnson, Lisa Lofgren, Cheyenne Mallo, Jenny Morse, and Matthew Sprung.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began May 24, 2010. The edition printing was completed July 2011. The artist signed the edition October 10, 2011.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.21

---

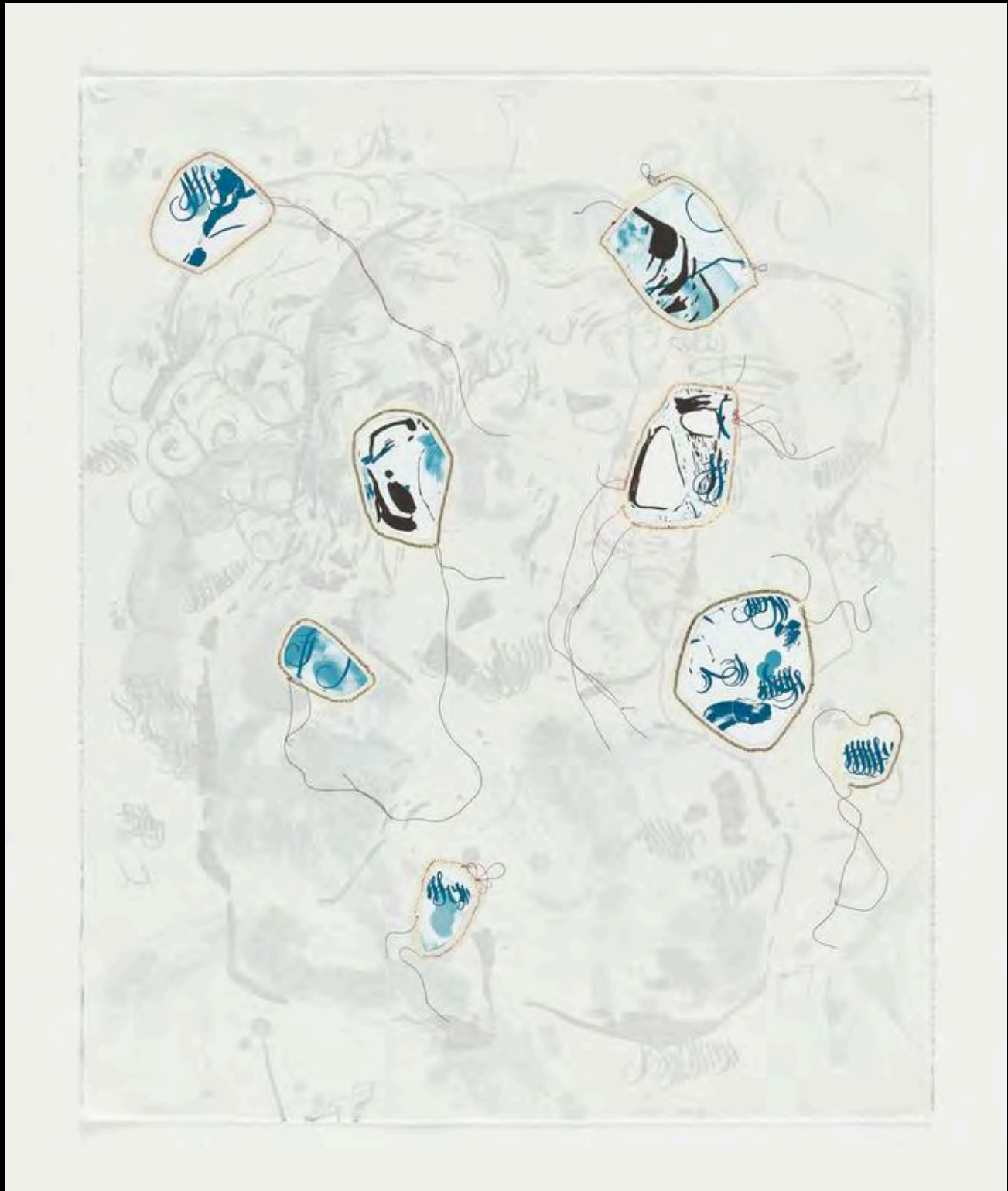


## Cat. 39. Carter

---

<b>Artist, Nationality, Dates</b>	Carter, American, born 1970
<b>Title, Date</b>	Although / Emote, 2012
<b>Portfolio / Series</b>	
<b>Medium</b>	Color lithograph and screenprint
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	19 3/4 × 20 1/4 in. (50.17 × 51.44 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: CARTER 2011   BC in pencil: Although / Emote LLC in pencil: ARCHIVE 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 25   Proofs: 8 AP; 4 PP; 1 BAT; 2 HC; 2 Archive proofs
<b>Printers</b>	Plate-making, screen-making, and proofing by Master Printer Cole Rogers and Senior Printer Zac Adams-Bliss. Edition by Cole Rogers with assistance from Zac Adams- Bliss, Assistant Printer Drew Peterson, and Studio Interns Megan Anderson, Kelsey Henderson, Lisa Lofgren, Jenny Morse, and Matthew Sprung.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began May 24, 2010. The print was developed over three visits by the artist to Highpoint where he was working on three separate prints. Proofing and edition were completed September 2011. The edition was signed June 12, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.22

---



Copyright © Carter, published by Highpoint Editions

## Cat. 40. Carter

---

<b>Artist, Nationality, Dates</b>	Carter, American, born 1970
<b>Title, Date</b>	Selfsame (although), 2012
<b>Portfolio / Series</b>	
<b>Medium</b>	Color lithograph and pochoir on bleached Japanese mulberry paper mounted on pale blue paper, with stitching and cutouts
<b>Paper / Support</b>	bleached Japanese mulberry paper (top sheet); Stonehenge pale blue paper (bottom sheet)
<b>Dimensions</b>	28 × 22 3/4 in. (71.1 × 57.8 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: CARTER 2012   BC in pencil: SELFSAME (although) LLC in pencil: Archive 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 25   Proofs: 8 AP; 4 PP; 1 BAT; 2 HC; 1 CTP (printed with 2 additional runs of white under the figure defined by run 5); 2 TP (on white Rives BFK paper); 2 Archive proofs
<b>Printers</b>	Plate-making and proofing by Master Printer Cole Rogers and Senior Printer Zac Adams-Bliss. Edition by Cole Rogers with assistance from Zac Adams-Bliss, Assistant Printer Megan Anderson, and Studio Interns Jenny Morse and Kari Higdem.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began October 10, 2011, and all drawings were completed October 10–14, 2011. Proofing was completed March 22, 2012. The edition was finished and signed June 12, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.23

---



# Willie Cole



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

## **Born 1955, Somerville, New Jersey**

Willie Cole didn't set out to make art from old steam irons, hair dryers, bicycles, and high-heeled shoes. He says these and other discarded objects, which he has collected by the thousands, found him. He deconstructs them and plays with the parts until a sculpture materializes; early assemblages often referenced African or Asian forms. The hair dryers that he discovered in an abandoned factory became masks and an eight-foot mandala. An African "power" figure from 1998 employed the metal casings of twenty-three irons.<sup>1</sup> In the early 2000s, he transformed bicycle parts into antelope-like



headaddresses reminiscent of those worn by Mali's Bamana people. High heels became chairs, giant flowers, and masks; *Ashley Bickerton* (2016) is among the most colorful. Cole sees domestic objects as having histories to unleash. "I am interested in uncovering spirits," he has said.<sup>2</sup>

Since the mid-2010s, Cole has been sculpting forms (chandeliers, life-size cars) from plastic water bottles while also encouraging recycling. But he is perhaps best known for his work with irons. His preoccupation began in 1988 when he saw a flattened iron on Railroad Avenue, near his longtime Newark, New Jersey, loft. To Cole, it looked like an African mask. It prompted his breakthrough assemblage *Neo-Senufo* (1988), based on a tribal mask and made during a residency at the Studio Museum in Harlem. Other associations ensued. The steam hole configurations and scorches signified ritual scarification and branding. Ironing boards recalled tribal shields. Flattened and used as a printing matrix, the board became a slave ship in his acclaimed woodcut *Stowage* (1997). Irons also recalled the labors of Cole's great-grandmother, a domestic in a doctor's household. For the Highpoint intaglio series "Beauties" and "Five Beauties Rising" (both 2012), he ran twenty-eight different boards through the press. "The overall series becomes personal," Cole has said, "in that most of the names [in the titles] are members of my family."<sup>3</sup>

Growing up in Newark, Cole was influenced by local poet and community organizer Amiri Baraka and the Newark Museum, which offered children's art classes and an exceptional collection of Africa, Asian, and Tibetan art. He attended Newark Arts High School, then the School of Visual Arts, New York. He spent 1975 at Boston University College of Fine Arts, and returned to SVA for his BA in media arts in 1976. Classes at the Art Students League, New York, followed. Honors include the David C. Driskell Prize (2006), Augustus Saint-Gaudens Memorial Fellowship (2002), Joan Mitchell Foundation Award (1996), Louis Comfort Tiffany Foundation Grant (1995), and Penny McCall Foundation Grant (1991). In 2000, Cole was in residence at the John Michael Kohler Arts Center in Sheboygan, Wisconsin. One-person exhibitions include "Willie Cole: Beauties," Radcliffe Institute, Harvard University, Cambridge, Massachusetts (2019); "Willie Cole: On-Site," David C. Driskell Center, University of Maryland, College Park, and other venues (2016–17); "Anxious Objects: Willie Cole's Favorite Brands," Montclair Art Museum, New Jersey, and other venues (2006–8); "Afterburn, Willie Cole: Selected Works 1997–2004," University of Wyoming Art Museum, Laramie, and other venues (2004–6); and "New Concepts in Printmaking 2: Willie Cole," Museum of Modern Art, New York (1998). Cole lives in Mine Hill, New Jersey.

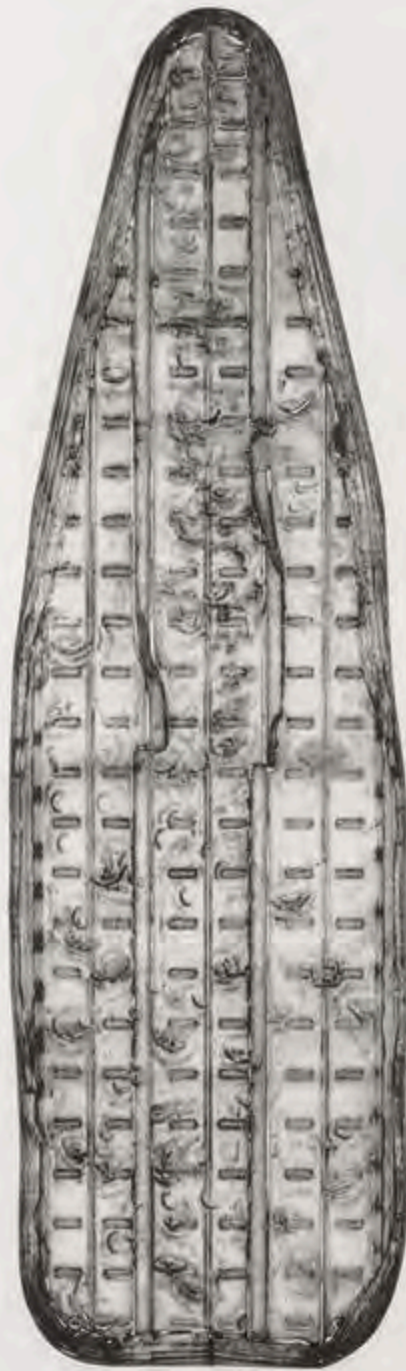
—Marla J. Kinney

## NOTES

1. Patterson Sims et al., *Anxious Objects: Willie Cole's Favorite Brands* (exh. cat.), Montclair Art Museum (Rutgers University Press, New Brunswick, N.J., 2006), p. 71.
2. "Oral History Project: Willie Cole by Nancy Princenthal," *BOMB*, December 12, 2019, <https://bombmagazine.org/articles/willie-cole/>.
3. Elizabeth Anne Bilyeu et al., *Witness: Themes of Social Justice in Contemporary Printmaking and Photography from the Collections of Jordan D. Schnitzer and His Family Foundation* (exh. cat.), Hallie Ford Museum of Art, Willamette University (Salem, Oregon, 2018), p. 102.

Cat. 41. Cole	166
Cat. 42. Cole	168
Cat. 43. Cole	170
Cat. 44. Cole	172
Cat. 45. Cole	174
Cat. 46. Cole	176
Cat. 47. Cole	178
Cat. 48. Cole	180
Cat. 49. Cole	182
Cat. 50. Cole	184
Cat. 51. Cole	186
Cat. 52. Cole	188

Cat. 53. Cole .....	190
Cat. 54. Cole .....	192
Cat. 55. Cole .....	194
Cat. 56. Cole .....	196
Cat. 57. Cole .....	198
Cat. 58. Cole .....	200
Cat. 59. Cole .....	202
Cat. 60. Cole .....	204
Cat. 61. Cole .....	206
Cat. 62. Cole .....	208
Cat. 63. Cole .....	210
Cat. 64. Cole .....	212
Cat. 65. Cole .....	214
Cat. 66. Cole .....	216
Cat. 67. Cole .....	218
Cat. 68. Cole .....	220
Cat. 69. Cole .....	222
Cat. 70. Cole .....	224
Cat. 71. Cole .....	226
Cat. 72. Cole .....	228
Cat. 73. Cole .....	230
Cat. 74. Cole .....	232
Cat. 75. Cole .....	234
Cat. 76. Cole .....	236
Cat. 77. Cole .....	238
Cat. 78. Cole .....	240
Cat. 79. Cole .....	242
Cat. 80. Cole .....	244
Cat. 81. Cole .....	246
Cat. 82. Cole .....	248
Cat. 83. Cole .....	250
Cat. 84. Cole .....	252
Cat. 85. Cole .....	254
Cat. 86. Cole .....	256
Cat. 87. Cole .....	258
Cat. 88. Cole .....	260

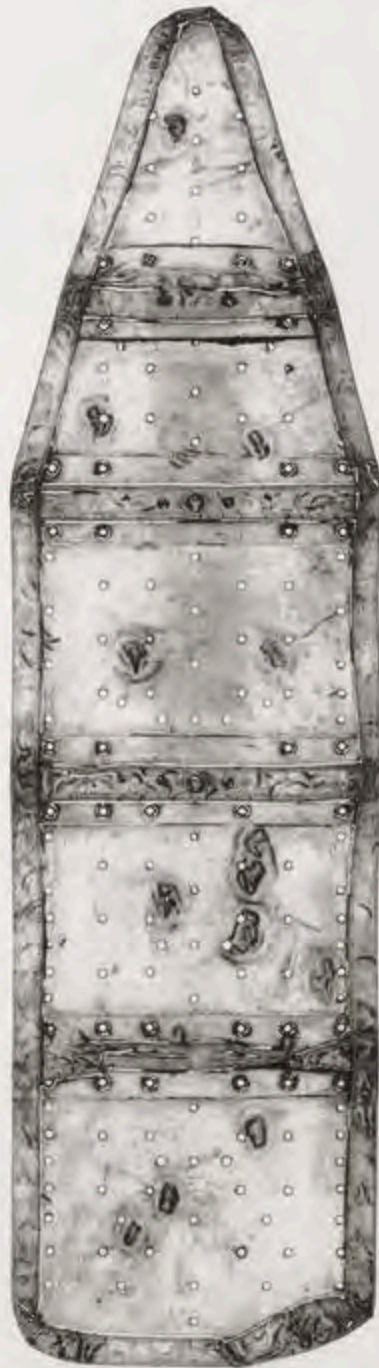


BERTHA MAE

Copyright © Willie Cole, published by Highpoint Editions

## Cat. 41. Cole

<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Bertha Mae, 2012
<b>Portfolio / Series</b>	The Beauties
<b>Medium</b>	Intaglio and relief print
<b>Paper / Support</b>	white Rives BFK 300gsm wove paper
<b>Dimensions</b>	63 1/2 × 22 1/2 in. (161.29 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Willie Cole 2012   BC printed in gray: BERTHA MAE LLC in pencil: EV ARCHIVE 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Variable edition of 3   Proofs: 1 variable AP; 2 variable Archive proofs
<b>Printers</b>	Proofing by Senior Printer Zac Adams-Bliss, Assistant Printers Megan Anderson, Drew Peterson, Nuno Nuñez, and Studio Interns Kari Higdem, Kelsey Henderson, and Matthew Sprung under the supervision of Master Printer Cole Rogers. Editioning by Zac Adams-Bliss and Megan Anderson with assistance from Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaub Schlager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began May 15, 2011. Proofing and final selections were completed May 22, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.24.1



BESSIE

Copyright © Willie Cole, published by Highpoint Editions

## Cat. 42. Cole

<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Bessie, 2012
<b>Portfolio / Series</b>	The Beauties
<b>Medium</b>	Intaglio and relief print
<b>Paper / Support</b>	white Rives BFK 300gsm wove paper
<b>Dimensions</b>	63 1/2 × 22 1/2 in. (161.29 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Willie Cole 2012   BC printed in gray: BESSIE LLC in pencil: EV ARCHIVE 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Variable edition of 3   Proofs: 1 variable AP; 2 variable Archive proofs
<b>Printers</b>	Proofing by Senior Printer Zac Adams-Bliss, Assistant Printers Megan Anderson, Drew Peterson, Nuno Nuñez, and Studio Interns Kari Higdem, Kelsey Henderson, and Matthew Sprung under the supervision of Master Printer Cole Rogers. Editioning by Zac Adams-Bliss and Megan Anderson with assistance from Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaubslager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began May 15, 2011. Proofing and final selections were completed May 22, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.24.2



CALPURNIA

Copyright © Willie Cole, published by Highpoint Editions



## Cat. 43. Cole

<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Calpurnia, 2012
<b>Portfolio / Series</b>	The Beauties
<b>Medium</b>	Intaglio and relief print
<b>Paper / Support</b>	white Rives BFK 300gsm wove paper
<b>Dimensions</b>	63 1/2 × 22 1/2 in. (161.29 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Willie Cole 2012   BC printed in gray: CALPURNIA LLC in pencil: EV ARCHIVE 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Variable edition of 3   Proofs: 1 variable AP; 2 variable Archive proofs
<b>Printers</b>	Proofing by Senior Printer Zac Adams-Bliss, Assistant Printers Megan Anderson, Drew Peterson, Nuno Nuñez, and Studio Interns Kari Higdem, Kelsey Henderson, and Matthew Sprung under the supervision of Master Printer Cole Rogers. Editioning by Zac Adams-Bliss and Megan Anderson with assistance from Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaub Schlager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began May 15, 2011. Proofing and final selections were completed May 22, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.24.3



CAROLINA

Copyright © Willie Cole, published by Highpoint Editions

## Cat. 44. Cole

<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Carolina, 2012
<b>Portfolio / Series</b>	The Beauties
<b>Medium</b>	Intaglio and relief print
<b>Paper / Support</b>	white Rives BFK 300gsm wove paper
<b>Dimensions</b>	62 1/2 × 22 1/2 in. (158.75 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Willie Cole 2012   BC printed in gray: CAROLINA LLC in pencil: EV ARCHIVE 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Variable edition of 3   Proofs: 1 variable AP; 2 variable Archive proofs
<b>Printers</b>	Proofing by Senior Printer Zac Adams-Bliss, Assistant Printers Megan Anderson, Drew Peterson, Nuno Nuñez, and Studio Interns Kari Higdem, Kelsey Henderson, and Matthew Sprung under the supervision of Master Printer Cole Rogers. Editioning by Zac Adams-Bliss and Megan Anderson with assistance from Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaub Schlager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began May 15, 2011. Proofing and final selections were completed May 22, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.24.4

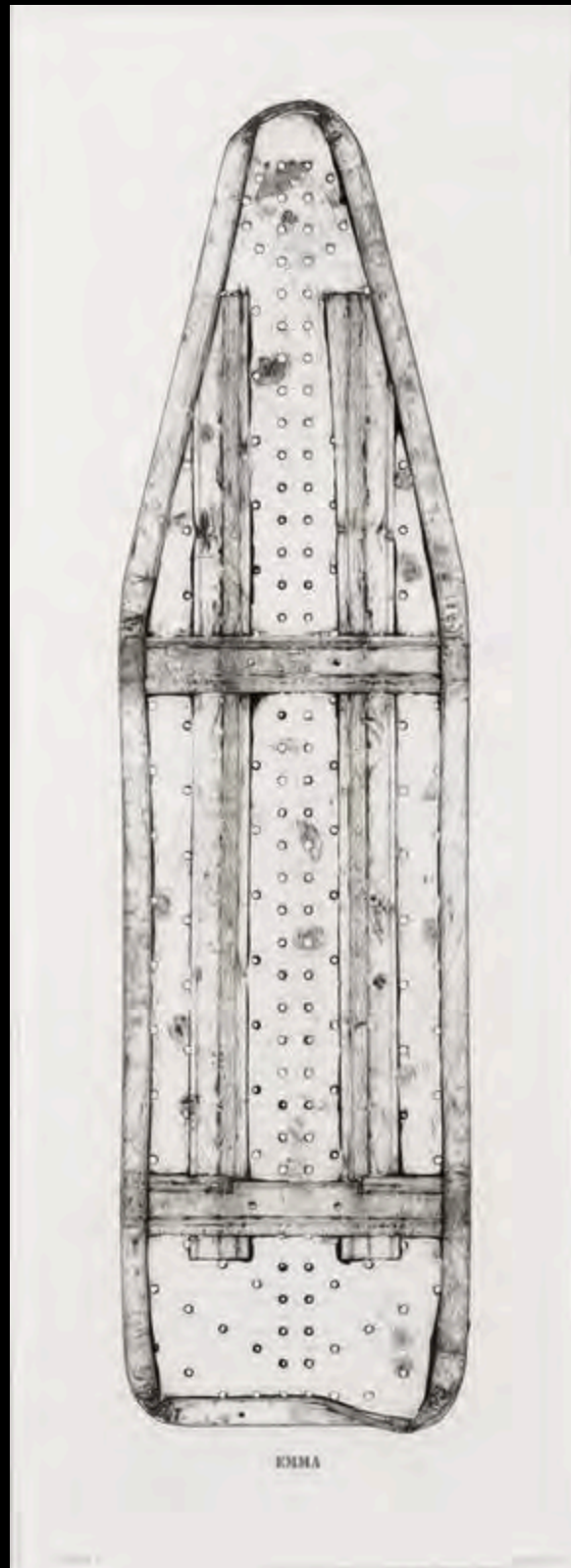


CLARA ESTHER

Copyright © Willie Cole, published by Highpoint Editions

## Cat. 45. Cole

<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Clara Esther, 2012
<b>Portfolio / Series</b>	The Beauties
<b>Medium</b>	Intaglio and relief print
<b>Paper / Support</b>	white Rives BFK 300gsm wove paper
<b>Dimensions</b>	63 1/2 × 22 1/2 in. (161.29 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Willie Cole 2012   BC printed in gray: CLARA ESTHER LLC in pencil: EV ARCHIVE 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Variable edition of 3   Proofs: 1 variable AP; 2 variable Archive proofs
<b>Printers</b>	Proofing by Senior Printer Zac Adams-Bliss, Assistant Printers Megan Anderson, Drew Peterson, Nuno Nuñez, and Studio Interns Kari Higdem, Kelsey Henderson, and Matthew Sprung under the supervision of Master Printer Cole Rogers. Editioning by Zac Adams-Bliss and Megan Anderson with assistance from Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaub Schlager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began May 15, 2011. Proofing and final selections were completed May 22, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.24.5

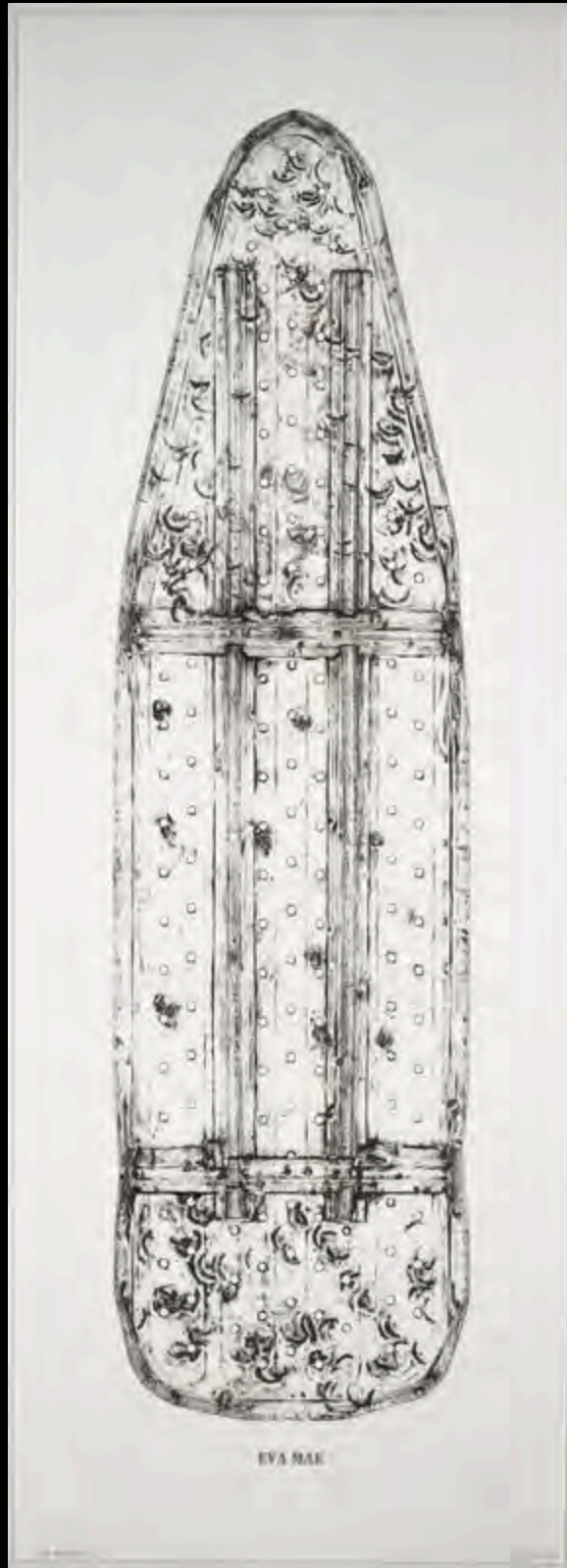


Copyright © Willie Cole, published by Highpoint Editions

## Cat. 46. Cole

<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Emma, 2012
<b>Portfolio / Series</b>	The Beauties
<b>Medium</b>	Intaglio and relief print
<b>Paper / Support</b>	white Rives BFK 300gsm wove paper
<b>Dimensions</b>	63 1/2 × 22 1/2 in. (161.29 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Willie Cole 2012   BC printed in gray: EMMA LLC in pencil: EV ARCHIVE 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Variable edition of 3   Proofs: 1 variable AP; 2 variable Archive proofs
<b>Printers</b>	Proofing by Senior Printer Zac Adams-Bliss, Assistant Printers Megan Anderson, Drew Peterson, Nuno Nuñez, and Studio Interns Kari Higdem, Kelsey Henderson, and Matthew Sprung under the supervision of Master Printer Cole Rogers. Editioning by Zac Adams-Bliss and Megan Anderson with assistance from Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaub Schlager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began May 15, 2011. Proofing and final selections were completed May 22, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.24.6





Copyright © Willie Cole, published by Highpoint Editions

## Cat. 47. Cole

<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Eva Mae, 2012
<b>Portfolio / Series</b>	The Beauties
<b>Medium</b>	Intaglio and relief print
<b>Paper / Support</b>	white Rives BFK 300gsm wove paper
<b>Dimensions</b>	63 1/2 × 22 1/2 in. (161.29 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Willie Cole 2012   BC printed in gray: EVA MAE LLC in pencil: EV ARCHIVE 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Variable edition of 3   Proofs: 1 variable AP; 2 variable Archive proofs
<b>Printers</b>	Proofing by Senior Printer Zac Adams-Bliss, Assistant Printers Megan Anderson, Drew Peterson, Nuno Nuñez, and Studio Interns Kari Higdem, Kelsey Henderson, and Matthew Sprung under the supervision of Master Printer Cole Rogers. Editioning by Zac Adams-Bliss and Megan Anderson with assistance from Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaub Schlager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began May 15, 2011. Proofing and final selections were completed May 22, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.24.7



IDA MAE

Copyright © Willie Cole, published by Highpoint Editions

## Cat. 48. Cole

---

<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Ida Mae, 2012
<b>Portfolio / Series</b>	The Beauties
<b>Medium</b>	Intaglio and relief print
<b>Paper / Support</b>	white Rives BFK 300gsm wove paper
<b>Dimensions</b>	63 3/8 × 22 1/2 in. (160.97 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Willie Cole 2012   BC printed in gray: IDA MAE LLC in pencil: EV ARCHIVE 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Variable edition of 3   Proofs: 1 variable AP; 2 variable Archive proofs
<b>Printers</b>	Proofing by Senior Printer Zac Adams-Bliss, Assistant Printers Megan Anderson, Drew Peterson, Nuno Nuñez, and Studio Interns Kari Higdem, Kelsey Henderson, and Matthew Sprung under the supervision of Master Printer Cole Rogers. Editioning by Zac Adams-Bliss and Megan Anderson with assistance from Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaub Schlager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began May 15, 2011. Proofing and final selections were completed May 22, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.24.8

---



Copyright © Willie Cole, published by Highpoint Editions

## Cat. 49. Cole

---

<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Jane, 2012
<b>Portfolio / Series</b>	The Beauties
<b>Medium</b>	Intaglio and relief print
<b>Paper / Support</b>	white Rives BFK 300gsm wove paper
<b>Dimensions</b>	63 1/2 × 22 1/2 in. (161.29 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Willie Cole 2012   BC printed in gray: JANE LLC in pencil: EV ARCHIVE 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Variable edition of 3   Proofs: 1 variable AP; 2 variable Archive proofs
<b>Printers</b>	Proofing by Senior Printer Zac Adams-Bliss, Assistant Printers Megan Anderson, Drew Peterson, Nuno Nuñez, and Studio Interns Kari Higdem, Kelsey Henderson, and Matthew Sprung under the supervision of Master Printer Cole Rogers. Editioning by Zac Adams-Bliss and Megan Anderson with assistance from Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaub Schlager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began May 15, 2011. Proofing and final selections were completed May 22, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.24.9

---



JESSIE MAE

Copyright © Willie Cole, published by Highpoint Editions



## Cat. 50. Cole

<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Jesse Mae, 2012
<b>Portfolio / Series</b>	The Beauties
<b>Medium</b>	Intaglio and relief print
<b>Paper / Support</b>	white Rives BFK 300gsm wove paper
<b>Dimensions</b>	63 1/2 × 22 1/2 in. (161.29 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Willie Cole 2012   BC printed in gray: JESSE MAE LLC in pencil: EV ARCHIVE 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Variable edition of 3   Proofs: 1 variable AP; 3 variable TP; 2 variable Archive proofs
<b>Printers</b>	Proofing by Senior Printer Zac Adams-Bliss, Assistant Printers Megan Anderson, Drew Peterson, Nuno Nuñez, and Studio Interns Kari Higdem, Kelsey Henderson, and Matthew Sprung under the supervision of Master Printer Cole Rogers. Editioning by Zac Adams-Bliss and Megan Anderson with assistance from Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaub Schlager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began May 15, 2011. Proofing and final selections were completed May 22, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.24.10

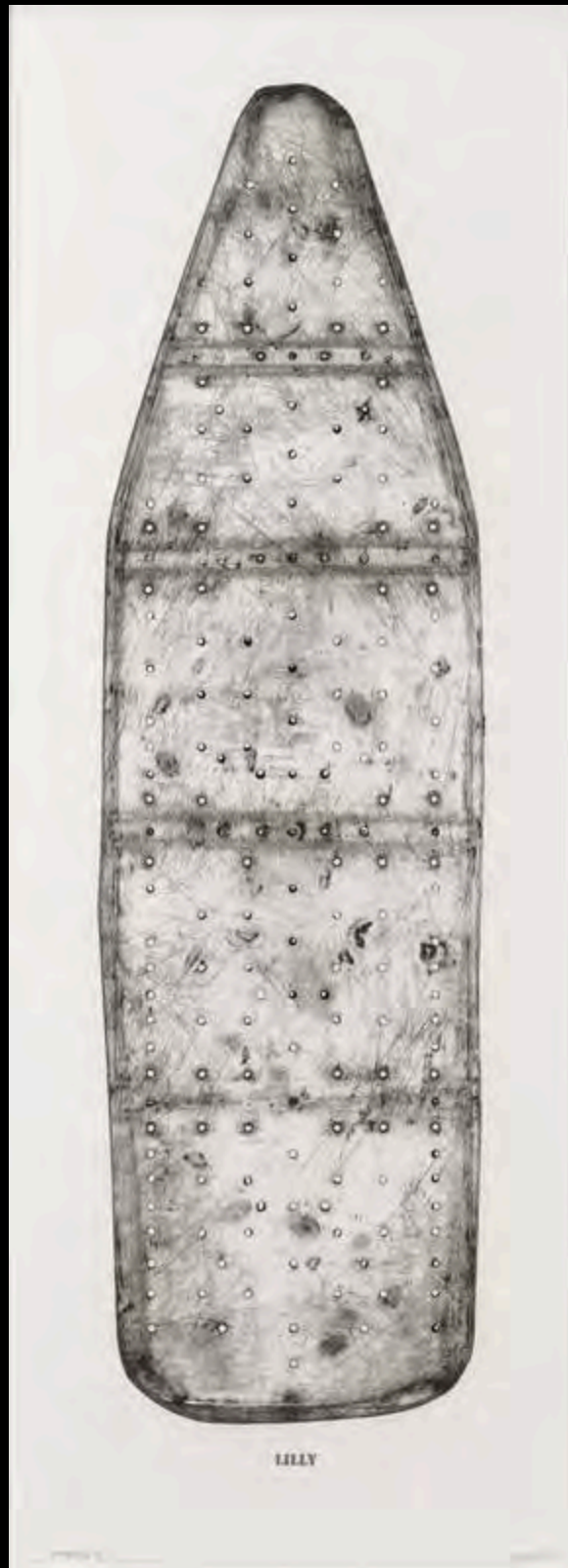


JONNY MAE

Copyright © Willie Cole, published by Highpoint Editions

## Cat. 51. Cole

<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Jonny Mae, 2012
<b>Portfolio / Series</b>	The Beauties
<b>Medium</b>	Intaglio and relief print
<b>Paper / Support</b>	white Rives BFK 300gsm wove paper
<b>Dimensions</b>	63 1/2 × 22 1/2 in. (161.29 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Willie Cole 2012   BC printed in gray: JONNY MAE LLC in pencil: EV ARCHIVE 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Variable edition of 3   Proofs: 1 variable AP; 2 variable TP; 2 variable Archive proofs
<b>Printers</b>	Proofing by Senior Printer Zac Adams-Bliss, Assistant Printers Megan Anderson, Drew Peterson, Nuno Nuñez, and Studio Interns Kari Higdem, Kelsey Henderson, and Matthew Sprung under the supervision of Master Printer Cole Rogers. Editioning by Zac Adams-Bliss and Megan Anderson with assistance from Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaub Schlager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began May 15, 2011. Proofing and final selections were completed May 22, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.24.11



Copyright © Willie Cole, published by Highpoint Editions

## Cat. 52. Cole

<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Lilly, 2012
<b>Portfolio / Series</b>	The Beauties
<b>Medium</b>	Intaglio and relief print
<b>Paper / Support</b>	white Rives BFK 300gsm wove paper
<b>Dimensions</b>	63 1/2 × 22 1/2 in. (161.29 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Willie Cole 2012   BC printed in gray: LILLY LLC in pencil: EV ARCHIVE 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Variable edition of 3   Proofs: 1 variable AP; 2 variable Archive proofs
<b>Printers</b>	Proofing by Senior Printer Zac Adams-Bliss, Assistant Printers Megan Anderson, Drew Peterson, Nuno Nuñez, and Studio Interns Kari Higdem, Kelsey Henderson, and Matthew Sprung under the supervision of Master Printer Cole Rogers. Editioning by Zac Adams-Bliss and Megan Anderson with assistance from Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaub Schlager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began May 15, 2011. Proofing and final selections were completed May 22, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.24.12



Copyright © Willie Cole, published by Highpoint Editions

## Cat. 53. Cole

<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Lucy, 2012
<b>Portfolio / Series</b>	The Beauties
<b>Medium</b>	Intaglio and relief print
<b>Paper / Support</b>	white Rives BFK 300gsm wove paper
<b>Dimensions</b>	63 3/8 × 22 1/2 in. (160.97 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Willie Cole 2012   BC printed in gray: LUCY LLC in pencil: EV ARCHIVE 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Variable edition of 3   Proofs: 1 variable AP; 2 variable Archive proofs
<b>Printers</b>	Proofing by Senior Printer Zac Adams-Bliss, Assistant Printers Megan Anderson, Drew Peterson, Nuno Nuñez, and Studio Interns Kari Higdem, Kelsey Henderson, and Matthew Sprung under the supervision of Master Printer Cole Rogers. Editioning by Zac Adams-Bliss and Megan Anderson with assistance from Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaubslager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began May 15, 2011. Proofing and final selections were completed May 22, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.24.13





LULA BELL

Copyright © Willie Cole, published by Highpoint Editions

## Cat. 54. Cole

<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Lula Bell, 2012
<b>Portfolio / Series</b>	The Beauties
<b>Medium</b>	Intaglio and relief print
<b>Paper / Support</b>	white Rives BFK 300gsm wove paper
<b>Dimensions</b>	63 1/2 × 22 1/2 in. (161.29 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Willie Cole 2012   BC printed in gray: LULA BELL LLC in pencil: EV ARCHIVE 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Variable edition of 3   Proofs: 1 variable AP; 2 variable Archive proofs
<b>Printers</b>	Proofing by Senior Printer Zac Adams-Bliss, Assistant Printers Megan Anderson, Drew Peterson, Nuno Nuñez, and Studio Interns Kari Higdem, Kelsey Henderson, and Matthew Sprung under the supervision of Master Printer Cole Rogers. Editioning by Zac Adams-Bliss and Megan Anderson with assistance from Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaub Schlager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began May 15, 2011. Proofing and final selections were completed May 22, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.24.14

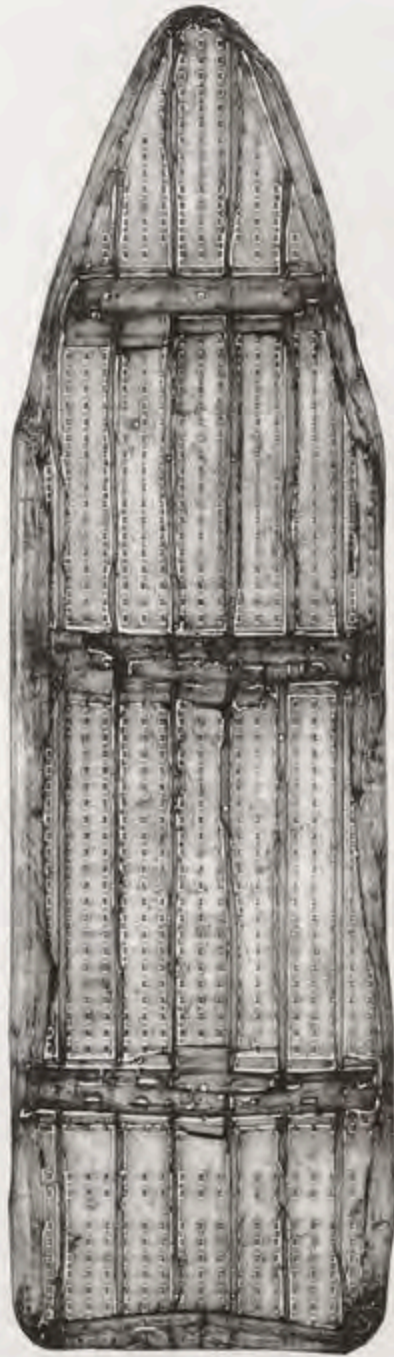


MAHMY

Copyright © Willie Cole, published by Highpoint Editions

## Cat. 55. Cole

<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Mammy, 2012
<b>Portfolio / Series</b>	The Beauties
<b>Medium</b>	Intaglio and relief print
<b>Paper / Support</b>	white Rives BFK 300gsm wove paper
<b>Dimensions</b>	63 1/2 × 22 1/2 in. (161.29 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Willie Cole 2012   BC printed in gray: MAMMY LLC in pencil: EV ARCHIVE 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Variable edition of 3   Proofs: 1 variable AP; 2 variable Archive proofs
<b>Printers</b>	Proofing by Senior Printer Zac Adams-Bliss, Assistant Printers Megan Anderson, Drew Peterson, Nuno Nuñez, and Studio Interns Kari Higdem, Kelsey Henderson, and Matthew Sprung under the supervision of Master Printer Cole Rogers. Editioning by Zac Adams-Bliss and Megan Anderson with assistance from Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaub Schlager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began May 15, 2011. Proofing and final selections were completed May 22, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.24.15



MATTI LEE

Copyright © Willie Cole, published by Highpoint Editions

## Cat. 56. Cole

<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Matti Lee, 2012
<b>Portfolio / Series</b>	The Beauties
<b>Medium</b>	Intaglio and relief print
<b>Paper / Support</b>	white Rives BFK 300gsm wove paper
<b>Dimensions</b>	63 1/2 × 22 1/2 in. (161.29 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Willie Cole 2012   BC printed in gray: MATTI LEE LLC in pencil: EV ARCHIVE 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Variable edition of 3   Proofs: 1 variable AP; 2 variable Archive proofs
<b>Printers</b>	Proofing by Senior Printer Zac Adams-Bliss, Assistant Printers Megan Anderson, Drew Peterson, Nuno Nuñez, and Studio Interns Kari Higdem, Kelsey Henderson, and Matthew Sprung under the supervision of Master Printer Cole Rogers. Editioning by Zac Adams-Bliss and Megan Anderson with assistance from Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaub Schlager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began May 15, 2011. Proofing and final selections were completed May 22, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.24.16



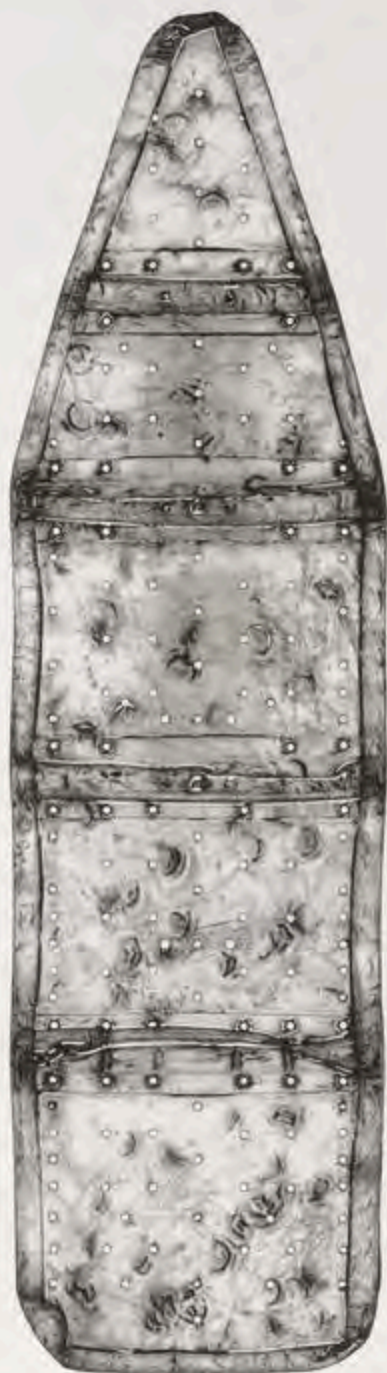
PEARL

Copyright © Willie Cole, published by Highpoint Editions



## Cat. 57. Cole

<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Pearl, 2012
<b>Portfolio / Series</b>	The Beauties
<b>Medium</b>	Intaglio and relief print
<b>Paper / Support</b>	white Rives BFK 300gsm wove paper
<b>Dimensions</b>	63 3/8 × 22 1/2 in. (161 × 57.2 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Willie Cole 2012   BC printed in gray: PEARL LLC in pencil: EV ARCHIVE 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Variable edition of 3   Proofs: 1 variable AP; 2 variable Archive proofs
<b>Printers</b>	Proofing by Senior Printer Zac Adams-Bliss, Assistant Printers Megan Anderson, Drew Peterson, Nuno Nuñez, and Studio Interns Kari Higdem, Kelsey Henderson, and Matthew Sprung under the supervision of Master Printer Cole Rogers. Editioning by Zac Adams-Bliss and Megan Anderson with assistance from Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaub Schlager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began May 15, 2011. Proofing and final selections were completed May 22, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.24.17



ROSE

Copyright © Willie Cole, published by Highpoint Editions

## Cat. 58. Cole

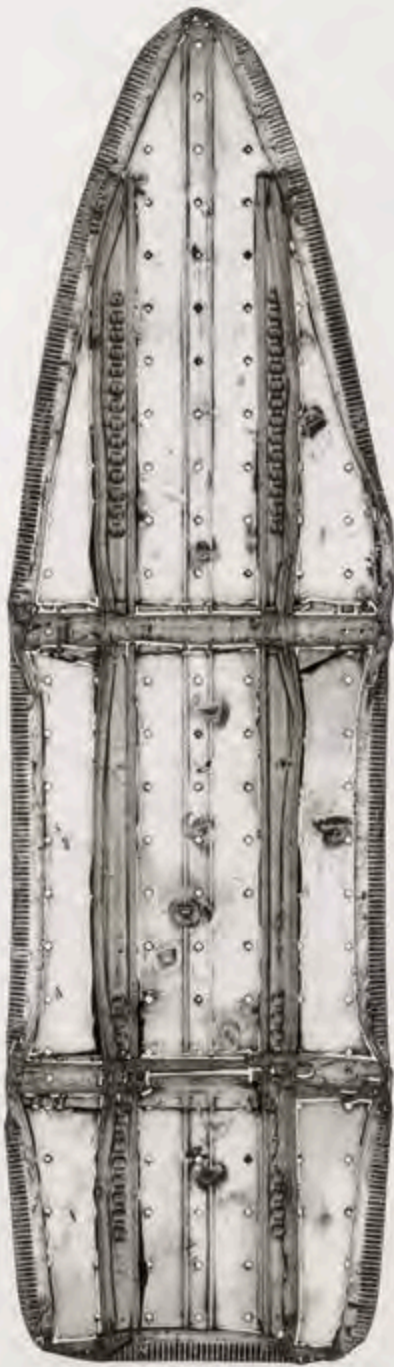
<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Rose, 2012
<b>Portfolio / Series</b>	The Beauties
<b>Medium</b>	Intaglio and relief print
<b>Paper / Support</b>	white Rives BFK 300gsm wove paper
<b>Dimensions</b>	63 1/2 × 22 1/2 in. (161.29 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Willie Cole 2012   BC printed in gray: ROSE LLC in pencil: EV ARCHIVE 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Variable edition of 3   Proofs: 1 variable AP; 2 variable Archive proofs
<b>Printers</b>	Proofing by Senior Printer Zac Adams-Bliss, Assistant Printers Megan Anderson, Drew Peterson, Nuno Nuñez, and Studio Interns Kari Higdem, Kelsey Henderson, and Matthew Sprung under the supervision of Master Printer Cole Rogers. Editioning by Zac Adams-Bliss and Megan Anderson with assistance from Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaub Schlager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began May 15, 2011. Proofing and final selections were completed May 22, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.24.18



RUTH

## Cat. 59. Cole

<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Ruth, 2012
<b>Portfolio / Series</b>	The Beauties
<b>Medium</b>	Intaglio and relief print
<b>Paper / Support</b>	white Rives BFK 300gsm wove paper
<b>Dimensions</b>	63 1/2 × 22 1/2 in. (161.29 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Willie Cole 2012   BC printed in gray: RUTH LLC in pencil: EV ARCHIVE 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Variable edition of 3   Proofs: 1 variable AP; 1 variable PP; 2 variable Archive proofs
<b>Printers</b>	Proofing by Senior Printer Zac Adams-Bliss, Assistant Printers Megan Anderson, Drew Peterson, Nuno Nuñez, and Studio Interns Kari Higdem, Kelsey Henderson, and Matthew Sprung under the supervision of Master Printer Cole Rogers. Editioning by Zac Adams-Bliss and Megan Anderson with assistance from Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaub Schlager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began May 15, 2011. Proofing and final selections were completed May 22, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.24.19



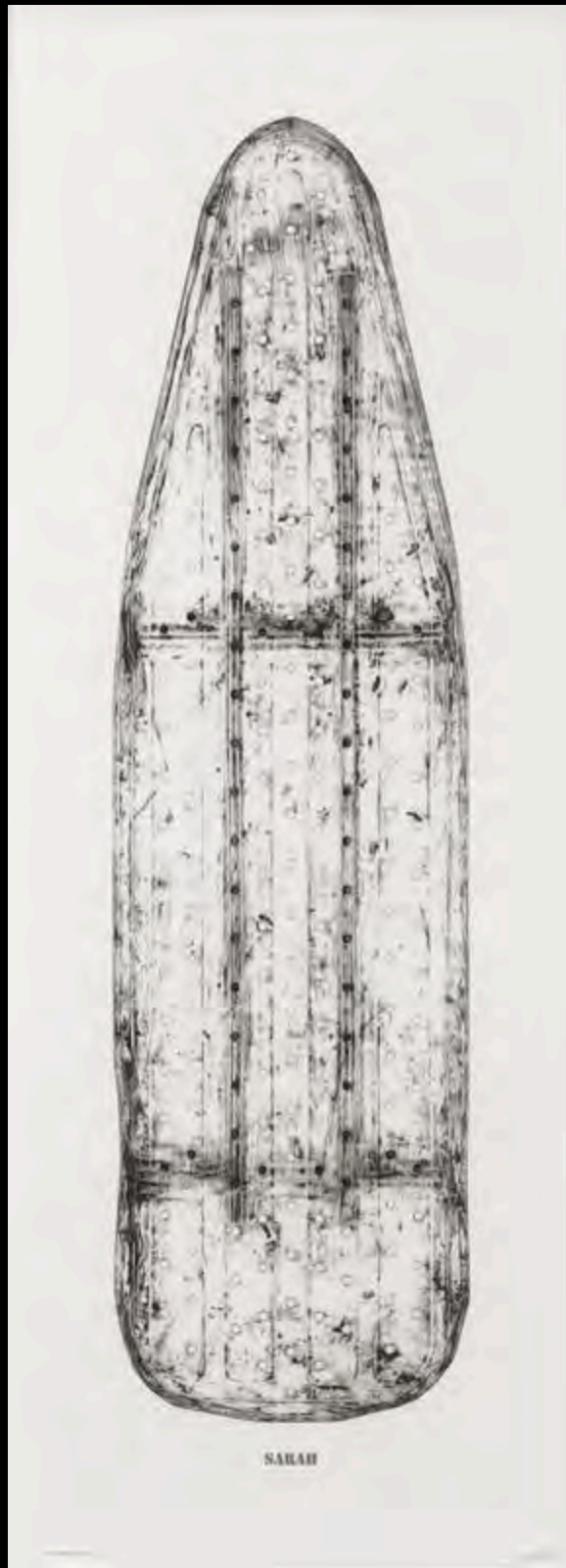
SAPPHIRE

Copyright © Willie Cole, published by Highpoint Editions

## Cat. 60. Cole

<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Saphire, 2012
<b>Portfolio / Series</b>	The Beauties
<b>Medium</b>	Intaglio and relief print
<b>Paper / Support</b>	white Rives BFK 300gsm wove paper
<b>Dimensions</b>	63 1/2 × 22 1/2 in. (161.29 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Willie Cole 2012   BC printed in gray: SAPHIRE LLC in pencil: EV ARCHIVE 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Variable edition of 3   Proofs: 1 variable AP; 1 variable PP; 2 variable Archive proofs
<b>Printers</b>	Proofing by Senior Printer Zac Adams-Bliss, Assistant Printers Megan Anderson, Drew Peterson, Nuno Nuñez, and Studio Interns Kari Higdem, Kelsey Henderson, and Matthew Sprung under the supervision of Master Printer Cole Rogers. Editioning by Zac Adams-Bliss and Megan Anderson with assistance from Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaub Schlager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began May 15, 2011. Proofing and final selections were completed May 22, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.24.20

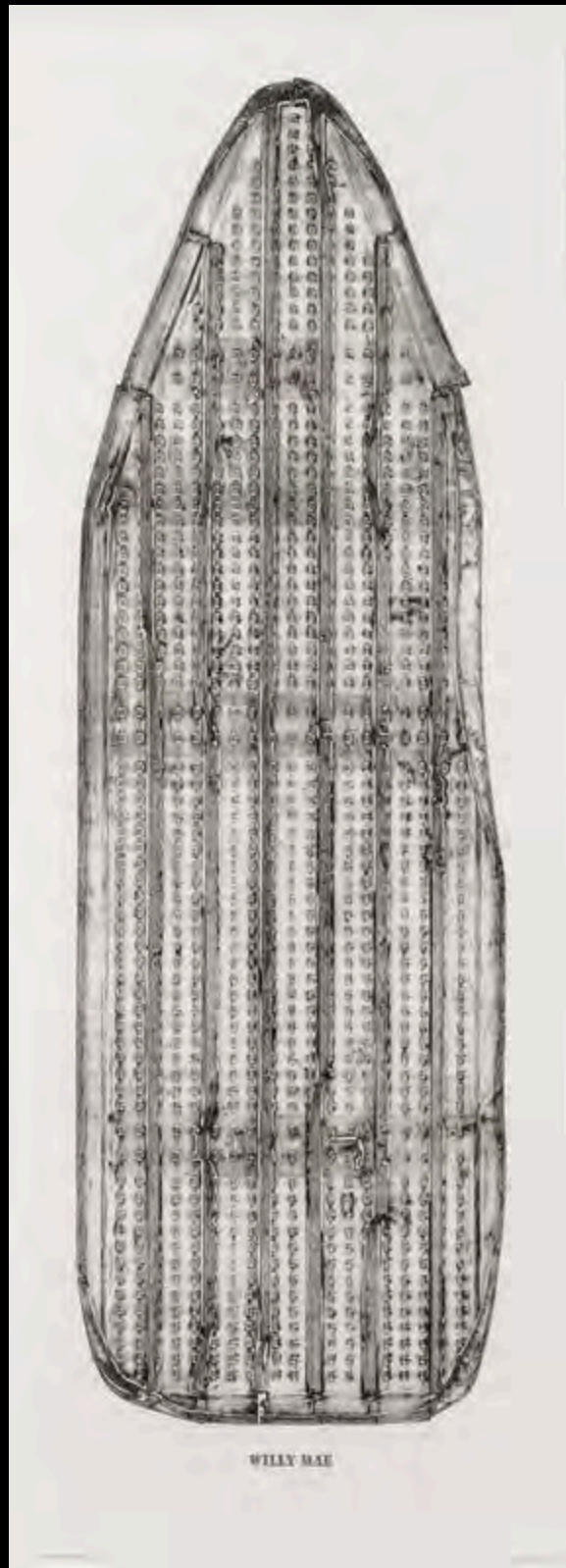




Copyright © Willie Cole, published by Highpoint Editions

## Cat. 61. Cole

<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Sarah, 2012
<b>Portfolio / Series</b>	The Beauties
<b>Medium</b>	Intaglio and relief print
<b>Paper / Support</b>	white Rives BFK 300gsm wove paper
<b>Dimensions</b>	63 1/2 × 22 1/2 in. (161.29 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Willie Cole 2012   BC printed in gray: SARAH LLC in pencil: EV ARCHIVE 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Variable edition of 3   Proofs: 1 variable AP; 2 variable Archive proofs
<b>Printers</b>	Proofing by Senior Printer Zac Adams-Bliss, Assistant Printers Megan Anderson, Drew Peterson, Nuno Nuñez, and Studio Interns Kari Higdem, Kelsey Henderson, and Matthew Sprung under the supervision of Master Printer Cole Rogers. Editioning by Zac Adams-Bliss and Megan Anderson with assistance from Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaubsluger.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began May 15, 2011. Proofing and final selections were completed May 22, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.24.21



WILLY MAE

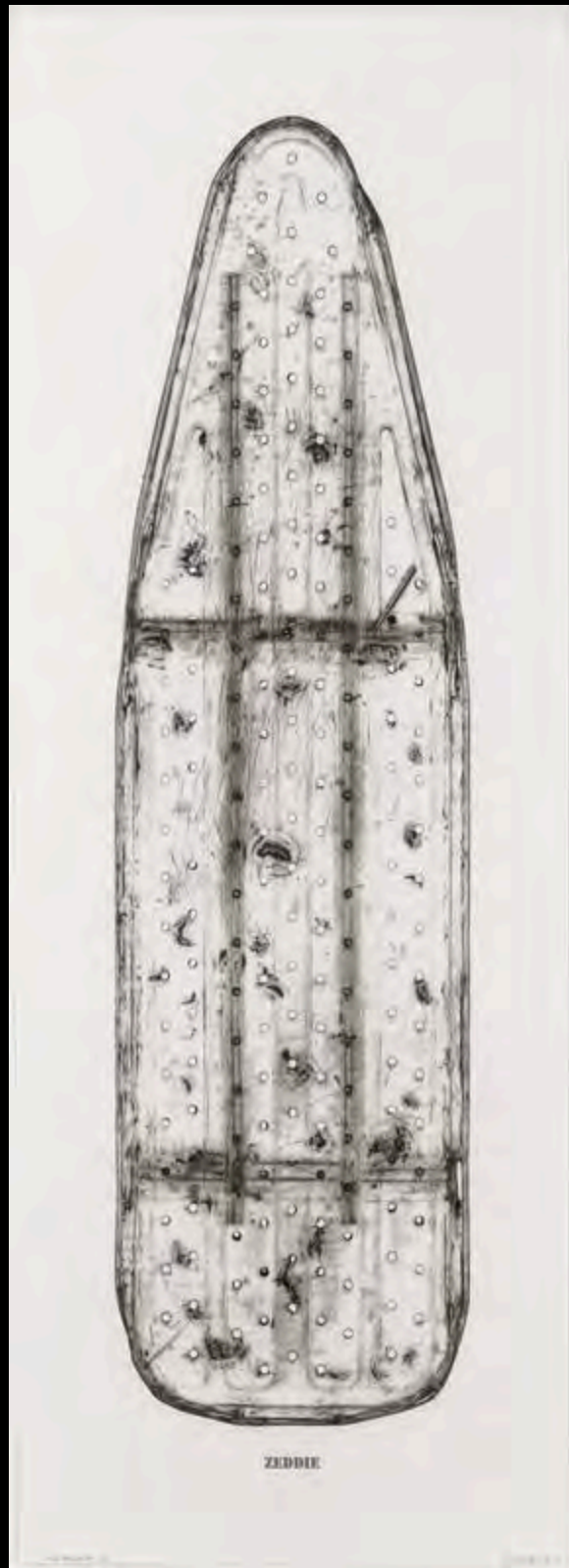
Copyright © Willie Cole, published by Highpoint Editions

## Cat. 62. Cole

---

<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Willy Mae, 2012
<b>Portfolio / Series</b>	The Beauties
<b>Medium</b>	Intaglio and relief print
<b>Paper / Support</b>	white Rives BFK 300gsm wove paper
<b>Dimensions</b>	63 1/2 × 22 1/2 in. (161.29 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Willie Cole 2012   BC printed in gray: WILLY MAE LLC in pencil: EV ARCHIVE 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Variable edition of 3   Proofs: 1 variable AP; 2 variable Archive proofs
<b>Printers</b>	Proofing by Senior Printer Zac Adams-Bliss, Assistant Printers Megan Anderson, Drew Peterson, Nuno Nuñez, and Studio Interns Kari Higdem, Kelsey Henderson, and Matthew Sprung under the supervision of Master Printer Cole Rogers. Editioning by Zac Adams-Bliss and Megan Anderson with assistance from Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaub Schlager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began May 15, 2011. Proofing and final selections were completed May 22, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.24.22

---



Copyright © Willie Cole, published by Highpoint Editions

## Cat. 63. Cole

<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Zeddie, 2012
<b>Portfolio / Series</b>	The Beauties
<b>Medium</b>	Intaglio and relief print
<b>Paper / Support</b>	white Rives BFK 300gsm wove paper
<b>Dimensions</b>	63 1/2 × 22 1/2 in. (161.29 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Willie Cole 2012   BC printed in gray: ZEDDIE LLC in pencil: EV ARCHIVE 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Variable edition of 3   Proofs: 1 variable AP; 2 variable Archive proofs
<b>Printers</b>	Proofing by Senior Printer Zac Adams-Bliss, Assistant Printers Megan Anderson, Drew Peterson, Nuno Nuñez, and Studio Interns Kari Higdem, Kelsey Henderson, and Matthew Sprung under the supervision of Master Printer Cole Rogers. Editioning by Zac Adams-Bliss and Megan Anderson with assistance from Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaub Schlager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began May 15, 2011. Proofing and final selections were completed May 22, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.24.23



Copyright © Willie Cole, published by Highpoint Editions



## Cat. 64. Cole

<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Anna Mae, 2012
<b>Portfolio / Series</b>	Five Beauties Rising
<b>Medium</b>	Intaglio and relief print
<b>Paper / Support</b>	white Rives BFK 300gsm wove paper
<b>Dimensions</b>	63 1/2 × 22 1/2 in. (161.29 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Willie Cole 2012   BC printed in gray: ANNA MAE LLC in pencil: EV ARCHIVE 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 9   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 1 TP; 2 Archive proofs
<b>Printers</b>	Proofing by Senior Printer Zac Adams-Bliss, Assistant Printers Megan Anderson, Drew Peterson, Nuno Nuñez, and Studio Interns Kari Higdem, Kelsey Henderson, and Matthew Sprung under the supervision of Master Printer Cole Rogers. Editioning by Zac Adams-Bliss and Megan Anderson with assistance from Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaub Schlager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began May 15, 2011. Proofing and final selections were completed May 22, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.25.1



DOT

Copyright © Willie Cole, published by Highpoint Editions

## Cat. 65. Cole

<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Dot, 2012
<b>Portfolio / Series</b>	Five Beauties Rising
<b>Medium</b>	Intaglio and relief print
<b>Paper / Support</b>	white Rives BFK 300gsm wove paper
<b>Dimensions</b>	63 1/2 × 22 1/2 in. (161.29 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Willie Cole 2012   BC printed in gray: DOT LLC in pencil: EV ARCHIVE 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 9   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 2 Archive proofs
<b>Printers</b>	Proofing by Senior Printer Zac Adams-Bliss, Assistant Printers Megan Anderson, Drew Peterson, Nuno Nuñez, and Studio Interns Kari Higdem, Kelsey Henderson, and Matthew Sprung under the supervision of Master Printer Cole Rogers. Editioning by Zac Adams-Bliss and Megan Anderson with assistance from Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaub Schlager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began May 15, 2011. Proofing and final selections were completed May 22, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.25.2

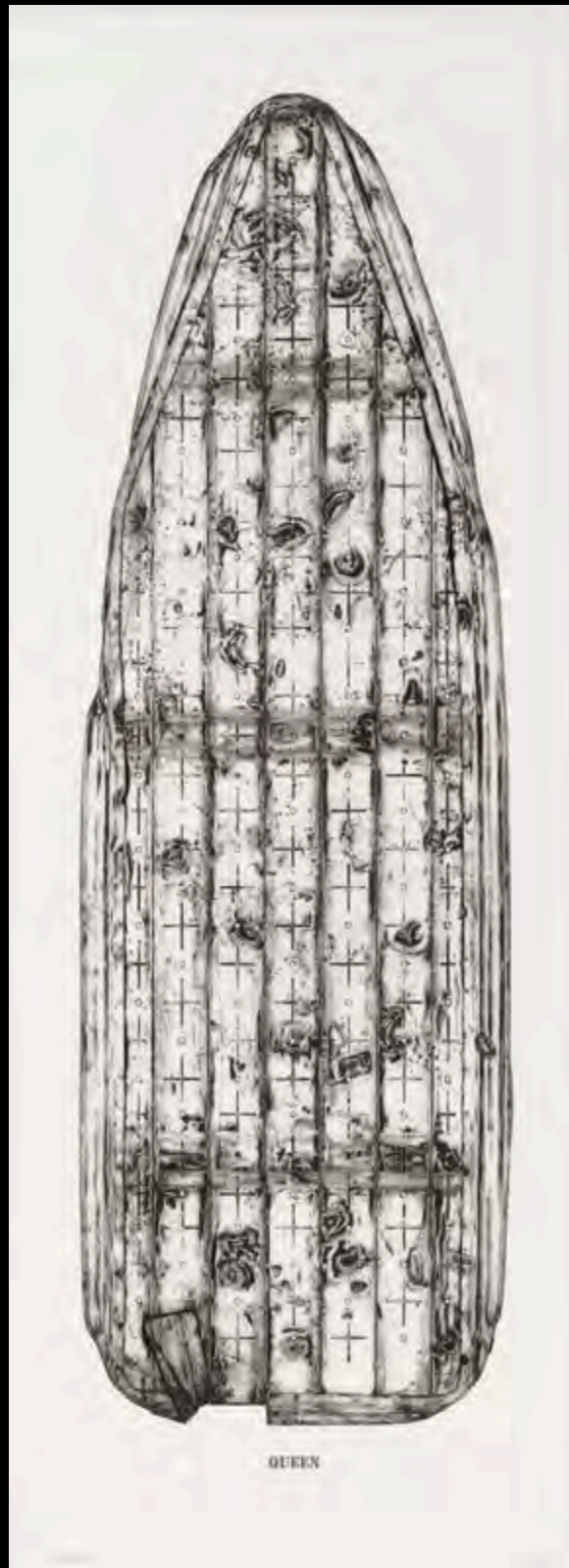


FANNIE MAE

Copyright © Willie Cole, published by Highpoint Editions

## Cat. 66. Cole

<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Fannie Mae, 2012
<b>Portfolio / Series</b>	Five Beauties Rising
<b>Medium</b>	Intaglio and relief print
<b>Paper / Support</b>	white Rives BFK 300gsm wove paper
<b>Dimensions</b>	63 1/2 × 22 1/2 in. (161.29 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Willie Cole 2012   BC printed in gray: FANNIE MAE LLC in pencil: EV ARCHIVE 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 9   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 2 Archive proofs
<b>Printers</b>	Proofing by Senior Printer Zac Adams-Bliss, Assistant Printers Megan Anderson, Drew Peterson, Nuno Nuñez, and Studio Interns Kari Higdem, Kelsey Henderson, and Matthew Sprung under the supervision of Master Printer Cole Rogers. Editioning by Zac Adams-Bliss and Megan Anderson with assistance from Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaub Schlager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began May 15, 2011. Proofing and final selections were completed May 22, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.25.3



Copyright © Willie Cole, published by Highpoint Editions

## Cat. 67. Cole

<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Queen, 2012
<b>Portfolio / Series</b>	Five Beauties Rising
<b>Medium</b>	Intaglio and relief print
<b>Paper / Support</b>	white Rives BFK 300gsm wove paper
<b>Dimensions</b>	63 1/2 × 22 1/2 in. (161.29 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Willie Cole 2012   BC printed in gray: QUEEN LLC in pencil: EV ARCHIVE 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 9   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 3 TP; 2 Archive proofs
<b>Printers</b>	Proofing by Senior Printer Zac Adams-Bliss, Assistant Printers Megan Anderson, Drew Peterson, Nuno Nuñez, and Studio Interns Kari Higdem, Kelsey Henderson, and Matthew Sprung under the supervision of Master Printer Cole Rogers. Editioning by Zac Adams-Bliss and Megan Anderson with assistance from Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaub Schlager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began May 15, 2011. Proofing and final selections were completed May 22, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.25.4





SAVANNAH

Copyright © Willie Cole, published by Highpoint Editions

## Cat. 68. Cole

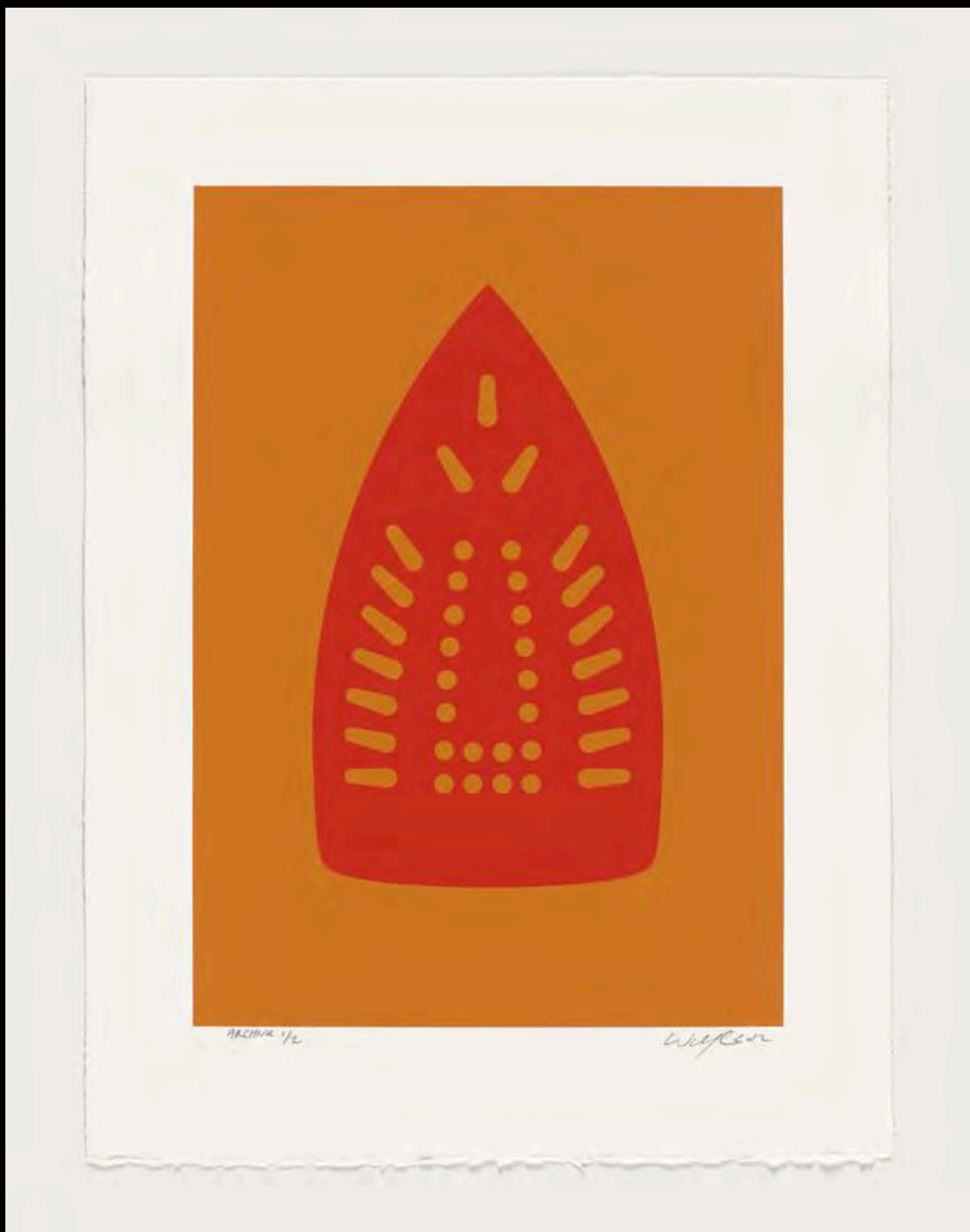
<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Savannah, 2012
<b>Portfolio / Series</b>	Five Beauties Rising
<b>Medium</b>	Intaglio and relief print
<b>Paper / Support</b>	white Rives BFK 300gsm wove paper
<b>Dimensions</b>	63 1/2 × 22 1/2 in. (161.29 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Willie Cole 2012   BC printed in gray: SAVANNAH LLC in pencil: EV ARCHIVE 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 9   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 2 Archive proofs
<b>Printers</b>	Proofing by Senior Printer Zac Adams-Bliss, Assistant Printers Megan Anderson, Drew Peterson, Nuno Nuñez, and Studio Interns Kari Higdem, Kelsey Henderson, and Matthew Sprung under the supervision of Master Printer Cole Rogers. Editioning by Zac Adams-Bliss and Megan Anderson with assistance from Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaub Schlager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began May 15, 2011. Proofing and final selections were completed May 22, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.25.5



Copyright © Willie Cole, published by Highpoint Editions

## Cat. 69. Cole

<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Yellow/Orange, 2012
<b>Portfolio / Series</b>	Complementary Soles
<b>Medium</b>	Color screenprint
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	19 1/2 × 13 5/8 in. (49.53 × 34.61 cm) (image) 25 × 18 3/4 in. (63.5 × 47.63 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: Willie Cole 2012 LL in pencil below image: ARCHIVE 1/2   Publisher's blindstamp, LL below image: HP
<b>Edition + Proofs</b>	Edition of 9   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 1 TP (full set with clear satin over print); 2 Archive proofs
<b>Printers</b>	Proofing by Master Printer Cole Rogers and Senior Printer Zac Adams-Bliss with assistance from Assistant Printers Megan Anderson and Nuno Nuñez and Studio Interns Christopher Hagen and Kari Higdem. Editioning by Cole Rogers with assistance from Zac Adams-Bliss, Megan Anderson, Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaubslager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began February 7, 2012. Proofing was completed February 17, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.26.1



Copyright © Willie Cole, published by Highpoint Editions

## Cat. 70. Cole

<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Red/Orange, 2012
<b>Portfolio / Series</b>	Complementary Soles
<b>Medium</b>	Color screenprint
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	19 1/2 × 13 5/8 in. (49.53 × 34.61 cm) (image) 25 × 18 3/4 in. (63.5 × 47.63 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: Willie Cole 2012 LL in pencil below image: ARCHIVE 1/2   Publisher's blindstamp, LL below image: HP
<b>Edition + Proofs</b>	Edition of 9   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 1 TP (full set with clear satin over print); 2 Archive proofs
<b>Printers</b>	Proofing by Master Printer Cole Rogers and Senior Printer Zac Adams-Bliss with assistance from Assistant Printers Megan Anderson and Nuno Nuñez and Studio Interns Christopher Hagen and Kari Higdem. Editioning by Cole Rogers with assistance from Zac Adams-Bliss, Megan Anderson, Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaubslager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began February 7, 2012. Proofing was completed February 17, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.26.2



Copyright © Willie Cole, published by Highpoint Editions



## Cat. 71. Cole

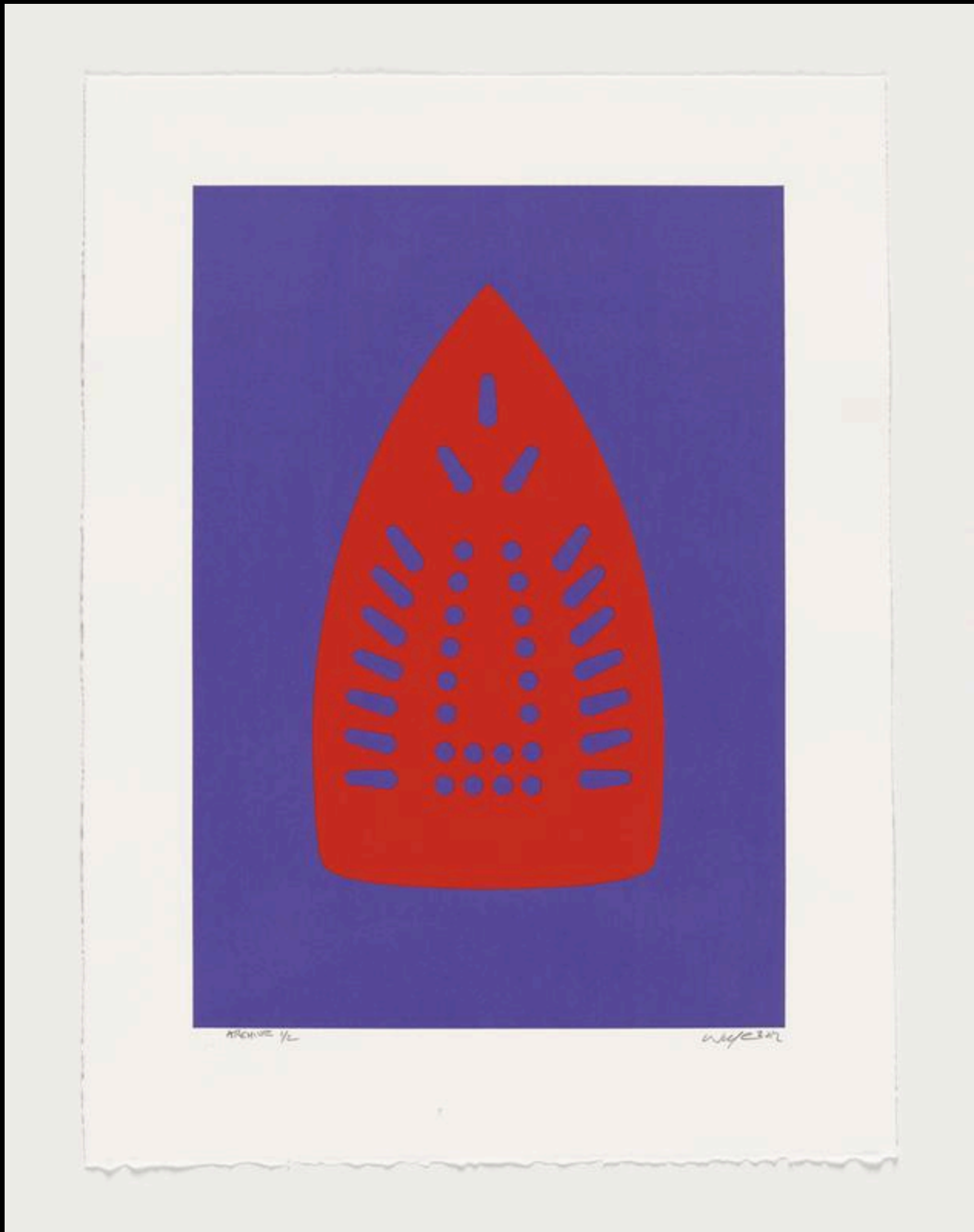
<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Blue/Orange, 2012
<b>Portfolio / Series</b>	Complementary Soles
<b>Medium</b>	Color screenprint
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	19 1/2 × 13 5/8 in. (49.53 × 34.61 cm) (image) 25 × 18 3/4 in. (63.5 × 47.63 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: Willie Cole 2012 LL in pencil below image: ARCHIVE 1/2   Publisher's blindstamp, LL below image: HP
<b>Edition + Proofs</b>	Edition of 9   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 1 TP (full set with clear satin over print); 2 Archive proofs
<b>Printers</b>	Proofing by Master Printer Cole Rogers and Senior Printer Zac Adams-Bliss with assistance from Assistant Printers Megan Anderson and Nuno Nuñez and Studio Interns Christopher Hagen and Kari Higdem. Editioning by Cole Rogers with assistance from Zac Adams-Bliss, Megan Anderson, Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaubslager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began February 7, 2012. Proofing was completed February 17, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.26.3



Copyright © Willie Cole, published by Highpoint Editions

## Cat. 72. Cole

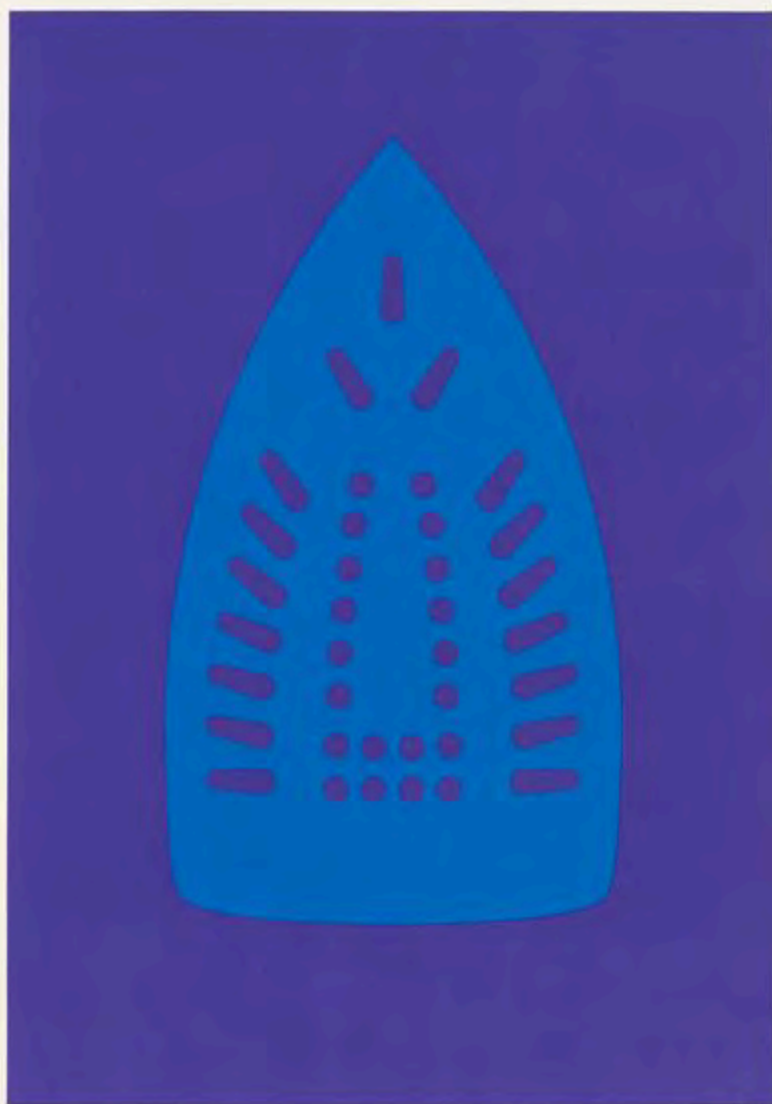
<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Yellow/Purple, 2012
<b>Portfolio / Series</b>	Complementary Soles
<b>Medium</b>	Color screenprint
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	19 1/2 × 13 5/8 in. (49.53 × 34.61 cm) (image) 25 × 18 3/4 in. (63.5 × 47.63 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: Willie Cole 2012 LL in pencil below image: ARCHIVE 1/2   Publisher's blindstamp, LL below image: HP
<b>Edition + Proofs</b>	Edition of 9   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 1 TP (full set with clear satin over print); 2 Archive proofs
<b>Printers</b>	Proofing by Master Printer Cole Rogers and Senior Printer Zac Adams-Bliss with assistance from Assistant Printers Megan Anderson and Nuno Nuñez and Studio Interns Christopher Hagen and Kari Higdem. Editioning by Cole Rogers with assistance from Zac Adams-Bliss, Megan Anderson, Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaubslager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began February 7, 2012. Proofing was completed February 17, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.26.4



Copyright © Willie Cole, published by Highpoint Editions

## Cat. 73. Cole

<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Red/Purple, 2012
<b>Portfolio / Series</b>	Complementary Soles
<b>Medium</b>	Color screenprint
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	19 1/2 × 13 5/8 in. (49.53 × 34.61 cm) (image) 25 × 18 3/4 in. (63.5 × 47.63 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: Willie Cole 2012 LL in pencil below image: ARCHIVE 1/2   Publisher's blindstamp, LL below image: HP
<b>Edition + Proofs</b>	Edition of 9   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 1 TP (full set with clear satin over print); 2 Archive proofs
<b>Printers</b>	Proofing by Master Printer Cole Rogers and Senior Printer Zac Adams-Bliss with assistance from Assistant Printers Megan Anderson and Nuno Nuñez and Studio Interns Christopher Hagen and Kari Higdem. Editioning by Cole Rogers with assistance from Zac Adams-Bliss, Megan Anderson, Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaubsluger.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began February 7, 2012. Proofing was completed February 17, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.26.5



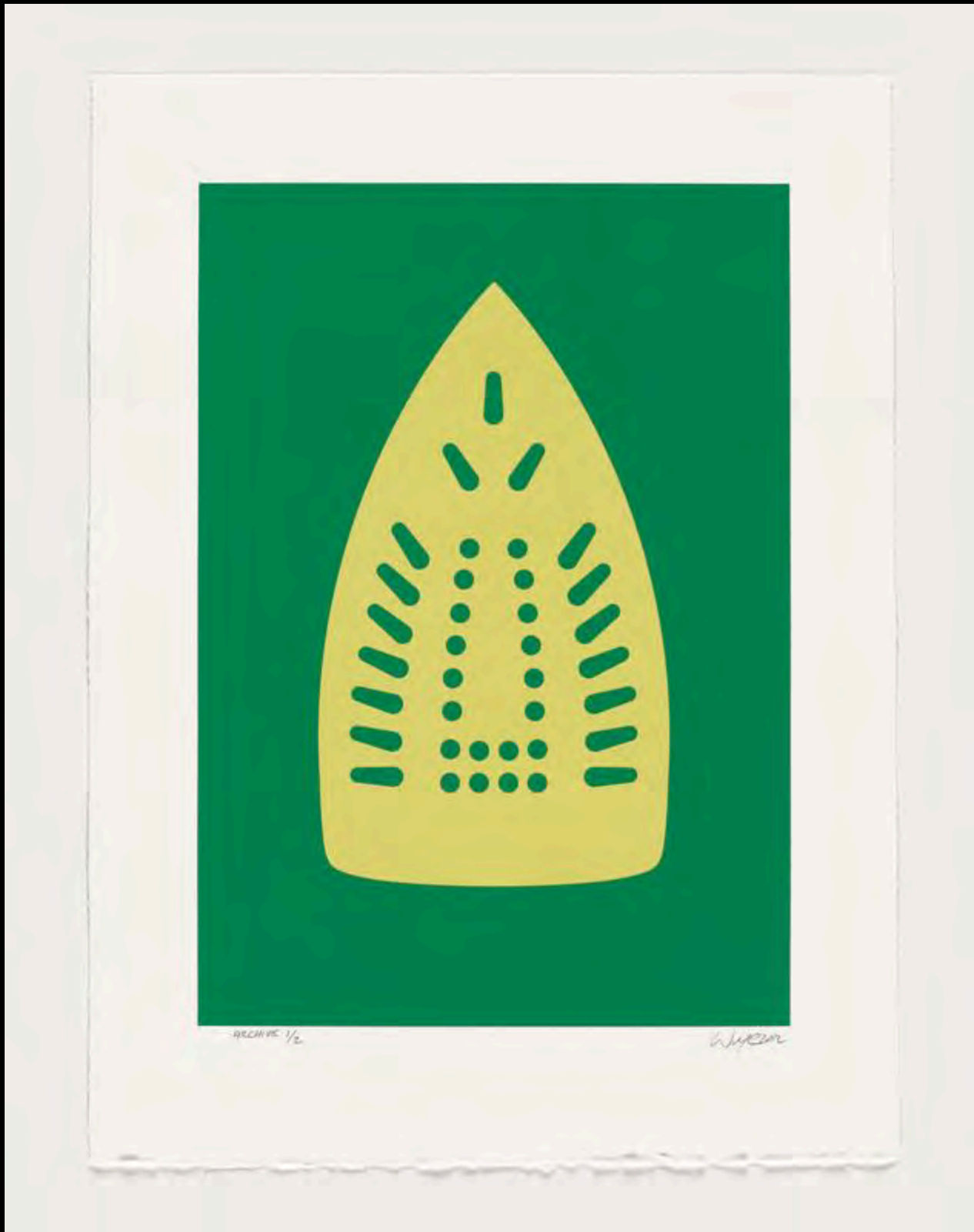
ARCHIVE 1/2

Willie Cole

## Cat. 74. Cole

<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Blue/Purple, 2012
<b>Portfolio / Series</b>	Complementary Soles
<b>Medium</b>	Color screenprint
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	19 1/2 × 13 5/8 in. (49.53 × 34.61 cm) (image) 25 × 18 3/4 in. (63.5 × 47.63 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: Willie Cole 2012 LL in pencil below image: ARCHIVE 1/2   Publisher's blindstamp, LL below image: HP
<b>Edition + Proofs</b>	Edition of 9   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 1 TP (full set with clear satin over print); 2 Archive proofs
<b>Printers</b>	Proofing by Master Printer Cole Rogers and Senior Printer Zac Adams-Bliss with assistance from Assistant Printers Megan Anderson and Nuno Nuñez and Studio Interns Christopher Hagen and Kari Higdem. Editioning by Cole Rogers with assistance from Zac Adams-Bliss, Megan Anderson, Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaubslager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began February 7, 2012. Proofing was completed February 17, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.26.6

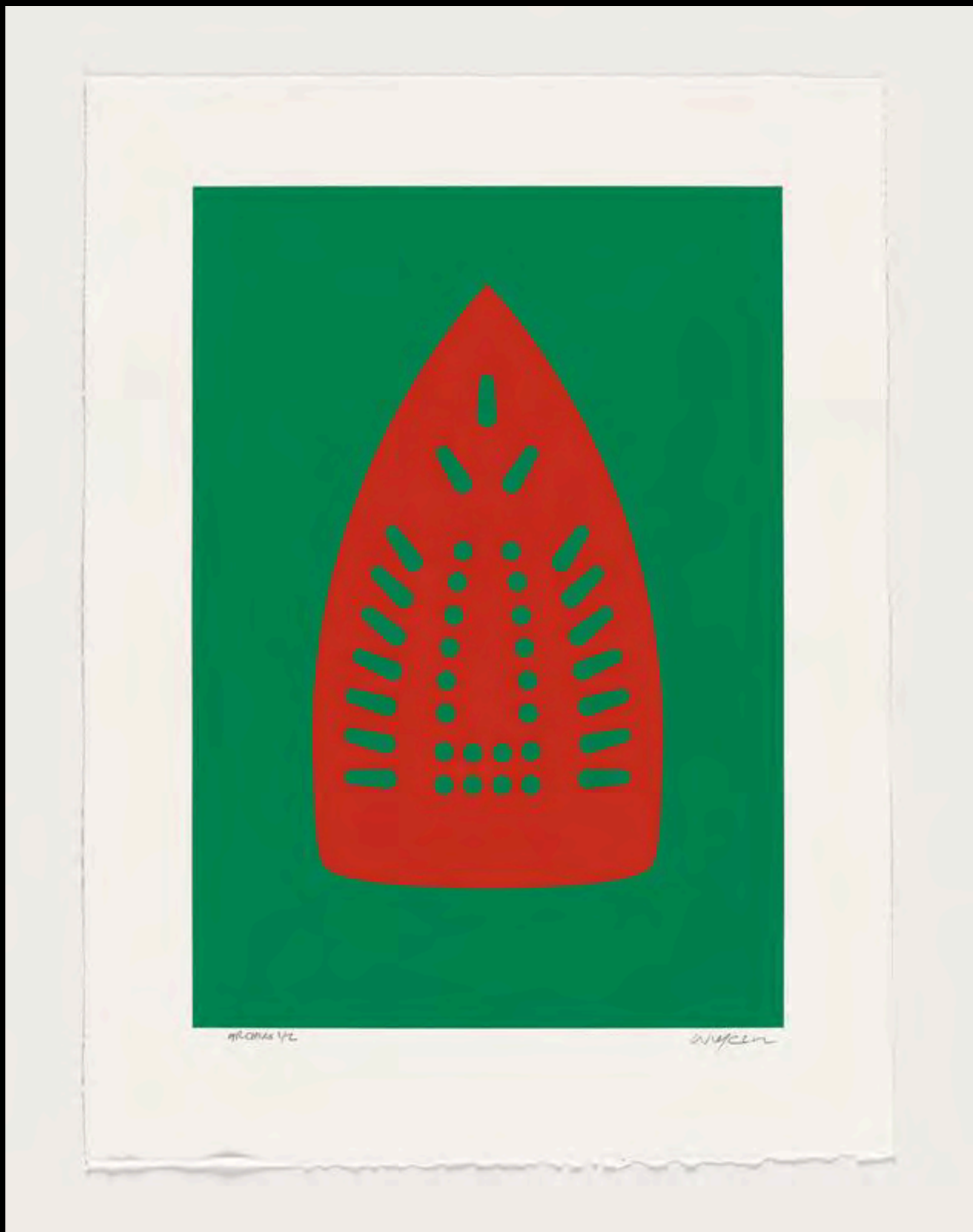




Copyright © Willie Cole, published by Highpoint Editions

## Cat. 75. Cole

<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Yellow/Green, 2012
<b>Portfolio / Series</b>	Complementary Soles
<b>Medium</b>	Color screenprint
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	19 1/2 × 13 5/8 in. (49.53 × 34.61 cm) (image) 25 × 18 3/4 in. (63.5 × 47.63 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: Willie Cole 2012 LL in pencil below image: ARCHIVE 1/2   Publisher's blindstamp, LL below image: HP
<b>Edition + Proofs</b>	Edition of 9   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 1 TP (full set with clear satin over print); 2 Archive proofs
<b>Printers</b>	Proofing by Master Printer Cole Rogers and Senior Printer Zac Adams-Bliss with assistance from Assistant Printers Megan Anderson and Nuno Nuñez and Studio Interns Christopher Hagen and Kari Higdem. Editioning by Cole Rogers with assistance from Zac Adams-Bliss, Megan Anderson, Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaubslager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began February 7, 2012. Proofing was completed February 17, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.26.7



Copyright © Willie Cole, published by Highpoint Editions

## Cat. 76. Cole

<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Red/Green, 2012
<b>Portfolio / Series</b>	Complementary Soles
<b>Medium</b>	Color screenprint
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	19 1/2 × 13 5/8 in. (49.53 × 34.61 cm) (image) 25 × 18 3/4 in. (63.5 × 47.63 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: Willie Cole 2012 LL in pencil below image: ARCHIVE 1/2   Publisher's blindstamp, LL below image: HP
<b>Edition + Proofs</b>	Edition of 9   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 1 TP (full set with clear satin over print); 2 Archive proofs
<b>Printers</b>	Proofing by Master Printer Cole Rogers and Senior Printer Zac Adams-Bliss with assistance from Assistant Printers Megan Anderson and Nuno Nuñez and Studio Interns Christopher Hagen and Kari Higdem. Editioning by Cole Rogers with assistance from Zac Adams-Bliss, Megan Anderson, Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaubslager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began February 7, 2012. Proofing was completed February 17, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.26.8



Copyright © Willie Cole, published by Highpoint Editions

## Cat. 77. Cole

<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Blue/Green, 2012
<b>Portfolio / Series</b>	Complementary Soles
<b>Medium</b>	Color screenprint
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	19 1/2 × 13 5/8 in. (49.53 × 34.61 cm) (image) 25 × 18 3/4 in. (63.5 × 47.63 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: Willie Cole 2012 LL in pencil below image: ARCHIVE 1/2   Publisher's blindstamp, LL below image: HP
<b>Edition + Proofs</b>	Edition of 9   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 1 TP (full set with clear satin over print); 2 Archive proofs
<b>Printers</b>	Proofing by Master Printer Cole Rogers and Senior Printer Zac Adams-Bliss with assistance from Assistant Printers Megan Anderson and Nuno Nuñez and Studio Interns Christopher Hagen and Kari Higdem. Editioning by Cole Rogers with assistance from Zac Adams-Bliss, Megan Anderson, Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaubsluger.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began February 7, 2012. Proofing was completed February 17, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.26.9



Copyright © Willie Cole, published by Highpoint Editions



## Cat. 78. Cole

<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Virgin of Creativity (ascending), 2012
<b>Portfolio / Series</b>	The Virgins
<b>Medium</b>	Color screenprint
<b>Paper / Support</b>	white Rives BFK 300gsm wove paper
<b>Dimensions</b>	41 1/2 × 29 3/8 in. (105.41 × 74.61 cm) (image) 49 × 36 1/2 in. (124.46 × 92.71 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: Willie Cole 2012   BC in pencil below image: VIRGIN OF CREATIVITY (ASCENDING) LL in pencil below image: ARCHIVE 1/2   Publisher's blindstamp, LL below image: HP
<b>Edition + Proofs</b>	Edition of 9   Proofs: 3 AP (plus 1 AP reserved for unique mixed media work by artist); 3 PP; 1 BAT; 2 HC; 1 CTP; 2 Archive proofs
<b>Printers</b>	Proofing by Master Printer Cole Rogers and Senior Printer Zac Adams-Bliss with assistance from Assistant Printers Megan Anderson and Nuno Nuñez and Studio Interns Christopher Hagen and Kari Higdem. Editioning by Cole Rogers with assistance from Zac Adams-Bliss, Megan Anderson, Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaub Schlager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began February 7, 2012. Proofing was completed February 17, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.27.1



Copyright © Willie Cole, published by Highpoint Editions

## Cat. 79. Cole

<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Virgin of Creativity (descending), 2012
<b>Portfolio / Series</b>	The Virgins
<b>Medium</b>	Color screenprint
<b>Paper / Support</b>	white Rives BFK 300gsm wove paper
<b>Dimensions</b>	41 1/2 × 29 3/8 in. (105.41 × 74.61 cm) (image) 49 × 36 1/2 in. (124.46 × 92.71 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: Willie Cole 2012   BC in pencil below image: VIRGIN OF CREATIVITY (DESCENDING) LL in pencil below image: ARCHIVE 1/2   Publisher's blindstamp, LL below image: HP
<b>Edition + Proofs</b>	Edition of 9   Proofs: 3 AP (plus 1 AP reserved for unique mixed media work by artist); 3 PP; 1 BAT; 2 HC; 1 CTP; 2 Archive proofs
<b>Printers</b>	Proofing by Master Printer Cole Rogers and Senior Printer Zac Adams-Bliss with assistance from Assistant Printers Megan Anderson and Nuno Nuñez and Studio Interns Christopher Hagen and Kari Higdem. Editioning by Cole Rogers with assistance from Zac Adams-Bliss, Megan Anderson, Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaub Schlager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began February 7, 2012. Proofing was completed February 17, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.27.2



Copyright © Willie Cole, published by Highpoint Editions

## Cat. 80. Cole

<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Virgin of Desire (ascending), 2012
<b>Portfolio / Series</b>	The Virgins
<b>Medium</b>	Color screenprint
<b>Paper / Support</b>	white Rives BFK 300gsm wove paper
<b>Dimensions</b>	41 1/2 × 29 3/8 in. (105.41 × 74.61 cm) (image) 49 × 36 1/2 in. (124.46 × 92.71 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: Willie Cole 2012   BC in pencil below image: VIRGIN OF DESIRE (ASCENDING) LL in pencil below image: ARCHIVE 1/2   Publisher's blindstamp, LL below image: HP
<b>Edition + Proofs</b>	Edition of 9   Proofs: 3 AP (plus 2 AP reserved for unique mixed media work by artist); 3 PP; 1 BAT; 2 HC; 2 CTP; 2 Archive proofs
<b>Printers</b>	Proofing by Master Printer Cole Rogers and Senior Printer Zac Adams-Bliss with assistance from Assistant Printers Megan Anderson and Nuno Nuñez and Studio Interns Christopher Hagen and Kari Higdem. Editioning by Cole Rogers with assistance from Zac Adams-Bliss, Megan Anderson, Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaubslager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began February 7, 2012. Proofing was completed February 17, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.27.3



Copyright © Willie Cole, published by Highpoint Editions

## Cat. 81. Cole

<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Virgin of Desire (descending), 2012
<b>Portfolio / Series</b>	The Virgins
<b>Medium</b>	Color screenprint
<b>Paper / Support</b>	white Rives BFK 300gsm wove paper
<b>Dimensions</b>	41 1/2 × 29 3/8 in. (105.41 × 74.61 cm) (image) 49 × 36 1/2 in. (124.46 × 92.71 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: Willie Cole 2012   BC in pencil below image: VIRGIN OF DESIRE (DESCENDING) LL in pencil below image: ARCHIVE 1/2   Publisher's blindstamp, LL below image: HP
<b>Edition + Proofs</b>	Edition of 9   Proofs: 3 AP (plus 1 AP reserved for unique mixed media work by artist); 3 PP; 1 BAT; 2 HC; 1 CTP; 2 Archive proofs
<b>Printers</b>	Proofing by Master Printer Cole Rogers and Senior Printer Zac Adams-Bliss with assistance from Assistant Printers Megan Anderson and Nuno Nuñez and Studio Interns Christopher Hagen and Kari Higdem. Editioning by Cole Rogers with assistance from Zac Adams-Bliss, Megan Anderson, Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaubslager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began February 7, 2012. Proofing was completed February 17, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.27.4





Copyright © Willie Cole, published by Highpoint Editions

## Cat. 82. Cole

<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Virgin of Healing (ascending), 2012
<b>Portfolio / Series</b>	The Virgins
<b>Medium</b>	Color screenprint
<b>Paper / Support</b>	white Rives BFK 300gsm wove paper
<b>Dimensions</b>	41 1/2 × 29 3/8 in. (105.41 × 74.61 cm) (image) 49 × 36 1/2 in. (124.46 × 92.71 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: Willie Cole 2012   BC in pencil below image: VIRGIN OF HEALING (ASCENDING) LL in pencil below image: ARCHIVE 1/2   Publisher's blindstamp, LL below image: HP
<b>Edition + Proofs</b>	Edition of 9   Proofs: 3 AP (plus 1 AP reserved for unique mixed media work by artist); 3 PP; 1 BAT; 2 HC; 2 Archive proofs
<b>Printers</b>	Proofing by Master Printer Cole Rogers and Senior Printer Zac Adams-Bliss with assistance from Assistant Printers Megan Anderson and Nuno Nuñez and Studio Interns Christopher Hagen and Kari Higdem. Editioning by Cole Rogers with assistance from Zac Adams-Bliss, Megan Anderson, Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaubslager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began February 7, 2012. Proofing was completed February 17, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.27.5



Copyright © Willie Cole, published by Highpoint Editions

## Cat. 83. Cole

<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Virgin of Healing (descending), 2012
<b>Portfolio / Series</b>	The Virgins
<b>Medium</b>	Color screenprint
<b>Paper / Support</b>	white Rives BFK 300gsm wove paper
<b>Dimensions</b>	41 1/2 × 29 3/8 in. (105.41 × 74.61 cm) (image) 49 × 36 1/2 in. (124.46 × 92.71 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: Willie Cole 2012   BC in pencil below image: VIRGIN OF HEALING (DESCENDING) LL in pencil below image: ARCHIVE 1/2   Publisher's blindstamp, LL below image: HP
<b>Edition + Proofs</b>	Edition of 9   Proofs: 3 AP (plus 1 AP reserved for unique mixed media work by artist); 3 PP; 1 BAT; 2 HC; 1 CTP; 2 Archive proofs
<b>Printers</b>	Proofing by Master Printer Cole Rogers and Senior Printer Zac Adams-Bliss with assistance from Assistant Printers Megan Anderson and Nuno Nuñez and Studio Interns Christopher Hagen and Kari Higdem. Editioning by Cole Rogers with assistance from Zac Adams-Bliss, Megan Anderson, Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaubslager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began February 7, 2012. Proofing was completed February 17, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.27.6



Copyright © Willie Cole, published by Highpoint Editions

## Cat. 84. Cole

<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Virgin of Renunciation (ascending), 2012
<b>Portfolio / Series</b>	The Virgins
<b>Medium</b>	Color screenprint
<b>Paper / Support</b>	white Rives BFK 300gsm wove paper
<b>Dimensions</b>	41 1/2 × 29 3/8 in. (105.41 × 74.61 cm) (image) 49 × 36 1/2 in. (124.46 × 92.71 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: Willie Cole 2012   BC in pencil below image: VIRGIN OF RENUNCIATION (ASCENDING) LL in pencil below image: ARCHIVE 1/2   Publisher's blindstamp, LL below image: HP
<b>Edition + Proofs</b>	Edition of 9   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 1 CTP; 2 Archive proofs
<b>Printers</b>	Proofing by Master Printer Cole Rogers and Senior Printer Zac Adams-Bliss with assistance from Assistant Printers Megan Anderson and Nuno Nuñez and Studio Interns Christopher Hagen and Kari Higdem. Editioning by Cole Rogers with assistance from Zac Adams-Bliss, Megan Anderson, Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaubslager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began February 7, 2012. Proofing was completed February 17, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.27.7

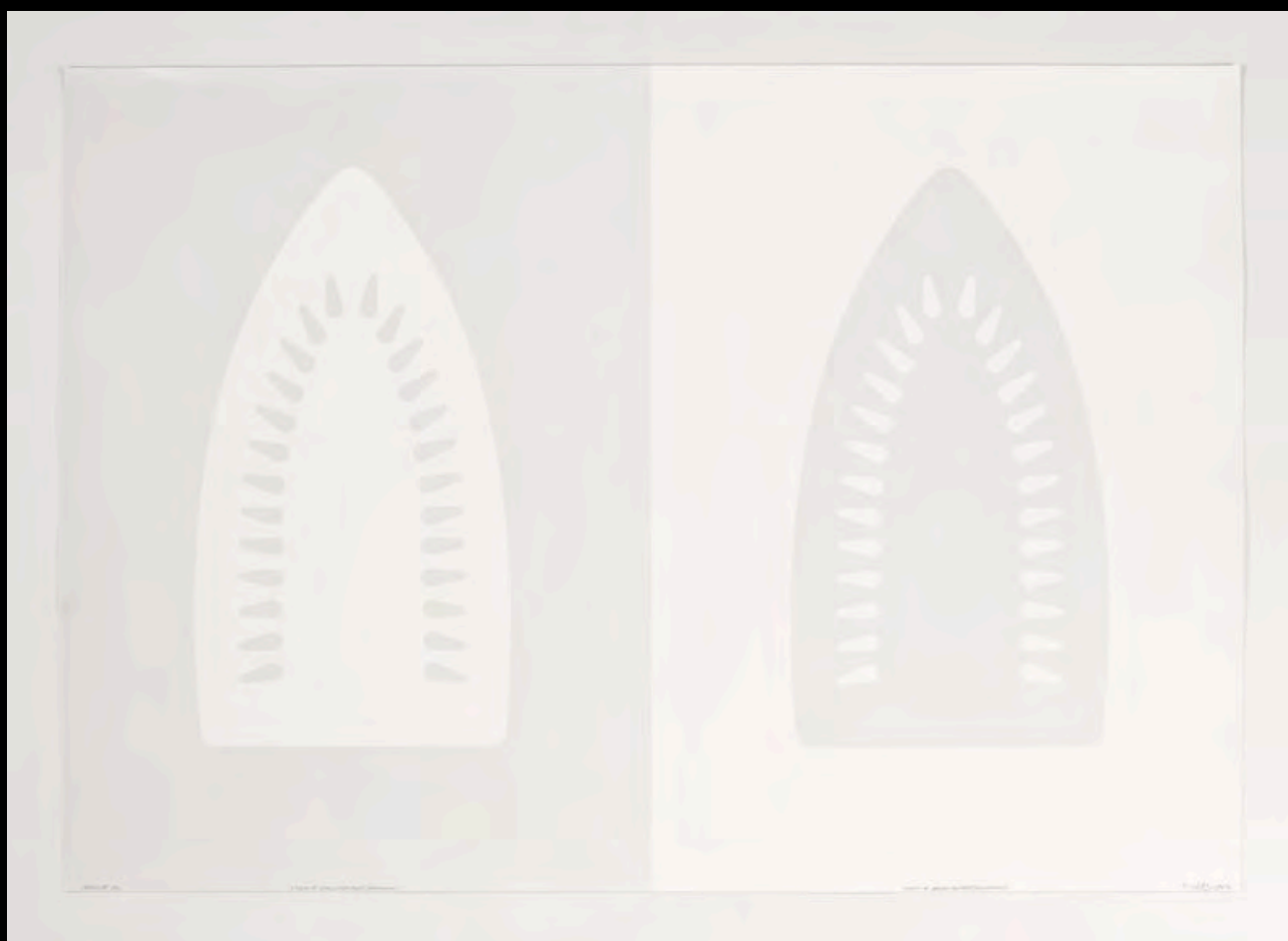


Copyright © Willie Cole, published by Highpoint Editions



## Cat. 85. Cole

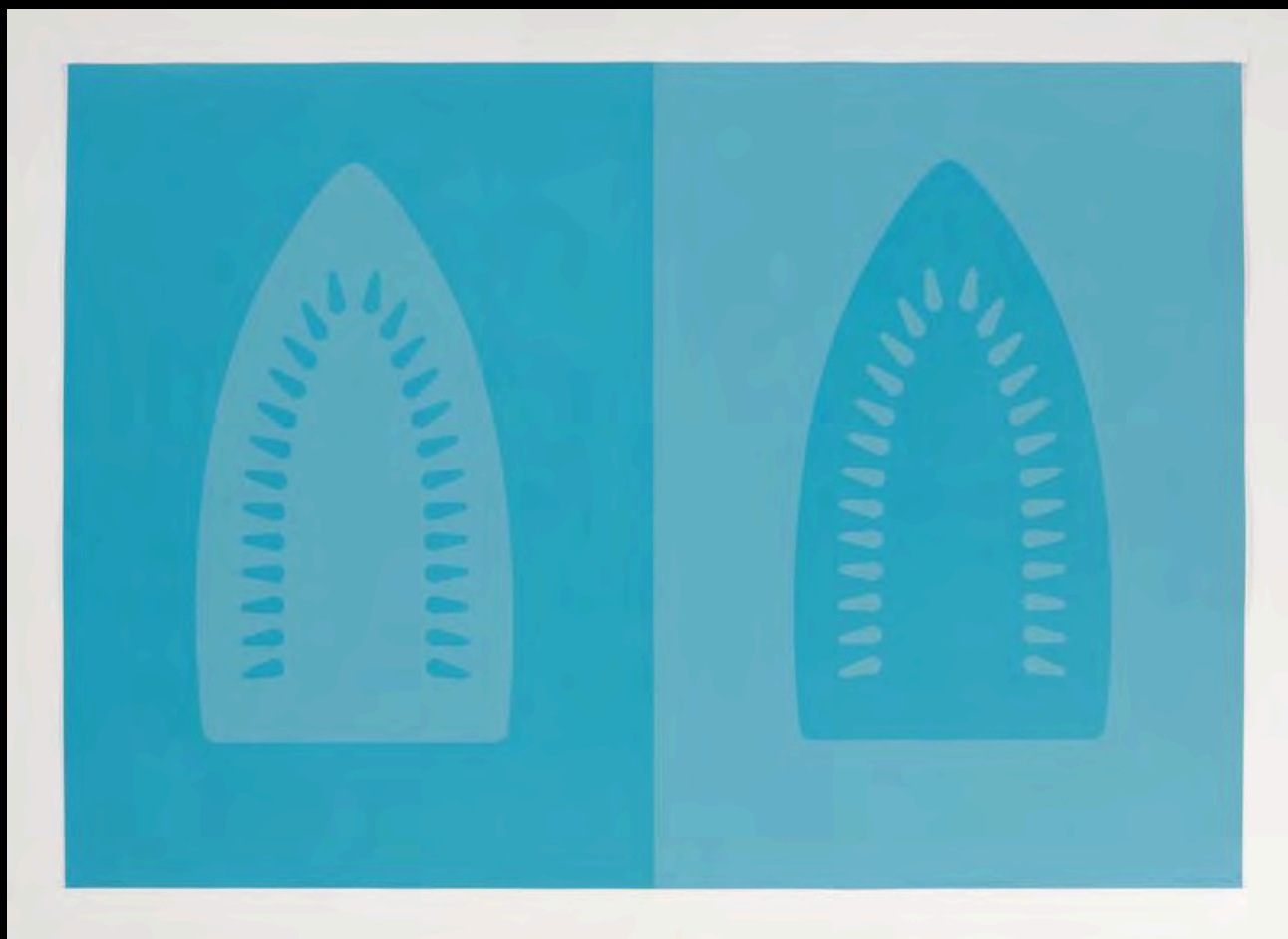
<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Virgin of Renunciation (descending), 2012
<b>Portfolio / Series</b>	The Virgins
<b>Medium</b>	Color screenprint
<b>Paper / Support</b>	white Rives BFK 300gsm wove paper
<b>Dimensions</b>	41 1/2 × 29 3/8 in. (105.41 × 74.61 cm) (image) 49 × 36 1/2 in. (124.46 × 92.71 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: Willie Cole 2012   BC in pencil below image: VIRGIN OF RENUNCIATION (DESCENDING) LL in pencil below image: ARCHIVE 1/2   Publisher's blindstamp, LL below image: HP
<b>Edition + Proofs</b>	Edition of 9   Proofs: 3 AP (plus 1 AP reserved for unique mixed media work by artist); 3 PP; 1 BAT; 2 HC; 1 CTP; 2 Archive proofs
<b>Printers</b>	Proofing by Master Printer Cole Rogers and Senior Printer Zac Adams-Bliss with assistance from Assistant Printers Megan Anderson and Nuno Nuñez and Studio Interns Christopher Hagen and Kari Higdem. Editioning by Cole Rogers with assistance from Zac Adams-Bliss, Megan Anderson, Nuno Nuñez and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaubslager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began February 7, 2012. Proofing was completed February 17, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.27.8



Copyright © Willie Cole, published by Highpoint Editions

## Cat. 86. Cole

<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Virgin of Enlightenment (ascending/descending), 2012
<b>Portfolio / Series</b>	
<b>Medium</b>	Color screenprint
<b>Paper / Support</b>	white Rives BFK 300gsm wove paper
<b>Dimensions</b>	41 × 58 1/2 in. (104.14 × 148.59 cm) (sheet)
<b>Inscriptions + Marks</b>	LR margin in pencil: Willie Cole 2012   LL margin in pencil, centered below image on left: VIRGIN OF ENLIGHTENMENT (ASCENDING)   LR margin in pencil, centered below image on right: VIRGIN OF ENLIGHTENMENT (DESCENDING) LL margin in pencil: ARCHIVE 1/2
<b>Edition + Proofs</b>	Edition of 9   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 1 CTP; 8 TP (4 trial proofs of the left side only, 2 with borders 50 1/2 x 38 in. and 2 without borders 41 x 29 in.; 4 trial proofs of the right side only, 2 with borders 50 1/2 x 38 in. and 2 without borders 41 x 29 in.); 2 Archive proofs
<b>Printers</b>	Proofing by Master Printer Cole Rogers and Senior Printer Zac Adams-Bliss with assistance from Assistant Printers Megan Anderson and Nuno Nuñez and Studio Interns Christopher Hagen and Kari Higdem. Editioning by Cole Rogers with assistance from Zac Adams-Bliss, Megan Anderson, Nuno Nuñez, and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaub Schlager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began February 7, 2012. Proofing was completed February 17, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.28



Copyright © Willie Cole, published by Highpoint Editions

## Cat. 87. Cole

<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Virgin of Wisdom (ascending/descending), 2012
<b>Portfolio / Series</b>	
<b>Medium</b>	Color screenprint
<b>Paper / Support</b>	white Rives BFK 300gsm wove paper
<b>Dimensions</b>	41 × 58 1/2 in. (104.14 × 148.59 cm) (sheet)
<b>Inscriptions + Marks</b>	LR margin in pencil: Willie Cole 2012   LL margin in pencil, centered below image on left: VIRGIN OF WISDOM (ASCENDING)   LR margin in pencil, centered below image on right: VIRGIN OF WISDOM (DESCENDING) LL margin in pencil: ARCHIVE 1/2
<b>Edition + Proofs</b>	Edition of 9   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 1 CTP; 2 TP (left side only 41 x 29 in. each); 2 Archive proofs
<b>Printers</b>	Proofing by Master Printer Cole Rogers and Senior Printer Zac Adams-Bliss with assistance from Assistant Printers Megan Anderson and Nuno Nuñez and Studio Interns Christopher Hagen and Kari Higdem. Editioning by Cole Rogers with assistance from Zac Adams-Bliss, Megan Anderson, Nuno Nuñez, and Studio Interns Molly Baeverstad, Michael Ferut, Christopher Hagen, Kari Higdem, and Mary Schaubslager.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began February 7, 2012. Proofing was completed February 17, 2012. Printing was completed and edition and proofs were signed September 18, 2012.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.29

Copyright © Willie Cole, published by Highpoint Editions

## Cat. 88. Cole

<b>Artist, Nationality, Dates</b>	Willie Cole, American, born 1955
<b>Title, Date</b>	Sole Sisters, 2013 (published 2018)
<b>Portfolio / Series</b>	
<b>Medium</b>	Relief print
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	35 × 79 1/2 in. (88.9 × 201.93 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil below image: Willie Cole 2018   BC in pencil below image: SOLE SISTERS LL in pencil below image: ARCHIVE 1/2   Publisher's blindstamp, LL below image: HP
<b>Edition + Proofs</b>	Edition of 9   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 2 Archive proofs
<b>Printers</b>	Proofing by Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, and Assistant Printers Megan Anderson and Nuno Nuñez. with assistance from Studio Interns Michael Ferut, Christopher Hagen, and Kari Higdem. Editioning by Cole Rogers, Zac Adams-Bliss, Nuno Nuñez, and Studio Manager Joshua Bindewald with assistance from Studio Interns Ellen Bogen and Travis Tribble.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began February 7, 2012. Proofing was completed February 17, 2012. Printing was completed March 2013 and the prints were signed in 2018.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.30



# Sarah Crowner



Left to right: Cole Rogers, Sarah Crowner, and Zac Adams-Bliss. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

## **Born 1974, Philadelphia, Pennsylvania**

From a distance, Sarah Crowner's geometric paintings can look like flat, sleek abstractions from the 1950s or '60s. Up close, they become patchworks of canvas pieces that Crowner has cut up, reorganized, painted, stitched together on her Juki industrial sewing machine, and stretched taut. The use of her hand—the introduction of craft into the realm of fine art—provides a humanizing interpretation of the modernist aesthetic she is drawn to. Meanwhile, her visible seams impart a tactility associated with sculpture and the traditional needle arts of sewing and quilt making.

Crowner painted with oil paint until around 2007, when the process began to feel slow, heavy, somehow irritating. She sensed the need for “some tactile or immersive element that would allow me to get into the work, to touch and manipulate it,” she says.<sup>1</sup> She took a break to work with clay. This led her to develop her current methodology, which enables her to “engage with the physicality of the material.” Recent works are inspired by leaves, flowers, or the weeds growing around her studio, but the starting point for other abstractions could be snippets of midcentury design, especially by lesser-

known modernists. For example, her 2015 arabesque paintings evolved—intuitively, as is her wont—after she encountered Ray Johnson’s backdrops for a 1957 *Harper’s Bazaar* fashion spread . Another work was inspired by a 1956 stage curtain by the Polish artist Maria Jarema.

Other influences include the Brazilian artist Lygia Clark , the Swiss artist Sophie Taeuber-Arp, and the American artist Ellsworth Kelly. Like avant-garde artists of the early twentieth century, Crowner moves freely among disciplines. Often she installs low viewing platforms , sometimes covered in her handmade tiles, in front of her paintings. The spotlight imagery in her 2013 Highpoint diptych *Untitled (Spotlights)* (cat. no. 89) reflects her interest in dance and theater; she designed the set and costumes for Jessica Lang’s ballet *Garden Blue* (2018), for the American Ballet Theatre.

In some ways, spotlights also figured in Crowner’s childhood. Her father was a producer for the daytime television program *The Mike Douglas Show*. When the show relocated to the West Coast in 1979, the family moved to Los Angeles. Her mother was an accomplished quilt maker who taught Crowner, at age eight, how to sew. She received a BA in art (1996) from the University of California, Santa Cruz, and an MFA (2002) from Hunter College, New York, with a period of study at École Nationale Supérieure des Beaux-Arts, in Paris. Besides a 2019–20 Rome Prize, she has received grants from the Robert Rauschenberg Foundation (2019) and Skopelos Foundation for the Arts (2008). In addition to the solo exhibition “Beetle in the Leaves” (2016), MASS MoCA, North Adams, Massachusetts, Crowner has participated in exhibitions at, among others, Contemporary Arts Center New Orleans (2019); Carnegie Museum of Art, Pittsburgh (2018); Museum of Contemporary Art Detroit (2017); FLAG Art Foundation, New York (2015); Museum of Fine Arts, Boston (2014); Walker Art Center, Minneapolis (2013); Zachęta National Gallery of Art, Warsaw (2013); Museum of Modern Art, New York (2013); and Whitney Museum of American Art, New York (2010). Crowner is based in New York.

—Marla J. Kinney

NOTES

1. Sarah Crowner, email correspondence with the author, August 2020, facilitated with the kind assistance of Rosie Motley, Casey Kaplan Gallery, New York.



Copyright © Sarah Crowner, published by Highpoint Editions

## Cat. 89. Crowner

<b>Artist, Nationality, Dates</b>	Sarah Crowner, American, born 1974
<b>Title, Date</b>	Untitled (Spotlights), 2013
<b>Portfolio / Series</b>	
<b>Medium</b>	Color screenprint and lithograph (panel A); color screenprint and relief print (panel B); diptych
<b>Paper / Support</b>	white Rives BFK wove paper with cut edges
<b>Dimensions</b>	29 3/4 × 27 1/4 in. (75.57 × 69.22 cm) (image, each) 38 1/4 × 34 1/4 in. (97.16 × 87 cm) (sheet, each)
<b>Inscriptions + Marks</b>	LRC in pencil on each sheet: Sarah Crowner 2013 LLC in pencil on each sheet: ARCH 1/2   Publisher's blindstamp, LLC on each sheet: HP
<b>Edition + Proofs</b>	Untitled (Spotlights) A: Edition of 18   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 3 CTP (run 2 has variations on green used for edition and light blue and medium gray are substituted for 2 of the black shapes); 2 Archive proofs; Untitled (Spotlights) B: Edition of 18   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 1 TP (retained by the artist; with smaller borders and off-white and brighter yellow in place of edition's lemon yellow on 2 shapes); 2 Archive proofs
<b>Printers</b>	Untitled (Spotlights) A: Proofing and editioning by Master Printer Cole Rogers and Senior Printer Zac Adams-Bliss with assistance from Assistant Printer Nuno Nuñez and Studio Interns Molly Baeverstad, Ellen Bogen, Rebecca DeLapp, Michael Ferut, Mary Schaubslager, and Travis Tribble. Untitled (Spotlights) B: Proofing and editioning by Zac Adams-Bliss with assistance from Cole Rogers, Nuno Nuñez, and Studio Interns Molly Baeverstad, Ellen Bogen, Rebecca DeLapp, Michael Ferut, Mary Schaubslager, and Travis Tribble.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began August 13, 2012. Proofing was completed April 23, 2013. The edition and proofs were signed July 25, 2013.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.31a,b

# Santiago Cucullu



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

## **Born 1969, Buenos Aires, Argentina**

Santiago Cucullu left Argentina just before kindergarten, settling with his parents (both lawyers) in a split-level house in Bethesda, Maryland. Being near Washington, D.C., was handy for Roberto Cucullu's job and propitious for his artist son. It was in Washington, D.C., around 1995, that Santiago walked into a gallery and saw a drawing that the American artist Francis Ruyter had made directly on the wall with a Sharpie. "I didn't know that was a thing," Cucullu says.<sup>1</sup> The first wall he painted on was at the Minneapolis College of Art and Design while pursuing an MFA (1999); he had decided to attend MCAD partly because he liked the local punk rock band the Cows. His BFA came from the Hartford Art School, West Hartford, Connecticut, in 1991.





Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

Soon Cucullu's trademark wall material became self-adhesive vinyl—common, everyday Con-Tact paper from the hardware store. He liked the crisp edges, the flatness, and its cold, mechanical feel. Initially he hand cut each work at the exhibition site with an X-Acto knife; later his designs were prefabricated. He enjoys pulling together disparate images and letting them “rub up against each other and coexist relatively seamlessly,” he says. His wall installation (2004) at the Hammer Museum in Los Angeles, for example, referenced Doc Martens shoes, the singer Dusty Springfield, and the spot where the Buenos Aires poet Leopoldo Lugones took his life. His piece in “How Latitudes Become Forms: Art in a Global Age,” 2003–5, organized by the Walker Art Center, Minneapolis, was a self-adhesive vinyl mural about the Italian Argentine anarchist Severino di Giovanni. Soon Cucullu turned to subjects he knew firsthand. For *Green Hell* (2014), he threw paint balloons against the wall, referencing the splatters he'd seen in Argentina, left over from long-ago protests. Other works feature airline blankets, or vignettes observed in Milwaukee, Wisconsin, where he lives. Since 2012, he has made large-scale, black-and-white digital prints of images from his sketchbooks, which he affixes to the wall with wheat paste and sometimes installs with his ceramics or framed watercolors.

Other group exhibitions include “New Perspectives in Latin American Art” (2008), Museum of Modern Art, New York; Whitney Biennial (2004), Whitney Museum of American Art, New York; and “Dialogues: Bonnie Collura/Santiago Cucullu” (2000), Walker Art Center. Cucullu has had solo shows at the Milwaukee Art Museum, Wisconsin (2008); Museum of Contemporary Art, San Diego (2006); and Mori Art Museum, Tokyo (2004). He has received grants from Art Matters (2010) and Artadia (2003), among others, and has had residencies at Headlands Center for the Arts, Sausalito, California (2006); Arcus Project, Ibaraki, Japan (2004); Core Program at the Glassell School of Art at the Museum of Fine Arts, Houston (2001–2); and Skowhegan School of Painting and Sculpture in Maine (2001).

—Marla J. Kinney

## NOTES

1. Santiago Cucullu, phone conversations with the author, April–May 2020.

Cat. 90. Cucullu	269
Cat. 91. Cucullu	271
Cat. 92. Cucullu	273
Cat. 93. Cucullu	275
Cat. 94. Cucullu	277
Cat. 95. Cucullu	279
Cat. 96. Cucullu	281
Cat. 97. Cucullu	283
Cat. 98. Cucullu	285
Cat. 99. Cucullu	287
Cat. 100. Cucullu	289
Cat. 101. Cucullu	291
Cat. 102. Cucullu	293
Cat. 103. Cucullu	295
Cat. 104. Cucullu	297
Cat. 105. Cucullu	299
Cat. 106. Cucullu	301
Cat. 107. Cucullu	303
Cat. 108. Cucullu	305
Cat. 109. Cucullu	307
Cat. 110. Cucullu	309
Cat. 111. Cucullu	311
Cat. 112. Cucullu	313
Cat. 113. Cucullu	315



Copyright © Santiago Cucullu, published by Highpoint Editions



## Cat. 90. Cucullu

<b>Artist, Nationality, Dates</b>	Santiago Cucullu, Argentinian, born 1969
<b>Title, Date</b>	Architectonic vs. H.R. (Panels 1-12), 2006
<b>Portfolio / Series</b>	Architectonic vs. H.R.
<b>Medium</b>	Color screenprints and lithographs
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	36 3/4 × 30 in. (93.35 × 76.2 cm) (sheet, each)
<b>Inscriptions + Marks</b>	LRC in pencil, verso, on each sheet except for panel 11: Santiago Cucullu 2006   LRC in pencil, recto, on panel 11: Santiago Cucullu 2006   BC in pencil, recto, panel 11: Architectonic vs. H.R. LLC in pencil, verso, on each sheet except panel 11: Arch 1/2   LLC in pencil, recto, panel 11: Arch 1/2   Publisher's stamp in light gray ink, LLC, verso, on each sheet except panel 11: HP
<b>Edition + Proofs</b>	Edition of 10   Proofs: 3 AP; 3 PP; 1 BAT; 2 Archive proofs. For panels 1-12 edition numbers 1/10-8/10 were offered only as a complete portfolio. Prints are signed and blind stamped on the verso except for panel 11 of each set which is signed and chopped on the recto. Edition numbers 9/10-10/10 were signed and chopped on the recto and offered as individual prints.
<b>Printers</b>	Proofing and edition by Master Printer Cole Rogers, Assistant Printers Zac Adams-Bliss and Justin Strom, Studio Manager Joanne Price, and Studio Interns Helen Franzen, Bethany Kemp, Andy Morien, Satoshi Takahira, Amzie Wendt, Christine Zavesky, and Janelle Zimmerman.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began June 6, 2005. Proofing and printing were finished August 25, 2006.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.32.1a-I

Copyright © Santiago Cucullu, published by Highpoint Editions

## Cat. 91. Cucullu

---

<b>Artist, Nationality, Dates</b>	Santiago Cucullu, Argentinian, born 1969
<b>Title, Date</b>	At the Movies, 2006
<b>Portfolio / Series</b>	Architectonic vs. H.R.
<b>Medium</b>	Woodcut on cotton muslin
<b>Paper / Support</b>	natural cotton muslin
<b>Dimensions</b>	49 1/2 × 59 1/2 in. (125.73 × 151.13 cm) (overall, fabric size)
<b>Inscriptions + Marks</b>	UL in black ink on a white tag, verso: Santiago Cucullu 2006 UL in black ink stamped on the back of a white tag, verso: ARCH 1/2   Publisher's stamp in black ink, UL on the back of a white tag, verso: HP
<b>Edition + Proofs</b>	Edition of 10   Proofs: 3 AP; 3 PP; 1 BAT; 2 Archive proofs
<b>Printers</b>	Proofing and edition by Assistant Printer Zac Adams-Bliss, Studio Manager Joanne Price, Master Printer Cole Rogers, and Studio Interns Christine Zavesky, Helen Franzen, Satoshi Takahira, and Janelle Zimmerman.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began June 6, 2005. Proofing and printing were finished August 25, 2006.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.32.2

---

Santiago Cucullu  
Highpoint Editions

Architectonic vs. H.R.

•

At The Movies

•

Spidercover & Kitchencover  
"Los Anarquistas Expropiadores"



2006

## Cat. 92. Cucullu

---

<b>Artist, Nationality, Dates</b>	Santiago Cucullu, Argentinian, born 1969
<b>Title, Date</b>	Title page for Architectonic vs. H.R., 2006
<b>Portfolio / Series</b>	Architectonic vs. H.R.
<b>Medium</b>	Letterpress
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	36 3/4 × 30 in. (93.35 × 76.2 cm) (sheet)
<b>Inscriptions + Marks</b>	
<b>Edition + Proofs</b>	Edition of 10   Proofs: 3 AP; 3 PP; 1 BAT; 2 Archive proofs. For panels 1-12 edition numbers 1/10-8/10 were offered only as a complete portfolio. Prints are signed and blind stamped on the verso except for panel 11 of each set which is signed and chopped on the recto. Edition numbers 9/10-10/10 were signed and chopped on the recto and offered as individual prints.
<b>Printers</b>	Proofing and edition by Master Printer Cole Rogers, Assistant Printers Zac Adams-Bliss and Justin Strom, Studio Manager Joanne Price, and Studio Interns Helen Franzen, Bethany Kemp, Andy Morien, Satoshi Takahira, Amzie Wendt, Christine Zavesky, and Janelle Zimmerman.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began June 6, 2005. Proofing and printing were finished August 25, 2006.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.32.3

---



## Cat. 93. Cucullu

<b>Artist, Nationality, Dates</b>	Santiago Cucullu, Argentinian, born 1969
<b>Title, Date</b>	Portfolio case and dust jacket for Architectonic vs. H.R., 2006
<b>Portfolio / Series</b>	Architectonic vs. H.R.
<b>Medium</b>	Portfolio case with screeprinted design; dust jacket with color inkjet design
<b>Dimensions</b>	37 1/4 × 30 1/4 × 7/8 in. (94.62 × 76.84 × 2.22 cm) (portfolio case)
<b>Inscriptions + Marks</b>	
<b>Edition + Proofs</b>	Edition of 10   Proofs: 3 AP; 3 PP; 1 BAT; 2 Archive proofs. For panels 1-12 edition numbers 1/10-8/10 were offered only as a complete portfolio. Prints are signed and blind stamped on the verso except for panel 11 of each set which is signed and chopped on the recto. Edition numbers 9/10-10/10 were signed and chopped on the recto and offered as individual prints.
<b>Printers</b>	Proofing and edition by Master Printer Cole Rogers, Assistant Printers Zac Adams-Bliss and Justin Strom, Studio Manager Joanne Price, and Studio Interns Helen Franzen, Bethany Kemp, Andy Morien, Satoshi Takahira, Amzie Wendt, Christine Zavesky, and Janelle Zimmerman.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began June 6, 2005. Proofing and printing were finished August 25, 2006.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.32.4a,b

Copyright © Santiago Cucullu, published by Highpoint Editions



## Cat. 94. Cucullu

<b>Artist, Nationality, Dates</b>	Santiago Cucullu, Argentinian, born 1969
<b>Title, Date</b>	Untitled, 2006
<b>Portfolio / Series</b>	
<b>Medium</b>	Lithograph
<b>Paper / Support</b>	white Johannot paper
<b>Dimensions</b>	26 × 19 3/4 in. (66.04 × 50.17 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Santiago Cucullu 2006 LLC in pencil: Archive / 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 10   Proofs: 3 AP; 3 PP; 1 BAT; 1 HC; 2 Archive proofs
<b>Printers</b>	Proofing and edition by Master Printer Cole Rogers, assisted by Carla McGrath.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began June 6, 2005. Proofing and printing were finished October 27, 2006.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.33.1



Copyright © Santiago Cucullu, published by Highpoint Editions

## Cat. 95. Cucullu

<b>Artist, Nationality, Dates</b>	Santiago Cucullu, Argentinian, born 1969
<b>Title, Date</b>	Untitled, 2006
<b>Portfolio / Series</b>	
<b>Medium</b>	Lithograph
<b>Paper / Support</b>	white Johannot paper
<b>Dimensions</b>	26 × 19 3/4 in. (66.04 × 50.17 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Santiago Cucullu 2006 LLC in pencil: Archive / 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 10   Proofs: 3 AP; 3 PP; 1 BAT; 1 HC; 2 Archive proofs
<b>Printers</b>	Proofing and edition by Master Printer Cole Rogers, assisted by Carla McGrath.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began June 6, 2005. Proofing and printing were finished October 27, 2006.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.33.2



Copyright © Santiago Cucullu, published by Highpoint Editions

## Cat. 96. Cucullu

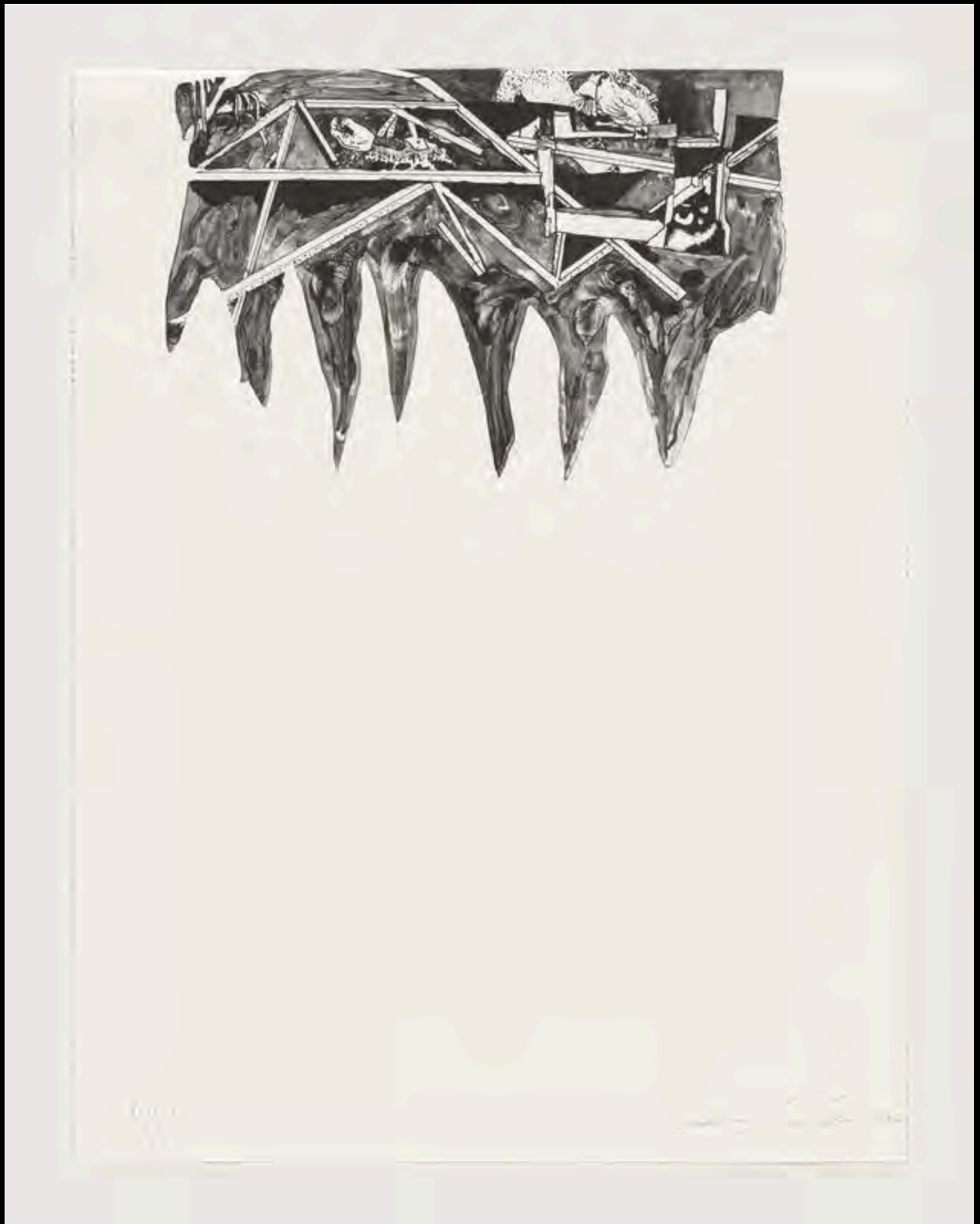
<b>Artist, Nationality, Dates</b>	Santiago Cucullu, Argentinian, born 1969
<b>Title, Date</b>	Untitled, 2006
<b>Portfolio / Series</b>	
<b>Medium</b>	Lithograph
<b>Paper / Support</b>	white Johannot paper
<b>Dimensions</b>	19 3/4 × 26 in. (50.17 × 66.04 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Santiago Cucullu 2006 LLC in pencil: Archive / 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 10   Proofs: 3 AP; 3 PP; 1 BAT; 1 HC; 2 Archive proofs
<b>Printers</b>	Proofing and edition by Master Printer Cole Rogers, assisted by Jenny Haug and Jenny Bedard.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began June 6, 2005. Proofing and printing were finished October 27, 2006.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.33.3



Copyright © Santiago Cucullu, published by Highpoint Editions

## Cat. 97. Cucullu

<b>Artist, Nationality, Dates</b>	Santiago Cucullu, Argentinian, born 1969
<b>Title, Date</b>	Untitled, 2006
<b>Portfolio / Series</b>	
<b>Medium</b>	Lithograph
<b>Paper / Support</b>	white Johannot paper
<b>Dimensions</b>	26 × 19 3/4 in. (66.04 × 50.17 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Santiago Cucullu / 2006 LLC in pencil: Archive / 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 10   Proofs: 3 AP; 3 PP; 1 BAT; 1 HC; 2 Archive proofs
<b>Printers</b>	Proofing and edition by Master Printer Cole Rogers, assisted by Carla McGrath.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began June 6, 2005. Proofing and printing were finished October 27, 2006.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.33.4



Copyright © Santiago Cucullu, published by Highpoint Editions



## Cat. 98. Cucullu

<b>Artist, Nationality, Dates</b>	Santiago Cucullu, Argentinian, born 1969
<b>Title, Date</b>	Untitled, 2006
<b>Portfolio / Series</b>	
<b>Medium</b>	Lithograph
<b>Paper / Support</b>	white Johannot paper
<b>Dimensions</b>	26 × 19 3/4 in. (66.04 × 50.17 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Santiago Cucullu 2006 LLC in pencil: Archive / 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 10   Proofs: 3 AP; 3 PP; 1 BAT; 1 HC; 2 Archive proofs
<b>Printers</b>	Proofing and edition by Master Printer Cole Rogers, assisted by Joanne Price and Patrick Bookler.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began June 6, 2005. Proofing and printing were finished October 27, 2006.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.33.5



Copyright © Santiago Cucullu, published by Highpoint Editions

## Cat. 99. Cucullu

<b>Artist, Nationality, Dates</b>	Santiago Cucullu, Argentinian, born 1969
<b>Title, Date</b>	Untitled, 2006
<b>Portfolio / Series</b>	
<b>Medium</b>	Lithograph
<b>Paper / Support</b>	white Johannot paper
<b>Dimensions</b>	26 × 19 3/4 in. (66.04 × 50.17 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Santiago Cucullu 2006 LLC in pencil: Archive / 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 10   Proofs: 3 AP; 3 PP; 1 BAT; 1 HC; 2 Archive proofs
<b>Printers</b>	Proofing and edition by Master Printer Cole Rogers, assisted by Patrick Bookler.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began June 6, 2005. Proofing and printing were finished October 27, 2006.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.33.6

Copyright © Santiago Cucullu, published by Highpoint Editions

## Cat. 100. Cucullu

<b>Artist, Nationality, Dates</b>	Santiago Cucullu, Argentinian, born 1969
<b>Title, Date</b>	Untitled, 2006
<b>Portfolio / Series</b>	
<b>Medium</b>	Lithograph
<b>Paper / Support</b>	white Johannot paper
<b>Dimensions</b>	26 × 19 3/4 in. (66.04 × 50.17 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Santiago Cucullu / 2006 LLC in pencil: Archive / 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 10   Proofs: 3 AP; 3 PP; 1 BAT; 1 HC; 2 Archive proofs
<b>Printers</b>	Proofing and edition by Master Printer Cole Rogers, assisted by Sarah Haug and Bridget O'Brien.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began June 6, 2005. Proofing and printing were finished October 27, 2006.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.33.7



Copyright © Santiago Cucullu, published by Highpoint Editions

## Cat. 101. Cucullu

<b>Artist, Nationality, Dates</b>	Santiago Cucullu, Argentinian, born 1969
<b>Title, Date</b>	Untitled, 2006
<b>Portfolio / Series</b>	
<b>Medium</b>	Lithograph
<b>Paper / Support</b>	white Johannot paper
<b>Dimensions</b>	19 3/4 × 26 in. (50.17 × 66.04 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Santiago Cucullu 2006 LLC in pencil: Archive / 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 10   Proofs: 3 AP; 3 PP; 1 BAT; 1 HC; 2 Archive proofs
<b>Printers</b>	Proofing and edition by Master Printer Cole Rogers, assisted by Carla McGrath.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began June 6, 2005. Proofing and printing were finished October 27, 2006.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.33.8



Copyright © Santiago Cucullu, published by Highpoint Editions



## Cat. 102. Cucullu

<b>Artist, Nationality, Dates</b>	Santiago Cucullu, Argentinian, born 1969
<b>Title, Date</b>	Untitled, 2006
<b>Portfolio / Series</b>	
<b>Medium</b>	Lithograph
<b>Paper / Support</b>	white Johannot paper
<b>Dimensions</b>	26 × 19 3/4 in. (66.04 × 50.17 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Santiago Cucullu 2006 LLC in pencil: Archive / 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 10   Proofs: 3 AP; 3 PP; 1 BAT; 1 HC; 2 Archive proofs
<b>Printers</b>	Proofing and edition by Master Printer Cole Rogers, assisted by Leah Hughes.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began June 6, 2005. Proofing and printing were finished October 27, 2006.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.33.9



## Cat. 103. Cucullu

<b>Artist, Nationality, Dates</b>	Santiago Cucullu, Argentinian, born 1969
<b>Title, Date</b>	Untitled, 2006
<b>Portfolio / Series</b>	
<b>Medium</b>	Lithograph
<b>Paper / Support</b>	white Johannot paper
<b>Dimensions</b>	26 × 19 3/4 in. (66.04 × 50.17 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Santiago Cucullu 2006 LLC in pencil: Archive / 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 10   Proofs: 3 AP; 3 PP; 1 BAT; 1 HC; 2 Archive proofs
<b>Printers</b>	Proofing and edition by Master Printer Cole Rogers, assisted by Sarah Haug.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began June 6, 2005. Proofing and printing were finished October 27, 2006.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.33.10

Copyright © Santiago Cucullu, published by Highpoint Editions

## Cat. 104. Cucullu

<b>Artist, Nationality, Dates</b>	Santiago Cucullu, Argentinian, born 1969
<b>Title, Date</b>	Archive Brasil 1551 & ashes of F.L.W. house, 2008
<b>Portfolio / Series</b>	
<b>Medium</b>	Ukiyo-e color woodcut on hosho paper (panel A) and relief print in blue-green ink (panel B); diptych
<b>Paper / Support</b>	hosho paper (color woodcut); Rives BFK wove paper (relief print)
<b>Dimensions</b>	20 × 16 in. (50.8 × 40.64 cm) (image, each) 22 × 18 in. (55.88 × 45.72 cm) (sheet, each)
<b>Inscriptions + Marks</b>	LR margin of L sheet in pencil: Santiago Cucullu 2008   BC margin of L sheet in pencil: Archive Brasil 1551 & ashes of F.L.W. house LL margin of L sheet in pencil: Archive 1/2   Publisher's stamp in light gray ink, LL margin of L sheet: HP
<b>Edition + Proofs</b>	Edition of 10   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 2 Archive proofs
<b>Printers</b>	Proofing to approval and editioning by Joanne Price with assistance from Studio Interns Kelly Seacrest, Tom Kracauer, Jamie Sandhurst, Alisha Campbell, Patrick Bookler, Angela Young, Boris Sherbakov, Justine Gartner, Sam Reeves, and Frances Lloyd-Baynes.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began August 8, 2008. Proofing and editioning were completed and the work signed on January 30, 2009.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.34a,b



A picture of a carved  
breakfast nook in the  
style of nineteen fifties American  
baroque furniture. This nook  
pushes out of a desolate  
looking tree, mostly dead.  
The tree borders a cemetery  
on the edge of town, and at  
dusk the living and the dead  
change places. This trunk  
of a tree grows arms  
that hold bags.

## Cat. 105. Cucullu

---

<b>Artist, Nationality, Dates</b>	Santiago Cucullu, Argentinian, born 1969
<b>Title, Date</b>	A carved breakfast nook in the Style of 1950s American baroque, 2008
<b>Portfolio / Series</b>	
<b>Medium</b>	Ukiyo-e color woodcut on hosho paper (panel A) and relief print in green ink (panel B); diptych
<b>Dimensions</b>	20 × 16 in. (50.8 × 40.64 cm) (image, each) 22 × 18 in. (55.88 × 45.72 cm) (sheet, each)
<b>Inscriptions + Marks</b>	LR margin of L sheet in pencil: Santiago Cucullu 2008   BC margin of L sheet in pencil: A carved breakfast nook in the / Style of 1950's American baroque LL margin of L sheet in pencil: Archive 1/2   Publisher's stamp in light gray ink, LL margin of L sheet: HP
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.35a,b

---



10 gallon buckets hold up a  
 row of police cars over which  
 planks have been laid down  
 forming a make shift stage  
 A skull head skeletal looking  
 figure fashioned from bread made  
 during a day of the dead  
 celebration splits the sky trying  
 to eliminate the present with  
 a cobbled past future. From  
 it's knees grow a new set of  
 legs split from the terror of  
 natty men and women sporting  
 their work wear finest



## Cat. 106. Cucullu

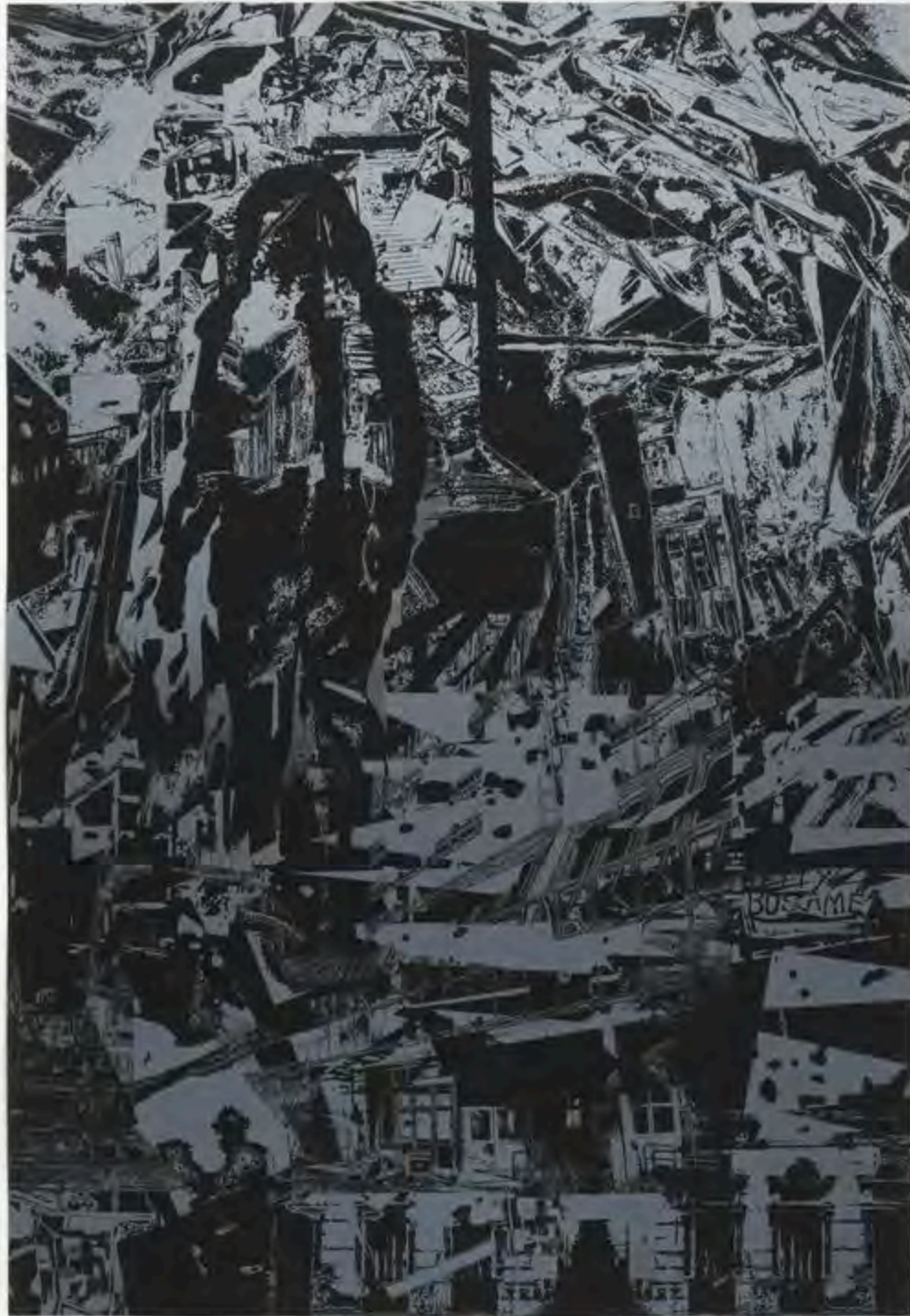
<b>Artist, Nationality, Dates</b>	Santiago Cucullu, Argentinian, born 1969
<b>Title, Date</b>	Natty dress until the end, 2008
<b>Portfolio / Series</b>	
<b>Medium</b>	Ukiyo-e color woodcut on hosho paper (panel A) and relief print in ochre ink (panel B); diptych
<b>Paper / Support</b>	hosho paper (color woodcut); Rives BFK wove paper (relief print)
<b>Dimensions</b>	20 × 16 in. (50.8 × 40.64 cm) (image, each) 22 × 18 in. (55.88 × 45.72 cm) (sheet, each)
<b>Inscriptions + Marks</b>	LR margin of L sheet in pencil: Santiago Cucullu 2008   BC margin of L sheet in pencil: Natty dress until the end LL margin of L sheet in pencil: Archive 1/2   Publisher's stamp in light gray ink, LL margin of left sheet: HP
<b>Edition + Proofs</b>	Edition of 10   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 2 Archive proofs
<b>Printers</b>	Proofing to approval and editioning by Joanne Price with assistance from Studio Interns Kelly Seacrest, Tom Kracauer, Jamie Sandhurst, Alisha Campbell, Patrick Bookler, Angela Young, Boris Sherbakov, Justine Gartner, Sam Reeves, and Frances Lloyd-Baynes.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began August 8, 2008. Proofing and editioning were completed and the work signed on January 30, 2009.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.36a,b



Copyright © Santiago Cucullu, published by Highpoint Editions

## Cat. 107. Cucullu

<b>Artist, Nationality, Dates</b>	Santiago Cucullu, Argentinian, born 1969
<b>Title, Date</b>	Anti Anti Anti (Farbbombe & Brighton Bookshelf), 2009
<b>Portfolio / Series</b>	The Seventh Thread had Greenish Walls A Bathroom in the Hall
<b>Medium</b>	Screenprint in silver on black paper
<b>Paper / Support</b>	black Plike paper
<b>Dimensions</b>	39 3/4 × 27 1/2 in. (100.97 × 69.85 cm) (image, sheet)
<b>Inscriptions + Marks</b>	LRC in pencil on verso: Santiago Cucullu 2009   BC in pencil on verso: Anti Anti Anti (Farbbombe & Brighton Bookshelf) LLC in pencil on verso: Archive 1/2   Publisher's stamp in silver ink, LLC on verso: HP
<b>Edition + Proofs</b>	Edition of 7   Proofs: 1 AP; 2 PP; 2 HC; 2 Archive proofs
<b>Printers</b>	Proofing and edition by Master Printer Cole Rogers, Studio Manager Joanne Price, and Studio Interns David Stordahl, Tom Kracauer, Justine Gartner, and Boris Sherbakov.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began September 15, 2008. Proofing and editioning were completed and the work signed on January 29, 2009.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.37.1



Copyright © Santiago Cucullu, published by Highpoint Editions

## Cat. 108. Cucullu

<b>Artist, Nationality, Dates</b>	Santiago Cucullu, Argentinian, born 1969
<b>Title, Date</b>	Antonellataque, 2009
<b>Portfolio / Series</b>	The Seventh Thread had Greenish Walls A Bathroom in the Hall
<b>Medium</b>	Screenprint in silver on black paper
<b>Paper / Support</b>	black Plike paper
<b>Dimensions</b>	39 3/4 × 27 1/2 in. (100.97 × 69.85 cm) (image, sheet)
<b>Inscriptions + Marks</b>	LRC in pencil on verso: Santiago Cucullu 2009   BC in pencil on verso: Antonellataque LLC in pencil on verso: Archive 1/2   Publisher's stamp in silver ink, LLC on verso: HP
<b>Edition + Proofs</b>	Edition of 7   Proofs: 1 AP; 3 PP; 2 HC; 2 Archive proofs
<b>Printers</b>	Proofing and edition by Master Printer Cole Rogers, Studio Manager Joanne Price, and Studio Interns David Stordahl, Tom Kracauer, Justine Gartner, and Boris Sherbakov.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began September 15, 2008. Proofing and editioning were completed and the work signed on January 29, 2009.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.37.2





Copyright © Santiago Cucullu, published by Highpoint Editions

## Cat. 109. Cucullu

<b>Artist, Nationality, Dates</b>	Santiago Cucullu, Argentinian, born 1969
<b>Title, Date</b>	8 Ways to trash the Tonsberg shop, 2009
<b>Portfolio / Series</b>	The Seventh Thread had Greenish Walls A Bathroom in the Hall
<b>Medium</b>	Screenprint in silver on black paper
<b>Paper / Support</b>	black Plike paper
<b>Dimensions</b>	39 3/4 × 27 1/2 in. (100.97 × 69.85 cm) (image, sheet)
<b>Inscriptions + Marks</b>	LRC in pencil on verso: Santiago Cucullu 2009   BC in pencil on verso: 8 Ways to Trash the Tonsberg Shop LLC in pencil on verso: Archive 1/2   Publisher's stamp in silver ink, LLC on verso: HP
<b>Edition + Proofs</b>	Edition of 7   Proofs: 1 AP; 3 PP; 2 HC; 2 Archive proofs
<b>Printers</b>	Proofing and edition by Master Printer Cole Rogers, Studio Manager Joanne Price, and Studio Interns David Stordahl, Tom Kracauer, Justine Gartner, and Boris Sherbakov.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began September 15, 2008. Proofing and editioning were completed and the work signed on January 29, 2009.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.37.3



Copyright © Santiago Cucullu, published by Highpoint Editions



## Cat. 110. Cucullu

<b>Artist, Nationality, Dates</b>	Santiago Cucullu, Argentinian, born 1969
<b>Title, Date</b>	Fake stones & thrashed walls, 2009
<b>Portfolio / Series</b>	The Seventh Thread had Greenish Walls A Bathroom in the Hall
<b>Medium</b>	Screenprint in silver on black paper
<b>Paper / Support</b>	black Plike paper
<b>Dimensions</b>	39 3/4 × 27 1/2 in. (100.97 × 69.85 cm) (image, sheet)
<b>Inscriptions + Marks</b>	LRC in pencil on verso: Santiago Cucullu 2009   BC in pencil on verso: Fake Stones & Thrashed Walls LLC in pencil on verso: Archive 1/2   Publisher's stamp in silver ink, LLC on verso: HP
<b>Edition + Proofs</b>	Edition of 7   Proofs: 1 AP; 5 PP; 2 HC; 2 Archive proofs
<b>Printers</b>	Proofing and edition by Master Printer Cole Rogers, Studio Manager Joanne Price, and Studio Interns David Stordahl, Tom Kracauer, Justine Gartner, and Boris Sherbakov.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began September 15, 2008. Proofing and editioning were completed and the work signed on January 29, 2009.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.37.4



Copyright © Santiago Cucullu, published by Highpoint Editions

## Cat. 111. Cucullu

<b>Artist, Nationality, Dates</b>	Santiago Cucullu, Argentinian, born 1969
<b>Title, Date</b>	Potsdam Yeah Yeah, 2009
<b>Portfolio / Series</b>	The Seventh Thread had Greenish Walls A Bathroom in the Hall
<b>Medium</b>	Screenprint in silver on black paper
<b>Paper / Support</b>	black Plike paper
<b>Dimensions</b>	39 3/4 × 27 1/2 in. (100.97 × 69.85 cm) (image, sheet)
<b>Inscriptions + Marks</b>	LRC in pencil on verso: Santiago Cucullu 2009   BC in pencil on verso: Potsdam Yeah Yeah LLC in pencil on verso: Archive 1/2   Publisher's stamp in silver ink, LLC on verso: HP
<b>Edition + Proofs</b>	Edition of 7   Proofs: 1 AP; 2 PP; 2 HC; 2 Archive proofs
<b>Printers</b>	Proofing and edition by Master Printer Cole Rogers, Studio Manager Joanne Price, and Studio Interns David Stordahl, Tom Kracauer, Justine Gartner, and Boris Sherbakov.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began September 15, 2008. Proofing and editioning were completed and the work signed on January 29, 2009.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.37.5



Copyright © Santiago Cucullu, published by Highpoint Editions

## Cat. 112. Cucullu

<b>Artist, Nationality, Dates</b>	Santiago Cucullu, Argentinian, born 1969
<b>Title, Date</b>	Rye Rye wall falling, 2009
<b>Portfolio / Series</b>	The Seventh Thread had Greenish Walls A Bathroom in the Hall
<b>Medium</b>	Screenprint in silver on black paper
<b>Paper / Support</b>	black Plike paper
<b>Dimensions</b>	39 3/4 × 27 1/2 in. (100.97 × 69.85 cm) (image, sheet)
<b>Inscriptions + Marks</b>	LRC in pencil on verso: Santiago Cucullu 2009   BC in pencil on verso: Rye Rye Wall Falling LLC in pencil on verso: Archive 1/2   Publisher's stamp in silver ink, LLC on verso: HP
<b>Edition + Proofs</b>	Edition of 7   Proofs: 1 AP; 2 PP; 2 HC; 2 Archive proofs
<b>Printers</b>	Proofing and edition by Master Printer Cole Rogers, Studio Manager Joanne Price, and Studio Interns David Stordahl, Tom Kracauer, Justine Gartner, and Boris Sherbakov.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began September 15, 2008. Proofing and editioning were completed and the work signed on January 29, 2009.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.37.6





Copyright © Santiago Cucullu, published by Highpoint Editions

## Cat. 113. Cucullu

<b>Artist, Nationality, Dates</b>	Santiago Cucullu, Argentinian, born 1969
<b>Title, Date</b>	Stasiaphrodite, 2009
<b>Portfolio / Series</b>	The Seventh Thread had Greenish Walls A Bathroom in the Hall
<b>Medium</b>	Screenprint in silver on black paper
<b>Paper / Support</b>	black Plike paper
<b>Dimensions</b>	39 3/4 × 27 1/2 in. (100.97 × 69.85 cm) (image, sheet)
<b>Inscriptions + Marks</b>	LRC in pencil on verso: Santiago Cucullu 2009   BC in pencil on verso: Stasiaphrodite LLC in pencil on verso: Archive 1/2   Publisher's stamp in silver ink, LLC on verso: HP
<b>Edition + Proofs</b>	Edition of 7   Proofs: 1 AP; 4 PP; 2 HC; 2 Archive proofs
<b>Printers</b>	Proofing and edition by Master Printer Cole Rogers, Studio Manager Joanne Price, and Studio Interns David Stordahl, Tom Kracauer, Justine Gartner, and Boris Sherbakov.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began September 15, 2008. Proofing and editioning were completed and the work signed on January 29, 2009.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.37.7

# Kip Deeds



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

## **Born 1973, Abington, Pennsylvania**

Kip Deeds grew up in Newtown, Pennsylvania, where the American folk artist Edward Hicks (1780–1849) spent more than half his life. Deeds considers Hicks a visionary painter who greatly affected his art and thinking.<sup>1</sup> A Quaker minister, Hicks is best known for *The Peaceable Kingdom*, a painting that exists in multiple versions. When Deeds saw the Hicks retrospective at the Philadelphia Museum of Art in 2000, he was especially taken by the oil *Noah's Ark* (1846), with its delightful bestiary. This work gave Deeds the boat imagery for *Aeolus and the Arkadelphia* (lithograph, 2003) (cat. no. 114), printed at Highpoint and published independently. He further developed his ark narrative in other prints, sometimes adding collaged elements, like stamps for the heads of passengers; Deeds collected stamps as a child. As an artist, he says he is interested in how a stamp's image can be transformed by the chance location of a cancellation mark.

Deeds graduated with a BFA in printmaking (1996) from the Tyler School of Art and Architecture at Temple University, Philadelphia. He earned an MFA (2001) at the University of Illinois at Urbana-Champaign, where he studied printmaking



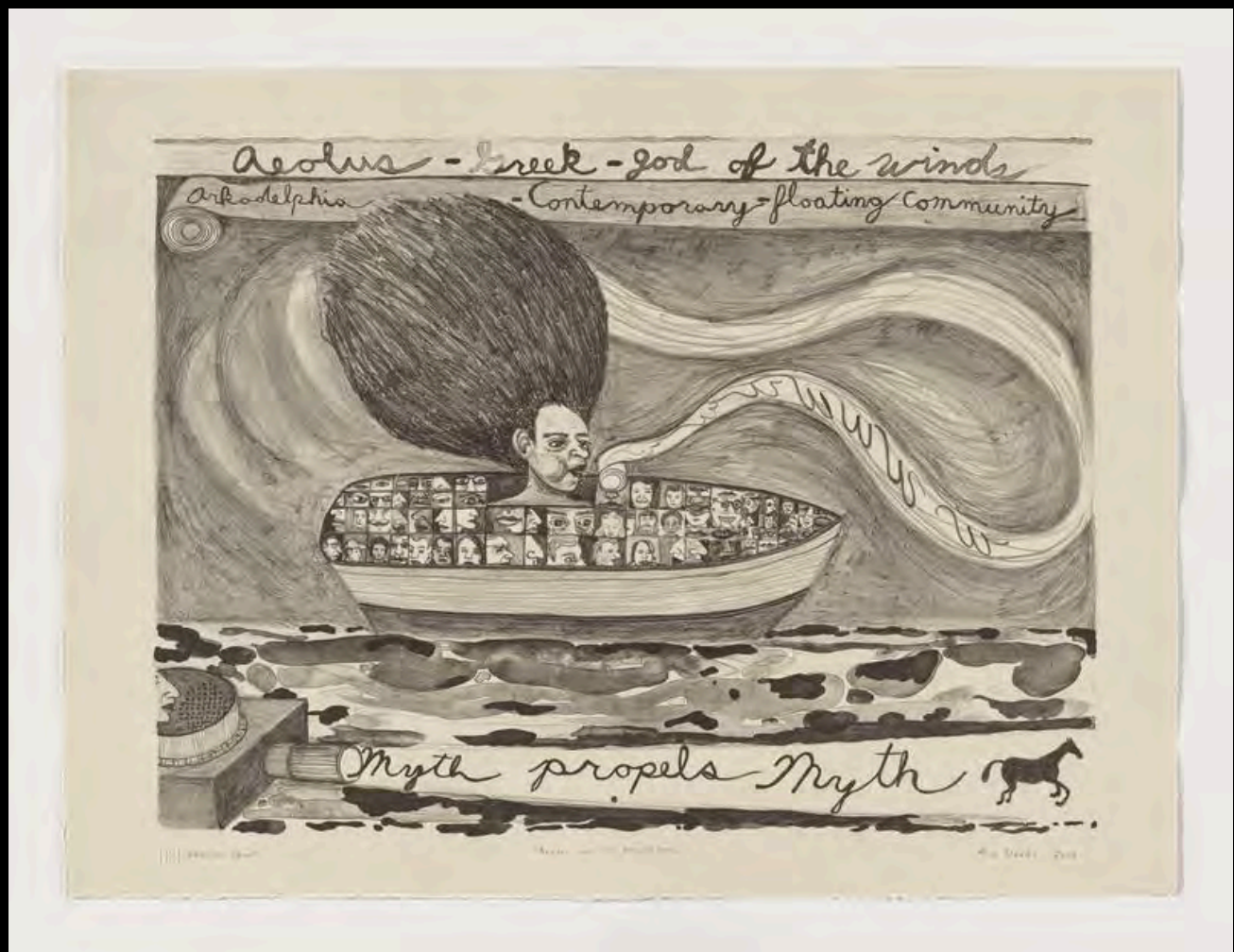
with Dennis Rowan. For years, Deeds taught printmaking at Princeton University, and at the Maryland Institute College of Art, Baltimore, in addition to thirteen summers teaching art at Interlochen Center for the Arts in Michigan. Deeds's father was a high school math teacher; his mother was trained as an X-ray technician. Deeds was very close to his Polish-speaking paternal grandmother, the child of Polish immigrants. In 2005 he attended a printmaking conference held in both Berlin and Poznan, Poland. Enchanted, he made a couple of return visits to Poland, where he met his wife. He continues to spend time there while working in web development and making art.

Deeds has had residencies at Soaring Gardens Artists Retreat, Laceyville, Pennsylvania (2012, 2010); Yaddo, Saratoga Springs, New York (2008, 2005); Frans Masereel Centrum, Kasterlee, Belgium (2005); Ucross Foundation, Ucross, Wyoming (2003); and Millay Colony for the Arts, Austerlitz, New York (2003); and a fellowship at Vermont Studio Center, Johnson (2003). He has participated in such group exhibitions as "Telling Tales: Illustration, Narrative, Communication" (2019), Foreman Gallery, Hartwick College, Oneonta, New York, and "Cartographies, Mapping Intersections and Counterpoints" (2014), Zayed University Gallery, Abu Dhabi, United Arab Emirates. Deeds's one-person shows have included "Prints and Process, The Alasktic Series" (2015), Second State Press, Philadelphia; "A Forward Way" (2012), Slippery Rock University, Pennsylvania; "All Things Great and Small" (2012), St. Joseph's University, Philadelphia; "Toward a 49th State" (2007), Philadelphia Art Alliance; "100 Drawings and Related Artist's Book" (2004), Wakeley Gallery, Illinois Wesleyan University, Bloomington (also displayed at Kalamazoo Book Arts Center, Michigan); and "Constructing a Narrative" (2004), Hunt Gallery, Webster University, St. Louis.

—*Marla J. Kinney*

#### NOTES

- 
1. Kip Deeds, email correspondence with the author, May–June 2020.



Copyright © Kip Deeds, published by the artist

## Cat. 114. Deeds

<b>Artist, Nationality, Dates</b>	Kip Deeds, American, born 1973
<b>Title, Date</b>	Aeolus and the Arkadelphia, 2003
<b>Portfolio / Series</b>	
<b>Medium</b>	Lithograph on cream paper
<b>Paper / Support</b>	cream Rives BFK wove paper
<b>Dimensions</b>	18 1/2 × 25 1/2 in. (46.99 × 64.77 cm) (image) 22 × 30 in. (55.88 × 76.2 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: Kip Deeds 2003   BC in pencil below image: "Aeolus and the Arkadelphia" LL in pencil below image: Archive Proof   Publisher's blindstamp, LL below image: HP
<b>Edition + Proofs</b>	Edition of 22   Proofs: 5 AP (plus 4 light impressions without HP chop mark retained by the artist for possible hand-coloring at a later date); 2 PP; 1 BAT; 5 TP (without HP chop mark; 1 on cream BFK paper, 1 on Arches buff paper, 1 on Somerset gray paper, and 2 on German etching paper); 1 Archive proof
<b>Printers</b>	Proofing to approval by Master Printer Cole Rogers. Edition printed by Erin Maurelli assisted by Jennifer Wolcott under the supervision of Cole Rogers.
<b>Publisher</b>	Kip Deeds
<b>Production Notes</b>	Drawing started on May 2, 2003, and was completed May 4, 2003. Proofing was completed on May 16. Editioning was completed August 17, 2003, and the edition was signed September 19, 2003.
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.38

# Donovan Durham



Donovan Durham at Highpoint Center for Printmaking. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

## **Born York(?), Pennsylvania, 1961-2016**

Donovan Durham's creative life flowered in St. Paul, Minnesota, a place he chose, he told friends, because an internal voice told him to move there. He arrived by Greyhound bus from Pennsylvania in 1998, knowing no one. But Durham was as resourceful as he was sociable. He soon found his way to the Interact Center for the Visual and Performing Arts in St.

Paul, which had opened just two years earlier to support artists with disabilities. (Durham lived with a developmental disability and mental illness.) The studio space at Interact became his anchor. He arrived every weekday for eighteen years, invariably sitting in the same spot with his pencil, charcoal, acrylics, and colored pencils. He spent his time drawing in one of his many sketchbooks, painting, or corralling a staff member to listen to his latest idea. Persistent and prolific, he participated in an estimated forty exhibitions at Interact alone. “He was relentless in getting something done,” says Interact founder and executive director Jeanne Calvit.<sup>1</sup>



Donovan Durham at Highpoint Center for Printmaking. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

The self-taught Durham liked to paint dense groups of figures, their arms often outstretched, **skiing**, playing in the snow, sledding, standing amid snowmen or pumpkins, **dressed for Halloween**, cavorting alongside a stream. Another recurring subject was **Donnie Boy**, a white comic strip character who likes going to parties and celebrations. In 2004, Highpoint received a grant from the Minnesota State Arts Board to support a Cultural Community Partnership with Durham. With this funding, Durham was able to create original prints at Highpoint, under the guidance of master printer Cole Rogers and Highpoint print shop staff. The result was a series of lithographs on famous singers, many of them Motown legends, along with other unique and editioned prints of real and dreamed-of places, some inspired by TV travel shows. His one-person exhibition at Highpoint, which he titled “Fantastic Print Show,” attracted a large turnout—Durham was apt to invite everyone he knew—and was featured on **Minnesota Public Radio**. The response was far different from what he’d known at home, where his art received no encouragement from his family.

Durham, who lived with sickle cell anemia, is said to have died unexpectedly while visiting relatives in South Carolina in 2016. Besides exhibitions at Interact and Highpoint, his work was included in “Unsigned, Sung—Whereabouts Unknown: Make-do Art of the American Outlands” (1993), Florida State University, Tallahassee; “Dots and Loops” (2008), Midway Contemporary Art, St. Paul; “6x6x2020” (2015), Rochester Contemporary Art Center, New York; and “Miracles and Happenstance: Work by Donovan Durham and Bonnie Thorne” (2016), Soo Visual Arts Center, Minneapolis.

—Marla J. Kinney

## NOTES

1. Jeanne Calvit, phone and email correspondence with the author, June and August 2020. Calvit knew Durham well throughout his Twin Cities career.



Cat. 115. Durham .....	324
Cat. 116. Durham .....	326
Cat. 117. Durham .....	328
Cat. 118. Durham .....	330
Cat. 119. Durham .....	332
Cat. 120. Durham .....	334
Cat. 121. Durham .....	336
Cat. 122. Durham .....	338
Cat. 123. Durham .....	340
Cat. 124. Durham .....	342
Cat. 125. Durham .....	344
Cat. 126. Durham .....	346



Archive

Anita Baker

Donovan Penham

2005

Copyright © Estate of Donovan Durham

## Cat. 115. Durham

---

<b>Artist, Nationality, Dates</b>	Donovan Durham, American, 1961–2016
<b>Title, Date</b>	Anita Baker, 2005
<b>Portfolio / Series</b>	
<b>Medium</b>	Lithograph
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	12 × 16 in. (30.48 × 40.64 cm) (image) 14 × 18 in. (35.56 × 45.72 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil: Donovan Durham 2005   BC in pencil: Anita Baker LL in pencil: Archive   Publisher's stamp in gray ink, LL on verso: HP
<b>Edition + Proofs</b>	Edition of 20   Proofs: 3 AP; 3 PP; 1 BAT; 1 Archive proof
<b>Printers</b>	Editioning by Assistant Printer Justin Strom with assistance from Printing Assistant Zac Adams-Bliss. Various other assistance from Jerome Residency Co-coordinator Joanne Price, Studio Interns Amzie Wendt and Kendra Silberschatz, and Master Printer Cole Rogers.
<b>Publisher</b>	Donovan Durham
<b>Production Notes</b>	Project began May 2, 2005, and editioning was finished July 29, 2005.
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.39.1

---





Archive James Brown Donovan Durham 2001

## Cat. 116. Durham

<b>Artist, Nationality, Dates</b>	Donovan Durham, American, 1961–2016
<b>Title, Date</b>	James Brown, 2005
<b>Portfolio / Series</b>	
<b>Medium</b>	Lithograph
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	16 × 12 in. (40.64 × 30.48 cm) (image) 18 × 14 in. (45.72 × 35.56 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil: Donovan Durham 2005   BC in pencil: James Brown LL in pencil: Archive   Publisher's stamp in gray ink, LL on verso: HP
<b>Edition + Proofs</b>	Edition of 20   Proofs: 3 AP; 3 PP; 1 BAT; 1 Archive proof
<b>Printers</b>	Editioning by Printing Assistant Zac Adams-Bliss with assistance from Studio Intern Kendra Silberschatz. Various other assistance from Jerome Residency Co-coordinator Joanne Price, Studio Intern Amzie Wendt, Assistant Printer Justin Strom, and Master Printer Cole Rogers.
<b>Publisher</b>	Donovan Durham
<b>Production Notes</b>	Project began May 2, 2005, and editioning was finished July 29, 2005.
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.39.2





Archive Marvin Gaye Donovan Durham 2005

## Cat. 117. Durham

<b>Artist, Nationality, Dates</b>	Donovan Durham, American, 1961–2016
<b>Title, Date</b>	Marvin Gaye, 2005
<b>Portfolio / Series</b>	
<b>Medium</b>	Lithograph
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	16 × 12 in. (40.64 × 30.48 cm) (image) 18 × 14 in. (45.72 × 35.56 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil: Donovan Durham 2005   BC in pencil: Marvin Gaye LL in pencil: Archive   Publisher's stamp in gray ink, LL on verso: HP
<b>Edition + Proofs</b>	Edition of 20   Proofs: 3 AP; 3 PP; 1 BAT; 1 Archive proof
<b>Printers</b>	Editioning by Assistant Printer Justin Strom with assistance from Studio Intern Kendra Silberschatz. Various other assistance from Printing Assistant Zac Adams-Bliss, Jerome Residency Co-coordinator Joanne Price, Studio Intern Amzie Wendt, and Master Printer Cole Rogers.
<b>Publisher</b>	Donovan Durham
<b>Production Notes</b>	Project began May 2, 2005, and editioning was finished July 29, 2005.
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.39.3





Archive Mary Wells

Donovan Durham 2006

## Cat. 118. Durham

<b>Artist, Nationality, Dates</b>	Donovan Durham, American, 1961–2016
<b>Title, Date</b>	Mary Wells, 2005
<b>Portfolio / Series</b>	
<b>Medium</b>	Lithograph
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	16 × 12 in. (40.64 × 30.48 cm) (image) 18 × 14 in. (45.72 × 35.56 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil: Donovan Durham 2005   BC in pencil: Mary Wells LL in pencil: Archive   Publisher's stamp in gray ink, LL on verso: HP
<b>Edition + Proofs</b>	Edition of 20   Proofs: 3 AP; 3 PP; 1 BAT; 1 Archive proof
<b>Printers</b>	Editioning by Printing Assistant Zac Adams-Bliss with assistance from Assistant Printer Justin Strom. Various other assistance from Jerome Residency Co-coordinator Joanne Price, Studio Interns Amzie Wendt and Kendra Silberschatz, and Master Printer Cole Rogers.
<b>Publisher</b>	Donovan Durham
<b>Production Notes</b>	Project began May 2, 2005, and editioning was finished July 29, 2005.
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.39.4



Archive

Ray Charles

Donovan Durham

2002

Copyright © Estate of Donovan Durham

## Cat. 119. Durham

<b>Artist, Nationality, Dates</b>	Donovan Durham, American, 1961–2016
<b>Title, Date</b>	Ray Charles, 2005
<b>Portfolio / Series</b>	
<b>Medium</b>	Lithograph
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	12 × 16 in. (30.48 × 40.64 cm) (image) 14 × 18 in. (35.56 × 45.72 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil: Donovan Durham 2005   BC in pencil: Ray Charles LL in pencil: Archive   Publisher's stamp in gray ink, LL on verso: HP
<b>Edition + Proofs</b>	Edition of 20   Proofs: 3 AP; 3 PP; 1 BAT; 1 Archive proof
<b>Printers</b>	Editioning by Printing Assistant Zac Adams-Bliss with assistance from Assistant Printer Justin Strom. Various other assistance from Jerome Residency Co-coordinator Joanne Price, Studio Interns Amzie Wendt and Kendra Silberschatz, and Master Printer Cole Rogers.
<b>Publisher</b>	Donovan Durham
<b>Production Notes</b>	Project began May 2, 2005, and editioning was finished July 29, 2005.
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.39.5





Archive Steve Wonder Donovan Durham dd

## Cat. 120. Durham

<b>Artist, Nationality, Dates</b>	Donovan Durham, American, 1961–2016
<b>Title, Date</b>	Stevie Wonder, 2005
<b>Portfolio / Series</b>	
<b>Medium</b>	Lithograph
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	16 × 12 in. (40.64 × 30.48 cm) (image) 18 × 14 in. (45.72 × 35.56 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil: Donovan Durham 2005   BC in pencil: Stevie Wonder LL in pencil: Archive   Publisher's stamp in gray ink, LL on verso: HP
<b>Edition + Proofs</b>	Edition of 20   Proofs: 3 AP; 3 PP; 1 BAT; 1 Archive proof
<b>Printers</b>	Editioning by Printing Assistant Zac Adams-Bliss with assistance from Studio Intern Amzie Wendt. Various other assistance from Jerome Residency Co-coordinator Joanne Price, Studio Intern Kendra Silberchatz, Assistant Printer Justin Strom, and Master Printer Cole Rogers.
<b>Publisher</b>	Donovan Durham
<b>Production Notes</b>	Project began May 2, 2005, and editioning was finished July 29, 2005.
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.39.6



Archive

The Four Tops

Donovan Durham

2005

Copyright © Estate of Donovan Durham

## Cat. 121. Durham

<b>Artist, Nationality, Dates</b>	Donovan Durham, American, 1961–2016
<b>Title, Date</b>	The Four Tops, 2005
<b>Portfolio / Series</b>	
<b>Medium</b>	Lithograph
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	12 × 16 in. (30.48 × 40.64 cm) (image) 14 × 18 in. (35.56 × 45.72 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil: Donovan Durham 2005   BC in pencil: The Four Tops LL in pencil: Archive   Publisher's stamp in gray ink, LL on verso: HP
<b>Edition + Proofs</b>	Edition of 20   Proofs: 3 AP; 3 PP; 1 BAT; 1 Archive proof
<b>Printers</b>	Editioning by Assistant Printer Justin Strom with assistance from Studio Intern Amzie Wendt. Various other assistance from Printing Assistant Zac Adams-Bliss, Jerome Residency Co-coordinator Joanne Price, Studio Intern Kendra Silberschatz, and Master Printer Cole Rogers.
<b>Publisher</b>	Donovan Durham
<b>Production Notes</b>	Project began May 2, 2005, and editioning was finished July 29, 2005.
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.39.7





Amirice

Jackson Five

Donovan Durham

does

## Cat. 122. Durham

<b>Artist, Nationality, Dates</b>	Donovan Durham, American, 1961–2016
<b>Title, Date</b>	Jackson Five, 2005
<b>Portfolio / Series</b>	
<b>Medium</b>	Lithograph
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	16 × 12 in. (40.64 × 30.48 cm) (image) 18 × 14 in. (45.72 × 35.56 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil: Donovan Durham 2005   BC in pencil: Jackson Five LL in pencil: Archive   Publisher's stamp in gray ink, LL on verso: HP
<b>Edition + Proofs</b>	Edition of 20   Proofs: 3 AP; 3 PP; 1 BAT; 1 Archive proof
<b>Printers</b>	Editioning by Printing Assistant Zac Adams-Bliss with assistance from Studio Intern Amzie Wendt. Various other assistance from Jerome Residency Co-coordinator Joanne Price, Studio Intern Kendra Silberchatz, Assistant Printer Justin Strom, and Master Printer Cole Rogers.
<b>Publisher</b>	Donovan Durham
<b>Production Notes</b>	Project began May 2, 2005, and editioning was finished July 29, 2005.
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.39.8





Archive

The Supremes

Donovan Durham

2005

## Cat. 123. Durham

<b>Artist, Nationality, Dates</b>	Donovan Durham, American, 1961–2016
<b>Title, Date</b>	The Supremes, 2005
<b>Portfolio / Series</b>	
<b>Medium</b>	Lithograph
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	16 × 12 in. (40.64 × 30.48 cm) (image) 18 × 14 in. (45.72 × 35.56 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil: Donovan Durham 2005   BC in pencil: The Supremes LL in pencil: Archive   Publisher's stamp in gray ink, LL on verso: HP
<b>Edition + Proofs</b>	Edition of 20   Proofs: 3 AP; 3 PP; 1 BAT; 1 Archive proof
<b>Printers</b>	Editioning by Assistant Printer Justin Strom with assistance from Printing Assistant Zac Adams-Bliss. Various other assistance from Jerome Residency Co-coordinator Joanne Price, Studio Interns Amzie Wendt and Kendra Silberschatz, and Master Printer Cole Rogers.
<b>Publisher</b>	Donovan Durham
<b>Production Notes</b>	Project began May 2, 2005, and editioning was finished July 29, 2005.
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.39.9





Archive

The Temptations

Donovan Durham

2005

Copyright © Estate of Donovan Durham

## Cat. 124. Durham

<b>Artist, Nationality, Dates</b>	Donovan Durham, American, 1961–2016
<b>Title, Date</b>	The Temptations, 2005
<b>Portfolio / Series</b>	
<b>Medium</b>	Lithograph
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	12 × 16 in. (30.48 × 40.64 cm) (image) 14 × 18 in. (35.56 × 45.72 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil: Donovan Durham 2005   BC in pencil: The Temptations LL in pencil: Archive   Publisher's stamp in gray ink, LL on verso: HP
<b>Edition + Proofs</b>	Edition of 20   Proofs: 3 AP; 3 PP; 1 BAT; 1 Archive proof
<b>Printers</b>	Editioning by Assistant Printer Justin Strom with assistance from Studio Intern Amzie Wendt. Various other assistance from Printing Assistant Zac Adams-Bliss, Jerome Residency Co-coordinator Joanne Price, Studio Intern Kendra Silberschatz, and Master Printer Cole Rogers.
<b>Publisher</b>	Donovan Durham
<b>Production Notes</b>	Project began May 2, 2005, and editioning was finished July 29, 2005.
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.39.10



Mount Vernon Washington D.C.

Donovan Durham

2005

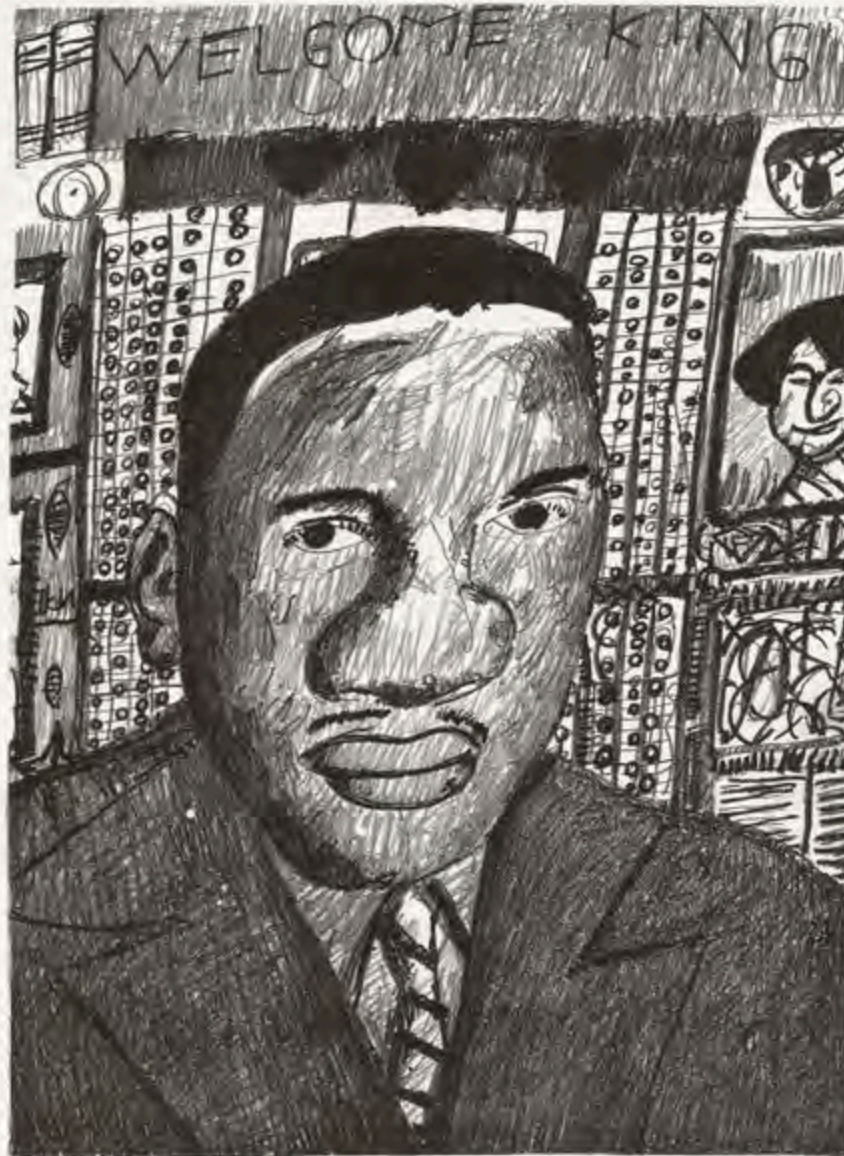
## Cat. 125. Durham

---

<b>Artist, Nationality, Dates</b>	Donovan Durham, American, 1961–2016
<b>Title, Date</b>	Mount Vernon, Washington D.C., 2005
<b>Portfolio / Series</b>	
<b>Medium</b>	Monoprint
<b>Paper / Support</b>	Rives BFK wove paper
<b>Dimensions</b>	24 × 18 in. (60.96 × 45.72 cm) (image) 28 × 22 1/2 in. (71.12 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil: Donovan Durham 2005   LL in pencil: Mount Vernon, Washington DC Publisher's stamp in gray ink, LL on verso: HP
<b>Edition + Proofs</b>	Unique
<b>Publisher</b>	Donovan Durham
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.40

---





ARCH DR KING 30 MARCH ON WASHINGTON DONOVAN DURHAM 1967

## Cat. 126. Durham

---

<b>Artist, Nationality, Dates</b>	Donovan Durham, American, 1961–2016
<b>Title, Date</b>	Dr. King, Jr March on Washington, 2007
<b>Portfolio / Series</b>	
<b>Medium</b>	Lithograph
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	16 × 12 in. (40.64 × 30.48 cm) (image) 18 × 14 in. (45.72 × 35.56 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil: DONOVAN DURHAM 05-23-07   BC in pencil: DR. KING, JR MARCH ON WASHINGTON LL in pencil: ARCH   Publisher's stamp in gray ink, LL on verso: HP
<b>Edition + Proofs</b>	Edition of 20   Proofs: 3 AP; 3 PP; 1 BAT; 1 HC; 1 Archive proof
<b>Printers</b>	Proofing to approval by Master Printer Cole Rogers. Editioning by Senior Printer Zac Adams-Bliss with assistance from Studio Intern Bridget O'Brien.
<b>Publisher</b>	Donovan Durham
<b>Production Notes</b>	Project began February 8, 2007. Proofing was completed April 4, 2007. Editioning was completed and the work signed on May 23, 2007.
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.41

---

# Mary Esch



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

## **Born 1965, St. Paul, Minnesota**

When Mary Esch's great-grandfather and his brother emigrated from Luxembourg to Minnesota, they opened bars on St. Paul's east side. They were the kinds of places that Esch might have liked hanging out, quietly sketching the clientele. She favors portraits and caricatures, "anything with a face," she says.<sup>1</sup> Her first show at St. Paul's Speedboat Gallery, in 1989, featured heads influenced by the nineteenth-century German painter Paula Modersohn-Becker. Other sources of inspiration were Twin Cities-based Ann Wood, Dean Lucker, and Stu Mead, all of whom were making figure-based art at the time. Esch spent two years at the Minneapolis College of Art and Design (1983–85), then left to study drawing at the California College of Arts and Crafts in Oakland (now California College of the Arts), earning a BFA in 1987. Ten years out



of school, she was in a two-person show (with Daniel Oates) at the Walker Art Center, Minneapolis. It included dozens of examples of **automatic drawing** , a technique popular with the Surrealists of the 1920s. The Surrealists let their hands range across the paper guided only by their unconscious; Esch is slightly more intentional, basing her drawings on a fairy tale, a passage of text, or images that she looks at or recalls from memory. Using her left hand (she is right-handed), she lets her pen “flow without editing.” Her drawing style is evident in her 2003 Highpoint etching portfolio “Three Questions,” inspired by a Leo Tolstoy **short story** . Instead of a man seeking answers, however, Esch's protagonist is a woman.

Esch has a special interest in helping adults rediscover their creativity. She is known for her longtime classes at Como Park Zoo and Conservatory in St. Paul, Minnesota, where the live models were sometimes raptors or monkeys. The most consistent theme in her work is friendship, lately friendship among women. It is something that Esch, an only child, wants to make more room for in her own life. A couple of years ago, partly to keep it in the family, she took over her father's company, which caters to the construction industry. “I'm wishing for more time to swim with friends and talk about life and make art together,” she says. In Minnesota, Esch has presented lectures at MCAD; University of Minnesota, Minneapolis; Carleton College, Northfield; College of Visual Arts, St. Paul; and St. Cloud State University. She has exhibited at, among other places, Katherine E. Nash Gallery, University of Minnesota, Minneapolis; MCAD; Bronwyn Keenan Gallery, New York; Bockley Gallery, Minneapolis; and Franklin Art Works, Minneapolis. She has received a Bush Foundation Fellowship (1998), Minnesota State Arts Board grants (1998, 1993), and a Jerome Foundation Fellowship for Emerging Artists (1993–94). Esch lives in St. Paul.

—Marla J. Kinney



Mary Esch and Cole Rogers. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

**NOTES**

1. Mary Esch, phone conversations with the author, April 2020.

Cat. 127. Esch	350
Cat. 128. Esch	352
Cat. 129. Esch	354
Cat. 130. Esch	356
Cat. 131. Esch	358
Cat. 132. Esch	360
Cat. 133. Esch	362
Cat. 134. Esch	364
Cat. 135. Esch	366
Cat. 136. Esch	368
Cat. 137. Esch	370
Cat. 138. Esch	372
Cat. 139. Esch	374
Cat. 140. Esch	376
Cat. 141. Esch	378
Cat. 142. Esch	380
Cat. 143. Esch	382
Cat. 144. Esch	384



MARY ESCH

THREE QUESTIONS I ARCHIVE

2003

Copyright © Mary E. Esch, published by Highpoint Editions

## Cat. 127. Esch

<b>Artist, Nationality, Dates</b>	Mary Esch, American, born 1965
<b>Title, Date</b>	Three Questions I, 2003
<b>Portfolio / Series</b>	Three Questions
<b>Medium</b>	Soft-ground etching with chine collé
<b>Paper / Support</b>	gampi chine collé on white Somerset Satin paper
<b>Dimensions</b>	12 × 12 in. (30.48 × 30.48 cm) (image) 23 3/4 × 22 1/2 in. (60.33 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	LL in pencil below image: MARY ESCH   LR in pencil below image: 2003   BC in pencil below image: THREE QUESTIONS I R of center in pencil below image: ARCHIVE
<b>Edition + Proofs</b>	Edition of 12   Proofs: 3 AP; 2 PP; 1 BAT; 1 Archive proof
<b>Printers</b>	Proofing by Master Printer Cole Rogers. Edition printing by Cole Rogers and Assistant Printer Mia Keeler. Various assistance from Studio Manager Tyler Starr and Studio Interns Jennifer Wolcott and Kari Klocke.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began summer of 2002 and proofing was completed January 2003.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.42.1



MARY ESCH

THREE QUESTIONS & II ARCHIVE

2003

Copyright © Mary E. Esch, published by Highpoint Editions

## Cat. 128. Esch

<b>Artist, Nationality, Dates</b>	Mary Esch, American, born 1965
<b>Title, Date</b>	Three Questions II, 2003
<b>Portfolio / Series</b>	Three Questions
<b>Medium</b>	Soft-ground etching with chine collé
<b>Paper / Support</b>	gampi chine collé on white Somerset Satin paper
<b>Dimensions</b>	12 × 12 in. (30.48 × 30.48 cm) (image) 23 3/4 × 22 1/2 in. (60.33 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	LL in pencil below image: MARY ESCH   LR in pencil below image: 2003   BC in pencil below image: THREE QUESTIONS II R of center in pencil below image: ARCHIVE
<b>Edition + Proofs</b>	Edition of 12   Proofs: 3 AP; 2 PP; 1 BAT; 1 Archive proof
<b>Printers</b>	Proofing by Master Printer Cole Rogers. Edition printing by Cole Rogers and Assistant Printer Mia Keeler. Various assistance from Studio Manager Tyler Starr and Studio Interns Jennifer Wolcott and Kari Klocke.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began summer of 2002 and proofing was completed January 2003.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.42.2



MARY ESCH

THREE QUESTIONS III ARCHIVE

2002

Copyright © Mary E. Esch, published by Highpoint Editions

## Cat. 129. Esch

<b>Artist, Nationality, Dates</b>	Mary Esch, American, born 1965
<b>Title, Date</b>	Three Questions III, 2003
<b>Portfolio / Series</b>	Three Questions
<b>Medium</b>	Soft-ground etching with chine collé
<b>Paper / Support</b>	gampi chine collé on white Somerset Satin paper
<b>Dimensions</b>	12 × 12 in. (30.48 × 30.48 cm) (image) 23 3/4 × 22 1/2 in. (60.33 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	LL in pencil below image: MARY ESCH   LR in pencil below image: 2003   BC in pencil below image: THREE QUESTIONS III R of center in pencil below image: ARCHIVE
<b>Edition + Proofs</b>	Edition of 12   Proofs: 3 AP; 2 PP; 1 BAT; 1 Archive proof
<b>Printers</b>	Proofing by Master Printer Cole Rogers. Edition printing by Cole Rogers and Assistant Printer Mia Keeler. Various assistance from Studio Manager Tyler Starr and Studio Interns Jennifer Wolcott and Kari Klocke.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began summer of 2002 and proofing was completed January 2003.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.42.3





MARY ESCH

THREE QUESTIONS IV ARCHIVE

2003

## Cat. 130. Esch

<b>Artist, Nationality, Dates</b>	Mary Esch, American, born 1965
<b>Title, Date</b>	Three Questions IV, 2003
<b>Portfolio / Series</b>	Three Questions
<b>Medium</b>	Soft-ground etching with chine collé
<b>Paper / Support</b>	gampi chine collé on white Somerset Satin paper
<b>Dimensions</b>	12 × 12 in. (30.48 × 30.48 cm) (image) 23 3/4 × 22 1/2 in. (60.33 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	LL in pencil below image: MARY ESCH   LR in pencil below image: 2003   BC in pencil below image: THREE QUESTIONS IV R of center in pencil below image: ARCHIVE
<b>Edition + Proofs</b>	Edition of 12   Proofs: 3 AP; 2 PP; 1 BAT; 1 Archive proof
<b>Printers</b>	Proofing by Master Printer Cole Rogers. Edition printing by Cole Rogers and Assistant Printer Mia Keeler. Various assistance from Studio Manager Tyler Starr and Studio Interns Jennifer Wolcott and Kari Klocke.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began summer of 2002 and proofing was completed January 2003.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.42.4



MARY ESCH

THREE QUESTIONS III ARCHIVE

2003

Copyright © Mary E. Esch, published by Highpoint Editions

## Cat. 131. Esch

<b>Artist, Nationality, Dates</b>	Mary Esch, American, born 1965
<b>Title, Date</b>	Three Questions V, 2003
<b>Portfolio / Series</b>	Three Questions
<b>Medium</b>	Soft-ground etching with chine collé
<b>Paper / Support</b>	gampi chine collé on white Somerset Satin paper
<b>Dimensions</b>	12 × 12 in. (30.48 × 30.48 cm) (image) 23 3/4 × 22 1/2 in. (60.33 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	LL in pencil below image: MARY ESCH   LR in pencil below image: 2003   BC in pencil below image: THREE QUESTIONS V R of center in pencil below image: ARCHIVE
<b>Edition + Proofs</b>	Edition of 12   Proofs: 3 AP; 2 PP; 1 BAT; 1 Archive proof
<b>Printers</b>	Proofing by Master Printer Cole Rogers. Edition printing by Cole Rogers and Assistant Printer Mia Keeler. Various assistance from Studio Manager Tyler Starr and Studio Interns Jennifer Wolcott and Kari Klocke.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began summer of 2002 and proofing was completed January 2003.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.42.5



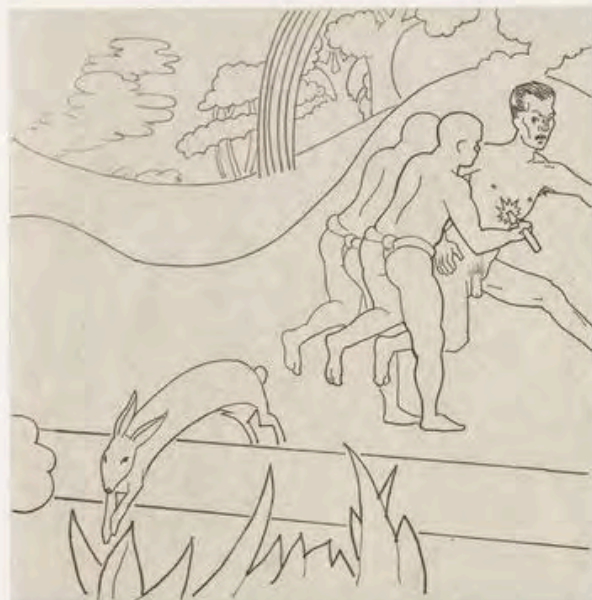
MARY ESCH

THREE QUESTIONS III ARCHIVE

2203

## Cat. 132. Esch

<b>Artist, Nationality, Dates</b>	Mary Esch, American, born 1965
<b>Title, Date</b>	Three Questions VI, 2003
<b>Portfolio / Series</b>	Three Questions
<b>Medium</b>	Soft-ground etching with chine collé
<b>Paper / Support</b>	gampi chine collé on white Somerset Satin paper
<b>Dimensions</b>	12 × 12 in. (30.48 × 30.48 cm) (image) 23 3/4 × 22 1/2 in. (60.33 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	LL in pencil below image: MARY ESCH   LR in pencil below image: 2003   BC in pencil below image: THREE QUESTIONS VI R of center in pencil below image: ARCHIVE
<b>Edition + Proofs</b>	Edition of 12   Proofs: 3 AP; 2 PP; 1 BAT; 1 Archive proof
<b>Printers</b>	Proofing by Master Printer Cole Rogers. Edition printing by Cole Rogers and Assistant Printer Mia Keeler. Various assistance from Studio Manager Tyler Starr and Studio Interns Jennifer Wolcott and Kari Klocke.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began summer of 2002 and proofing was completed January 2003.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.42.6



Copyright © Mary E. Esch, published by Highpoint Editions



## Cat. 133. Esch

<b>Artist, Nationality, Dates</b>	Mary Esch, American, born 1965
<b>Title, Date</b>	Three Questions VII, 2003
<b>Portfolio / Series</b>	Three Questions
<b>Medium</b>	Soft-ground etching with chine collé
<b>Paper / Support</b>	gampi chine collé on white Somerset Satin paper
<b>Dimensions</b>	12 × 12 in. (30.48 × 30.48 cm) (image) 23 3/4 × 22 1/2 in. (60.33 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	LL in pencil below image: MARY ESCH   LR in pencil below image: 2003   BC in pencil below image: THREE QUESTIONS VII R of center in pencil below image: ARCHIVE
<b>Edition + Proofs</b>	Edition of 12   Proofs: 3 AP; 2 PP; 1 BAT; 1 Archive proof
<b>Printers</b>	Proofing by Master Printer Cole Rogers. Edition printing by Cole Rogers and Assistant Printer Mia Keeler. Various assistance from Studio Manager Tyler Starr and Studio Interns Jennifer Wolcott and Kari Klocke.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began summer of 2002 and proofing was completed January 2003.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.42.7



MARY ESCH

THREE QUESTIONS XIII: ARCHIVE

2009

## Cat. 134. Esch

<b>Artist, Nationality, Dates</b>	Mary Esch, American, born 1965
<b>Title, Date</b>	Three Questions VIII, 2003
<b>Portfolio / Series</b>	Three Questions
<b>Medium</b>	Soft-ground etching with chine collé
<b>Paper / Support</b>	gampi chine collé on white Somerset Satin paper
<b>Dimensions</b>	12 × 12 in. (30.48 × 30.48 cm) (image) 23 3/4 × 22 1/2 in. (60.33 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	LL in pencil below image: MARY ESCH   LR in pencil below image: 2003   BC in pencil below image: THREE QUESTIONS VIII R of center in pencil below image: ARCHIVE
<b>Edition + Proofs</b>	Edition of 12   Proofs: 3 AP; 2 PP; 1 BAT; 1 Archive proof
<b>Printers</b>	Proofing by Master Printer Cole Rogers. Edition printing by Cole Rogers and Assistant Printer Mia Keeler. Various assistance from Studio Manager Tyler Starr and Studio Interns Jennifer Wolcott and Kari Klocke.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began summer of 2002 and proofing was completed January 2003.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.42.8



MARY ESCH

THREE QUESTIONS. II. ARCHIVE

2003

Copyright © Mary E. Esch, published by Highpoint Editions

## Cat. 135. Esch

<b>Artist, Nationality, Dates</b>	Mary Esch, American, born 1965
<b>Title, Date</b>	Three Questions IX, 2003
<b>Portfolio / Series</b>	Three Questions
<b>Medium</b>	Soft-ground etching with chine collé
<b>Paper / Support</b>	gampi chine collé on white Somerset Satin paper
<b>Dimensions</b>	12 × 12 in. (30.48 × 30.48 cm) (image) 23 3/4 × 22 1/2 in. (60.33 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	LL in pencil below image: MARY ESCH   LR in pencil below image: 2003   BC in pencil below image: THREE QUESTIONS IX R of center in pencil below image: ARCHIVE
<b>Edition + Proofs</b>	Edition of 12   Proofs: 3 AP; 2 PP; 1 BAT; 1 Archive proof
<b>Printers</b>	Proofing by Master Printer Cole Rogers. Edition printing by Cole Rogers and Assistant Printer Mia Keeler. Various assistance from Studio Manager Tyler Starr and Studio Interns Jennifer Wolcott and Kari Klocke.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began summer of 2002 and proofing was completed January 2003.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.42.9



MARY ESCH

THREE QUESTIONS II ARCHIVE

2003

Copyright © Mary E. Esch, published by Highpoint Editions

## Cat. 136. Esch

<b>Artist, Nationality, Dates</b>	Mary Esch, American, born 1965
<b>Title, Date</b>	Three Questions X, 2003
<b>Portfolio / Series</b>	Three Questions
<b>Medium</b>	Soft-ground etching with chine collé
<b>Paper / Support</b>	gampi chine collé on white Somerset Satin paper
<b>Dimensions</b>	12 × 12 in. (30.48 × 30.48 cm) (image) 23 3/4 × 22 1/2 in. (60.33 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	LL in pencil below image: MARY ESCH   LR in pencil below image: 2003   BC in pencil below image: THREE QUESTIONS X R of center in pencil below image: ARCHIVE
<b>Edition + Proofs</b>	Edition of 12   Proofs: 3 AP; 2 PP; 1 BAT; 1 Archive proof
<b>Printers</b>	Proofing by Master Printer Cole Rogers. Edition printing by Cole Rogers and Assistant Printer Mia Keeler. Various assistance from Studio Manager Tyler Starr and Studio Interns Jennifer Wolcott and Kari Klocke.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began summer of 2002 and proofing was completed January 2003.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.42.10





MARY ESCH

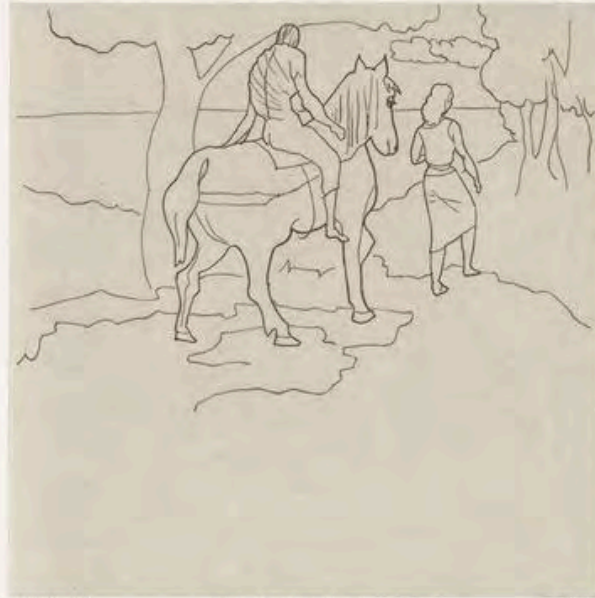
THREE QUESTIONS XI ARCHIVE

2003

Copyright © Mary E. Esch, published by Highpoint Editions

## Cat. 137. Esch

<b>Artist, Nationality, Dates</b>	Mary Esch, American, born 1965
<b>Title, Date</b>	Three Questions XI, 2003
<b>Portfolio / Series</b>	Three Questions
<b>Medium</b>	Soft-ground etching with chine collé
<b>Paper / Support</b>	gampi chine collé on white Somerset Satin paper
<b>Dimensions</b>	12 × 12 in. (30.48 × 30.48 cm) (image) 23 3/4 × 22 1/2 in. (60.33 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	LL in pencil below image: MARY ESCH   LR in pencil below image: 2003   BC in pencil below image: THREE QUESTIONS XI R of center in pencil below image: ARCHIVE
<b>Edition + Proofs</b>	Edition of 12   Proofs: 3 AP; 2 PP; 1 BAT; 1 Archive proof
<b>Printers</b>	Proofing by Master Printer Cole Rogers. Edition printing by Cole Rogers and Assistant Printer Mia Keeler. Various assistance from Studio Manager Tyler Starr and Studio Interns Jennifer Wolcott and Kari Klocke.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began summer of 2002 and proofing was completed January 2003.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.42.11



MARY ESCH

THREE QUESTIONS XII ARCHIVE

2003

Copyright © Mary E. Esch, published by Highpoint Editions

## Cat. 138. Esch

<b>Artist, Nationality, Dates</b>	Mary Esch, American, born 1965
<b>Title, Date</b>	Three Questions XII, 2003
<b>Portfolio / Series</b>	Three Questions
<b>Medium</b>	Soft-ground etching with chine collé
<b>Paper / Support</b>	gampi chine collé on white Somerset Satin paper
<b>Dimensions</b>	12 × 12 in. (30.48 × 30.48 cm) (image) 23 3/4 × 22 1/2 in. (60.33 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	LL in pencil below image: MARY ESCH   LR in pencil below image: 2003   BC in pencil below image: THREE QUESTIONS XII R of center in pencil below image: ARCHIVE
<b>Edition + Proofs</b>	Edition of 12   Proofs: 3 AP; 2 PP; 1 BAT; 1 Archive proof
<b>Printers</b>	Proofing by Master Printer Cole Rogers. Edition printing by Cole Rogers and Assistant Printer Mia Keeler. Various assistance from Studio Manager Tyler Starr and Studio Interns Jennifer Wolcott and Kari Klocke.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began summer of 2002 and proofing was completed January 2003.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.42.12

## **Three Questions**

By  
**Mary Esch**

A portfolio of twelve soft ground etchings in an edition of twelve.

**Highpoint Center for Printmaking,  
Minneapolis**



**Copyright © Mary E. Esch, published by Highpoint Editions**

## Cat. 139. Esch

---

<b>Artist, Nationality, Dates</b>	Mary Esch, American, born 1965
<b>Title, Date</b>	Three Questions Title Page, 2003
<b>Portfolio / Series</b>	Three Questions
<b>Medium</b>	Screenprint
<b>Dimensions</b>	23 3/4 × 22 1/2 in. (60.33 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	
<b>Edition + Proofs</b>	Edition of 12   Proofs: 3 AP; 2 PP; 1 BAT; 1 Archive proof
<b>Printers</b>	Proofing by Master Printer Cole Rogers. Edition printing by Cole Rogers and Assistant Printer Mia Keeler. Various assistance from Studio Manager Tyler Starr and Studio Interns Jennifer Wolcott and Kari Klocke.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began summer of 2002 and proofing was completed January 2003.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.42.13

---

"Three Questions" by Mary Esch  
An adaptation of the short story by Leo Tolstoy, 1903

It once occurred to a certain queen that if she knew what she should do, when she should do it precisely, and with whom she should associate, she would never fail at anything.

In search of answers, the queen consults many wise men, but they give her insufficient counsel. Thus, the queen and two bodyguards undertake a journey to visit a wise hermit, surely he would be able to answer these questions. The hermit only consults with the poor, so the queen must travel in plain clothing. Her two bodyguards must remain in the shadows during the journey.

Unbeknownst to the travelers, they are being followed by a stranger. Many years ago this man's brother was killed and his property seized by the queen's men. The stranger has set out to avenge his brother by killing the queen.

Finally, the queen meets the hermit and presents him with the three questions. He gives her no answer and continues to dig his garden bed. Because the hermit appears old and tired, the queen takes his spade and does the digging for him. She poses the three questions again, but still receives no answer.

While the queen helps the hermit in the garden her bodyguards find the avenger lurking in the wood and attempt to kill him. The avenger escapes with his leg and collapses severely injured, within sight of the hermit and queen. She goes to wash and wrap his wounds. They fall asleep. In the morning the would-be avenger wakes and begs the queen's forgiveness, confessing that his intent was to kill her. He expresses gratitude for his life being spared and offers to be her loyal servant. The queen pledges to help him recover from his injury and to return the property that was seized long ago.

One last time the queen pleads with the hermit to answer her questions. He replies: "Do you not see that helping me was your most important business? Then, attending the wounded man was the most important business? For if you had not saved him you would not have made peace with him. There is only one time that is important -- Now! It is the only time you have any power. Your most important duty in life is to alleviate the suffering of the person you are with when the need arises."



## Cat. 140. Esch

<b>Artist, Nationality, Dates</b>	Mary Esch, American, born 1965
<b>Title, Date</b>	Three Questions Narrative Page, 2003
<b>Portfolio / Series</b>	Three Questions
<b>Medium</b>	Soft-ground etching
<b>Paper / Support</b>	white Somerset satin paper
<b>Dimensions</b>	23 3/4 × 22 1/2 in. (60.33 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	
<b>Edition + Proofs</b>	Edition of 12   Proofs: 3 AP; 2 PP; 1 BAT; 1 Archive proof
<b>Printers</b>	Proofing by Master Printer Cole Rogers. Edition printing by Cole Rogers and Assistant Printer Mia Keeler. Various assistance from Studio Manager Tyler Starr and Studio Interns Jennifer Wolcott and Kari Klocke.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began summer of 2002 and proofing was completed January 2003.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.42.14



Copyright © Mary E. Esch, published by Highpoint Editions

## Cat. 141. Esch

<b>Artist, Nationality, Dates</b>	Mary Esch, American, born 1965
<b>Title, Date</b>	Three Questions Portfolio, 2003
<b>Portfolio / Series</b>	Three Questions
<b>Medium</b>	Cloth-bound portfolio box
<b>Dimensions</b>	24 1/2 × 23 1/2 × 1 5/8 in. (62.23 × 59.69 × 4.13 cm) (portfolio box)
<b>Inscriptions + Marks</b>	
<b>Edition + Proofs</b>	Edition of 12   Proofs: 3 AP; 2 PP; 1 BAT; 1 Archive proof
<b>Printers</b>	Proofing by Master Printer Cole Rogers. Edition printing by Cole Rogers and Assistant Printer Mia Keeler. Various assistance from Studio Manager Tyler Starr and Studio Interns Jennifer Wolcott and Kari Klocke.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began summer of 2002 and proofing was completed January 2003.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.42.15



Copyright © Mary E. Esch, published by Highpoint Editions

## Cat. 142. Esch

<b>Artist, Nationality, Dates</b>	Mary Esch, American, born 1965
<b>Title, Date</b>	Someone is Followed I, 2003
<b>Portfolio / Series</b>	Three Questions
<b>Medium</b>	Soft-ground etching and color screenprint
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	12 × 12 in. (30.48 × 30.48 cm) (image) 23 3/4 × 22 1/2 in. (60.33 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	LL in pencil below image: MARY ESCH   LR in pencil below image: 2003   BC in pencil below image: SOMEONE IS FOLLOWED I R of center in pencil below image: ARCHIVE 1/1   Publisher's blindstamp, LLC of sheet: HP
<b>Edition + Proofs</b>	Edition of 15   Proofs: 3 AP; 2 PP; 1 BAT; 1 Archive proof
<b>Printers</b>	Proofing by Master Printer Cole Rogers. Edition printing by Cole Rogers and Assistant Printer Mia Keeler. Various assistance from Studio Manager Tyler Starr and Studio Interns Jennifer Wolcott and Kari Klocke.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began summer of 2002 and proofing was completed January 2003.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.43.1



MARY ESCH

INJURED III

ARCHIVE 1/1

2003

Copyright © Mary E. Esch, published by Highpoint Editions

## Cat. 143. Esch

<b>Artist, Nationality, Dates</b>	Mary Esch, American, born 1965
<b>Title, Date</b>	Injured II, 2003
<b>Portfolio / Series</b>	Three Questions
<b>Medium</b>	Soft-ground etching and color screenprint
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	12 × 12 in. (30.48 × 30.48 cm) (image) 23 3/4 × 22 1/2 in. (60.33 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	LL in pencil below image: MARY ESCH   LR in pencil below image: 2003   BC in pencil below image: INJURED II R of center in pencil below image: ARCHIVE 1/1   Publisher's blindstamp, LLC of sheet: HP
<b>Edition + Proofs</b>	Edition of 15   Proofs: 3 AP; 2 PP; 1 BAT; 1 Archive proof
<b>Printers</b>	Proofing by Master Printer Cole Rogers. Edition printing by Cole Rogers and Assistant Printer Mia Keeler. Various assistance from Studio Manager Tyler Starr and Studio Interns Jennifer Wolcott and Kari Klocke.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began summer of 2002 and proofing was completed January 2003.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.43.2





MARY ESCH

SPARED III ARCHIVE 1/2

2003

Copyright © Mary E. Esch, published by Highpoint Editions

## Cat. 144. Esch

<b>Artist, Nationality, Dates</b>	Mary Esch, American, born 1965
<b>Title, Date</b>	Spared III, 2003
<b>Portfolio / Series</b>	Three Questions
<b>Medium</b>	Soft-ground etching and color screenprint
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	12 × 12 in. (30.48 × 30.48 cm) (image) 23 3/4 × 22 1/2 in. (60.33 × 57.15 cm) (sheet)
<b>Inscriptions + Marks</b>	LL in pencil below image: MARY ESCH   LR in pencil below image: 2003   BC in pencil below image: SPARED III R of center in pencil below image: ARCHIVE 1/1   Publisher's blindstamp, LLC of sheet: HP
<b>Edition + Proofs</b>	Edition of 15   Proofs: 3 AP; 2 PP; 1 BAT; 1 Archive proof
<b>Printers</b>	Proofing by Master Printer Cole Rogers. Edition printing by Cole Rogers and Assistant Printer Mia Keeler. Various assistance from Studio Manager Tyler Starr and Studio Interns Jennifer Wolcott and Kari Klocke.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began summer of 2002 and proofing was completed January 2003.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.43.3

# Rob Fischer



Rob Fischer (left), with Highpoint Editions master printer Cole Rogers. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

## **Born 1968, Minneapolis, Minnesota**

As part of an exhibition at New York's SculptureCenter in the early 2000s, Rob Fischer climbed inside his house-shaped sculpture, which was suspended from a gantry, and made it careen through the space as fellow artist Aaron Spangler sat next to him on guitar, singing his own lyrics to Gordon Lightfoot's "The Wreck of the Edmund Fitzgerald." Fischer made this sculpture from building scrap; his other materials come from abandoned buildings, junkyards, and the rural landscape. He has scavenged rusted swing sets, rotting windows, an antenna tower, old televisions, fifty-five-gallon steel drums, the

sleeper cab of a truck, and airplane parts. His piece *They Shoot Horses, Don't They?* (2008) incorporates an old rowboat. He is drawn to the histories of his materials as well as the hopefulness they imply, the idea of reconstitution and rebirth. That idea extends to his sculptures, which he will cut up and recycle; for *30 Yards (Minor Tragedies Dissected)*, 2005, he turned a dumpster into a massive shelf unit and filled it with parts of seven other sculptures, including a work he exhibited at the 2004 biennial at the Whitney Museum of American Art, New York. "There's something beautiful, sad, and complex about the end of one thing and the beginning of another," he says.<sup>1</sup>

Fischer earned a BFA (1993) from the Minneapolis College of Art and Design. His mother ran a day care center in their Minneapolis house, and his father was an Air Force-trained machinist who specialized in hydraulic parts. Fischer spent his childhood around tools, and he allows that now, "I can build just about anything." He remembers being struck from a young age by a decaying house he saw every summer when traveling to the family cabin near Pequot Lakes, Minnesota. In time, trees grew out of the roof. His first house sculpture, made at MCAD, had sheet metal cladding that he peeled back, and a water system that ensured the roof would rot. "Destruction can be so beautiful and evoke so much feeling"—feelings of loneliness, pain, and longing, he says. The 2008 Highpoint diptych *Dodgeball* (cat. no. 145) was inspired by maple gym flooring salvaged from a school in southern Minnesota, flooring Fischer later used in a vast wall mural at the Hammer Museum, Los Angeles. *Dodgeball* uses an intaglio inking technique—with a matrix composed of recycled oak boards—and screenprinting to imitate (random) gym floor markings. The work suggests that however much we order our lives, chance can intervene.



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking





Rob Fischer (left), with Highpoint Editions master printer Cole Rogers. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

Fischer moved to New York City in 1999. He has had residencies at Art Omi, Ghent, New York (2016); Chinati Foundation, Marfa, Texas (2011–12); Art in General, New York (1999); and more. In addition to the shows mentioned above, he has exhibited at the Corcoran Gallery of Art, Washington, D.C.; Essl Museum, Vienna; Whitney Museum at Altria, New York; Aldrich Contemporary Art Museum, Ridgefield, Connecticut; Museum of Contemporary Art Santa Barbara, California; Museum of Contemporary Art Chicago; Brooklyn Museum of Art, New York; and Walker Art Center, Minneapolis. He has received grants from the Bush Foundation (1998) and Minnesota State Arts Board (1996), and a Jerome Foundation Fellowship for Emerging Artists (1995–96). Fischer is married to the artist and writer Sara Woster and maintains studios in Brooklyn and northern Minnesota.

—Marla J. Kinney

## NOTES

1. Rob Fischer, phone conversations with the author, June 2020.

Copyright © Rob Fischer, published by Highpoint Editions

## Cat. 145. Fischer

<b>Artist, Nationality, Dates</b>	Rob Fischer, American, born 1968
<b>Title, Date</b>	Dodgeball, 2008
<b>Portfolio / Series</b>	
<b>Medium</b>	Color screenprint and intaglio in black from recycled oak flooring; diptych
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	85 × 35 in. (215.9 × 88.9 cm) (sheet, each)
<b>Inscriptions + Marks</b>	LRC of right sheet in pencil: Rob Fischer 2008   LRC of left sheet in pencil: Dodgeball LLC of left sheet in pencil: ARCHIVE 1/2   Publisher's blindstamp, LLC of left sheet: HP 
<b>Edition + Proofs</b>	Edition of 15   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 2 WP; 11 SP; 2 Archive proofs. Each State Proof and Working Proof is notated on the verso: SP 1/7: Set of three State Proofs with boards in original configuration printed in black intaglio with a single light khaki screen color overall. SP 2/7: One State Proof in the original 'L' shaped configuration printed in black intaglio and a tan relief color. SP 3/7: One State Proof in the original 'I' shaped configuration printed in black intaglio and a tan relief color. SP 4/7: One State Proof in the original 'L' shaped configuration printed in black intaglio and a tan relief color. The artist retained the unsigned proof for additional hand-coloring at his discretion. SP 5/7: One State Proof in the original 'L' shaped configuration printed in black intaglio and a tan relief color. The artist retained the unsigned proof for additional hand-coloring at his discretion. SP 6/7: One State Proof in the original 'L' shaped configuration printed in black intaglio and a tan relief color. The artist retained the unsigned proof for additional hand-coloring at his discretion. SP 7/7: One State Proof in the original 'L' shaped configuration printed in black intaglio, a mottled tan relief color, and a screened overall khaki color. WP 1/2: A pair of Working Proofs with the boards printed in black intaglio and screenprinted as in the edition with notes designating the location of screen colors to be printed. Proof intended for HP archive. WP 2/2: A single Working Proof of the original "I" configuration printed in black intaglio, a mottled screen color of greenish khaki, and small rectangles of color swatches. Significant sanding and erasing were employed to change the board lengths. Proof intended for HP archive.
<b>Printers</b>	Proofing and edition by Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, Studio Manager Joanne Price, and Studio Interns Alisha Campbell, Tom Kracauer, Jamie Sandhurst, Kelly Seacrest, Kris Shideman, and David Stordahl.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began August 2007 with proofing completed March 2008. The edition was completed and signed August 15, 2008.
<b>Related HPE</b>	<a href="#">View Related Works</a>



**Archive  
Material**

**Creditline +** Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the  
**Acc. No.** Christina N. and Swan J. Turnblad Memorial Fund 2020.85.44a,b

---

# Rico Gatson



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

## **Born 1966, Augusta, Georgia**

Rico Gatson's parents named him Aunrico, apparently after an Italian wrestler. When Gatson was three years old, his family moved from Georgia to Riverside, California, because it “provided more opportunities for Black families than the South did at the time,” he says.<sup>1</sup> His mother was a nurse and his father had a landscaping business. Gatson loved coloring as a child and wanted his lines to be crisp. Today, hard-edged lines abound in his work. “I find maximal pattern to be really soothing,” he has said.<sup>2</sup> He graduated with a BA in studio art (1989) from Bethel College near St. Paul, Minnesota, where

he also played football. He earned an MFA in sculpture (1991) from the Yale University School of Art in New Haven, Connecticut, studying with the abstract sculptor and celebrated teacher David von Schlegell. Gatson likes to call his paintings “painted things,” he has said, because “it kinda makes them sculpture.”

Gatson's art explores issues of race, history, and identity, at times incorporating historical photos, historical footage, and his own family photos. Various works have alluded to the 1965 Watts riots in Los Angeles, the Confederate flag, the Black Panthers, burning crosses, African textiles, and the killing of eighteen-year-old Meredith Hunter at the 1969 Altamont music festival in California. In 2019, Gatson enlivened a Florida parking complex with huge, colorful triangles, a reference to the mountaintop imagery in Rev. Martin Luther King Jr.'s final speech. The year before, he completed another very public commission, filling the 167th Street subway station in the Bronx, New York, with eight mosaics portraying figures with ties to the borough, such as Supreme Court justice Sonia Sotomayor and right fielder Reggie Jackson. The murals are extensions of Gatson's popular “Icons” series, which feature bands of color emanating from a collaged photo of a historical figure. The Highpoint print *Harriet* (cat. no. 146) is based on his painting/collage *Harriet Tubman* (2018), which celebrates the famous abolitionist and political activist.



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

In 2017, the Studio Museum in Harlem, in New York, mounted “Rico Gatson: 2007–2017.” Other solo exhibitions include a 2011 midcareer retrospective at New York’s Exit Art called “Three Trips Around the Block” (the title refers to a walk Gatson took with his brother after his brother was released from prison), and “African Fractals” (2006), Cheekwood Museum, Nashville, Tennessee. He has also exhibited at the Mississippi Museum of Art, Jackson; Whitney Museum at Altria, New York; Brooklyn Museum, New York; Denver Art Museum; Essl Museum, Vienna; Gana Art Center, Seoul, South Korea; Jewish Museum, New York; and many other locations. In 2001, he received a Louis Comfort Tiffany Foundation Biennial Award. Gatson lives in Queens, New York, very near his Brooklyn studio.

—Marla J. Kinney

NOTES

---

- 1. Rico Gatson, email correspondence with the author, April 2020.
- 2. Rico Gatson, "Rico Gatson," School of Visual Arts, New York, video, 1:09:30, from a lecture posted March 24, 2015, <https://www.youtube.com/watch?v=AWzuS6vGxLM&t=329s>.

Cat. 146. Gatson .....	395
Cat. 147. Gatson .....	397



APR 1/10

HARRIET

Alan Watts 2018

## Cat. 146. Gatson

<b>Artist, Nationality, Dates</b>	Rico Gatson, American, born 1966
<b>Title, Date</b>	Harriet, 2018
<b>Portfolio / Series</b>	
<b>Medium</b>	Color photolithograph and photopolymer gravure
<b>Paper / Support</b>	white Somerset Satin paper
<b>Dimensions</b>	28 1/2 × 22 in. (72.39 × 55.88 cm) (image) 33 × 26 in. (83.82 × 66.04 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: Rico Gatson 2018   BC in pencil below image: HARRIET LL in pencil below image: ARCH 1/2   Publisher's blindstamp, LL below image: HP
<b>Edition + Proofs</b>	Edition of 25   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 1 CTP (run 4 darker blue-purple); 2 TP (runs 3 and 5 darker, yellow rays behind, not over Tubman figure); 2 Archive proofs
<b>Printers</b>	Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, and Apprentice Printer Megan Anderson. Intaglio printed by Cole Rogers and lithograph printed by Megan Anderson assisted by Zac Adams-Bliss. Additional project assistance given by Studio Interns Emma Westbrook and Emma Brunette.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began August 30, 2017. Proofing was completed January 9, 2018, and the edition signed October 23, 2018.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.45





**Cat. 147. Gatson**

# Jay Heikes



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

## **Born 1975, Princeton, New Jersey**

Jay Heikes remembers his father coming home from his job as a chemist at the medical products company Squibb with his forearm purple and swollen to twice its size. Whatever lab incident had caused it, the sight got Heikes wondering about the idea of physical transformation. Every bit the chemist's son, today he sculpts with elements from the periodic table (niobium, bismuth) and combines materials that aren't supposed to go together, such as iron and bronze, cheesecloth and taconite, silk and concrete. Mixing metallic pigment with collagen from dead animals produced the ethereal *Molting* (2010). Some pieces, wrote *New York Times* critic Ken Johnson, "resemble objects unearthed by archaeologists."<sup>1</sup> Heikes likens his process to alchemy, the medieval belief that one substance could be transformed into another, such as iron into

gold. He sees in alchemy the same kind of absurdist humor he has always loved in the plays of the twentieth-century European authors Jean Genet, Samuel Beckett, and Albert Camus. He calls himself a permanent amateur, a jester, oblivious to where the dead ends may lie.<sup>2</sup>

Concerned that we're no longer "listening" to materials, Heikes obsessively researches their histories. In preparation for a show inspired by Marie Curie, who discovered radium, he lined his studio in phosphorescent strontium aluminate so it glowed like Curie's lab coat apparently did. Enchanted by the brown shade of asphaltum, which he saw at the La Brea Tar Pits in Los Angeles as a child, he used the caustic, smelly substance to ink his 2015 Highpoint series "Niet voor Kinderen" ("Not for Children") (cat. nos. 151-155). The monoprints consist of found elements—burlap, horsehair, blades of grass, metal washers, a tree root—that Heikes arranged in the shape of corpses on photosensitive paper. He made cyanotypes with the sun as a light source, then turned these into printing screens. In the late 2010s, he began his series of *cloud paintings*, each one titled *Mother Sky*. The voluminous shapes owe their mystery in part to a chemical reaction—a mixture of vinegar, salt, and powdered pigment that Heikes used to stain the canvas.



Jay Heikes (right), with Highpoint Editions printer Megan Anderson. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

Heikes grew up in East Windsor, New Jersey. While his father researched medications, his mother taught in the local high school. He earned a BA in art (1998) from the University of Michigan, Ann Arbor, and an MFA in sculpture (2005) from the Yale University School of Art in New Haven, Connecticut. He first arrived in Minneapolis in 1999 because his wife, the photographer and entrepreneur Jen Murphy, was attending art school there. In addition to such group shows as "Painter Painter" (2013) at the Walker Art Center, Minneapolis, and the Whitney Biennial (2006), Whitney Museum of American Art, New York, Heikes has had solo shows at, among others, the Joslyn Art Museum, Omaha, Nebraska (2019); Berkeley Art Museum and Pacific Film Archive, California (2018); Grimm Gallery, Amsterdam (2015–16); Reserve Ames, Los Angeles (2015); Aspen Art Museum, Colorado (2012); and Institute of Contemporary Art, University of Pennsylvania, Philadelphia (2007). Heikes has received a Chinati Foundation residency, Marfa, Texas (2017), and Bush Foundation Fellowship (2008). He lives in the Twin Cities.

—Marla J. Kinney

NOTES

1. Ken Johnson, "I Talk with the Spirits," *Art in Review*, *New York Times*, July 8, 2016, New York edition, section C, p. 18, <https://www.nytimes.com/2016/07/08/arts/design/art-galleries-nyc.html>.
2. Jay Heikes, phone conversations with the author, September 2020.

Cat. 148. Heikes	401
Cat. 149. Heikes	403
Cat. 150. Heikes	405
Cat. 151. Heikes	407
Cat. 152. Heikes	409
Cat. 153. Heikes	411
Cat. 154. Heikes	413
Cat. 155. Heikes	415
Cat. 156. Heikes	417



Copyright © Jay Heikes, published by Highpoint Editions

## Cat. 148. Heikes

<b>Artist, Nationality, Dates</b>	Jay Heikes, American, born 1975
<b>Title, Date</b>	Niet voor Kinderen, 2015
<b>Portfolio / Series</b>	
<b>Medium</b>	Lithographs hand-colored with gray water-based screenprinting ink; composite print
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	60 5/8 x 26 1/4 inches (smallest assemblage); 90 3/4 x 26 1/4 inches (largest assemblage)
<b>Inscriptions + Marks</b>	BC in pencil on verso of each sheet: ARCH 1/2   Publisher's stamp in light gray ink, BC on verso of each sheet: HP
<b>Edition + Proofs</b>	Variable edition of 3   1 AP; 2 Archive proofs. Other Impressions: 10 impressions of the colophon sheet printed on Hahnemühle paper and signed by the artist including 1 BAT, 4 PP, and 5 AP; various unsigned working proofs retained for the HPE archive.
<b>Printers</b>	Printed by Assistant Printer Megan Anderson with assistance from Master Printer Cole Rogers, Assistant Printer Kate Goyette, Senior Printer Zac Adams-Bliss, and Studio Interns Sam Orosz, Reid Oyen, Adam Schachner, Makenzie Flom, Ella Kampelman, DJ Steinmetz, Zoe Craig, and Amy Linder.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began September 26, 2014. Works were completed and signed October 2015.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.46.1a-i

# NIET VOOR KINDEREN



100/1/2

inbegrepen niet band

100/1/2

## Cat. 149. Heikes

---

<b>Artist, Nationality, Dates</b>	Jay Heikes, American, born 1975
<b>Title, Date</b>	Title page for Niet voor Kinderen, 2015
<b>Portfolio / Series</b>	
<b>Medium</b>	Letterpress with lithograph
<b>Paper / Support</b>	white Rives BFK wove paper
<b>Dimensions</b>	40 × 22 in. (101.6 × 55.88 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: JHNVK 2015 LLC in pencil: ARCH 1/2   Publisher's blindstamp, LLC: HP 
<b>Edition + Proofs</b>	Variable edition of 3   1 AP; 2 Archive proofs. Other Impressions: 10 impressions of the colophon sheet printed on Hahnemühle paper and signed by the artist including 1 BAT, 4 PP, and 5 AP; various unsigned Working Proofs retained for the HPE archive.
<b>Printers</b>	Printed by Assistant Printer Megan Anderson with assistance from Master Printer Cole Rogers, Assistant Printer Kate Goyette, Senior Printer Zac Adams-Bliss, and Studio Interns Sam Orosz, Reid Oyen, Adam Schachner, Makenzie Flom, Ella Kampelman, DJ Steinmetz, Zoe Craig, and Amy Linder.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began September 26, 2014. Works were completed and signed October 2015.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.46.2

---

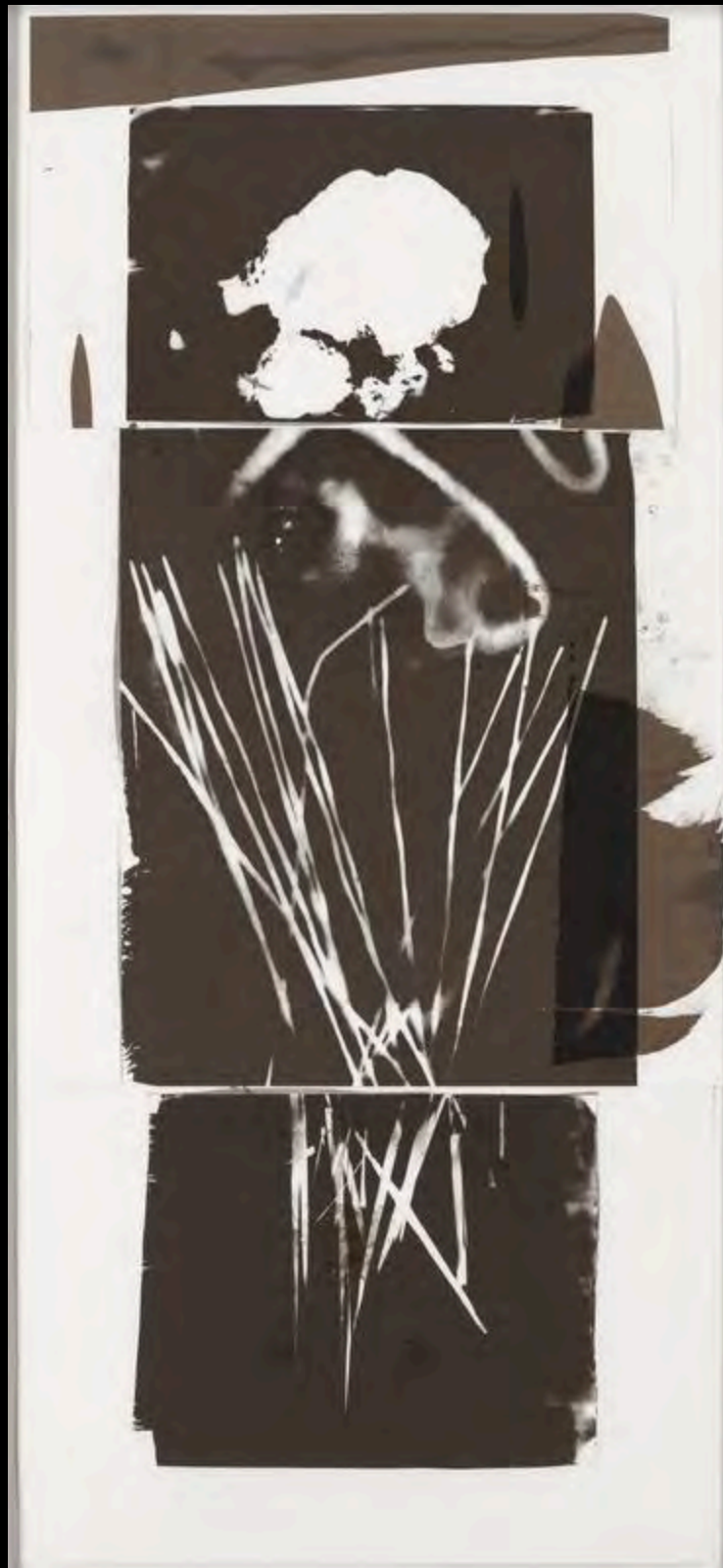




Copyright © Jay Heikes, published by Highpoint Editions

## Cat. 150. Heikes

<b>Artist, Nationality, Dates</b>	Jay Heikes, American, born 1975
<b>Title, Date</b>	Portfolio case for Niet voor Kinderen, 2015
<b>Portfolio / Series</b>	
<b>Medium</b>	Lithographs hand-colored with grey water-based screenprinting ink
<b>Dimensions</b>	45 × 27 1/4 × 3/4 in. (114.3 × 69.22 × 1.91 cm) (portfolio case)
<b>Inscriptions + Marks</b>	LRC of cover, printed in black: JHNVK 2015
<b>Edition + Proofs</b>	Variable edition of 3   1 AP; 2 Archive proofs. Other Impressions: 10 impressions of the colophon sheet printed on Hahnemühle paper and signed by the artist including 1 BAT, 4 PP, and 5 AP; various unsigned Working Proofs retained for the HPE archive.
<b>Printers</b>	Printed by Assistant Printer Megan Anderson with assistance from Master Printer Cole Rogers, Assistant Printer Kate Goyette, Senior Printer Zac Adams-Bliss, and Studio Interns Sam Orosz, Reid Oyen, Adam Schachner, Makenzie Flom, Ella Kampelman, DJ Steinmetz, Zoe Craig, and Amy Linder.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began September 26, 2014. Works were completed and signed October 2015.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.46.3



Copyright © Jay Heikes, published by Highpoint Editions

## Cat. 151. Heikes

---

<b>Artist, Nationality, Dates</b>	Jay Heikes, American, born 1975
<b>Title, Date</b>	Niet voor Kinderen (3), 2015
<b>Portfolio / Series</b>	
<b>Medium</b>	Screenprinted asphaltum with hand-painted additions in gray-brown asphaltum wash on paper; triptych
<b>Paper / Support</b>	Stonehenge paper (three sheets joined together)
<b>Dimensions</b>	64 1/2 × 29 1/2 in. (163.83 × 74.93 cm) (overall)
<b>Inscriptions + Marks</b>	LRC in pencil on verso: JAY HEIKES 2015 Publisher's stamp in light gray ink, LLC on verso: HP
<b>Edition + Proofs</b>	Unique, from a variable series of monoprints
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, Gift of funds from Mary and Bob Mersky 2016.59.1

---



Copyright © Jay Heikes, published by Highpoint Editions

## Cat. 152. Heikes

---

<b>Artist, Nationality, Dates</b>	Jay Heikes, American, born 1975
<b>Title, Date</b>	Niet voor Kinderen (6), 2015
<b>Portfolio / Series</b>	
<b>Medium</b>	Screenprinted asphaltum with hand-painted additions in gray-brown asphaltum on paper; triptych
<b>Paper / Support</b>	Stonehenge wove paper (three sheets joined together)
<b>Dimensions</b>	82 5/8 × 27 1/8 in. (209.87 × 68.9 cm) (overall)
<b>Inscriptions + Marks</b>	LRC in pencil on verso: JAY HEIKES 2015 Publisher's stamp in light gray ink, LLC on verso: HP
<b>Edition + Proofs</b>	Unique, from a variable series of monoprints
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, Gift of funds from Mary and Bob Mersky 2016.59.2

---



Copyright © Jay Heikes, published by Highpoint Editions



## Cat. 153. Heikes

---

<b>Artist, Nationality, Dates</b>	Jay Heikes, American, born 1975
<b>Title, Date</b>	Niet voor Kinderen (7), 2015
<b>Portfolio / Series</b>	
<b>Medium</b>	Screenprint and hand-colored asphaltum on paper; triptych
<b>Paper / Support</b>	Stonehenge wove paper (three sheets joined together)
<b>Dimensions</b>	75 1/4 × 27 in. (191.14 × 68.58 cm) (overall)
<b>Inscriptions + Marks</b>	LRC in pencil on verso: JHNVK 2015 Publisher's stamp in brown ink, LLC on verso: HP 
<b>Edition + Proofs</b>	Unique, from a variable series of monoprints
<b>Printers</b>	Printed by Jay Heikes with various assistance, such as screen-making, from Highpoint Editions staff and studio interns including: Assistant Printers Megan Anderson and Kate Goyette, Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, and Studio Interns Sam Orosz, Reid Oyen, and Adam Schachner.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began September 26, 2014. Works were completed and signed August 2015.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.47

---



Copyright © Jay Heikes, published by Highpoint Editions

## Cat. 154. Heikes

---

<b>Artist, Nationality, Dates</b>	Jay Heikes, American, born 1975
<b>Title, Date</b>	Niet voor Kinderen (9), 2015
<b>Portfolio / Series</b>	
<b>Medium</b>	Screenprinted asphaltum with hand-painted additions in gray-brown asphaltum on paper; triptych
<b>Paper / Support</b>	Stonehenge wove paper (three sheets joined together)
<b>Dimensions</b>	88 9/16 × 25 1/4 in. (224.95 × 64.14 cm)
<b>Inscriptions + Marks</b>	LRC in pencil on verso: J HEIKES 2015 Publisher's stamp in light gray ink, LLC on verso: HP
<b>Edition + Proofs</b>	Unique, from a variable series of monoprints
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The James and Maureen Duffey Endowment for Prints and Drawings 2016.20.1

---



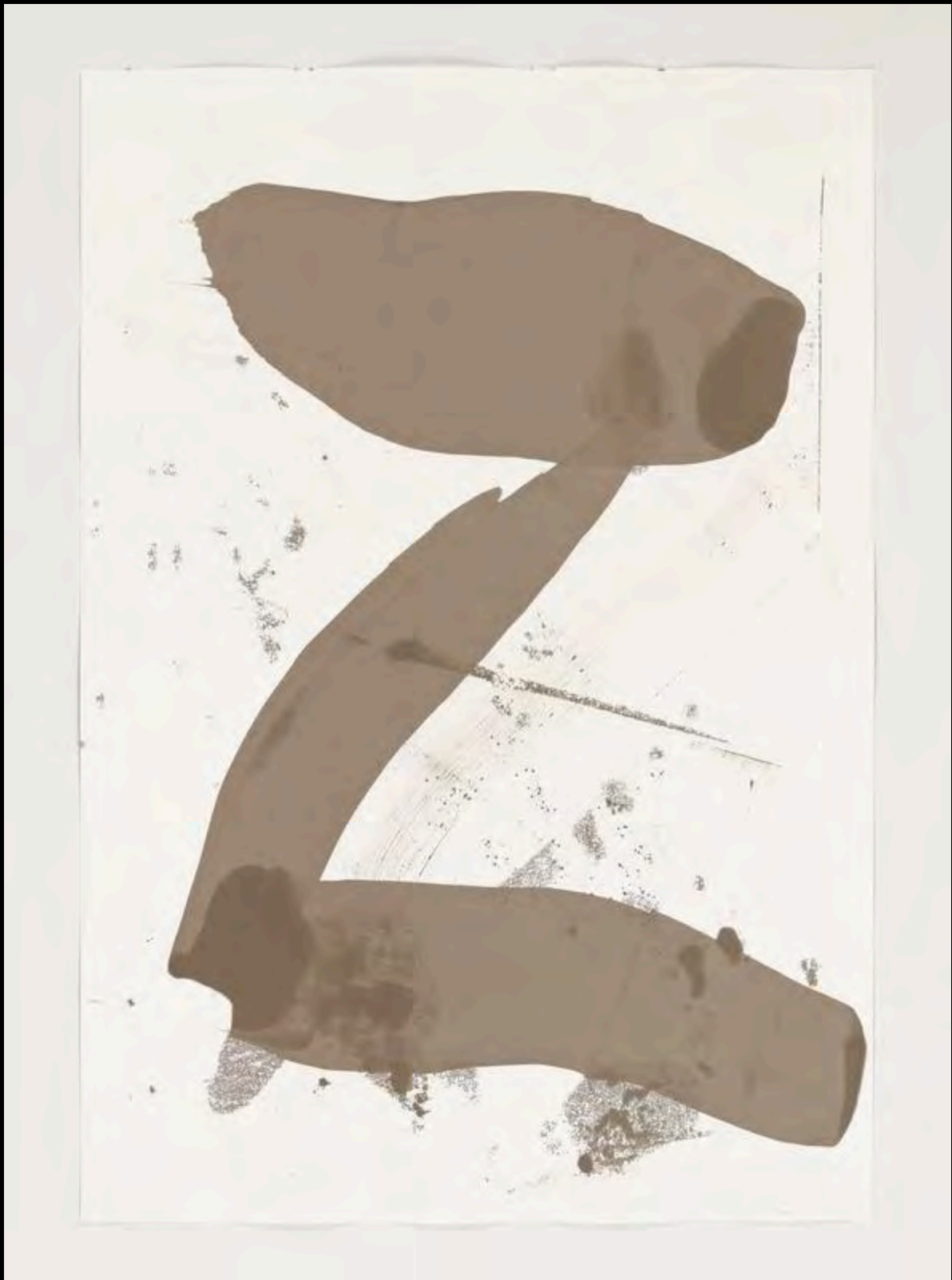
Copyright © Jay Heikes, published by Highpoint Editions

## Cat. 155. Heikes

---

<b>Artist, Nationality, Dates</b>	Jay Heikes, American, born 1975
<b>Title, Date</b>	Niet voor Kinderen (32), 2015
<b>Portfolio / Series</b>	
<b>Medium</b>	Screenprint and hand-colored asphaltum on paper
<b>Paper / Support</b>	Stonehenge wove paper
<b>Dimensions</b>	20 × 23 1/4 in. (50.8 × 59.06 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil on verso: J HEIKES 2015 Publisher's stamp in light gray ink, LLC on verso: HP
<b>Edition + Proofs</b>	Unique, from a variable series of prints
<b>Printers</b>	Printed by Jay Heikes with various assistance, such as screen-making, from Highpoint Editions staff and studio interns including: Assistant Printers Megan Anderson and Kate Goyette, Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, and Studio Interns Sam Orosz, Reid Oyen, and Adam Schachner.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began September 26, 2014. Works were completed and signed August 2015.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.48

---



Copyright © Jay Heikes, published by Highpoint Editions

## Cat. 156. Heikes

---

<b>Artist, Nationality, Dates</b>	Jay Heikes, American, born 1975
<b>Title, Date</b>	Z (22), 2015
<b>Portfolio / Series</b>	
<b>Medium</b>	Hand-colored asphaltum on paper
<b>Paper / Support</b>	Stonehenge wove paper
<b>Dimensions</b>	43 1/2 × 30 1/8 in. (110.49 × 76.52 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil on verso: JHNVK 2015 Publisher's stamp in brown ink, LLC on verso: HP
<b>Edition + Proofs</b>	Unique
<b>Printers</b>	Printed by Jay Heikes.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began September 26, 2014. Works were completed and signed August 2015.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.49

---



# Adam Helms



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

## **Born 1974, Tucson, Arizona**

Adam Helms grew up in the Desert Southwest watching horror films on VHS with Tucson's hardcore punk scene ascendant in the background. In his teens he was fascinated by flyers for hardcore punk shows, posters of Ronald Reagan with a swastika superimposed on his forehead, and other extreme images from the underground music scene of the 1980s and '90s. Now he considers himself an ethnographer whose artistic practice, which includes drawing, printmaking, and collage and assemblage, is rooted in his archival research of the subversive and insurgent. "I survey and document the

iconography, posturing, and symbols of radical political groups and subcultures,” Helms said of his practice in 2006. “I am interested in the ethos of violence, the romanticization of extremist ideology, and linking issues from our political past with contemporary [and] current events.”<sup>1</sup> Yet Helms’s work is not necessarily as political as it is anthropological—it does not present answers or propagate certain sympathies but rather poses questions about the power of images in the formation and representation of revolutionary identity.

At Highpoint Editions Helms produced a triptych, *Untitled Landscape* (2008) (cat. no. 157) , that exemplifies the subject matter of his practice. Two photolithographs—one of an improvised shelter in the desert outside Marfa, Texas, and another of a separatist rebel camp in the remote forests of Chechnya—flank a sheet of ballistic nylon depicting a mutilated body, a pastiche of Chechnya’s flag, and a phantomlike mask resembling a portrait of Argentine revolutionary Ernesto “Che” Guevara. The result is a fictitious rebel insignia formed by an amalgam of historical imagery, symbolism, and context. By stripping the work of specificity, Helms was able to investigate the patterns that underlie and predetermine radicalism independent of time, place, and ideology.

Helms’s search for the universal among disparate radical cultures began during his time as a graduate student at Yale University School of Art, New Haven, Connecticut. While there, Helms was awarded the Robert Schoelkopf Memorial Traveling Fellowship (2003), which afforded him a trip to Northern Ireland to document republican and loyalist murals in rural Catholic and Protestant communities. Helms received his MFA from Yale in 2004, and before that, in 1997, he earned a BFA from the Rhode Island School of Design, Providence.

Helms has had solo exhibitions at the Museum of Contemporary Art, Denver (2008) and at several galleries in New York, Los Angeles, and Amsterdam, as well as residencies at Artpace, San Antonio (2014) and Chinati Foundation, Marfa, Texas (2007). His work has been featured in group exhibitions at, among other venues, the New Museum of Contemporary Art, New York (2010); Solomon R. Guggenheim Museum, New York and Bilbao (2010); and Walker Art Center, Minneapolis (2006). He has received a Pollock-Krasner Foundation Grant (2010), Rema Hort Mann Foundation Emerging Artist Grant (2006), and Louis Comfort Tiffany Foundation Biennial Award (2005). In 2019 Helms relocated his studio from Brooklyn to Cologne, Germany, where he now lives and works.

—*Ian Karp*

NOTES

1. . Doryun Chong et al., *Ordinary Cultures: Heikes/Helms/McMillian* (exh. cat.), Walker Art Center (Minneapolis, 2006).

Cat. 157. Helms	421
Cat. 158. Helms	423



Copyright © Adam Helms, published by Highpoint Editions

## Cat. 157. Helms

<b>Artist, Nationality, Dates</b>	Adam Helms, American, born 1974
<b>Title, Date</b>	Untitled Landscape, 2008
<b>Portfolio / Series</b>	
<b>Medium</b>	Color photolithographs; color screenprint on ballistic nylon; triptych
<b>Paper / Support</b>	white ballistic nylon cloth and Velcro; 110-pound Star White Vicksburg Cover paper
<b>Dimensions</b>	15 1/4 × 23 1/4 in. (38.74 × 59.06 cm) (image, top and bottom panels) 15 3/4 × 23 3/4 in. (40.01 × 60.33 cm) (sheet, top and bottom panels) 36 × 60 in. (91.44 × 152.4 cm) (center panel)
<b>Inscriptions + Marks</b>	
<b>Edition + Proofs</b>	Edition of 15   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 2 Archive proofs
<b>Printers</b>	Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, and Studio Manager Joanne Price with various assistance from Studio Interns Alisha Campbell, Thomas Kracauer, Jamie Sandhurst, Kris Shideman, David Stordahl, and Angela Young.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began February 2, 2008. Proofing was substantially completed February 8, 2008. Editioning was completed and the work signed on May 30, 2008.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.50a-c



Copyright © Adam Helms, published by Highpoint Editions

## Cat. 158. Helms

<b>Artist, Nationality, Dates</b>	Adam Helms, American, born 1974
<b>Title, Date</b>	Untitled Portrait, 2009
<b>Portfolio / Series</b>	
<b>Medium</b>	Photogravure on gampi chine collé paper
<b>Paper / Support</b>	gampi chine collé on white Somerset Velvet paper
<b>Dimensions</b>	19 × 19 in. (48.26 × 48.26 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil on verso: A. HELMS 2009 LLC in pencil on verso: ARCH 1/2   Publisher's stamp in gray ink, LLC on verso: HP
<b>Edition + Proofs</b>	Edition of 12   Proofs: 3 AP; 4 PP; 1 BAT; 1 HC; 1 CTP (printed in dark brown); 2 Archive proofs
<b>Printers</b>	Plate-making and proofing to approval by Master Printer Cole Rogers with assistance from Senior Printer Zac Adams-Bliss and Studio Intern David Stordahl. Editioning by Zac Adams-Bliss and Cole Rogers.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began in February 8, 2008. Editioning was completed and the work signed on January 13, 2010.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.51



# Jim Hodges



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

## **Born 1957, Spokane, Washington**

Jim Hodges makes use of common, everyday objects to investigate issues of intimacy, memory, and loss. His first one-person gallery show, in 1994, included 565 paper napkins pinned to the wall. Each bore a ballpoint-pen flower that the artist drew while sitting alone in a coffee shop. Other works are constructed of filmy headscarves, faded jeans, mirror fragments, and fake flowers. The thrill for viewers, wrote the art critic Dorothy Spears, is seeing familiar things “elegiacally transformed”<sup>1</sup> into spectacles of beauty. Hodges is drawn not just to the poetic potential of commonplace materials but also to craft. In the 1990s, he began taking apart artificial flowers and stitching the pieces into massive curtains. They were profoundly expressive yet wrought from “a language otherwise associated with cheap sentimentality.”<sup>2</sup> In 2013,



Hodges disassembled secondhand jeans to make a wall-size **tapestry** approximating a roiling sky he'd seen in upstate New York. Like other works, it carries personal meaning: Hodges's mother used to patch his jackets with his old jeans.



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

Hodges grew up in a Roman Catholic family in Spokane, Washington, where his father worked in sales and his mother raised their six children. Hodges got his BFA from nearby Fort Wright College (1980), then moved to New York in 1983 to attend Pratt Institute, earning an MFA in painting (1986). After graduation, finding himself dissatisfied with contemporary discussions about painting, he focused on found objects and drawing. In exchange for studio space, he worked part-time as an art handler for the New York collector Elaine Dannheisser. This was also when the AIDS crisis was intensifying. The catalogue for the retrospective “Jim Hodges: Give More Than You Take” (2013–15), organized by the Dallas Museum of Art and the Walker Art Center, Minneapolis, notes that in the tumultuous 1990s, Hodges pioneered “a new visual language of generosity and restraint.”<sup>3</sup> His flower motif suggests the fragility of life, mourning, beauty—and love, which curator Jonas Storsve says is ubiquitous in his work.<sup>4</sup> Hodges's suite for Highpoint Editions attests to a childhood spent in the woods. Using novel and complex techniques, he presented each of the four seasons in transition. In *Finally* (2017) (cat. no. 161), which signifies spring, a screenprint of flowers and butterflies is glimpsed through hand-cut openings in the upper sheet. *Bringing in the*

*Ghosts* (2019) (cat. no. 162), representing autumn, features a sixty-two-color lithograph modeled after camouflage (another Hodges motif) and cut into strips. Intense fall sun is conveyed through a bottom layer of brushed foil, visible between the strips, and glowing dots strung along the surface.

Hodges's eclectic work, ranging from disco balls to **billboards**, has been exhibited worldwide for the past twenty years. Along with group shows, he has had solo shows at the Contemporary Austin, Texas (2016); Aspen Art Museum, Colorado (2014, 2009); Centre Pompidou, Paris (2009–10); Centro Galego de Arte Contemporánea, Santiago de Compostela, Spain (2005); Hirshhorn Museum and Sculpture Garden, Washington, D.C. (2005); Museum of Contemporary Art, Cleveland (2004); Skidmore College's Tang facility, Saratoga Springs, New York (2003–5); and other locations. Hodges is based in New York.

—Marla J. Kinney

NOTES

1. Dorothy Spears, “A Career of Engagement,” *New York Times*, October 27, 2013, New York edition, section F, p. 24, <https://www.nytimes.com/2013/10/27/arts/artsspecial/for-jim-hodges-a-survey-of-a-career-reflecting-on-life.html>.
2. Allan Schwartzman, “Parts and All,” in *Jim Hodges* (exh. cat.), by Ian Berry and Ron Platt, Tang Teaching Museum and Art Gallery, Skidmore College (Saratoga Springs, N.Y., 2003), p. 79.
3. Jeffrey Grove and Olga Viso, eds., *Jim Hodges: Give More Than You Take* (exh. cat.), Dallas Museum of Art and Walker Art Center (Minneapolis, 2013), p. 8.
4. Jonas Storsve, “Who's Afraid of Beauty” (trans. Gila Walker), in *Jim Hodges: Love et cetera* (exh. cat.), Centre Pompidou, Paris, 2009, p. 15.

Cat. 159. Hodges	428
Cat. 160. Hodges	430

Cat. 161. Hodges .....	432
Cat. 162. Hodges .....	434
Cat. 163. Hodges .....	436
Cat. 164. Hodges .....	438
Cat. 165. Hodges .....	440
Cat. 166. Hodges .....	442



Copyright © Jim Hodges, published by Highpoint Editions and Walker Art Center

## Cat. 159. Hodges

<b>Artist, Nationality, Dates</b>	Jim Hodges, American, born 1957
<b>Title, Date</b>	Winter Speaks, 2015
<b>Portfolio / Series</b>	Seasons
<b>Medium</b>	Color aquatint, sugar-lift aquatint, spit-bite aquatint, etching, drypoint, scraping, burnishing, and brown chine collé, with a hand-cut screenprinted over-sheet
<b>Paper / Support</b>	Polar White Revere Silk paper, brown Echizen Shikibu gampi paper, and white gampishi paper (over-sheet)
<b>Dimensions</b>	34 × 24 in. (86.36 × 60.96 cm) (image) 41 × 30 1/2 in. (104.14 × 77.47 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: Jim Hodges 2015   BC in pencil below image: Winter Speaks LL in pencil below image: Arch 2/3   Publisher's blindstamp, LL below image: HP
<b>Edition + Proofs</b>	Edition of 28   Proofs: 6 AP; 4 PP; 1 BAT; 2 HC; 3 Archive proofs
<b>Printers</b>	Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, Assistant Printers Megan Anderson, Kate Goyette, and Nuno Nuñez with assistance from Studio Interns Ellen Bogen, Rebecca DeLapp, Lauren Flynn, Makenzie Flom, Ella Kampelman, Jane Nelson Meyer, Samuel Orosz, Amira Pualwan, and Travis Tribble.
<b>Publisher</b>	Co-published by Walker Art Center
<b>Production Notes</b>	Project began April 26, 2013. The prints were signed June 11, 2015.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.52



Copyright © Jim Hodges, published by Highpoint Editions and Walker Art Center

## Cat. 160. Hodges

<b>Artist, Nationality, Dates</b>	Jim Hodges, American, born 1957
<b>Title, Date</b>	æwɪnS jo, 2016
<b>Portfolio / Series</b>	Seasons
<b>Medium</b>	Sugar-lift aquatint, spit-bite aquatint, drypoint (scribes, sandpaper), scraping, burnishing, woodcut in dark blue on gampi paper, screenprint in light blue, and color digital pigment print on gampi paper with cutouts
<b>Paper / Support</b>	Polar White Revere Silk paper and white gampi paper
<b>Dimensions</b>	34 × 24 in. (86.36 × 60.96 cm) (image) 41 × 30 1/2 in. (104.14 × 77.47 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: Jim Hodges 2016   BC in pencil below image: of Summer [written upside down and backwards] LL in pencil below image: Archive 2/3   Publisher's blindstamp, LL below image: HP
<b>Edition + Proofs</b>	Edition of 28   Proofs: 6 AP; 4 PP; 1 BAT; 2 HC; 3 Archive proofs
<b>Printers</b>	Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, Assistant Printer Kate Goyette with assistance from Studio Interns Alex Girardot, Alex Pears, Katie Rewitzer, Andrea Risjord, and Josh Tangen.
<b>Publisher</b>	Co-published by Walker Art Center
<b>Production Notes</b>	Project began April 26, 2013, including work on other prints in the series. The Of Summer prints were signed October 2016.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.53





Copyright © Jim Hodges, published by Highpoint Editions and Walker Art Center



## Cat. 161. Hodges

<b>Artist, Nationality, Dates</b>	Jim Hodges, American, born 1957
<b>Title, Date</b>	Finally, 2017
<b>Portfolio / Series</b>	Seasons
<b>Medium</b>	Aquatint, drypoint, sugar-lift, spit-bite, screenprint, and digital pigment print with chine collé; hand-cut and folded with a hand-cut, folded, and assembled holographic foil element
<b>Paper / Support</b>	Radiant White Somerset Velvet paper, white 48g Asuka paper, white Coventry Rag paper, white gampi shi 15g/m paper, 100% cotton museum board
<b>Dimensions</b>	34 × 24 in. (86.36 × 60.96 cm) (image) 43 × 33 in. (109.22 × 83.82 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: Jim Hodges 2017   BC in pencil below image: Finally LL in pencil below image: Archive   Publisher's blindstamp, LL below image: HP
<b>Edition + Proofs</b>	Edition of 28   Proofs: 6 AP; 4 PP; 1 BAT; 2 HC; 3 Archive proofs
<b>Printers</b>	Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, and Assistant Printer Kate Goyette with assistance from Studio Interns Soren Carlson-Donohoe, Emily Marsolek, Austin Nash, Anna Seaberg, Nicole Soley, and McKenzie Wilson.
<b>Publisher</b>	Co-published by Walker Art Center
<b>Production Notes</b>	Project began April 26, 2013, including work on other prints in the series. The Finally prints were signed in the artist's studio on September 21, 2017.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.54



Copyright © Jim Hodges, published by Highpoint Editions and Walker Art Center

## Cat. 162. Hodges

<b>Artist, Nationality, Dates</b>	Jim Hodges, American, born 1957
<b>Title, Date</b>	Bringing in the Ghosts, 2019
<b>Portfolio / Series</b>	Seasons
<b>Medium</b>	Color lithograph, relief, screen and pigment printing with hand-cutting, collage, and metallic foil
<b>Paper / Support</b>	white Coventry Rag paper and natural kozo-shi paper
<b>Dimensions</b>	43 × 33 in. (109.22 × 83.82 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Jim Hodges 2019   BC in pencil: Bringing in the ghosts LLC in pencil: Archive 2/3   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 28   Proofs: 6 AP; 4 PP; 1 BAT; 2 HC; 1 TP (retained by artist for unique piece); 3 Archive proofs
<b>Printers</b>	Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, Apprentice Printer Megan Anderson, Assistant Printer Kate Goyette, and Studio Manager Josh Bindewald. Additional project assistance given by Studio Interns Christian Pederson Behrends, Emma Brunette, Soren Carlson-Donohoe, Blake Love, Emily Marsolek, Austin Nash, Cecelia Richter, Lindsey Schmitt, Anna Seaberg, Nicole Soley, Josh Tangen, Emma Westbrook, and McKenzie Wilson.
<b>Publisher</b>	Co-published by Walker Art Center, Minneapolis
<b>Production Notes</b>	Project began October 10, 2016. The approval to print was signed on November 5, 2018, and the edition was signed on January 11, 2019.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.55

Copyright © Jim Hodges, published by Highpoint Editions

## Cat. 163. Hodges

<b>Artist, Nationality, Dates</b>	Jim Hodges, American, born 1957
<b>Title, Date</b>	I, 2021
<b>Portfolio / Series</b>	days
<b>Medium</b>	Spit-bite aquatint, drypoint, and burnishing, with chine collé on gray paper
<b>Paper / Support</b>	gray Rives BFK paper with white Shikibu #1 gampi chine collé
<b>Dimensions</b>	5 15/16 × 4 in. (15.1 × 10.2 cm) (image) 6 1/16 × 4 1/16 in. (15.4 × 10.3 cm) (plate) 11 7/8 × 8 9/16 in. (30.2 × 21.7 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Jim Hodges 2021   BC in pencil: I LLC in pencil: ARCH PROOF   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 28   Proofs: 7 AP; 6 PP; 1 BAT; 2 HC; 1 Presentation proof; 2 Archive proofs
<b>Printers</b>	At Highpoint: Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, Apprentice Printer Megan Anderson, and Assistant Printer Kate Goyette. Assistance given by various studio interns from 2013–2020. At Harlan and Weaver: Felix Harlan.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began April 26, 2013, as small test plates for larger intaglio prints. The plate work and initial proofing were done at Highpoint and shipped to Harlan and Weaver in New York in August of 2020 for final proofing so the artist would not need to travel during the global pandemic of 2020. They were proofed in different colors and papers to approval on May 18, 2021, at Harlan and Weaver. The edition was completed at Harlan and Weaver in September of 2021.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund L2021.122.1

Copyright © Jim Hodges, published by Highpoint Editions

## Cat. 164. Hodges

<b>Artist, Nationality, Dates</b>	Jim Hodges, American, born 1957
<b>Title, Date</b>	II, 2021
<b>Portfolio / Series</b>	days
<b>Medium</b>	Drypoint, burnishing, and cutting of plate
<b>Paper / Support</b>	white Arches Cover paper
<b>Dimensions</b>	6 × 4 1/2 in. (15.2 × 11.4 cm) (image) 6 1/16 × 4 1/2 in. (15.4 × 11.4 cm) (plate) 11 13/16 × 8 5/8 in. (30 × 21.9 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Jim Hodges 2021   BC in pencil: II LLC in pencil: ARCH. PROOF   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 28   Proofs: 7 AP; 6 PP; 1 BAT; 2 HC; 1 Presentation proof; 2 Archive proofs
<b>Printers</b>	At Highpoint: Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, Apprentice Printer Megan Anderson, and Assistant Printer Kate Goyette. Assistance given by various studio interns from 2013–2020. At Harlan and Weaver: Felix Harlan.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began April 26, 2013, as small test plates for larger intaglio prints. The plate work and initial proofing were done at Highpoint and shipped to Harlan and Weaver in New York in August of 2020 for final proofing so the artist would not need to travel during the global pandemic of 2020. They were proofed in different colors and papers to approval on May 18, 2021, at Harlan and Weaver. The edition was completed at Harlan and Weaver in September of 2021.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund L2021.122.2



Copyright © Jim Hodges, published by Highpoint Editions

## Cat. 165. Hodges

<b>Artist, Nationality, Dates</b>	Jim Hodges, American, born 1957
<b>Title, Date</b>	III, 2021
<b>Portfolio / Series</b>	days
<b>Medium</b>	Color spit-bite aquatint (printed à la poupée), drypoint, and burnishing, with natural chine collé
<b>Paper / Support</b>	bright white Hahnemühle paper with natural Kaga gampi chine collé
<b>Dimensions</b>	5 15/16 × 3 15/16 in. (15.1 × 10 cm) (image) 6 1/16 × 4 1/16 in. (15.4 × 10.3 cm) (plate) 11 13/16 × 8 1/16 in. (30 × 20.5 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Jim Hodges 2021   BC in pencil: III LLC in pencil: ARCH. PROOF   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 28   Proofs: 7 AP; 6 PP; 1 BAT; 2 HC; 1 Presentation proof; 2 Archive proofs
<b>Printers</b>	At Highpoint: Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, Apprentice Printer Megan Anderson, and Assistant Printer Kate Goyette. Assistance given by various studio interns from 2013–2020. At Harlan and Weaver: Felix Harlan.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began April 26, 2013, as small test plates for larger intaglio prints. The plate work and initial proofing were done at Highpoint and shipped to Harlan and Weaver in New York in August of 2020 for final proofing so the artist would not need to travel during the global pandemic of 2020. They were proofed in different colors and papers to approval on May 18, 2021, at Harlan and Weaver. The edition was completed at Harlan and Weaver in September of 2021.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund L2021.122.3

Copyright © Jim Hodges, published by Highpoint Editions

## Cat. 166. Hodges

<b>Artist, Nationality, Dates</b>	Jim Hodges, American, born 1957
<b>Title, Date</b>	IV, 2021
<b>Portfolio / Series</b>	days
<b>Medium</b>	Spit-bite aquatint in blue ink, drypoint, with natural chine collé on pale gray paper
<b>Paper / Support</b>	Somerset Radiant White with natural Shikibu #1 gampi chine collé
<b>Dimensions</b>	5 15/16 × 3 15/16 in. (15.1 × 10 cm) (image) 6 × 4 in. (15.2 × 10.2 cm) (plate) 11 7/8 × 8 9/16 in. (30.2 × 21.7 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Jim Hodges 2021   BC in pencil: IV LLC in pencil: ARCH. PROOF   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 28   Proofs: 7 AP; 6 PP; 1 BAT; 2 HC; 1 Presentation proof; 2 Archive proofs
<b>Printers</b>	At Highpoint: Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, Apprentice Printer Megan Anderson, and Assistant Printer Kate Goyette. Assistance given by various studio interns from 2013–2020. At Harlan and Weaver: Felix Harlan.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began April 26, 2013, as small test plates for larger intaglio prints. The plate work and initial proofing were done at Highpoint and shipped to Harlan and Weaver in New York in August of 2020 for final proofing so the artist would not need to travel during the global pandemic of 2020. They were proofed in different colors and papers to approval on May 18, 2021, at Harlan and Weaver. The edition was completed at Harlan and Weaver in September of 2021.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund L2021.122.4

# Alexa Horochowski



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

## **Born 1965, Columbia, Missouri**

Sculptor and installation artist Alexa Horochowski was born in Missouri when her father, a medical graduate in surgery from Buenos Aires, Argentina, was doing a residency there. When she was nine months old, her family returned to Argentina. They lived on the Atlantic in Comodoro Rivadavia, Chubut province, in the Patagonia region, a place so harsh and windy, Horochowski says, that everything was the same shade of brown.<sup>1</sup> On holidays, they loaded extra fuel and extra tires into their 1965 maroon Peugeot 404 and headed inland to the Andean lakes. In 1975, when she was nine years

old, the family emigrated to the United States, settling in Sedalia, Missouri, home of the Missouri State Fair. By then, Horochowski's outlook had been shaped by her childhood surroundings. "Growing up in Patagonia defined my sense of self in the world," she says. She had experienced nature's power, finding it at once humbling and inspiring. Today, using such unlikely objects as soil-erosion logs and an invasive plant from her garden, she creates art installations that explore ways humans entangle themselves with nature. She referenced the floating islands of debris in the Atlantic and elsewhere with her Highpoint "Vortex Drawings" series (2016) (cat. no. 167), monoprints whose marks were made by trash—plastic bottles, aluminum cans, polystyrene cups. These bits of rubbish were coated with pigments or graphite, then blown about large sheets of paper or Tyvek by an artificial wind vortex propelled by eight barrel fans.



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

Horochowski (her paternal grandparents were Ukrainian) graduated from the University of Missouri, Columbia, with two bachelor's degrees, one in creative writing and one in journalism (1988). She then moved to Seattle, installed a darkroom in her kitchen, and began assembling a portfolio. On the strength of her photography and mixed-media works, she was accepted into the MFA program at the University of Michigan, Ann Arbor, graduating in 1996. In 2002, she joined the faculty at St. Cloud State University, Minnesota, and is now a tenured professor of sculpture.

Horochowski has sought out residencies that put her in the kind of remote landscapes she knew in Patagonia. These include stays at Museo de Arte Moderno Chiloé in Castro, Chile (2017); Forest Island Project in Mammoth Lakes, California (2018); Casa Poli in Coliúmo, Chile (2012, 2013); and El Basilisco in Avellaneda, Argentina (2007). In addition to Minnesota State Arts Board grants (2012, 2014), she has received fellowships from the McKnight Foundation (2019, 2014, 2005), Efroymson Family Fund (2018), and Bush Foundation (2004), as well as a Jerome Foundation Fellowship for Emerging Artists (2000–2001). Recent solo and group exhibitions include "Five Ways In: Themes from the Collection" (2020–21), Walker Art Center, Minneapolis; "Beautiful Sky" (2019), Rochester Art Center, Minnesota; and "Club Disminución" (2014), with her kelp video, Soap Factory, Minneapolis. She lives in Minneapolis.

—Marla J. Kinney

NOTES

---

- 1. Alexa Horochowski, phone conversations with the author, April 2020.

Cat. 167. Horochowski ..... 447





Copyright © Alexa Horochowski, published by Highpoint Editions

## Cat. 167. Horochowski

---

<b>Artist, Nationality, Dates</b>	Alexa Horochowski, American and Argentinian, born 1965
<b>Title, Date</b>	Vortex Drawing 17, 2017
<b>Portfolio / Series</b>	Vortex Drawings
<b>Medium</b>	Titanium white pigment and linseed oil with black gesso and black acrylic ground on white Tyvek fabric
<b>Paper / Support</b>	white Tyvek fabric
<b>Dimensions</b>	115 1/2 × 104 1/4 in. (293.37 × 264.8 cm)
<b>Inscriptions + Marks</b>	LR in black ink marker, verso: A. Horochowski 2017   LL in black ink marker, verso: Vortex Drawing 17 Publisher's stamp in light gray ink, LL on verso: HP
<b>Edition + Proofs</b>	Unique work
<b>Printers</b>	Produced by Alexa Horochowski with various assistance from Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, Assistant Printer Kate Goyette, and Studio Interns Austin Nash, Alex Pears, Lindsey Schmitt, and Josh Tangen.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began February 2016. Works were completed and signed February 2017.
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, Gift of Mary and Bob Mersky 2017.80.6

---

# Joel Janowitz



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

## **Born 1945, Newark, New Jersey**

Joel Janowitz's father, Benjamin, owned Ben's Playland, which sold toys and playground equipment in East Paterson (now Elmwood Park), New Jersey, where Janowitz grew up. Young Joel didn't necessarily have lots of toys, but he loved going through the store and "clandestinely examining everything."<sup>1</sup> His artistic calling was confirmed during after-school classes on abstract painting with a teacher who had studied with Robert Motherwell. Janowitz entered Brandeis University in Waltham, Massachusetts, as an art major but kept switching between art and psychology: art allowed him to study with

Philip Guston and Michael Mazur; psychology fed his curiosity about human nature and seemed to promise a more secure career. He earned a BA in psychology (1967), immediately followed by an MFA in painting (1969) from the University of California, Santa Barbara. Within four years, his work had been acquired by major museums in New York and Boston.

In addition to oil painting, Janowitz is highly accomplished in watercolor and monotype. He works in series and tends to focus on quiet, quotidian views—glass tumblers, hammocks, dogs, swimmers, hands holding playing cards. The series “Protected Trees” (2015–16) depicts his Cambridge, Massachusetts, neighborhood during road construction, the trees wrapped with orange safety netting. His Highpoint prints of greenhouses (2005) juxtapose organic plants and geometric architecture, creating a contemplative experience in which structure dissolves into space. Janowitz is interested in how our memories influence what we see and how we see it. “I like my paintings to be visual expressions of that membrane between our inner life and the world we’re perceiving,” he says.



Joel Janowitz (right) and Highpoint printing assistant Justin Israels. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

Recognition includes a 2013 Guggenheim Fellowship, four fellowships from the Massachusetts Cultural Council, and two from the National Endowment for the Arts. Janowitz was represented in “The Nature of Nature” (2015), Minneapolis Institute of Art; “Changing Soil: Contemporary Landscape Painting (Za Fukei)” (2010), Nagoya/Boston Museum of Fine Arts, Japan; “Extended Boundaries” (2005), Davis Museum, Wellesley College, Wellesley, Massachusetts; “Visions and Revisions: Art on Paper Since 1960” (2003), MFA, Boston; “At the Water’s Edge” (1990), Tampa Museum of Art, Florida; “Selections 21” (1983), Drawing Center, New York; Whitney Biennial (1973), Whitney Museum of American Art, New York; and many other exhibitions. Janowitz has taught widely, including at Wellesley College; Brown University, Providence, Rhode Island; and the School of the MFA, Boston.

—Marla J. Kinney

NOTES

1. Joel Janowitz, phone conversations with the author, April–May 2020.

Cat. 168. Janowitz	451
Cat. 169. Janowitz	453
Cat. 170. Janowitz	455
Cat. 171. Janowitz	457
Cat. 172. Janowitz	459
Cat. 173. Janowitz	461
Cat. 174. Janowitz	463
Cat. 175. Janowitz	465
Cat. 176. Janowitz	467
Cat. 177. Janowitz	469
Cat. 178. Janowitz	471





1911

Janowitz

Copyright © Joel Janowitz, published by Highpoint Editions

## Cat. 168. Janowitz

---

<b>Artist, Nationality, Dates</b>	Joel Janowitz, American, born 1945
<b>Title, Date</b>	Greenhouse Glow, 2005
<b>Portfolio / Series</b>	
<b>Medium</b>	Color lithograph, with chine collé
<b>Paper / Support</b>	natural kitakata paper; white Arches Cover paper
<b>Dimensions</b>	17 × 20 1/2 in. (43.18 × 52.07 cm) (image) 24 × 27 3/4 in. (60.96 × 70.49 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: Janowitz 2005 LL in pencil below image: ARCHIVE 1/2   Publisher's blindstamp, LL below image: HP
<b>Edition + Proofs</b>	Edition of 20   Proofs: 3 AP; 3 PP; 1 BAT; 2 Archive proofs
<b>Printers</b>	Plate-making and proofing to approval by Master Printer Cole Rogers. Editioning by Cole Rogers with assistance from Assistant Printer Justin Strom and Printing Assistant Zac Adams-Bliss.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began September 1, 2004. Proofing was completed May 2005. Editioning was completed and the work signed on September 16, 2005.
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.56

---



Copyright © Joel Janowitz, published by Highpoint Editions



## Cat. 169. Janowitz

<b>Artist, Nationality, Dates</b>	Joel Janowitz, American, born 1945
<b>Title, Date</b>	New View, 2005
<b>Portfolio / Series</b>	
<b>Medium</b>	Color lithograph, with chine collé
<b>Paper / Support</b>	natural kitakata paper; white Arches Cover paper
<b>Dimensions</b>	17 × 20 1/2 in. (43.18 × 52.07 cm) (image) 24 × 27 3/4 in. (60.96 × 70.49 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: Janowitz 2005   BC in pencil below image: NEW VIEW LL in pencil below image: ARCHIVE 1/2   Publisher's blindstamp, LL below image: HP
<b>Edition + Proofs</b>	Edition of 25   Proofs: 3 AP; 3 PP; 1 BAT; 2 Archive proofs
<b>Printers</b>	Plate-making and proofing to approval by Master Printer Cole Rogers. Editioning by Cole Rogers with assistance from Assistant Printer Justin Strom and Printing Assistant Zac Adams-Bliss.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began September 1, 2004. Proofing was completed May 2005. Editioning was completed and the work signed on September 16, 2005.
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.57



Copyright © Joel Janowitz, published by Highpoint Editions

## Cat. 170. Janowitz

<b>Artist, Nationality, Dates</b>	Joel Janowitz, American, born 1945
<b>Title, Date</b>	Scroll (VII), 2005
<b>Portfolio / Series</b>	
<b>Medium</b>	Color lithograph and monotype, with chine collé
<b>Paper / Support</b>	natural okawara paper; white Arches Cover paper
<b>Dimensions</b>	38 1/4 × 18 1/2 in. (97.16 × 46.99 cm) (image) 41 1/2 × 21 1/2 in. (105.41 × 54.61 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: Janowitz 2005   BC in pencil below image: SCROLL LL in pencil below image: VII/XII   Publisher's blindstamp, LL below image: HP
<b>Edition + Proofs</b>	Variable edition of 12, numbered with Roman numerals; VII/XII
<b>Printers</b>	Plate-making and proofing to approval by Master Printer Cole Rogers. Editioning by Cole Rogers with assistance from Assistant Printer Justin Strom and Printing Assistant Zac Adams-Bliss.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began September 1, 2004. Printing and collé application were completed the summer of 2005. The work was signed on September 16, 2005.
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.58



Copyright © Joel Janowitz, published by Highpoint Editions

## Cat. 171. Janowitz

---

<b>Artist, Nationality, Dates</b>	Joel Janowitz, American, born 1945
<b>Title, Date</b>	Scroll (X), 2005
<b>Portfolio / Series</b>	
<b>Medium</b>	Color lithograph and monotype, with chine collé
<b>Paper / Support</b>	natural okawara paper; white Arches Cover paper
<b>Dimensions</b>	39 1/16 × 18 3/8 in. (99.22 × 46.67 cm) (image) 41 3/8 × 21 3/4 in. (105.09 × 55.25 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: Janowitz 2005   BC in pencil below image: SCROLL LL in pencil below image: X/XII   Publisher's blindstamp, LL below image: HP
<b>Edition + Proofs</b>	Variable edition of 12, numbered with Roman numerals; X/XII
<b>Printers</b>	Plate-making and proofing to approval by Master Printer Cole Rogers. Editioning by Cole Rogers with assistance from Assistant Printer Justin Strom and Printing Assistant Zac Adams-Bliss.
<b>Publisher</b>	Printer: Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began September 1, 2004. Printing and collé application were completed the summer of 2005. The work was signed on September 16, 2005.
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, Gift of the Print and Drawing Curatorial Council 2006.18

---

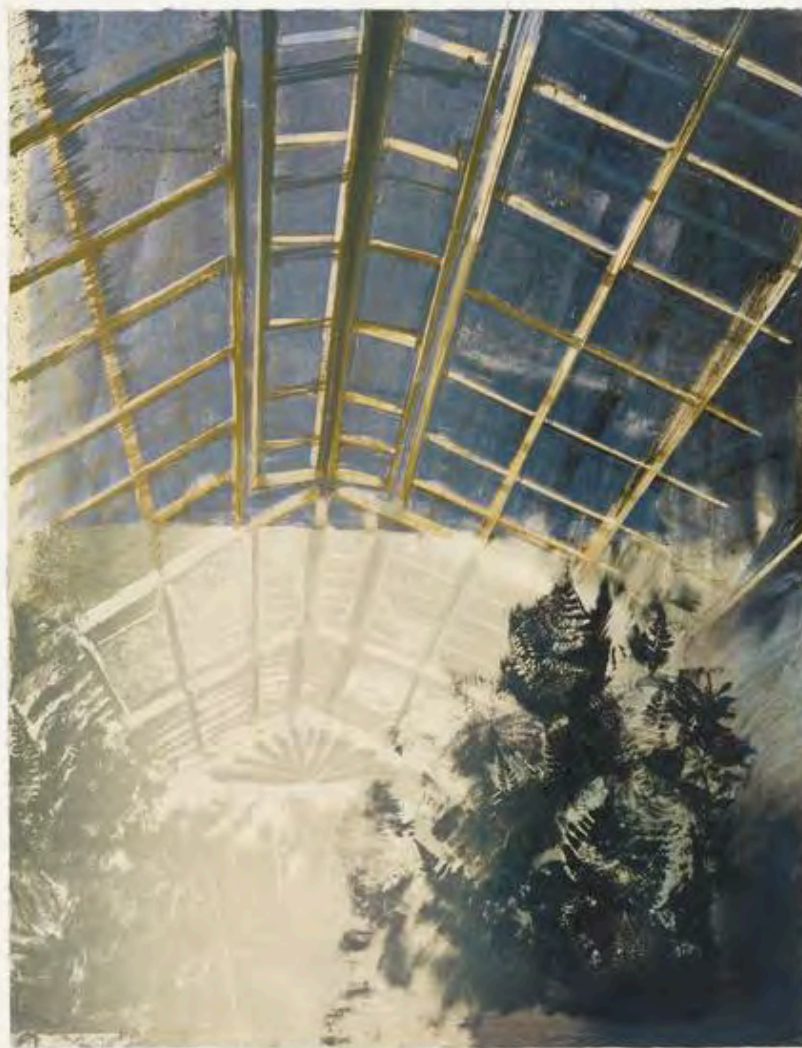


Copyright © Joel Janowitz, published by Highpoint Editions

## Cat. 172. Janowitz

<b>Artist, Nationality, Dates</b>	Joel Janowitz, American, born 1945
<b>Title, Date</b>	Vertical Diptych, 2005
<b>Portfolio / Series</b>	
<b>Medium</b>	Color lithograph, watercolor additions, and bee's wax, with chine collé
<b>Paper / Support</b>	natural kitakata paper; white Arches Cover paper
<b>Dimensions</b>	20 1/2 × 17 in. (52.07 × 43.18 cm) (image) 27 3/4 × 24 in. (70.49 × 60.96 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: Janowitz 2005   BC in pencil below image: VERTICAL DIPTYCH LL in pencil below image: ARCHIVE 1/2   Publisher's blindstamp, LL below image: HP
<b>Edition + Proofs</b>	Edition of 20   Proofs: 3 AP; 3 PP; 1 BAT; 8 variable TP (individually hand-colored, unwaxed, and numbered EV 1/8 to 8/8; numbers EV 1/8, 2/8, 6/8, and 7/8 are on 23 x 17 1/2 in. okawara paper mounted to 30 x 24 in. backing sheets); 2 Archive proofs
<b>Printers</b>	Plate-making and proofing to approval by Master Printer Cole Rogers. Editioning by Cole Rogers with assistance from Assistant Printer Justin Strom and Printing Assistant Zac Adams-Bliss.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began September 1, 2004. Proofing was completed May 2005. Editioning was completed and the work signed on September 16, 2005.
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.59





Copyright © Joel Janowitz, published by Highpoint Editions

## Cat. 173. Janowitz

---

<b>Artist, Nationality, Dates</b>	Joel Janowitz, American, born 1945
<b>Title, Date</b>	Vertical Diptych Monoprint, 2005
<b>Portfolio / Series</b>	
<b>Medium</b>	Color lithograph, watercolor additions, and bee's wax, with chine collé
<b>Paper / Support</b>	Arches Cover paper
<b>Dimensions</b>	23 × 17 3/4 in. (58.42 × 45.09 cm) (image) 30 × 25 in. (76.2 × 63.5 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: Janowitz 2005   BC in pencil below image: VERTICAL DIPTYCH LL in pencil below image: E.V. 6/8   Publisher's blindstamp, LL below image: HP   LRC in pencil on verso: VDM6
<b>Edition + Proofs</b>	Variable edition of 8; 6/8
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.60

---



Copyright © Joel Janowitz, published by Highpoint Editions

## Cat. 174. Janowitz

---

<b>Artist, Nationality, Dates</b>	Joel Janowitz, American, born 1945
<b>Title, Date</b>	Wash Greenhouse, 2005
<b>Portfolio / Series</b>	
<b>Medium</b>	Color lithograph, with chine collé
<b>Paper / Support</b>	okawara paper; white Arches Cover paper
<b>Dimensions</b>	23 1/4 × 32 in. (59.06 × 81.28 cm) (image) 30 × 38 in. (76.2 × 96.52 cm) (sheet)
<b>Inscriptions + Marks</b>	BC in pencil within image: Janowitz 2003 LL in pencil within image: 2/18   Publisher's blindstamp, LLC of image: HP
<b>Edition + Proofs</b>	Edition of 18   Proofs: 3 AP (no chine collé, with two impressions printed in black on German etching paper); 3 PP; 1 BAT; 2 Archive proofs
<b>Printers</b>	Plate-making and proofing to approval by Master Printer Cole Rogers. Editioning by Cole Rogers with assistance from Assistant Printer Justin Strom and Printing Assistant Zac Adams-Bliss.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began September 1, 2004. Proofing was completed May 2005. Editioning was completed and the work signed on September 16, 2005.
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.61

---



Copyright © Joel Janowitz, published by Highpoint Editions

## Cat. 175. Janowitz

<b>Artist, Nationality, Dates</b>	Joel Janowitz, American, born 1945
<b>Title, Date</b>	Approach (VII), 2005
<b>Portfolio / Series</b>	Dark Dog
<b>Medium</b>	Color lithograph and monotype, with chine collé
<b>Paper / Support</b>	natural kitakata paper; white Arches Cover paper
<b>Dimensions</b>	17 × 21 1/2 in. (43.18 × 54.61 cm) (image) 24 × 27 3/4 in. (60.96 × 70.49 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: Janowitz 2005   BC in pencil below image: APPROACH LL in pencil below image: VII/XV   Publisher's blindstamp, LL below image: HP   LLC in pencil on verso: A7
<b>Edition + Proofs</b>	Variable edition of 15, numbered with Roman numerals; VII/XV   Proofs: 1 PP
<b>Printers</b>	Plate-making and proofing to approval by Master Printer Cole Rogers. Editioning by Cole Rogers with assistance by Assistant Printer Justin Strom and Printing Assistant Zac Adams-Bliss.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began September 1, 2004. Proofing was completed May 2005. Editioning was completed and the work signed on September 16, 2005.
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.62



Copyright © Joel Janowitz, published by Highpoint Editions



## Cat. 176. Janowitz

<b>Artist, Nationality, Dates</b>	Joel Janowitz, American, born 1945
<b>Title, Date</b>	Away (XI), 2005
<b>Portfolio / Series</b>	Dark Dog
<b>Medium</b>	Color lithograph and monotype, with chine collé
<b>Paper / Support</b>	natural kitakata paper; white Arches Cover paper
<b>Dimensions</b>	17 × 21 1/2 in. (43.18 × 54.61 cm) (image) 24 × 27 3/4 in. (60.96 × 70.49 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: Janowitz 2005   BC in pencil below image: AWAY LL in pencil below image: XI/XIII   Publisher's blindstamp, LL below image: HP   LLC in pencil on verso: Y11
<b>Edition + Proofs</b>	Variable edition of 13, numbered with Roman numerals; XI/XIII   Proofs: 1 PP
<b>Printers</b>	Plate-making and proofing to approval by Master Printer Cole Rogers. Editioning by Cole Rogers with assistance by Assistant Printer Justin Strom and Printing Assistant Zac Adams-Bliss.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began September 1, 2004. Proofing was completed May 2005. Editioning was completed and the work signed on September 16, 2005.
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.63



Copyright © Joel Janowitz, published by Highpoint Editions

## Cat. 177. Janowitz

<b>Artist, Nationality, Dates</b>	Joel Janowitz, American, born 1945
<b>Title, Date</b>	Lone (VIII), 2005
<b>Portfolio / Series</b>	Dark Dog
<b>Medium</b>	Color lithograph and monotype, with chine collé
<b>Paper / Support</b>	natural kitakata paper; white Arches Cover paper
<b>Dimensions</b>	17 × 21 1/2 in. (43.18 × 54.61 cm) (image) 24 × 27 3/4 in. (60.96 × 70.49 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: Janowitz 2005   BC in pencil below image: LONE LL in pencil below image: VIII/XIV   Publisher's blindstamp, LL below image: HP   LLC in pencil on verso: L8
<b>Edition + Proofs</b>	Variable edition of 14, numbered with Roman numerals; VIII/XIV   Proofs: 1 PP
<b>Printers</b>	Plate-making and proofing to approval by Master Printer Cole Rogers. Editioning by Cole Rogers with assistance from Assistant Printer Justin Strom and Printing Assistant Zac Adams-Bliss.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began September 1, 2004. Proofing was completed May 2005. Editioning was completed and the work signed on September 16, 2005.
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.64



Copyright © Joel Janowitz, published by Highpoint Editions

## Cat. 178. Janowitz

<b>Artist, Nationality, Dates</b>	Joel Janowitz, American, born 1945
<b>Title, Date</b>	Pack (XI), 2005
<b>Portfolio / Series</b>	Dark Dog
<b>Medium</b>	Color lithograph and monotype, with chine collé
<b>Paper / Support</b>	natural kitakata paper; white Arches Cover paper
<b>Dimensions</b>	17 × 21 1/2 in. (43.18 × 54.61 cm) (image) 24 × 27 3/4 in. (60.96 × 70.49 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: Janowitz 2005   BC in pencil below image: PACK LL in pencil below image: XI/XIV   Publisher's blindstamp, LL below image: HP   LLC in pencil on verso: P11
<b>Edition + Proofs</b>	Variable edition of 14, numbered with Roman numerals; XI/XIV   Proofs: 1 PP
<b>Printers</b>	Plate-making and proofing to approval by Master Printer Cole Rogers. Editioning by Cole Rogers with assistance from Assistant Printer Justin Strom and Printing Assistant Zac Adams-Bliss.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began September 1, 2004. Proofing was completed May 2005. Editioning was completed and the work signed on September 16, 2005.
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.65

# Brad Kahlhamer



Brad Kahlhamer (right), with Highpoint Editions master printer Cole Rogers. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

## **Born 1956, Tucson, Arizona**

Brad Kahlhamer's early exhibition titles—"Friendly Frontier," "Almost American," "Let's Walk West"—suggest exploration, in his case an exploration of identity. Kahlhamer was born to Native American parents in Tucson, Arizona, then adopted as an infant by a German American couple. He has never known the identities of his birth parents or his tribal affiliation. When Kahlhamer was fourteen, his family moved to Mayville, Wisconsin. He earned a BFA from the University of Wisconsin, Oshkosh and Fond-du-Lac, in 1982. Soon after, he began a nine-year stint as a design director at trading-card maker

Topps in New York City. There he met the underground comics artist Art Spiegelman, “the important first figure to introduce me to New York culture,” Kahlhamer says.<sup>1</sup> Street culture has influenced Kahlhamer’s painting and drawing, as have Plains Indian ledger drawings, his taxidermy collection, and his many road trips to experience Native ceremonies, artifacts, and sacred sites. His “**Super Catcher**” series (2014), consisting of wire, jingles, and powwow bells, is rooted in traditional dream catchers. Seeing the Hopi *katsina* dolls at Phoenix’s Heard Museum inspired his ***Bowery Nation*** (2012)—one hundred figures assembled from rubber inner tubes, feathers, nails, coat hanger wire, Kahlhamer’s hair, and other miscellany. Several of the artist’s 2019 Highpoint watercolor monoprints echo bulbous Hopi mudhead *katsinas*.

An accomplished guitarist who spent years traveling the Midwest as a road musician, Kahlhamer wove his music into his art from the start. In the early 2000s, the National Museum of the American Indian asked him to score the silent film *Redskin* (1929), which he performed at screenings with violinist Laura Ortman. “The sounds I play are like the forms in my work—skeletal, jangly, wirey,” he has said. “I always travel with a sketchbook so I can jam out visually in the same way I would with a guitar.”<sup>2</sup>

When not in New York, Kahlhamer lives in Mesa, Arizona. He has received grants from the Foundation for Contemporary Arts (2020), Peter S. Reed Foundation (2017), and Joan Mitchell Foundation (2006), among others, as well as a Richard Diebenkorn Teaching Fellowship (2016) and a Robert Rauschenberg Foundation residency (2015). His many exhibitions include “Brad Kahlhamer: A Nation of One” (2019–20), Minnesota Museum of American Art, St. Paul, and Plains Art Museum, Fargo, North Dakota; “Brad Kahlhamer” (2015–16), Joslyn Art Museum, Omaha, Nebraska; “Weaving Past into Present: Experiments in Contemporary Native American Printmaking” (2015), International Print Center New York; “The Plains Indians: Artists of Earth and Sky” (2014–15), Musée du quai Branly, Paris, and other venues; “One Must Know the Animals” (2012), Madison Museum of Contemporary Art, Wisconsin; “America: Now and Here” (2011–12), Kansas City (Mo.), Chicago, and other U.S. cities; and “The Old, Weird America” (2008–10), Contemporary Arts Museum Houston and other venues.

—Marla J. Kinney



Brad Kahlhamer (right), with Highpoint Editions master printer Cole Rogers. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

## NOTES

1. Brad Kahlhamer, phone conversations with the author, March 2020.
2. Priscilla Frank, “Native American Folk Art Meets Punk in One Artist’s Search for Identity,” *HuffPost*, September 8, 2015, [https://www.huffpost.com/entry/native-american-folk-art-meets-new-york-punk-in-one-artists-search-for-identity\\_n\\_55e9d7c9e4b002d5c075ee64](https://www.huffpost.com/entry/native-american-folk-art-meets-new-york-punk-in-one-artists-search-for-identity_n_55e9d7c9e4b002d5c075ee64).





Copyright © Brad Kahlhamer, published by Highpoint Editions

## Cat. 179. Kahlhamer

---

<b>Artist, Nationality, Dates</b>	Brad Kahlhamer, American, born 1956
<b>Title, Date</b>	HAWK + HAWK + HAWK + HAWK + HAWK, 2019
<b>Portfolio / Series</b>	
<b>Medium</b>	Watercolor monotype
<b>Paper / Support</b>	Arches 88 paper
<b>Dimensions</b>	24 × 17 15/16 in. (60.96 × 45.56 cm) (image) 28 1/8 × 22 in. (71.44 × 55.88 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: BRAD KAHLHAMER 2019   BC in pencil below image: HAWK + HAWK + HAWK + HAWK + HAWK
<b>Edition + Proofs</b>	Unique
<b>Printers</b>	Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, and Apprentice Printer Megan Anderson. Additional project assistance given by Studio Interns Blake Love and Holly Rappaport.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Monotype was produced November 4–8, 2019.
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Eugene and Virginia Palmer Fund for Prints and Drawings 2020.25

---

# Michael Kareken



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

## **Born 1961, Washington, D.C.**

Michael Kareken grew up seeing Mount Rainier from his house in Tacoma, Washington, where his father took a job in the late 1960s as an attorney at Weyerhaeuser Co. The Pacific Northwest landscape was central in Kareken's life: he sailed Puget Sound, camped on the San Juan Islands, and hiked on the Olympic Peninsula. But before landscape entered his art, Kareken focused on the figure. While at Bowdoin College (BA, 1983) in Brunswick, Maine, he spent a semester in New York studying with the realist painter Robert Birmelin. Kareken then pursued an MFA (1986) at New York's Brooklyn College, attracted to its strong figurative program. His teachers included the painters Philip Pearlstein, Lois Dodd, Robert

Henry, and Lennart Anderson. When Kareken's future wife, Mary Ahmann, a Minnesota native, moved to Minneapolis for a job teaching film production in 1992, Kareken followed her. In 1996 he joined the faculty at the Minneapolis College of Art and Design, where he is a professor of fine arts.



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

Initially Kareken depicted his domestic life and tornadoes—for him an unfamiliar weather situation resulting in green skies and sudden trips to the basement. Many of these early images were prints, and he still keeps a Charles Brand etching press in his Minneapolis studio. Then, in 2005, he looked out the studio window and had a revelation: the giant piles of paper at the Rock-Tenn recycling plant next door looked like mountains. Immediately he was connected emotionally to the topography of his childhood. “Here was a way to make landscapes that didn’t feel like I was going back to the nineteenth century,” he says.<sup>1</sup> His “Scrap” series culminated in a 2009 show at the Minneapolis Institute of Art. Its centerpiece was a billboard-size painting of discarded bottles. Then came two series on junked, decaying, and ravaged cars, called “Salvage” and “Parts.” In 2017, as his father’s health declined, Kareken began depicting the actual landscape he had known around Tacoma. The watercolor monotype landscapes produced at Highpoint were black and white, owing in part to his father’s interest in doing black-and-white photography. Like his hero, the artist Edwin Dickinson, Kareken considers himself a tonalist. He views black and white as color reduced to its “essential neutrality.”

Kareken has received a Bush Foundation Fellowship (2010, 2000), McKnight Foundation Fellowship (2009), Arts Midwest/Regional National Endowment for the Arts Fellowship (1996), and six Minnesota State Arts Board grants. In addition to solo exhibitions, notably at Groveland Gallery, Minneapolis, he has participated in “The Beginning of Everything” (2020), Katherine E. Nash Gallery, University of Minnesota, Minneapolis; “Art on the Plains” (2012), Plains Art Museum, Fargo, North Dakota; “Common Sense: Art and the Quotidian” (2010), Weisman Art Museum, Minneapolis; “25th Anniversary Selections Exhibition” (2003), Drawing Center, New York; “Invitational Exhibition” (1997), American Academy of Arts and Letters, New York; and “Drawings Midwest” (1995), Minnesota Museum of American Art, St. Paul.

—Marla J. Kinney

NOTES

1. Michael Kareken, phone conversations with the author, May 2020.

Cat. 180. Kareken .....	479
Cat. 181. Kareken .....	481
Cat. 182. Kareken .....	487





Copyright © Michael Kareken, published by Highpoint Editions

## Cat. 180. Kareken

---

<b>Artist, Nationality, Dates</b>	Michael Kareken, American, born 1961
<b>Title, Date</b>	Humphrey Head IV, 2018
<b>Portfolio / Series</b>	
<b>Medium</b>	Watercolor monotype
<b>Paper / Support</b>	Arches 88 paper
<b>Dimensions</b>	23 7/8 × 31 3/4 in. (60.64 × 80.65 cm) (image) 28 3/8 × 35 13/16 in. (72.07 × 90.96 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: Kareken 2018 LL in pencil below image: 1/1
<b>Edition + Proofs</b>	Unique
<b>Printers</b>	Printing and various assistance by Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, and Apprentice Printer Megan Anderson. Additional project assistance from Studio Interns Emma Westbrook and Emma Brunette.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began March 2018 and was completed August 2018. The monotypes were signed August 2018.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, Gift of Mary and Bob Mersky 2019.58.3

---



Copyright © Michael Kareken, published by Highpoint Editions





Copyright © Michael Kareken, published by Highpoint Editions



Copyright © Michael Kareken, published by Highpoint Editions



Copyright © Michael Kareken, published by Highpoint Editions

## Cat. 181. Kareken

<b>Artist, Nationality, Dates</b>	Michael Kareken, American, born 1961
<b>Artist, Nationality, Dates</b>	Michael Kareken, American, born 1961
<b>Title, Date</b>	Lake Quinalt Deadfall II, 2018
<b>Title, Date</b>	Lake Quinalt Deadfall II, 2018
<b>Portfolio / Series</b>	
<b>Portfolio / Series</b>	
<b>Medium</b>	Watercolor monotype
<b>Medium</b>	Watercolor monotype
<b>Paper / Support</b>	Arches 88 paper
<b>Paper / Support</b>	Arches 88 paper
<b>Dimensions</b>	23 5/8 × 35 3/4 in. (60.01 × 90.81 cm) (image) 28 5/8 × 39 3/4 in. (72.71 × 100.97 cm) (sheet)
<b>Dimensions</b>	23 5/8 × 35 3/4 in. (60.01 × 90.81 cm) (image) 28 5/8 × 39 3/4 in. (72.71 × 100.97 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: Kareken 2018 LL in pencil below image: 1/1
<b>Inscriptions + Marks</b>	LR in pencil below image: Kareken 2018 LL in pencil below image: 1/1
<b>Edition + Proofs</b>	Unique
<b>Edition + Proofs</b>	Unique
<b>Printers</b>	Printing and various assistance by Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, and Apprentice Printer Megan Anderson. Additional project assistance from Studio Interns Emma Westbrook and Emma Brunette.
<b>Printers</b>	Printing and various assistance by Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, and Apprentice Printer Megan Anderson. Additional project assistance from Studio Interns Emma Westbrook and Emma Brunette.
<b>Publisher</b>	Highpoint Editions, Minneapolis



<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began March 2018 and was completed August 2018. The monotypes were signed August 2018.
<b>Production Notes</b>	Project began March 2018 and was completed August 2018. The monotypes were signed August 2018.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, Gift of Mary and Bob Mersky 2019.58.2
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, Gift of Mary and Bob Mersky 2019.58.2

---



Copyright © Michael Kareken, published by Highpoint Editions

## Cat. 182. Kareken

<b>Artist, Nationality, Dates</b>	Michael Kareken, American, born 1961
<b>Title, Date</b>	Tree Near Second Beach II, 2018
<b>Portfolio / Series</b>	
<b>Medium</b>	Watercolor monotype
<b>Paper / Support</b>	Arches 88 paper
<b>Dimensions</b>	24 × 36 in. (60.96 × 91.44 cm) (image) 28 1/2 × 40 in. (72.39 × 101.6 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: Kareken 2018 LL in pencil below image: 1/1
<b>Edition + Proofs</b>	Unique
<b>Printers</b>	Printing and various assistance by Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, and Apprentice Printer Megan Anderson. Additional project assistance from Studio Interns Emma Westbrook and Emma Brunette.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began March 2018 and was completed August 2018. The monotypes were signed August 2018.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.66



# Cameron Martin



Cameron Martin (right) with Highpoint Editions printer Justin Strom. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

## **Born 1970, Seattle, Washington**

Cameron Martin is interested in confounding people by applying paint so painstakingly that viewers can't tell whether his art is made by hand or machine. And while they try to decide, Martin says, "They have more time to think about what else is going on."<sup>1</sup> For the first fifteen years of his career, he largely painted very smooth monochromatic landscapes made with such nontraditional materials as computer-generated stencils and spray paint. Many of his landscapes were fictional, the result of recombined and collaged photographs. Yet he specifically wanted Washington's Mount Rainier in the Highpoint screenprint *Conflation* (2006) (cat. no. 183) to be a portrait of a particular place. He based it on a painting he

had made after a calendar photo. He also began to document Mount St. Helens, whose eruption in 1980 rained ash on his grandparents' home and gave the 10-year-old Martin his first taste of the sublime. In 2014 Martin turned to abstraction. For his ongoing series "Reticulations," he uses permanent marker and a straight edge, creating optical effects that reviewers have said suggest TV static and scrambled satellite feeds or, says the writer Dan Nadel, a tightly woven blanket. Nadel calls the drawings "little worlds of tactility and tone," worlds where "there isn't a clear path to find your way out."<sup>2</sup>



Cameron Martin (left) with Highpoint Editions master printer Cole Rogers. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

The Brooklyn-based Martin attended New York University, then Brown University in Providence, Rhode Island, graduating with a BA in art and semiotics (1994). He continued studying art theory at the Whitney Museum of American Art Independent Study Program in New York (1996). Until his mid- to late twenties, however, he wasn't sure where to direct his creativity. He spent a year in Nicaragua making a documentary on that country's political murals, toured with the rock band United Schach Corporation, and worked on a novel. Painting won out. ("You get to a certain age and realize you can't do everything well," he says.) Martin used a 2010 Guggenheim Fellowship to photograph the Utah landscape for use in his art. He also received a Joan Mitchell Foundation grant (2008), Freund Teaching Fellowship (2005), Artists at Giverny (France) Fellowship and Residency (2001), and Pollock-Krasner Foundation Award (2000). In addition to participating in the Whitney Biennial (2004), Whitney Museum of American Art, New York, and other group shows, Martin has had numerous one-person exhibitions, including "Abstracts" (2017), University Art Museum, University at Albany SUNY, New York; "Focus 3: Cameron Martin" (2006), Philbrook Museum of Art, Tulsa, Oklahoma; and "Currents 97: Cameron Martin" (2006), St. Louis

Art Museum. Recently, his eleven-foot-long painting *Remission* (2006) was featured in "Volcano! Mount St. Helens in Art" (2020), Portland Art Museum, Oregon. Martin is cochair of the painting department at the Milton Avery Graduate School of the Arts, Bard College, Annandale-on-Hudson, New York.

—Marla J. Kinney

## NOTES

1. Cameron Martin, phone conversations with the author, April 2020.
2. *Cameron Martin: Reticulations*, essay by Dan Nadel (New York: Van Doren Waxter, 2017).



Copyright © Cameron Martin, published by Highpoint Editions

## Cat. 183. C. Martin

<b>Artist, Nationality, Dates</b>	Cameron Martin, American, born 1970
<b>Title, Date</b>	Conflation, 2006
<b>Portfolio / Series</b>	
<b>Medium</b>	Color screenprint
<b>Paper / Support</b>	300 lb. White Lanaquarelle Watercolor paper
<b>Dimensions</b>	30 × 40 in. (76.2 × 101.6 cm) (image) 38 1/2 × 48 in. (97.79 × 121.92 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: Cameron Martin 2006 LL in pencil below image: ARCH 1/2   Publisher's blindstamp, LL below image: HP
<b>Edition + Proofs</b>	Edition of 25   Proofs: 4 AP; 4 PP; 1 BAT; 1 HC; 2 Archive proofs
<b>Printers</b>	Proofing and edition by Master Printer Cole Rogers, Assistant Printers Zac Adams-Bliss and Justin Strom, and Studio Manager Joanne Price.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began June 2006. Proofing and printing were finished October 27, 2006.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.67

# Delita Martin



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

## Born 1972, Conroe, Texas

Delita Martin was the youngest of nine children in an uncommonly creative family. Growing up, she found that making things was as natural as “drinking a glass of water,” she has said. “You just did it.”<sup>1</sup> She was surrounded by storytellers, writers, poets, and, not least, quilters. From age five, she was introduced by her mother as “the artist.” Her father was an oil painter and furniture maker who supported the family as a master plumber. He had studied with the influential painter John T. Biggers (1924–2001) at what is now Texas Southern University in Houston. When Martin was around twelve, her father told her to gather her drawings: he was taking her to meet Biggers and show him her work. Fulfilling a childhood resolve, she attended Texas Southern, earning a BFA in drawing (2002). She graduated with an MFA in printmaking (2009) from Purdue University, West Lafayette, Indiana.

Every day, Martin measures the work she does in her studio against the words Biggers said to her: “Don’t ever miss an opportunity to uplift your people through your work.”<sup>2</sup> She describes her art as “a reconstruction of identities, offering different and more positive images of African American women.”<sup>3</sup> Her models are frequently family members or people whose spirits she is drawn to. Primarily a printmaker, she frequently includes a relief process in her many-layered works. The Minneapolis Institute of Art’s *The Soaring Hour (Self-Portrait)* (2018), for example, involves relief printing, charcoal, acrylic, colored pencil, decorative paper, and hand stitching. The latter is a reference to Martin’s grandmother, Texana Williams. As a child, Martin spent evenings helping her make quilts; it was her job to cut the fabric and tack it into place. “It was in these skillfully stitched pieces of old school clothes, baby blankets, work shirts, and torn jeans,” she wrote, that her grandmother pieced together Martin’s history.<sup>4</sup> Now Martin adds hand stitching to nearly every work, always using the loop stitch her grandmother taught her.

After eight years in Little Rock, Arkansas, where she taught in the fine arts department at the University of Arkansas (2008–12), Martin and her family moved back to the Houston area, closer to her extended family. Her one-person shows include “Delita Martin: Calling Down the Spirits” (2020), National Museum of Women in the Arts, Washington, D.C.; “Night Women” (2017), Bradbury Art Museum, Arkansas State University, Jonesboro, and other venues; “I Come from Women Who Could Fly” (2017), Ohr-O’Keefe Museum of Art, Biloxi, Mississippi; and “Beyond Layers” (2014–15), South Dallas Cultural Center and other venues. She has participated in “State of the Art: Discovering American Art Now” (2014), organized by Crystal Bridges Museum of American Art, Bentonville, Arkansas; “The Roux” (2011), Houston Museum of African American Culture; “Houston Collects” (2008), Museum of Fine Arts, Houston; and other exhibitions.

—Marla J. Kinney

## NOTES

1. “Delita Martin: The Role of Family + Storytelling,” State of the Art: Discovering American Art Now, Crystal Bridges Museum of American Art, video, 27:39, posted December 11, 2014, <https://www.youtube.com/watch?v=XuOPXVYE6pw&t=352s>.
2. “Artist’s Talk with Delita Martin: Between Spirits and Sisters,” Galerie Myrtis, Baltimore, Maryland, video, 1:11:41, posted March 26, 2019, <http://galeriemyrtis.net/delita-martin-video/>.
3. Delita Martin, email communications with the author, March and May 2020.
4. *I Come from Women Who Could Fly: New Work from Delita Martin* (exh. cat.), Art & Science Center for Southeast Arkansas, Pine Bluff, 2014.

Cat. 184. D. Martin	495
Cat. 185. D. Martin	497
Cat. 186. D. Martin	499
Cat. 187. D. Martin	501
Cat. 188. D. Martin	503
Cat. 189. D. Martin	505
Cat. 190. D. Martin	507



Copyright © Delita Martin, published by Highpoint Editions



## Cat. 184. D. Martin

<b>Artist, Nationality, Dates</b>	Delita Martin, American, born 1972
<b>Title, Date</b>	Keepsakes: Ann, 2021
<b>Portfolio / Series</b>	Keepsakes
<b>Medium</b>	Color lithograph, photolithograph, and intaglio and relief printed collagraph in yellow-orange, with hand-stitched thread
<b>Paper / Support</b>	Rives BFK paper
<b>Dimensions</b>	29 × 41 3/8 in. (73.66 × 105.09 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Delita Martin 2021   BC in pencil: "Keepsakes: Ann" LLC in pencil: Archive 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 20   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 2 Archive proofs
<b>Printers</b>	Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, Apprentice Printer Megan Anderson, with assistance from Director of Artist's Programs Josh Bindewald, and Studio Interns Sydney Peterson and Levi Atkinson.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project started January 29, 2020. Proofing was completed May 3, 2021, and edition printing was completed June 11, 2021. The artist signed the edition December 2021.
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund L2020.170.1

Copyright © Delita Martin, published by Highpoint Editions

## Cat. 185. D. Martin

<b>Artist, Nationality, Dates</b>	Delita Martin, American, born 1972
<b>Title, Date</b>	Keepsakes: Delita, 2021
<b>Portfolio / Series</b>	Keepsakes
<b>Medium</b>	Color lithograph, photolithograph, and intaglio and relief printed collagraph in yellow-orange, with hand-stitched thread
<b>Paper / Support</b>	Rives BFK paper
<b>Dimensions</b>	29 × 41 3/8 in. (73.66 × 105.09 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Delita Martin 2021   BC in pencil: "Keepsakes: Delita" LLC in pencil: Archive 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 20   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 2 Archive proofs
<b>Printers</b>	Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, Apprentice Printer Megan Anderson, with assistance from Director of Artist's Programs Josh Bindewald, and Studio Interns Sydney Peterson and Levi Atkinson.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project started January 29, 2020. Proofing was completed May 3, 2021, and edition printing was completed June 11, 2021. The artist signed the edition December 2021.
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund L2020.170.2

Copyright © Delita Martin, published by Highpoint Editions

## Cat. 186. D. Martin

<b>Artist, Nationality, Dates</b>	Delita Martin, American, born 1972
<b>Title, Date</b>	Keepsakes: Joyce, 2021
<b>Portfolio / Series</b>	Keepsakes
<b>Medium</b>	Color lithograph, photolithograph, and intaglio and relief printed collagraph in yellow-orange, with hand-stitched thread
<b>Paper / Support</b>	Rives BFK paper
<b>Dimensions</b>	29 × 41 3/8 in. (73.66 × 105.09 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Delita Martin 2021   BC in pencil: "Keepsake: Joyce" LLC in pencil: Archive 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 20   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 2 Archive proofs
<b>Printers</b>	Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, Apprentice Printer Megan Anderson, with assistance from Director of Artist's Programs Josh Bindewald, and Studio Interns Sydney Peterson and Levi Atkinson..
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project started January 29, 2020. Proofing was completed May 3, 2021, and edition printing was completed June 11, 2021. The artist signed the edition December 2021.
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund L2020.170.3

Copyright © Delita Martin, published by Highpoint Editions

## Cat. 187. D. Martin

<b>Artist, Nationality, Dates</b>	Delita Martin, American, born 1972
<b>Title, Date</b>	Keepsakes: Karen, 2021
<b>Portfolio / Series</b>	Keepsakes
<b>Medium</b>	Color lithograph, photolithograph, and intaglio and relief printed collagraph in yellow-orange, with hand-stitched thread
<b>Paper / Support</b>	Rives BFK paper
<b>Dimensions</b>	29 × 41 3/8 in. (73.66 × 105.09 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Delita Martin 2021   BC in pencil: "Keepsakes: Karen" LLC in pencil: Archive 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 20   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 2 Archive proofs
<b>Printers</b>	Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, Apprentice Printer Megan Anderson, with assistance from Director of Artist's Programs Josh Bindewald, and Studio Interns Sydney Peterson and Levi Atkinson.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project started January 29, 2020. Proofing was completed May 3, 2021, and edition printing was completed June 11, 2021. The artist signed the edition December 2021.
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund L2020.170.4



Copyright © Delita Martin, published by Highpoint Editions

## Cat. 188. D. Martin

<b>Artist, Nationality, Dates</b>	Delita Martin, American, born 1972
<b>Title, Date</b>	Keepsakes: Malayah, 2021
<b>Portfolio / Series</b>	Keepsakes
<b>Medium</b>	Color lithograph, photolithograph, and intaglio and relief printed collagraph in yellow-orange, with hand-stitched thread
<b>Paper / Support</b>	Rives BFK paper
<b>Dimensions</b>	29 × 41 3/8 in. (73.66 × 105.09 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Delita Martin 2021   BC in pencil: "Keepsake: Malayah" LLC in pencil: Archive 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 20   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 2 Archive proofs
<b>Printers</b>	Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, Apprentice Printer Megan Anderson, with assistance from Director of Artist's Programs Josh Bindewald, and Studio Interns Sydney Peterson and Levi Atkinson.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project started January 29, 2020. Proofing was completed May 3, 2021, and edition printing was completed June 11, 2021. The artist signed the edition December 2021.
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund L2020.170.5

Copyright © Delita Martin, published by Highpoint Editions

## Cat. 189. D. Martin

<b>Artist, Nationality, Dates</b>	Delita Martin, American, born 1972
<b>Title, Date</b>	Keepsakes: Reneisha, 2021
<b>Portfolio / Series</b>	Keepsakes
<b>Medium</b>	Color lithograph, photolithograph, and intaglio and relief printed collagraph in yellow-orange, with hand-stitched thread
<b>Paper / Support</b>	Rives BFK paper
<b>Dimensions</b>	29 × 41 3/8 in. (73.66 × 105.09 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Delita Martin 2021   BC in pencil: "Keepsakes: Reneisha" LLC in pencil: Archive 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 20   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 2 Archive proofs
<b>Printers</b>	Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, Apprentice Printer Megan Anderson, with assistance from Director of Artist's Programs Josh Bindewald, and Studio Interns Sydney Peterson and Levi Atkinson.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project started January 29, 2020. Proofing was completed May 3, 2021, and edition printing was completed June 11, 2021. The artist signed the edition December 2021.
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund L2020.170.6

Copyright © Delita Martin, published by Highpoint Editions

## Cat. 190. D. Martin

<b>Artist, Nationality, Dates</b>	Delita Martin, American, born 1972
<b>Title, Date</b>	Keepsakes: Trina, 2021
<b>Portfolio / Series</b>	Keepsakes
<b>Medium</b>	Color lithograph, photolithograph, and intaglio and relief printed collagraph in yellow-orange, with hand-stitched thread
<b>Paper / Support</b>	Rives BFK paper
<b>Dimensions</b>	29 × 41 3/8 in. (73.66 × 105.09 cm) (sheet)
<b>Inscriptions + Marks</b>	LRC in pencil: Delita Martin 2021   BC in pencil: "Keepsakes: Trina" LLC in pencil: Archive 1/2   Publisher's blindstamp, LLC: HP
<b>Edition + Proofs</b>	Edition of 20   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 2 Archive proofs
<b>Printers</b>	Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, Apprentice Printer Megan Anderson, with assistance from Director of Artist's Programs Josh Bindewald, and Studio Interns Sydney Peterson and Levi Atkinson.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project started January 29, 2020. Proofing was completed May 3, 2021, and edition printing was completed June 11, 2021. The artist signed the edition December 2021.
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund L2020.170.7

# Julie Mehretu



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

## **Born 1970, Addis Ababa, Ethiopia**

Julie Mehretu's artistic practice investigates the complex negotiations among people and the spaces they build. In her work, architecture, city plans, and other technical forms delineate socially or politically charged spaces, such as stadiums, public squares, sites of protest and revolution, or buildings ruined by war in Baghdad, Berlin, Damascus, and elsewhere. Mehretu says she tries to locate herself and her perspective between the technical rendering of the built environment and the abstract, autographic marks superimposed upon it.<sup>1</sup>

In the two prints she made at Highpoint Editions, Mehretu explored the sociopolitical dynamics of architectural space while experimenting with chromatic and monochromatic abstraction. In *Entropia (review)* (2004) (cat. no. 191) she used thirty-two screenprinted colors to abstract the rigidity of the underlying architecture, whereas in *Entropia: Construction*



(2005) (cat. no. 192) she worked with a monochromatic palette but included an additional drawing of autographic marks to further augment the mingling of technical and organic. Yet colorful or not, the intricacy of Mehretu's graphic environments invites the viewer both to inspect the situation just inches from the surface and to step back and see how the space looks from a new perspective.



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

In her painting practice—which requires surveying massive canvases with a scissor lift —Mehretu usually dons her headphones to listen to various styles of jazz, Persian funk, and gangster rap, or sometimes hours-long political or historical podcasts. It is not surprising then that Mehretu's work is often described in synesthetic terms: the fusion of architecture with autograph is “symphonic,” her marks are “percussive,” and her geometry assumes a “sonic ability.”<sup>2</sup>

Mehretu's family moved to Michigan in 1977 amid revolution and civil war in Ethiopia. As an undergraduate, she studied abroad at the University of Cheikh Anta Diop in Dakar, Senegal (1990–91), and received her BA from Kalamazoo College in Michigan (1992). In 1997 Mehretu received her MFA with honors from the Rhode Island School of Design, Providence, and has since been the recipient of numerous grants and awards, including the MacArthur Foundation “genius grant” (2005), the Berlin prize from the American Academy in Berlin (2007), the U.S. State Department's Medal of Arts (2015), and the Lower Manhattan Cultural Council's Liberty Award for Artistic Leadership (2018).

Mehretu has had solo exhibitions at many institutions and galleries, including White Cube, London (2018); Fundación Botín, Santander, Spain (2017–18); Museu Serralves, Porto, Portugal (2017–18); Gebre Kristos Desta Center Modern Art Museum, Addis Ababa, Ethiopia (2016); Marian Goodman Gallery, New York and Paris (2017, 2016, 2013); and Solomon R. Guggenheim Museum, Berlin and New York (2009–10). In 2019–21, a midcareer survey traveled to the Los Angeles County Museum of Art; Whitney Museum of American Art, New York; High Museum, Atlanta; and Walker Art Center, Minneapolis. Mehretu's large-scale *HOWL, eon (I, II)* (2017), was commissioned for the atrium of the San Francisco Museum of Modern Art. She lives and works in New York and Berlin.

—Ian Karp

NOTES

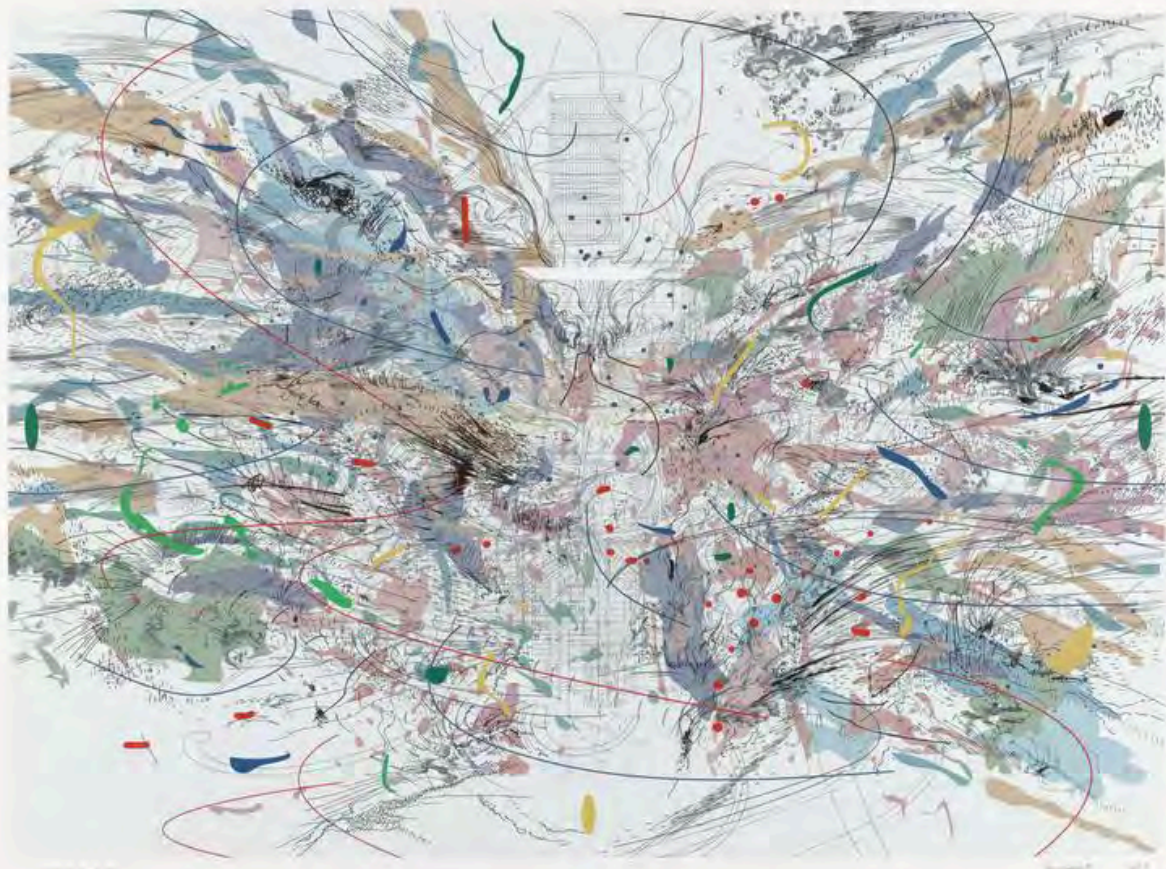
1. . Lawrence Chua et al., “Julie Mehretu,” *BOMB*, no. 91 (Spring 2005): 30.
2. . Dagmawi Woubshet et al., “An Interview with Julie Mehretu,” *Callaloo* 37, no. 4 (2014): 787.



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

Cat. 191. Mehretu	512
Cat. 192. Mehretu	514

Cat. 193. Mehretu .....	516
-------------------------	-----



Copyright © Julie Mehretu, published by Highpoint Editions and Walker Art Center

## Cat. 191. Mehretu

<b>Artist, Nationality, Dates</b>	Julie Mehretu, American (born Ethiopia), 1970
<b>Title, Date</b>	Entropia (review), 2004
<b>Portfolio / Series</b>	
<b>Medium</b>	Color screenprint and lithograph
<b>Paper / Support</b>	Arches 88 wove paper
<b>Dimensions</b>	29 × 40 in. (73.66 × 101.6 cm) (image) 33 1/2 × 44 in. (85.09 × 111.76 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: Mehretu 2004 LL in pencil below image: archive proof 1/2   Publisher's blindstamp, LL below image: HP
<b>Edition + Proofs</b>	Edition of 45   Proofs: 6 AP; 6 PP; 1 BAT; 2 HC; 4 TP; 2 Archive proofs
<b>Printers</b>	Proofing and edition by Master Printer Cole Rogers. Various assistance from Assistant Printer Mia Keeler, Studio Manager Tyler Starr, Jerome Residency Coordinator Joanne Price, Printing Assistant Zac Adams-Bliss, and Studio Interns Nicholas Spohrer, Kari Klocke, Jon Renzella, Joseph Rizzo, Heather Konakowitz, Jeremy Shock, and Garrett Yahn.
<b>Publisher</b>	Co-published by Walker Art Center, Minneapolis
<b>Production Notes</b>	Project began September 26, 2002. Proofing was completed March 3, 2004. The edition and proofs were signed August 2, 2004.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.68





Copyright © Julie Mehretu, published by Highpoint Editions

## Cat. 192. Mehretu

<b>Artist, Nationality, Dates</b>	Julie Mehretu, American (born Ethiopia), 1970
<b>Title, Date</b>	Entropia: Construction, 2005
<b>Portfolio / Series</b>	
<b>Medium</b>	Color lithograph and chine collé
<b>Paper / Support</b>	gampi paper; white Somerset Satin paper
<b>Dimensions</b>	29 1/2 × 39 3/4 in. (74.93 × 100.97 cm) (image) 40 1/8 × 49 3/4 in. (101.92 × 126.37 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: Mehretu 2005 LL in pencil below image: archive   Publisher's blindstamp, LL below image: HP
<b>Edition + Proofs</b>	Edition of 30   Proofs: 7 AP; 5 PP; 1 BAT; 1 HC; 4 TP (2 trial proofs use an early state of the architectural drawing without ellipses, and 2 proofs include the use of bee's wax on the gampi and use the same drawings as the edition); 1 Archive proof; 1 Presentation proof
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Proofing began August 2004. After reviewing preliminary proofs, Julie Mehretu completed additional work January 2005. Final proofing was completed February 2005. Editioning completed May 19, 2005. Mehretu signed the edition June 8, 2005.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.69





Cat. 193. Mehretu

ID
----

# Clarence Morgan



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

## **Born 1950, Philadelphia, Pennsylvania**

The templates, compasses, and other tools Clarence Morgan uses for his **geometry-filled art** hark back to his drafting classes at various vocational schools in Philadelphia, his hometown, in the late 1960s. He was planning a career in commercial art until an instructor suggested he consider the Pennsylvania Academy of the Fine Arts. When the instructor mentioned painting, Morgan thought he meant house painting. “It shows my unawareness of the fine arts,” he says.<sup>1</sup> He had always thought the school’s famous **Frank Furness building** in Philadelphia was a church. During his time at PAFA (1971–75), he moved away from the representational art espoused by the academy and began looking at the geometric abstraction and symbolism of African textiles, Navajo weaving, and Islamic architecture, among other works. In 1974 he won a traveling scholarship that allowed him and his wife, the artist Arlene Burke-Morgan (1950–2017), to go to Europe and immerse themselves in the art of Rome, Florence, Madrid, Barcelona, London, Paris, and more. “I came home thinking,

OK, this is me,” he says. He enrolled at the University of Pennsylvania School of Design, earning an MFA in painting in 1978. That same year, he began teaching at East Carolina University, in Greenville, North Carolina, and in time became influential in the regional art community. In 1992, he was lured to the University of Minnesota in Minneapolis, where he is a professor of art.



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

Painter, draftsman, and printmaker, Morgan maintains studios in Minneapolis and Chicago. He considers each composition “an invention of its own making,” with the techniques of printmaking providing a particular “trigger” for what might be acted out in the studio. Jan Estep wrote of Morgan’s abstractions, “Discernible patterns and predictable progressions are juxtaposed with chance events and anomalous marks: rhythmic in parts, random in others.”<sup>2</sup>

Morgan has participated in more than two hundred exhibitions, including: “Our Stories: African American Prints and Drawings” (2014), Cleveland Museum of Art; “Colorblind: The Emily and Zach Smith Collection” (2012), Mint Museum of Art, Charlotte, North Carolina; “Paper Trail: A Decade of Acquisitions” (2007), Walker Art Center, Minneapolis; “A Print Odyssey” (2001), Palazzo Casali, Cortona, Italy; “International Invitational Works on Paper” (1999), University of Hawaii–Hilo; “The Next Generation: Southern Black Aesthetic” (1991), Contemporary Art Gallery, New Orleans; “NCAE Survey of Contemporary Art” (1990), North Carolina Museum of Art, Raleigh; and “Masters of Color” (1987), Fleming Museum of Art, University of Vermont, Burlington. Morgan has been a frequent panelist, juror, and lecturer, and a visiting artist at Yale, Stanford, Oregon State, Michigan State, Indiana, James Madison, and Brigham Young universities; York College of Pennsylvania; Cooper Union, New York; and other schools. He has been awarded funding from, among others, the Jerome Foundation, Bush Foundation,

Southern Arts Federation, McKnight Foundation, Minnesota State Arts Board, and Art Matters. In 2012, the Pennsylvania Academy of the Fine Arts awarded him its Distinguished Alumni Award.

—Marla J. Kinney

NOTES

1. Clarence Morgan, phone conversation with the author, April 2020, along with invaluable assistance from Morgan’s studio manager, Isa Gagarin.
2. “Clarence Morgan by Jan Estep,” *Artists on Artists*, *BOMB* 93, Fall 2005.

Cat. 194. Morgan	521
Cat. 195. Morgan	523
Cat. 196. Morgan	525
Cat. 197. Morgan	527
Cat. 198. Morgan	529
Cat. 199. Morgan	531
Cat. 200. Morgan	533
Cat. 201. Morgan	535
Cat. 202. Morgan	537

Cat. 203. Morgan .....	539
Cat. 204. Morgan .....	541
Cat. 205. Morgan .....	543
Cat. 206. Morgan .....	545
Cat. 207. Morgan .....	547

Copyright © Clarence Morgan, published by Highpoint Editions

## Cat. 194. Morgan

<b>Artist, Nationality, Dates</b>	Clarence Morgan, American, born 1950
<b>Title, Date</b>	Complete Isolation, 2005
<b>Portfolio / Series</b>	Interrupted Universe, Set 1
<b>Medium</b>	Lithograph, intaglio, and screenprint with chine collé
<b>Paper / Support</b>	white Hahnemühle German etching paper and natural kitakata chine collé
<b>Dimensions</b>	10 × 10 in. (25.4 × 25.4 cm) (image) 15 1/2 × 15 1/2 in. (39.37 × 39.37 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: CLARENCE MORGAN 2005   BC in pencil below image: COMPLETE ISOLATION LL in pencil below image: ARCHIVE 1/2   Publisher's blindstamp, LL below image: HP
<b>Edition + Proofs</b>	Edition of 20   Proofs: 3 AP; 3 PP; 1 BAT; 2 Archive proofs
<b>Printers</b>	Plate-making and proofing to approval by Master Printer Cole Rogers, Assistant Printer Justin Strom, and Printing Assistant Zac Adams-Bliss. Editioning by Cole Rogers, Justin Strom, and Zac Adams-Bliss. Various assistance from Jerome Residency Coordinator Joanne Price and Studio Interns Garret Yahn, Andy Morine, Amzie Wendt, and Kendra Silberschatz.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began June 21, 2004. Proofing was completed April 2005. Editioning was completed and the work signed on September 2005.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.70.1



ABSTRACT 1/2

ORGANIZED OPPOSITION

CLARENCE MORGAN

2005



## Cat. 195. Morgan

<b>Artist, Nationality, Dates</b>	Clarence Morgan, American, born 1950
<b>Title, Date</b>	Organized Opposition, 2005
<b>Portfolio / Series</b>	Interrupted Universe, Set 1
<b>Medium</b>	Lithograph, intaglio, and screenprint with chine collé
<b>Paper / Support</b>	white Hahnemühle German etching paper and natural kitakata chine collé
<b>Dimensions</b>	10 × 10 in. (25.4 × 25.4 cm) (image) 15 1/2 × 15 1/2 in. (39.37 × 39.37 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: CLARENCE MORGAN 2005   BC in pencil below image: ORGANIZED OPPOSITION LL in pencil below image: ARCHIVE 1/2   Publisher's blindstamp, LL below image: HP
<b>Edition + Proofs</b>	Edition of 20   Proofs: 3 AP; 3 PP; 1 BAT; 2 Archive proofs
<b>Printers</b>	Plate-making and proofing to approval by Master Printer Cole Rogers, Assistant Printer Justin Strom, and Printing Assistant Zac Adams-Bliss. Editioning by Cole Rogers, Justin Strom, and Zac Adams-Bliss. Various assistance from Jerome Residency Coordinator Joanne Price and Studio Interns Garret Yahn, Andy Morine, Amzie Wendt, and Kendra Silberschatz.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began June 21, 2004. Proofing was completed April 2005. Editioning was completed and the work signed on September 2005.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.70.2

Copyright © Clarence Morgan, published by Highpoint Editions

## Cat. 196. Morgan

<b>Artist, Nationality, Dates</b>	Clarence Morgan, American, born 1950
<b>Title, Date</b>	Strange Amalgamation, 2005
<b>Portfolio / Series</b>	Interrupted Universe, Set 1
<b>Medium</b>	Lithograph, intaglio, and screenprint with chine collé
<b>Paper / Support</b>	white Hahnemühle German etching paper and natural kitakata chine collé
<b>Dimensions</b>	10 × 10 in. (25.4 × 25.4 cm) (image) 15 1/2 × 15 1/2 in. (39.37 × 39.37 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: CLARENCE MORGAN 2005   BC in pencil below image: STRANGE AMALGAMATION LL in pencil below image: ARCHIVE 1/2   Publisher's blindstamp, LL below image: HP
<b>Edition + Proofs</b>	Edition of 20   Proofs: 3 AP; 3 PP; 1 BAT; 2 Archive proofs
<b>Printers</b>	Plate-making and proofing to approval by Master Printer Cole Rogers, Assistant Printer Justin Strom, and Printing Assistant Zac Adams-Bliss. Editioning by Cole Rogers, Justin Strom, and Zac Adams-Bliss. Various assistance from Jerome Residency Coordinator Joanne Price and Studio Interns Garret Yahn, Andy Morine, Amzie Wendt, and Kendra Silberschatz.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began June 21, 2004. Proofing was completed April 2005. Editioning was completed and the work signed on September 2005.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.70.3



1971  
ASSEMBLY 1/2  
FRANCE, PARIS (1971)  
CLARENCE MORGAN  
2000

Copyright © Clarence Morgan, published by Highpoint Editions

## Cat. 197. Morgan

<b>Artist, Nationality, Dates</b>	Clarence Morgan, American, born 1950
<b>Title, Date</b>	Faithful Manipulation, 2005
<b>Portfolio / Series</b>	Interrupted Universe, Set 2
<b>Medium</b>	Lithograph, intaglio, and screenprint with chine collé
<b>Paper / Support</b>	white Hahnemühle German etching paper and white gampi chine collé
<b>Dimensions</b>	10 × 10 in. (25.4 × 25.4 cm) (image) 15 1/2 × 15 1/2 in. (39.37 × 39.37 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: CLARENCE MORGAN 2005   BC in pencil below image: FAITHFUL MANIPULATION LL in pencil below image: ARCHIVE 1/2   Publisher's blindstamp, LL below image: HP
<b>Edition + Proofs</b>	Edition of 20   Proofs: 3 AP; 3 PP; 1 BAT; 2 Archive proofs
<b>Printers</b>	Plate-making and proofing to approval by Master Printer Cole Rogers, Assistant Printer Justin Strom, and Printing Assistant Zac Adams-Bliss. Editioning by Cole Rogers, Justin Strom, and Zac Adams-Bliss. Various assistance from Jerome Residency Coordinator Joanne Price and Studio Interns Garret Yahn, Andy Morine, Amzie Wendt, and Kendra Silberschatz.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began June 21, 2004. Proofing was completed April 2005. Editioning was completed and the work signed on September 2005.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.71.1

Copyright © Clarence Morgan, published by Highpoint Editions

## Cat. 198. Morgan

<b>Artist, Nationality, Dates</b>	Clarence Morgan, American, born 1950
<b>Title, Date</b>	Interrupted Universe, 2005
<b>Portfolio / Series</b>	Interrupted Universe, Set 2
<b>Medium</b>	Lithograph, intaglio, and screenprint with chine collé
<b>Paper / Support</b>	white Hahnemühle German etching paper and natural kitakata chine collé
<b>Dimensions</b>	10 × 10 in. (25.4 × 25.4 cm) (image) 15 1/2 × 15 1/2 in. (39.37 × 39.37 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: CLARENCE MORGAN 2005   BC in pencil below image: INTERRUPTED UNIVERSE LL in pencil below image: ARCHIVE 1/2   Publisher's blindstamp, LL below image: HP
<b>Edition + Proofs</b>	Edition of 20   Proofs: 3 AP; 3 PP; 1 BAT; 2 Archive proofs
<b>Printers</b>	Plate-making and proofing to approval by Master Printer Cole Rogers, Assistant Printer Justin Strom, and Printing Assistant Zac Adams-Bliss. Editioning by Cole Rogers, Justin Strom, and Zac Adams-Bliss. Various assistance by Jerome Residency Coordinator Joanne Price and Studio Interns Garret Yahn, Andy Morine, Amzie Wendt, and Kendra Silberschatz.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began June 21, 2004. Proofing was completed April 2005. Editioning was completed and the work signed on September 2005.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.71.2





ADDITION 1/2

THE SCHEME OF SYMMETRY

CLARENCE MORGAN

2005

Copyright © Clarence Morgan, published by Highpoint Editions

## Cat. 199. Morgan

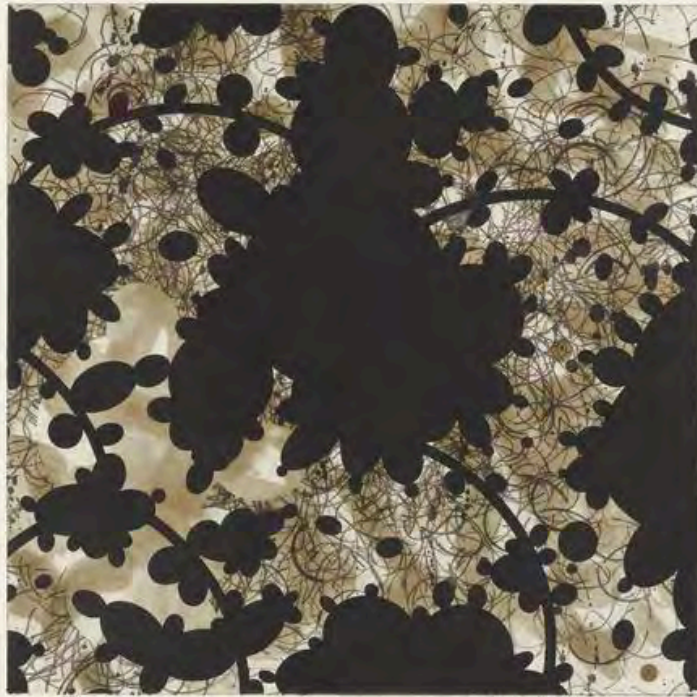
<b>Artist, Nationality, Dates</b>	Clarence Morgan, American, born 1950
<b>Title, Date</b>	The Science of Symmetry, 2005
<b>Portfolio / Series</b>	Interrupted Universe, Set 2
<b>Medium</b>	Lithograph, intaglio, and screenprint with chine collé
<b>Paper / Support</b>	white Hahnemühle German etching paper and natural kitakata chine collé
<b>Dimensions</b>	10 × 10 in. (25.4 × 25.4 cm) (image) 15 1/2 × 15 1/2 in. (39.37 × 39.37 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: CLARENCE MORGAN 2005   BC in pencil below image: THE SCIENCE OF SYMMETRY LL in pencil below image: ARCHIVE 1/2   Publisher's blindstamp, LL below image: HP
<b>Edition + Proofs</b>	Edition of 20   Proofs: 3 AP; 3 PP; 1 BAT; 2 Archive proofs
<b>Printers</b>	Plate-making and proofing to approval by Master Printer Cole Rogers, Assistant Printer Justin Strom, and Printing Assistant Zac Adams-Bliss. Editioning by Cole Rogers, Justin Strom, and Zac Adams-Bliss. Various assistance from Jerome Residency Coordinator Joanne Price and Studio Interns Garret Yahn, Andy Morine, Amzie Wendt, and Kendra Silberschatz.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began June 21, 2004. Proofing was completed April 2005. Editioning was completed and the work signed on September 2005.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.71.3



Copyright © Clarence Morgan, published by Highpoint Editions

## Cat. 200. Morgan

<b>Artist, Nationality, Dates</b>	Clarence Morgan, American, born 1950
<b>Title, Date</b>	Reworked Iconography, 2005
<b>Portfolio / Series</b>	
<b>Medium</b>	Lithograph, intaglio, and screenprint with chine collé
<b>Paper / Support</b>	white Hahnemühle German etching paper and okawara chine collé
<b>Dimensions</b>	20 × 20 in. (50.8 × 50.8 cm) (image) 28 1/4 × 28 in. (71.76 × 71.12 cm) (sheet)
<b>Inscriptions + Marks</b>	LR in pencil below image: CLARENCE MORGAN 2005   BC in pencil below image: REWORKED ICONOGRAPHY LL in pencil below image: ARCHIVE 1/2   Publisher's blindstamp, LL below image: HP
<b>Edition + Proofs</b>	Edition of 20   Proofs: 3 AP; 3 PP; 1 BAT; 2 Archive proofs
<b>Printers</b>	Plate-making and proofing to approval by Master Printer Cole Rogers, Assistant Printer Justin Strom, and Printing Assistant Zac Adams-Bliss. Editioning by Cole Rogers, Justin Strom, and Zac Adams-Bliss. Various assistance from Jerome Residency Coordinator Joanne Price and Studio Interns Garret Yahn, Andy Morine, Amzie Wendt, and Kendra Silberschatz.
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Notes</b>	Project began June 21, 2004. Proofing was completed April 2005. Editioning was completed and the work signed on September 2005.
<b>Related HPE Archive Material</b>	<a href="#">View Related Works</a>
<b>Creditline + Acc. No.</b>	Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.72



11. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

Copyright © Clarence Morgan, published by Highpoint Editions

## Cat. 201. Morgan

---

|                                             |                                                                                                                                                                              |
|---------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>   | Clarence Morgan, American, born 1950                                                                                                                                         |
| <b>Title, Date</b>                          | Waiting Cloud, 2005                                                                                                                                                          |
| <b>Portfolio /<br/>Series</b>               |                                                                                                                                                                              |
| <b>Medium</b>                               | Intaglio and lithograph                                                                                                                                                      |
| <b>Dimensions</b>                           | 10 × 10 in. (25.4 × 25.4 cm) (image) 15 1/2 × 15 1/2 in. (39.37 × 39.37 cm) (sheet)                                                                                          |
| <b>Inscriptions<br/>+ Marks</b>             | LR in pencil below image: CLARENCE MORGAN 2005   BC in pencil below image:<br>WAITING CLOUD LL in pencil below image: TP 1/1   Publisher's blindstamp, LL below<br>image: HP |
| <b>Edition +<br/>Proofs</b>                 | Proofs: TP 1/1                                                                                                                                                               |
| <b>Publisher</b>                            | Highpoint Editions, Minneapolis                                                                                                                                              |
| <b>Related HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                           |
| <b>Creditline +<br/>Acc. No.</b>            | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the<br>Christina N. and Swan J. Turnblad Memorial Fund 2020.85.73                            |

---



ARCHIVE 1/2

BOTTOMLESS PLEASURE

Clarence Morgan 2012



## Cat. 202. Morgan

|                                                 |                                                                                                                                                                                                                                                              |
|-------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | Clarence Morgan, American, born 1950                                                                                                                                                                                                                         |
| <b>Title, Date</b>                              | Bottomless Pleasure, 2012                                                                                                                                                                                                                                    |
| <b>Portfolio /<br/>Series</b>                   | Set 1                                                                                                                                                                                                                                                        |
| <b>Medium</b>                                   | Color lithograph and screenprint                                                                                                                                                                                                                             |
| <b>Paper /<br/>Support</b>                      | white Rives BFK wove paper                                                                                                                                                                                                                                   |
| <b>Dimensions</b>                               | 7 × 7 in. (17.78 × 17.78 cm) (image) 11 5/8 × 11 1/2 in. (29.53 × 29.21 cm) (sheet)                                                                                                                                                                          |
| <b>Inscriptions<br/>+ Marks</b>                 | LR in pencil below image: Clarence Morgan 2012   BC in pencil below image:<br>BOTTOMLESS PLEASURE LL in pencil below image: ARCHIVE 1/2   Publisher's<br>blindstamp, LL below image: HP                                                                      |
| <b>Edition +<br/>Proofs</b>                     | Edition of 12   Proofs: 4 AP; 3 PP; 1 BAT; 2 HC; 2 CTP; 2 Archive proofs                                                                                                                                                                                     |
| <b>Printers</b>                                 | Screen-making, plate-making, and proofing to approval by Senior Printer Zac Adams-Bliss. Editioning by Zac Adams-Bliss with assistance from Assistant Printer Megan Anderson and Studio Interns Christopher Hagen, Kari Higdem, Jenny Morse, and Nuno Nuñez. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                                                              |
| <b>Production<br/>Notes</b>                     | Project began August 2, 2011. Proofing was completed February 21, 2012. The edition and proofs were signed April 18, 2012.                                                                                                                                   |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                                                           |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.74.1                                                                                                             |



Copyright © Clarence Morgan, published by Highpoint Editions

## Cat. 203. Morgan

|                                                 |                                                                                                                                                                                                                                                              |
|-------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | Clarence Morgan, American, born 1950                                                                                                                                                                                                                         |
| <b>Title, Date</b>                              | Double Take, 2012                                                                                                                                                                                                                                            |
| <b>Portfolio /<br/>Series</b>                   | Set 1                                                                                                                                                                                                                                                        |
| <b>Medium</b>                                   | Color lithograph and screenprint                                                                                                                                                                                                                             |
| <b>Paper /<br/>Support</b>                      | white Rives BFK wove paper                                                                                                                                                                                                                                   |
| <b>Dimensions</b>                               | 7 × 7 in. (17.78 × 17.78 cm) (image) 11 5/8 × 11 1/2 in. (29.53 × 29.21 cm) (sheet)                                                                                                                                                                          |
| <b>Inscriptions<br/>+ Marks</b>                 | LR in pencil below image: Clarence Morgan 2012   BC in pencil below image: DOUBLE TAKE LL in pencil below image: ARCHIVE 1/2   Publisher's blindstamp, LL below image: HP                                                                                    |
| <b>Edition +<br/>Proofs</b>                     | Edition of 12   Proofs: 4 AP; 3 PP; 1 BAT; 2 HC; 1 CTP; 2 Archive proofs                                                                                                                                                                                     |
| <b>Printers</b>                                 | Screen-making, plate-making, and proofing to approval by Senior Printer Zac Adams-Bliss. Editioning by Zac Adams-Bliss with assistance from Assistant Printer Megan Anderson and Studio Interns Christopher Hagen, Kari Higdem, Jenny Morse, and Nuno Nuñez. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                                                              |
| <b>Production<br/>Notes</b>                     | Project began August 2, 2011. Proofing was completed February 21, 2012. The edition and proofs were signed April 18, 2012.                                                                                                                                   |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                                                           |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.74.2                                                                                                             |

Copyright © Clarence Morgan, published by Highpoint Editions

## Cat. 204. Morgan

|                                                 |                                                                                                                                                                                                                                                              |
|-------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | Clarence Morgan, American, born 1950                                                                                                                                                                                                                         |
| <b>Title, Date</b>                              | Open Translation, 2012                                                                                                                                                                                                                                       |
| <b>Portfolio /<br/>Series</b>                   | Set 1                                                                                                                                                                                                                                                        |
| <b>Medium</b>                                   | Color lithograph and screenprint                                                                                                                                                                                                                             |
| <b>Paper /<br/>Support</b>                      | white Rives BFK wove paper                                                                                                                                                                                                                                   |
| <b>Dimensions</b>                               | 7 × 7 in. (17.78 × 17.78 cm) (image) 11 5/8 × 11 1/2 in. (29.53 × 29.21 cm) (sheet)                                                                                                                                                                          |
| <b>Inscriptions<br/>+ Marks</b>                 | LR in pencil below image: Clarence Morgan 2012   BC in pencil below image: OPEN TRANSLATION LL in pencil below image: ARCHIVE 1/2   Publisher's blindstamp, LL below image: HP                                                                               |
| <b>Edition +<br/>Proofs</b>                     | Edition of 12   Proofs: 4 AP; 3 PP; 1 BAT; 2 HC; 1 CTP; 2 Archive proofs                                                                                                                                                                                     |
| <b>Printers</b>                                 | Screen-making, plate-making, and proofing to approval by Senior Printer Zac Adams-Bliss. Editioning by Zac Adams-Bliss with assistance from Assistant Printer Megan Anderson and Studio Interns Christopher Hagen, Kari Higdem, Jenny Morse, and Nuno Nuñez. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                                                              |
| <b>Production<br/>Notes</b>                     | Project began August 2, 2011. Proofing was completed February 21, 2012. The edition and proofs were signed April 18, 2012.                                                                                                                                   |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                                                           |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.74.3                                                                                                             |

Copyright © Clarence Morgan, published by Highpoint Editions

## Cat. 205. Morgan

|                                                 |                                                                                                                                                                                                                                                              |
|-------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | Clarence Morgan, American, born 1950                                                                                                                                                                                                                         |
| <b>Title, Date</b>                              | Hearing Voices, 2012                                                                                                                                                                                                                                         |
| <b>Portfolio /<br/>Series</b>                   | Set 2                                                                                                                                                                                                                                                        |
| <b>Medium</b>                                   | Color lithograph and screenprint                                                                                                                                                                                                                             |
| <b>Paper /<br/>Support</b>                      | white Rives BFK wove paper                                                                                                                                                                                                                                   |
| <b>Dimensions</b>                               | 7 × 7 in. (17.78 × 17.78 cm) (image) 11 5/8 × 11 1/2 in. (29.53 × 29.21 cm) (sheet)                                                                                                                                                                          |
| <b>Inscriptions<br/>+ Marks</b>                 | LR in pencil below image: Clarence Morgan 2012   BC in pencil below image:<br>HEARING VOICES LL in pencil below image: ARCHIVE 1/2   Publisher's blindstamp,<br>LL below image: HP                                                                           |
| <b>Edition +<br/>Proofs</b>                     | Edition of 12   Proofs: 4 AP; 3 PP; 1 BAT; 2 HC; 2 CTP; 2 Archive proofs                                                                                                                                                                                     |
| <b>Printers</b>                                 | Screen-making, plate-making, and proofing to approval by Senior Printer Zac Adams-Bliss. Editioning by Zac Adams-Bliss with assistance from Assistant Printer Megan Anderson and Studio Interns Christopher Hagen, Kari Higdem, Jenny Morse, and Nuno Nuñez. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                                                              |
| <b>Production<br/>Notes</b>                     | Project began August 2, 2011. Proofing was completed February 21, 2012. The edition and proofs were signed April 18, 2012.                                                                                                                                   |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                                                           |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.75.1                                                                                                             |



Copyright © Clarence Morgan, published by Highpoint Editions

## Cat. 206. Morgan

|                                                 |                                                                                                                                                                                                                                                              |
|-------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | Clarence Morgan, American, born 1950                                                                                                                                                                                                                         |
| <b>Title, Date</b>                              | Momentum, 2012                                                                                                                                                                                                                                               |
| <b>Portfolio /<br/>Series</b>                   | Set 2                                                                                                                                                                                                                                                        |
| <b>Medium</b>                                   | Color lithograph and screenprint                                                                                                                                                                                                                             |
| <b>Paper /<br/>Support</b>                      | white Rives BFK wove paper                                                                                                                                                                                                                                   |
| <b>Dimensions</b>                               | 7 × 7 in. (17.78 × 17.78 cm) (image) 11 5/8 × 11 1/2 in. (29.53 × 29.21 cm) (sheet)                                                                                                                                                                          |
| <b>Inscriptions<br/>+ Marks</b>                 | LR in pencil below image: Clarence Morgan 2012   BC in pencil below image:<br>MOMENTUM LL in pencil below image: ARCHIVE 1/2   Publisher's blindstamp, LL<br>below image: HP                                                                                 |
| <b>Edition +<br/>Proofs</b>                     | Edition of 12   Proofs: 4 AP; 3 PP; 1 BAT; 2 HC; 2 Archive proofs                                                                                                                                                                                            |
| <b>Printers</b>                                 | Screen-making, plate-making, and proofing to approval by Senior Printer Zac Adams-Bliss. Editioning by Zac Adams-Bliss with assistance from Assistant Printer Megan Anderson and Studio Interns Christopher Hagen, Kari Higdem, Jenny Morse, and Nuno Nuñez. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                                                              |
| <b>Production<br/>Notes</b>                     | Project began August 2, 2011. Proofing was completed February 21, 2012. The edition and proofs were signed April 18, 2012.                                                                                                                                   |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                                                           |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.75.2                                                                                                             |



ARCHIVE 1/6

TURNING THE TABLES

Clarence Morgan 2012

Copyright © Clarence Morgan, published by Highpoint Editions

## Cat. 207. Morgan

|                                                 |                                                                                                                                                                                                                                                                        |
|-------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | Clarence Morgan, American, born 1950                                                                                                                                                                                                                                   |
| <b>Title, Date</b>                              | Turning the Tables, 2012                                                                                                                                                                                                                                               |
| <b>Portfolio /<br/>Series</b>                   | Set 2                                                                                                                                                                                                                                                                  |
| <b>Medium</b>                                   | Color lithograph and screenprint                                                                                                                                                                                                                                       |
| <b>Paper /<br/>Support</b>                      | white Rives BFK wove paper                                                                                                                                                                                                                                             |
| <b>Dimensions</b>                               | 7 × 7 in. (17.78 × 17.78 cm) (image) 11 5/8 × 11 1/2 in. (29.53 × 29.21 cm) (sheet)                                                                                                                                                                                    |
| <b>Inscriptions<br/>+ Marks</b>                 | LR in pencil below image: Clarence Morgan 2012   BC in pencil below image:<br>TURNING THE TABLES LL in pencil below image: ARCHIVE 1/2   Publisher's<br>blindstamp, LL below image: HP                                                                                 |
| <b>Edition +<br/>Proofs</b>                     | Edition of 12   Proofs: 4 AP; 3 PP; 1 BAT; 2 HC; 1 CTP (on Somerset Satin paper); 2<br>Archive proofs                                                                                                                                                                  |
| <b>Printers</b>                                 | Screen-making, plate-making, and proofing to approval by Senior Printer Zac Adams-<br>Bliss. Editioning by Zac Adams-Bliss with assistance from Assistant Printer Megan<br>Anderson and Studio Interns Christopher Hagen, Kari Higdem, Jenny Morse, and<br>Nuno Nuñez. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                                                                        |
| <b>Production<br/>Notes</b>                     | Project began August 2, 2011. Proofing was completed February 21, 2012. The<br>edition and proofs were signed April 18, 2012.                                                                                                                                          |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                                                                     |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the<br>Christina N. and Swan J. Turnblad Memorial Fund 2020.85.75.3                                                                                                                    |

# Lisa Nankivil



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

## **Born 1958, Minneapolis, Minnesota**

Lisa Nankivil's family raised Appaloosa horses on a 360-acre farm in Winona, Minnesota, on the bluffs overlooking the Mississippi River. By age fifteen she was competing in top U.S. and Canadian horse shows, always riding a chestnut mare

named Colida's Lynn. Nankivil and her two sisters, also avid equestrians, were invariably in the winner's circle. When not traveling, she could be found cleaning barns, mending fences, and, she says, developing a work ethic. In 1979, she traded horsemanship for draftsmanship and entered the Academy of Art College in San Francisco to study illustration. When an instructor recommended her for a position directing photo shoots at a California department store, she took the job and left school. Later she applied those same skills in Minneapolis, working freelance for Dayton's and Target. In 1991, she began taking printmaking and painting classes at the University of Minnesota in Minneapolis, and subsequently finished her BFA, in painting, at the Minneapolis College of Art and Design (1993–95).

Nankivil is known for her stripe paintings, abstractions inspired by the land she grew up with and “the rhythms and colors of the growing seasons,” she says.<sup>1</sup> Using brushes, drywall taping knives, squeegees, strips of cardboard, and a T square with wheels that moves on a track, she layers, drips, and smears bands of oil paint, attentive to the play between surface and perceived depth. She wants to create space for the viewer to enter. The writer Matt Morris commented that Nankivil “has discovered a world of endless personal feeling between the lines.”<sup>2</sup> Her striped Highpoint print *Equinox* (2008) (cat. no. 208) called for layering fourteen colors—nine of them screenprinted, five lithographed. Eventually Nankivil moved toward a more tonal palette influenced by early photographers such as Henri Cartier-Bresson, intrigued by the grainy “netherworld,” somewhere between black and white, in their photographs.

For nearly thirty years, Nankivil has been integral to the respected Minneapolis artists' cooperative Traffic Zone, located in an 1886 limestone warehouse built to store farm equipment. Today she splits her time between Minnesota, California, and a forty-two-foot sailboat named *Escape Artist* on the Puget Sound, in Washington. In addition to drawing, filmmaking, monoprints, and digital prints, recent efforts include soak-stain painting, a process in which thinned acrylic paint is poured onto raw canvas. Nankivil has received both a Minnesota State Arts Board grant (2011) and a Jerome Foundation Fellowship for Emerging Artists (2004–5). Her exhibitions include “Source Material” (2016–17), McCormick Gallery, Chicago; “Delta National Small Print Exhibition” (2016), Bradbury Art Museum, Arkansas State University, Jonesboro; “Biennial 2015,” New Hampshire Institute of Art, Manchester; “2014 Minnesota Biennial,” Minnesota Museum of American Art, St. Paul; “Lisa Nankivil: Recent Work” (2013), Spanierman Modern, New York; “Art by Choice” (2013), Mississippi Museum of Art, Jackson; and “New Prints 2010/Autumn,” International Print Center New York.

—Marla J. Kinney



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

NOTES

1. Lisa Nankivil, phone conversations with the author, May 2020.
2. Matt Morris, “Review: Perle Fine and Lisa Nankivil/Thomas McCormick Gallery,” *Newcity*, May 26, 2014, <https://art.newcity.com/2014/05/26/review-perle-fine-and-lisa-nankivilthomas-mccormick-gallery/>.

|                    |     |
|--------------------|-----|
| Cat. 208. Nankivil | 551 |
| Cat. 209. Nankivil | 553 |
| Cat. 210. Nankivil | 555 |

Copyright © Lisa Nankivil, published by Highpoint Editions

## Cat. 208. Nankivil

|                                                 |                                                                                                                                                                                                   |
|-------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | Lisa Nankivil, American, born 1958                                                                                                                                                                |
| <b>Title, Date</b>                              | Equinox, 2008                                                                                                                                                                                     |
| <b>Portfolio /<br/>Series</b>                   |                                                                                                                                                                                                   |
| <b>Medium</b>                                   | Color lithograph and screenprint                                                                                                                                                                  |
| <b>Paper /<br/>Support</b>                      | Rives BFK wove paper                                                                                                                                                                              |
| <b>Dimensions</b>                               | 15 1/2 × 13 in. (39.37 × 33.02 cm) (image) 22 1/2 × 19 3/4 in. (57.15 × 50.17 cm) (sheet)                                                                                                         |
| <b>Inscriptions<br/>+ Marks</b>                 | LR in pencil below image: Nankivil 08   BC in pencil below image: EQUINOX LL in pencil below image: ARCH 1/2   Publisher's blindstamp, LL below image: HP                                         |
| <b>Edition +<br/>Proofs</b>                     | Edition of 25   Proofs: 5 AP (plus 1 AP retained by artist for other artwork); 3 PP; 1 BAT; 2 HC; 3 CTP; 2 Archive proofs                                                                         |
| <b>Printers</b>                                 | Proofing and edition by Senior Printer Zac Adams-Bliss, assisted by Master Printer Cole Rogers, Studio Manager Joanne Price, and Studio Interns Jamie Sandhurst, Kris Shideman, and Angela Young. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                   |
| <b>Production<br/>Notes</b>                     | Project began March 3, 2008. Proofing was completed April 16, 2008. The edition and proofs were signed May 23, 2008.                                                                              |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.76                                                    |



Copyright © Lisa Nankivil, published by Highpoint Editions

## Cat. 209. Nankivil

|                                                 |                                                                                                                                                                                                   |
|-------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | Lisa Nankivil, American, born 1958                                                                                                                                                                |
| <b>Title, Date</b>                              | Lacuna, 2008                                                                                                                                                                                      |
| <b>Portfolio /<br/>Series</b>                   |                                                                                                                                                                                                   |
| <b>Medium</b>                                   | Color lithograph and screenprint                                                                                                                                                                  |
| <b>Paper /<br/>Support</b>                      | Rives BFK wove paper                                                                                                                                                                              |
| <b>Dimensions</b>                               | 13 × 15 1/2 in. (33.02 × 39.37 cm) (image) 19 3/4 × 21 1/2 in. (50.17 × 54.61 cm) (sheet)                                                                                                         |
| <b>Inscriptions<br/>+ Marks</b>                 | LR in pencil below image: Nankivil 08   BC in pencil below image: LACUNA LL in pencil below image: ARCH 1/2   Publisher's blindstamp, LL below image: HP                                          |
| <b>Edition +<br/>Proofs</b>                     | Edition of 25   Proofs: 5 AP; 3 PP; 1 BAT; 2 HC; 2 CTP; 2 Archive proofs                                                                                                                          |
| <b>Printers</b>                                 | Proofing and edition by Master Printer Cole Rogers, assisted by Senior Printer Zac Adams-Bliss, Studio Manager Joanne Price, and Studio Interns Jamie Sandhurst, Kris Shideman, and Angela Young. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                   |
| <b>Production<br/>Notes</b>                     | Project began August 13, 2007. Proofing was completed March 5, 2008. The edition and proofs were signed May 23, 2008.                                                                             |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.77                                                    |

Copyright © Lisa Nankivil, published by Highpoint Editions

## Cat. 210. Nankivil

|                                                 |                                                                                                                                                                                                                                                                                                                                   |
|-------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | Lisa Nankivil, American, born 1958                                                                                                                                                                                                                                                                                                |
| <b>Title, Date</b>                              | Streaming, 2009                                                                                                                                                                                                                                                                                                                   |
| <b>Portfolio /<br/>Series</b>                   |                                                                                                                                                                                                                                                                                                                                   |
| <b>Medium</b>                                   | Color lithograph and screenprint                                                                                                                                                                                                                                                                                                  |
| <b>Paper /<br/>Support</b>                      | Rives BFK wove paper                                                                                                                                                                                                                                                                                                              |
| <b>Dimensions</b>                               | 23 1/2 × 28 in. (59.69 × 71.12 cm) (image) 30 × 34 in. (76.2 × 86.36 cm) (sheet)                                                                                                                                                                                                                                                  |
| <b>Inscriptions<br/>+ Marks</b>                 | LR in pencil below image: Nankivil 09   BC in pencil below image: STREAMING LL in pencil below image: ARCH 1/2   Publisher's blindstamp, LL below image: HP                                                                                                                                                                       |
| <b>Edition +<br/>Proofs</b>                     | Edition of 25   Proofs: 5 AP; 3 PP; 1 BAT; 2 HC; 3 CTP; 2 Archive proofs                                                                                                                                                                                                                                                          |
| <b>Printers</b>                                 | Proofing and edition by Senior Printer Zac Adams-Bliss, assisted by Master Printer Cole Rogers, Studio Manager Joanne Price, and Studio Interns Frances Lloyd-Baynes, Drew Peterson, Lee Delegard, Boris Scherbakov, Kris Shideman, Tom Kracauer, Matthew Lawler, Justine Gartner, Sam Reeves, Noelle Bullion, and Hannah Glaser. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                                                                                                                                   |
| <b>Production<br/>Notes</b>                     | Project began October 8, 2008. Proofing was completed February 19, 2009. The edition and proofs were signed October 28, 2009.                                                                                                                                                                                                     |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                                                                                                                                |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.78                                                                                                                                                                                    |

# Stuart Nielsen



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

## **Born 1947, Evanston, Illinois**

In 1966, Minneapolis's Walker Art Center held its periodic "Biennial of Paintings and Sculpture" for Upper Midwest artists. The show attracted 1,385 submissions, of which 117 made it into the gallery. One of those was an abstract painting by twenty-year-old Stuart Nielsen. He had just started at the University of Minnesota in Minneapolis, which granted him a BFA in 1970. Soon he had a job at the Walker as an art installer. The work "was sort of graduate school for me," he says.<sup>1</sup> He met the Abstract Expressionists Robert Motherwell, Kenneth Noland, and Ellsworth Kelly, and was even asked to paint

a group of Joan Miró's bronze assemblages that had arrived straight from the foundry. That experience led to a lifelong affection for painted metal. Other early materials were guided by serendipity. He happened upon a hundred-pound bag of dental plaster in the basement of the Minneapolis building where he had a studio and mixed it with pigment. His work *Transit* (1973), featuring plaster imbedded with colorful squares, was in the 1975 Whitney Biennial at the Whitney Museum of American Art, New York. Later in that same basement Nielsen found a roll of thin, thirty-inch-wide fiberglass that, he discovered, took acrylic paint beautifully. (It was also useful for mending a crack in his ceiling.) On this he made large, decorative works depicting shell, fan, and circle motifs. He continued his penchant for unconventional materials with prints he created at Highpoint, published by Basic Content, in Minneapolis. Among the media used in *North* (cat. no. 211), from the 2002 "Cardinal Suite," are (the artist's) blood, iron filings, saffron powder, and gold leaf.

A 1979 commission for an Oklahoma City shopping mall launched Nielsen on a twenty-year career creating—and advocating for—public art. While on the Minneapolis Arts Commission, he was instrumental in establishing the city's Art in Public Places program. He was also among the group of artists who encouraged the Minneapolis Institute of Art to launch the Minnesota Artists Exhibition Program (MAEP), in 1975. "I have a streak of measured defiance," he says. Among his public projects are *Ten* (2001) in Phillips, Wisconsin; *Crucible* (1995), near the University of Minnesota's Amundson Hall; and *Pacific Knot* (1990), at Scripps Clinic, La Jolla, California. His work has appeared in "Layers of Time" (2019), Form + Content Gallery, Minneapolis; "From Beyond the Window" (2014), Katherine E. Nash Gallery, University of Minnesota, Minneapolis; "Glen Hanson Gallery: Then and Now" (2011), ArtOrg, Northfield, Minnesota; "Correspondence: The Art of Barbara Kreft and Stuart Nielsen" (2005–6), Rochester Art Center, Minnesota; "Decorative Abstractions" (1981) and "State: State of the Art/Art: Art of the State" (1975–76), Minneapolis Institute of Art; and "Invitation '74" (1974), Walker Art Center, Minneapolis. Nielsen has received grants from the Minnesota State Arts Board (1982, 1980), Bush Foundation (1977), and Minnesota State Arts Council (1973). He lives in Minneapolis, his home since age three.

—Marla J. Kinney

## NOTES

1. Stuart Nielsen, phone conversations with the author, May 2020.

|                   |     |
|-------------------|-----|
| Cat. 211. Nielsen | 559 |
| Cat. 212. Nielsen | 561 |
| Cat. 213. Nielsen | 563 |
| Cat. 214. Nielsen | 565 |
| Cat. 215. Nielsen | 567 |
| Cat. 216. Nielsen | 569 |
| Cat. 217. Nielsen | 571 |
| Cat. 218. Nielsen | 573 |
| Cat. 219. Nielsen | 575 |
| Cat. 220. Nielsen | 577 |
| Cat. 221. Nielsen | 579 |
| Cat. 222. Nielsen | 581 |



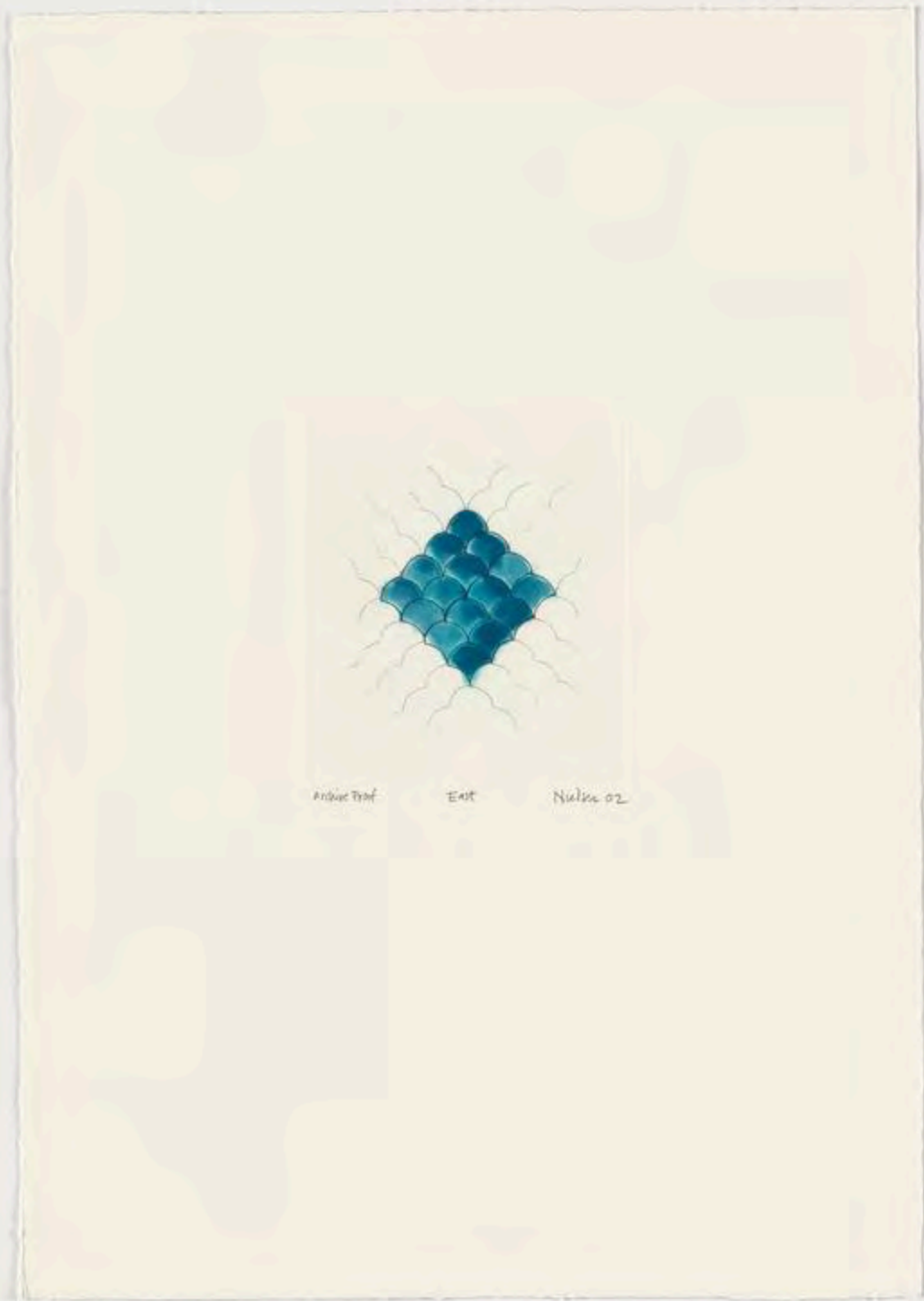
## Cat. 211. Nielsen

---

|                                           |                                                                                                                                                                      |
|-------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b> | Stuart Nielsen, American, born 1947                                                                                                                                  |
| <b>Title, Date</b>                        | North, 2002                                                                                                                                                          |
| <b>Portfolio /<br/>Series</b>             | Cardinal Suite                                                                                                                                                       |
| <b>Medium</b>                             | Color intaglio with gampi chine collé and hand-applied watercolor and metallic effects                                                                               |
| <b>Paper /<br/>Support</b>                | Arjowiggins Moulin du Gue paper; gampi chine collé                                                                                                                   |
| <b>Dimensions</b>                         | 5 5/16 × 5 1/4 in. (13.49 × 13.34 cm) (image) 21 1/4 × 15 in. (53.98 × 38.1 cm) (sheet)                                                                              |
| <b>Inscriptions<br/>+ Marks</b>           | LR in pencil below image: Nielsen 02   BC in pencil below image: North LL in pencil below image: Archive Proof   Publisher's stamp in dark gray ink, BC on verso: HP |
| <b>Edition +<br/>Proofs</b>               | Edition of 18   Proofs: 4 AP; 1 BAT; 1 Archive proof                                                                                                                 |
| <b>Printers</b>                           | Proofing and edition by Master Printer Cole Rogers and Stuart Nielsen. Various assistance from Tyler Starr, Mia Keller, and Jeremy Schock.                           |
| <b>Publisher</b>                          | Basic Content, Minneapolis                                                                                                                                           |
| <b>Production<br/>Notes</b>               | Project began May 7, 2002. Proofing was completed September 4, 2002. The edition and proofs were signed February 3, 2003.                                            |
| <b>Creditline +<br/>Acc. No.</b>          | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.79.1                     |

---





## Cat. 212. Nielsen

---

|                                           |                                                                                                                                                                     |
|-------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b> | Stuart Nielsen, American, born 1947                                                                                                                                 |
| <b>Title, Date</b>                        | East, 2002                                                                                                                                                          |
| <b>Portfolio /<br/>Series</b>             | Cardinal Suite                                                                                                                                                      |
| <b>Medium</b>                             | Color intaglio                                                                                                                                                      |
| <b>Paper /<br/>Support</b>                | Hahnemühle German etching paper                                                                                                                                     |
| <b>Dimensions</b>                         | 5 5/16 × 5 1/4 in. (13.49 × 13.34 cm) (image) 21 1/4 × 15 in. (53.98 × 38.1 cm) (sheet)                                                                             |
| <b>Inscriptions<br/>+ Marks</b>           | LR in pencil below image: Nielsen 02   BC in pencil below image: East LL in pencil below image: Archive Proof   Publisher's stamp in dark gray ink, BC on verso: HP |
| <b>Edition +<br/>Proofs</b>               | Edition of 18   Proofs: 4 AP; 1 BAT; 2 TP; 1 Archive proof                                                                                                          |
| <b>Printers</b>                           | Proofing and edition by Master Printer Cole Rogers. Various assistance from Tyler Starr, Mia Keller, and Jeremy Schock.                                             |
| <b>Publisher</b>                          | Basic Content, Minneapolis                                                                                                                                          |
| <b>Production<br/>Notes</b>               | Project began May 7, 2002. Proofing was completed September 4, 2002. The edition and proofs were signed February 3, 2003.                                           |
| <b>Creditline +<br/>Acc. No.</b>          | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.79.2                    |

---



Armed and

Wet

Nielsen, 02

## Cat. 213. Nielsen

|                                           |                                                                                                                                                                     |
|-------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b> | Stuart Nielsen, American, born 1947                                                                                                                                 |
| <b>Title, Date</b>                        | West, 2002                                                                                                                                                          |
| <b>Portfolio /<br/>Series</b>             | Cardinal Suite                                                                                                                                                      |
| <b>Medium</b>                             | Color screenprint and deboss intaglio                                                                                                                               |
| <b>Paper /<br/>Support</b>                | Arjowiggins Arches 88 silkscreen paper                                                                                                                              |
| <b>Dimensions</b>                         | 5 5/16 × 5 1/4 in. (13.49 × 13.34 cm) (image) 21 1/4 × 15 in. (53.98 × 38.1 cm) (sheet)                                                                             |
| <b>Inscriptions<br/>+ Marks</b>           | LR in pencil below image: Nielsen 02   BC in pencil below image: West LL in pencil below image: Archive Proof   Publisher's stamp in dark gray ink, BC on verso: HP |
| <b>Edition +<br/>Proofs</b>               | Edition of 18   Proofs: 4 AP; 1 BAT; 2 TP (like edition without plate mark); 1 Archive proof                                                                        |
| <b>Printers</b>                           | Proofing and edition by Master Printer Cole Rogers. Various assistance from Tyler Starr, Mia Keller, and Jeremy Schock.                                             |
| <b>Publisher</b>                          | Basic Content, Minneapolis                                                                                                                                          |
| <b>Production<br/>Notes</b>               | Project began May 7, 2002. Proofing was completed September 4, 2002. The edition and proofs were signed February 3, 2003.                                           |
| <b>Creditline +<br/>Acc. No.</b>          | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.79.3                    |



## Cat. 214. Nielsen

|                                           |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
|-------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b> | Stuart Nielsen, American, born 1947                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
| <b>Title, Date</b>                        | South, 2002                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| <b>Portfolio /<br/>Series</b>             | Cardinal Suite                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| <b>Medium</b>                             | Color intaglio and screenprint                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| <b>Paper /<br/>Support</b>                | white Somerset Velvet paper                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| <b>Dimensions</b>                         | 5 5/16 × 5 1/4 in. (13.49 × 13.34 cm) (image) 21 1/4 × 15 in. (53.98 × 38.1 cm) (sheet)                                                                                                                                                                                                                                                                                                                                                                                                          |
| <b>Inscriptions<br/>+ Marks</b>           | LR in pencil below image: Nielsen 02   BC in pencil below image: South LL in pencil below image: Archive Proof   Publisher's stamp in dark gray ink, BC on verso: HP                                                                                                                                                                                                                                                                                                                             |
| <b>Edition +<br/>Proofs</b>               | Edition of 18   Proofs: 4 AP; 1 BAT; 1 TP (with gampi chine collé printed over the four intaglio colors only with a blank plate); 1 Archive proof; 2 cognate impressions from the black plate with ink offset from the other three plates resulting in a very faint facsimile of the print; 5 cognate impressions printed from all four plates resulting in a pale facsimile of the print; 1 cognate impression with all four plates printed in a row producing a single sheet progressive proof |
| <b>Printers</b>                           | Proofing by Master Printer Cole Rogers. Editioning by Cole Rogers and Mia Keeler. Various assistance from Tyler Starr, Mia Keller, and Jeremy Schock.                                                                                                                                                                                                                                                                                                                                            |
| <b>Publisher</b>                          | Basic Content, Minneapolis                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
| <b>Production<br/>Notes</b>               | Project began May 7, 2002. Proofing was completed September 4, 2002. The edition and proofs were signed February 3, 2003.                                                                                                                                                                                                                                                                                                                                                                        |
| <b>Creditline +<br/>Acc. No.</b>          | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.79.4                                                                                                                                                                                                                                                                                                                                                 |



Copyright © Stuart Nielsen, published by Basic Content%2C Minneapolis

## Cat. 215. Nielsen

---

|                                           |                                                                                                                                                  |
|-------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b> | Stuart Nielsen, American, born 1947                                                                                                              |
| <b>Title, Date</b>                        | Portfolio case with attached colophon for Cardinal Suite, 2002                                                                                   |
| <b>Portfolio /<br/>Series</b>             | Cardinal Suite                                                                                                                                   |
| <b>Medium</b>                             | Portfolio case and letterpress                                                                                                                   |
| <b>Dimensions</b>                         | 24 3/4 × 18 1/4 × 1/4 in. (62.87 × 46.36 × 0.64 cm) (cover)                                                                                      |
| <b>Inscriptions<br/>+ Marks</b>           |                                                                                                                                                  |
| <b>Edition +<br/>Proofs</b>               | Edition of 18                                                                                                                                    |
| <b>Printers</b>                           | Proofing and edition by Master Printer Cole Rogers with various assistance by studio interns.                                                    |
| <b>Publisher</b>                          | Basic Content, Minneapolis                                                                                                                       |
| <b>Production<br/>Notes</b>               | Project began May 7, 2002. Proofing was completed September 4, 2002. The edition and proofs were signed February 3, 2003.                        |
| <b>Creditline +<br/>Acc. No.</b>          | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.79.5 |

---



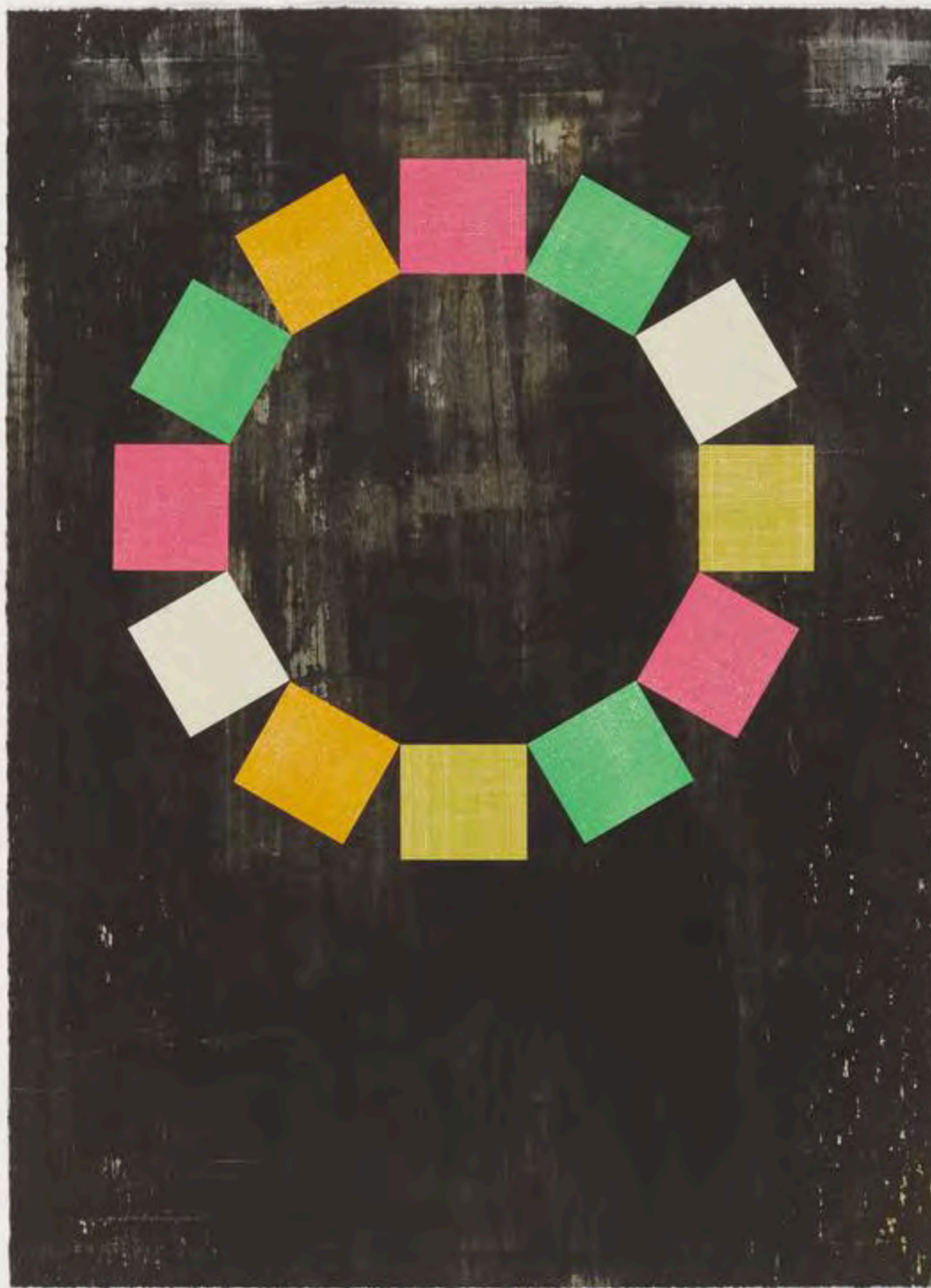
Copyright © Stuart Nielsen, published by Basic Content%2C Minneapolis

## Cat. 216. Nielsen

---

|                                             |                                                                                                                                                                     |
|---------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>   | Stuart Nielsen, American, born 1947                                                                                                                                 |
| <b>Title, Date</b>                          | Winter Hours, 2007                                                                                                                                                  |
| <b>Portfolio /<br/>Series</b>               |                                                                                                                                                                     |
| <b>Medium</b>                               | Collaged relief printed mulberry paper on a lithograph with orange pearlescent pigment on Pescia Blue paper                                                         |
| <b>Paper /<br/>Support</b>                  | Pescia Blue and mulberry papers                                                                                                                                     |
| <b>Dimensions</b>                           | 25 × 18 in. (63.5 × 45.72 cm) (sheet)                                                                                                                               |
| <b>Inscriptions +<br/>Marks</b>             | LR in pencil on verso: Nielsen 2007   LL in pencil on verso: Winter Hours LL in pencil on verso: archive 1/2   Publisher's stamp in dark gray ink, LRC on verso: HP |
| <b>Edition +<br/>Proofs</b>                 | Edition of 8                                                                                                                                                        |
| <b>Publisher</b>                            | Basic Content, Minneapolis                                                                                                                                          |
| <b>Related HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                  |
| <b>Creditline +<br/>Acc. No.</b>            | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.80                      |

---



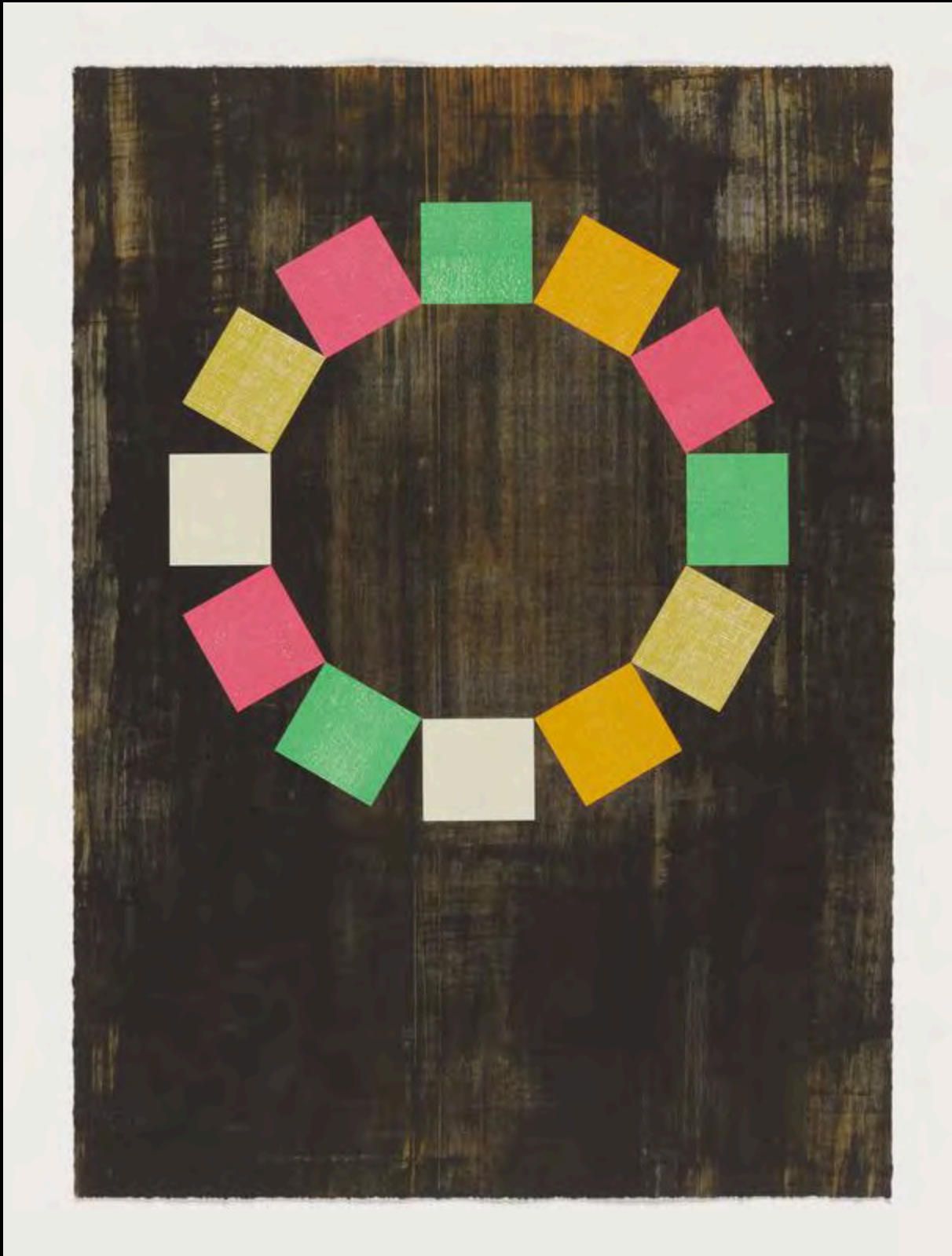
Copyright © Stuart Nielsen, published by Basic Content%2C Minneapolis

## Cat. 217. Nielsen

---

|                                           |                                                                                                                                                                                                                                                                                 |
|-------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b> | Stuart Nielsen, American, born 1947                                                                                                                                                                                                                                             |
| <b>Title, Date</b>                        | Winter Hours I, 2007                                                                                                                                                                                                                                                            |
| <b>Portfolio /<br/>Series</b>             | Winter Hours                                                                                                                                                                                                                                                                    |
| <b>Medium</b>                             | Collaged relief printed mulberry paper on a lithograph with orange pearlescent pigment on Pescia Blue paper                                                                                                                                                                     |
| <b>Paper /<br/>Support</b>                | Pescia Blue and mulberry papers                                                                                                                                                                                                                                                 |
| <b>Dimensions</b>                         | 25 × 18 in. (63.5 × 45.72 cm) (sheet)                                                                                                                                                                                                                                           |
| <b>Inscriptions<br/>+ Marks</b>           | LR in pencil on verso: Nielsen 2007   LL in pencil on verso: Winter Hours I LL in pencil on verso: archive 1/2   Publisher's stamp in dark gray ink, LRC on verso: HP                                                                                                           |
| <b>Edition +<br/>Proofs</b>               | Edition of 10   Proofs: 2 AP; 2 PP; 1 BAT; 1 HC; 2 Archive proofs                                                                                                                                                                                                               |
| <b>Printers</b>                           | Plate-making and proofing to approval by Senior Printer Zac Adams-Bliss. Editioning by Zac Adams-Bliss with assistance from Master Printer Cole Rogers, Elizabeth Flinsch, Joanne Price, and Studio Interns David Laing, Kelly Seacrest, David Stordahl, and Christine Zavesky. |
| <b>Publisher</b>                          | Basic Content, Minneapolis                                                                                                                                                                                                                                                      |
| <b>Production<br/>Notes</b>               | Project began May 9, 2007. Proofing was completed September 13, 2007. The edition and proofs were signed November 23, 2007.                                                                                                                                                     |
| <b>Creditline +<br/>Acc. No.</b>          | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.81.1                                                                                                                                |

---



Copyright © Stuart Nielsen, published by Basic Content%2C Minneapolis

## Cat. 218. Nielsen

|                                           |                                                                                                                                                                                                                                                                                 |
|-------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b> | Stuart Nielsen, American, born 1947                                                                                                                                                                                                                                             |
| <b>Title, Date</b>                        | Winter Hours II, 2007                                                                                                                                                                                                                                                           |
| <b>Portfolio /<br/>Series</b>             | Winter Hours                                                                                                                                                                                                                                                                    |
| <b>Medium</b>                             | Collaged relief printed mulberry paper on a lithograph with orange pearlescent pigment on Pescia Blue paper                                                                                                                                                                     |
| <b>Paper /<br/>Support</b>                | Pescia Blue and mulberry papers                                                                                                                                                                                                                                                 |
| <b>Dimensions</b>                         | 25 × 18 in. (63.5 × 45.72 cm) (sheet)                                                                                                                                                                                                                                           |
| <b>Inscriptions<br/>+ Marks</b>           | LR in pencil on verso: Nielsen 2007   LL in pencil on verso: Winter Hours II LL in pencil on verso: archive 1/2   Publisher's stamp in dark gray ink, LRC on verso: HP                                                                                                          |
| <b>Edition +<br/>Proofs</b>               | Edition of 10   Proofs: 2 AP; 2 PP; 1 BAT; 1 HC; 2 Archive proofs                                                                                                                                                                                                               |
| <b>Printers</b>                           | Plate-making and proofing to approval by Senior Printer Zac Adams-Bliss. Editioning by Zac Adams-Bliss with assistance from Master Printer Cole Rogers, Elizabeth Flinsch, Joanne Price, and Studio Interns David Laing, Kelly Seacrest, David Stordahl, and Christine Zavesky. |
| <b>Publisher</b>                          | Basic Content, Minneapolis                                                                                                                                                                                                                                                      |
| <b>Production<br/>Notes</b>               | Project began May 9, 2007. Proofing was completed September 13, 2007. The edition and proofs were signed November 23, 2007.                                                                                                                                                     |
| <b>Creditline +<br/>Acc. No.</b>          | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.81.2                                                                                                                                |





Copyright © Stuart Nielsen, published by Basic Content%2C Minneapolis

## Cat. 219. Nielsen

---

|                                           |                                                                                                                                                                                                                                                                                 |
|-------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b> | Stuart Nielsen, American, born 1947                                                                                                                                                                                                                                             |
| <b>Title, Date</b>                        | Winter Hours III, 2007                                                                                                                                                                                                                                                          |
| <b>Portfolio /<br/>Series</b>             | Winter Hours                                                                                                                                                                                                                                                                    |
| <b>Medium</b>                             | Collaged relief printed mulberry paper on a lithograph with orange pearlescent pigment on Pescia Blue paper                                                                                                                                                                     |
| <b>Paper /<br/>Support</b>                | Pescia Blue and mulberry papers                                                                                                                                                                                                                                                 |
| <b>Dimensions</b>                         | 25 × 18 in. (63.5 × 45.72 cm) (sheet)                                                                                                                                                                                                                                           |
| <b>Inscriptions<br/>+ Marks</b>           | LR in pencil on verso: Nielsen 2007   LL in pencil on verso: Winter Hours III LL in pencil on verso: archive 1/2   Publisher's stamp in dark gray ink, LRC on verso: HP                                                                                                         |
| <b>Edition +<br/>Proofs</b>               | Edition of 10   Proofs: 2 AP; 2 PP; 1 BAT; 1 HC; 2 Archive proofs                                                                                                                                                                                                               |
| <b>Printers</b>                           | Plate-making and proofing to approval by Senior Printer Zac Adams-Bliss. Editioning by Zac Adams-Bliss with assistance from Master Printer Cole Rogers, Elizabeth Flinsch, Joanne Price, and Studio Interns David Laing, Kelly Seacrest, David Stordahl, and Christine Zavesky. |
| <b>Publisher</b>                          | Basic Content, Minneapolis                                                                                                                                                                                                                                                      |
| <b>Production<br/>Notes</b>               | Project began May 9, 2007. Proofing was completed September 13, 2007. The edition and proofs were signed November 23, 2007.                                                                                                                                                     |
| <b>Creditline +<br/>Acc. No.</b>          | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.81.3                                                                                                                                |

---





Copyright © Stuart Nielsen, published by Basic Content%2C Minneapolis

## Cat. 220. Nielsen

---

|                                           |                                                                                                                                                                                                                                                                                 |
|-------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b> | Stuart Nielsen, American, born 1947                                                                                                                                                                                                                                             |
| <b>Title, Date</b>                        | Winter Hours IV, 2007                                                                                                                                                                                                                                                           |
| <b>Portfolio /<br/>Series</b>             | Winter Hours                                                                                                                                                                                                                                                                    |
| <b>Medium</b>                             | Collaged relief printed mulberry paper on a lithograph with orange pearlescent pigment on Pescia Blue paper                                                                                                                                                                     |
| <b>Paper /<br/>Support</b>                | Pescia Blue and mulberry papers                                                                                                                                                                                                                                                 |
| <b>Dimensions</b>                         | 25 × 18 in. (63.5 × 45.72 cm) (sheet)                                                                                                                                                                                                                                           |
| <b>Inscriptions<br/>+ Marks</b>           | LR in pencil on verso: Nielsen 2007   LL in pencil on verso: Winter Hours IV LL in pencil on verso: archive 1/2   Publisher's stamp in dark gray ink, LRC on verso: HP                                                                                                          |
| <b>Edition +<br/>Proofs</b>               | Edition of 10   Proofs: 2 AP; 2 PP; 1 BAT; 1 HC; 2 Archive proofs                                                                                                                                                                                                               |
| <b>Printers</b>                           | Plate-making and proofing to approval by Senior Printer Zac Adams-Bliss. Editioning by Zac Adams-Bliss with assistance from Master Printer Cole Rogers, Elizabeth Flinsch, Joanne Price, and Studio Interns David Laing, Kelly Seacrest, David Stordahl, and Christine Zavesky. |
| <b>Publisher</b>                          | Basic Content, Minneapolis                                                                                                                                                                                                                                                      |
| <b>Production<br/>Notes</b>               | Project began May 9, 2007. Proofing was completed September 13, 2007. The edition and proofs were signed November 23, 2007.                                                                                                                                                     |
| <b>Creditline +<br/>Acc. No.</b>          | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.81.4                                                                                                                                |

---

Winter Hours consists of four prints.

Stuart Nielsen created and printed the suite in collaboration with Senior Printer Zac Adams at Highpoint Center for Printmaking, Minneapolis, MN, with assistance from Cole Rogers, Elizabeth Flesch, Joanne Price, David Long, Kelly Seawest, David Stambert and Christine Zowady.

Edition of 10 prints on Pecan Blue and Mulberry papers.

The four Rhinographs were printed in black and transparent orange with a dusting of orange pinkscreens pigment on Pecan Blue. Five additional colors were separately printed onto mulberry paper using Rhinographic ink and fluorescent sign paint, and collated onto the Pecan.

The portfolio was designed and produced in collaboration with Kent Hatch of Nomadic Press, St. Paul, MN.

Published by BASIC CONTENT

## Cat. 221. Nielsen

|                                           |                                                                                                                                                                                                                                                                                 |
|-------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b> | Stuart Nielsen, American, born 1947                                                                                                                                                                                                                                             |
| <b>Title, Date</b>                        | Colophon page for Winter Hours, 2007                                                                                                                                                                                                                                            |
| <b>Portfolio /<br/>Series</b>             | Winter Hours                                                                                                                                                                                                                                                                    |
| <b>Medium</b>                             | Letterpress on Pescia Blue and mulberry papers                                                                                                                                                                                                                                  |
| <b>Paper /<br/>Support</b>                | Pescia Blue and mulberry papers                                                                                                                                                                                                                                                 |
| <b>Dimensions</b>                         | 25 × 18 in. (63.5 × 45.72 cm) (sheet)                                                                                                                                                                                                                                           |
| <b>Inscriptions<br/>+ Marks</b>           |                                                                                                                                                                                                                                                                                 |
| <b>Edition +<br/>Proofs</b>               | Edition of 10   Proofs: 2 AP; 2 PP; 1 BAT; 1 HC; 2 Archive proofs                                                                                                                                                                                                               |
| <b>Printers</b>                           | Plate-making and proofing to approval by Senior Printer Zac Adams-Bliss. Editioning by Zac Adams-Bliss with assistance from Master Printer Cole Rogers, Elizabeth Flinsch, Joanne Price, and Studio Interns David Laing, Kelly Seacrest, David Stordahl, and Christine Zavesky. |
| <b>Publisher</b>                          | Basic Content, Minneapolis                                                                                                                                                                                                                                                      |
| <b>Production<br/>Notes</b>               | Project began May 9, 2007. Proofing was completed September 13, 2007. The edition and proofs were signed November 23, 2007.                                                                                                                                                     |
| <b>Creditline +<br/>Acc. No.</b>          | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.81.5                                                                                                                                |



Copyright © Stuart Nielsen, published by Basic Content%2C Minneapolis

## Cat. 222. Nielsen

---

|                                           |                                                                                                                                                                                                                                                                                                                                                                                              |
|-------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b> | Stuart Nielsen, American, born 1947                                                                                                                                                                                                                                                                                                                                                          |
| <b>Title, Date</b>                        | Portfolio for Winter Hours, 2007                                                                                                                                                                                                                                                                                                                                                             |
| <b>Portfolio /<br/>Series</b>             | Winter Hours                                                                                                                                                                                                                                                                                                                                                                                 |
| <b>Medium</b>                             | Portfolio cover, hinged                                                                                                                                                                                                                                                                                                                                                                      |
| <b>Dimensions</b>                         | 26 3/4 × 19 1/4 × 1/2 in. (67.95 × 48.9 × 1.27 cm) (cover)                                                                                                                                                                                                                                                                                                                                   |
| <b>Inscriptions<br/>+ Marks</b>           |                                                                                                                                                                                                                                                                                                                                                                                              |
| <b>Edition +<br/>Proofs</b>               | Edition of 10   Proofs: 2 AP; 2 PP; 1 BAT; 1 HC; 2 Archive proofs                                                                                                                                                                                                                                                                                                                            |
| <b>Printers</b>                           | Plate-making and proofing to approval by Senior Printer Zac Adams-Bliss. Editioning by Zac Adams-Bliss with assistance from Master Printer Cole Rogers, Elizabeth Flinsch, Joanne Price, and Studio Interns David Laing, Kelly Seacrest, David Stordahl, and Christine Zavesky. The portfolio was designed and produced in collaboration with Kent Aldrich of Nomadic Press, St. Paul, Minn. |
| <b>Publisher</b>                          | Basic Content, Minneapolis                                                                                                                                                                                                                                                                                                                                                                   |
| <b>Production<br/>Notes</b>               | Project began May 9, 2007. Proofing was completed September 13, 2007. The edition and proofs were signed November 23, 2007.                                                                                                                                                                                                                                                                  |
| <b>Creditline +<br/>Acc. No.</b>          | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.81.6                                                                                                                                                                                                                                             |

---



# Todd Norsten



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

## **Born 1967, St. Cloud, Minnesota**

Initially Todd Norsten's subject matter may appear simple—a playful bear, a melted snowman—but gradually the complexities unfold. The bear is a target; the snowman is bleeding. His paintings and prints are at once straightforward and mysterious, the product of scrupulous craftsmanship, a respect for art historical precedent, and a taste for the

absurd. For the Highpoint monoprint *The End* (2016) (cat. no. 238) , for example, Norsten effected the look of a church sign announcing next week's sermon. In *The Wages of Sin* (2016) (cat. no. 241) , made the year Donald Trump was elected president, he gave a political context to the Romans 6:23 verse about sinners and death. "It's about people getting away with stuff," Norsten says.<sup>1</sup> For that work he replicated the adhesive letters, along with their inevitable misalignment, that people put on their mailboxes. The monoprint *Uncle Sam #1* (2016) (cat. no. 239) , he says, is about what it means to grow up in small-town America "without thinking too much about it." An avid duck hunter, he uses for inspiration the handmade signs, billboards, and other curious things he sees while driving across the northern plains to go hunting.



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

Norsten grew up in the country near Willmar, Minnesota, where his parents owned a paint store. Some of his earliest art supplies were mis-mixed cans of Pittsburgh paint. When his father wasn't working in the store or teaching eighth-grade English, he painted houses and took his son along to watch. Norsten developed a long-standing relationship to paint. He's interested in stretching the boundaries of what it can do—like painting with the rubbery skin that develops on paint when uncovered. Paint is also his subject. One of his more minimalist series was based on paint chips; another depicted a can of Tru-Test paint . Still others mimicked blue painter's tape. For *Ceaseless, Endless, Timeless, Boundless* (2010) (cat. no. 234) , six layers of white were laid down so that the blue ink, instead of being absorbed, would sit slightly higher on the surface, like real tape. As in much of Norsten's art, the words and image in *Ceaseless, Endless, Timeless, Boundless* are contradictory; the purpose of painter's tape is to set boundaries, then be removed. For the trompe l'oeil print *Something Real Authentic True* (2011) (cat. no. 236) , Norsten created the illusion of dust and hairs trapped under clear tape. "I take extreme measures to make it look sloppy," he says. His favorite quote from the painter Philip Guston speaks of such labors: "It's a long, long preparation for a few moments of innocence."



Norsten graduated with a BFA in painting and printmaking from the Minneapolis College of Art and Design in 1990. In addition to the 2006 Whitney Biennial at the Whitney Museum of American Art, New York, and many other exhibitions, his recent solo shows include “Palookaville” (2018), Federica Schiavo Gallery (now Schiavo Zoppelli), Milan; “The Future The Past” (2017), Adams and Ollman, Portland, Oregon; and “Edited for Content” (2013), Weinstein Gallery, Minneapolis. He has received a McKnight Visual Arts Fellowship (1998) and Jerome Foundation Fellowship for Emerging Artists (1995–96). Norsten lives in Brooklyn Park, Minnesota, in a house on the Mississippi River.

—Marla J. Kinney

NOTES

1. Todd Norsten, phone conversation with the author, June 2020.



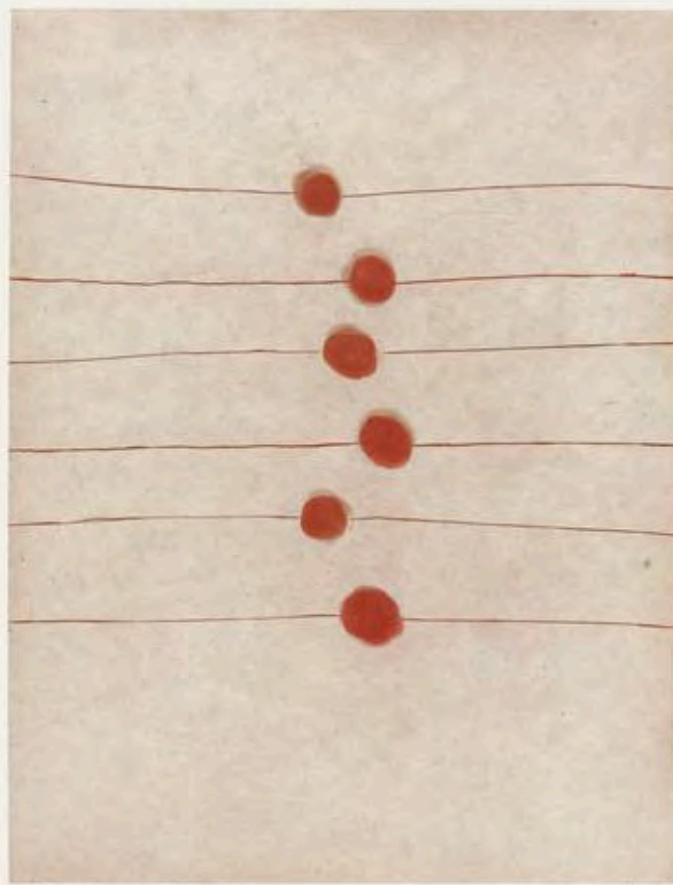
|                         |     |
|-------------------------|-----|
| Cat. 223. Norsten ..... | 586 |
| Cat. 224. Norsten ..... | 588 |
| Cat. 225. Norsten ..... | 590 |
| Cat. 226. Norsten ..... | 592 |
| Cat. 227. Norsten ..... | 594 |
| Cat. 228. Norsten ..... | 596 |
| Cat. 229. Norsten ..... | 598 |
| Cat. 230. Norsten ..... | 600 |
| Cat. 231. Norsten ..... | 602 |
| Cat. 232. Nielsen ..... | 604 |
| Cat. 233. Norsten ..... | 606 |
| Cat. 234. Norsten ..... | 608 |
| Cat. 235. Norsten ..... | 610 |
| Cat. 236. Norsten ..... | 612 |
| Cat. 237. Norsten ..... | 614 |
| Cat. 238. Norsten ..... | 616 |
| Cat. 239. Norsten ..... | 618 |
| Cat. 240. Norsten ..... | 620 |
| Cat. 241. Norsten ..... | 622 |



Copyright © Todd Norsten, published by Highpoint Editions

## Cat. 223. Norsten

|                                     |                                                                                                                                                  |
|-------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist, Nationality, Dates</b>   | Todd Norsten, American, born 1967                                                                                                                |
| <b>Title, Date</b>                  | Untitled, 2003                                                                                                                                   |
| <b>Portfolio / Series</b>           | ALLSOMENONE                                                                                                                                      |
| <b>Medium</b>                       | Color spit-bite aquatint                                                                                                                         |
| <b>Paper / Support</b>              | Somerset Satin wove paper                                                                                                                        |
| <b>Dimensions</b>                   | 15 1/4 × 12 in. (38.74 × 30.48 cm) (image) 24 × 20 in. (60.96 × 50.8 cm) (sheet)                                                                 |
| <b>Inscriptions + Marks</b>         | LR in pencil below image: Todd Norsten 2003 LL in pencil below image: Archive   Publisher's blindstamp, LLC of sheet: HP                         |
| <b>Edition + Proofs</b>             | Edition of 18   Proofs: 2 PP; 1 BAT; 6 TP; 1 Archive proof                                                                                       |
| <b>Printers</b>                     | Plate-making and proofing to approval by Master Printer Cole Rogers. Editioning by Assistant Printer Mia Keeler.                                 |
| <b>Publisher</b>                    | Highpoint Editions, Minneapolis                                                                                                                  |
| <b>Production Notes</b>             | Project began January 14, 2003. Proofing was completed May 12, 2003. The edition and proofs were signed September 8, 2003.                       |
| <b>Related HPE Archive Material</b> | <a href="#">View Related Works</a>                                                                                                               |
| <b>Creditline + Acc. No.</b>        | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.82.1 |

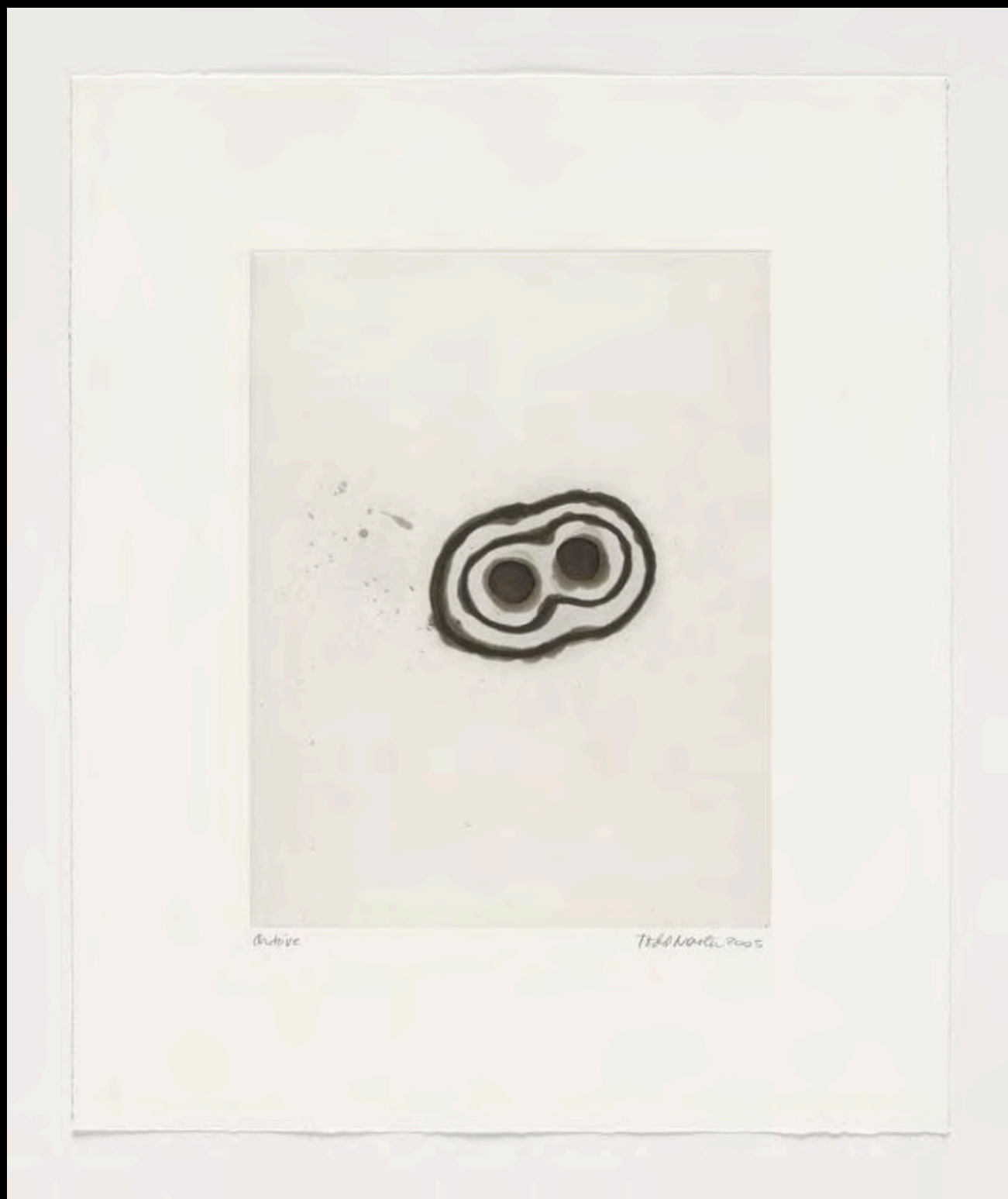


Archive Proof

Todd Norsten 2003

## Cat. 224. Norsten

|                                     |                                                                                                                                                  |
|-------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist, Nationality, Dates</b>   | Todd Norsten, American, born 1967                                                                                                                |
| <b>Title, Date</b>                  | Untitled, 2003                                                                                                                                   |
| <b>Portfolio / Series</b>           | ALLSOMENONE                                                                                                                                      |
| <b>Medium</b>                       | Color spit-bite aquatint and engraving with chine collé                                                                                          |
| <b>Paper / Support</b>              | natural gampi chine collé on Somerset Satin wove paper                                                                                           |
| <b>Dimensions</b>                   | 15 1/4 × 12 in. (38.74 × 30.48 cm) (image) 24 × 20 in. (60.96 × 50.8 cm) (sheet)                                                                 |
| <b>Inscriptions + Marks</b>         | LR in pencil below image: Todd Norsten 2003 LL in pencil below image: Archive   Publisher's blindstamp, LLC of sheet: HP                         |
| <b>Edition + Proofs</b>             | Edition of 18   Proofs: 2 PP; 1 BAT; 6 TP; 1 Archive proof                                                                                       |
| <b>Printers</b>                     | Plate-making and proofing to approval by Master Printer Cole Rogers. Editioning by Assistant Printer Mia Keeler.                                 |
| <b>Publisher</b>                    | Highpoint Editions, Minneapolis                                                                                                                  |
| <b>Production Notes</b>             | Project began January 14, 2003. Proofing was completed May 12, 2003. The edition and proofs were signed September 8, 2003.                       |
| <b>Related HPE Archive Material</b> | <a href="#">View Related Works</a>                                                                                                               |
| <b>Creditline + Acc. No.</b>        | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.82.2 |



Copyright © Todd Norsten, published by Highpoint Editions

## Cat. 225. Norsten

|                                     |                                                                                                                                                  |
|-------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist, Nationality, Dates</b>   | Todd Norsten, American, born 1967                                                                                                                |
| <b>Title, Date</b>                  | Untitled, 2003                                                                                                                                   |
| <b>Portfolio / Series</b>           | ALLSOMENONE                                                                                                                                      |
| <b>Medium</b>                       | Spit-bite aquatint in black ink with chine collé                                                                                                 |
| <b>Paper / Support</b>              | gampi chine collé on Somerset Satin wove paper                                                                                                   |
| <b>Dimensions</b>                   | 15 1/4 × 12 in. (38.74 × 30.48 cm) (image) 24 × 20 in. (60.96 × 50.8 cm) (sheet)                                                                 |
| <b>Inscriptions + Marks</b>         | LR in pencil below image: Todd Norsten 2003 LL in pencil below image: Archive   Publisher's blindstamp, LLC of sheet: HP                         |
| <b>Edition + Proofs</b>             | Edition of 18   Proofs: 2 PP; 1 BAT; 5 TP; 1 Archive proof                                                                                       |
| <b>Printers</b>                     | Plate-making and proofing to approval by Master Printer Cole Rogers. Editioning by Assistant Printer Mia Keeler.                                 |
| <b>Publisher</b>                    | Highpoint Editions, Minneapolis                                                                                                                  |
| <b>Production Notes</b>             | Project began January 14, 2003. Proofing was completed May 12, 2003. The edition and proofs were signed September 8, 2003.                       |
| <b>Related HPE Archive Material</b> | <a href="#">View Related Works</a>                                                                                                               |
| <b>Creditline + Acc. No.</b>        | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.82.3 |



Copyright © Todd Norsten, published by Highpoint Editions



## Cat. 226. Norsten

|                                     |                                                                                                                                                  |
|-------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist, Nationality, Dates</b>   | Todd Norsten, American, born 1967                                                                                                                |
| <b>Title, Date</b>                  | Untitled, 2003                                                                                                                                   |
| <b>Portfolio / Series</b>           | ALLSOMENONE                                                                                                                                      |
| <b>Medium</b>                       | Spit-bite aquatint in light green ink with chine collé                                                                                           |
| <b>Paper / Support</b>              | gampi chine collé on Somerset Satin wove paper                                                                                                   |
| <b>Dimensions</b>                   | 15 1/4 × 12 in. (38.74 × 30.48 cm) (image) 24 × 20 in. (60.96 × 50.8 cm) (sheet)                                                                 |
| <b>Inscriptions + Marks</b>         | LR in pencil below image: Todd Norsten 2003 LL in pencil below image: Archive   Publisher's blindstamp, LLC of sheet: HP                         |
| <b>Edition + Proofs</b>             | Edition of 18   Proofs: 2 PP; 1 BAT; 5 TP; 1 Archive proof                                                                                       |
| <b>Printers</b>                     | Plate-making and proofing to approval by Master Printer Cole Rogers. Editioning by Assistant Printer Mia Keeler.                                 |
| <b>Publisher</b>                    | Highpoint Editions, Minneapolis                                                                                                                  |
| <b>Production Notes</b>             | Project began January 14, 2003. Proofing was completed May 12, 2003. The edition and proofs were signed September 8, 2003.                       |
| <b>Related HPE Archive Material</b> | <a href="#">View Related Works</a>                                                                                                               |
| <b>Creditline + Acc. No.</b>        | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.82.4 |

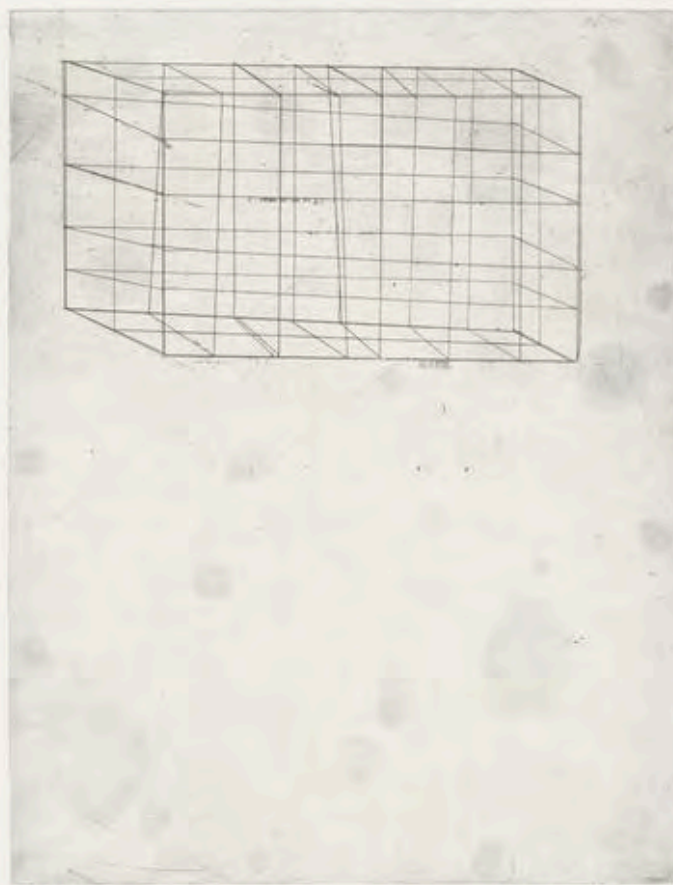


Archive

Todd Norsten 2003

## Cat. 227. Norsten

|                                             |                                                                                                                                                  |
|---------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>   | Todd Norsten, American, born 1967                                                                                                                |
| <b>Title, Date</b>                          | Untitled, 2003                                                                                                                                   |
| <b>Portfolio /<br/>Series</b>               | ALLSOMENONE                                                                                                                                      |
| <b>Medium</b>                               | Color spilt-bite aquatint with drypoint (existing plate scratches) and plate tone                                                                |
| <b>Paper /<br/>Support</b>                  | Somerset Satin wove paper                                                                                                                        |
| <b>Dimensions</b>                           | 15 1/4 × 12 in. (38.74 × 30.48 cm) (image) 24 × 20 in. (60.96 × 50.8 cm) (sheet)                                                                 |
| <b>Inscriptions +<br/>Marks</b>             | LR in pencil below image: Todd Norsten 2003 LL in pencil below image: Archive   Publisher's blindstamp, LLC of sheet: HP                         |
| <b>Edition +<br/>Proofs</b>                 | Edition of 18   Proofs: 2 PP; 1 BAT; 1 CTP; 5 TP; 1 Archive proof                                                                                |
| <b>Printers</b>                             | Plate-making and proofing to approval by Master Printer Cole Rogers. Editioning by Assistant Printer Mia Keeler.                                 |
| <b>Publisher</b>                            | Highpoint Editions, Minneapolis                                                                                                                  |
| <b>Production<br/>Notes</b>                 | Project began January 14, 2003. Proofing was completed May 12, 2003. The edition and proofs were signed September 8, 2003.                       |
| <b>Related HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                               |
| <b>Creditline +<br/>Acc. No.</b>            | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.82.5 |



Archive

Todd Norsten 2003

## Cat. 228. Norsten

|                                     |                                                                                                                                                |
|-------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist, Nationality, Dates</b>   | Todd Norsten, American, born 1967                                                                                                              |
| <b>Title, Date</b>                  | Untitled, 2003                                                                                                                                 |
| <b>Portfolio / Series</b>           |                                                                                                                                                |
| <b>Medium</b>                       | Etching in black ink and spit-bite aquatint in green ink (printed verso) with chine collé                                                      |
| <b>Paper / Support</b>              | white Somerset Satin paper and white sekishu chine collé                                                                                       |
| <b>Dimensions</b>                   | 15 1/4 × 12 in. (38.74 × 30.48 cm) (image) 24 × 20 in. (60.96 × 50.8 cm) (sheet)                                                               |
| <b>Inscriptions + Marks</b>         | LR in pencil below image: Todd Norsten 2003 LL in pencil below image: Archive   Publisher's blindstamp, LLC of sheet: HP                       |
| <b>Edition + Proofs</b>             | Edition of 18   Proofs: 2 PP; 1 BAT; 1 Archive proof                                                                                           |
| <b>Printers</b>                     | Plate-making and proofing to approval by Master Printer Cole Rogers. Editioning by Assistant Printers Mia Keeler and Jeremy Lundquist.         |
| <b>Publisher</b>                    | Highpoint Editions, Minneapolis                                                                                                                |
| <b>Production Notes</b>             | Project began January 14, 2003. Proofing was completed May 12, 2003. The edition and proofs were signed September 8, 2003.                     |
| <b>Related HPE Archive Material</b> | <a href="#">View Related Works</a>                                                                                                             |
| <b>Creditline + Acc. No.</b>        | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.83 |



Archive

Todd Norsten 2003

## Cat. 229. Norsten

|                                     |                                                                                                                                                |
|-------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist, Nationality, Dates</b>   | Todd Norsten, American, born 1967                                                                                                              |
| <b>Title, Date</b>                  | Untitled, 2003                                                                                                                                 |
| <b>Portfolio / Series</b>           |                                                                                                                                                |
| <b>Medium</b>                       | Color spit-bite aquatint with chine collé                                                                                                      |
| <b>Paper / Support</b>              | white Somerset Satin paper and white gampi chine collé                                                                                         |
| <b>Dimensions</b>                   | 15 1/4 × 12 in. (38.74 × 30.48 cm) (image) 24 × 20 in. (60.96 × 50.8 cm) (sheet)                                                               |
| <b>Inscriptions + Marks</b>         | LR in pencil below image: Todd Norsten 2003 LL in pencil below image: Archive   Publisher's blindstamp, LLC of sheet: HP                       |
| <b>Edition + Proofs</b>             | Edition of 18   Proofs: 2 PP; 1 BAT; 1 Archive proof                                                                                           |
| <b>Printers</b>                     | Plate-making and proofing to approval by Master Printer Cole Rogers. Editioning by Assistant Printer Mia Keeler.                               |
| <b>Publisher</b>                    | Highpoint Editions, Minneapolis                                                                                                                |
| <b>Production Notes</b>             | Project began January 14, 2003. Proofing was completed May 12, 2003. The edition and proofs were signed September 8, 2003.                     |
| <b>Related HPE Archive Material</b> | <a href="#">View Related Works</a>                                                                                                             |
| <b>Creditline + Acc. No.</b>        | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.84 |



T-H

Todd Norsten 2003



## Cat. 230. Norsten

|                                     |                                                                                                                                                |
|-------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist, Nationality, Dates</b>   | Todd Norsten, American, born 1967                                                                                                              |
| <b>Title, Date</b>                  | Untitled, 2003                                                                                                                                 |
| <b>Portfolio / Series</b>           |                                                                                                                                                |
| <b>Medium</b>                       | Color spit-bite aquatint with chine collé                                                                                                      |
| <b>Paper / Support</b>              | white Somerset Satin paper and white gampi chine collé                                                                                         |
| <b>Dimensions</b>                   | 15 1/4 × 12 in. (38.74 × 30.48 cm) (image) 24 × 20 in. (60.96 × 50.8 cm) (sheet)                                                               |
| <b>Inscriptions + Marks</b>         | LR in pencil below image: Todd Norsten 2003 LL in pencil below image: T.P.   Publisher's blindstamp, LLC of sheet: HP                          |
| <b>Edition + Proofs</b>             | Edition of 18   Proofs: 6 TP                                                                                                                   |
| <b>Printers</b>                     | Plate-making and proofing to approval by Master Printer Cole Rogers. Editioning by Assistant Printer Mia Keeler.                               |
| <b>Publisher</b>                    | Highpoint Editions, Minneapolis                                                                                                                |
| <b>Production Notes</b>             | Project began January 14, 2003. Proofing was completed May 12, 2003. The edition and proofs were signed September 8, 2003.                     |
| <b>Related HPE Archive Material</b> | <a href="#">View Related Works</a>                                                                                                             |
| <b>Creditline + Acc. No.</b>        | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.85 |



Archives

Todd Norsten 2005

## Cat. 231. Norsten

|                                     |                                                                                                                                                |
|-------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist, Nationality, Dates</b>   | Todd Norsten, American, born 1967                                                                                                              |
| <b>Title, Date</b>                  | Untitled, 2003                                                                                                                                 |
| <b>Portfolio / Series</b>           |                                                                                                                                                |
| <b>Medium</b>                       | Color etching with chine collé                                                                                                                 |
| <b>Paper / Support</b>              | white Somerset Satin paper and natural gampi chine collé                                                                                       |
| <b>Dimensions</b>                   | 15 1/4 × 12 in. (38.74 × 30.48 cm) (image) 24 × 20 in. (60.96 × 50.8 cm) (sheet)                                                               |
| <b>Inscriptions + Marks</b>         | LR in pencil below image: Todd Norsten 2003 LL in pencil below image: Archive   Publisher's blindstamp, LLC of sheet: HP                       |
| <b>Edition + Proofs</b>             | Edition of 18   Proofs: 2 PP; 1 BAT; 1 Archive proof                                                                                           |
| <b>Printers</b>                     | Plate-making and proofing to approval by Master Printer Cole Rogers. Editioning by Assistant Printer Mia Keeler and Jeremy Lundquist.          |
| <b>Publisher</b>                    | Highpoint Editions, Minneapolis                                                                                                                |
| <b>Production Notes</b>             | Project began January 14, 2003. Proofing was completed May 12, 2003. The edition and proofs were signed September 8, 2003.                     |
| <b>Related HPE Archive Material</b> | <a href="#">View Related Works</a>                                                                                                             |
| <b>Creditline + Acc. No.</b>        | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.86 |

ENDLESS  
CEASELESS  
BOUNDLESS  
JOY

## Cat. 232. Nielsen

---

|                                                 |                                                                                                                                                                                                                                                                                            |
|-------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | Todd Norsten, American, born 1967                                                                                                                                                                                                                                                          |
| <b>Title, Date</b>                              | Endless, Ceaseless, Boundless Joy, 2009                                                                                                                                                                                                                                                    |
| <b>Portfolio /<br/>Series</b>                   |                                                                                                                                                                                                                                                                                            |
| <b>Medium</b>                                   | Screenprint in tan ink                                                                                                                                                                                                                                                                     |
| <b>Paper /<br/>Support</b>                      | white Arches Cover paper                                                                                                                                                                                                                                                                   |
| <b>Dimensions</b>                               | 43 × 31 3/4 in. (109.22 × 80.65 cm) (sheet)                                                                                                                                                                                                                                                |
| <b>Inscriptions<br/>+ Marks</b>                 | BC in cream-colored pencil: Todd Norsten 2009 LLC in cream-colored pencil: Archive 1/2   Publisher's stamp in light gray ink, LLC: HP                                                                                                                                                      |
| <b>Edition +<br/>Proofs</b>                     | Edition of 23   Proofs: 4 AP; 4 PP; 1 BAT; 2 HC; 3 CTP; 2 Archive proofs                                                                                                                                                                                                                   |
| <b>Printers</b>                                 | Screen-making and proofing to approval by Master Printer Cole Rogers. Editioning by Cole Rogers with assistance from Senior Printer Zac AdamsBliss, Studio Manager Joanne Price, and Studio Interns Justine Gartner, Tom Kracauer, Frances Lloyd-Baynes, Sam Reeves, and Boris Scherbakov. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                                                                                            |
| <b>Production<br/>Notes</b>                     | Project began December 4, 2008. Proofing was completed December 18, 2008. The edition and proofs were signed February 12, 2009.                                                                                                                                                            |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                                                                                         |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.87                                                                                                                                             |

---



Copyright © Todd Norsten, published by Highpoint Editions

## Cat. 233. Norsten

---

|                                                 |                                                                                                                                                                                                                                                                                                                |
|-------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | Todd Norsten, American, born 1967                                                                                                                                                                                                                                                                              |
| <b>Title, Date</b>                              | The Trouble With Romance, 2009                                                                                                                                                                                                                                                                                 |
| <b>Portfolio /<br/>Series</b>                   |                                                                                                                                                                                                                                                                                                                |
| <b>Medium</b>                                   | Color lithograph with additions in graphite                                                                                                                                                                                                                                                                    |
| <b>Paper /<br/>Support</b>                      | unbleached Thai mulberry paper                                                                                                                                                                                                                                                                                 |
| <b>Dimensions</b>                               | 32 1/2 × 25 1/4 in. (82.55 × 64.14 cm) (sheet)                                                                                                                                                                                                                                                                 |
| <b>Inscriptions<br/>+ Marks</b>                 | BC in pencil: Todd Norsten 2009 LLC in pencil: ARCHIVE 1/2   Publisher's stamp in white ink, LLC: HP                                                                                                                                                                                                           |
| <b>Edition +<br/>Proofs</b>                     | Edition of 18   Proofs: 4 AP; 4 PP; 1 BAT; 2 HC; 2 Archive proofs                                                                                                                                                                                                                                              |
| <b>Printers</b>                                 | Plate-making and proofing to approval by Master Printer Cole Rogers and Senior Printer Zac Adams-Bliss. Editioning by Cole Rogers with assistance from Zac Adams-Bliss, Studio Manager Joanne Price, and Studio Interns Justine Gartner, Tom Kracauer, Frances Lloyd-Baynes, Sam Reeves, and Boris Scherbakov. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                                                                                                                |
| <b>Production<br/>Notes</b>                     | Project began October 13, 2008. Proofing was completed November 10, 2008. The edition and proofs were signed March 4, 2009.                                                                                                                                                                                    |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                                                                                                             |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.88                                                                                                                                                                 |

---

CELESTIAL  
CENTRAL  
TIMELINESS  
BOUNDLESS

Copyright © Todd Norsten, published by Highpoint Editions



## Cat. 234. Norsten

---

|                                                 |                                                                                                                                                                                                                      |
|-------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | Todd Norsten, American, born 1967                                                                                                                                                                                    |
| <b>Title, Date</b>                              | Ceaseless, Endless, Timeless, Boundless, 2010                                                                                                                                                                        |
| <b>Portfolio /<br/>Series</b>                   |                                                                                                                                                                                                                      |
| <b>Medium</b>                                   | Screenprint in blue ink, with lithographic additions                                                                                                                                                                 |
| <b>Paper /<br/>Support</b>                      | Rives BFK wove paper                                                                                                                                                                                                 |
| <b>Dimensions</b>                               | 50 1/2 × 40 1/2 in. (128.27 × 102.87 cm) (sheet)                                                                                                                                                                     |
| <b>Inscriptions<br/>+ Marks</b>                 | BC margin in pencil: Todd Norsten 2010 BC margin in pencil: Archive 1/2                                                                                                                                              |
| <b>Edition +<br/>Proofs</b>                     | Edition of 11   Proofs: 2 AP; 2 PP; 1 BAT; 1 HC; 2 Archive proofs                                                                                                                                                    |
| <b>Printers</b>                                 | Screen-making and editioning by Master Printer Cole Rogers and Senior Printer Zac Adams-Bliss with assistance from Studio Manager Joanne Price and Studio Interns Dan Henning, Molly Nelson, and Genevieve Senchyna. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                      |
| <b>Production<br/>Notes</b>                     | Project began September 2009. Printing was completed April 28, 2010. The edition and proofs were signed May 19, 2010.                                                                                                |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                   |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.89                                                                       |

---



Copyright © Todd Norsten, published by Highpoint Editions

## Cat. 235. Norsten

---

|                                                 |                                                                                                                                                                                                                                            |
|-------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | Todd Norsten, American, born 1967                                                                                                                                                                                                          |
| <b>Title, Date</b>                              | JFK in "64", 2011                                                                                                                                                                                                                          |
| <b>Portfolio /<br/>Series</b>                   |                                                                                                                                                                                                                                            |
| <b>Medium</b>                                   | Screenprint in green ink on museum board                                                                                                                                                                                                   |
| <b>Paper /<br/>Support</b>                      | 2-ply museum board                                                                                                                                                                                                                         |
| <b>Dimensions</b>                               | 28 × 37 3/8 in. (71.12 × 94.93 cm) (sheet)                                                                                                                                                                                                 |
| <b>Inscriptions<br/>+ Marks</b>                 | BC in pencil on verso: Todd Norsten   LRC in pencil on verso: 2011 LLC in pencil on verso: Archive 1/2   Publisher's stamp in gray ink, LLC on verso: HP                                                                                   |
| <b>Edition +<br/>Proofs</b>                     | Edition of 20   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 2 Archive proofs                                                                                                                                                                          |
| <b>Printers</b>                                 | Screen-making and proofing to approval by Master Printer Cole Rogers. Editioning by Cole Rogers with assistance from Senior Printer Zac Adams-Bliss, Assistant Printer Drew Peterson, and Studio Interns Lisa Loftgren and Megan Anderson. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                                            |
| <b>Production<br/>Notes</b>                     | Project began May 2011. Proofing was completed July 29, 2011. The edition and proofs were signed August 2, 2011.                                                                                                                           |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                                         |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.90                                                                                             |

---

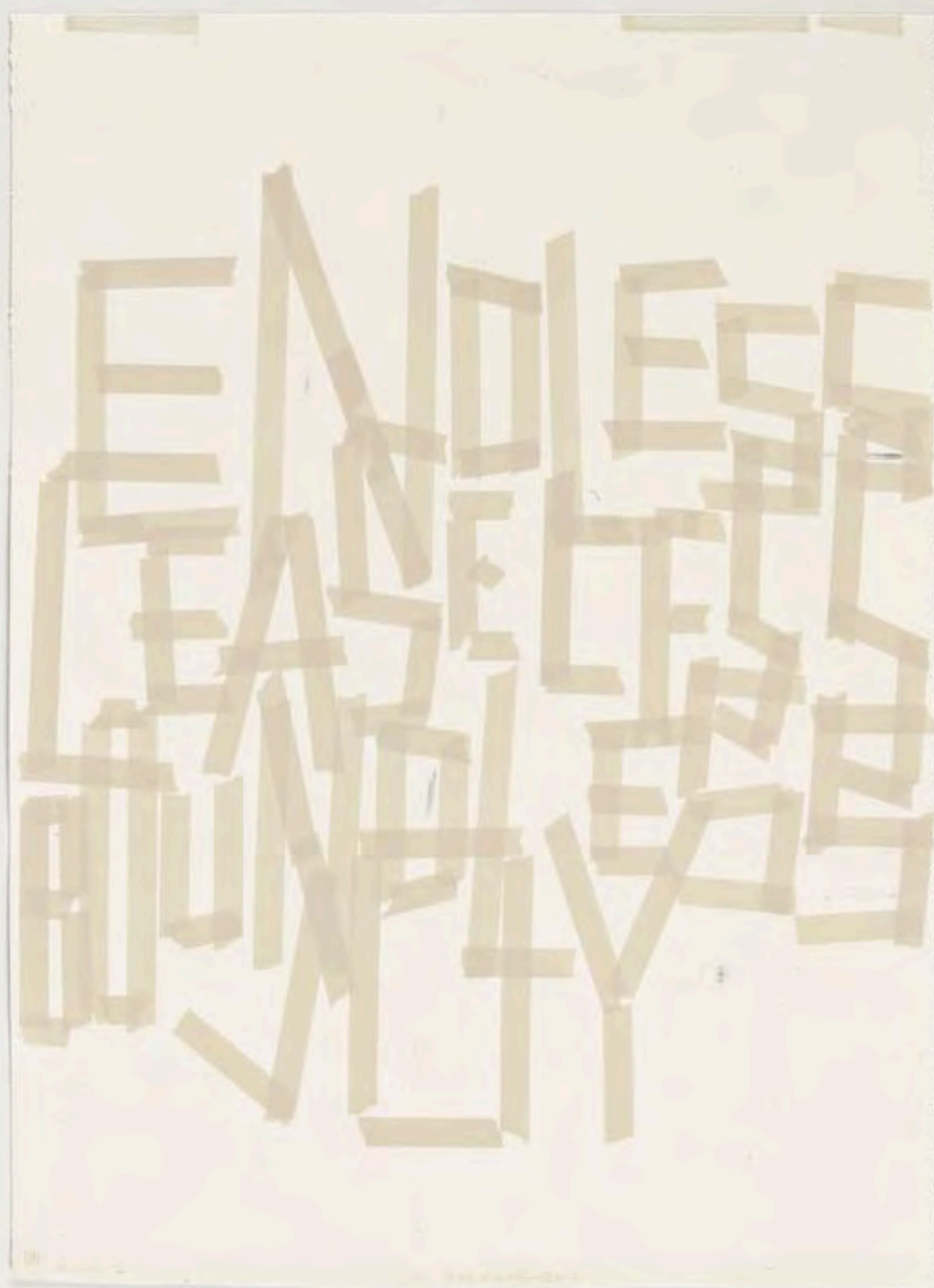


SOMETHING  
REAL  
AUTHENTIC  
TRUE

Copyright © Todd Norsten, published by Highpoint Editions

## Cat. 236. Norsten

|                                                 |                                                                                                                                                                                                                                                                          |
|-------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | Todd Norsten, American, born 1967                                                                                                                                                                                                                                        |
| <b>Title, Date</b>                              | Something Real Authentic True, 2011                                                                                                                                                                                                                                      |
| <b>Portfolio /<br/>Series</b>                   |                                                                                                                                                                                                                                                                          |
| <b>Medium</b>                                   | Color screenprint and lithograph                                                                                                                                                                                                                                         |
| <b>Paper /<br/>Support</b>                      | Arches 88 paper (printed on back of sheet per artist's intent)                                                                                                                                                                                                           |
| <b>Dimensions</b>                               | 28 1/4 × 22 1/4 in. (71.76 × 56.52 cm) (sheet)                                                                                                                                                                                                                           |
| <b>Inscriptions<br/>+ Marks</b>                 | BC in pencil: Todd Norsten Archive 1/2 2011 BC in pencil: Archive 1/2   Publisher's stamp in light gray ink, BC on verso: HP                                                                                                                                             |
| <b>Edition +<br/>Proofs</b>                     | Edition of 21   Proofs: 4 AP; 4 PP; 1 BAT; 2 HC; 2 CTP; 2 TP; 2 Archive proofs                                                                                                                                                                                           |
| <b>Printers</b>                                 | Screen-making, plate-making, and proofing to approval by Master Printer Cole Rogers. Editioning by Cole Rogers with assistance from Senior Printer Zac Adams-Bliss, Assistant Printer Drew Peterson, and Studio Interns Lisa Lofgren, Jenny Morse, and Kelsey Henderson. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                                                                          |
| <b>Production<br/>Notes</b>                     | Project began December 2008. Proofing was completed April 2011. The edition and proofs were signed September 21, 2011.                                                                                                                                                   |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                                                                       |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.91                                                                                                                           |



Copyright © Todd Norsten, published by Highpoint Editions

## Cat. 237. Norsten

---

|                                                 |                                                                                                                                                                                                                                      |
|-------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | Todd Norsten, American, born 1967                                                                                                                                                                                                    |
| <b>Title, Date</b>                              | Wayland, 2013                                                                                                                                                                                                                        |
| <b>Portfolio /<br/>Series</b>                   |                                                                                                                                                                                                                                      |
| <b>Medium</b>                                   | Color screenprint and lithograph                                                                                                                                                                                                     |
| <b>Paper /<br/>Support</b>                      | white Arches Cover paper                                                                                                                                                                                                             |
| <b>Dimensions</b>                               | 43 1/4 × 31 1/2 in. (109.86 × 80.01 cm) (sheet)                                                                                                                                                                                      |
| <b>Inscriptions<br/>+ Marks</b>                 | BC in cream-colored pencil: Todd Norsten 2013 LLC in cream-colored pencil: Archive 1/2   Publisher's stamp in tan ink, LLC: HP                                                                                                       |
| <b>Edition +<br/>Proofs</b>                     | Edition of 23   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 1 CTP (like edition with clear overprint varnish on letters); 3 TP (like edition with coffee stains applied by the artist with a mug); 2 Archive proofs                             |
| <b>Printers</b>                                 | Edition by Master Printer Cole Rogers and Senior Printer Zac Adams-Bliss with assistance from Assistant Printer Nuno Nuñez and Studio Interns Molly Baeverstad, Ellen Bogen, Michael Ferut, Mary Schaub Schlager, and Travis Triple. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                                      |
| <b>Production<br/>Notes</b>                     | Project began August 15, 2011. The edition and proofs were signed February 28, 2013.                                                                                                                                                 |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                                   |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.92                                                                                       |

---



Copyright © Todd Norsten, published by Highpoint Editions



## Cat. 238. Norsten

---

|                                                 |                                                                                                                                                                                            |
|-------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | Todd Norsten, American, born 1967                                                                                                                                                          |
| <b>Title, Date</b>                              | The End, 2016                                                                                                                                                                              |
| <b>Portfolio /<br/>Series</b>                   | NOWHERE                                                                                                                                                                                    |
| <b>Medium</b>                                   | Color monotype, relief printing, and collage on mulberry paper                                                                                                                             |
| <b>Paper /<br/>Support</b>                      | natural Thai mulberry paper                                                                                                                                                                |
| <b>Dimensions</b>                               | 33 1/16 × 23 15/16 in. (83.98 × 60.8 cm) (sheet)                                                                                                                                           |
| <b>Inscriptions<br/>+ Marks</b>                 | BC in pencil on verso: Todd Norsten 2016 Publisher's stamp in light gray ink, LLC on verso: HP                                                                                             |
| <b>Edition +<br/>Proofs</b>                     | No edition; unique print                                                                                                                                                                   |
| <b>Printers</b>                                 | Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, and Assistant Printer Kate Goyette. Additional project assistance was given by Studio Interns Lyndsey Schmitt and Josh Tangen. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                            |
| <b>Production<br/>Notes</b>                     | Spring through fall 2016.                                                                                                                                                                  |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                         |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Plautz Family Endowment 2018.31                                                                                                                            |

---



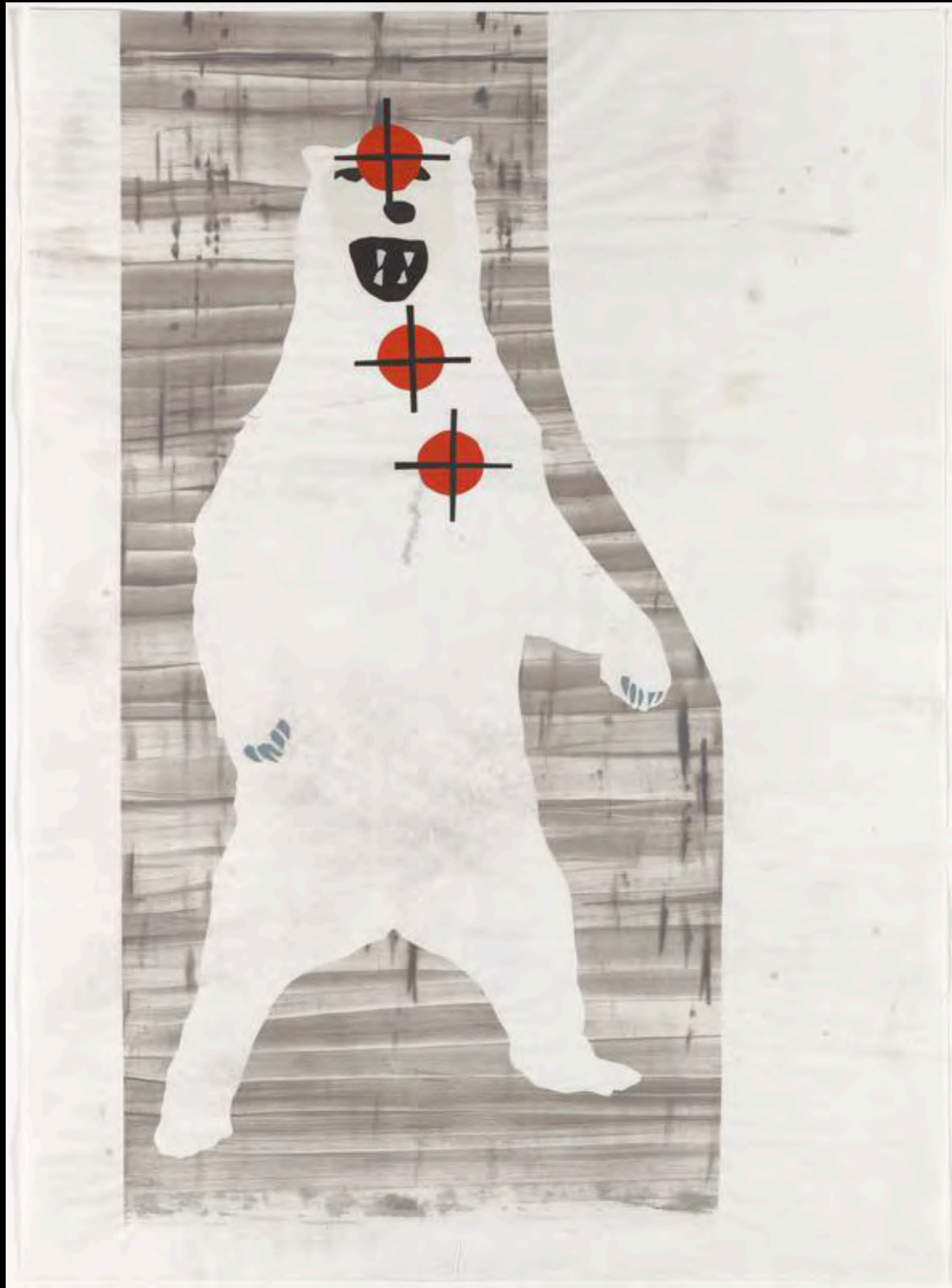
Copyright © Todd Norsten, published by Highpoint Editions

## Cat. 239. Norsten

---

|                                                 |                                                                                                                                                                                                                             |
|-------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | Todd Norsten, American, born 1967                                                                                                                                                                                           |
| <b>Title, Date</b>                              | Uncle Sam #1, 2016                                                                                                                                                                                                          |
| <b>Portfolio /<br/>Series</b>                   |                                                                                                                                                                                                                             |
| <b>Medium</b>                                   | Color monotype on mulberry paper                                                                                                                                                                                            |
| <b>Paper /<br/>Support</b>                      | white Thai mulberry paper                                                                                                                                                                                                   |
| <b>Dimensions</b>                               | 33 × 24 in. (83.82 × 60.96 cm) (sheet)                                                                                                                                                                                      |
| <b>Inscriptions<br/>+ Marks</b>                 | BC in pencil on verso: Todd Norsten 2016 Publisher's stamp in light gray ink, LLC on verso: HP                                                                                                                              |
| <b>Edition +<br/>Proofs</b>                     | No edition; unique print                                                                                                                                                                                                    |
| <b>Printers</b>                                 | Printing and various assistance from Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, and Assistant Printer Kate Goyette. Additional project assistance given by Studio Interns Lyndsey Schmitt and Josh Tangen. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                             |
| <b>Production<br/>Notes</b>                     | Spring through fall 2016.                                                                                                                                                                                                   |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                          |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.93                                                                              |

---



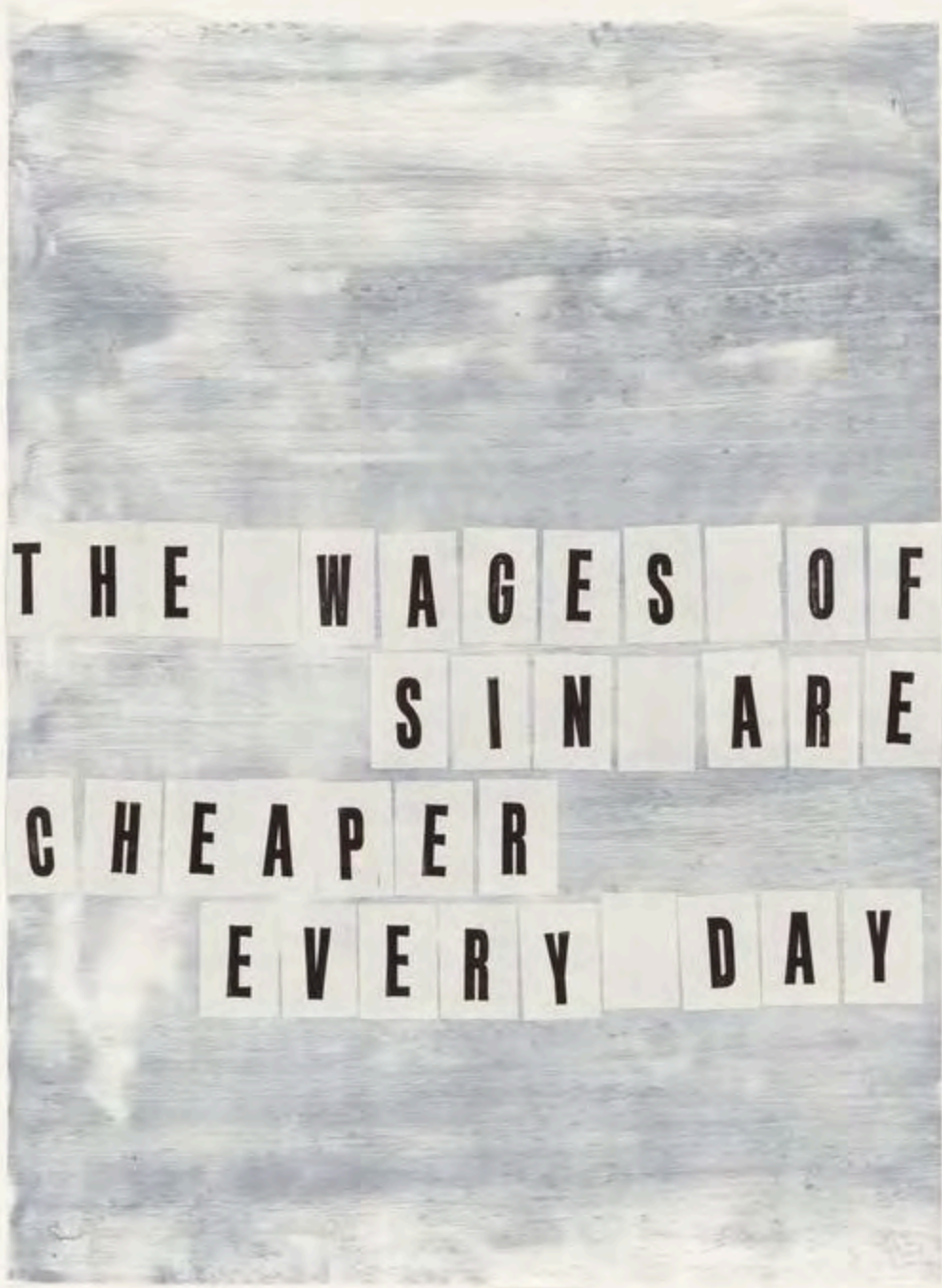
Copyright © Todd Norsten, published by Highpoint Editions

## Cat. 240. Norsten

---

|                                                 |                                                                                                                                                                                                                             |
|-------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | Todd Norsten, American, born 1967                                                                                                                                                                                           |
| <b>Title, Date</b>                              | Untitled (Targets #2), 2016                                                                                                                                                                                                 |
| <b>Portfolio /<br/>Series</b>                   |                                                                                                                                                                                                                             |
| <b>Medium</b>                                   | Color monotype, with collaged monotype elements on mulberry paper                                                                                                                                                           |
| <b>Paper /<br/>Support</b>                      | white Thai mulberry paper                                                                                                                                                                                                   |
| <b>Dimensions</b>                               | 33 × 24 in. (83.82 × 60.96 cm) (sheet)                                                                                                                                                                                      |
| <b>Inscriptions<br/>+ Marks</b>                 | BC in pencil on verso: Todd Norsten 2016                                                                                                                                                                                    |
| <b>Edition +<br/>Proofs</b>                     | No edition; unique print                                                                                                                                                                                                    |
| <b>Printers</b>                                 | Printing and various assistance from Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, and Assistant Printer Kate Goyette. Additional project assistance given by Studio Interns Lyndsey Schmitt and Josh Tangen. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                             |
| <b>Production<br/>Notes</b>                     | Spring through fall 2016.                                                                                                                                                                                                   |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                          |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.94                                                                              |

---



**T H E   W A G E S   O F  
S I N   A R E  
C H E A P E R  
E V E R Y   D A Y**

Copyright © Todd Norsten, published by Highpoint Editions

## Cat. 241. Norsten

---

|                                                 |                                                                                                                                                                                                                             |
|-------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | Todd Norsten, American, born 1967                                                                                                                                                                                           |
| <b>Title, Date</b>                              | The Wages of Sin, 2016                                                                                                                                                                                                      |
| <b>Portfolio /<br/>Series</b>                   |                                                                                                                                                                                                                             |
| <b>Medium</b>                                   | Color monoprint, with collaged relief prints from rubber stamps on mulberry paper                                                                                                                                           |
| <b>Paper /<br/>Support</b>                      | white Thai mulberry paper                                                                                                                                                                                                   |
| <b>Dimensions</b>                               | 33 × 24 in. (83.82 × 60.96 cm) (sheet)                                                                                                                                                                                      |
| <b>Inscriptions<br/>+ Marks</b>                 | BC in pencil on verso: Todd Norsten 2016 Publisher's stamp in light gray ink, LLC on verso: HP                                                                                                                              |
| <b>Edition +<br/>Proofs</b>                     | No edition; unique print                                                                                                                                                                                                    |
| <b>Printers</b>                                 | Printing and various assistance from Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, and Assistant Printer Kate Goyette. Additional project assistance given by Studio Interns Lyndsey Schmitt and Josh Tangen. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                             |
| <b>Production<br/>Notes</b>                     | Spring through fall 2016.                                                                                                                                                                                                   |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                          |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.95                                                                              |

---



# Chloe Piene



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

## **Born 1972, Stamford, Connecticut**

Speaking at Vienna's Albertina museum when her work was on view in "Drawing Now: 2015," Chloe Piene specified that she has never painted. She draws. "As a toddler I was always drawing, always drawing figures," she says.<sup>1</sup> Now those figures are often charcoal on vellum, unclothed, and shift between skin and skeleton. Peter Schjeldahl, art critic at the *New Yorker*, compared her "snarling line" to that of Egon Schiele.<sup>2</sup> "All the best pieces that I make, they really just come out by themselves," Piene has said. "It is as if I get consumed by the action of doing it."<sup>3</sup> There is a sense with Piene's



marks, writes critic Joshua Mack, “that the process is extending beyond the drawing, that the creature is about to vanish or appear fully, leaving an uneasy kind of feeling that there is something more; something that you can almost, but not quite, grasp.”<sup>4</sup> Piene’s characteristically frenetic line is on display in the lithographic drawings and intaglio print she made at Highpoint (2010).



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

She invests herself deeply in her videos and performances. To better understand darkness for her video *Black Mouth* (2003), she spent a few months in a cabin with no amenities except a generator. For *11 Octogenarians* (2012), she had men in their eighties read aloud from her personal journal. *Familienausstellung* (*Family Constellation*, 2016) consisted of a dialogue among her living and dead relatives. She prefaced the performance by stating, “I have always felt that my friends are my real family, whereas my blood family are distant, shadowy specters unable to reach or see me.”

Piene received a BA in art history, concentrating in the Northern Renaissance, from Columbia University in New York (1993), and an MFA from Goldsmiths, University of London (1997). In addition to the “Drawing Now: 2015” show, she has participated in “Crossing Borders: Collecting for the Future” (2020–21), Residenzschloss, Staatliche Kunstsammlungen Dresden; “Egon Schiele: The Jubilee Show—Reloaded” (2018), Leopold Museum, Vienna; “Chloe Piene” (2017), Galerie Barbara Thumm, Berlin; “Drawing: The Bottom Line” (2015), SMAK (Stedelijk Museum voor Actuele Kunst), Ghent, Belgium; “Compass in Hand” (2010), Museum of Modern Art, New York; “Chloe Piene/Jeppe Hein” (2007–8), Carré d’Art Musée d’Art Contemporain, Nîmes, France; and Whitney Biennial (2004), Whitney Museum of American Art, New York, among others. Her

work appears in the publications *A Passion for Drawing: The Guerlain Collection from the Centre Pompidou* (Prestel, 2019); *Drawing People: The Human Figure in Contemporary Art* (Thames and Hudson, 2015); *Contemporary Drawing: From the 1960s to Now* (Tate Publishing London, 2014); and *Vitamin D: New Perspectives in Drawing* (Phaidon Press, 2005). Piene is based in New York and The Hague.

—Marla J. Kinney

NOTES

1. “Why Drawing Now – At the Albertina Museum: Chloe Piene,” Albertina Museum, Vienna, video, 15:02, November 15, 2015, produced by KA21/Cast Your Art, <https://vimeo.com/144738319>.
2. Peter Schjeldahl, “What’s New,” *New Yorker*, March 22, 2004.
3. “Why Drawing Now,” Albertina Museum.
4. Joshua Mack, “Chloe Piene,” *Modern Painters*, November 2005, p. 63.

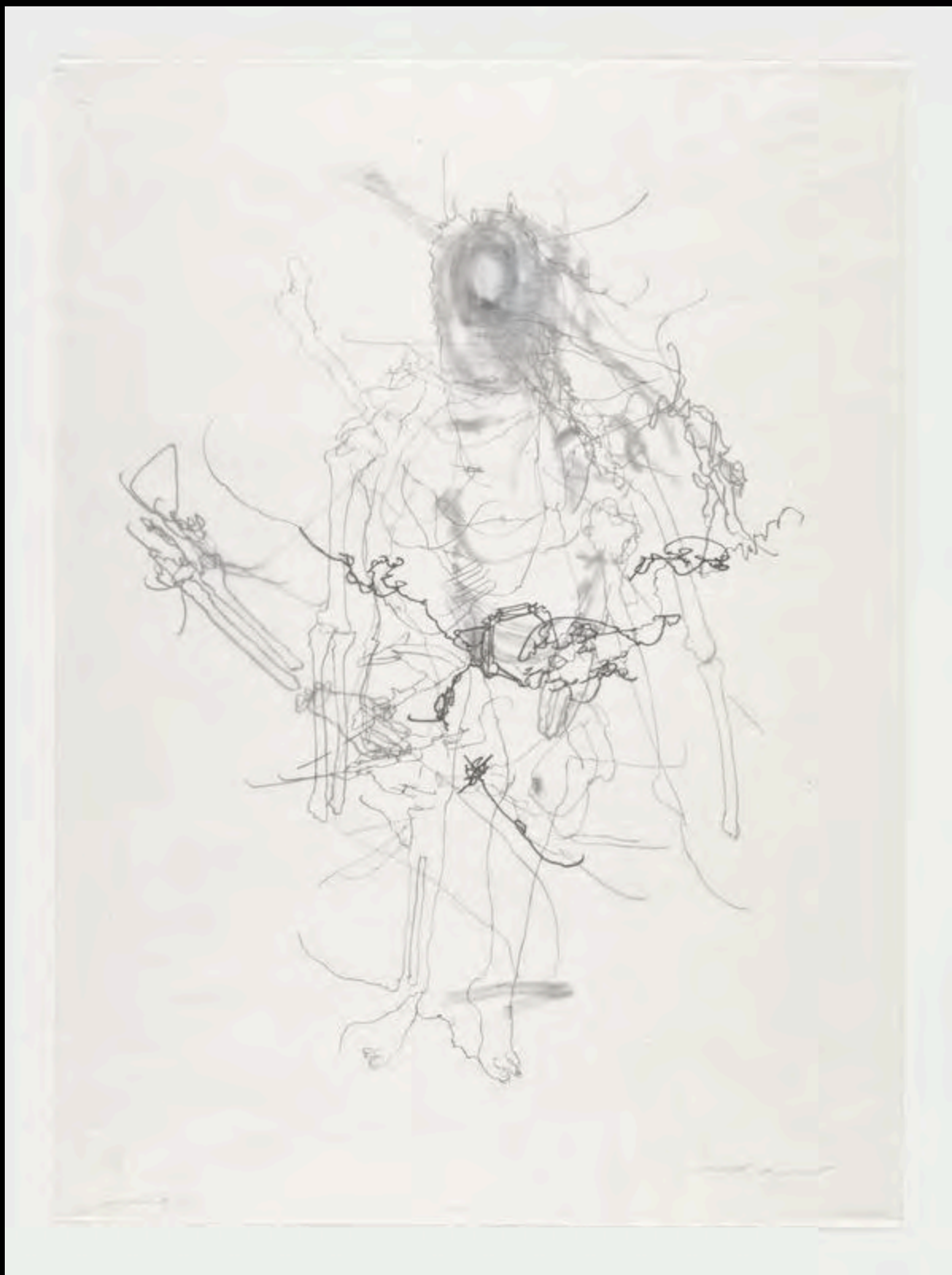
|                 |     |
|-----------------|-----|
| Cat. 242. Piene | 626 |
| Cat. 243. Piene | 628 |
| Cat. 244. Piene | 630 |
| Cat. 245. Piene | 632 |



Copyright © Chloe Piene Studio, published by Highpoint Editions

## Cat. 242. Piene

|                                                 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
|-------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | Chloe Piene, American, born 1972                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
| <b>Title, Date</b>                              | Anvil, 2010                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
| <b>Portfolio /<br/>Series</b>                   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| <b>Medium</b>                                   | Etching in black ink                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| <b>Paper /<br/>Support</b>                      | Hahnemühle Copperplate paper                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
| <b>Dimensions</b>                               | 44 × 32 in. (111.76 × 81.28 cm) (sheet)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| <b>Inscriptions<br/>+ Marks</b>                 | LRC in pencil: Chloe Piene   BC in pencil: "ANVIL" LLC in pencil: ARCHIVE 1/2  <br>Publisher's blindstamp, LLC: HP                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
| <b>Edition +<br/>Proofs</b>                     | Edition of 18   Proofs: 3 AP; 4 PP; 1 BAT; 2 HC; 2 Archive proofs                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| <b>Printers</b>                                 | Proofing by Master Printer Cole Rogers. Plate work and edition by Justin Israels with<br>assistance from Senior Printer Zac Adams-Bliss and Studio Manager Joanne Price.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| <b>Production<br/>Notes</b>                     | The copper plate was covered with hard ground and shipped to the artist's studio in<br>New York June 2008. Several drawings were made and the plate re-grounded several<br>times over the next year by Justin Israels in New York. The final hard ground image<br>was etched in New York by Justin Israels and shipped to Minneapolis. During the<br>artist's next trip to Minneapolis in August of 2009 the plate was proofed, reworked<br>(deletions), and proofed to approval by Master Printer Cole Rogers. The final edition<br>was printed in New York by Justin Israels and completed May 10, 2010. The artist<br>signed the edition May 20, 2010. |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the<br>Christina N. and Swan J. Turnblad Memorial Fund 2020.85.96                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |



Copyright © Chloe Piene Studio, published by Highpoint Editions

## Cat. 243. Piene

|                                                 |                                                                                                                                                                                                                  |
|-------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | Chloe Piene, American, born 1972                                                                                                                                                                                 |
| <b>Title, Date</b>                              | Clotho, 2010                                                                                                                                                                                                     |
| <b>Portfolio /<br/>Series</b>                   | Clotho, Lach, Tropos                                                                                                                                                                                             |
| <b>Medium</b>                                   | Lithograph on unadhered gampi paper                                                                                                                                                                              |
| <b>Paper /<br/>Support</b>                      | two sheets of translucent white gampi MM26 paper, one floated over the other and adhered at top corners                                                                                                          |
| <b>Dimensions</b>                               | 37 × 27 1/2 in. (93.98 × 69.85 cm) (sheet, each)                                                                                                                                                                 |
| <b>Inscriptions<br/>+ Marks</b>                 | LRC in pencil on bottom sheet: Chloe Piene   BC in pencil on bottom sheet: "CLOTHO"<br>LLC in pencil on bottom sheet: ARCHIVE 1/2   Publisher's stamp in pale yellow ink,<br>LLC on bottom sheet: HP             |
| <b>Edition +<br/>Proofs</b>                     | Edition of 18   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 2 Archive proofs                                                                                                                                                |
| <b>Printers</b>                                 | Proofing and edition by Master Printer Cole Rogers with assistance from Senior<br>Printer Zac Adams-Bliss, Studio Manager Joanne Price, and Studio Interns Dan<br>Henning, Molly Nelson, and Genevieve Senchyna. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                  |
| <b>Production<br/>Notes</b>                     | Project began September 1, 2009, and all drawings were completed and proofed by<br>February 5, 2010. The edition printing was completed May 7, 2010. The artist signed<br>the edition May 20, 2010.              |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                               |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the<br>Christina N. and Swan J. Turnblad Memorial Fund 2020.85.97.1                                                              |

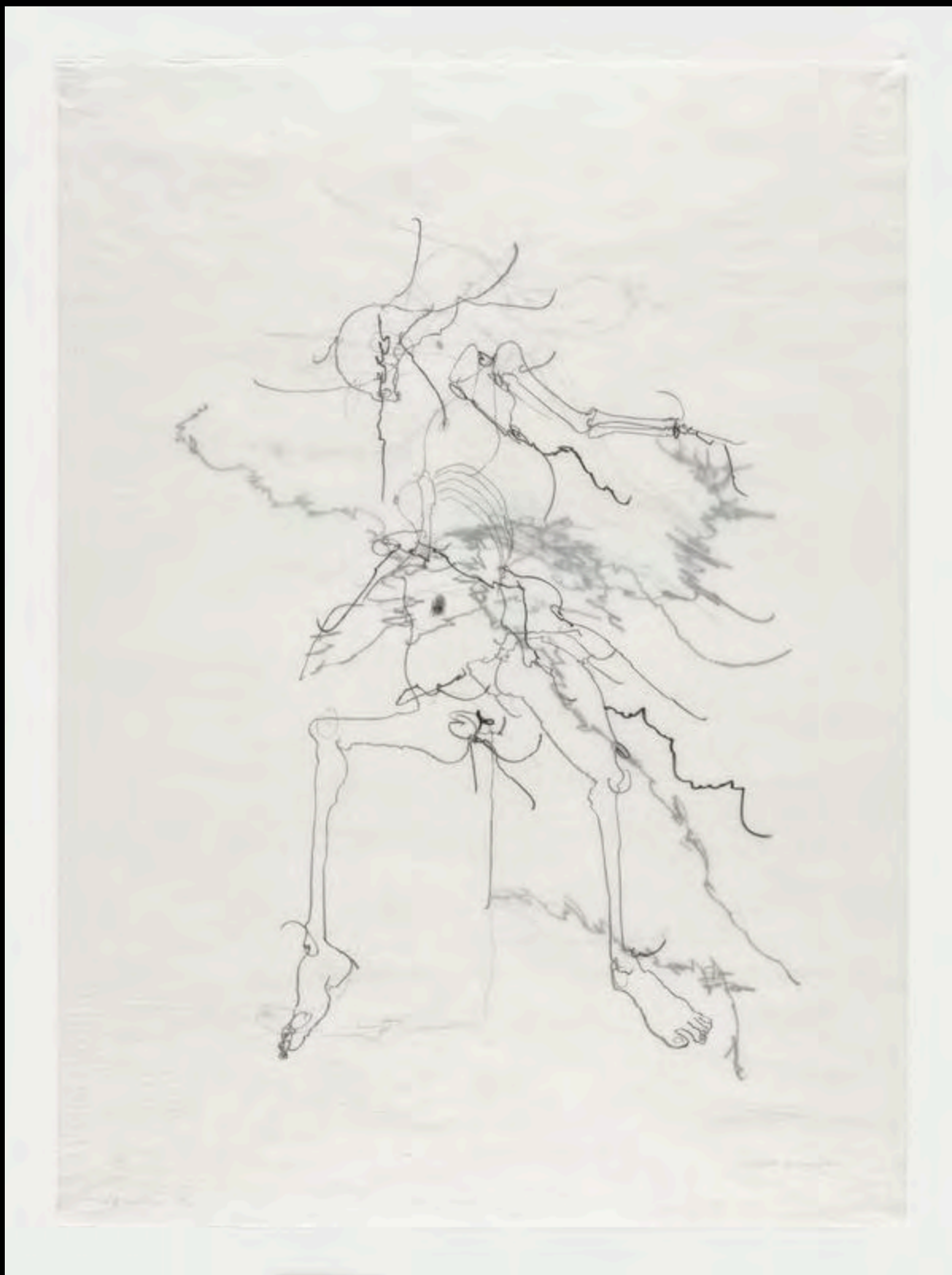


Copyright © Chloe Piene Studio, published by Highpoint Editions

## Cat. 244. Piene

|                                                 |                                                                                                                                                                                                                 |
|-------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | Chloe Piene, American, born 1972                                                                                                                                                                                |
| <b>Title, Date</b>                              | Lach, 2010                                                                                                                                                                                                      |
| <b>Portfolio /<br/>Series</b>                   | Clotho, Lach, Tropos                                                                                                                                                                                            |
| <b>Medium</b>                                   | Lithograph on unadhered gampi paper                                                                                                                                                                             |
| <b>Paper /<br/>Support</b>                      | two sheets of translucent white gampi MM26 paper, one floated over the other and adhered at top corners                                                                                                         |
| <b>Dimensions</b>                               | 37 × 27 1/2 in. (93.98 × 69.85 cm) (sheet, each)                                                                                                                                                                |
| <b>Inscriptions<br/>+ Marks</b>                 | LRC in pencil on bottom sheet: Chloe Piene   BC in pencil on bottom sheet: "LACH"<br>LLC in pencil on bottom sheet: ARCHIVE 1/2   Publisher's stamp in pale yellow ink,<br>LLC on bottom sheet: HP              |
| <b>Edition +<br/>Proofs</b>                     | Edition of 18   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 2 Archive proofs                                                                                                                                               |
| <b>Printers</b>                                 | Proofing and edition by Master Printer Cole Rogers with assistance from Senior<br>Printer Zac AdamsBliss, Studio Manager Joanne Price, and Studio Interns Dan<br>Henning, Molly Nelson, and Genevieve Senchyna. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                 |
| <b>Production<br/>Notes</b>                     | Project began September 1, 2009, and all drawings were completed and proofed by<br>February 5, 2010. The edition printing was completed May 7, 2010. The artist signed<br>the edition May 20, 2010.             |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                              |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the<br>Christina N. and Swan J. Turnblad Memorial Fund 2020.85.97.2                                                             |





Copyright © Chloe Piene Studio, published by Highpoint Editions



## Cat. 245. Piene

|                                                 |                                                                                                                                                                                                                 |
|-------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | Chloe Piene, American, born 1972                                                                                                                                                                                |
| <b>Title, Date</b>                              | Tropos, 2010                                                                                                                                                                                                    |
| <b>Portfolio /<br/>Series</b>                   | Clotho, Lach, Tropos                                                                                                                                                                                            |
| <b>Medium</b>                                   | Lithograph on unadhered gampi paper                                                                                                                                                                             |
| <b>Paper /<br/>Support</b>                      | two sheets of translucent white gampi MM26 paper, one floated over the other and adhered at top corners                                                                                                         |
| <b>Dimensions</b>                               | 37 × 27 1/2 in. (93.98 × 69.85 cm) (sheet, each)                                                                                                                                                                |
| <b>Inscriptions<br/>+ Marks</b>                 | LRC in pencil on bottom sheet: Chloe Piene   BC in pencil on bottom sheet: "TROPOS"<br>LLC in pencil on bottom sheet: ARCHIVE 1/2   Publisher's stamp in pale yellow ink,<br>LLC on bottom sheet: HP            |
| <b>Edition +<br/>Proofs</b>                     | Edition of 18   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 2 Archive proofs                                                                                                                                               |
| <b>Printers</b>                                 | Proofing and edition by Master Printer Cole Rogers with assistance from Senior<br>Printer Zac AdamsBliss, Studio Manager Joanne Price, and Studio Interns Dan<br>Henning, Molly Nelson, and Genevieve Senchyna. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                 |
| <b>Production<br/>Notes</b>                     | Project began September 1, 2009, and all drawings were completed and proofed by<br>February 5, 2010. The edition printing was completed May 7, 2010. The artist signed<br>the edition May 20, 2010.             |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                              |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the<br>Christina N. and Swan J. Turnblad Memorial Fund 2020.85.97.3                                                             |

# Jessica Rankin



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

## **Born 1971, Sydney, Australia**

Jessica Rankin came to prominence with her large panels of filmy organdy fabric that she covered with spidery lines resembling celestial maps, mountain ranges, or diagrams of urban roadways. Her drawing tool was embroidery thread, which had become her primary medium by the time she'd left graduate school. The compositions were punctuated with hand-sewn words or phrases—lines from mythology, poetry, songs, overheard conversations, or her own writing. Sometimes she would string words together all in capital letters, making them hard to decipher. In part, Rankin was

attempting to capture thought, which she says can be diaphanous, choppy, and fragmented. “My work’s always had a lot to do with language and the landscape of the mind,” she has said.<sup>1</sup> One critic observed that Rankin’s needlework “posits a disembodied consciousness floating through time and space.”<sup>2</sup> For her 2008 Highpoint prints, *Parade of Possibilities* (cat. no. 246) and *Reverberations* (cat. no. 247), which combine lithography and intaglio, she applied typed words and phrases, like the strains of thought constantly forming in our brain.

Rankin learned to sew from a babysitter. Although her recent focus has been on painting, she still will add stitching to her compositions. As a child she made art in the studio of her father, the Australian painter David Rankin, “sometimes drawing and painting on his work,” she has said.<sup>3</sup> Words were part of her childhood as well. Her stepmother is the writer Lily Brett. Her mother was the Australian poet and playwright Jennifer Rankin, who died when Jessica was eight years old. Her embroidered organdy panel *Quis Est Iste Qui Venit (Who Is This Who Is Coming)* (2012) approximates the night sky in New South Wales, Australia, on December 8, 1979, the date of her mother’s death. Another embroidery, *Field of Mars* (2016), takes its name from the cemetery where her mother is buried.

Rankin graduated with a history degree from Melbourne University, Australia, in 1993. She earned an MFA (1997) from Rutgers University, New Brunswick, N.J. Her one-person exhibitions include “The Nostalgia for the Infinite,” White Cube Bermondsey, London (2021), as well as shows at Carlier Gebauer, Berlin (2019, 2016); Savannah College of Art and Design, Atlanta (2013); The Project, New York (2009, 2004); and P.S. 1 Contemporary Arts Center, Long Island City, N.Y. (2006). Rankin exhibited jointly with Julie Mehretu in “Struggling with Words That Count” at Carlier Gebauer (2016–17) and in “Earthfold” at Museum Dhondt-Dhaenens in Deurle, Belgium (2016). Rankin has also had residencies in Melbourne, Austerlitz, N.Y., and Johnson, Vt. She is based in New York.

—Marla J. Kinney

NOTES

1. . “Jessica Rankin: Mind and Language,” interview by Susan Sollins, Art21, filmed in 2008, video, 3:39, November 24, 2010, <https://www.youtube.com/watch?v=CUtOVW8W6CY>.

2. . Matthew Guy Nichols, “Jessica Rankin at The Project,” *Art in America*, March 2005, p. 136, accessed June 18, 2021, [http://www.jonathangilmore.com/uploads/1/1/6/1/11614915/dan\\_christensen.pdf](http://www.jonathangilmore.com/uploads/1/1/6/1/11614915/dan_christensen.pdf).

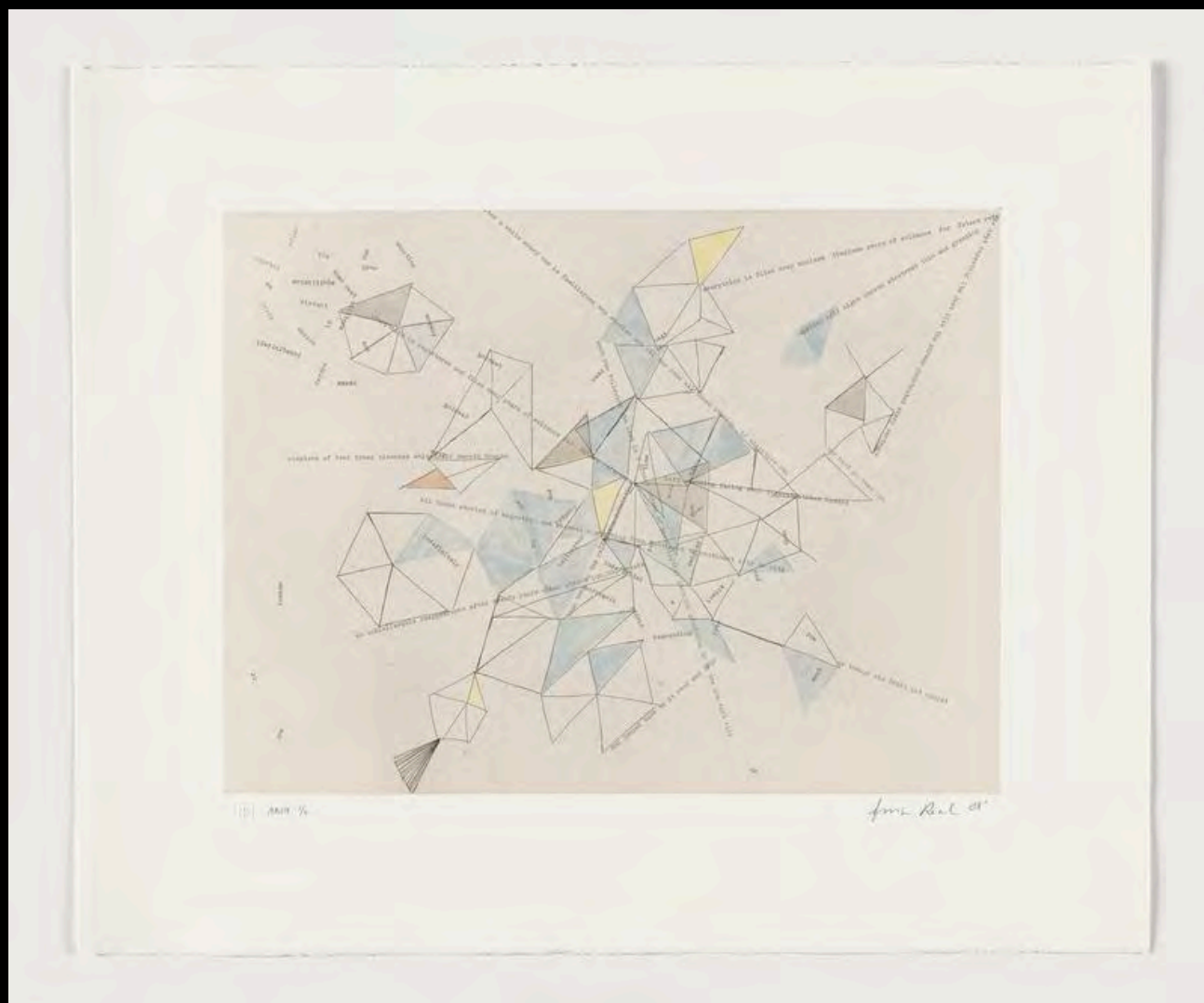
3. . “Jessica Rankin,” NewArtTV, video, 8:49, produced and directed by Robert Knafo, October 10, 2007, <https://www.youtube.com/watch?v=nukNRr-aAJA&t=219s>.

|                  |     |
|------------------|-----|
| Cat. 246. Rankin | 636 |
| Cat. 247. Rankin | 638 |



## Cat. 246. Rankin

|                                                 |                                                                                                                                                                                                                                                                                                                                                                          |
|-------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | Jessica Rankin, Australian, born 1971                                                                                                                                                                                                                                                                                                                                    |
| <b>Title, Date</b>                              | Parade of Possibilities, 2008                                                                                                                                                                                                                                                                                                                                            |
| <b>Portfolio /<br/>Series</b>                   |                                                                                                                                                                                                                                                                                                                                                                          |
| <b>Medium</b>                                   | Color lithograph and intaglio, with gampi chine collé                                                                                                                                                                                                                                                                                                                    |
| <b>Paper /<br/>Support</b>                      | Somerset Satin paper and gampi chine collé                                                                                                                                                                                                                                                                                                                               |
| <b>Dimensions</b>                               | 14 1/2 × 19 3/4 in. (36.83 × 50.17 cm) (image) 22 1/2 × 27 1/2 in. (57.15 × 69.85 cm) (sheet)                                                                                                                                                                                                                                                                            |
| <b>Inscriptions<br/>+ Marks</b>                 | LR in pencil below image: Jessica Rankin 08' LL in pencil below image: ARCH 1/2   Publisher's blindstamp, LL below image: HP                                                                                                                                                                                                                                             |
| <b>Edition +<br/>Proofs</b>                     | Edition of 25   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 2 Archive proofs                                                                                                                                                                                                                                                                                                        |
| <b>Printers</b>                                 | Plate-making and proofing to approval by Master Printer Cole Rogers. Editioning by Cole Rogers and Senior Printer Zac Adams-Bliss with assistance from Studio Manager Joanne Price and Studio Interns David Laing, Kelly Seacrest, Tom Kracauer, Jamie Sandhurst, Angela Young, Alisha Campbell, Boris Sherbakov, Justine Gartner, Sam Reeves, and Frances Lloyd-Baynes. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                                                                                                                                                                          |
| <b>Production<br/>Notes</b>                     | Project began in October 2006. Editioning was completed and the work signed on March 23, 2009.                                                                                                                                                                                                                                                                           |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                                                                                                                                                                       |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.98                                                                                                                                                                                                                           |



Copyright © Jessica Rankin, published by Highpoint Editions

## Cat. 247. Rankin

|                                                 |                                                                                                                                                                                                                                                                                                                                                                          |
|-------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | Jessica Rankin, Australian, born 1971                                                                                                                                                                                                                                                                                                                                    |
| <b>Title, Date</b>                              | Reverberations, 2008                                                                                                                                                                                                                                                                                                                                                     |
| <b>Portfolio /<br/>Series</b>                   |                                                                                                                                                                                                                                                                                                                                                                          |
| <b>Medium</b>                                   | Color lithograph and intaglio, with gampi chine collé                                                                                                                                                                                                                                                                                                                    |
| <b>Paper /<br/>Support</b>                      | Somerset Satin paper and gampi chine collé                                                                                                                                                                                                                                                                                                                               |
| <b>Dimensions</b>                               | 14 3/4 × 19 3/4 in. (37.47 × 50.17 cm) (image) 22 3/4 × 27 1/2 in. (57.79 × 69.85 cm) (sheet)                                                                                                                                                                                                                                                                            |
| <b>Inscriptions<br/>+ Marks</b>                 | LR in pencil below image: Jessica Rankin 08' LL in pencil below image: ARCH 1/2   Publisher's blindstamp, LL below image: HP                                                                                                                                                                                                                                             |
| <b>Edition +<br/>Proofs</b>                     | Edition of 25   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 2 Archive proofs                                                                                                                                                                                                                                                                                                        |
| <b>Printers</b>                                 | Plate-making and proofing to approval by Master Printer Cole Rogers. Editioning by Cole Rogers and Senior Printer Zac Adams-Bliss with assistance from Studio Manager Joanne Price and Studio Interns David Laing, Kelly Seacrest, Tom Kracauer, Jamie Sandhurst, Angela Young, Alisha Campbell, Boris Sherbakov, Justine Gartner, Sam Reeves, and Frances Lloyd-Baynes. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                                                                                                                                                                          |
| <b>Production<br/>Notes</b>                     | Project began in October 2006. Editioning was completed and the work signed on March 23, 2009.                                                                                                                                                                                                                                                                           |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                                                                                                                                                                       |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.99                                                                                                                                                                                                                           |

# David Rathman



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

## **Born 1958, Choteau, Montana**

David Rathman grew up with eight siblings in a small Montana prairie town that butts up against the Rocky Mountains. It was a place, he remembers, where the twelve-year-old “cowboy kids” would drive to school in their pickup trucks, Copenhagen tobacco stuffed into their back pockets.<sup>1</sup> A decade out of art school, in the early 1990s, Rathman realized that his “authentic” subjects were the things pivotal to him as a boy: westerns, cowboys, sports, race cars. His career took off in 2000 with his cowboy figures (cat. nos. 249–252), often based on scenes from big-screen westerns like *For a Few Dollars More* and *The Ballad of Cable Hogue*. He shot a Polaroid of the TV screen as he watched and rewatched, then simplified his figures and silhouetted them in a spare landscape. For Rathman, whose father was an elementary school principal, the text he often adds to an image is as important as the image itself. “It’s a love of wordplay, it’s a love of writing—always loving books and writing and dialogue,” he has said. After finishing a piece, he searches the notebooks in which he records overheard conversation, movie dialogue, and lyrics for a line that will produce the right funny,



melancholy, or disarming twist. His sports images—Rathman was a serious wrestler in high school—are based on photos he takes at small-town football games, demolition derbies, and other events. He returned to his old formula for the 2013 hockey etchings he completed at Highpoint, this time basing his imagery on screen grabs from games he watched on YouTube. He studied film footage to make a 2009 series based on the 1974 “Rumble in the Jungle” fight in Zaire (now the Democratic Republic of Congo) between Muhammad Ali and George Foreman. His medium was watercolor and ink.



Rathman spent two years at Montana State University in Bozeman before he enrolled at the Minneapolis College of Art and Design, graduating with a BFA in printmaking in 1982. He has received fellowships from the McKnight Foundation (2000, 1993), Bush Foundation (1992), and Jerome Foundation (1989, 1986), in addition to a 1999 Minnesota Book Award for his artist’s book *Roar Shocks* (1998). His work has been shown in “Somewhere Between” (2016), Weinstein Hammons Gallery, Minneapolis; “David Rathman: Stand by Your Accidents” (2013–14), Rochester Art Center, Minnesota, and Orlando Museum of Art, Florida; “The Old, Weird America” (2008–10), Contemporary Arts Museum Houston and other venues; “Dialogues: Amy Cutler/David Rathman” (2002), Walker Art Center, Minneapolis; and other shows in Minneapolis, Los Angeles, New York, Milan, Berlin, and Santa Monica, Culver City, and Ojai, California. Rathman lives in Minneapolis.

—Marla J. Kinney

NOTES

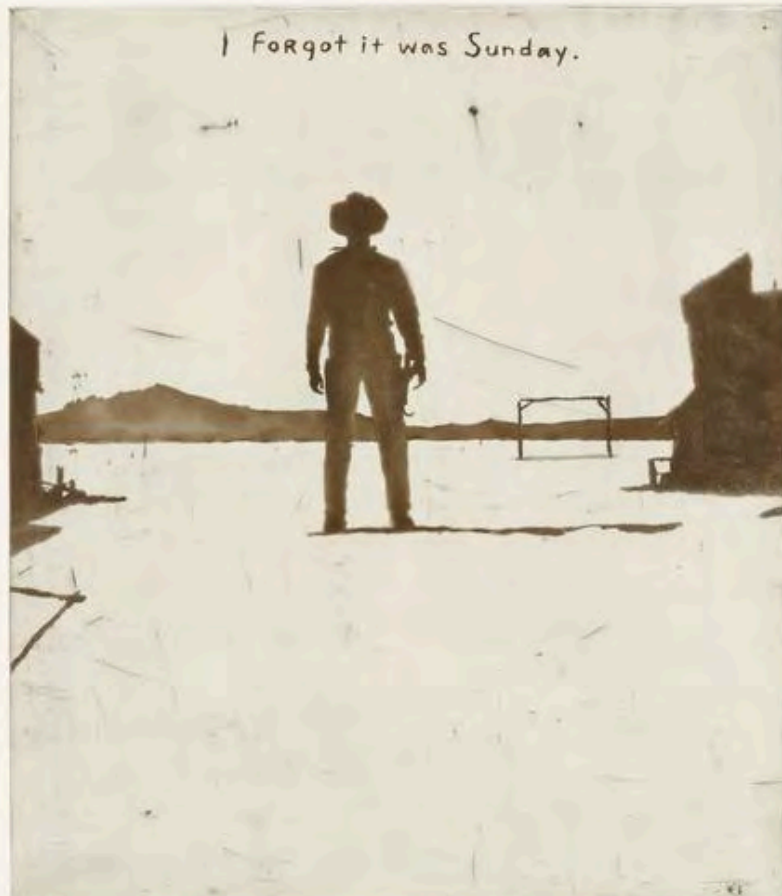
1. David Rathman, phone conversations with the author, 2006.

|                   |     |
|-------------------|-----|
| Cat. 248. Rathman | 642 |
| Cat. 249. Rathman | 644 |
| Cat. 250. Rathman | 646 |
| Cat. 251. Rathman | 648 |
| Cat. 252. Rathman | 650 |
| Cat. 253. Rathman | 652 |
| Cat. 254. Rathman | 654 |
| Cat. 255. Rathman | 656 |
| Cat. 256. Rathman | 658 |
| Cat. 257. Rathman | 660 |
| Cat. 258. Rathman | 662 |
| Cat. 259. Rathman | 664 |
| Cat. 260. Rathman | 666 |
| Cat. 261. Rathman | 668 |
| Cat. 262. Rathman | 670 |
| Cat. 263. Rathman | 672 |
| Cat. 264. Rathman | 674 |
| Cat. 265. Rathman | 676 |
| Cat. 266. Rathman | 678 |
| Cat. 267. Rathman | 680 |



## Cat. 248. Rathman

|                                                 |                                                                                                                                                                                             |
|-------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | David Rathman, American, born 1958                                                                                                                                                          |
| <b>Title, Date</b>                              | Butterfly Mornings, Wildflower Afternoons, 2002                                                                                                                                             |
| <b>Portfolio /<br/>Series</b>                   | Five New Etchings                                                                                                                                                                           |
| <b>Medium</b>                                   | Sugar-lift aquatint, spit-bite aquatint, screenprinting (text), burnishing, drypoint (existing plate scratches), and plate tone printed in dark brown ink                                   |
| <b>Paper /<br/>Support</b>                      | Lana Gravure paper                                                                                                                                                                          |
| <b>Dimensions</b>                               | 11 1/4 × 10 in. (28.58 × 25.4 cm) (image) 17 × 15 in. (43.18 × 38.1 cm) (sheet)                                                                                                             |
| <b>Inscriptions<br/>+ Marks</b>                 | BC margin in pencil: David Rathman 2002 LR margin in pencil: ARCHIVE   Publisher's blindstamp, LL margin: HP                                                                                |
| <b>Edition +<br/>Proofs</b>                     | Edition of 18   Proofs: 13 AP; 2 PP; 1 BAT; 3 TP (one each on Lana Royal, white Somerset Satin, and Lana Gravure papers); 1 Archive proof; 1 Presentation proof (with inscription: For Rik) |
| <b>Printers</b>                                 | Proofing and edition by Master Printer Cole Rogers. Various assistance from Justin Israels, Tyler Starr, Joseph Rizzo, John Tapp, and Jeannie Platt.                                        |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                             |
| <b>Production<br/>Notes</b>                     | Project began September 26, 2001. Proofing was completed May 2, 2002. The edition and proofs were signed August 30, 2002.                                                                   |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                          |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.100                                             |



David Rathman

2002

ARCHIVE

## Cat. 249. Rathman

|                                                 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
|-------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | David Rathman, American, born 1958                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| <b>Title, Date</b>                              | I Forgot it was Sunday., 2002                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| <b>Portfolio /<br/>Series</b>                   | Five New Etchings                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| <b>Medium</b>                                   | Sugar-lift aquatint, spit-bite aquatint, screenprinting (text), drypoint (existing plate scratches), and plate tone printed in dark brown ink                                                                                                                                                                                                                                                                                                                      |
| <b>Paper /<br/>Support</b>                      | Lana Gravure paper                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| <b>Dimensions</b>                               | 11 1/4 × 10 in. (28.58 × 25.4 cm) (image) 17 × 15 in. (43.18 × 38.1 cm) (sheet)                                                                                                                                                                                                                                                                                                                                                                                    |
| <b>Inscriptions<br/>+ Marks</b>                 | BC margin in pencil: David Rathman 2002 LR margin in pencil: ARCHIVE   Publisher's blindstamp, LL margin: HP                                                                                                                                                                                                                                                                                                                                                       |
| <b>Edition +<br/>Proofs</b>                     | Edition of 18   Proofs: 4 AP; 2 PP; 1 BAT; 4 TP (one each on white Lana Royal and Lana Gravure papers, two on white Somerset Satin paper); 2 SP (one unsigned on Rives BFK paper with writing by the artist in ink, drawing, date and ink color notes in pencil, and cutouts; one unsigned on Rives BFK paper with photocopy collage, drawing, date and ink color notes in pencil); 1 Archive proof; 2 Presentation proofs (with inscriptions: For Mary; For Phil) |
| <b>Printers</b>                                 | Proofing and edition by Master Printer Cole Rogers. Various assistance from Justin Israels, Tyler Starr, Joseph Rizzo, John Tapp, and Jeannie Platt.                                                                                                                                                                                                                                                                                                               |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| <b>Production<br/>Notes</b>                     | Project began September 26, 2001. Proofing was completed May 2, 2002. The edition and proofs were signed September 1, 2002.                                                                                                                                                                                                                                                                                                                                        |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.101                                                                                                                                                                                                                                                                                                                    |

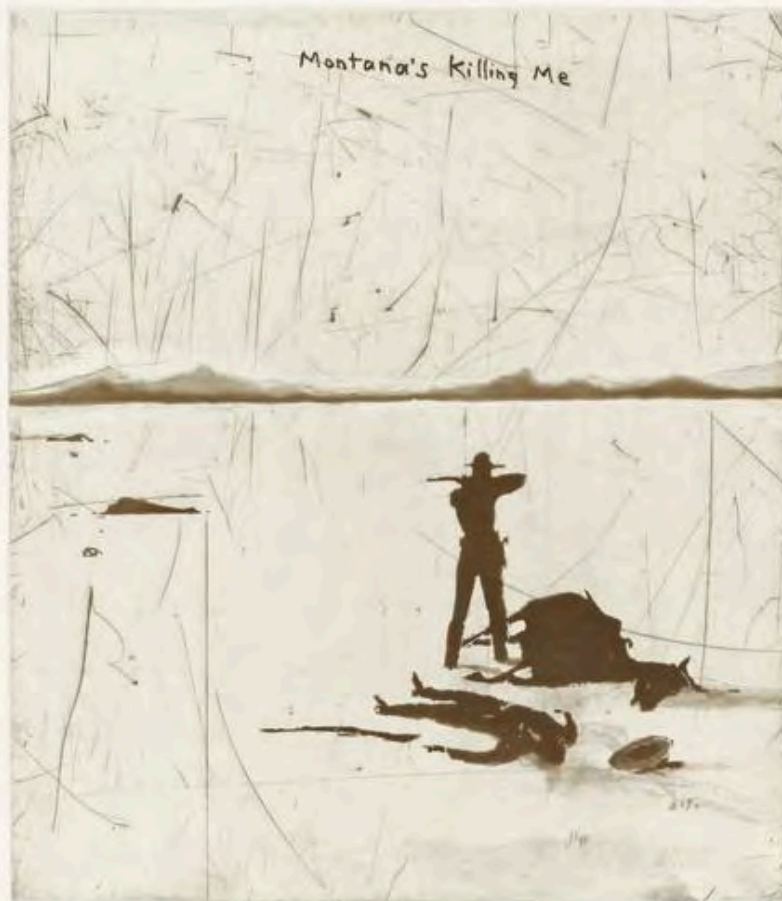


David Rathman 2002

ARCHIVE

## Cat. 250. Rathman

|                                             |                                                                                                                                                                                    |
|---------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>   | David Rathman, American, born 1958                                                                                                                                                 |
| <b>Title, Date</b>                          | It's just my Rough habits, I guess, 2002                                                                                                                                           |
| <b>Portfolio /<br/>Series</b>               | Five New Etchings                                                                                                                                                                  |
| <b>Medium</b>                               | Sugar-lift aquatint, spit-bite aquatint, screenprinting (text), drypoint (existing plate scratches), and plate tone printed in dark brown ink                                      |
| <b>Paper /<br/>Support</b>                  | Lana Gravure paper                                                                                                                                                                 |
| <b>Dimensions</b>                           | 11 1/4 × 10 in. (28.58 × 25.4 cm) (image) 17 × 15 in. (43.18 × 38.1 cm) (sheet)                                                                                                    |
| <b>Inscriptions<br/>+ Marks</b>             | BC margin in pencil: David Rathman 2002 LR margin in pencil: ARCHIVE   Publisher's blindstamp, LL margin: HP                                                                       |
| <b>Edition +<br/>Proofs</b>                 | Edition of 18   Proofs: 7 AP; 2 PP; 1 BAT; 3 TP (one each on Lana Royal, white Somerset Satin, and Lana Gravure papers); 1 SP (unsigned with additions in pencil); 1 Archive proof |
| <b>Printers</b>                             | Proofing and edition by Master Printer Cole Rogers. Various assistance from Justin Israels, Tyler Starr, Joseph Rizzo, John Tapp, and Jeannie Platt.                               |
| <b>Publisher</b>                            | Highpoint Editions, Minneapolis                                                                                                                                                    |
| <b>Production<br/>Notes</b>                 | Project began September 26, 2001. Proofing was completed May 2, 2002. The edition and proofs were signed September 1, 2002.                                                        |
| <b>Related HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                 |
| <b>Creditline +<br/>Acc. No.</b>            | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.102                                    |



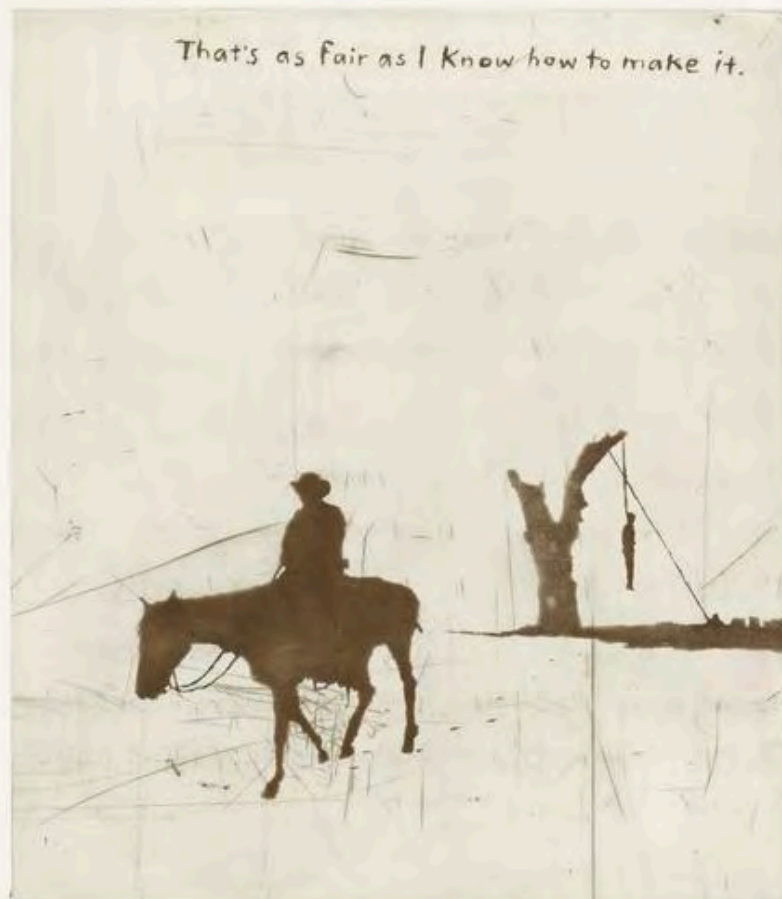
David Rathman 2002

ARCHIVE



## Cat. 251. Rathman

|                                                 |                                                                                                                                                                                                                                                                                                                                                       |
|-------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | David Rathman, American, born 1958                                                                                                                                                                                                                                                                                                                    |
| <b>Title, Date</b>                              | Montana's Killing Me, 2002                                                                                                                                                                                                                                                                                                                            |
| <b>Portfolio /<br/>Series</b>                   | Five New Etchings                                                                                                                                                                                                                                                                                                                                     |
| <b>Medium</b>                                   | Sugar-lift aquatint, spit-bite aquatint, screenprinting (text), drypoint (existing plate scratches), and plate tone printed in dark brown ink                                                                                                                                                                                                         |
| <b>Paper /<br/>Support</b>                      | Lana Gravure paper                                                                                                                                                                                                                                                                                                                                    |
| <b>Dimensions</b>                               | 11 1/4 × 10 in. (28.58 × 25.4 cm) (image) 17 × 15 in. (43.18 × 38.1 cm) (sheet)                                                                                                                                                                                                                                                                       |
| <b>Inscriptions<br/>+ Marks</b>                 | BC margin in pencil: David Rathman 2002 LR margin in pencil: ARCHIVE   Publisher's blindstamp, LL margin: HP                                                                                                                                                                                                                                          |
| <b>Edition +<br/>Proofs</b>                     | Edition of 18   Proofs: 2 AP; 2 PP; 1 BAT; 3 TP (1 each on Lana Royal, white Somerset Satin, and Lana Gravure papers); 1 Archive proof; 7 Progressive proofs (one set of 7 on white Somerset Satin paper—1 of state one, 2 of state two with wash and pencil additions, 1 of state three, 1 of state four, 1 of state five, and 1 of the final state) |
| <b>Printers</b>                                 | Proofing and edition by Master Printer Cole Rogers. Various assistance from Justin Israels, Tyler Starr, Joseph Rizzo, John Tapp, and Jeannie Platt.                                                                                                                                                                                                  |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                                                                                                                                                       |
| <b>Production<br/>Notes</b>                     | Project began September 26, 2001. Proofing was completed May 2, 2002. The edition and proofs were signed September 1, 2002.                                                                                                                                                                                                                           |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                                                                                                                                                    |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.103                                                                                                                                                                                                       |



David Rathman 2002 ARCHIVE

## Cat. 252. Rathman

|                                                 |                                                                                                                                                                                                                                                                                                               |
|-------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | David Rathman, American, born 1958                                                                                                                                                                                                                                                                            |
| <b>Title, Date</b>                              | That's as fair as I know how to make it., 2002                                                                                                                                                                                                                                                                |
| <b>Portfolio /<br/>Series</b>                   | Five New Etchings                                                                                                                                                                                                                                                                                             |
| <b>Medium</b>                                   | Sugar-lift aquatint, spit-bite aquatint, screenprinting (text), drypoint (existing plate scratches), and plate tone printed in dark brown ink                                                                                                                                                                 |
| <b>Paper /<br/>Support</b>                      | Lana Gravure paper                                                                                                                                                                                                                                                                                            |
| <b>Dimensions</b>                               | 11 1/4 × 10 in. (28.58 × 25.4 cm) (image) 17 × 15 in. (43.18 × 38.1 cm) (sheet)                                                                                                                                                                                                                               |
| <b>Inscriptions<br/>+ Marks</b>                 | BC margin in pencil: David Rathman 2002 LR margin in pencil: ARCHIVE   Publisher's blindstamp, LL margin: HP                                                                                                                                                                                                  |
| <b>Edition +<br/>Proofs</b>                     | Edition of 18   Proofs: 7 AP; 2 PP; 1 BAT; 4 TP (1 each on Lana Royal, white Somerset Satin, and Lana Gravure papers; 1 on Somerset Satin paper with okawara chine collé); 1 SP (unsigned, on Rives BFK paper with artist notations in ink, date and ink color notes in pencil, and cutouts); 1 Archive proof |
| <b>Printers</b>                                 | Proofing and edition by Master Printer Cole Rogers. Various assistance from Justin Israels, Tyler Starr, Joseph Rizzo, John Tapp, and Jeannie Platt.                                                                                                                                                          |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                                                                                                               |
| <b>Production<br/>Notes</b>                     | Project began September 26, 2001. Proofing was completed May 2, 2002. The edition and proofs were signed August 29, 2002.                                                                                                                                                                                     |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                                                                                                            |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.104                                                                                                                                                               |

It Ain't Right, but it's so.



David Rathman

2002

ARCHIVE

## Cat. 253. Rathman

|                                     |                                                                                                                                                 |
|-------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist, Nationality, Dates</b>   | David Rathman, American, born 1958                                                                                                              |
| <b>Title, Date</b>                  | It Ain't Right, but it's so., 2003                                                                                                              |
| <b>Portfolio / Series</b>           |                                                                                                                                                 |
| <b>Medium</b>                       | Sugar-lift aquatint and screenprint in black ink                                                                                                |
| <b>Paper / Support</b>              | Lana Gravure paper                                                                                                                              |
| <b>Dimensions</b>                   | 11 1/4 × 10 in. (28.58 × 25.4 cm) (image) 17 × 15 in. (43.18 × 38.1 cm) (sheet)                                                                 |
| <b>Inscriptions + Marks</b>         | BC margin in pencil: David Rathman 2003 LR margin in pencil: ARCHIVE   Publisher's blindstamp, LL margin: HP                                    |
| <b>Edition + Proofs</b>             | Edition of 10   Proofs: 3 AP; 2 PP; 1 BAT; 1 TP (on white Somerset Satin paper); 1 Archive proof                                                |
| <b>Printers</b>                     | Plate-making and proofing to approval by Master Printer Cole Rogers and editioning by Assistant Printer Mia Keeler.                             |
| <b>Publisher</b>                    | Highpoint Editions, Minneapolis                                                                                                                 |
| <b>Production Notes</b>             | Project began September 26, 2001. Proofing was completed May 2, 2002. The edition and proofs were signed November 2, 2003.                      |
| <b>Related HPE Archive Material</b> | <a href="#">View Related Works</a>                                                                                                              |
| <b>Creditline + Acc. No.</b>        | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.105 |



11/ August 16

David Rathman 2008

Copyright © David Rathman, published by Highpoint Editions

## Cat. 254. Rathman

|                                     |                                                                                                                                                                                                                                                          |
|-------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist, Nationality, Dates</b>   | David Rathman, American, born 1958                                                                                                                                                                                                                       |
| <b>Title, Date</b>                  | It seldom matters, the words you say, 2009                                                                                                                                                                                                               |
| <b>Portfolio / Series</b>           |                                                                                                                                                                                                                                                          |
| <b>Medium</b>                       | Spit-bite aquatint printed in dark brown ink                                                                                                                                                                                                             |
| <b>Paper / Support</b>              | Revere Silk paper                                                                                                                                                                                                                                        |
| <b>Dimensions</b>                   | 16 3/4 × 26 in. (42.55 × 66.04 cm) (image) 22 1/2 × 29 3/4 in. (57.15 × 75.57 cm) (sheet)                                                                                                                                                                |
| <b>Inscriptions + Marks</b>         | LR in pencil below image: David Rathman 2009 LL in pencil below image: Archive 1/2   Publisher's blindstamp, LL below image: HP                                                                                                                          |
| <b>Edition + Proofs</b>             | Edition of 25   Proofs: 6 AP; 3 PP; 1 BAT; 1 HC; 1 CTP (printed in black); 2 Archive proofs; 5 Presentation proofs (hand-colored by the artist)                                                                                                          |
| <b>Printers</b>                     | Plate-making and proofing to approval by Senior Printer Zac Adams-Bliss. Editioning by Zac Adams-Bliss with assistance from Master Printer Cole Rogers, Studio Manager Joanne Price, and Studio Interns Drew Peterson, Noelle Bullion, and Lee Delegard. |
| <b>Publisher</b>                    | Highpoint Editions, Minneapolis                                                                                                                                                                                                                          |
| <b>Production Notes</b>             | Project began in July 2009. Editioning was completed and the work signed on November 12, 2009.                                                                                                                                                           |
| <b>Related HPE Archive Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                                                       |
| <b>Creditline + Acc. No.</b>        | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.106                                                                                                          |



Copyright © David Rathman, published by Highpoint Editions



## Cat. 255. Rathman

|                                                 |                                                                                                                                                                                                                                                        |
|-------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | David Rathman, American, born 1958                                                                                                                                                                                                                     |
| <b>Title, Date</b>                              | The way we get by, 2009                                                                                                                                                                                                                                |
| <b>Portfolio /<br/>Series</b>                   |                                                                                                                                                                                                                                                        |
| <b>Medium</b>                                   | Spit-bite aquatint and drypoint in black ink on gampi chine collé                                                                                                                                                                                      |
| <b>Paper /<br/>Support</b>                      | white gampi chine collé on Revere Silk paper                                                                                                                                                                                                           |
| <b>Dimensions</b>                               | 12 1/4 × 18 1/4 in. (31.12 × 46.36 cm) (image) 18 3/4 × 24 1/4 in. (47.63 × 61.6 cm) (sheet)                                                                                                                                                           |
| <b>Inscriptions<br/>+ Marks</b>                 | LR in pencil below image: David Rathman 2009 LL in pencil below image: ARCHIVE 1/2   Publisher's blindstamp, LL below image: HP                                                                                                                        |
| <b>Edition +<br/>Proofs</b>                     | Edition of 10   Proofs: 5 AP; 2 PP; 1 BAT; 1 HC; 2 Archive proofs                                                                                                                                                                                      |
| <b>Printers</b>                                 | Plate-making and proofing to approval by Master Printer Cole Rogers. Editioning by Cole Rogers and Senior Printer Zac Adams-Bliss with assistance from Studio Manager Joanne Price and Studio Interns Drew Peterson, Noelle Bullion, and Lee Delegard. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                                                        |
| <b>Production<br/>Notes</b>                     | Project began in July 2009. Editioning was completed and the work signed on November 12, 2009.                                                                                                                                                         |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                                                     |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.107                                                                                                        |

Copyright © David Rathman, published by Highpoint Editions

## Cat. 256. Rathman

|                                                 |                                                                                                                                                                                                                |
|-------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | David Rathman, American, born 1958                                                                                                                                                                             |
| <b>Title, Date</b>                              | Miller Trucking, 2011                                                                                                                                                                                          |
| <b>Portfolio /<br/>Series</b>                   |                                                                                                                                                                                                                |
| <b>Medium</b>                                   | Lithograph printed in black ink with hand-applied watercolor                                                                                                                                                   |
| <b>Paper /<br/>Support</b>                      | three sheets white Saunders Waterford 300 lb cold press paper                                                                                                                                                  |
| <b>Dimensions</b>                               | 38 × 82 1/8 in. (96.52 × 208.6 cm) (overall)                                                                                                                                                                   |
| <b>Inscriptions<br/>+ Marks</b>                 | LRC of right panel in pencil: David Rathman 2011 LLC of left panel in pencil: EV 4/7  <br>LRC in pencil, on each sheet, verso: EV 4/7   Publisher's blindstamp, LLC of left panel:<br>HP                       |
| <b>Edition +<br/>Proofs</b>                     | Variable edition of 7; 4/7                                                                                                                                                                                     |
| <b>Printers</b>                                 | Proofing by Master Printer Cole Rogers and Senior Printer Zac Adams-Bliss. Printing<br>by Zac Adams-Bliss with assistance from Studio Interns Megan Anderson, Lisa<br>Lofgren, Jenny Morse, and Drew Peterson. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                |
| <b>Production<br/>Notes</b>                     | Project began July 2009. The prints were completed and signed August 2011.                                                                                                                                     |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                             |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the<br>Christina N. and Swan J. Turnblad Memorial Fund 2020.85.108a-c                                                          |

Copyright © David Rathman, published by Highpoint Editions

## Cat. 257. Rathman

|                                                 |                                                                                                                                                                                                                |
|-------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | David Rathman, American, born 1958                                                                                                                                                                             |
| <b>Title, Date</b>                              | Team Gorman, 2011                                                                                                                                                                                              |
| <b>Portfolio /<br/>Series</b>                   |                                                                                                                                                                                                                |
| <b>Medium</b>                                   | Lithograph printed in black ink with hand-applied watercolor                                                                                                                                                   |
| <b>Paper /<br/>Support</b>                      | four sheets of white Saunders Waterford 300 lb cold press paper                                                                                                                                                |
| <b>Dimensions</b>                               | 38 × 88 1/4 in. (96.52 × 224.16 cm) (overall)                                                                                                                                                                  |
| <b>Inscriptions<br/>+ Marks</b>                 | LRC of right panel in pencil: David Rathman 2011 LLC of left panel in pencil: EV 4/7  <br>LRC in pencil, on each sheet, verso: EV 4/7   Publisher's blindstamp, LLC of left panel:<br>HP                       |
| <b>Edition +<br/>Proofs</b>                     | Variable edition of 7; 4/7   Proofs: 1 variable CTP                                                                                                                                                            |
| <b>Printers</b>                                 | Proofing by Master Printer Cole Rogers and Senior Printer Zac Adams-Bliss. Printing<br>by Zac Adams-Bliss with assistance from Studio Interns Megan Anderson, Lisa<br>Lofgren, Jenny Morse, and Drew Peterson. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                |
| <b>Production<br/>Notes</b>                     | Project began July 2009. The prints were completed and signed August 2011.                                                                                                                                     |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                             |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the<br>Christina N. and Swan J. Turnblad Memorial Fund 2020.85.109a-d                                                          |



David Rathman ARCHIVE 1/2 2013

Copyright © David Rathman, published by Highpoint Editions

## Cat. 258. Rathman

|                                                 |                                                                                                                                                                                                                                         |
|-------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | David Rathman, American, born 1958                                                                                                                                                                                                      |
| <b>Title, Date</b>                              | Untitled (Breakaway), 2013                                                                                                                                                                                                              |
| <b>Portfolio /<br/>Series</b>                   | Dangles and Snipes                                                                                                                                                                                                                      |
| <b>Medium</b>                                   | Spit-bite aquatint and drypoint, with gampi chine collé                                                                                                                                                                                 |
| <b>Paper /<br/>Support</b>                      | Polar White Revere Silk paper with white Echizen Shikibu gampi chine collé                                                                                                                                                              |
| <b>Dimensions</b>                               | 4 3/4 × 6 in. (12.07 × 15.24 cm) (image) 9 1/4 × 10 1/2 in. (23.5 × 26.67 cm) (sheet)                                                                                                                                                   |
| <b>Inscriptions<br/>+ Marks</b>                 | BC margin in pencil: David Rathman ARCHIVE 1/2 2013 Publisher's blindstamp, LL margin: HP                                                                                                                                               |
| <b>Edition +<br/>Proofs</b>                     | Edition of 18   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 1 TP (like edition with no collé); 1 WP (like edition, pre-edition collé batch with slight color difference); 2 Archive proofs                                                         |
| <b>Printers</b>                                 | Plate-making, proofing to approval, and editioning by Assistant Printer Nuno Nuñez, Master Printer Cole Rogers, and Senior Printer Zac Adams-Bliss with assistance from Studio Interns Ellen Bogen, Rebecca DeLapp, and Travis Tribble. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                                         |
| <b>Production<br/>Notes</b>                     | Project began May 13, 2013. Proofing was completed June 18, 2013. The edition and proofs were signed September 4, 2013.                                                                                                                 |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                                      |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.110.1                                                                                       |



David Rathman ARCHIVE 1/2 2013

Copyright © David Rathman, published by Highpoint Editions



## Cat. 259. Rathman

|                                                 |                                                                                                                                                                                                                                         |
|-------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | David Rathman, American, born 1958                                                                                                                                                                                                      |
| <b>Title, Date</b>                              | Untitled (Celly), 2013                                                                                                                                                                                                                  |
| <b>Portfolio /<br/>Series</b>                   | Dangles and Snipes                                                                                                                                                                                                                      |
| <b>Medium</b>                                   | Spit-bite aquatint and drypoint, with gampi chine collé                                                                                                                                                                                 |
| <b>Paper /<br/>Support</b>                      | Polar White Revere Silk paper with white Echizen Shikibu gampi chine collé                                                                                                                                                              |
| <b>Dimensions</b>                               | 4 3/4 × 6 in. (12.07 × 15.24 cm) (image) 9 1/4 × 10 1/2 in. (23.5 × 26.67 cm) (sheet)                                                                                                                                                   |
| <b>Inscriptions<br/>+ Marks</b>                 | BC margin in pencil: David Rathman ARCHIVE 1/2 2013 Publisher's blindstamp, LL margin: HP                                                                                                                                               |
| <b>Edition +<br/>Proofs</b>                     | Edition of 18   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 1 TP (like edition with no collé, background plate flipped); 1 WP (like edition, pre-edition collé batch with slight color difference); 2 Archive proofs                               |
| <b>Printers</b>                                 | Plate-making, proofing to approval, and editioning by Assistant Printer Nuno Nuñez, Master Printer Cole Rogers, and Senior Printer Zac Adams-Bliss with assistance from Studio Interns Ellen Bogen, Rebecca DeLapp, and Travis Tribble. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                                         |
| <b>Production<br/>Notes</b>                     | Project began May 13, 2013. Proofing was completed June 18, 2013. The edition and proofs were signed September 4, 2013.                                                                                                                 |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                                      |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.110.2                                                                                       |



David Rathman ARCHIVE 1/2 2013

Copyright © David Rathman, published by Highpoint Editions

## Cat. 260. Rathman

|                                                 |                                                                                                                                                                                                                                         |
|-------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | David Rathman, American, born 1958                                                                                                                                                                                                      |
| <b>Title, Date</b>                              | Untitled (Chirp), 2013                                                                                                                                                                                                                  |
| <b>Portfolio /<br/>Series</b>                   | Dangles and Snipes                                                                                                                                                                                                                      |
| <b>Medium</b>                                   | Spit-bite aquatint and drypoint, with gampi chine collé                                                                                                                                                                                 |
| <b>Paper /<br/>Support</b>                      | Polar White Revere Silk paper with white Echizen Shikibu gampi chine collé                                                                                                                                                              |
| <b>Dimensions</b>                               | 4 3/4 × 6 in. (12.07 × 15.24 cm) (image) 9 1/4 × 10 1/2 in. (23.5 × 26.67 cm) (sheet)                                                                                                                                                   |
| <b>Inscriptions<br/>+ Marks</b>                 | BC margin in pencil: David Rathman ARCHIVE 1/2 2013 Publisher's blindstamp, LL margin: HP                                                                                                                                               |
| <b>Edition +<br/>Proofs</b>                     | Edition of 18   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 1 TP (like edition with no collé); 1 WP (like edition, pre-edition collé batch with slight color difference); 2 Archive proofs                                                         |
| <b>Printers</b>                                 | Plate-making, proofing to approval, and editioning by Assistant Printer Nuno Nuñez, Master Printer Cole Rogers, and Senior Printer Zac Adams-Bliss with assistance from Studio Interns Ellen Bogen, Rebecca DeLapp, and Travis Tribble. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                                         |
| <b>Production<br/>Notes</b>                     | Project began May 13, 2013. Proofing was completed June 18, 2013. The edition and proofs were signed September 4, 2013.                                                                                                                 |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                                      |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.110.3                                                                                       |



David Rathman ARCHIVE V2 2013

Copyright © David Rathman, published by Highpoint Editions

## Cat. 261. Rathman

|                                                 |                                                                                                                                                                                                                                         |
|-------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | David Rathman, American, born 1958                                                                                                                                                                                                      |
| <b>Title, Date</b>                              | Untitled (Faceoff), 2013                                                                                                                                                                                                                |
| <b>Portfolio /<br/>Series</b>                   | Dangles and Snipes                                                                                                                                                                                                                      |
| <b>Medium</b>                                   | Spit-bite aquatint and drypoint, with gampi chine collé                                                                                                                                                                                 |
| <b>Paper /<br/>Support</b>                      | Polar White Revere Silk paper with white Echizen Shikibu gampi chine collé                                                                                                                                                              |
| <b>Dimensions</b>                               | 4 3/4 × 6 in. (12.07 × 15.24 cm) (image) 9 1/4 × 10 1/2 in. (23.5 × 26.67 cm) (sheet)                                                                                                                                                   |
| <b>Inscriptions<br/>+ Marks</b>                 | BC margin in pencil: David Rathman ARCHIVE 1/2 2013 Publisher's blindstamp, LL margin: HP                                                                                                                                               |
| <b>Edition +<br/>Proofs</b>                     | Edition of 18   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 1 TP (like edition with no collé); 1 WP (like edition, pre-edition collé batch with slight color difference); 2 Archive proofs                                                         |
| <b>Printers</b>                                 | Plate-making, proofing to approval, and editioning by Assistant Printer Nuno Nuñez, Master Printer Cole Rogers, and Senior Printer Zac Adams-Bliss with assistance from Studio Interns Ellen Bogen, Rebecca DeLapp, and Travis Tribble. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                                         |
| <b>Production<br/>Notes</b>                     | Project began May 13, 2013. Proofing was completed June 18, 2013. The edition and proofs were signed September 4, 2013.                                                                                                                 |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                                      |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.110.4                                                                                       |



David Rathman ARCHIVE 1/2 2013

Copyright © David Rathman, published by Highpoint Editions

## Cat. 262. Rathman

|                                                 |                                                                                                                                                                                                                                         |
|-------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | David Rathman, American, born 1958                                                                                                                                                                                                      |
| <b>Title, Date</b>                              | Untitled (Getting Chippy), 2013                                                                                                                                                                                                         |
| <b>Portfolio /<br/>Series</b>                   | Dangles and Snipes                                                                                                                                                                                                                      |
| <b>Medium</b>                                   | Spit-bite aquatint and drypoint, with gampi chine collé                                                                                                                                                                                 |
| <b>Paper /<br/>Support</b>                      | Polar White Revere Silk paper with white Echizen Shikibu gampi chine collé                                                                                                                                                              |
| <b>Dimensions</b>                               | 4 3/4 × 6 in. (12.07 × 15.24 cm) (image) 9 1/4 × 10 1/2 in. (23.5 × 26.67 cm) (sheet)                                                                                                                                                   |
| <b>Inscriptions<br/>+ Marks</b>                 | BC margin in pencil: David Rathman ARCHIVE 1/2 2013 Publisher's blindstamp, LL margin: HP                                                                                                                                               |
| <b>Edition +<br/>Proofs</b>                     | Edition of 18   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 1 TP (like edition with no collé); 1 WP (like edition, pre-edition collé batch with slight color difference); 2 Archive proofs                                                         |
| <b>Printers</b>                                 | Plate-making, proofing to approval, and editioning by Assistant Printer Nuno Nuñez, Master Printer Cole Rogers, and Senior Printer Zac Adams-Bliss with assistance from Studio Interns Ellen Bogen, Rebecca DeLapp, and Travis Tribble. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                                         |
| <b>Production<br/>Notes</b>                     | Project began May 13, 2013. Proofing was completed June 18, 2013. The edition and proofs were signed September 4, 2013.                                                                                                                 |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                                      |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.110.5                                                                                       |



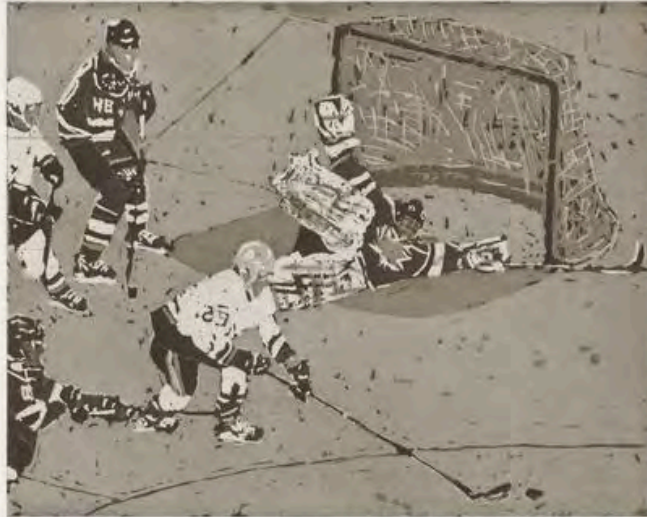
David Rathman ARCHIVE 1/2 2013

Copyright © David Rathman, published by Highpoint Editions



## Cat. 263. Rathman

|                                                 |                                                                                                                                                                                                                                         |
|-------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | David Rathman, American, born 1958                                                                                                                                                                                                      |
| <b>Title, Date</b>                              | Untitled (Gong Show), 2013                                                                                                                                                                                                              |
| <b>Portfolio /<br/>Series</b>                   | Dangles and Snipes                                                                                                                                                                                                                      |
| <b>Medium</b>                                   | Spit-bite aquatint and drypoint, with gampi chine collé                                                                                                                                                                                 |
| <b>Paper /<br/>Support</b>                      | Polar White Revere Silk paper with white Echizen Shikibu gampi chine collé                                                                                                                                                              |
| <b>Dimensions</b>                               | 4 3/4 × 6 in. (12.07 × 15.24 cm) (image) 9 1/4 × 10 1/2 in. (23.5 × 26.67 cm) (sheet)                                                                                                                                                   |
| <b>Inscriptions<br/>+ Marks</b>                 | BC margin in pencil: David Rathman ARCHIVE 1/2 2013 Publisher's blindstamp, LL margin: HP                                                                                                                                               |
| <b>Edition +<br/>Proofs</b>                     | Edition of 18   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 1 TP (like edition with no collé); 1 WP (like edition, pre-edition collé batch with slight color difference); 2 Archive proofs                                                         |
| <b>Printers</b>                                 | Plate-making, proofing to approval, and editioning by Assistant Printer Nuno Nuñez, Master Printer Cole Rogers, and Senior Printer Zac Adams-Bliss with assistance from Studio Interns Ellen Bogen, Rebecca DeLapp, and Travis Tribble. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                                         |
| <b>Production<br/>Notes</b>                     | Project began May 13, 2013. Proofing was completed June 18, 2013. The edition and proofs were signed September 4, 2013.                                                                                                                 |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                                      |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.110.6                                                                                       |



1181

David Rathman ARCHIVE 1/2 2013

Copyright © David Rathman, published by Highpoint Editions

## Cat. 264. Rathman

|                                                 |                                                                                                                                                                                                                                         |
|-------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | David Rathman, American, born 1958                                                                                                                                                                                                      |
| <b>Title, Date</b>                              | Untitled (Light the Lamp), 2013                                                                                                                                                                                                         |
| <b>Portfolio /<br/>Series</b>                   | Dangles and Snipes                                                                                                                                                                                                                      |
| <b>Medium</b>                                   | Spit-bite aquatint and drypoint, with gampi chine collé                                                                                                                                                                                 |
| <b>Paper /<br/>Support</b>                      | Polar White Revere Silk paper with white Echizen Shikibu gampi chine collé                                                                                                                                                              |
| <b>Dimensions</b>                               | 4 3/4 × 6 in. (12.07 × 15.24 cm) (image) 9 1/4 × 10 1/2 in. (23.5 × 26.67 cm) (sheet)                                                                                                                                                   |
| <b>Inscriptions<br/>+ Marks</b>                 | BC margin in pencil: David Rathman ARCHIVE 1/2 2013 Publisher's blindstamp, LL margin: HP                                                                                                                                               |
| <b>Edition +<br/>Proofs</b>                     | Edition of 18   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 1 TP (like edition with no collé); 1 WP (like edition, pre-edition collé batch with slight color difference); 2 Archive proofs                                                         |
| <b>Printers</b>                                 | Plate-making, proofing to approval, and editioning by Assistant Printer Nuno Nuñez, Master Printer Cole Rogers, and Senior Printer Zac Adams-Bliss with assistance from Studio Interns Ellen Bogen, Rebecca DeLapp, and Travis Tribble. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                                         |
| <b>Production<br/>Notes</b>                     | Project began May 13, 2013. Proofing was completed June 18, 2013. The edition and proofs were signed September 4, 2013.                                                                                                                 |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                                      |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.110.7                                                                                       |



David Rathman ARCHIVE 1/2 2013

Copyright © David Rathman, published by Highpoint Editions

## Cat. 265. Rathman

|                                                 |                                                                                                                                                                                                                                         |
|-------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | David Rathman, American, born 1958                                                                                                                                                                                                      |
| <b>Title, Date</b>                              | Untitled (Muckers and Grinders), 2013                                                                                                                                                                                                   |
| <b>Portfolio /<br/>Series</b>                   | Dangles and Snipes                                                                                                                                                                                                                      |
| <b>Medium</b>                                   | Spit-bite aquatint and drypoint, with gampi chine collé                                                                                                                                                                                 |
| <b>Paper /<br/>Support</b>                      | Polar White Revere Silk paper with white Echizen Shikibu gampi chine collé                                                                                                                                                              |
| <b>Dimensions</b>                               | 4 3/4 × 6 in. (12.07 × 15.24 cm) (image) 9 1/4 × 10 1/2 in. (23.5 × 26.67 cm) (sheet)                                                                                                                                                   |
| <b>Inscriptions<br/>+ Marks</b>                 | BC margin in pencil: David Rathman ARCHIVE 1/2 2013 Publisher's blindstamp, LL margin: HP                                                                                                                                               |
| <b>Edition +<br/>Proofs</b>                     | Edition of 18   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 1 TP (like edition with no collé); 1 WP (like edition, pre-edition collé batch with slight color difference); 2 Archive proofs                                                         |
| <b>Printers</b>                                 | Plate-making, proofing to approval, and editioning by Assistant Printer Nuno Nuñez, Master Printer Cole Rogers, and Senior Printer Zac Adams-Bliss with assistance from Studio Interns Ellen Bogen, Rebecca DeLapp, and Travis Tribble. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                                         |
| <b>Production<br/>Notes</b>                     | Project began May 13, 2013. Proofing was completed June 18, 2013. The edition and proofs were signed September 4, 2013.                                                                                                                 |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                                      |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.110.8                                                                                       |

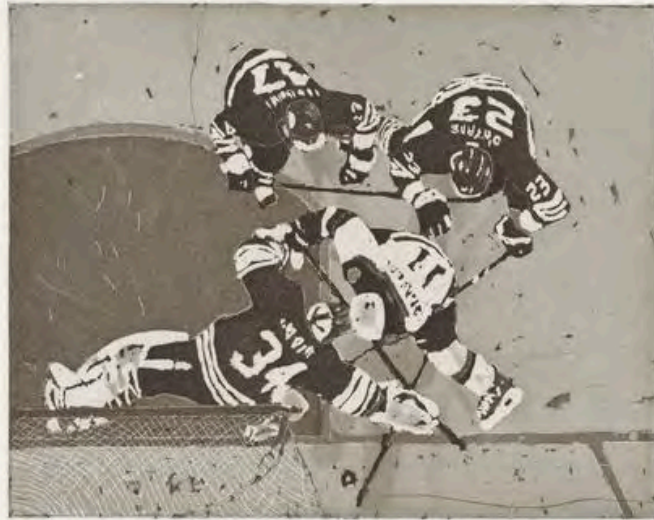


David Rathman ARCHIVE 1/2 2013

Copyright © David Rathman, published by Highpoint Editions

## Cat. 266. Rathman

|                                                 |                                                                                                                                                                                                                                         |
|-------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | David Rathman, American, born 1958                                                                                                                                                                                                      |
| <b>Title, Date</b>                              | Untitled (Shinny), 2013                                                                                                                                                                                                                 |
| <b>Portfolio /<br/>Series</b>                   | Dangles and Snipes                                                                                                                                                                                                                      |
| <b>Medium</b>                                   | Spit-bite aquatint and drypoint, with gampi chine collé                                                                                                                                                                                 |
| <b>Paper /<br/>Support</b>                      | Polar White Revere Silk paper with white Echizen Shikibu gampi chine collé                                                                                                                                                              |
| <b>Dimensions</b>                               | 4 3/4 × 6 in. (12.07 × 15.24 cm) (image) 9 1/4 × 10 1/2 in. (23.5 × 26.67 cm) (sheet)                                                                                                                                                   |
| <b>Inscriptions<br/>+ Marks</b>                 | BC margin in pencil: David Rathman ARCHIVE 1/2 2013 Publisher's blindstamp, LL margin: HP                                                                                                                                               |
| <b>Edition +<br/>Proofs</b>                     | Edition of 18   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 1 TP (like edition with no collé); 1 WP (like edition, pre-edition collé batch with slight color difference); 2 Archive proofs                                                         |
| <b>Printers</b>                                 | Plate-making, proofing to approval, and editioning by Assistant Printer Nuno Nuñez, Master Printer Cole Rogers, and Senior Printer Zac Adams-Bliss with assistance from Studio Interns Ellen Bogen, Rebecca DeLapp, and Travis Tribble. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                                         |
| <b>Production<br/>Notes</b>                     | Project began May 13, 2013. Proofing was completed June 18, 2013. The edition and proofs were signed September 4, 2013.                                                                                                                 |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                                      |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.110.9                                                                                       |



David Rathman ARCHIVE 1/2 2013

Copyright © David Rathman, published by Highpoint Editions



## Cat. 267. Rathman

|                                                 |                                                                                                                                                                                                                                         |
|-------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | David Rathman, American, born 1958                                                                                                                                                                                                      |
| <b>Title, Date</b>                              | Untitled (Windmill), 2013                                                                                                                                                                                                               |
| <b>Portfolio /<br/>Series</b>                   | Dangles and Snipes                                                                                                                                                                                                                      |
| <b>Medium</b>                                   | Spit-bite aquatint and drypoint, with gampi chine collé                                                                                                                                                                                 |
| <b>Paper /<br/>Support</b>                      | Polar White Revere Silk paper with white Echizen Shikibu gampi chine collé                                                                                                                                                              |
| <b>Dimensions</b>                               | 4 3/4 × 6 in. (12.07 × 15.24 cm) (image) 9 1/4 × 10 1/2 in. (23.5 × 26.67 cm) (sheet)                                                                                                                                                   |
| <b>Inscriptions<br/>+ Marks</b>                 | BC margin in pencil: David Rathman ARCHIVE 1/2 2013 Publisher's blindstamp, LL margin: HP                                                                                                                                               |
| <b>Edition +<br/>Proofs</b>                     | Edition of 18   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 1 TP (like edition with no collé); 1 WP (like edition, pre-edition collé batch with slight color difference); 2 Archive proofs                                                         |
| <b>Printers</b>                                 | Plate-making, proofing to approval, and editioning by Assistant Printer Nuno Nuñez, Master Printer Cole Rogers, and Senior Printer Zac Adams-Bliss with assistance from Studio Interns Ellen Bogen, Rebecca DeLapp, and Travis Tribble. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                                         |
| <b>Production<br/>Notes</b>                     | Project began May 13, 2013. Proofing was completed June 18, 2013. The edition and proofs were signed September 4, 2013.                                                                                                                 |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                                      |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.110.10                                                                                      |

# Artemio Rodríguez



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

## **Born 1972, Tacámbaro de Codallos, Mexico**

Artemio Rodríguez's woodcuts and linocuts explore the intersections of religion, death, globalization, labor, war, and capitalism. His work ranges from depictions of allegorical figures surrounded by religious and cultural iconography to sweeping views of deforestation, burning and bombed cities, and banquets of the dead. In these, Rodríguez both subtly comments on how to reconcile traditional and popular culture and explicitly imagines the twenty-first-century apocalypse. Aside from his own printmaking practice, Rodríguez has dedicated himself to the promotion of the medium. In a 1948

Chevy Camion that he converted into a mobile printmaking studio, along with his custom-painted 1968 Chevy Impala—known as the *Gráficomovil* (2008) and *Muerto Rider* (2005), respectively—Rodríguez provides experiences in printmaking where presses could not otherwise go.

At Highpoint Center for Printmaking Rodríguez curated an exhibition titled “Graphic Reality: Mexican Printmaking Today” (2007), which underscored how contemporary Mexican printmaking and street art engage with traditional Mexican printmaking and imagery. At a lecture and workshop during the exhibition’s opening, participants carved a drawing that Rodríguez had prepared on several linoleum blocks. The collaborative effort resulted in an image titled *Galloping Death* (2007) (cat. no. 268 ). It features a banner along the bottom that reads simply “WAR / or PEACE,” while above a skeleton on horseback, waving a pistol and bag of money, tramples a crowd of people.



Artemio Rodríguez (center) with former Highpoint Editions printers Joanne Price (left) and Elizabeth Flinsch. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

Rodríguez was born in a small valley town in Michoacán, Mexico, with views of the southern Sierra Madre mountains. Though he received a scholarship to study agronomy at the Universidad Autónoma Chapingo in 1984, he instead accepted an apprenticeship with the typographer Juan Pascoe at the Taller Martin Pescador, a book press set up in a hacienda near Rodríguez’s hometown of Tacámbaro. He worked there for four years, learning traditional methods of letterpress printing as well as woodcut and linocut engraving. In 1994 Rodríguez left for Los Angeles. There, he developed his practice at Self Help Graphics and Art, an East Los Angeles center for printmaking that promotes Chicanx and Latinx artists. In 2002 he cofounded La Mano Gráfica gallery and press in Los Angeles as an artist-run center dedicated to printmaking. In 2008 Rodríguez relocated La Mano Gráfica to Michoacán, reestablishing the press just

outside Tacámbaro and the gallery in the nearby town of Pátzcuaro.

Rodríguez currently teaches workshops at La Mano Press, hosts resident artists, and publishes his own editioned prints. His work has been exhibited at SDSU Downtown Gallery, San Diego (2020); Galería de la Librería Carlos Fuentes, Zapopan, Mexico (2019); McNay Art Museum, San Antonio (2019); and Marianna Kistler Beach Museum of Art, Manhattan, Kansas (2017), among other venues. Rodríguez lives and works in Tacámbaro, Mexico.

—lan Karp

**NOTES**

---



Copyright © Artemio Rodríguez, published by the artist

## Cat. 268. Rodriguez

---

|                                           |                                                                                                                                                 |
|-------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b> | Artemio Rodríguez, Mexican, born 1972                                                                                                           |
| <b>Title, Date</b>                        | Galloping Death, 2007                                                                                                                           |
| <b>Portfolio /<br/>Series</b>             |                                                                                                                                                 |
| <b>Medium</b>                             | Linoleum cut in black ink on cream paper                                                                                                        |
| <b>Paper /<br/>Support</b>                | cream Rives BFK wove paper                                                                                                                      |
| <b>Dimensions</b>                         | 26 1/2 × 30 in. (67.31 × 76.2 cm) (sheet)                                                                                                       |
| <b>Inscriptions<br/>+ Marks</b>           | LR in pencil below image: Artemio Rodríguez 2007   BC in pencil below image:<br>"Galloping Death" LL in pencil below image: 5/16                |
| <b>Edition +<br/>Proofs</b>               | Edition of 16; 5/16   No proofs known.                                                                                                          |
| <b>Printers</b>                           | Editioning by Education Coordinator Elizabeth Flinsch and Studio Manager Joanne Price.                                                          |
| <b>Publisher</b>                          | Artemio Rodríguez                                                                                                                               |
| <b>Production<br/>Notes</b>               | Project began September 13, 2007. Editioning was completed and the work signed on October 8, 2007. No archive proof produced.                   |
| <b>Creditline +<br/>Acc. No.</b>          | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.111 |

---



# Linda Schwarz



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

## **Born 1963, Stuttgart, Germany**

The erudite printmaker Linda Schwarz finds her subjects in remote manuscripts and centuries-old art, then uses experimental maneuvers to “bring lost and forgotten knowledge into today,” she says.<sup>1</sup> Often she begins with an overlooked fragment of text or music that she researches with the determination of a Nobel laureate. Struck by the rhythm of the letters in a square-shaped poem by the monk Rabanus Maurus Magnentius (780/81–856 CE), she made her “Crosswords” prints (2007), whose rows conceal the names of U.S. waterways. For a 2002 series on the Romantic

German poet Novalis (1772–1801), Schwarz printed from dried noodles in packets of alphabet soup. Art historian Susan Tallman has described such efforts as a melting together of “linguistic content, visual imagery, and physical objecthood.”<sup>2</sup> Schwarz will print on both sides of the paper, make Xeroxes of Xeroxes, and artificially age her sheets to get the effect she wants. “I see printmaking more as a language for my work, not a reproduction technique,” she says.

Before tackling the subject of Johann Sebastian Bach’s cello suites (c. 1720), Schwarz spent two years watching cellists perform. Then she repeatedly hand copied the first suite’s prelude from its various extant manuscript sources—including one made by Bach’s wife, Anna Magdalena Bach—and superimposed these in etchings. Next, Schwarz wanted to examine the original handwritten scores of all six suites, housed at the Berlin State Library. Her repeated requests were rebuffed until, she says, the music library head “accepted that I will never stop calling.” One outcome was “Tintenfrass” (“Ink Damage,” 2000), forty unique prints exploring the ways iron gall ink had corroded the manuscript. The subjects of her “Gestures” prints (cat. nos. 269–270 ) are figures carved by sculptor and wood-carver Tilman Riemenschneider (c. 1460–1531), specifically the hands, which Schwarz had photographed in Würzburg, Germany. Using special pigmented inks and paper of silk and hemp (she is fanatical about high-quality materials), she did her customary layering and hand painting to infuse the photolithographs—the blessing hand of Saint Valentine, the tied hand of Saint Sebastian, the pointing hand of Christ—with time and mystery.

Schwarz’s childhood was replete with art classes and free tickets to the Stuttgart State Opera, where her neighbors worked. After attending the Freie Kunstschule Stuttgart (Free Art School Stuttgart), Schwarz studied sculpture and musicology at the prestigious Berlin University of the Arts. Familiar with the Twin Cities because she had relatives in St. Paul, Minnesota, she used a scholarship to attend the University of Minnesota (1991–92). There she took up printmaking, enchanted by an approach less rule-bound than what she had experienced in Germany. She became protégé and assistant to professor Karl Bethke, also from Germany. After receiving her Berlin diploma (1993), Schwarz interned at Universal Limited Art Editions (ULAE) in New York. Popular as a visiting artist and teacher at universities in the United States and Germany, she has exhibited in both countries, including in Berlin, Munich, Stuttgart, Leipzig, Karlsruhe, Mönchengladbach, Kassel, and Würzburg. Schwarz and her family live in a sixteenth-century castle in Triefenstein, along with her 250-year-old printing press.

—Marla J. Kinney

**NOTES**

- 
1. Linda Schwarz, email exchanges with the author, fall and winter 2020.
  2. Susan Tallman, “Meisterstücke in the Candy Shop: The Prints of Linda Schwarz,” *Art on Paper* 4, no. 2 (November–December 1999): 42.

|                   |     |
|-------------------|-----|
| Cat. 269. Schwarz | 688 |
| Cat. 270. Schwarz | 690 |
| Cat. 271. Schwarz | 692 |
| Cat. 272. Schwarz | 694 |
| Cat. 273. Schwarz | 696 |



Copyright © Linda Schwarz, published by Highpoint Editions



## Cat. 269. Schwarz

---

|                                           |                                                                                                                      |
|-------------------------------------------|----------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b> | Linda Schwarz, German, born 1963                                                                                     |
| <b>Title, Date</b>                        | Gesture XIII, 2002                                                                                                   |
| <b>Portfolio / Series</b>                 |                                                                                                                      |
| <b>Medium</b>                             | Photolithograph with hand-painted ink and varnish on Japan paper                                                     |
| <b>Paper / Support</b>                    | Japanese okawara paper                                                                                               |
| <b>Dimensions</b>                         | 16 × 24 in. (40.64 × 60.96 cm) (overall)                                                                             |
| <b>Inscriptions +<br/>Marks</b>           | LR in pencil on verso: L. Schwarz 35/2002   BC in pencil on verso: 'Gesture XIII'<br>LL in pencil on verso: 1/2 e.v. |
| <b>Edition + Proofs</b>                   | Variable edition of 2; 1/2                                                                                           |
| <b>Publisher</b>                          | Highpoint Editions, Minneapolis                                                                                      |
| <b>Creditline + Acc.<br/>No.</b>          | Highpoint Editions Archive, The Richard Lewis Hillstrom Fund 2003.78.1                                               |

---



Copyright © Linda Schwarz, published by Highpoint Editions

## Cat. 270. Schwarz

---

|                                           |                                                                                                                        |
|-------------------------------------------|------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b> | Printer: Highpoint Editions, Minneapolis, German, born 1963                                                            |
| <b>Title, Date</b>                        | Gesture XVII, 2002                                                                                                     |
| <b>Portfolio / Series</b>                 |                                                                                                                        |
| <b>Medium</b>                             | Photolithograph with hand-painted ink, varnish, and chine collé on paper                                               |
| <b>Paper / Support</b>                    | Japanese kawara paper; Arches wove paper                                                                               |
| <b>Dimensions</b>                         | 24 3/4 x 35 9/16 in. (62.87 x 90.33 cm) (overall)                                                                      |
| <b>Inscriptions +<br/>Marks</b>           | LR in pencil on verso: L. Schwarz 39/2002   BC in pencil on verso: 'Gesture XVIII'<br>LL in pencil on verso: 6/11 e.v. |
| <b>Edition + Proofs</b>                   | Variable edition of 11; 6/11                                                                                           |
| <b>Publisher</b>                          | Printer: Highpoint Editions, Minneapolis; Highpoint Editions, Minneapolis                                              |
| <b>Creditline + Acc.<br/>No.</b>          | Highpoint Editions Archive, The Richard Lewis Hillstrom Fund 2003.78.2                                                 |

---



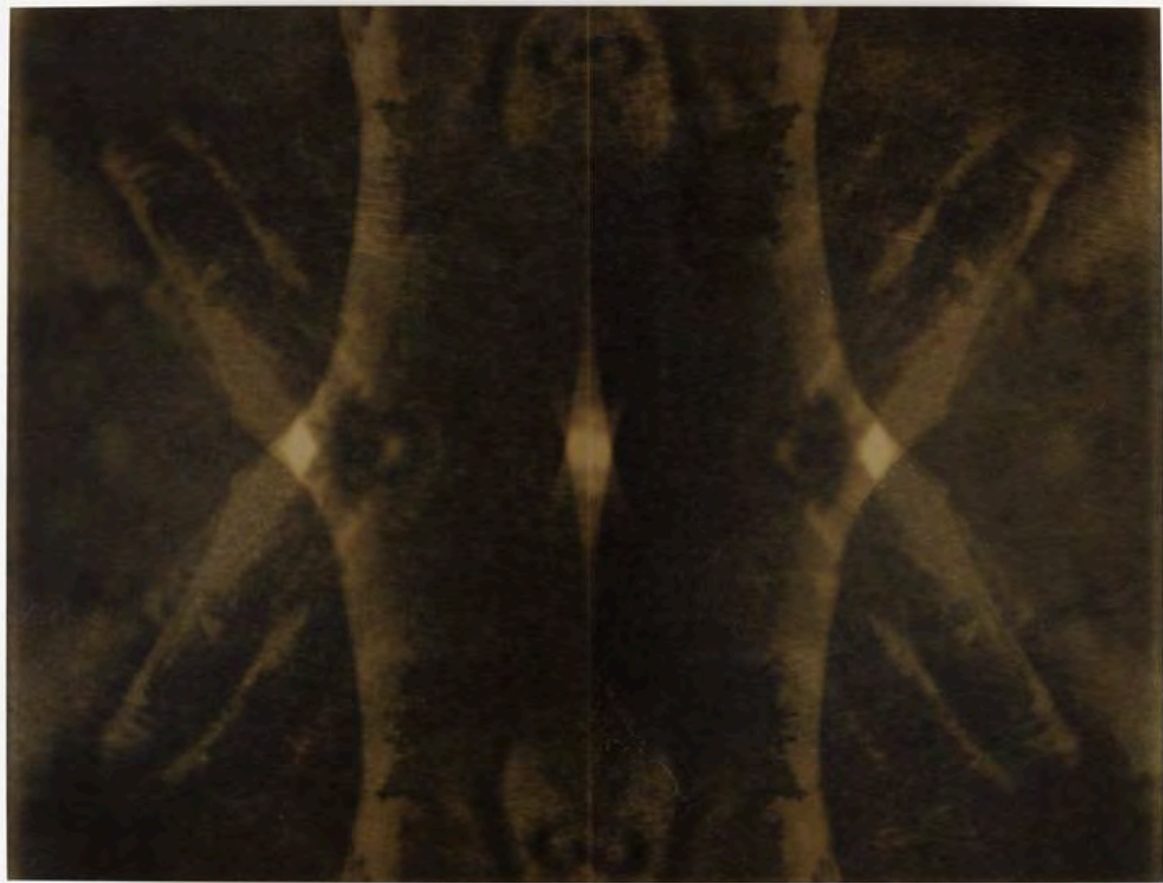
Copyright © Linda Schwarz, published by Highpoint Editions

## Cat. 271. Schwarz

---

|                                           |                                                                                                                                                 |
|-------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b> | Linda Schwarz, German, born 1963                                                                                                                |
| <b>Title, Date</b>                        | Untitled, 2002                                                                                                                                  |
| <b>Portfolio /<br/>Series</b>             |                                                                                                                                                 |
| <b>Medium</b>                             | Photolithograph on tissue and Mylar with varnish                                                                                                |
| <b>Paper /<br/>Support</b>                | tissue paper (varnished) and Mylar, mounted on wood strainer                                                                                    |
| <b>Dimensions</b>                         | 32 × 46 × 1 1/4 in. (81.3 × 116.8 × 3.2 cm)                                                                                                     |
| <b>Inscriptions<br/>+ Marks</b>           | LR in pencil written on inside edge of strainer, verso: L. Schwarz 43/2002 LL in pencil written on inside edge of strainer, verso: 3/3 U.V.     |
| <b>Edition +<br/>Proofs</b>               | Variable edition of 3; 3/3   No proofs known.                                                                                                   |
| <b>Publisher</b>                          | Highpoint Editions, Minneapolis                                                                                                                 |
| <b>Creditline +<br/>Acc. No.</b>          | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.112 |

---



Copyright © Linda Schwarz, published by Highpoint Editions

## Cat. 272. Schwarz

---

|                                           |                                                                                                                                                                |
|-------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b> | Linda Schwarz, German, born 1963                                                                                                                               |
| <b>Title, Date</b>                        | Untitled, 2002                                                                                                                                                 |
| <b>Portfolio /<br/>Series</b>             |                                                                                                                                                                |
| <b>Medium</b>                             | Photolithograph, intaglio, and varnish on tissue paper                                                                                                         |
| <b>Paper /<br/>Support</b>                | tissue paper (varnished), mounted on wood strainer                                                                                                             |
| <b>Dimensions</b>                         | 23 1/2 × 31 × 7/8 in. (59.69 × 78.74 × 2.22 cm) (overall)                                                                                                      |
| <b>Inscriptions<br/>+ Marks</b>           | Right of center in pencil, verso: L. Schwarz 44/2002 Left of center in pencil, verso:<br>3/4 U.V.   Top center in pencil written twice on strainer, verso: 3/4 |
| <b>Edition +<br/>Proofs</b>               | Variable edition of 4; 3/4   No proofs known.                                                                                                                  |
| <b>Publisher</b>                          | Highpoint Editions, Minneapolis                                                                                                                                |
| <b>Creditline +<br/>Acc. No.</b>          | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the<br>Christina N. and Swan J. Turnblad Memorial Fund 2020.85.113             |

---



Copyright © Linda Schwarz, published by Highpoint Editions



## Cat. 273. Schwarz

---

|                                           |                                                                                                                                                                |
|-------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b> | Linda Schwarz, German, born 1963                                                                                                                               |
| <b>Title, Date</b>                        | Untitled, 2002                                                                                                                                                 |
| <b>Portfolio /<br/>Series</b>             |                                                                                                                                                                |
| <b>Medium</b>                             | Photolithograph, intaglio, and varnish on tissue paper                                                                                                         |
| <b>Paper /<br/>Support</b>                | tissue paper (varnished), mounted on wood strainer                                                                                                             |
| <b>Dimensions</b>                         | 23 1/2 × 31 × 7/8 in. (59.69 × 78.74 × 2.22 cm) (overall)                                                                                                      |
| <b>Inscriptions<br/>+ Marks</b>           | Right of center in pencil, verso: L. Schwarz 44/2002 Left of center in pencil, verso:<br>4/4 U.V.   Top center in pencil written twice on strainer, verso: 4/4 |
| <b>Edition +<br/>Proofs</b>               | Variable edition of 4; 4/4   No proofs known.                                                                                                                  |
| <b>Publisher</b>                          | Highpoint Editions, Minneapolis                                                                                                                                |
| <b>Creditline +<br/>Acc. No.</b>          | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the<br>Christina N. and Swan J. Turnblad Memorial Fund 2020.85.114             |

---

# Anna Sobol-Wejman

## **Born 1946, Rybnik, Poland**

Anna Sobol-Wejman is a Polish printmaker whose practice includes etching, aquatint, mezzotint, and lithography. Though her subjects are primarily abstract, she never fully abandons representational or figurative forms. Rather, her practice strips visual conventions to their skeletons, reducing them to their necessary parts. In her work, entire domestic spaces are rendered as just a few geometric shapes and marks, symbols and letters are dissected and rearranged, and the human figure is only a faint trace of a silhouette. By toeing a line between geometric abstraction and minimalist representation, Sobol-Wejman's practice questions the essentials of visual communication.

Sobol-Wejman attended the Academy of Fine Arts, Kraków, where she met Stanislaw Wejman, a fellow student, artist, and her future husband and exhibition partner. After graduating from the academy's graphic arts department in 1972, she became a full-time practicing printmaker. In 1984, Sobol-Wejman helped establish an art exchange program between her alma mater and the University of Connecticut, Storrs, where Stanislaw Wejman held a professorship at the time. She gave a large selection of Polish prints to the university's printmaking department with the intention of facilitating cultural exchange and fostering American interest in Cracovian graphic art made under and in reaction to postwar communism in Poland. The next year, Sobol-Wejman accepted an invitation to teach printmaking workshops in Iceland at the Reykjavik Academy of Fine Arts. After her stint there, she moved back to Kraków and spent the next four years as manager of the Theater Scena STU gallery. During that time and thereafter, Sobol-Wejman found international renown by exhibiting her work in Japan, Italy, the Netherlands, Austria, Sweden, Germany, the United States, and elsewhere.

In March of 2002, an exhibition of prints by three Polish artists—Sobol-Wejman, Stanislaw Wejman, and Dariusz Vasina—opened at Highpoint Center for Printmaking. The artists arrived in Minnesota in late February to assist with the final preparation of the show, and then over the following week produced prints at Highpoint's printmaking studio. The day before her first day in the studio, the Twin Cities recorded its coldest air (-3°F) of that winter season, and on her last day at Highpoint, two-thirds of the entire month's snowfall fell on Minneapolis. The two lithographs Sobol-Wejman made during her stay, *Minnesota, Minneapolis* (2002) and *Winter, Minnesota, Minneapolis* (2002), both feature her minimalist style of abstraction in response to the harsh Minnesota weather. Her collaboration with Highpoint also marked a new international relationship based on a shared appreciation for printmaking, furthering a long-standing effort by Sobol-Wejman and Stanislaw Wejman to bring Polish prints to the United States.

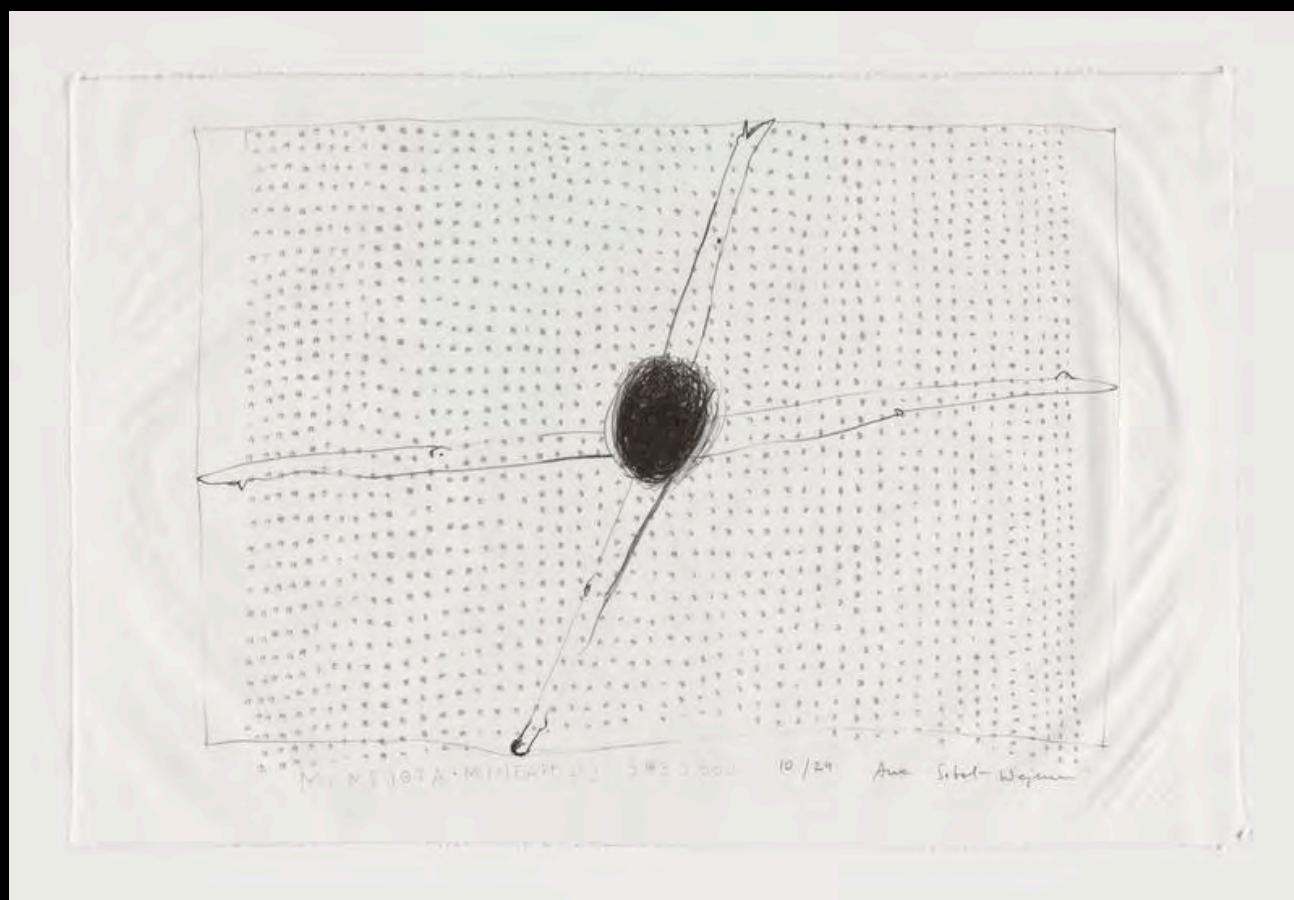
Sobol-Wejman was named laureate of the 1995 International Biennial of Drawing and Graphic Art in Győr, Hungary. In addition to participating in numerous group exhibitions, she has had solo shows at Jan Fejkiel Gallery, Kraków (2015, 2009, 2005, 2000, 1997); the Center for Interdisciplinary Research, Bielefeld University, Germany (2008); and Galeria Grafiki i Plakatu, Warsaw (2000). She lives and works in Kraków.

—Ian Karp

NOTES

---

|                              |     |
|------------------------------|-----|
| Cat. 274. Sobol-Wejman ..... | 700 |
| Cat. 275. Sobol-Wejman ..... | 702 |



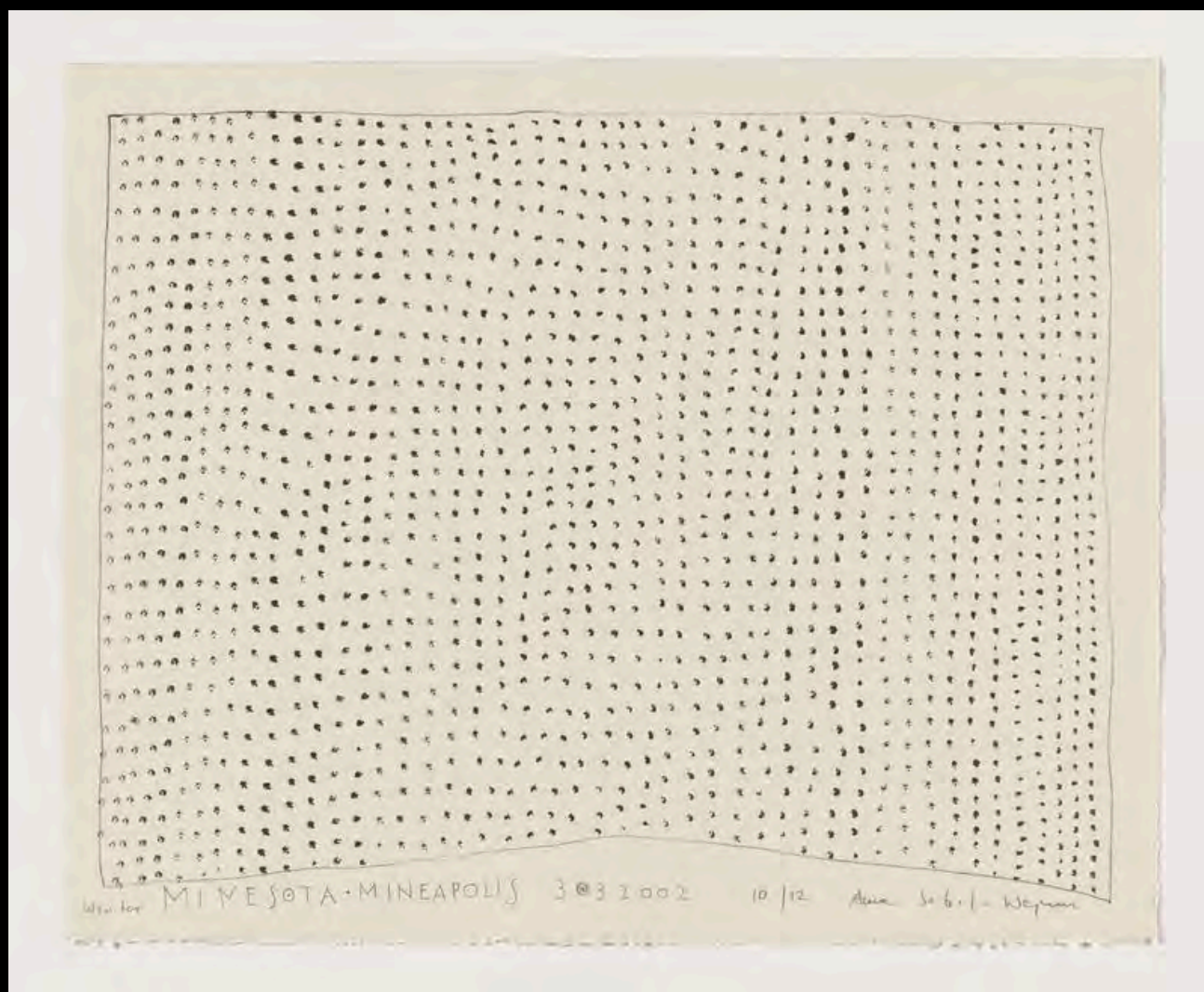
Copyright © Anna Sobol-Wejman, published by the artist

## Cat. 274. Sobol-Wejman

---

|                                           |                                                                                                                                                           |
|-------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b> | Anna Sobol-Wejman, Polish, born 1946                                                                                                                      |
| <b>Title, Date</b>                        | Minnesota, Minneapolis, 2002                                                                                                                              |
| <b>Portfolio /<br/>Series</b>             |                                                                                                                                                           |
| <b>Medium</b>                             | Lithograph                                                                                                                                                |
| <b>Paper /<br/>Support</b>                | thin cream wove paper                                                                                                                                     |
| <b>Dimensions</b>                         | 22 1/2 × 38 1/2 in. (57.15 × 97.79 cm) (sheet)                                                                                                            |
| <b>Inscriptions<br/>+ Marks</b>           | LR in pencil below image: Anna Sobol-Wejman   LL in pencil below image to center of sheet: MINESOTA • MINEAPOLIS 3 3 2002 LR in pencil below image: 10/24 |
| <b>Edition +<br/>Proofs</b>               | Edition of 24; 10/24   No proofs known.                                                                                                                   |
| <b>Publisher</b>                          | Anna Sobol-Wejman                                                                                                                                         |
| <b>Creditline +<br/>Acc. No.</b>          | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.115           |

---



Copyright © Anna Sobol-Wejman, published by the artist

## Cat. 275. Sobol-Wejman

---

|                                           |                                                                                                                                                    |
|-------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b> | Anna Sobol-Wejman, Polish, born 1946                                                                                                               |
| <b>Title, Date</b>                        | Winter, Minnesota, Minneapolis, 2002                                                                                                               |
| <b>Portfolio /<br/>Series</b>             |                                                                                                                                                    |
| <b>Medium</b>                             | Lithograph                                                                                                                                         |
| <b>Paper /<br/>Support</b>                | ivory wove paper                                                                                                                                   |
| <b>Dimensions</b>                         | 22 1/2 × 38 1/2 in. (57.15 × 97.79 cm) (sheet)                                                                                                     |
| <b>Inscriptions<br/>+ Marks</b>           | LRC in pencil: Anna Sobol-Wejman   LLC in pencil to center of sheet: Winter<br>MINESOTA • MINEAPOLIS 3 3 2002 LR in pencil: 10/12                  |
| <b>Edition +<br/>Proofs</b>               | Edition of 12; 10/12   No proofs known.                                                                                                            |
| <b>Publisher</b>                          | Anna Sobol-Wejman                                                                                                                                  |
| <b>Creditline +<br/>Acc. No.</b>          | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the<br>Christina N. and Swan J. Turnblad Memorial Fund 2020.85.116 |

---

# Aaron Spangler



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

## **Born 1971, Minneapolis, Minnesota**

Aaron Spangler's themes are rooted in rural America. Spangler takes his inspiration from the 150 acres of woods where he lives in Two Inlets State Forest, near Park Rapids, Minnesota, where he was raised. After moving to New York in 1999, the sculptor and printmaker became known for his darkly calamitous relief carvings, with titles like *Government Whore* and *Mercenary Battalions*, that reference the social and political concerns of rural life, which he believes are rarely given voice in the contemporary art world. Spangler discovered wood carving shortly after graduating from the Minneapolis College of



Art and Design (BFA, 1993), when he used a sharpened screwdriver to carve a little bas-relief mural on a sculpture he made from found materials. “I got hooked,” he says. “The balance between illusion and real sculptural space was interesting to me.”<sup>1</sup> At first he carved bas-reliefs in hard-maple flooring salvaged from a bowling alley, which was not only unyielding but riddled with nails. In 2005, he began using basswood, a softer wood without grain, and augmented the flat chisels he’d been using with more efficient gouges. He also adopted the monochromatic, graphite-touched finish that became his signature.

Gradually, narrative elements gave way to looser, more sculptural forms, as in Mia’s *Songbird* (2009). Spangler then made wax-crayon rubbings from his carved panels, launching him in yet another direction: smooth abstract sculptures, freestanding, heavily patterned, and more personal. After ten years in New York, Spangler and his wife, chef and author Amy Thielen, a Park Rapids native, moved back to the (now-modernized) house he’d built by hand when he was twenty-four with the help of his grandfather’s swede saw. He is once again a regular at the Two Inlets sawmill, where he worked throwing slabs in his early twenties, got an education about wood, and now sources his basswood. His ten Highpoint woodcuts, completed in 2014, were carved on that basswood. The life-size figure in *Waiting in Line* (cat. no. 283) is Spangler himself.

Since 1998, Spangler’s work has been included in such exhibitions as “Takashi Murakami’s Superflat Collection: From Shōnaku and Rosanjin to Anselm Kiefer” (2016), Yokohama Museum of Art, Japan; “American Gothic” (2011), with Alison Elizabeth Taylor, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina; “Spectacular of Vernacular” (2011–12), Walker Art Center, Minneapolis, and other venues; and “Heartland” (2008–10), Van Abbemuseum, Eindhoven, Netherlands, and Smart Museum of Art, University of Chicago. Spangler has received grants from the Joan Mitchell Foundation (2014), McKnight Foundation (2009), Minnesota State Arts Board (1998), and Jerome Foundation (1997). Recently his first bronze, *Bog Walker* (2017), was commissioned by the Walker Art Center for the Minneapolis Sculpture Garden. Spangler also volunteers as adviser and exhibition curator at the Nemeth Art Center in Park Rapids, Minnesota.

—Marla J. Kinney

NOTES

1. Aaron Spangler, phone conversations with the author, May 2020.

|                          |     |
|--------------------------|-----|
| Cat. 276. Spangler ..... | 706 |
| Cat. 277. Spangler ..... | 708 |
| Cat. 278. Spangler ..... | 710 |
| Cat. 279. Spangler ..... | 712 |
| Cat. 280. Spangler ..... | 714 |
| Cat. 281. Spangler ..... | 716 |
| Cat. 282. Spangler ..... | 718 |
| Cat. 283. Spangler ..... | 720 |
| Cat. 284. Spangler ..... | 722 |
| Cat. 285. Spangler ..... | 724 |



Copyright © Aaron Spangler, published by Highpoint Editions

## Cat. 276. Spangler

|                                                 |                                                                                                                                                                                                                            |
|-------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | Aaron Spangler, American, born 1971                                                                                                                                                                                        |
| <b>Title, Date</b>                              | Bananas, 2014                                                                                                                                                                                                              |
| <b>Portfolio /<br/>Series</b>                   | Luddite                                                                                                                                                                                                                    |
| <b>Medium</b>                                   | Woodcut in black ink on kozo shi paper, backed with sekishu paper                                                                                                                                                          |
| <b>Paper /<br/>Support</b>                      | kozo shi paper, backed with sekishu paper                                                                                                                                                                                  |
| <b>Dimensions</b>                               | 30 × 28 in. (76.2 × 71.12 cm) (image) 34 1/4 × 31 1/2 in. (87 × 80.01 cm) (sheet)                                                                                                                                          |
| <b>Inscriptions<br/>+ Marks</b>                 | LR in pencil below image: Aaron Spangler 2014   BC in pencil below image: Bananas<br>LL in pencil below image: ARCHIVE EV 1/2   Publisher's stamp in gray ink, LL below<br>image: HP                                       |
| <b>Edition +<br/>Proofs</b>                     | Variable edition of 8   Proofs: 3 variable AP; 3 variable PP; 1 BAT; 1 HC; 2 variable<br>Archive proofs                                                                                                                    |
| <b>Printers</b>                                 | Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, and Assistant Printer<br>Nuno Nuñez with assistance from Studio Interns Lauren Flynn, Jane Nelson Meyer,<br>Amira Pualwan, Madison Sternig, and Sarita Zaleha. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                            |
| <b>Production<br/>Notes</b>                     | Project began April 2014. The prints were signed August 2014.                                                                                                                                                              |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                         |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the<br>Christina N. and Swan J. Turnblad Memorial Fund 2020.85.117                                                                         |

Copyright © Aaron Spangler, published by Highpoint Editions

## Cat. 277. Spangler

|                                     |                                                                                                                                                                                      |
|-------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist, Nationality, Dates</b>   | Aaron Spangler, American, born 1971                                                                                                                                                  |
| <b>Title, Date</b>                  | Constellation, 2014                                                                                                                                                                  |
| <b>Portfolio / Series</b>           | Luddite                                                                                                                                                                              |
| <b>Medium</b>                       | Woodcut in black ink on kozo shi paper, backed with sekishu paper                                                                                                                    |
| <b>Paper / Support</b>              | three sheets of kozo shi paper, backed with three sheets of sekishu paper                                                                                                            |
| <b>Dimensions</b>                   | 98 × 47 in. (248.92 × 119.38 cm) (image) 102 1/2 × 51 in. (260.35 × 129.54 cm) (sheet)                                                                                               |
| <b>Inscriptions + Marks</b>         | LR in pencil below image: Aaron Spangler 2014   BC in pencil below image: Constellation LL in pencil below image: ARCHIVE EV 1/2   Publisher's stamp in gray ink, LL below image: HP |
| <b>Edition + Proofs</b>             | Variable edition of 3   Proofs: 1 AP; 1 HC; 1 SP; 2 variable Archive proofs                                                                                                          |
| <b>Printers</b>                     | Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, and Assistant Printer Nuno Nuñez with assistance from Studio Interns Lauren Flynn, Jane Nelson Meyer, and Amira Pualwan. |
| <b>Publisher</b>                    | Highpoint Editions, Minneapolis                                                                                                                                                      |
| <b>Production Notes</b>             | Project began November 2012. The prints were signed August 2014.                                                                                                                     |
| <b>Related HPE Archive Material</b> | <a href="#">View Related Works</a>                                                                                                                                                   |
| <b>Creditline + Acc. No.</b>        | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.118                                      |

Copyright © Aaron Spangler, published by Highpoint Editions

## Cat. 278. Spangler

|                                     |                                                                                                                                                                                                                                                                            |
|-------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist, Nationality, Dates</b>   | Aaron Spangler, American, born 1971                                                                                                                                                                                                                                        |
| <b>Title, Date</b>                  | Fence Lines, 2014                                                                                                                                                                                                                                                          |
| <b>Portfolio / Series</b>           | Luddite                                                                                                                                                                                                                                                                    |
| <b>Medium</b>                       | Woodcut in black ink                                                                                                                                                                                                                                                       |
| <b>Paper / Support</b>              | two sheets of sekishu paper, backed with two additional sheets of sekishu paper                                                                                                                                                                                            |
| <b>Dimensions</b>                   | 49 × 52 in. (124.46 × 132.08 cm) (image) 53 1/2 × 55 3/4 in. (135.89 × 141.61 cm) (sheet)                                                                                                                                                                                  |
| <b>Inscriptions + Marks</b>         | LR in pencil below image: Aaron Spangler 2014   BC in pencil below image: Fence Lines LL in pencil below image: ARCHIVE EV 1/2   Publisher's stamp in gray ink, LL below image: HP                                                                                         |
| <b>Edition + Proofs</b>             | Variable edition of 5   Proofs: 4 variable AP; 2 variable PP; 1 BAT; 1 HC; 1 TP; 2 variable Archive proofs                                                                                                                                                                 |
| <b>Printers</b>                     | Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, and Assistant Printer Nuno Nuñez with assistance from Studio Interns Molly Baeverstad, Ellen Bogen, Rebecca DeLapp, Michael Ferut, Jane Nelson Meyer, Amira Pualwan, Mary Schaub Schlager, and Travis Tribble. |
| <b>Publisher</b>                    | Highpoint Editions, Minneapolis                                                                                                                                                                                                                                            |
| <b>Production Notes</b>             | Project began November 2012. The prints were signed August 2014.                                                                                                                                                                                                           |
| <b>Related HPE Archive Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                                                                         |
| <b>Creditline + Acc. No.</b>        | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.119                                                                                                                            |





Copyright © Aaron Spangler, published by Highpoint Editions



## Cat. 279. Spangler

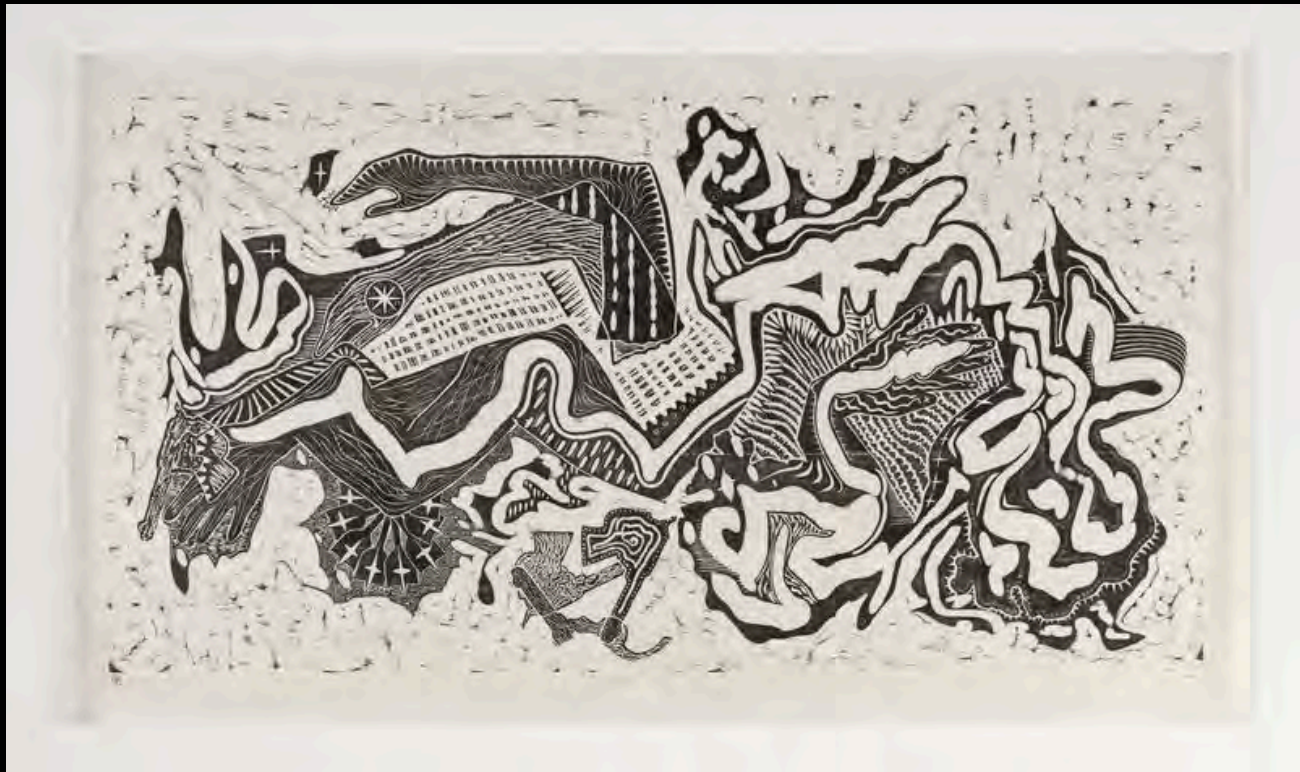
|                                                 |                                                                                                                                                                                                                                                                                                           |
|-------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | Aaron Spangler, American, born 1971                                                                                                                                                                                                                                                                       |
| <b>Title, Date</b>                              | Hoarder, 2014                                                                                                                                                                                                                                                                                             |
| <b>Portfolio /<br/>Series</b>                   | Luddite                                                                                                                                                                                                                                                                                                   |
| <b>Medium</b>                                   | Woodcut in black ink on kozo shi paper, backed with sekishu paper                                                                                                                                                                                                                                         |
| <b>Paper /<br/>Support</b>                      | kozo shi paper, backed with sekishu paper                                                                                                                                                                                                                                                                 |
| <b>Dimensions</b>                               | 44 × 30 in. (111.76 × 76.2 cm) (image) 48 × 34 1/4 in. (121.92 × 87 cm) (sheet)                                                                                                                                                                                                                           |
| <b>Inscriptions<br/>+ Marks</b>                 | LR in pencil below image: Aaron Spangler 2014   BC in pencil below image: Hoarder<br>LL in pencil below image: ARCHIVE EV 1/2   Publisher's stamp in gray ink, LL below<br>image: HP                                                                                                                      |
| <b>Edition +<br/>Proofs</b>                     | Variable edition of 8   Proofs: 3 variable AP; 3 variable PP; 1 BAT; 1 HC; 2 variable<br>Archive proofs; 1 Presentation proof                                                                                                                                                                             |
| <b>Printers</b>                                 | Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, and Assistant Printer<br>Nuno Nuñez with assistance from Studio Manager Josh Bindewald, Education<br>Programs Manager Dana LeMoine, and Studio Interns Lauren Flynn, Jane Nelson<br>Meyer, Amira Pualwan, Madison Sternig, and Sarita Zaleha. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                                                                                                           |
| <b>Production<br/>Notes</b>                     | Project began April 2014. The prints were signed August 2014.                                                                                                                                                                                                                                             |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                                                                                                        |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the<br>Christina N. and Swan J. Turnblad Memorial Fund 2020.85.120                                                                                                                                                        |



Copyright © Aaron Spangler, published by Highpoint Editions

## Cat. 280. Spangler

|                                                 |                                                                                                                                                                                             |
|-------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | Aaron Spangler, American, born 1971                                                                                                                                                         |
| <b>Title, Date</b>                              | How Do I Say Goodbye, 2014                                                                                                                                                                  |
| <b>Portfolio /<br/>Series</b>                   | Luddite                                                                                                                                                                                     |
| <b>Medium</b>                                   | Woodcut in black ink on kozo shi paper, backed with sekishu paper                                                                                                                           |
| <b>Paper /<br/>Support</b>                      | kozo shi paper, backed with sekishu paper                                                                                                                                                   |
| <b>Dimensions</b>                               | 32 1/4 × 41 1/4 in. (81.92 × 104.78 cm) (image) 36 3/4 × 45 1/2 in. (93.35 × 115.57 cm) (sheet)                                                                                             |
| <b>Inscriptions<br/>+ Marks</b>                 | LR in pencil below image: Aaron Spangler 2014   BC in pencil below image: How Do I Say Goodbye LL in pencil below image: ARCHIVE EV 1/2   Publisher's stamp in gray ink, LL below image: HP |
| <b>Edition +<br/>Proofs</b>                     | Variable edition of 8   Proofs: 3 variable AP; 3 variable PP; 1 BAT; 1 HC; 2 variable Archive proofs                                                                                        |
| <b>Printers</b>                                 | Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, and Assistant Printer Nuno Nuñez with assistance from Studio Interns Lauren Flynn, Madison Sternig, and Sarita Zaleha.          |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                             |
| <b>Production<br/>Notes</b>                     | Project began April 2014. The prints were signed August 2014.                                                                                                                               |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                          |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.121                                             |



Copyright © Aaron Spangler, published by Highpoint Editions

## Cat. 281. Spangler

|                                                 |                                                                                                                                                                                       |
|-------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | Aaron Spangler, American, born 1971                                                                                                                                                   |
| <b>Title, Date</b>                              | Reclining Arms, 2014                                                                                                                                                                  |
| <b>Portfolio /<br/>Series</b>                   | Luddite                                                                                                                                                                               |
| <b>Medium</b>                                   | Woodcut in black ink on kozo shi paper, backed with sekishu paper                                                                                                                     |
| <b>Paper /<br/>Support</b>                      | kozo shi paper, backed with sekishu paper                                                                                                                                             |
| <b>Dimensions</b>                               | 28 × 54 in. (71.12 × 137.16 cm) (image) 33 × 58 in. (83.82 × 147.32 cm) (sheet)                                                                                                       |
| <b>Inscriptions<br/>+ Marks</b>                 | LR in pencil below image: Aaron Spangler 2014   BC in pencil below image: Reclining Arms LL in pencil below image: Archive EV 1/2   Publisher's stamp in gray ink, LL below image: HP |
| <b>Edition +<br/>Proofs</b>                     | Variable edition of 8   Proofs: 3 variable AP; 3 variable PP; 1 BAT; 1 HC; 2 variable Archive proofs                                                                                  |
| <b>Printers</b>                                 | Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, and Assistant Printer Nuno Nuñez with assistance from Studio Interns Lauren Flynn, Jane Nelson Meyer, and Amira Pualwan.  |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                       |
| <b>Production<br/>Notes</b>                     | Project began April 2014. The prints were signed August 2014.                                                                                                                         |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                    |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.122                                       |

Copyright © Aaron Spangler, published by Highpoint Editions

## Cat. 282. Spangler

|                                                 |                                                                                                                                                                                                                                                                                                                                                                            |
|-------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | Aaron Spangler, American, born 1971                                                                                                                                                                                                                                                                                                                                        |
| <b>Title, Date</b>                              | Separatist, 2014                                                                                                                                                                                                                                                                                                                                                           |
| <b>Portfolio /<br/>Series</b>                   | Luddite                                                                                                                                                                                                                                                                                                                                                                    |
| <b>Medium</b>                                   | Woodcut in black ink on kozo shi paper, backed with sekishu paper                                                                                                                                                                                                                                                                                                          |
| <b>Paper /<br/>Support</b>                      | three sheets of kozo shi paper, joined and backed with three sheets of sekishu paper                                                                                                                                                                                                                                                                                       |
| <b>Dimensions</b>                               | 98 × 53 in. (248.92 × 134.62 cm) (image) 102 1/2 × 57 in. (260.35 × 144.78 cm) (sheet)                                                                                                                                                                                                                                                                                     |
| <b>Inscriptions<br/>+ Marks</b>                 | LR in pencil below image: Aaron Spangler 2014   BC in pencil below image: Separatist<br>LL in pencil below image: Archive EV 1/2   Publisher's stamp in gray ink, LL below<br>image: HP                                                                                                                                                                                    |
| <b>Edition +<br/>Proofs</b>                     | Variable edition of 4   Proofs: 1 AP (on kitakata paper); 3 variable TP (EV 1/3 printed<br>and mounted on kozo paper; EV 2/3 and 3/3 printed and backed with sekishu paper);<br>2 variable Archive proofs                                                                                                                                                                  |
| <b>Printers</b>                                 | Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, Assistant Printers Nuno<br>Nuñez and Megan Anderson with assistance from Studio Managers Josh Bindewald<br>and Josh Winkler and Studio Interns Molly Baeverstad, Ellen Bogen, Rebecca DeLapp,<br>Michael Ferut, Christopher Hagen, Jane Nelson Meyer, Amira Pualwan, Mary<br>Schaubslager, and Travis Tribble. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                                                                                                                                                                            |
| <b>Production<br/>Notes</b>                     | Project began February 27, 2012. Printing and backing were completed July 15,<br>2014. The prints were signed July 25, 2014.                                                                                                                                                                                                                                               |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                                                                                                                                                                         |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the<br>Christina N. and Swan J. Turnblad Memorial Fund 2020.85.123                                                                                                                                                                                                                         |

Copyright © Aaron Spangler, published by Highpoint Editions



## Cat. 283. Spangler

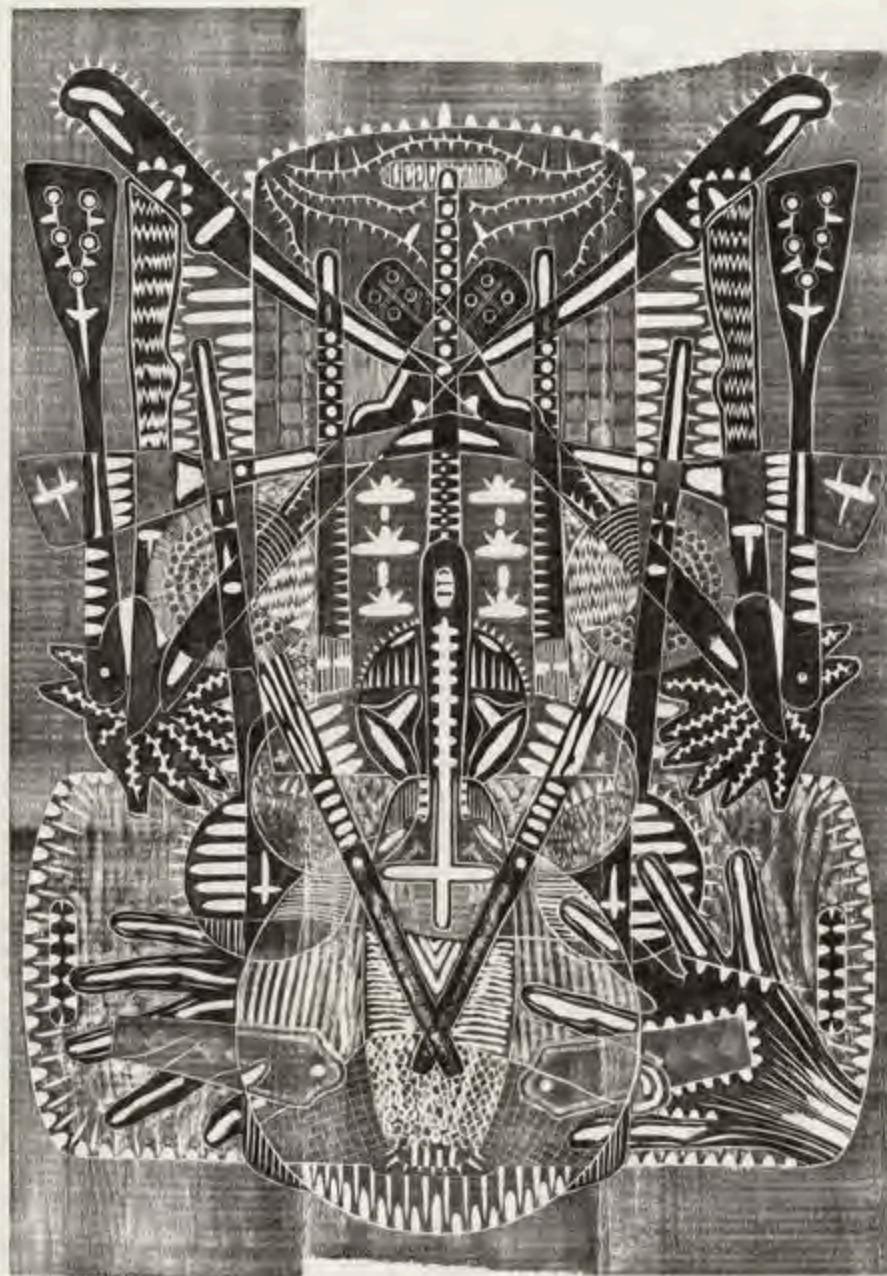
|                                                 |                                                                                                                                                                                        |
|-------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | Aaron Spangler, American, born 1971                                                                                                                                                    |
| <b>Title, Date</b>                              | Waiting in Line, 2014                                                                                                                                                                  |
| <b>Portfolio /<br/>Series</b>                   | Luddite                                                                                                                                                                                |
| <b>Medium</b>                                   | Woodcut in black ink on kozo shi paper, backed with sekishu paper                                                                                                                      |
| <b>Paper /<br/>Support</b>                      | three sheets of kozo shi paper, backed with three sheets of sekishu paper                                                                                                              |
| <b>Dimensions</b>                               | 98 × 47 in. (248.92 × 119.38 cm) (image) 102 1/2 × 51 in. (260.35 × 129.54 cm) (sheet)                                                                                                 |
| <b>Inscriptions<br/>+ Marks</b>                 | LR in pencil below image: Aaron Spangler 2014   BC in pencil below image: Waiting in Line LL in pencil below image: ARCHIVE EV 1/2   Publisher's stamp in gray ink, LL below image: HP |
| <b>Edition +<br/>Proofs</b>                     | Variable edition of 3   Proofs: 1 AP; 1 HC; 2 variable Archive proofs                                                                                                                  |
| <b>Printers</b>                                 | Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, and Assistant Printer Nuno Nuñez with assistance from Studio Interns Lauren Flynn, Jane Nelson Meyer, and Amira Pualwan.   |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                        |
| <b>Production<br/>Notes</b>                     | Project began November 2012. The prints were signed August 2014.                                                                                                                       |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                     |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.124                                        |



Copyright © Aaron Spangler, published by Highpoint Editions

## Cat. 284. Spangler

|                                     |                                                                                                                                                                                                                                                                                                                                                                |
|-------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist, Nationality, Dates</b>   | Aaron Spangler, American, born 1971                                                                                                                                                                                                                                                                                                                            |
| <b>Title, Date</b>                  | The Wall, 2014                                                                                                                                                                                                                                                                                                                                                 |
| <b>Portfolio / Series</b>           | Luddite                                                                                                                                                                                                                                                                                                                                                        |
| <b>Medium</b>                       | Woodcut in sienna ink on kozo shi paper, backed with sekishu paper                                                                                                                                                                                                                                                                                             |
| <b>Paper / Support</b>              | kozo shi paper, backed with sekishu paper                                                                                                                                                                                                                                                                                                                      |
| <b>Dimensions</b>                   | 53 3/4 × 30 in. (136.53 × 76.2 cm) (image) 58 1/4 × 34 in. (147.96 × 86.36 cm) (sheet)                                                                                                                                                                                                                                                                         |
| <b>Inscriptions + Marks</b>         | LR in pencil below image: Aaron Spangler 2014   BC in pencil below image: The Wall<br>LL in pencil below image: ARCHIVE EV 1/2   Publisher's stamp in gray ink, LL below image: HP                                                                                                                                                                             |
| <b>Edition + Proofs</b>             | Variable edition of 6   Proofs: 3 variable AP; 2 variable PP; 1 BAT; 1 HC; 1 TP; 1 SP; 2 variable Archive proofs                                                                                                                                                                                                                                               |
| <b>Printers</b>                     | Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, Assistant Printers Nuno Nuñez and Megan Anderson with assistance from Studio Managers Josh Bindewald and Josh Winkler and Studio Interns Molly Baeverstad, Ellen Bogen, Rebecca DeLapp, Michael Ferut, Christopher Hagen, Jane Nelson Meyer, Amira Pualwan, Mary Schaubslager, and Travis Tribble. |
| <b>Publisher</b>                    | Highpoint Editions, Minneapolis                                                                                                                                                                                                                                                                                                                                |
| <b>Production Notes</b>             | Project began November 2012. Printing and backing were completed January 6, 2014. The prints were signed April 29, 2014.                                                                                                                                                                                                                                       |
| <b>Related HPE Archive Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                                                                                                                                                             |
| <b>Creditline + Acc. No.</b>        | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.125                                                                                                                                                                                                                |



Copyright © Aaron Spangler, published by Highpoint Editions

## Cat. 285. Spangler

|                                                 |                                                                                                                                                                                                                            |
|-------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | Aaron Spangler, American, born 1971                                                                                                                                                                                        |
| <b>Title, Date</b>                              | Wholeness and Well-Being, 2014                                                                                                                                                                                             |
| <b>Portfolio /<br/>Series</b>                   | Luddite                                                                                                                                                                                                                    |
| <b>Medium</b>                                   | Woodcut in black ink on kozo shi paper, backed with sekishu paper                                                                                                                                                          |
| <b>Paper /<br/>Support</b>                      | kozo shi paper, backed with sekishu paper                                                                                                                                                                                  |
| <b>Dimensions</b>                               | 30 × 21 in. (76.2 × 53.34 cm) (image) 34 1/2 × 25 in. (87.63 × 63.5 cm) (sheet)                                                                                                                                            |
| <b>Inscriptions<br/>+ Marks</b>                 | LR in pencil below image: Aaron Spangler 2014   BC in pencil below image:<br>Wholeness and Well Being LL in pencil below image: ARCHIVE EV 1/2   Publisher's<br>stamp in gray ink, LL below image: HP                      |
| <b>Edition +<br/>Proofs</b>                     | Variable edition of 8   Proofs: 4 variable AP; 3 variable PP; 1 BAT; 1 HC; 1 SP; 2<br>variable Archive proofs                                                                                                              |
| <b>Printers</b>                                 | Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, and Assistant Printer<br>Nuno Nuñez with assistance from Studio Interns Lauren Flynn, Jane Nelson Meyer,<br>Amira Pualwan, Madison Sternig, and Sarita Zaleha. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                            |
| <b>Production<br/>Notes</b>                     | Project began April 2014. The prints were signed August 2014.                                                                                                                                                              |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                         |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the<br>Christina N. and Swan J. Turnblad Memorial Fund 2020.85.126                                                                         |



# Do Ho Suh



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

## **Born 1962, Seoul, South Korea**

In the mid-1990s, Do Ho Suh lived in a studio apartment in upper Manhattan. The fire station across the street made it hard to sleep, which got Suh longing for his peaceful childhood home. This led him to make *Seoul Home* (1999), a full-scale replica of the house rendered in translucent jade green silk. In theory, it could be packed in suitcases and travel with him. "It addresses issues of separation, migration, loss, and history," he has said of the work.<sup>1</sup> Each new exhibition location was added to the title (*Seoul Home/L.A. Home/Baltimore Home . . .*), to acknowledge the history it was accruing. In 2000, Suh replicated his new and presumably quieter New York apartment in fabric, again to scale. He also exhibited

fabric “specimens” from the space—refrigerator, radiator, stove, sink. A fabric replica of the apartment building’s staircase, installed at London’s Tate Modern (2011), reflected Suh’s fascination with passageways. “I try to understand my life as a movement through different spaces,” he has said.<sup>2</sup> Before vacating his New York apartment, where he lived for eighteen years, he had the interior lined with white paper and used colored pencils and pastels to rub every surface, as if to grab the memories absorbed there. Collectively Suh calls such drawings, which he’s made elsewhere, *Rubbing/Loving*.



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

In addition to personal space, Suh is interested in interconnectedness and one’s identity as an individual and part of a group. He represented South Korea at the 2001 Venice Biennale with *Floor* (1997–2012)—180,000 tiny plastic figures whose upraised arms seemed to support glass flooring that visitors walk on. He also showed *Some/One* (2001), an armored robe made of overlapping military dog tags, a version of which is in the Minneapolis Institute of Art’s permanent collection. The relationship between one and the many could be a theme of Suh’s “karma juggler,” a recurring figure that appears in his 2015 Highpoint lithograph *Karma Juggler* (cat. no. 286). Suh has often spoken about the image generally as “a man who is struggling and tangled with his karma, fate, destiny, human relationships, and the uncontrollable and unexplainable course of life.”<sup>3</sup>

Suh’s mother, Chung Min-Za, is a leader in preserving Korean heritage. His father is the eminent Korean painter Suh Se Ok. Do Ho Suh earned a BFA (1985) and MFA (1987) at Seoul National University in “Oriental painting,” a discipline he chose because it is so rarely taught. He earned a second BFA in painting (1994) at the Rhode Island School of Design, Providence, and an MFA in sculpture (1997) from the Yale University School of Art, New Haven, Connecticut. In addition to myriad group shows, including Mia’s “When Home Won’t Let You Stay: Art and Migration” (2020), Suh has had recent solo exhibitions at the Victoria and Albert Museum, London (2019); Museum Voorlinden, Wassenaar, Netherlands (2019); ARoS Aarhus, Denmark (2018); Brooklyn Museum, New York (2018); Towada Art Center, Japan (2018); Smithsonian American Art Museum, Washington, D.C. (2018); Bildmuseet, Umeå, Sweden (2017); NC-arte, Bogotá, Colombia (2016); Museum of Contemporary Art San Diego (2016); Singapore Tyler Print Institute (2015); Museum of Contemporary Art Cleveland (2015); Contemporary Austin, Texas (2014–15); 21st Century Museum of Contemporary Art, Kanazawa, Japan (2012–13); and other locations. Suh lives in London.

—Marla J. Kinney

NOTES

---

1. Lisa G. Corrin and Miwon Kwon, *Do Ho Suh* (exh. cat.), Serpentine Gallery, London, and Seattle Art Museum and Seattle Asian Art Museum, 2002, p. 33.

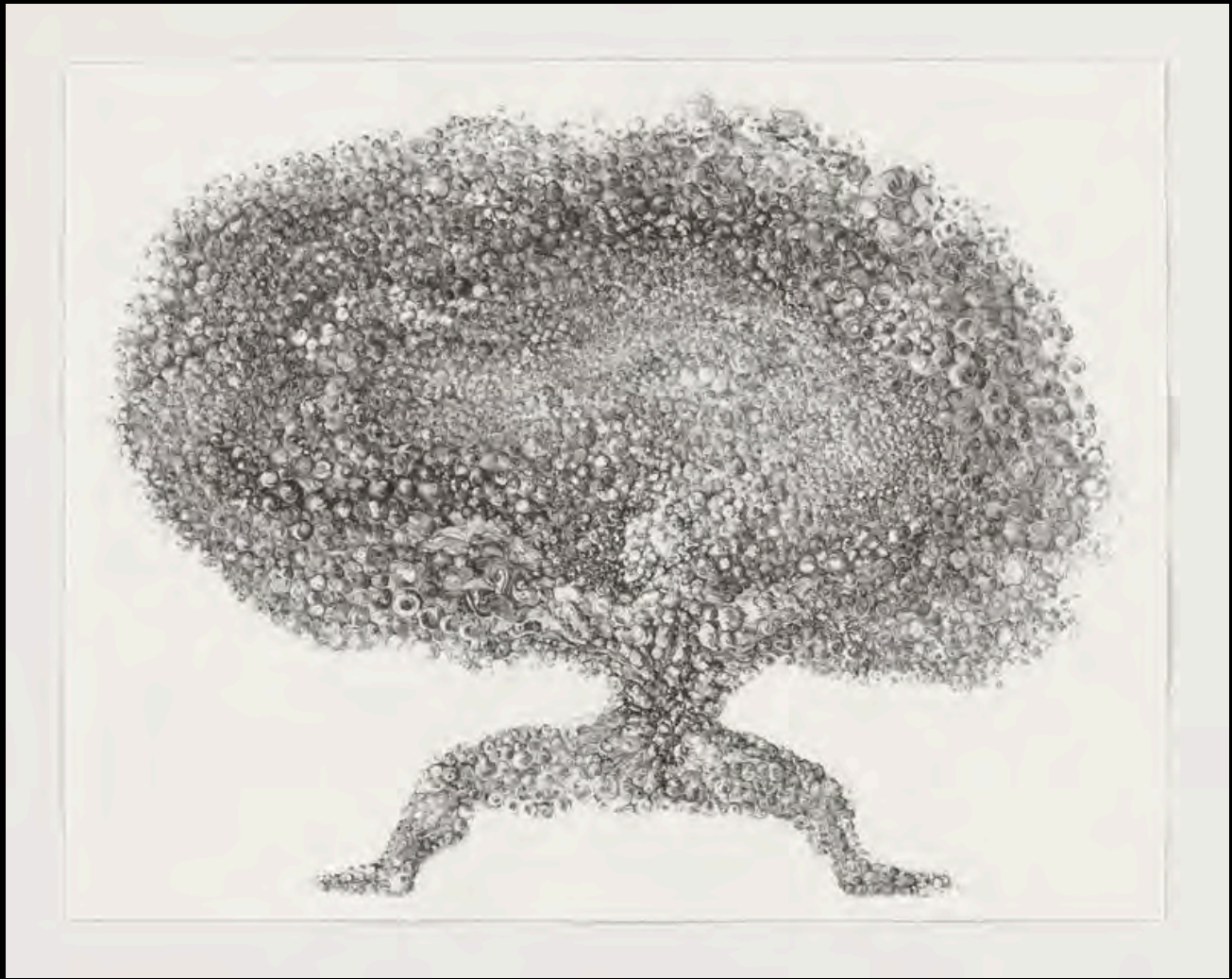
2. Do Ho Suh, "Rubbing/Loving," Art21, December 9, 2016, video, 6:12, Change link to: <https://art21.org/watch/extended-play/do-ho-suh-rubbing-loving-short/>.

3. Rochelle Steiner, "Do Ho Suh's Karmic Journey" in *Do Ho Suh Drawings*, ed. Rochelle Steiner (New York: DelMonico Books/Prestel Publishing, 2014), p. 17.

Cat. 286. Do Ho Su ..... 729

Cat. 287. Do Ho Su ..... 731





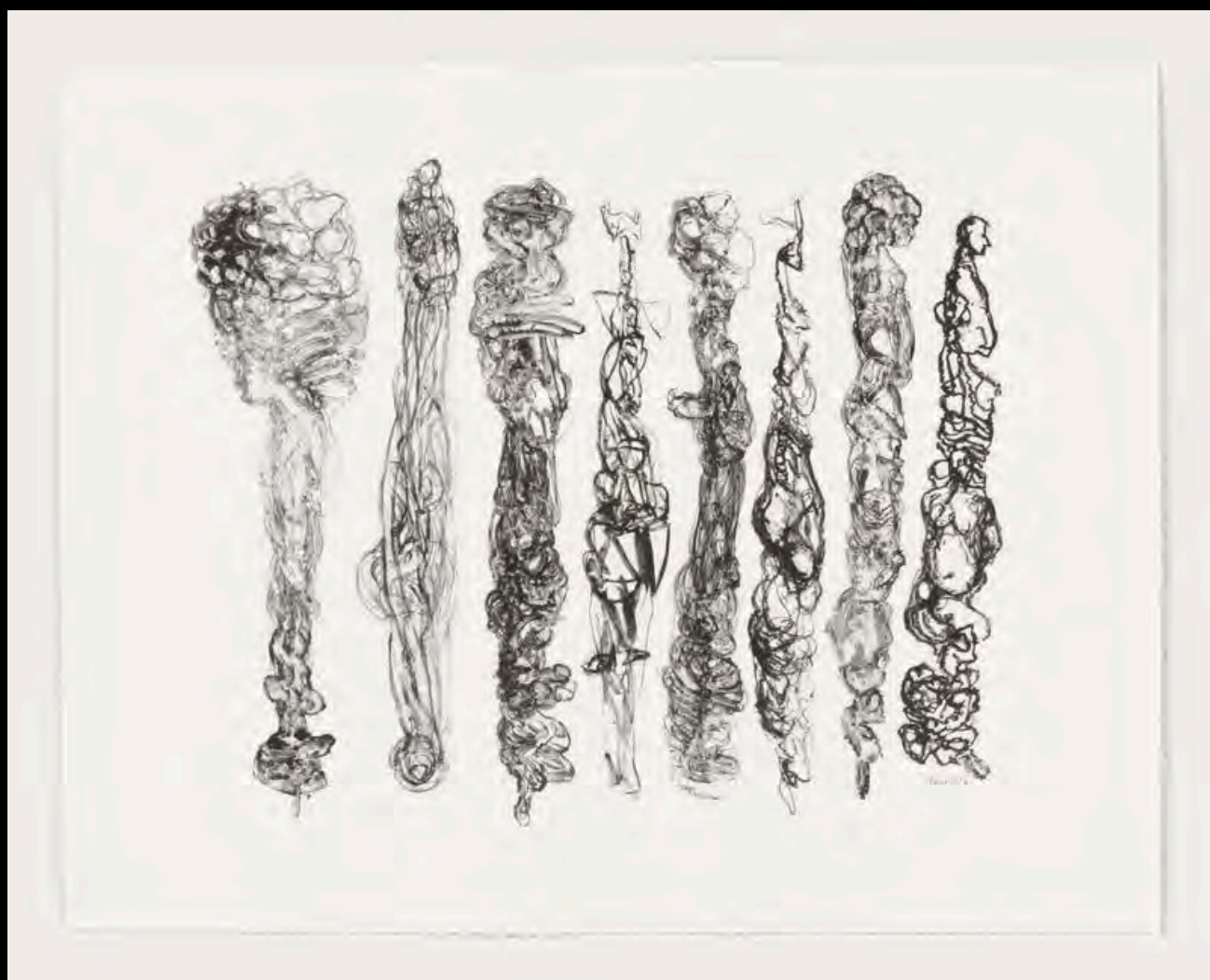
Copyright © Do Ho Suh, published by Highpoint Editions

## Cat. 286. Do Ho Su

---

|                                                 |                                                                                                                                                                                                                                                                                              |
|-------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | Do Ho Suh, South Korean, born 1962                                                                                                                                                                                                                                                           |
| <b>Title, Date</b>                              | Karma Juggler, 2015                                                                                                                                                                                                                                                                          |
| <b>Portfolio /<br/>Series</b>                   |                                                                                                                                                                                                                                                                                              |
| <b>Medium</b>                                   | Lithograph                                                                                                                                                                                                                                                                                   |
| <b>Paper /<br/>Support</b>                      | Polar White Revere Silk paper                                                                                                                                                                                                                                                                |
| <b>Dimensions</b>                               | 23 1/4 × 29 5/8 in. (59.06 × 75.25 cm) (sheet)                                                                                                                                                                                                                                               |
| <b>Inscriptions<br/>+ Marks</b>                 | BC in pencil on verso: KARMA JUGGLER   LR in pencil near image: DO HO 15 BC in pencil on verso: ARCH. 1/2   Publisher's stamp in gray ink, BC on verso: HP                                                                                                                                   |
| <b>Edition +<br/>Proofs</b>                     | Edition of 45   Proofs: 7 AP; 3 PP; 1 BAT; 2 HC; 2 Archive proofs                                                                                                                                                                                                                            |
| <b>Printers</b>                                 | Proofing to approval by Master Printer Cole Rogers and edition by Assistant Printer Kate Goyette with various assistance from Senior Printer Zac Adams-Bliss, Assistant Printer Megan Anderson, and Studio Interns Makenzie Flom, Ella Kampelman, Sam Orosz, Reid Oyenm, and Adam Schachner. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                                                                                              |
| <b>Production<br/>Notes</b>                     | Project began April 29, 2015. The prints were signed October 2, 2015.                                                                                                                                                                                                                        |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                                                                                           |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.127                                                                                                                                              |

---



Copyright © Do Ho Suh, published by Highpoint Editions

## Cat. 287. Do Ho Su

---

|                                                 |                                                                                                                                                                                                                                                      |
|-------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | Do Ho Suh, South Korean, born 1962                                                                                                                                                                                                                   |
| <b>Title, Date</b>                              | Untitled (Figures), 2016                                                                                                                                                                                                                             |
| <b>Portfolio /<br/>Series</b>                   |                                                                                                                                                                                                                                                      |
| <b>Medium</b>                                   | Lithograph                                                                                                                                                                                                                                           |
| <b>Paper /<br/>Support</b>                      | Polar White Revere Silk paper                                                                                                                                                                                                                        |
| <b>Dimensions</b>                               | 18 7/8 × 23 3/4 in. (47.94 × 60.33 cm) (sheet)                                                                                                                                                                                                       |
| <b>Inscriptions<br/>+ Marks</b>                 | BC in pencil on verso: UNTITLED   LR in pencil near image: DO HO 16 BC in pencil on verso: ARCHIVE 1/2   Publisher's stamp in gray ink, BC on verso: HP                                                                                              |
| <b>Edition +<br/>Proofs</b>                     | Edition of 35   Proofs: 7 AP; 3 PP; 1 BAT; 2 HC; 2 Archive proofs                                                                                                                                                                                    |
| <b>Printers</b>                                 | Proofing to approval by Master Printer Cole Rogers and edition by Assistant Printer Kate Goyette with various assistance from Assistant Printer Megan Anderson, Senior Printer Zac Adams-Bliss, and Studio Interns Alex Girardot and Katie Rewitzer. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                                                      |
| <b>Production<br/>Notes</b>                     | Project began April 29, 2015. The prints were signed March 24, 2016.                                                                                                                                                                                 |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                                                   |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.128                                                                                                      |

---

# Carolyn Swiszczy



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

## **Born 1972, New Bedford, Massachusetts**

Carolyn Swiszczy grew up in New Bedford, Massachusetts, once a whaling capital and now characterized by old, weathered storefronts. Swiszczy (a Polish name that her family pronounces *swiz*) has this bygone sensibility in her bones. "I gravitate to places that time forgot," she says of her subject matter.<sup>1</sup> Often these are homely little buildings where you can get a



dent or a tooth repaired—or buy a pet fish, a bratwurst, or a pawned table saw. Lately she has been drawn to chiropractors' offices ("We treat whiplash"). She likes architecture from the 1970s, the decade in which she was born. If you try to find something she's pictured, however, it's apt to have been vacated or torn down. "It happens all the time," Swiszc says. The Savoy pizzeria that she memorialized in the 2017 Highpoint print *Savoy Inn, St. Paul*, closed that same year with the death of its eighty-two-year-old founder. Lately her all-consuming subject is the local donut hangout *Granny Donuts*, whose aesthetic she finds irresistible. "Places like this have a jumble of visual information that I find really exciting," she says.<sup>2</sup>



Carolyn Swiszc with Cole Rogers and Zak Adams-Bliss. Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

Swiszc combines painting, printmaking, and often collage (rubber stamps, stencils, scraps of paper from previous projects) in what one art critic called a faux-naïve style, a phrase she likes because it implies that she approaches her subject with heart. Her mother is an amateur genealogist; her father was a machinist and foreman at Revere Copper and Brass in New Bedford. She still has a couple of Revere Ware pots in her kitchen cupboard. She came to the Twin Cities to attend the Minneapolis College of Art and Design, where she received a BFA in printmaking in 1994. She lives in West St. Paul with her husband, photographer and fellow MCAD alumnus Wilson Webb. Since 2017, Swiszc has produced a bimonthly zine called *Zebra Cat Zebra*, the words she repeatedly heard her father say into the phone when telling someone how to spell his last name.



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

In addition to Minnesota State Arts Board grants (2020, 2007), Swiszczy has received fellowships from the McKnight Foundation (2009), Bush Foundation (2002), and National Foundation for Advancement in the Arts (1997–2000), as well as a Jerome Foundation Fellowship for Emerging Artists (1997–98). Her work has appeared in such shows as “Brick x Brick” (2016), Minnesota Museum of American Art, St. Paul; “Near and Far: Contemporary Landscape Painting” (2014), St. Catherine University, St. Paul, Minnesota; and “Selections” (2001), Drawing Center, New York. In addition to “Inventory” (2015) at the Minneapolis Institute of Art’s Minnesota Artists Exhibition Program, inspired in part by a job in her twenties doing inventory at a grocery store, Swiszczy has had solo shows at Plains Art Museum, Fargo, North Dakota; Groveland Gallery, Minneapolis; Miyako Yoshinaga Gallery, New York; and Shonandai Gallery, Tokyo, among others.

—Marla J. Kinney

## NOTES

1. Carolyn Swiszczy, phone conversations with the author, March 2020.
2. “Alone with Materials,” Miyako Yoshinaga Gallery, New York, April 30, 2020, <http://projects.miyakoyoshinaga.com/telling-evening/alone-with-materials>.

|                    |     |
|--------------------|-----|
| Cat. 288. Swiszczy | 736 |
| Cat. 289. Swiszczy | 738 |
| Cat. 290. Swiszczy | 740 |



Copyright © Carolyn Swiszczy, published by Highpoint Editions



## Cat. 288. Swiszc

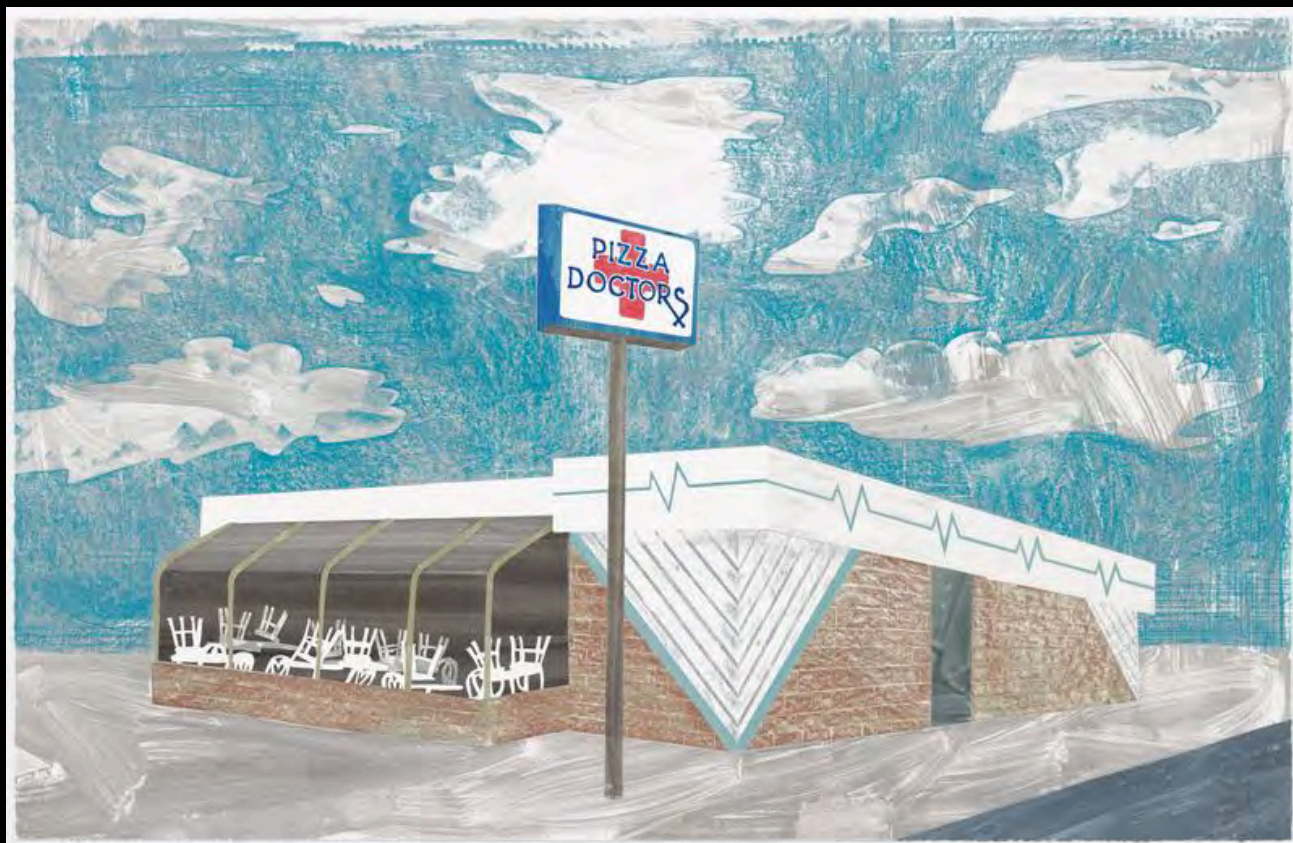
|                                     |                                                                                                                                                 |
|-------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist, Nationality, Dates</b>   | Carolyn Swiszc, American, born 1972                                                                                                             |
| <b>Title, Date</b>                  | Free News, 2005                                                                                                                                 |
| <b>Portfolio / Series</b>           |                                                                                                                                                 |
| <b>Medium</b>                       | Color screenprint, lithograph, and relief with collage and hand coloring                                                                        |
| <b>Paper / Support</b>              | Rives BFK wove paper                                                                                                                            |
| <b>Dimensions</b>                   | 17 × 32 in. (43.18 × 81.28 cm) (image) 21 × 36 in. (53.34 × 91.44 cm) (sheet)                                                                   |
| <b>Inscriptions + Marks</b>         | LR in pencil below image: Carolyn Swiszc 2005 LL in pencil below image: Archive   Publisher's blindstamp, LL below image: HP                    |
| <b>Edition + Proofs</b>             | Edition of 12   Proofs: 3 AP; 2 PP; 1 BAT; 1 Archive proof                                                                                      |
| <b>Printers</b>                     | Proofing and edition by Master Printer Cole Rogers, Assistant Printer Justin Strom, and Printing Assistant Zac Adams-Bliss.                     |
| <b>Publisher</b>                    | Highpoint Editions, Minneapolis                                                                                                                 |
| <b>Production Notes</b>             | Project began August 9, 2004. Proofing was completed November 12, 2004. The edition and proofs were signed February 23, 2005.                   |
| <b>Related HPE Archive Material</b> | <a href="#">View Related Works</a>                                                                                                              |
| <b>Creditline + Acc. No.</b>        | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.129 |



Copyright © Carolyn Swiszczy, published by Highpoint Editions

## Cat. 289. Swiszc

|                                     |                                                                                                                                                 |
|-------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist, Nationality, Dates</b>   | Carolyn Swiszc, American, born 1972                                                                                                             |
| <b>Title, Date</b>                  | Free News (large), 2005                                                                                                                         |
| <b>Portfolio / Series</b>           |                                                                                                                                                 |
| <b>Medium</b>                       | Color screenprint, lithograph, and rubber stamping with collage and hand coloring                                                               |
| <b>Paper / Support</b>              | Rives BFK wove paper                                                                                                                            |
| <b>Dimensions</b>                   | 17 × 55 in. (43.18 × 139.7 cm) (image) 21 × 58 1/2 in. (53.34 × 148.59 cm) (sheet)                                                              |
| <b>Inscriptions + Marks</b>         | LR in pencil below image: Carolyn Swiszc 2005 LL in pencil below image: archive   Publisher's blindstamp, LL below image: HP                    |
| <b>Edition + Proofs</b>             | Edition of 3   Proofs: 2 AP; 1 PP; 1 Archive proof                                                                                              |
| <b>Printers</b>                     | Proofing and edition by Master Printer Cole Rogers, Assistant Printer Justin Strom, and Printing Assistant Zac Adams-Bliss.                     |
| <b>Publisher</b>                    | Highpoint Editions, Minneapolis                                                                                                                 |
| <b>Production Notes</b>             | Project began August 9, 2004. Proofing was completed November 12, 2004. The edition and proofs were signed February 23, 2005.                   |
| <b>Related HPE Archive Material</b> | <a href="#">View Related Works</a>                                                                                                              |
| <b>Creditline + Acc. No.</b>        | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.130 |



Copyright © Carolyn Swiszczy, published by Highpoint Editions

## Cat. 290. Swiszczy

---

|                                                 |                                                                                                                                                                                                                                                              |
|-------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | Carolyn Swiszczy, American, born 1972                                                                                                                                                                                                                        |
| <b>Title, Date</b>                              | Pizza Doctors, La Crosse, 2017                                                                                                                                                                                                                               |
| <b>Portfolio /<br/>Series</b>                   |                                                                                                                                                                                                                                                              |
| <b>Medium</b>                                   | Watercolor monoprint                                                                                                                                                                                                                                         |
| <b>Paper /<br/>Support</b>                      | Arches 88 paper                                                                                                                                                                                                                                              |
| <b>Dimensions</b>                               | 22 5/8 × 35 1/4 in. (57.47 × 89.54 cm) (sheet)                                                                                                                                                                                                               |
| <b>Inscriptions<br/>+ Marks</b>                 | LR margin in pencil: Carolyn Joy Swiszczy 2017 Publisher's blindstamp, LLC: HP                                                                                                                                                                               |
| <b>Edition +<br/>Proofs</b>                     | Unique                                                                                                                                                                                                                                                       |
| <b>Printers</b>                                 | Printed and various assistance from Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, and Assistant Printer Kate Goyette. Additional project assistance from Studio Interns Soren Carlson-Donohoe, Emily Marsolek, Anna Seaberg, and Nicole Soley. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                                                              |
| <b>Production<br/>Notes</b>                     | Project began in January 2017. Works were completed and signed January 2018.                                                                                                                                                                                 |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                                                           |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.131                                                                                                              |

---

# Mungo Thomson



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

## **Born 1969, Woodland, California**

"I sorta got into art through comic books," Mungo Thomson has said. "I wanted to grow up to draw comics."<sup>1</sup> He was raised in Davis, California, where his father was a psychiatrist and his mother was a California state assemblywoman and member of the Yolo County Board of Supervisors. His family is Scottish; the name Mungo belonged to a Scottish saint who founded the city of Glasgow.<sup>2</sup> Thomson has said he gained a "certain cultural vocabulary" from the Unitarian church his family attended, his academic surroundings (Davis has a University of California campus), and the free-spirited,



spiritually inquisitive milieu of Northern California.<sup>3</sup> He went to the University of California, Santa Cruz (BA, 1991), and the Whitney Museum of American Art Independent Study Program in New York (1994). Thomson wanted his art to be about making connections in the greater world, which led him to conceptualism. Unlike the California conceptual artists of the 1960s and 1970s, however, he wanted to engage the public and popular culture in his work. For his thesis project at the University of California, Los Angeles (MFA, 2000), he created a comic book from his graduate school journal entries and placed free copies in airports, in the style of religious pamphlets.

An early major influence was the much-loved conceptual artist John Baldessari (1931–2020), who became Thomson's mentor at UCLA. "To me, John has been able to somehow balance intellectual inquiry with a desire to be entertained," he has said.<sup>4</sup> Thomson's works include a giant boulder-shaped helium balloon for the Aspen (Colo.) Art Museum in 2012 (a reference to Michael Heizer's 340-ton granite rock at the Los Angeles County Museum of Art); a stack of Amazon boxes made of bronze and titled *Snowman* (2020); and a wall of five hundred foam yoga bricks (2004). He is also interested in the periphery, in pointing out things we take for granted. In 1999, he removed the music from every live Bob Dylan recording from 1963 to 1995 and made a CD of the applause and repartee. To make the thirty-four-minute video *The American Desert (for Chuck Jones)*, 2002, he excised Road Runner and Wile E. Coyote from the classic Warner Bros. cartoons, refocusing on creator Jones's fantastical backgrounds. *Cricket*s (2012) was an orchestral concert of cricket sounds. Thomson likes when his pieces create momentary confusion or slowly reveal themselves, like an installation at the 2008 Whitney Biennial in New York, in which he populated the museum's coat check with 1,200 tuned, hanger-shaped chimes.



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

His work has appeared in such shows as "Among Others: Photography and the Group" (2019), Morgan Library and Museum, New York; "Stories of Almost Everyone" (2018), Hammer Museum, UCLA; "Wall, Window or Bar Signs" (2014),

Kadist Art Foundation, San Francisco; Pacific Standard Time festival (2012), Los Angeles; “Time, People, Money, Crickets” (2013, 2015), SITE Santa Fe, New Mexico, and other venues; Istanbul Biennial (2011); “Realisms” (2008), Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Le Havre Biennial of Contemporary Art, France (2008); Bienal de Arte, Panama City (2008); Berlin Biennale for Contemporary Art (2006); and Bienal Internacional de Cuenca, Ecuador (2004). Thomson lives in Los Angeles with his wife, the artist and filmmaker Kerry Tribe.

—Marla J. Kinney

NOTES

1. “Hammer Lectures: Mungo Thomson,” Hammer Museum, UCLA, video, 53:38, from a lecture given September 29, 2008, posted March 10, 2009, <https://www.youtube.com/watch?v=5OMBfbM7je4>.

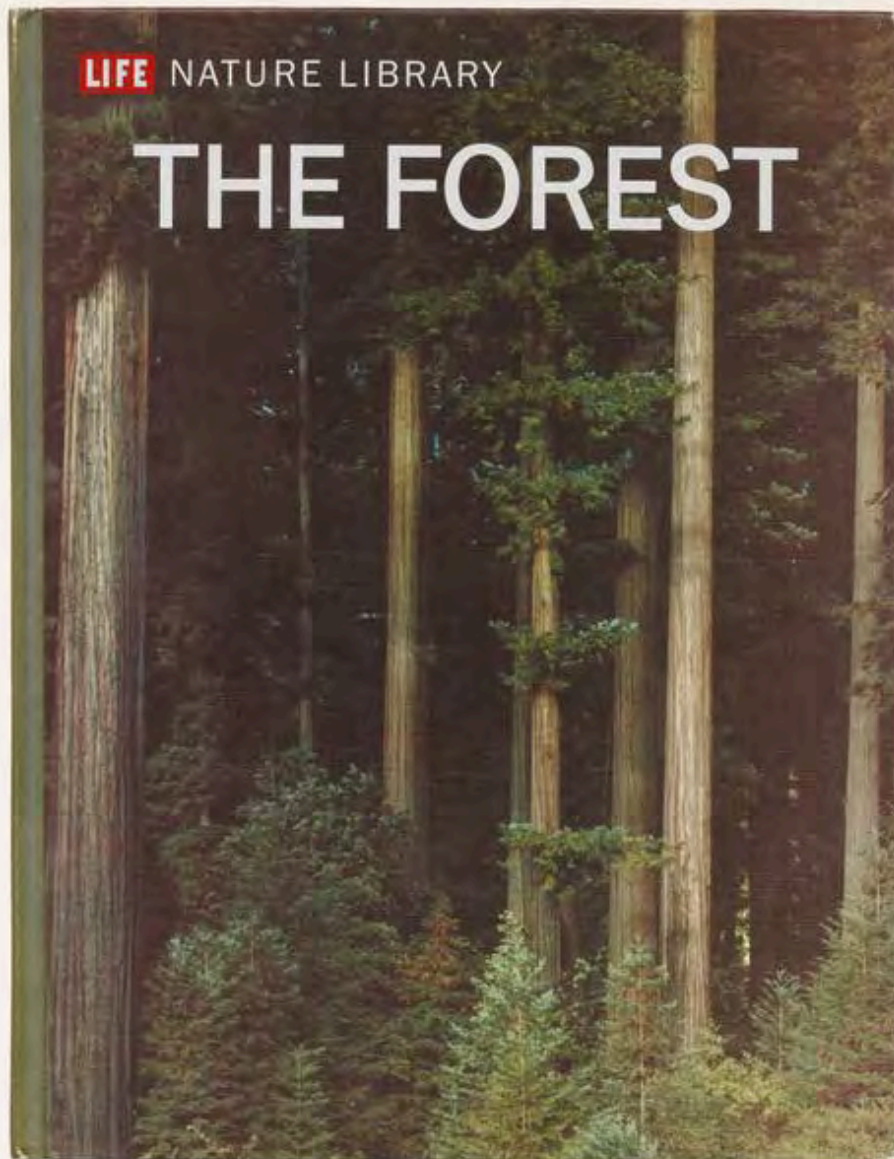
2. Mungo Thomson, email correspondence with the author, April 2020.

3. Nigel Prince, interview with Mungo Thomson, in Martin Herbert, “Mungo Thomson: Time People Money Crickets,” SITE Santa Fe and Contemporary Art Gallery, Vancouver, Canada, 2013.

4. Adam Carr, “Between Projects: An Interview with Mungo Thomson,” *Uovo*, November 2006, p. 114.

|                   |     |
|-------------------|-----|
| Cat. 291. Thomson | 745 |
| Cat. 292. Thomson | 747 |
| Cat. 293. Thomson | 749 |
| Cat. 294. Thomson | 751 |





Copyright © Mungo Thomson, published by Highpoint Editions

## Cat. 291. Thomson

|                                                 |                                                                                                                                                                                                                                             |
|-------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | Mungo Thomson, American, born 1969                                                                                                                                                                                                          |
| <b>Title, Date</b>                              | The Forest, 2015                                                                                                                                                                                                                            |
| <b>Portfolio /<br/>Series</b>                   |                                                                                                                                                                                                                                             |
| <b>Medium</b>                                   | Color screenprint                                                                                                                                                                                                                           |
| <b>Paper /<br/>Support</b>                      | Coventry Rag paper                                                                                                                                                                                                                          |
| <b>Dimensions</b>                               | 44 1/8 × 34 1/8 in. (112.08 × 86.68 cm) (image) 54 × 43 1/4 in. (137.16 × 109.86 cm) (sheet)                                                                                                                                                |
| <b>Inscriptions<br/>+ Marks</b>                 | LRC of sheet in pencil: Mungo Thomson 2015 LLC of sheet in pencil: ARCH 1/2   Publisher's blindstamp, LLC of sheet: HP                                                                                                                      |
| <b>Edition +<br/>Proofs</b>                     | Edition of 10 (1/10–10/10 conceived as part of a diptych with Human Behavior); Roman numeral 5 (I/V–V/V intended as individuals)   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 2 Archive proofs                                                        |
| <b>Printers</b>                                 | Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, Assistant Printers Kate Goyette, Megan Anderson, and Nuno Nuñez with assistance from Studio Interns Samuel Orosz, Reid Oyen, Adam Schachner, Makenzie Flom, and Ella Kampelman. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                                             |
| <b>Production<br/>Notes</b>                     | Project began June 2014. Proofing was completed April 2015. Edition completed and prints signed September 18, 2015.                                                                                                                         |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                                          |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.132                                                                                             |



Copyright © Mungo Thomson, published by Highpoint Editions

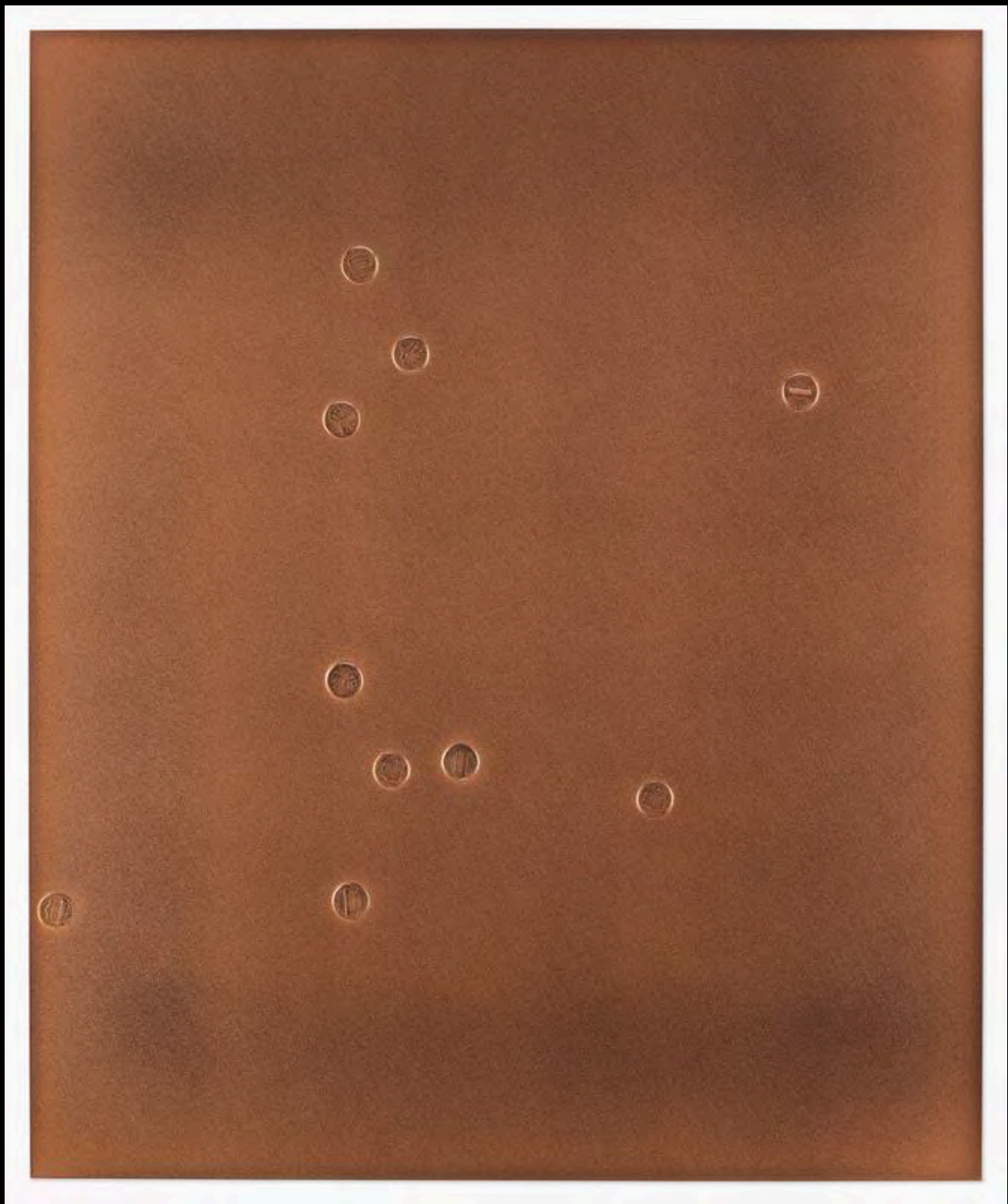
## Cat. 292. Thomson

---

|                                                 |                                                                                                                                                                                                                                             |
|-------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist,<br/>Nationality,<br/>Dates</b>       | Mungo Thomson, American, born 1969                                                                                                                                                                                                          |
| <b>Title, Date</b>                              | Human Behavior, 2015                                                                                                                                                                                                                        |
| <b>Portfolio /<br/>Series</b>                   |                                                                                                                                                                                                                                             |
| <b>Medium</b>                                   | Color screenprint with foil leaf                                                                                                                                                                                                            |
| <b>Paper /<br/>Support</b>                      | Coventry Rag paper                                                                                                                                                                                                                          |
| <b>Dimensions</b>                               | 42 1/8 × 37 1/8 in. (107 × 94.3 cm) (image) 54 × 43 1/4 in. (137.16 × 109.86 cm) (sheet)                                                                                                                                                    |
| <b>Inscriptions<br/>+ Marks</b>                 | LRC of sheet in pencil: Mungo Thomson 2015 LLC of sheet in pencil: ARCH 1/2   Publisher's blindstamp, LLC of sheet: HP                                                                                                                      |
| <b>Edition +<br/>Proofs</b>                     | Edition of 10 (1/10–10/10 conceived as part of a diptych with The Forest); Roman numeral 5 (I/V–V/V intended as individuals)   Proofs: 3 AP; 3 PP; 1 BAT; 2 HC; 2 Archive proofs                                                            |
| <b>Printers</b>                                 | Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, Assistant Printers Kate Goyette, Megan Anderson, and Nuno Nuñez with assistance from Studio Interns Samuel Orosz, Reid Oyen, Adam Schachner, Makenzie Flom, and Ella Kampelman. |
| <b>Publisher</b>                                | Highpoint Editions, Minneapolis                                                                                                                                                                                                             |
| <b>Production<br/>Notes</b>                     | Project began June 2014. Proofing was completed April 2015. Edition completed and prints signed September 18, 2015.                                                                                                                         |
| <b>Related<br/>HPE<br/>Archive<br/>Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                                          |
| <b>Creditline +<br/>Acc. No.</b>                | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.133                                                                                             |

---





Copyright © Mungo Thomson, published by Highpoint Editions

## Cat. 293. Thomson

---

|                                     |                                                                                                                                                                                                                |
|-------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist, Nationality, Dates</b>   | Mungo Thomson; Producer: Highpoint Editions, Minneapolis, American, born 1969                                                                                                                                  |
| <b>Title, Date</b>                  | Pocket Universe (Copper) #23, 2016                                                                                                                                                                             |
| <b>Portfolio / Series</b>           |                                                                                                                                                                                                                |
| <b>Medium</b>                       | Blind embossing on copper foil; unique                                                                                                                                                                         |
| <b>Paper / Support</b>              | copper foil mounted on board                                                                                                                                                                                   |
| <b>Dimensions</b>                   | 24 × 20 in. (60.96 × 50.8 cm) (sheet)                                                                                                                                                                          |
| <b>Inscriptions + Marks</b>         | LRC in black Sharpie marker on Highpoint Editions label, on verso: Mungo Thomson / 2016 Publisher's mark printed on Highpoint Editions label affixed to LRC, on verso: HP                                      |
| <b>Edition + Proofs</b>             | Edition of 18   3 AP; 4 PP; 1 HC; 2 Archive proofs                                                                                                                                                             |
| <b>Printers</b>                     | Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, and Assistant Printer Kate Goyette with assistance from Studio Interns Alex Girardot, Alex Pears, Katie Rewitzer, Andrea Risjord, and Josh Tangen. |
| <b>Publisher</b>                    | Highpoint Editions, Minneapolis                                                                                                                                                                                |
| <b>Production Notes</b>             | Project began June 8, 2014. The work/labels were signed August 15, 2016.                                                                                                                                       |
| <b>Related HPE Archive Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                             |
| <b>Creditline + Acc. No.</b>        | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.134                                                                |

---

Copyright © Mungo Thomson, published by Highpoint Editions

## Cat. 294. Thomson

|                                     |                                                                                                                                                                                                                |
|-------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist, Nationality, Dates</b>   | Mungo Thomson; Producer: Highpoint Editions, Minneapolis, American, born 1969                                                                                                                                  |
| <b>Title, Date</b>                  | Pocket Universe (Silver) #21, 2016                                                                                                                                                                             |
| <b>Portfolio / Series</b>           |                                                                                                                                                                                                                |
| <b>Medium</b>                       | Blind embossing on aluminum foil; unique                                                                                                                                                                       |
| <b>Paper / Support</b>              | aluminum foil mounted on board                                                                                                                                                                                 |
| <b>Dimensions</b>                   | 24 × 20 in. (60.96 × 50.8 cm) (sheet)                                                                                                                                                                          |
| <b>Inscriptions + Marks</b>         | LRC in black Sharpie marker on Highpoint Editions label, on verso: Mungo Thomson / 2016 Publisher's mark printed on Highpoint Editions label affixed to LRC, on verso: HP                                      |
| <b>Edition + Proofs</b>             | Edition of 18   3 AP, 4 PP; 1 HC; 1 TP (retained for the HPE archive using routed Dibond which shares a composition with another panel using acrylic); 2 Archive proofs                                        |
| <b>Printers</b>                     | Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, and Assistant Printer Kate Goyette with assistance from Studio Interns Alex Girardot, Alex Pears, Katie Rewitzer, Andrea Risjord, and Josh Tangen. |
| <b>Publisher</b>                    | Highpoint Editions, Minneapolis                                                                                                                                                                                |
| <b>Production Notes</b>             | Project began June 8, 2014. The work/labels were signed August 15, 2016.                                                                                                                                       |
| <b>Related HPE Archive Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                             |
| <b>Creditline + Acc. No.</b>        | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.135                                                                |



# Dyani White Hawk



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

## **Born 1976, Madison, Wisconsin**

It was in Madison, Wisconsin, at the community center potlucks where Native families gathered on Sundays, that Dyani White Hawk (Sicangu Lakota) learned to bead as a young teen. Lakota and Ojibwe family friends in Minnesota helped her develop stronger sewing skills in her twenties and thirties.<sup>1</sup> She learned porcupine quillwork from a Choctaw instructor at the Institute of American Indian Arts in Santa Fe, New Mexico. Combining such indigenous art forms, which she loves, with abstract painting, which she also loves, is one way White Hawk, who is of Lakota and European ancestry, “encourages

audiences to think critically about historically imposed hierarchical systems and recognize the deep inherent worth and value within traditional materials and practices,” she says.



Courtesy of Highpoint Center for Printmaking. © Highpoint Center for Printmaking

Six years after graduating from Madison’s Malcolm Shabazz City High School, White Hawk sold snowboarding equipment to fund her journey to Kansas to attend tribal college. She earned an associate degree (2003) at Haskell Indian Nations University in Lawrence, Kansas, followed by a BFA (2008) at the Institute of American Indian Arts. Her idea to marry modern abstract painting with Lakota abstract art forms—whether incorporating actual beads and quills or meticulously mimicking them in paint—took shape while earning an MFA (2011) at the University of Wisconsin, Madison. Her painting in “Hearts of Our People: Native Women Artists” (2019–20), organized by the Minneapolis Institute of Art, referenced quillwork with its thousands of tiny vertical lines. Her Highpoint suite “Takes Care of Them” (cat. nos. 295–298), which employs screenprinting and foil, mimics Plains-style dresses with their dentalium shells, quills, and ribbons.

White Hawk lives in Shakopee, Minnesota, with her husband, Daniel Polk (Diné, San Carlos Apache, Quechan), whom she met at Haskell, and their two daughters. From 2011 to 2015, she was director and curator of All My Relations Gallery, Minneapolis, a space dedicated to exhibiting contemporary Native artists. Among her awards are a Carolyn Glascoe Bailey Foundation Minnesota Art Prize (2020), United States Artists Fellowship (2019), Jerome Hill Artist Fellowship (2019), Eiteljorg Contemporary Art Fellowship (2019), Nancy Graves Grant for Visual Artists (2018), Native Arts and Cultures Foundation fellowship (2017, 2015), and Joan Mitchell Foundation grant (2014). Recent one-person exhibitions include “Dyani White Hawk: Speaking to Relatives,” Kemper Museum of Contemporary Art, Kansas City, Missouri (2021); “She Gives” (2020), Plains Art Museum, Fargo, North Dakota; and “See Her” (2019), Lilley Museum of Art, University of Nevada, Reno. Other recent group exhibitions include “Indelible Ink: Native Women, Printmaking, Collaboration” (2019), University of New Mexico Art Museum, Albuquerque; “Monarchs: Brown and Native Contemporary Artists in the Path of

the Butterfly” (2017–19), Bemis Center for Contemporary Arts, Omaha, Nebraska, and other venues; “Contemporary Art: Recent Modes of Abstraction” (2017), St. Louis Art Museum; and “The Horse Nation of the Ochéthi Šakówin” (2016–17), Heritage Center at Red Cloud Indian School, Pine Ridge, South Dakota, and other venues.

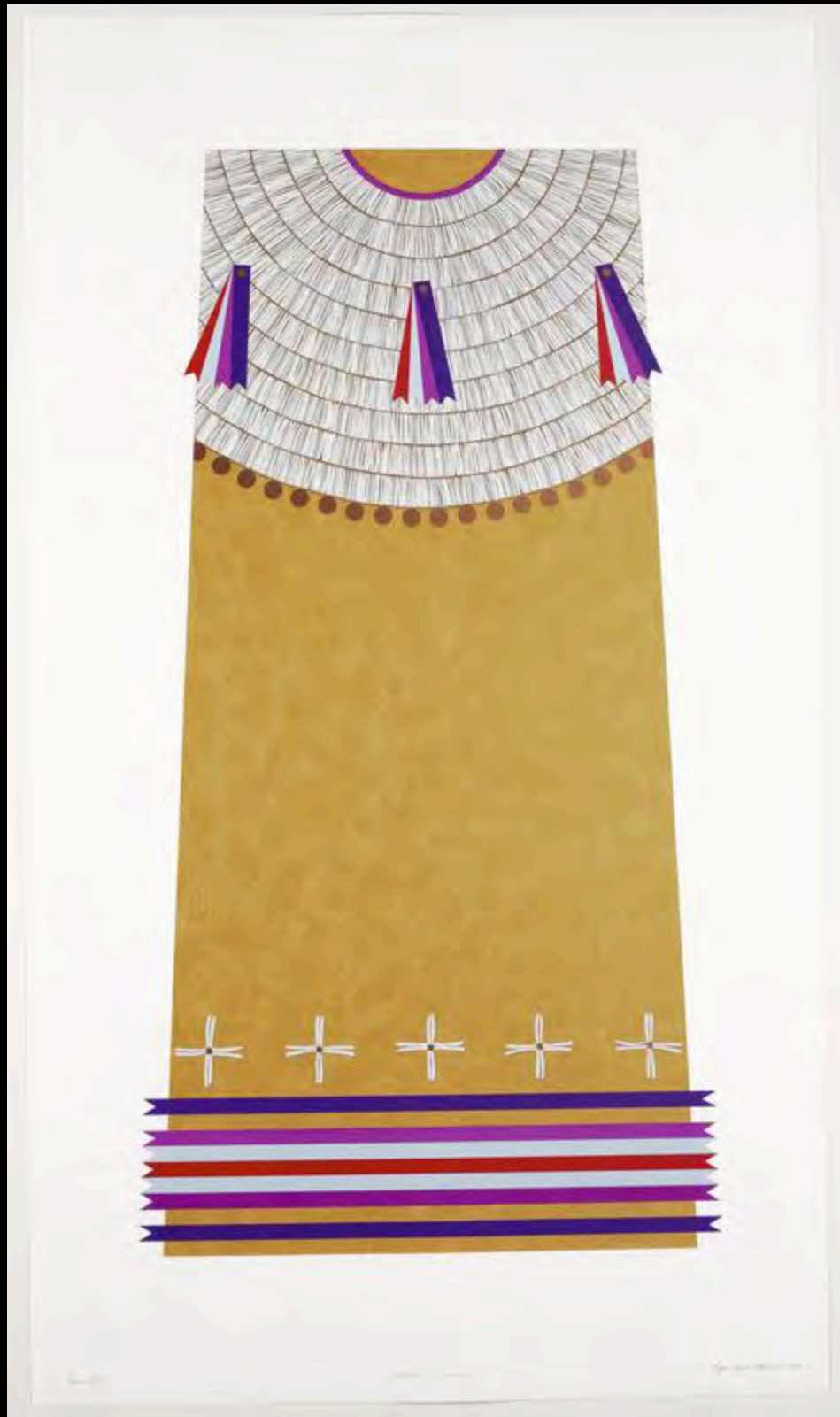
—*Marla J. Kinney*

**NOTES**

---

1. Dyani White Hawk, phone conversation (April 2020) and email correspondence (May 2021) with the author.

|                            |     |
|----------------------------|-----|
| Cat. 295. White Hawk ..... | 756 |
| Cat. 296. White Hawk ..... | 758 |
| Cat. 297. White Hawk ..... | 760 |
| Cat. 298. White Hawk ..... | 762 |

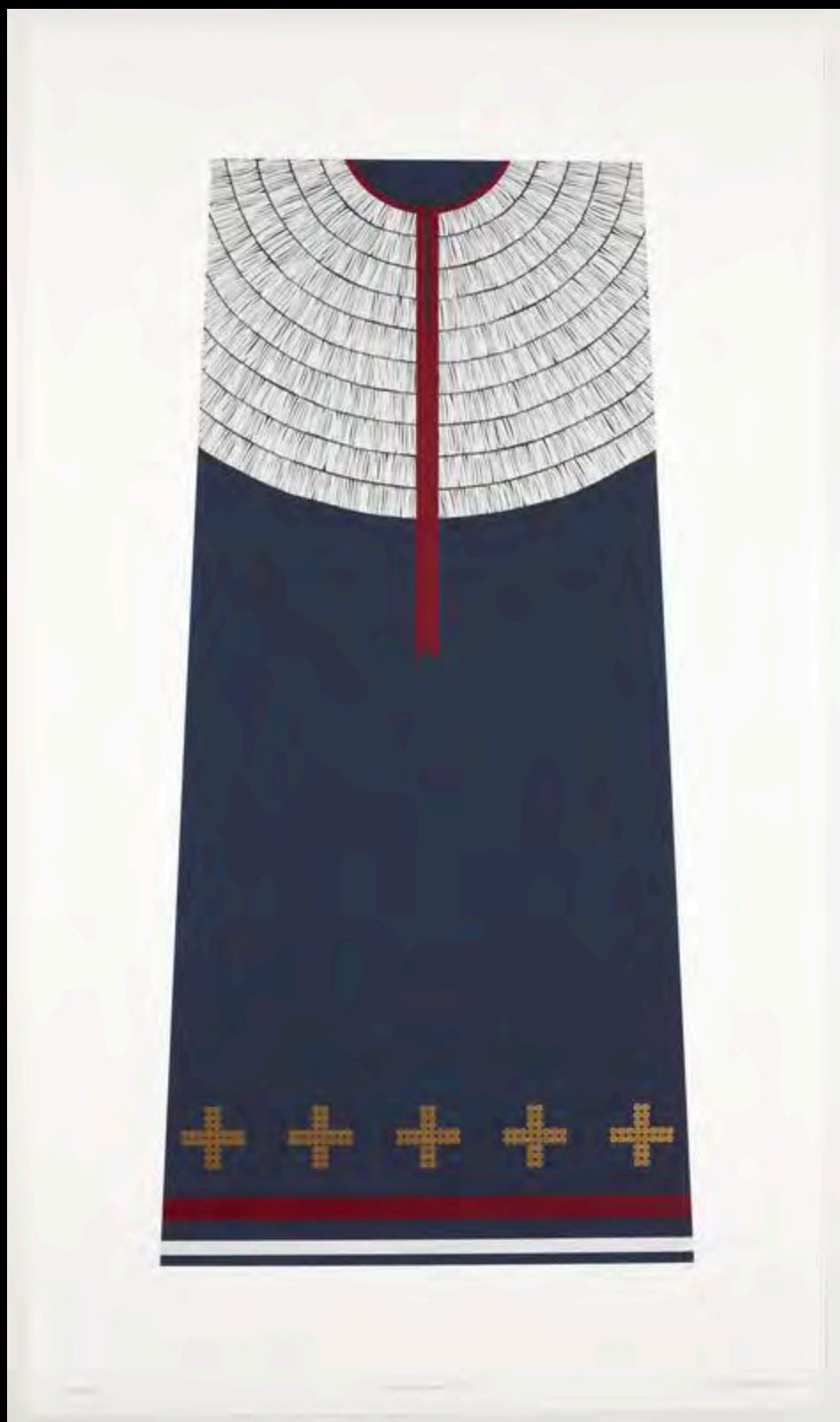


Copyright © Dyani White Hawk, published by Highpoint Editions

## Cat. 295. White Hawk

|                                     |                                                                                                                                                                                                                                                                                                    |
|-------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist, Nationality, Dates</b>   | Dyani White Hawk, American (Sičǎŋǵu Lakota), born 1976                                                                                                                                                                                                                                             |
| <b>Title, Date</b>                  | Wókaǵe   Create, 2019                                                                                                                                                                                                                                                                              |
| <b>Portfolio / Series</b>           | Takes Care of Them                                                                                                                                                                                                                                                                                 |
| <b>Medium</b>                       | Color screenprint with metallic foil                                                                                                                                                                                                                                                               |
| <b>Paper / Support</b>              | white Coventry Rag Vellum paper                                                                                                                                                                                                                                                                    |
| <b>Dimensions</b>                   | 55 1/2 × 32 in. (140.97 × 81.28 cm) (sheet)                                                                                                                                                                                                                                                        |
| <b>Inscriptions + Marks</b>         | LRC in pencil: Dyani White Hawk 2019   BC in pencil: Wókaǵe   Create LLC in pencil: Archive 1/2   Publisher's blindstamp, LLC: HP                                                                                                                                                                  |
| <b>Edition + Proofs</b>             | Edition of 18   Proofs: 3 AP; 4 PP; 1 BAT; 2 HC; 2 Archive proofs                                                                                                                                                                                                                                  |
| <b>Printers</b>                     | Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, Apprentice Printer Megan Anderson, Director of Artist's Programs Josh Bindewald, and Studio Interns Holly Rapoport and Cass Macgowan.                                                                                                  |
| <b>Publisher</b>                    | Highpoint Editions, Minneapolis                                                                                                                                                                                                                                                                    |
| <b>Production Notes</b>             | Project began March 18, 2019. The print was proofed in conjunction with three other related works with a collaged facsimile proof completed by the artist early May 2019. Edition was started June 3, 2019, and completed September 2019. The prints were signed by the artist September 27, 2019. |
| <b>Related HPE Archive Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                                                                                                 |
| <b>Creditline + Acc. No.</b>        | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.136.1                                                                                                                                                  |





Copyright © Dyani White Hawk, published by Highpoint Editions

## Cat. 296. White Hawk

|                                     |                                                                                                                                                                                                                                                                                                 |
|-------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist, Nationality, Dates</b>   | Dyani White Hawk, American (Sičǎŋǵu Lakota), born 1976                                                                                                                                                                                                                                          |
| <b>Title, Date</b>                  | Wówahokun̄kiya   Lead, 2019                                                                                                                                                                                                                                                                     |
| <b>Portfolio / Series</b>           | Takes Care of Them                                                                                                                                                                                                                                                                              |
| <b>Medium</b>                       | Color screenprint with metallic foil                                                                                                                                                                                                                                                            |
| <b>Paper / Support</b>              | white Coventry Rag Vellum paper                                                                                                                                                                                                                                                                 |
| <b>Dimensions</b>                   | 55 1/2 × 32 in. (140.97 × 81.28 cm) (sheet)                                                                                                                                                                                                                                                     |
| <b>Inscriptions + Marks</b>         | LRC in pencil: Dyani White Hawk 2019   BC in pencil: Wówahokun̄kiya   Lead LLC in pencil: ARCHIVE 1/2   Publisher's blindstamp, LLC: HP                                                                                                                                                         |
| <b>Edition + Proofs</b>             | Edition of 18   Proofs: 3 AP; 4 PP; 1 BAT; 2 HC; 2 Archive proofs                                                                                                                                                                                                                               |
| <b>Printers</b>                     | Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, Apprentice Printer Megan Anderson, Director of Artist's Programs Josh Bindewald, and Studio Interns Holly Rapoport and Cass Macgowan.                                                                                               |
| <b>Publisher</b>                    | Highpoint Editions, Minneapolis                                                                                                                                                                                                                                                                 |
| <b>Production Notes</b>             | Project began March 18, 2019. The print was proofed in conjunction with three other related works with a collaged facsimile proof completed by the artist early May 2019. Edition was started June 3, 2019, and completed August 2019. The prints were signed by the artist September 27, 2019. |
| <b>Related HPE Archive Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                                                                                              |
| <b>Creditline + Acc. No.</b>        | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.136.2                                                                                                                                               |

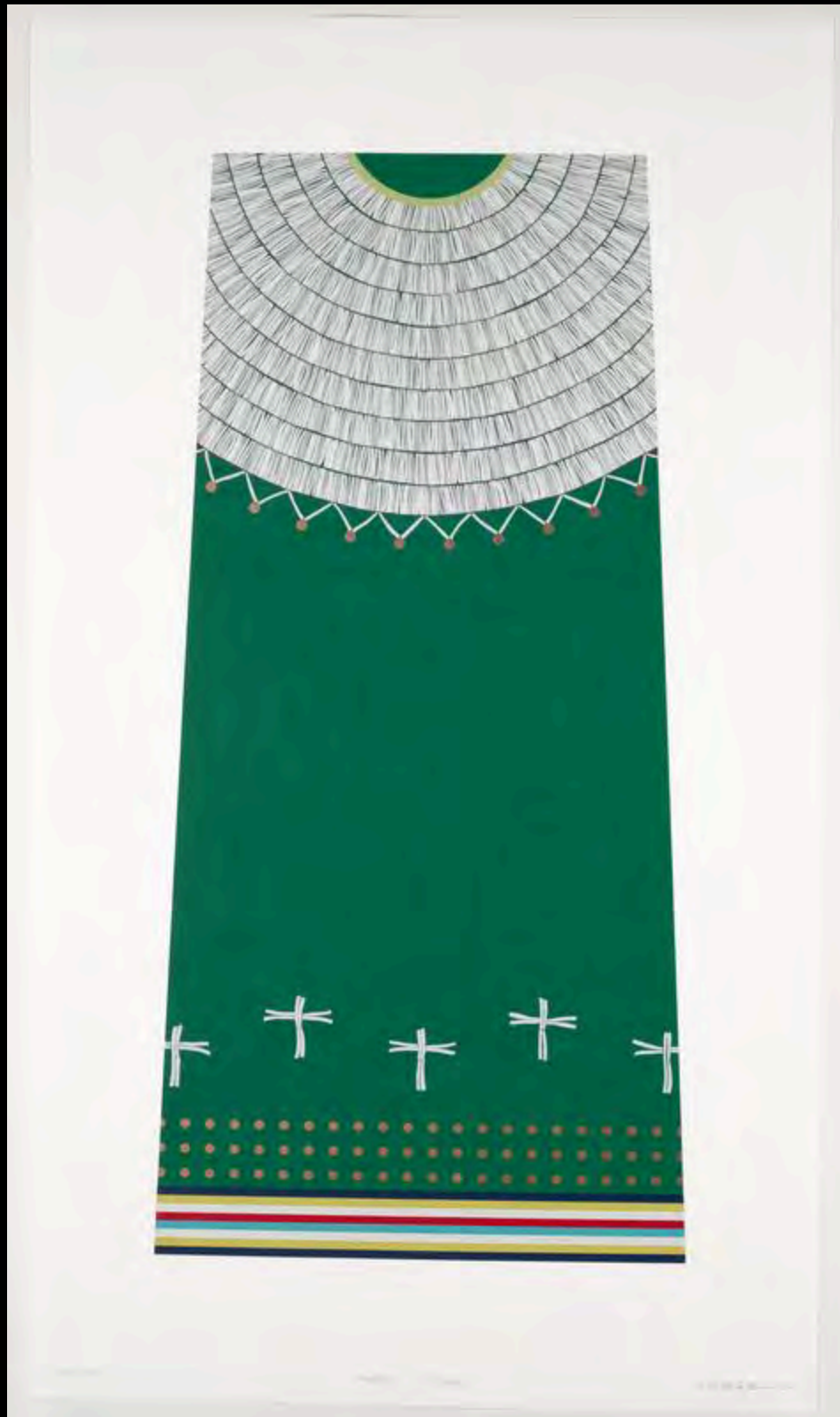


Copyright © Dyani White Hawk, published by Highpoint Editions



## Cat. 297. White Hawk

|                                     |                                                                                                                                                                                                                                                                                               |
|-------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist, Nationality, Dates</b>   | Dyani White Hawk, American (Sičǎŋǵu Lakota), born 1976                                                                                                                                                                                                                                        |
| <b>Title, Date</b>                  | Wačháŋtognaka   Nurture, 2019                                                                                                                                                                                                                                                                 |
| <b>Portfolio / Series</b>           | Takes Care of Them                                                                                                                                                                                                                                                                            |
| <b>Medium</b>                       | Color screenprint with metallic foil                                                                                                                                                                                                                                                          |
| <b>Paper / Support</b>              | white Coventry Rag Vellum paper                                                                                                                                                                                                                                                               |
| <b>Dimensions</b>                   | 55 1/2 × 32 in. (140.97 × 81.28 cm) (sheet)                                                                                                                                                                                                                                                   |
| <b>Inscriptions + Marks</b>         | LRC in pencil: Dyani White Hawk 2019   BC in pencil: Wačháŋtognaka   Nurture LLC in pencil: Archive 1/2   Publisher's blindstamp, LLC: HP                                                                                                                                                     |
| <b>Edition + Proofs</b>             | Edition of 18   Proofs: 3 AP; 4 PP; 1 BAT; 2 HC; 2 TP (identical but lack runs 27, 30, and 34; different stencils runs 31, 32, and 33); 2 Archive proofs                                                                                                                                      |
| <b>Printers</b>                     | Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, Apprentice Printer Megan Anderson, and Studio Interns Holly Rapoport and Cass Macgowan.                                                                                                                                           |
| <b>Publisher</b>                    | Highpoint Editions, Minneapolis                                                                                                                                                                                                                                                               |
| <b>Production Notes</b>             | Project began March 18, 2019. The print was proofed in conjunction with three other related works with a collaged facsimile proof completed by the artist November 2019. Edition was started August 2019 and completed December 2019. The prints were signed by the artist December 23, 2019. |
| <b>Related HPE Archive Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                                                                                            |
| <b>Creditline + Acc. No.</b>        | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.136.3                                                                                                                                             |



Copyright © Dyani White Hawk, published by Highpoint Editions

## Cat. 298. White Hawk

|                                     |                                                                                                                                                                                                                                                                                                   |
|-------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Artist, Nationality, Dates</b>   | Dyani White Hawk, American (Sičǎŋǵu Lakota), born 1976                                                                                                                                                                                                                                            |
| <b>Title, Date</b>                  | Nakíčizǐŋ   Protect, 2019                                                                                                                                                                                                                                                                         |
| <b>Portfolio / Series</b>           | Takes Care of Them                                                                                                                                                                                                                                                                                |
| <b>Medium</b>                       | Color screenprint with metallic foil                                                                                                                                                                                                                                                              |
| <b>Paper / Support</b>              | white Coventry Rag Vellum paper                                                                                                                                                                                                                                                                   |
| <b>Dimensions</b>                   | 55 1/2 × 32 in. (140.97 × 81.28 cm) (sheet)                                                                                                                                                                                                                                                       |
| <b>Inscriptions + Marks</b>         | LRC in pencil: Dyani White Hawk 2019   BC in pencil: Nakíčizǐŋ   Protect LLC in pencil: Archive 1/2   Publisher's blindstamp, LLC: HP                                                                                                                                                             |
| <b>Edition + Proofs</b>             | Edition of 18   Proofs: 3 AP; 4 PP; 1 BAT; 2 HC; 1 CTP; 2 Archive proofs                                                                                                                                                                                                                          |
| <b>Printers</b>                     | Master Printer Cole Rogers, Senior Printer Zac Adams-Bliss, Apprentice Printer Megan Anderson, and Studio Interns Holly Rapoport and Cass Macgowan.                                                                                                                                               |
| <b>Publisher</b>                    | Highpoint Editions, Minneapolis                                                                                                                                                                                                                                                                   |
| <b>Production Notes</b>             | Project began March 18, 2019. The print was proofed in conjunction with three other related works with a collaged facsimile proof completed by the artist early August 2019. Edition was started August 2019 and completed December 2019. The prints were signed by the artist December 23, 2019. |
| <b>Related HPE Archive Material</b> | <a href="#">View Related Works</a>                                                                                                                                                                                                                                                                |
| <b>Creditline + Acc. No.</b>        | Highpoint Editions Archive, The Friends of Bruce B. Dayton Acquisition Fund and the Christina N. and Swan J. Turnblad Memorial Fund 2020.85.136.4                                                                                                                                                 |

# Contributors to the Catalogue

## Jill Ahlberg Yohe



Jill Ahlberg Yohe is the associate curator of Native American art at the Minneapolis Institute of Art. In 2008, she received her PhD from the University of New Mexico; her dissertation was a focus on the social life of weaving in contemporary Navajo life. Along with Teri Greeves, Ahlberg Yohe is the co-curator of “Hearts of Our People: Native Women Artists.” At Mia, Ahlberg Yohe has curated and co-curated a dozen exhibitions and installations. In her work, she seeks new initiatives with a focus on indigenizing museums to expand understanding and new curatorial practices of historical and contemporary Native art.

## Dennis Michael Jon



Dennis Michael Jon has more than thirty years of museum-based experience as a curator, art historian, researcher, and educator. A specialist in modern, postwar, and contemporary art, Jon has organized and managed more than seventy exhibitions, exploring such subjects as labor and industry, war and its aftermath, homicide, art and nature, spirituality, American modernism, the altered book, contemporary drawing, collaborative printmaking, and sixties-era rock posters. His exhibition projects have included solo presentations of work by Robert Rauschenberg, Richard Hamilton, John Cage, Ed Ruscha, Eduardo Paolozzi, May Stevens, Pablo Picasso, Joan Miró, James Castle, George Morrison, and Harriet Bart, among others. Jon has authored and coauthored more than a dozen books and numerous articles, essays, and commentaries on subjects related to his specialization, including the catalogue raisonné of Vermillion Editions Limited, a Minneapolis-based print workshop, whose archive is part of Mia's permanent collection. He graduated from the University of Wisconsin–Madison with a bachelor's degree in fine art and art history and received his master's degree in modern and contemporary art history from the University of Minnesota.

**Jennifer L. Roberts**

Jennifer L. Roberts is the Elizabeth Cary Agassiz Professor of the Humanities at Harvard, where she teaches American art and the history of printmaking in the Department of History of Art and Architecture. She is currently serving as the Johnson-Kulukundis Family Faculty Director of the Arts at the Radcliffe Institute.

**Ian Karp**

Ian Karp is the John E. Andrus III Curatorial Fellow at the Minneapolis Institute of Art, where he contributes to exhibitions and assists curators with their projects and research. Since joining Mia in 2019, he has worked as an academic research assistant on the early modern reception of Ovid's *Metamorphoses*. In 2020, Karp graduated from the University of Minnesota with a bachelor's degree in art history and classics.

**Marla J. Kinney**

Marla J. Kinney is a curatorial fellow at the Minneapolis Institute of Art, where she has contributed to several catalogues and has organized more than a dozen exhibitions, including "Eat, Prey" (about raptors), "Actual Size" (about tiny Renaissance engravings), "The Rabblrouser and the Homebody" (about Wanda Gág and Elizabeth Olds), and "Color Woodcuts in the Arts and Crafts Era," the latter prompted by her ongoing effort to build up Mia's collection of such prints. Before Mia, Kinney spent two decades as an editor and writer, including at *Mpls. St. Paul Magazine*. She graduated with a BA in English from Carleton College and a master's degree in journalism from Northwestern University.

# Bibliography

To come.

# About

*Highpoint Editions: A History & Catalogue, 2001–2021* documents twenty years of workshop production at Highpoint Editions, the publishing arm of Highpoint Center for Printmaking in Minneapolis. The digital catalogue raisonné includes editioned prints and multiples and selected monotypes, as well as ancillary materials created by thirty-eight visiting contemporary artists, including Carlos Amoraes, Julie Buffalohead, Willie Cole, Sarah Crowner, Rico Gatson, Jim Hodges, Delita Martin, Julie Mehretu, Chloe Piene, and Do Ho Suh. Zoomable images of all published works are accompanied by complete documentation, introduced by illustrated biographies of each artist. The catalogue is prefaced by an interview with Highpoint Editions' master printer Cole Rogers and three scholarly essays on the following subjects: the founding and history of Highpoint Editions by Dennis Michael Jon; Willie Cole's "Beauties" series by Jennifer L. Roberts; and work by Native American artists Julie Buffalohead, Andrea Carlson, Brad Kahlhamer, and Dyani White Hawk by Jill Ahlberg Yohe.

*Highpoint Editions: A History & Catalogue, 2001–2021* is published, maintained, and updated by the Minneapolis Institute of Art, home to the Highpoint Editions Archive, which includes all artworks and materials presented in this catalogue raisonné.

## Citation Information

### Chicago

Jon, Dennis Michael, ed. *Highpoint Editions: A History & Catalogue, 2001–2021*. Minneapolis: Minneapolis Institute of Art, 2021. <https://highpoint-editions.netlify.app/>

### MLA

Jon, Dennis Michael, ed. *Highpoint Editions: A History & Catalogue, 2001–2021*. Minneapolis Institute of Art, 2021. <https://highpoint-editions.netlify.app/>

### Permanent URL

<https://highpoint-editions.netlify.app/>

### Other Formats

PDF

### Revision History

All substantive changes to the publication made after the first edition date are listed below.

◆ October 9, 2021 First Edition

## Copyright and License

This publication was created using Quire™, a multiformat publishing tool from Getty.

© 2021 Minneapolis Institute of Art

Mia makes this catalogue available under a Creative Commons license (CC BY-NC-ND 4.0) to individuals for private study, scholarship, and research purposes only; reproduction and distribution, even for noncommercial use, is prohibited. Downloading material for any commercial use is prohibited.

Mia owns the copyright for this catalogue; individual images and texts within this publication may also be separately protected by the copyright of their respective creators or other third parties and may require further permissions for use outside the scope of the publication in which they are contained.

Mia makes no warranties or indemnification relating to your use of this digital publication. All parties downloading, printing, or using the content from the Highpoint Editions catalogue warrant that their use will be consistent with applicable laws including, without limitation, copyright, privacy, and publicity laws, and that they will not infringe or violate the rights of any other party. All rights not granted by Mia are specifically reserved.

The text and images in the Highpoint Editions catalogue are reproduced with the authors' permission. They may not be reproduced, copied, transmitted, or manipulated without consent from the owners, who reserve all rights.

## Publisher

Published by the Minneapolis Institute of Art  
2400 Third Avenue South  
Minneapolis, MN 55404  
artsmia.org

Alex Bortolot, *Project Manager*  
Kristin Lenaburg, *Image and Rights Acquisition*  
Frances Lloyd-Baynes, *Collections Data Manager*  
Josh Lynn, *Digital Asset Management*  
Kjell Olson, *Developer*  
Laura Silver, *Editor*  
Kris Thayer, *Designer*  
Charles Walbridge, *Artwork Photography (unless otherwise noted)*

Greg Albers, Digital Publications Manager, J. Paul Getty Trust, *Project Adviser*

[ISBN/DOI info TK]

## Funding

Publication of the digital catalogue  
raisonné *Highpoint Editions: A  
History & Catalogue, 2001–2021*  
was supported by a Digital

A R I A H AWARD



Development Award for Art History Publishing from the Association of Research Institutes in Art History (ARIAH ).

Cover: Sarah Crowner, *Untitled (Spotlights)*, 2013 (cat. no. 89, detail)