





**Highpoint Editions**





# Highpoint Editions

A History & Catalogue, 2001–2021

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

MINNEAPOLIS INSTITUTE OF ART, MINNEAPOLIS

# Contents

<b>Director's Foreword —</b>	<b>xvi</b>
<b>Preface &amp; Acknowledgments</b>	<b>xviii</b>
<b>Essays</b>	
I. Dennis Jon's Essay: Subhead Here — <i>Dennis Jon</i>	1
II. Cole Interview: Subhead Here —	6
III. Unlimited Editions: Four Indigenous Artists at Highpoint — <i>Jill Ahlberg</i> <i>Yohe</i>	7
IV. The Art of Pressure: Willie Cole's Beauties — <i>Jennifer L. Roberts</i>	17
<b>Printmaking Glossary</b>	<b>27</b>
<b>Key to the Highpoint Editions Archive Catalogue</b>	<b>39</b>
<b>SAMPLE Catalogue Raisonné</b>	
Cat. xx. Kjell-Live Example	43
Cat. xx. Fence Lines, Format Example	46
<b>Kinji Akagawa</b>	
Cat. Akagawa 1. Artwork Title	51
Cat. Akagawa 2. Artwork Title	53
Cat. Akagawa 3. Artwork Title	55
<b>Carlos Amoraes</b>	
Cat. XX. Amoraes 1	60
Cat. XX. Amoraes 2	62
Cat. XX. Amoraes 3	64
Cat. XX. Amoraes 4	66
Cat. XX. Amoraes 5	68
Cat. XX. Amoraes 6	70
Cat. XX. Amoraes 7	72
Cat. XX. Amoraes 8	74
Cat. XX. Amoraes 9	76
Cat. XX. Amoraes 10	78
Cat. XX. Amoraes 11	80
Cat. XX. Amoraes 12	82

Cat. XX. Amoraes 13	84
Cat. XX. Amoraes 14	86
Cat. XX. Amoraes 15	88
Cat. XX. Amoraes 16	90
Cat. XX. Amoraes 17	92
Cat. XX. Amoraes 18	94
Cat. XX. Amoraes 19	96
Cat. XX. Amoraes 20	98
Cat. XX. Amoraes 21	100
Cat. XX. Amoraes 22	102
Cat. XX. Amoraes 23	104
Cat. XX. Amoraes 24	106
Cat. XX. Amoraes 25	108
Cat. XX. Amoraes 26	110
Cat. XX. Amoraes 27	112
Cat. XX. Amoraes 28	114
Cat. XX. Amoraes 29	116
Cat. XX. Amoraes 30	118
Cat. XX. Amoraes 31	120
Cat. XX. Amoraes 32	122
Cat. XX. Amoraes 33	124
Cat. XX. Amoraes 34	126
Cat. XX. Amoraes 35	128
Cat. XX. Amoraes 36	130
Cat. XX. Amoraes 37	132
Cat. XX. Amoraes 38	134
Cat. XX. Amoraes 39	136
Cat. XX. Amoraes 40	138
Cat. XX. Amoraes 41	140
Cat. XX. Amoraes 42	142
Cat. XX. Amoraes 43	144
Cat. XX. Amoraes 44	146
Cat. XX. Amoraes 45	148
Cat. XX. Amoraes 46	150
Cat. XX. Amoraes 47	152
Cat. XX. Amoraes 48	154
Cat. XX. Amoraes 49	156
Cat. XX. Amoraes 50	158

**Julie Buffalohead**

Cat. XX. Buffalohead 1	162
Cat. XX. Buffalohead 2	164
Cat. XX. Buffalohead 3	166
Cat. XX. Buffalohead 4	168
Cat. XX. Buffalohead 5	170
Cat. XX. Buffalohead 6	172
Cat. XX. Buffalohead 7	174
Cat. XX. Buffalohead 8	176

Cat. XX. Buffalohead 9 .....	178
Cat. XX. Buffalohead 10 .....	180

**Andrea Carlson**

Cat. XX. Carlson 1 .....	184
Cat. XX. Carlson 2 .....	186

**Carter Bio. Carter**

Cat. XX. Carter 1 .....	189
Cat. XX. Carter 2 .....	191
Cat. XX. Carter 3 .....	193
Cat. XX. Carter 4 .....	195

**Cole Bio. Cole**

Cat. XX. Cole 1 .....	198
Cat. XX. Cole 2 .....	200
Cat. XX. Cole 3 .....	202
Cat. XX. Cole 4 .....	204
Cat. XX. Cole 5 .....	206
Cat. XX. Cole 6 .....	208
Cat. XX. Cole 7 .....	210
Cat. XX. Cole 8 .....	212
Cat. XX. Cole 9 .....	214
Cat. XX. Cole 10 .....	216
Cat. XX. Cole 11 .....	218
Cat. XX. Cole 12 .....	220
Cat. XX. Cole 13 .....	222
Cat. XX. Cole 14 .....	224
Cat. XX. Cole 15 .....	226
Cat. XX. Cole 16 .....	228
Cat. XX. Cole 17 .....	230
Cat. XX. Cole 18 .....	232
Cat. XX. Cole 19 .....	234
Cat. XX. Cole 20 .....	236
Cat. XX. Cole 21 .....	238
Cat. XX. Cole 22 .....	240
Cat. XX. Cole 23 .....	242
Cat. XX. Cole 24 .....	244
Cat. XX. Cole 25 .....	246
Cat. XX. Cole 26 .....	248
Cat. XX. Cole 27 .....	250
Cat. XX. Cole 28 .....	252
Cat. XX. Cole 29 .....	254
Cat. XX. Cole 30 .....	256
Cat. XX. Cole 31 .....	258
Cat. XX. Cole 32 .....	260
Cat. XX. Cole 33 .....	262
Cat. XX. Cole 34 .....	264

Cat. XX. Cole 35 .....	266
Cat. XX. Cole 36 .....	268
Cat. XX. Cole 37 .....	270
Cat. XX. Cole 38 .....	272
Cat. XX. Cole 39 .....	274
Cat. XX. Cole 40 .....	276
Cat. XX. Cole 41 .....	278
Cat. XX. Cole 42 .....	280
Cat. XX. Cole 43 .....	282
Cat. XX. Cole 44 .....	284
Cat. XX. Cole 45 .....	286
Cat. XX. Cole 46 .....	288
Cat. XX. Cole 47 .....	290
Cat. XX. Cole 48 .....	292
Cat. XX. Cole 49 .....	294

**Crosby Bio. Crosby**

Cat. XX. Crosby 1 .....	297
-------------------------	-----

**Crowner Bio. Crowner**

Cat. XX. Crowner 1 .....	300
Cat. XX. Crowner 2 .....	302
Cat. XX. Crowner 3 .....	304

**Santiago Cucullu**

Cat. XX. Cucullu 1 .....	308
Cat. XX. Cucullu 2 .....	310
Cat. XX. Cucullu 3 .....	312
Cat. XX. Cucullu 4 .....	314
Cat. XX. Cucullu 5 .....	316
Cat. XX. Cucullu 6 .....	318
Cat. XX. Cucullu 7 .....	320
Cat. XX. Cucullu 8 .....	322
Cat. XX. Cucullu 9 .....	324
Cat. XX. Cucullu 10 .....	326
Cat. XX. Cucullu 11 .....	328
Cat. XX. Cucullu 12 .....	330
Cat. XX. Cucullu 13 .....	332
Cat. XX. Cucullu 14 .....	334
Cat. XX. Cucullu 15 .....	336
Cat. XX. Cucullu 16 .....	338
Cat. XX. Cucullu 17 .....	340
Cat. XX. Cucullu 18 .....	342
Cat. XX. Cucullu 19 .....	344
Cat. XX. Cucullu 20 .....	346
Cat. XX. Cucullu 21 .....	348
Cat. XX. Cucullu 22 .....	350
Cat. XX. Cucullu 23 .....	352



Cat. XX. Cucullu 24 .....	354
Cat. XX. Cucullu 25 .....	356
Cat. XX. Cucullu 26 .....	358
Cat. XX. Cucullu 27 .....	360
Cat. XX. Cucullu 28 .....	362
Cat. XX. Cucullu 29 .....	364
Cat. XX. Cucullu 30 .....	366
Cat. XX. Cucullu 31 .....	368
Cat. XX. Cucullu 32 .....	370
Cat. XX. Cucullu 33 .....	372
Cat. XX. Cucullu 34 .....	374
Cat. XX. Cucullu 35 .....	376
Cat. XX. Cucullu 36 .....	378
Cat. XX. Cucullu 37 .....	380
Cat. XX. Cucullu 38 .....	382
Cat. XX. Cucullu 39 .....	384

### Deeds Bio. Deeds

Cat. XX. Deeds 1 .....	387
------------------------	-----

### Durham Bio. Durham

Cat. XX. Durham 1 .....	390
Cat. XX. Durham 2 .....	392
Cat. XX. Durham 3 .....	394
Cat. XX. Durham 4 .....	396
Cat. XX. Durham 5 .....	398
Cat. XX. Durham 6 .....	400
Cat. XX. Durham 7 .....	402
Cat. XX. Durham 8 .....	404
Cat. XX. Durham 9 .....	406
Cat. XX. Durham 10 .....	408
Cat. XX. Durham 11 .....	410
Cat. XX. Durham 12 .....	412

### Mary Esch

Cat. XX. Esch 1 .....	416
Cat. XX. Esch 2 .....	418
Cat. XX. Esch 3 .....	420
Cat. XX. Esch 4 .....	422
Cat. XX. Esch 5 .....	424
Cat. XX. Esch 6 .....	426
Cat. XX. Esch 7 .....	428
Cat. XX. Esch 8 .....	430
Cat. XX. Esch 9 .....	432
Cat. XX. Esch 10 .....	434
Cat. XX. Esch 11 .....	436
Cat. XX. Esch 12 .....	438
Cat. XX. Esch 13 .....	440

Cat. XX. Esch 14	442
Cat. XX. Esch 15	444
Cat. XX. Esch 16	446
Cat. XX. Esch 17	448
Cat. XX. Esch 18	450

**Rob Fischer**

Cat. XX. Fischer 1	454
--------------------	-----

**Rico Gatson**

Cat. XX. Gatson 1	458
-------------------	-----

**Heikes Bio. Heikes**

Cat. XX. Heikes 1	461
Cat. XX. Heikes 2	463
Cat. XX. Heikes 3	465
Cat. XX. Heikes 4	467
Cat. XX. Heikes 5	469
Cat. XX. Heikes 6	471
Cat. XX. Heikes 7	473
Cat. XX. Heikes 8	475
Cat. XX. Heikes 9	477
Cat. XX. Heikes 10	479
Cat. XX. Heikes 11	481
Cat. XX. Heikes 12	483
Cat. XX. Heikes 13	485
Cat. XX. Heikes 14	487
Cat. XX. Heikes 15	489
Cat. XX. Heikes 16	491
Cat. XX. Heikes 17	493
Cat. XX. Heikes 18	495

**Adam Helms**

Cat. XX. Helms 1	499
Cat. XX. Helms 2	501
Cat. XX. Helms 3	503
Cat. XX. Helms 4	505
Cat. XX. Helms 5	507

**Hodges Bio. Hodges**

Cat. XX. Hodges 1	510
Cat. XX. Hodges 2	512
Cat. XX. Hodges 3	514
Cat. XX. Hodges 4	516

**Alexa Horochowski**

Cat. XX. Horochowski 1	520
------------------------	-----

**Joel Janowitz**

Cat. XX. Janowitz 1	524
---------------------	-----

Cat. XX. Janowitz 2 .....	526
Cat. XX. Janowitz 3 .....	528
Cat. XX. Janowitz 4 .....	530
Cat. XX. Janowitz 5 .....	532
Cat. XX. Janowitz 6 .....	534
Cat. XX. Janowitz 7 .....	536
Cat. XX. Janowitz 8 .....	538
Cat. XX. Janowitz 9 .....	540
Cat. XX. Janowitz 10 .....	542
Cat. XX. Janowitz 11 .....	544

**Brad Kahlhamer**

Cat. XX. Kahlhamer 1 .....	548
----------------------------	-----

**Michael Kareken**

Cat. XX. Kareken 1 .....	552
Cat. XX. Kareken 2 .....	554
Cat. XX. Kareken 3 .....	556

**Cameron Martin**

Cat. XX. Carmeron Martin 1 .....	559
----------------------------------	-----

**Delita Martin**

Cat. XX. Delita Martin 1 .....	563
Cat. XX. Delita Martin 2 .....	565
Cat. XX. Delita Martin 3 .....	567
Cat. XX. Delita Martin 4 .....	569
Cat. XX. Delita Martin 5 .....	571
Cat. XX. Delita Martin 6 .....	573
Cat. XX. Delita Martin 7 .....	575

**Julie Mehretu**

Cat. XX. Mehretu 1 .....	579
Cat. XX. Mehretu 2 .....	581

**Clarence Morgan**

Cat. XX. Morgan 1 .....	585
Cat. XX. Morgan 2 .....	587
Cat. XX. Morgan 3 .....	589
Cat. XX. Morgan 4 .....	591
Cat. XX. Morgan 5 .....	593
Cat. XX. Morgan 6 .....	595
Cat. XX. Morgan 7 .....	597
Cat. XX. Morgan 8 .....	599
Cat. XX. Morgan 9 .....	601
Cat. XX. Morgan 10 .....	603
Cat. XX. Morgan 11 .....	605
Cat. XX. Morgan 12 .....	607
Cat. XX. Morgan 13 .....	609

Cat. XX. Morgan 14 .....	611
--------------------------	-----

### **Lisa Nankivil**

Cat. XX. Nankivil 1 .....	615
Cat. XX. Nankivil 2 .....	617
Cat. XX. Nankivil 3 .....	619

### **Stuart Nielsen**

Cat. XX. Nielsen 1 .....	623
Cat. XX. Nielsen 2 .....	625
Cat. XX. Nielsen 3 .....	627
Cat. XX. Nielsen 4 .....	629
Cat. XX. Nielsen 5 .....	631
Cat. XX. Nielsen 6 .....	633
Cat. XX. Nielsen 7 .....	635
Cat. XX. Nielsen 8 .....	637
Cat. XX. Nielsen 9 .....	639
Cat. XX. Nielsen 10 .....	641
Cat. XX. Nielsen 11 .....	643
Cat. XX. Nielsen 12 .....	645

### **Todd Norsten**

Cat. XX. Norsten 1 .....	649
Cat. XX. Norsten 2 .....	651
Cat. XX. Norsten 3 .....	653
Cat. XX. Norsten 4 .....	655
Cat. XX. Norsten 5 .....	657
Cat. XX. Norsten 6 .....	659
Cat. XX. Norsten 7 .....	661
Cat. XX. Norsten 8 .....	663
Cat. XX. Norsten 9 .....	665
Cat. XX. Nielsen 10 .....	667
Cat. XX. Norsten 11 .....	669
Cat. XX. Norsten 12 .....	671
Cat. XX. Norsten 13 .....	673
Cat. XX. Norsten 14 .....	675
Cat. XX. Norsten 15 .....	677
Cat. XX. Norsten 16 .....	679
Cat. XX. Norsten 17 .....	681
Cat. XX. Norsten 18 .....	683
Cat. XX. Norsten 19 .....	685

### **Chloe Piene**

Cat. XX. Piene 1 .....	688
Cat. XX. Piene 2 .....	690
Cat. XX. Piene 3 .....	692
Cat. XX. Piene 4 .....	694

### **Rankin Bio. Rankin**

Cat. XX. Rankin 1 .....	697
Cat. XX. Rankin 2 .....	699

**David Rathman**

Cat. XX. Rathman 1 .....	702
Cat. XX. Rathman 2 .....	704
Cat. XX. Rathman 3 .....	706
Cat. XX. Rathman 4 .....	708
Cat. XX. Rathman 5 .....	710
Cat. XX. Rathman 6 .....	712
Cat. XX. Rathman 7 .....	714
Cat. XX. Rathman 8 .....	716
Cat. XX. Rathman 9 .....	718
Cat. XX. Rathman 10 .....	720
Cat. XX. Rathman 11 .....	722
Cat. XX. Rathman 12 .....	724
Cat. XX. Rathman 13 .....	726
Cat. XX. Rathman 14 .....	728
Cat. XX. Rathman 15 .....	730
Cat. XX. Rathman 16 .....	732
Cat. XX. Rathman 17 .....	734
Cat. XX. Rathman 18 .....	736
Cat. XX. Rathman 19 .....	738
Cat. XX. Rathman 20 .....	740

**Artemio Rodríguez**

Cat. XX. Rodriguez 1 .....	743
----------------------------	-----

**Schwarz Bio. Schwarz**

Cat. XX. Schwarz 1 .....	746
Cat. XX. Schwarz 2 .....	748
Cat. XX. Schwarz 3 .....	750
Cat. XX. Schwarz 4 .....	752
Cat. XX. Schwarz 5 .....	754
Cat. XX. Schwarz 6 .....	756

**Anna Sobol-Wejman**

Cat. XX. Sobol-Wejman 1 .....	760
Cat. XX. Sobol-Wejman 2 .....	762

**Aaron Spangler**

Cat. XX. Spangler 1 .....	766
Cat. XX. Spangler 2 .....	768
Cat. XX. Spangler 3 .....	770
Cat. XX. Spangler 4 .....	772
Cat. XX. Spangler 5 .....	774
Cat. XX. Spangler 6 .....	776
Cat. XX. Spangler 7 .....	778
Cat. XX. Spangler 8 .....	780



Cat. XX. Spangler 9 .....	782
Cat. XX. Spangler 10 .....	784
<b>Do Ho Suh</b>	
Cat. XX. Do Ho Su 1 .....	788
Cat. XX. Do Ho Su 2 .....	790
<b>Carolyn Swiszczy</b>	
Cat. XX. Swiszczy 1 .....	793
Cat. XX. Swiszczy 2 .....	795
Cat. XX. Swiszczy 3 .....	797
<b>Mungo Thomson</b>	
Cat. XX. Thomson 1 .....	801
Cat. XX. Thomson 2 .....	803
Cat. XX. Thomson 3 .....	805
Cat. XX. Thomson 4 .....	807
<b>Dyani White Hawk</b>	
Cat. XX. White Hawk 1 .....	811
Cat. XX. White Hawk 2 .....	813
Cat. XX. White Hawk 3 .....	815
Cat. XX. White Hawk 4 .....	817
<b>About</b> .....	<b>819</b>
<b>SAMPLE Bibliography</b> .....	<b>821</b>
<b>Contributors</b> .....	<b>822</b>
<b>Fractions</b> .....	<b>823</b>
<b>HPE Staff?</b> .....	<b>825</b>
<b>Artist Bios Placeholder. Artist Bios Placeholder</b> .....	<b>826</b>
.....	<i>dcccxlvi</i>

# Director's Foreword

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# Preface & Acknowledgments

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massa id. Quam nulla porttitor massa id neque aliquam vestibulum. Turpis in eu mi  
bibendum.



# Essays

I. Dennis Jon's Essay: Subhead Here — <i>Dennis Jon</i> .....	1
II. Cole Interview: Subhead Here — .....	6
III. <del>Unlimited Editions: Four Indigenous Artists at Highpoint</del> .....	7
IV. <del>The Art of Pressure: Willie Cole's Beauties</del> — <i>Jennifer L. Roberts</i> .....	17

# Dennis Jon's Essay: Subhead Here

*Dennis Jon, Senior Associate Curator in the Department of Prints and Drawings,  
Minneapolis Institute of Art*

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*Intro blurb could go right here t diam quam nulla porttitor massa. Gravida neque convallis a cras. Duis convallis convallis tellus id interdum velit laoreet id donec. Tellus cras adipiscing enim eu turpis egestas. Nec nam aliquam sem et tortor id porta nibh. In tellus integer feugiat scelerisque varius.*

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When Evans was officially hired in October 1935 as an Information Specialist by the Historical Section of the Resettlement Administration, his duties were described as follows: "Under the general supervision of the Chief of the Historical Section with wide latitude for the exercise of independent judgement and decision as Senior Information Specialist to carry out special assignments in the field; collect, compile and create photographic material to illustrate factual and interpretive news releases and other informational material upon all problems, progress and activities of the Resettlement Administration."<sup>1</sup> Evans was to make liberal use of his right to exercise "independent judgement" during his time with the RA, and he perpetually resisted the idea that his purpose there was to gather illustrations for the promotion of the RA's (that is, the federal government's New Deal) programs. While considering a position with the RA in the spring of 1935, he jotted down those things he would require of his employer, including the "guarantee of one-man performance," and what he would provide, adding that he should not be asked to do anything more in the way of political propaganda: "[I] Mean never [to] make photographic statements for the government or do photographic chores for gov or anyone in gov, no matter how powerful—this is pure record not propaganda. The value and, if

you like, even the propaganda value for the government lies in the record itself which in the long run will prove an intelligent and farsighted thing to have done. NO POLITICS whatever."  
(Evans 1938)

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<https://youtu.be/BpGNOUUtqQU>

A selection of Walker Evans photos from the across the United States of America, 1930s. The J. Paul Getty Museum, Los Angeles

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Because his pictures had been issued by the agency with policy-approved captions for the past three years, Evans felt the need in 1938 to distance himself from that establishment, as well as the world of commercial publishing, by prefacing *American Photographs* with this statement: "The responsibility for the selection of the pictures used in this book has rested with the author, and the choice has been determined by his opinion: therefore they are presented without sponsorship or connection with the policies, aesthetic or political, of any of the institutions, publications or government agencies for which some of the work has been done."<sup>2</sup> Stryker's business was to

provide informative images to the mass media, and he and Evans would always disagree about the most appropriate vehicle for the latter's photographs, as well as the definition of "documentary." But when the photography project of the RA began, the two men were able to agree on its primary subject: American history as exemplified by life in the average American town. Evans's vision for documenting American life had begun to form much earlier; a letter drafted to his friend Ernestine Evans, an editor at J. B. Lippincott, in February of 1934, makes clear his aspirations:

*What do I want to do? ... I know now is the time for picture books. An American city is the best, Pittsburgh better than Washington. I know more about such a place. I would want to visit several besides Pittsburgh before deciding. Something perhaps smaller. Toledo, Ohio, maybe. Then I'm not sure a book of photos should be identified locally. American city is what I'm after.... People, all classes, surrounded by bunches of the new down-and-out. Automobiles and the automobile landscape. Architecture, American urban taste, commerce, small scale, large scale, the city street atmosphere, the street smell, the hateful stuff, women's clubs, fake culture, bad education, religion in decay....*<sup>3</sup>

The two men could find common ground in part due to the widespread influence of the 1929 publication *Middletown: A Study in Modern American Culture* by Robert and Helen Lynd, professors of sociology at Columbia and Sarah Lawrence, respectively. A 550-page field investigation by social anthropologists with subject headings including "What Middletown does to get its living" and "The houses in which Middletown lives," this pioneering project attempted an objective analysis of life in a small Midwestern American city (Muncie, Indiana). The Lynds' study was hailed as a very accessible report that was most appealing because it made "no attempt to prove anything" but simply recorded "what was observed." The Lynds introduced their topic by saying their goal "was to study synchronously the interwoven trends that are the life of a small American city. A typical city, strictly speaking, does not exist, but the city studied was selected a shaving many features in common to a wide group of communities." (Lynd 1929, 3)

**Figure 1** Evans. [American Legionnaire], 1935. The J. Paul Getty Museum, Los Angeles

The "Outline Memorandum" that Evans prepared in October 1935, probably at Stryker's request, laying out plans for an eight-week automobile trip through the Southeast, makes reference to *Middletown* and presents thoughts similar to the photographer's musings of 1934:

*First objective, Pittsburgh and vicinity, one week; photography, documentary in style, of industrial subjects, emphasis on housing and home life of working-class people.... Ohio Valley: rural architecture, including the historical, contemporary "Middletown" subjects; Cincinnati [sic] housing; notes on style of Victorian prosperous period.... Indiana, Kentucky, Illinois river towns, gather typical documents, main streets, etc., in passing. Ditto Mississippi river towns. Select one of these towns, such as Hannibal, Missouri, for more thorough treatment, if time allows.*<sup>4</sup>

**Figure 2** Evans. Sons of the American Legion, Bethlehem, Pennsylvania, 1935. The J. Paul Getty Museum, Los Angeles

This document goes on to list antebellum plantation architecture in Natchez, Mississippi; small rural French towns in Teche Parish, Louisiana; industrial themes in Birmingham, Alabama; and a cotton plantation in South Carolina, as objectives of the proposed trip for gathering still photography of a "general sociological nature." In early 1936, one of *Middletown's* authors had a chance to directly affect the RA's Photography Section: Stryker showed Robert Lynd, a former Columbia colleague, some RA pictures and asked for his opinion while lunching with him in New York. The result was a "shooting script" for "things which should be photographed as American Background," issued by Stryker to his team of photographers. The script contains an extensive listing of items like "People on and off the job," "How do people look?," "The wall decoration in homes as an index to the different income groups and their reactions," and "A photographic study of use of leisure time in various income groups."<sup>5</sup>

**Figure 3** Evans. Graveyard, Houses and Steel Mill, Bethlehem, Pennsylvania, 1935; printed later. The J. Paul Getty Museum, Los Angeles

Once Evans was officially on staff, his first trip under Stryker's direction seems to have been an extended fall visit to Bethlehem, Pennsylvania, where steel mills, workers' housing, parading legionnaires, and elaborate gravestones (fig. 1, 2, 3) were his subjects. Between November 1935 and April 1936, Evans made two lengthy road trips that would account for the bulk of his entire production for the RA and many of the 169 mid-thirties pictures that follow this essay. From November to mid-January, here turned to industrial centers in Pennsylvania, finally spending some time in Pittsburgh, and went on to Ohio, Kentucky, Tennessee, Alabama, Mississippi, and Louisiana, following to some extent the course outlined in the memorandum above. In February 1936, he left again, with a completely Southern itinerary that would take him through

many small cities, some of them renowned for ante-bellum architecture and Civil War battles, in Louisiana, Mississippi, Alabama, Georgia, Florida, the Carolinas, and Virginia.

In the spring of 1936, Stryker approved a furlough for Evans to work on a *Fortune* story with James Agee. This leave for mid-July through mid-September allowed Evans to return to the “middle south” with Agee to prepare “an article on cotton tenantry in the United States, in the form of a photographic and verbal record of the daily lives and environment of an average white family of tenant farmers” (fig. 4, 5, 6, 7). (Agee 1941, viii) According to the terms of Stryker’s arrangement with *Fortune*’s art editor, the pictures Evans produced on this job would become the property of the RA after the magazine had run the finished essay in a fall issue.

**Figure 4** Evans. *Alabama Tenant Farmer Family Singing Hymns / The Tenge Family, Hale County, Alabama*, 1936. The J. Paul Getty Museum, Los Angeles

**Figure 5** Evans. *Floyd and Lucille Burroughs, Hale County, Alabama*, 1936. The J. Paul Getty Museum, Los Angeles

**Figure 6** Evans. *Washroom in the Dog Run of the Burroughs Home, Hale County, Alabama*, 1936. The J. Paul Getty Museum, Los Angeles

**Figure 7** Evans. *Farmer’s Child, Alabama / Othel Lee (Squeakie) Burroughs, Hale County, Alabama*, 1936. The J. Paul Getty Museum, Los Angeles

Once Evans returned from this trip south, during which he and Agee documented the lives of the Burroughs, Fields, and Tenge families in Alabama (see *Bud Fields with His Wife and Burrough’s Family*), he spent September and October printing his pictures and preparing presentations for both *Fortune* and Stryker.<sup>6</sup> Stryker again talked about a New England trip, on which he planned to accompany the photographer, but it did not materialize, and Evans was once more sent to the South, this time to photograph the catastrophe of flooding in Arkansas and Tennessee. An unusual and demanding assignment for Evans, this trip of late January and February 1937 was made with another RA photographer, Edwin Locke, and required that he spend considerable time in the affected area, photographing the flood victims and their temporary shelters.

This would be his last travel for the RA, an agency that was absorbed into the Farm Security Administration at about this time. Evans’s contributions to the RA’s documentation of Depression-era America had essentially been obtained between the summer of 1935 and the spring of 1936, a period of less than a year. The Alabama pictures made while on leave to *Fortune* would become his best-known photographs and, ironically, those most closely identified with his work as a New Deal photographer.

The events generated by the Museum of Modern Art in the fall of 1938 could be viewed as the culmination of a highly productive period made possible by the patronage of the federal government. The sequences of images that appeared in the exhibition and book of *American Photographs*, though composed of different selections and gleaned from a decade of the photographer’s work, might just as appropriately have appeared under the title of “Middletown.” In fact, Kirstein refers to the Lynds’ *Middletown* in his *American Photographs* essay, suggesting that, although Evans’s work should not be considered merely “illustrative accompaniment,” a study such as theirs “might have been more effective had it also been plotted in visual terms.” (Kirstein 1938, 196) An article by Anthony Westen titled “Middletown and Main Street,” one of the most insightful contemporary comments on Evans’s subject matter, appeared in *Architectural Review* to mark the publication of *American Photographs*. (West 1939, 218-20)

A closer look at two little-known RA images—one that appeared in both exhibition formats and one that appeared only in the book—provides a glimpse of how much the exhibitions and publication differed and of the way in which Evans went about editing his own work. Appearing almost in the very middle of the New York installation of *American Photographs* were two 1937 images of Arkansas flood refugees. One of them—a young African American woman asleep under a quilt in a heavy, metal-frame bed—is found in an almost square Getty print bearing an incomplete MoMA loan number. A second image of almost the same size—a person who looks more like an African American man, partially con-sealed behind a boldly patterned makeshift curtain—is also found at the Getty, but this print, apparently of the same vintage, does not possess a loan number or label. Both images have been severely cropped from the original negative.<sup>7</sup> Prints of the two images hung as pendants in the New York show between a photograph of a poor Cuban family from 1933 and a picture of the Tenge family in Hale County, Alabama, singing hymns. The installation list for the circulating version of *American Photographs* calls for these two images to appear together, only this time toward the end of the show, in group XV (of eighteen groupings specified), where they would be part of a larger selection of seven pictures, including three Alabama tenant farmer images, two Cuban pictures of workingmen and women, and views of factories in Louisiana and wooden stores in Mississippi.

**Figure 8** Evans. *Arkansas Flood Refugee*, 1937. The J. Paul Getty Museum, Los Angeles

For the book, however, Evans chose a vertically oriented print from another negative of the sleeping woman mentioned above. This image (fig. 8), which might seem more invasive than intimate, is even more startling and unorthodox than the first. It

presents the weary flood victim at bedside level, awake but nestled under the quilt. Below her on the floor of the old cotton warehouse that is supplying emergency shelter are a few items of clothing and a bedpan. Occurring at almost the exact center of the book—that is, as plate forty-four in a sequence of eighty-seven images—it falls between a van Gogh-like interior entitled *Hudson Street Boarding House Detail, New York* and a portrait of three working-class neighbors passing the time together in *People in Summer, New York State Town*. As comparative material from this winter of 1937 Arkansas assignment, three other prints in the Getty collection depict African American women displaced by the flood and huddled in or near a bed due to cold and illness. Like the two images chosen for the MoMA show, these three reflect substantial cropping of the negatives in an effort to close in on a single figure and eliminate the barn like interior of this uncomfortable temporary home.<sup>8</sup> Always after portraits of “the anonymous people” of Middletown, Evans seems to have taken full advantage of the unusual vulnerability of these residents of Forrest City, Arkansas.

Evans had company on this RA assignment, which must have been one of the hardest emotionally as well as technically of his career. The report submitted to Stryker by his more communicative colleague, Edwin Locke, gives an immediate picture of the conditions the two men found and the way they attempted to record them. It also con-firms Evans's perfectionist nature, his persistent determination to get the right picture, and the reasons why Roy Stryker, like Tom Mabry, valued his work so highly. The handwritten letter on hotel stationery reads in part:

*My God, we are tired tonight! Got up at 6 this morning, worked until 5:30 PM, made the 6:20 PM train back to Memphis, having covered the refugee camps as well as we could without flashes. And now a word about the camps: L White camp (about 2 miles away from Negro camp—we covered this twice on foot with equipment): well run, adequate tent space, good (regular army) food. A detachment of soldiers from Fort Leavenworth are running the outfit along with the CCC.... The Negro camp: Overcrowded. There are many more negroes than whites affected by flood in this area. Found 11 in one tent. They are not “happy-go-lucky” about it, but dazed, apathetic, and hopeless. There is a good deal of illness: excruciating coughs, pneumonia and influenza cases laying in a dark cotton warehouse. I shot in there with the Leica, but Walker said it was too dark. He bought photoflashes and shot with the 4x5, but is afraid that the exposures were wrong. He will undoubtedly want to go back....<sup>9</sup>*

Evans and Stryker parted ways, mostly because of the bureaucratic requirements that Stryker adhered to. Working under difficult conditions was certainly not some-thing the

photographer shied away from, particularly when he was after the archetypal portrait of “Everyman” that he treasured. In pursuit of this goal, for his next major series Evans would contrive to photograph only by remote shutter release while riding the New York subway in winter.

#### NOTES

1. Memorandum draft by Walker Evans, reproduced in *Walker Evans at Work*, (New York: Harper and Row, 1982), 112.
2. Walker Evans to Ernestine Evans, unfinished two-page letter in black ink on hotel stationery, dated Feb. 1934, first published in *Walker Evans at Work*, 98. This letter is part of the Evans Collection at the Getty (JPGM84.XG.963.42).
3. From a review by W. B. Shaw, quoted in *Book Review Digest: Books of 1929* (New York: H. W. Wilson, 1930), 591.
4. Walker Evans to Roy Stryker, “Outline Memorandum,” ca. Oct.1935, *Stryker Papers*. Also published in *Walker Evans at Work*, 113.
5. Roy Stryker to all FSA (then RA) photographers, outline for “Suggestions recently made by Robert Lyndf or things which should be photo-graphed as ‘American Background,’” dated by Stryker to early 1936, first published in Carver, *Just Before the War*, n.p.
6. For more background on this Alabama series and a discussion of two photograph albums in the collection of the Prints and Photographs Division of the Library of Congress thought to be Evans's “first draft” for *Fortune*, see Judith Keller and Beverly Brannan, “Walker Evans: Two Albums in the Library of Congress,” *History of Photography* 19:1 (Spring 1995).
7. See Maddox, *Walker Evans: Photographs for the Farm Security Administration, 1935-1938*, ill. nos. 432-33.
8. See Maddox, 429-31, for a more complete look at these three negatives.
9. Edwin Locke to Roy Stryker, six-page letter on hotel stationery, Feb. 4, 1937, *Stryker Papers*. Seven days after this letter, the two photographers are still in Memphis; Locke notifies Stryker that Evans is ill with a serious case of the flu but refuses to be taken to the hospital. Locke to Stryker, two-page letter on notecards, Feb. 11, 1937, *Stryker Papers*.

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**Lynd 1929**

Lynd, Robert S., and Helen Merrell Lynd. *Middletown: A Study in American Culture* San Diego: Harcourt Brace Jovanovich, 1929; reprint, Harvest/HBJ, 1956.

**West 1939**

West, Anthony. Middletown and Main street. *Architectual Review* 85. 1939.

## Cole Interview: Subhead Here

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# 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. XX), 2014, color lithograph, 23 1/2 x 30 in. (59.69 x 76.2 cm) sheet, L2020.10.9. Copyright © Julie Buffalohead

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. XX), 2015, color lithograph, 23 x 35 in. (58.42 x 88.9 cm) sheet, L2020.10.12. Copyright © Julie Buffalohead

Figure 3.3

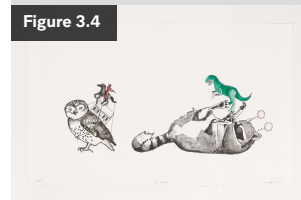


Julie Buffalohead, *The Vanished* (cat. no. XX), 2015, hand-colored lithograph, 21 1/4 x 35 in. (53.98 x 88.9 cm) sheet, L2020.10.17. Copyright © Julie Buffalohead

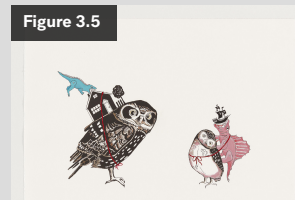
Like *Revisionist History Lesson*, Buffalohead's other Highpoint works serve as commentaries on colonization and the

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>

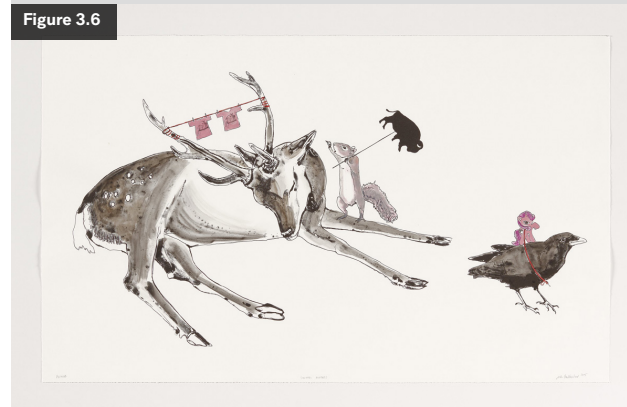


Julie Buffalohead, *The Showdown* (cat. no. XX), 2015, hand-colored lithograph, 22 x 36 in. (55.88 x 91.44 cm) sheet, L2020.10.15. Copyright © Julie Buffalohead



Julie Buffalohead, *Piggyback* (cat. no. XX), 2015, hand-colored lithograph, 22 x 30 in. (55.88 x 76.2 cm) sheet, L2020.10.13. Copyright © Julie Buffalohead

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. XX), 2015, hand-colored lithograph, 26 x 43 in. (66.04 x 109.22 cm) sheet, L2020.10.14. Copyright © Julie Buffalohead

## 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. XX), 2019, watercolor monotype on paper, 24 x 17 <sup>15</sup>/<sub>16</sub> in. (60.96 x 45.56 cm) image, 28 <sup>1</sup>/<sub>8</sub> x 22 in. (71.44 x 55.88 cm) sheet, the Eugene and Virginia Palmer Fund for Prints and Drawings, 2020.25

Figure 3.8



Brad Kahlhamer, *Pueblo Hawk*, 2019, watercolor monotype on paper, 24 x 18 in. (60.96 x 45.72 cm) image, 28 <sup>1</sup>/<sub>4</sub> 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 monoprint 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 unspecified.

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. XX), 2018, color screenprint, 34 x 47  $\frac{7}{8}$  in. (86.36 x 121.6 cm) sheet, L2020.10.18. Copyright © Andrea Carlson

Figure 3.12



Andrea Carlson, *Exit* (cat. no. XX), 2019, color screenprint, 33  $\frac{7}{8}$  x 47  $\frac{7}{8}$  in. (86.04 x 121.6 cm) sheet, L2020.10.19. Copyright © Andrea Carlson

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 (Sičáŋǵu Lakota), born 1976, *Wówahokunǵiya | Lead* (cat. no. XX), from the suite "Takes Care of Them," 2019 screenprint with metallic foil, 55 1/2 x 32 in. (140.97 x 81.28 cm) sheet, L2020.10.125.4. Copyright © Dyani White Hawk

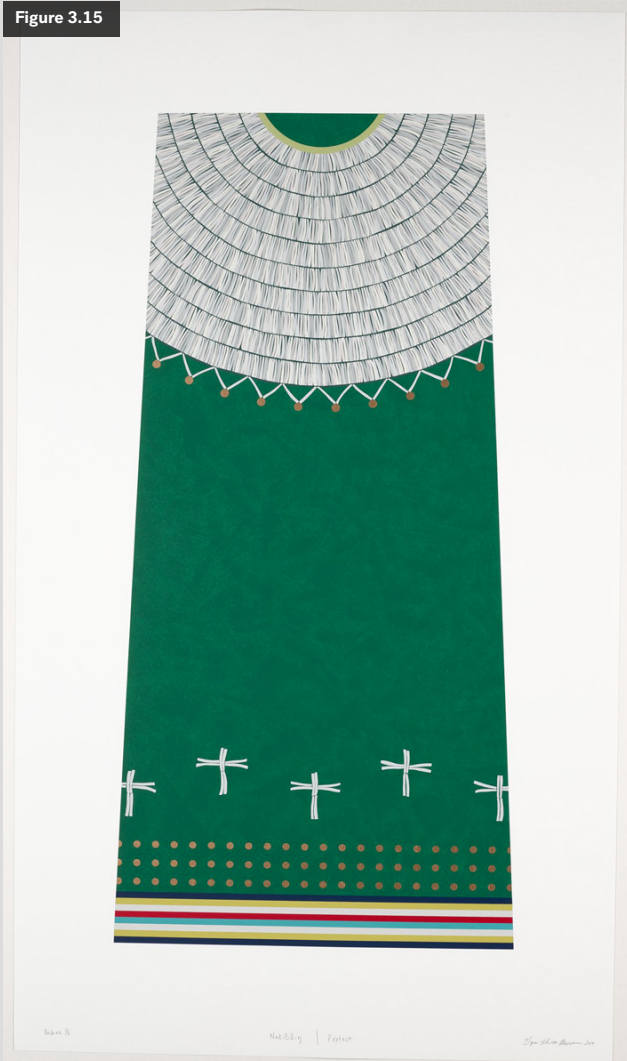


Figure 3.14



Dyani White Hawk, American (Sičánġu Lakota), born 1976, *Wókaġe / Create* (cat. no. XX), from the suite "Takes Care of Them", 2019, color screenprint with metallic foil, 55 1/2 x 32 in. (140.97 x 81.28 cm) sheet, L2020.10.125.3. Copyright © Dyani White Hawk

Figure 3.15



Dyani White Hawk, American (Sičánġu Lakota), born 1976, *Nakičizij / Protect* (cat. no. XX), from the suite "Takes Care of Them," 2019, color screenprint with metallic foil, 55 1/2 x 32 in. (140.97 x 81.28 cm) sheet, L2020.10.125.2. Copyright © Dyani White Hawk

Figure 3.16



Dyani White Hawk, American (Sičáŋǰu Lakota), born 1976, *Wačhą́tognaka | Nurture* (cat. no. XX), from the suite "Takes Care of Them," 2019, color screenprint with metallic foil, 55 1/2 x 32 in. (140.97 x 81.28 cm) sheet, L2020.10.125.1. Copyright © Dyani White Hawk

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, *Wówahokunǰiya | Lead* (fig. 3.13), *Wókaǰe | Create* (fig. 3.14),

*Nakíčižin | Protect* (fig. 3.15), and *Wačhą́tognaka | 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. *Wówahokunǰiya | Lead*, *Wókaǰe | Create*, *Nakíčižin | Protect*, and *Wačhą́tognaka | 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

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1. Julie Buffalohead, in conversation with the author, June 2020.
2. Brad Kahlhamer, in conversation with the author, June 2020.
3. Ibid.
4. Ibid.
5. Andrea Carlson, in 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*

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

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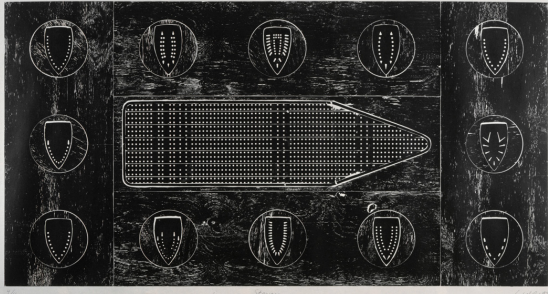
In 2011–12, Willie Cole worked with the Highpoint Center for Printmaking in Minneapolis on an ambitious series of twenty-eight large prints that were made by stripping, crushing, inking, and printing ironing boards (cat. nos. XX–XX). Collectively titled "The Beauties," each print bears a woman's name 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). © 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. XX).

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). Photo, Orcutt & Van Der Putten, image courtesy of Alexander and Bonin, New York

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 printery 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.



Willie Cole with first experimental proofs pulled from ironing boards. Photo courtesy of Highpoint Editions

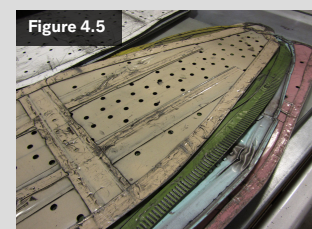
How were the boards printed? First they had to be acquired—a project in itself. As the printers and interns at Highpoint began

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. XX) and *Lucy* (cat. no. XX), 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.



Flattening and distressing the boards. Photo courtesy of Highpoint Editions



A group of flattened ironing boards. Photo courtesy of Highpoint Editions

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. Photo courtesy of Highpoint Editions



Figure 4.7  
Senior printer Zac Adams-Bliss printing a nameplate. Photo courtesy of Highpoint Editions

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. XX-XX)—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).

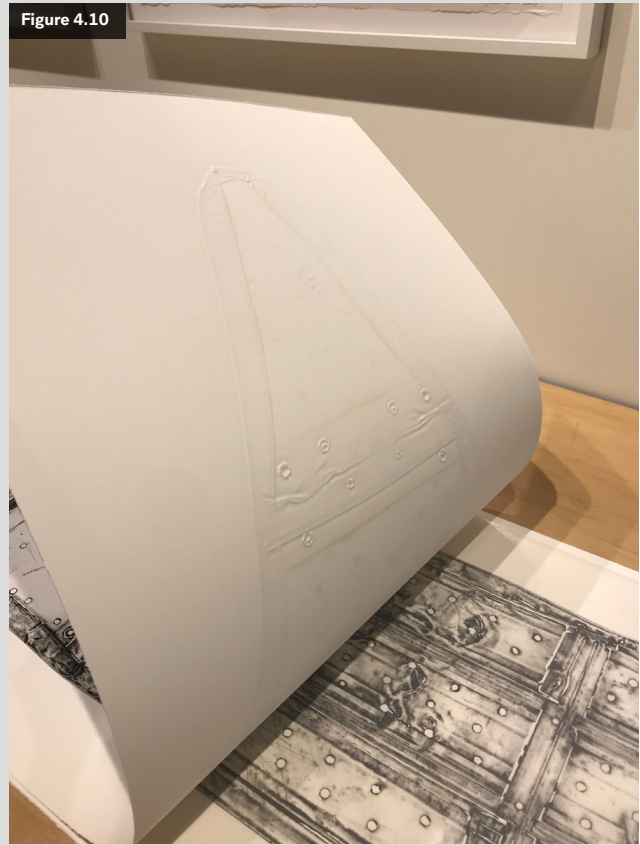


Figures 4.8 and 4.9



LEFT (fig 4.8): *Queen* (cat. no. XX), from the series "The Beauties," 2012, intaglio and relief print, 63 1/2 x 22 1/2 in. (161.29 x 57.15 cm) sheet, 67 1/4 x 26 1/4 x 2 1/4 in. (170.82 x 66.68 x 5.72 cm) outer frame. RIGHT (fig 4.9): Crispijn de Passe the Elder after Isaac Oliver, *Elizabeth I*, c. 1603, engraving with etching and drypoint (trial proof), 12 3/16 x 7 13/16 in. Royal Collection Trust / © Her Majesty Queen Elizabeth II 2019

Figure 4.10



A print seen from the back. Photo courtesy of Highpoint Editions

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).

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



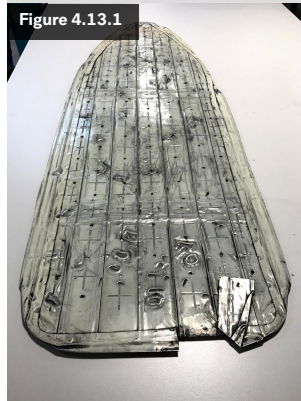
*Jonny Mae* (cat. no. XX) (detail), from the series "The Beauties," 2012, intaglio and relief print, 63 1/2 x 22 1/2 in. (161.29 x 57.15 cm) sheet, 67 1/4 x 26 1/4 x 2 1/4 in. (170.82 x 66.68 x 5.72 cm) outer frame. Photo by Jennifer L. Roberts

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.



Queen (cat. no. XX), board and print comparison. 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.

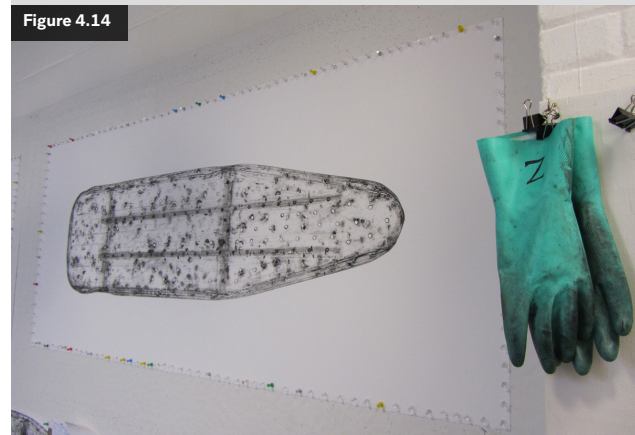


Figure 4.14  
Drying a print. Photo courtesy of Highpoint Editions

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, Minn.

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 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 poupee.

**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 make 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."

**Poupee**

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 2001 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 á 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 raisonné are cited using the abbreviated form of author's last name and catalogue entry number or page number(s) for unnumbered catalogues.

**Related works**

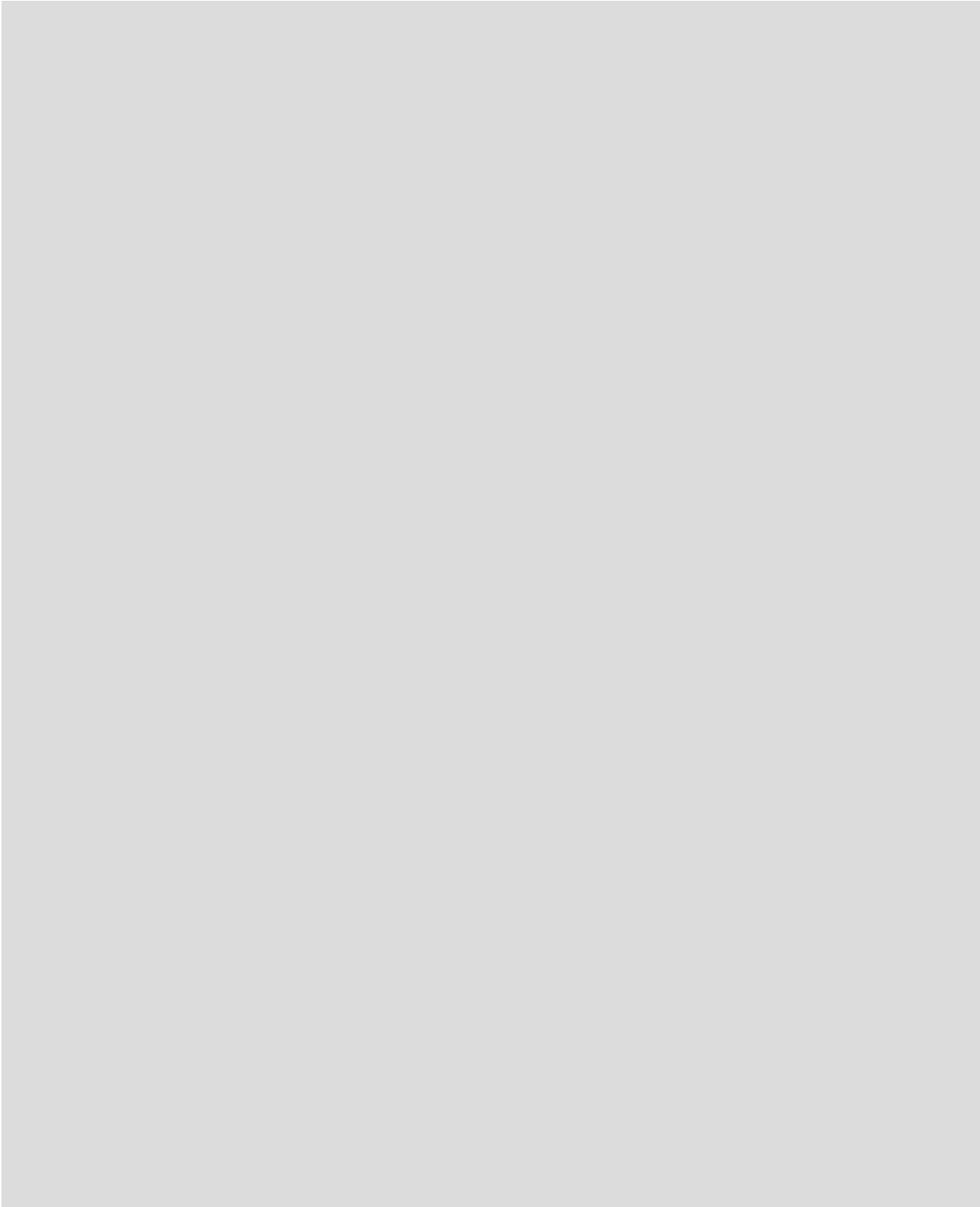
When applicable, preparatory drawings, color tests, and other unique material created during the production of a given print or multiple are noted.

**Comments**

[Ed.: Category name may change depending on which TMS field this falls under] Entries may include additional information concerning the concept, development, or production of the work of art.

# **SAMPLE Catalogue Raisonné**

Cat. xx. Kjell-Live Example .....	43
Cat. xx. Fence Lines, Format Example .....	46



## Cat. xx. Kjell-Live Example

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<b>Artist</b>	Todd Norsten   born 1967
<b>Year</b>	2017
<b>Medium</b>	Color monoprint with collaged elements
<b>Image Dimensions</b>	33 1/16 × 23 15/16 in. (83.98 × 60.8 cm) (sheet)
<b>Paper Dimensions</b>	HOW TO DIFFERENTIATE DIMENSIONS?
<b>Signature</b>	
<b>Titled</b>	?
<b>Numbered</b>	?
<b>Publisher/Chop</b>	?
<b>Edition</b>	?
<b>Printers</b>	?
<b>Publisher</b>	Publisher: Highpoint Editions, Minneapolis
<b>Production Dates</b>	?

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### Artist Bio

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**Production notes:** The block was inked with a standard roller and printed with a combination of hand barens and wooden spoons per the artist's instructions resulting in different densities and tonalities. This produced a series of similar, but

variant impressions. The final impressions were each backed with two additional sheets of Sekishu paper using wheat starch and trimmed to size.

**Related production material in HPE Archive:** [TBD, if applicable]

[Mia Credit Line and Acc. No.]



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## Cat. xx. Fence Lines, Format Example

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<b>Artist</b>	Aaron Spangler   American, born 1971
<b>Year</b>	2014
<b>Medium</b>	Woodcut trace monotyped in oil-based black in on two sheets of Sekishu paper from a basswood block carved by the artist
<b>Image Dimensions</b>	49 x 52 in. (19.3 x 20.5 cm)
<b>Paper Dimensions</b>	53-1/2 x 55-3/4 in. (21.1 x 21.9 cm)
<b>Signature</b>	Signed, dated in pencil, LR margin, Aaron Spangler 2014
<b>Titled</b>	Titled in pencil, LC margin, Fence Lines
<b>Numbered</b>	Numbered in pencil, LL margin, Archive Proof EV 1/2
<b>Publisher/Chop</b>	Publisher's chop mark stamped in pale off-white ink, LL margin, HP
<b>Edition</b>	5 (EV 1/5-5/5)
<b>Printers</b>	Cole Rogers, Zak Adams-Bliss, Nuno Nunez, with assistance from studio manager and interns
<b>Publisher</b>	Highpoint Editions, Minneapolis
<b>Production Dates</b>	Project began November 2012; the prints were signed August 2014

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### Artist Bio

The block was inked with a standard roller and printed with a combination of hand baren and wooden spoons per the artist's instructions resulting in different densities and tonalities. This produced a series of similar, but variant impressions. The final impressions were each backed with two additional sheets of Sekishu paper using wheat starch and trimmed to size.

**Production notes:** The block was inked with a standard roller and printed with a combination of hand baren and wooden

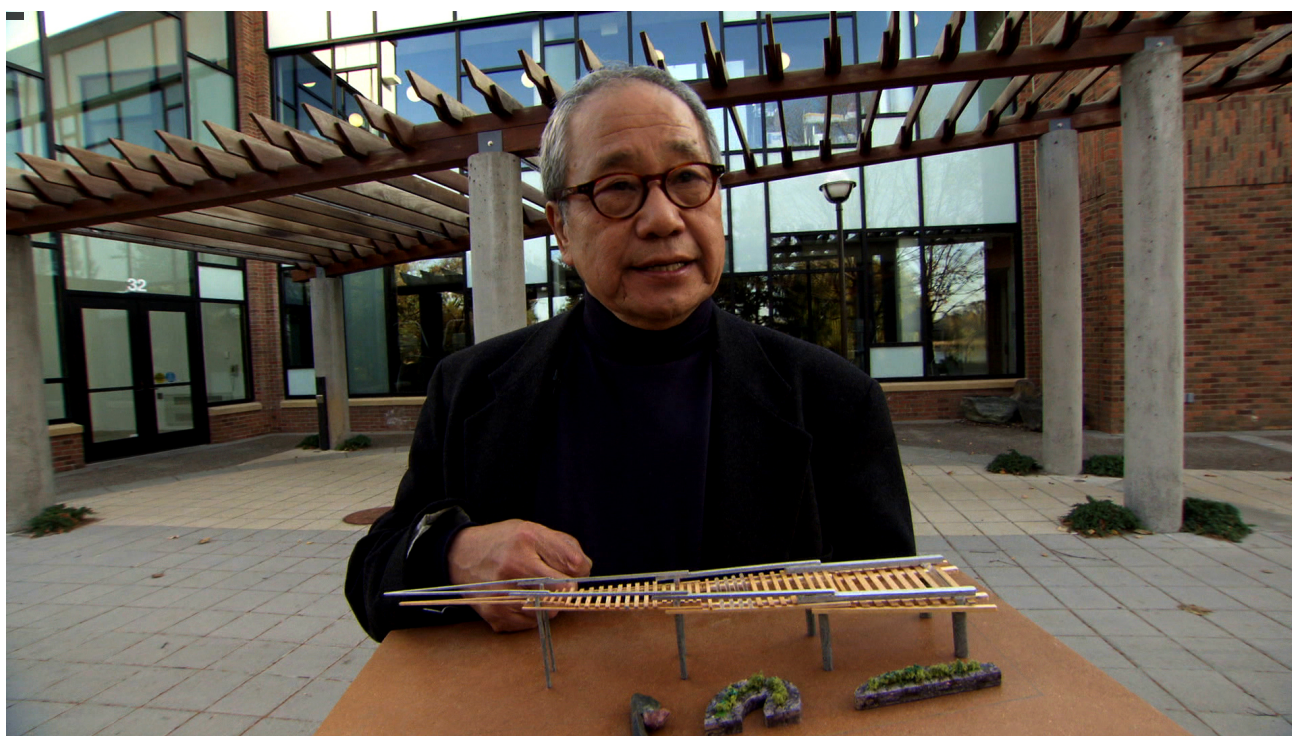
spoons per the artist's instructions resulting in different densities and tonalities. This produced a series of similar, but variant impressions. The final impressions were each backed with two additional sheets of Sekishu paper using wheat starch and trimmed to size.

**Related production material in HPE Archive:** [TBD, if applicable]

[Mia Credit Line and Acc. No.]



# Kinji Akagawa



## **Kinji Akagawa**

**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—like seating—should be well crafted and “meaningful in the context and the content,” he says. He places great importance on local materials. *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 gathering place at Minnesota’s Stillwater Public Library, he had bronze castings made of leaves he collected from the spot, then imbedded them in granite from northern Minnesota. For a rain garden collaboration at Highpoint, he had a branch from the site cast in bronze and

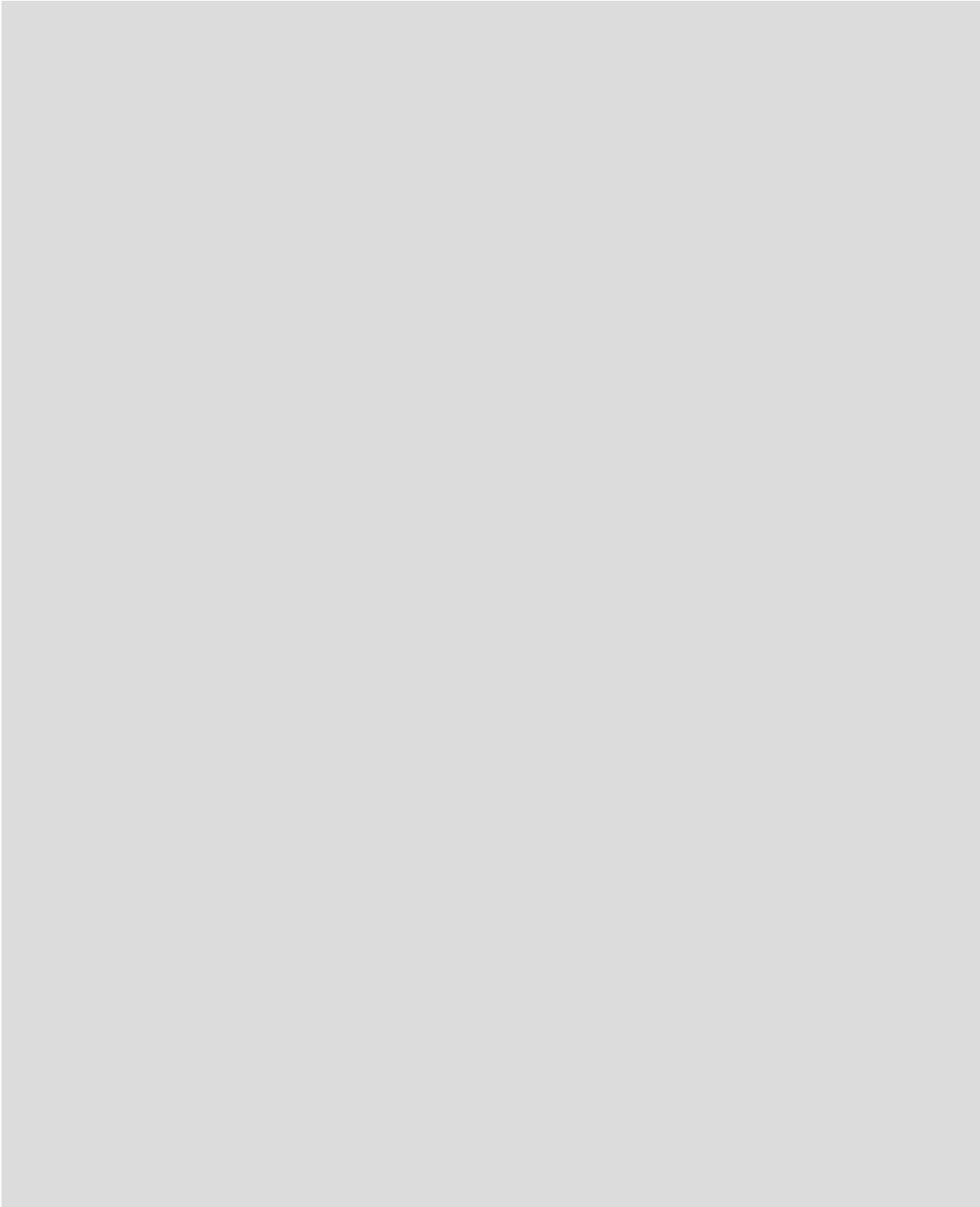
placed on his granite birdbath. As with nearly every Akagawa project, he also created places to sit. “Seating becomes very much my sculptural language and aesthetic experience,” he says. “Seating encourages and fosters our thinking.”

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. 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. He briefly taught printmaking in Halifax, Nova Scotia, and Atlanta before settling 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.

Akagawa retired from MCAD in 2010. In addition to the solo show “How Do We Remember” (2016), Metropolitan State University, St. Paul, Minnesota, he has exhibited in “The Garden in the Galleries” (1994), Walker Art Center, Minneapolis; “Building Dialogue” (1989), Minneapolis Institute of Art; “Regional Invitational 1975,” Walker Art Center; “Tamarind: Homage to Lithography” (1969), Museum of Modern Art, New York; and others. 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, with occasional visits by his son and daughter, Gabriel Bizen and Alexis Merritt Akagawa.

—Marla J. Kinney

Cat. Akagawa 1. Artwork Title	51
Cat. Akagawa 2. Artwork Title	53
Cat. Akagawa 3. Artwork Title	55

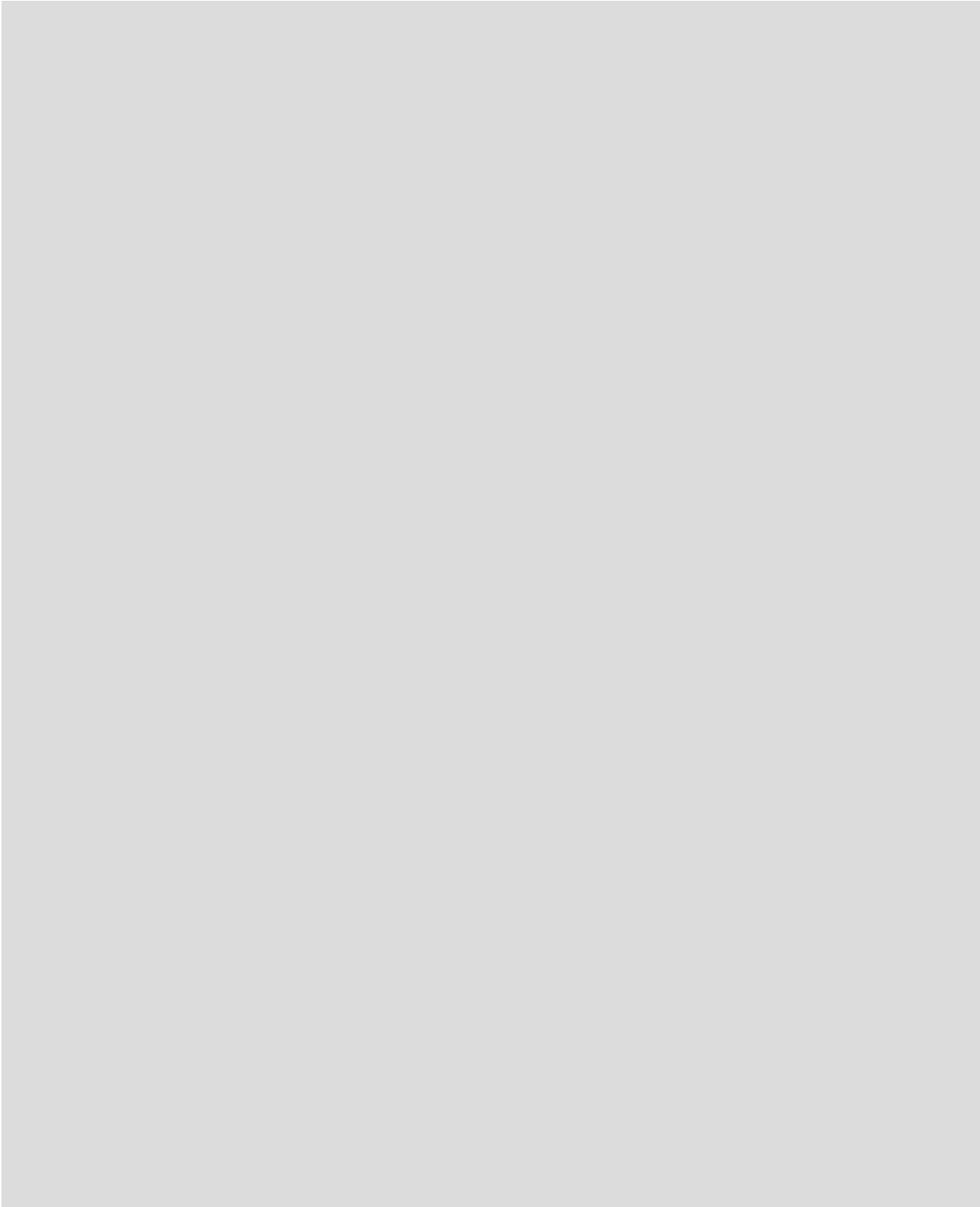


## Cat. Akagawa 1. Artwork Title

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## **Cat. Akagawa 2. Artwork Title**

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### **Cat. Akagawa 3. Artwork Title**

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# Carlos Amorales

## Carlos Amorales

**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 Amorales* (1996–2001), two *luchadores*, both wearing identical Amorales 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 Amorales and the name by which he and his artwork are now known globally.

Amorales’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, Amorales 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.

Amorales had previously used the *Liquid Archive* in the design of album covers for *Nuevos Ricos* (2004–2009), 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 Amorales’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>

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

—lan Karp

## NOTES

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

Cat. XX. Amoraes 1	60
Cat. XX. Amoraes 2	62
Cat. XX. Amoraes 3	64
Cat. XX. Amoraes 4	66
Cat. XX. Amoraes 5	68
Cat. XX. Amoraes 6	70
Cat. XX. Amoraes 7	72
Cat. XX. Amoraes 8	74
Cat. XX. Amoraes 9	76
Cat. XX. Amoraes 10	78
Cat. XX. Amoraes 11	80
Cat. XX. Amoraes 12	82
Cat. XX. Amoraes 13	84
Cat. XX. Amoraes 14	86
Cat. XX. Amoraes 15	88
Cat. XX. Amoraes 16	90
Cat. XX. Amoraes 17	92
Cat. XX. Amoraes 18	94
Cat. XX. Amoraes 19	96
Cat. XX. Amoraes 20	98
Cat. XX. Amoraes 21	100
Cat. XX. Amoraes 22	102
Cat. XX. Amoraes 23	104
Cat. XX. Amoraes 24	106
Cat. XX. Amoraes 25	108
Cat. XX. Amoraes 26	110
Cat. XX. Amoraes 27	112
Cat. XX. Amoraes 28	114
Cat. XX. Amoraes 29	116
Cat. XX. Amoraes 30	118
Cat. XX. Amoraes 31	120
Cat. XX. Amoraes 32	122
Cat. XX. Amoraes 33	124
Cat. XX. Amoraes 34	126
Cat. XX. Amoraes 35	128
Cat. XX. Amoraes 36	130
Cat. XX. Amoraes 37	132
Cat. XX. Amoraes 38	134
Cat. XX. Amoraes 39	136
Cat. XX. Amoraes 40	138
Cat. XX. Amoraes 41	140
Cat. XX. Amoraes 42	142

Cat. XX. Amoraes 43 .....	144
Cat. XX. Amoraes 44 .....	146
Cat. XX. Amoraes 45 .....	148
Cat. XX. Amoraes 46 .....	150
Cat. XX. Amoraes 47 .....	152
Cat. XX. Amoraes 48 .....	154
Cat. XX. Amoraes 49 .....	156
Cat. XX. Amoraes 50 .....	158



## Cat. XX. Amoraes 1

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Id

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## Cat. XX. Amorales 2

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Id

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## Cat. XX. Amorales 3

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Id

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## Cat. XX. Amorales 4

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Id

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## Cat. XX. Amorales 5

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Id

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## Cat. XX. Amoraes 6

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Id

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## Cat. XX. Amorales 7

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Id

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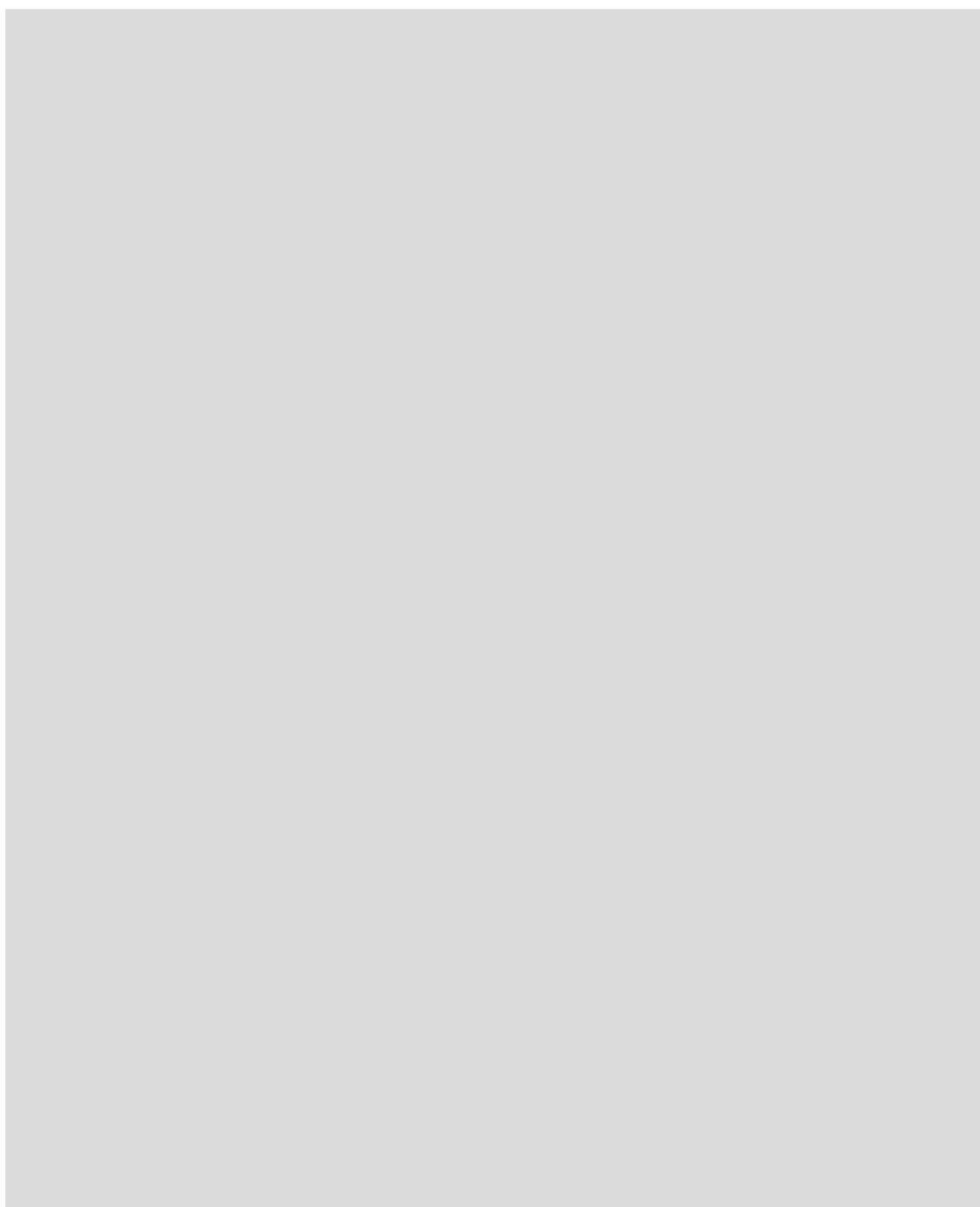


## Cat. XX. Amorales 8

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Id

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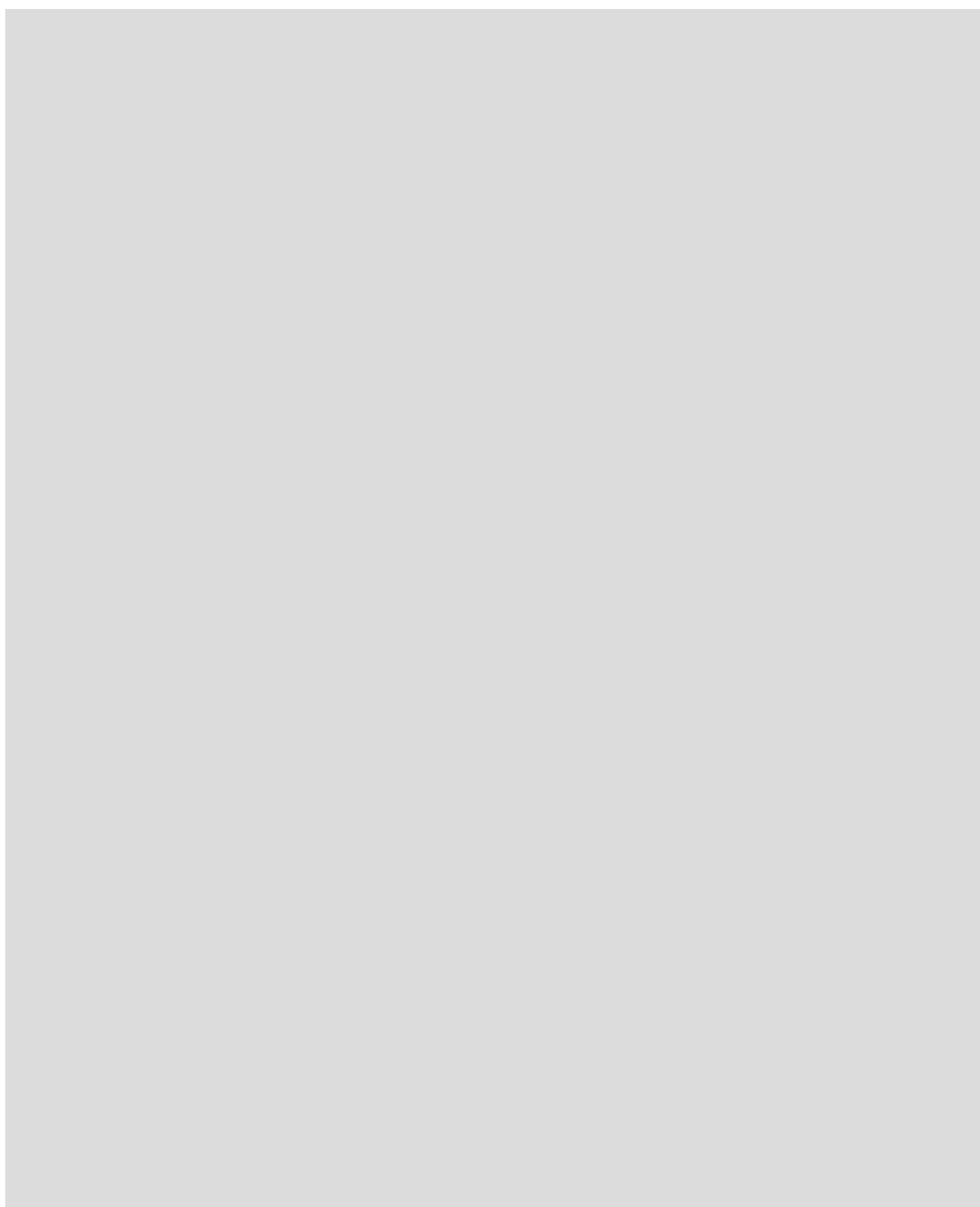
## Cat. XX. Amorales 9

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Id

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## Cat. XX. Amoraes 10

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Id

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## Cat. XX. Amoraes 11

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Id

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## Cat. XX. Amoraes 12

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Id

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## Cat. XX. Amoraes 13

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Id

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## Cat. XX. Amoraes 14

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Id

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## Cat. XX. Amoraes 15

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Id

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## Cat. XX. Amoraes 16

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Id

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## Cat. XX. Amoraes 17

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Id

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## Cat. XX. Amoraes 18

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Id

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## Cat. XX. Amorales 19

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Id

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## Cat. XX. Amoraes 20

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Id

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## Cat. XX. Amoraes 21

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Id

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## Cat. XX. Amoraes 22

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Id

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## Cat. XX. Amoraes 23

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Id

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## Cat. XX. Amoraes 24

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Id

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## Cat. XX. Amoraes 25

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Id

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## Cat. XX. Amoraes 26

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Id

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## Cat. XX. Amoraes 27

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Id

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## Cat. XX. Amoraes 28

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Id

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## Cat. XX. Amorales 29

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Id

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## Cat. XX. Amoraes 30

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Id

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## Cat. XX. Amoraes 31

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Id

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## Cat. XX. Amoraes 32

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Id

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## Cat. XX. Amoraes 33

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Id

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## Cat. XX. Amoraes 34

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Id

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## Cat. XX. Amoraes 35

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Id

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## Cat. XX. Amoraes 36

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Id

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## Cat. XX. Amoraes 37

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Id

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## Cat. XX. Amoraes 38

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Id

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## Cat. XX. Amoraes 39

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Id

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## Cat. XX. Amoraes 40

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Id

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## Cat. XX. Amoraes 41

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Id

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## Cat. XX. Amoraes 42

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Id

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## Cat. XX. Amoraes 43

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Id

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## Cat. XX. Amoraes 44

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Id

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## Cat. XX. Amoraes 45

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Id

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## Cat. XX. Amoraes 46

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Id

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## Cat. XX. Amoraes 47

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Id

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## Cat. XX. Amoraes 48

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Id

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## Cat. XX. Amoraes 49

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Id

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## Cat. XX. Amoraes 50

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Id

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# Julie Buffalohead

## Julie Buffalohead

**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. XX) and *The Showdown* (cat. no. XX) 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.” 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. XX]).

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. XX), 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.

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



## Cat. XX. Buffalohead 1

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Id

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## Cat. XX. Buffalohead 2

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Id

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## Cat. XX. Buffalohead 3

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Id

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## Cat. XX. Buffalohead 4

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Id

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## Cat. XX. Buffalohead 5

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Id

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## Cat. XX. Buffalohead 6

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Id

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## Cat. XX. Buffalohead 7

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Id

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## Cat. XX. Buffalohead 8

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Id

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## Cat. XX. Buffalohead 9

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Id

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## Cat. XX. Buffalohead 10

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Id

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# Andrea Carlson

## Andrea Carlson

**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.

For the two screenprints she made at Highpoint, *Anti-Retro* (2018) (cat. no. XX) and *Exit* (2018) (cat. no. XX), 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.”

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. Carlson has been awarded fellowships and grants by the Minnesota State Arts Board (2014, 2011, 2006), the McKnight Foundation (2008), the Carolyn Foundation (2016), and the Joan Mitchell Foundation (2017). She has had solo exhibitions at Bockley Gallery, Minneapolis (2014, 2011, 2008), the Centrale Galerie Powerhouse, Montreal (2016), and the College of New Jersey Art Gallery, Ewing (2017). Her work has been included in group exhibitions at the National Gallery of Canada, Ottawa (2013), the Museum of Contemporary Native Arts, Santa Fe (2015), and the Minneapolis Institute of Art (2019, 2015, 2007). Carlson currently lives and works in Chicago and maintains a studio in St. Paul, Minnesota.

—Ian Karp

## NOTES

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

Cat. XX. Carlson 1 .....	184
Cat. XX. Carlson 2 .....	186



## Cat. XX. Carlson 1

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Id

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## Cat. XX. Carlson 2

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Id

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Carter Bio

# Carter





## Cat. XX. Carter 1

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Id

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## Cat. XX. Carter 2

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Id

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## Cat. XX. Carter 3

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Id

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## Cat. XX. Carter 4

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Id

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Cole Bio

**Cole**





## Cat. XX. Cole 1

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Id

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## Cat. XX. Cole 2

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Id

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## Cat. XX. Cole 3

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Id

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## Cat. XX. Cole 4

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## Cat. XX. Cole 5

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## Cat. XX. Cole 6

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Id

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## Cat. XX. Cole 7

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Id

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## Cat. XX. Cole 8

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Id

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## Cat. XX. Cole 9

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Id

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## Cat. XX. Cole 10

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Id

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**Cat. XX. Cole 11**

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Id

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## Cat. XX. Cole 12

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Id

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## Cat. XX. Cole 13

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Id

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**Cat. XX. Cole 14**

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Id

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## Cat. XX. Cole 15

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Id

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## Cat. XX. Cole 16

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Id

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## Cat. XX. Cole 17

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Id

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## Cat. XX. Cole 18

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Id

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## Cat. XX. Cole 19

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## Cat. XX. Cole 20

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## Cat. XX. Cole 21

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## Cat. XX. Cole 22

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## Cat. XX. Cole 23

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**Cat. XX. Cole 24**

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**Cat. XX. Cole 25**

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**Cat. XX. Cole 26**

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Id

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**Cat. XX. Cole 27**

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**Cat. XX. Cole 28**

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**Cat. XX. Cole 29**

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**Cat. XX. Cole 30**

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**Cat. XX. Cole 31**

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**Cat. XX. Cole 32**

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**Cat. XX. Cole 33**

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**Cat. XX. Cole 34**

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**Cat. XX. Cole 35**

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Id

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**Cat. XX. Cole 36**

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**Cat. XX. Cole 37**

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**Cat. XX. Cole 38**

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**Cat. XX. Cole 39**

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Id

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**Cat. XX. Cole 40**

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Id

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**Cat. XX. Cole 41**

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Id

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**Cat. XX. Cole 42**

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Id

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## Cat. XX. Cole 43

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Id

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**Cat. XX. Cole 44**

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Id

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**Cat. XX. Cole 45**

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Id

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**Cat. XX. Cole 46**

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Id

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**Cat. XX. Cole 47**

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Id

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**Cat. XX. Cole 48**

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Id

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**Cat. XX. Cole 49**

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Id

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Crosby Bio

**Crosby**



**Cat. XX. Crosby 1**

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Id

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Crowner Bio

**Crowner**



**Cat. XX. Crowner 1**

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Id
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**Cat. XX. Crowner 2**

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Id
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**Cat. XX. Crowner 3**

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Id
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# Santiago Cucullu

## **Santiago Cucullu**

**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. 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.

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, California (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



## **Cat. XX. Cucullu 1**

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## Cat. XX. Cucullu 2

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## Cat. XX. Cucullu 3

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## Cat. XX. Cucullu 4

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## Cat. XX. Cucullu 5

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## Cat. XX. Cucullu 6

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## Cat. XX. Cucullu 7

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## Cat. XX. Cucullu 8

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## Cat. XX. Cucullu 9

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## Cat. XX. Cucullu 10

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## Cat. XX. Cucullu 11

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## Cat. XX. Cucullu 12

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## Cat. XX. Cucullu 13

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## Cat. XX. Cucullu 14

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## Cat. XX. Cucullu 15

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## Cat. XX. Cucullu 16

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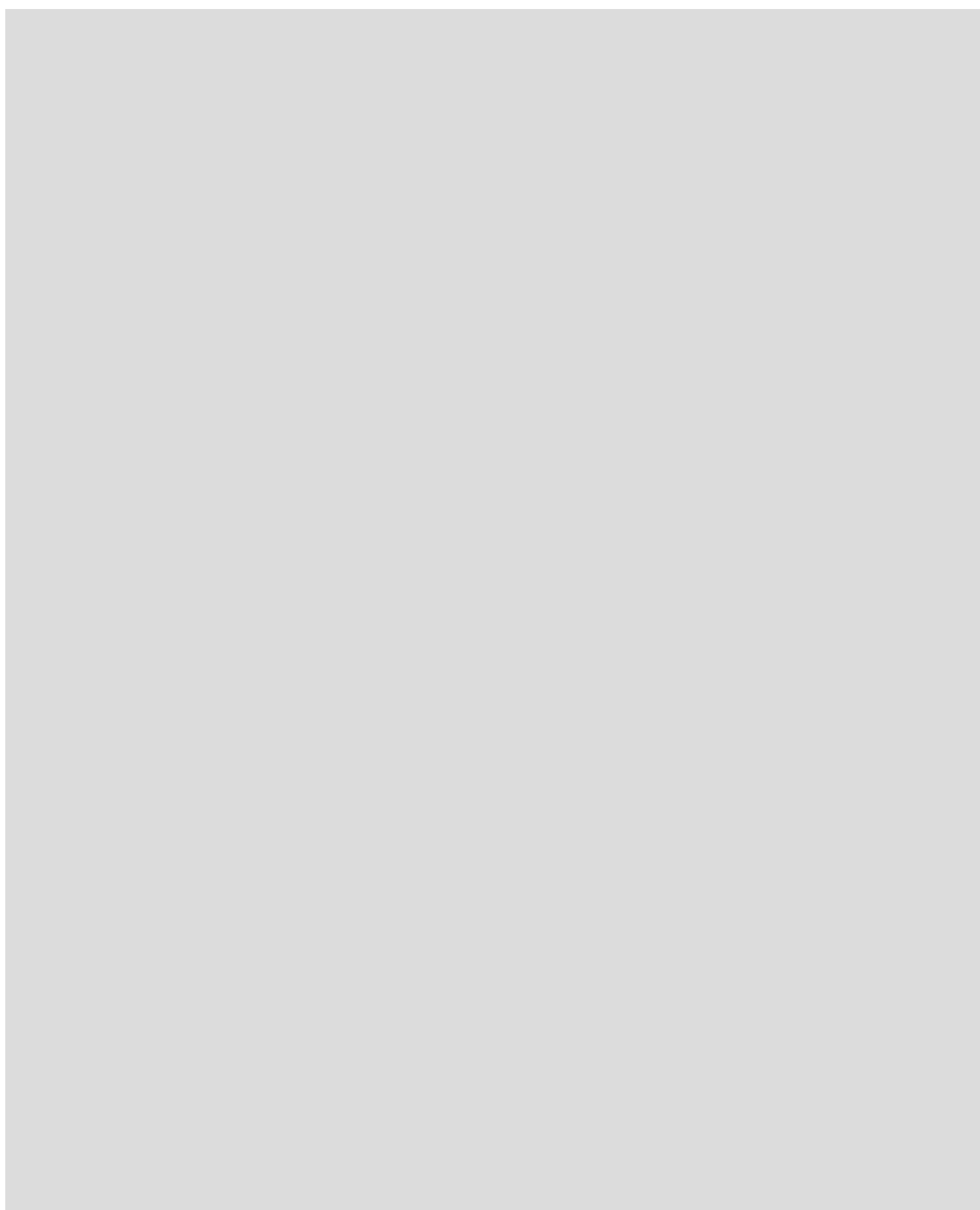
## Cat. XX. Cucullu 17

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## Cat. XX. Cucullu 18

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## Cat. XX. Cucullu 19

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## Cat. XX. Cucullu 20

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## Cat. XX. Cucullu 21

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## Cat. XX. Cucullu 22

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## Cat. XX. Cucullu 23

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## Cat. XX. Cucullu 24

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## Cat. XX. Cucullu 25

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## Cat. XX. Cucullu 26

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## Cat. XX. Cucullu 27

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## Cat. XX. Cucullu 28

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## Cat. XX. Cucullu 29

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## Cat. XX. Cucullu 30

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## Cat. XX. Cucullu 31

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## Cat. XX. Cucullu 32

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## Cat. XX. Cucullu 33

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## Cat. XX. Cucullu 34

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## Cat. XX. Cucullu 35

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## Cat. XX. Cucullu 36

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## Cat. XX. Cucullu 37

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## Cat. XX. Cucullu 38

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Id

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## Cat. XX. Cucullu 39

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Id

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Deeds Bio

# Deeds



## Cat. XX. Deeds 1

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Id

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Durham Bio

# Durham





## Cat. XX. Durham 1

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Id

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## Cat. XX. Durham 2

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## Cat. XX. Durham 3

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## Cat. XX. Durham 4

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## Cat. XX. Durham 5

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## Cat. XX. Durham 6

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## Cat. XX. Durham 7

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## Cat. XX. Durham 8

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## Cat. XX. Durham 9

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## Cat. XX. Durham 10

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## Cat. XX. Durham 11

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## Cat. XX. Durham 12

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Id

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# Mary Esch

## Mary Esch

### **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. 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" (cat. nos. XX), 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 and 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



## Cat. XX. Esch 1

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## Cat. XX. Esch 2

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## Cat. XX. Esch 3

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## Cat. XX. Esch 4

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## Cat. XX. Esch 5

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## Cat. XX. Esch 6

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## Cat. XX. Esch 7

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## Cat. XX. Esch 8

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Id

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## Cat. XX. Esch 9

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Id

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## Cat. XX. Esch 10

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Id

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## Cat. XX. Esch 11

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## Cat. XX. Esch 12

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## Cat. XX. Esch 13

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Id

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## Cat. XX. Esch 14

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Id

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## Cat. XX. Esch 15

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## Cat. XX. Esch 16

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Id

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## Cat. XX. Esch 17

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Id

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## Cat. XX. Esch 18

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Id

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# Rob Fischer

## Rob Fischer

**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.

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. XX) 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.

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





## Cat. XX. Fischer 1

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Id

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# Rico Gatson

## Rico Gatson

**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. 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, color and hard-edged lines abound in his work, but he resists the term "painter." "I'm a sculptor who paints," he has said. 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'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, 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. XX) is based on the painting/collage *Harriet Tubman* (2018) in this series, which celebrates the famous abolitionist and political activist.

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 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 Grant. Gatson lives in Queens, New York, very near his Brooklyn studio.

—Marla J. Kinney



## Cat. XX. Gatson 1

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Id

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Heikes Bio

**Heikes**





## Cat. XX. Heikes 1

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Id

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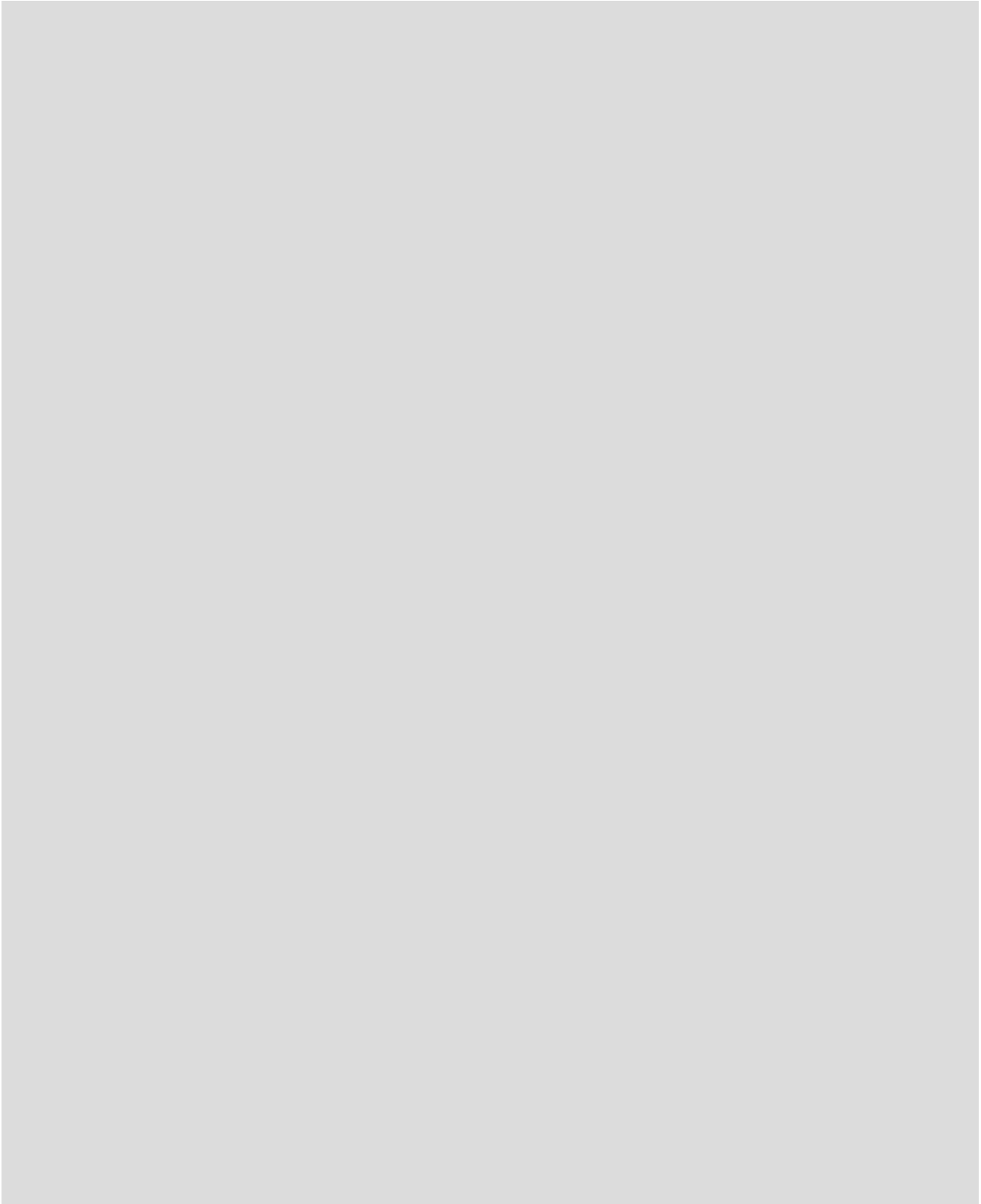


## Cat. XX. Heikes 2

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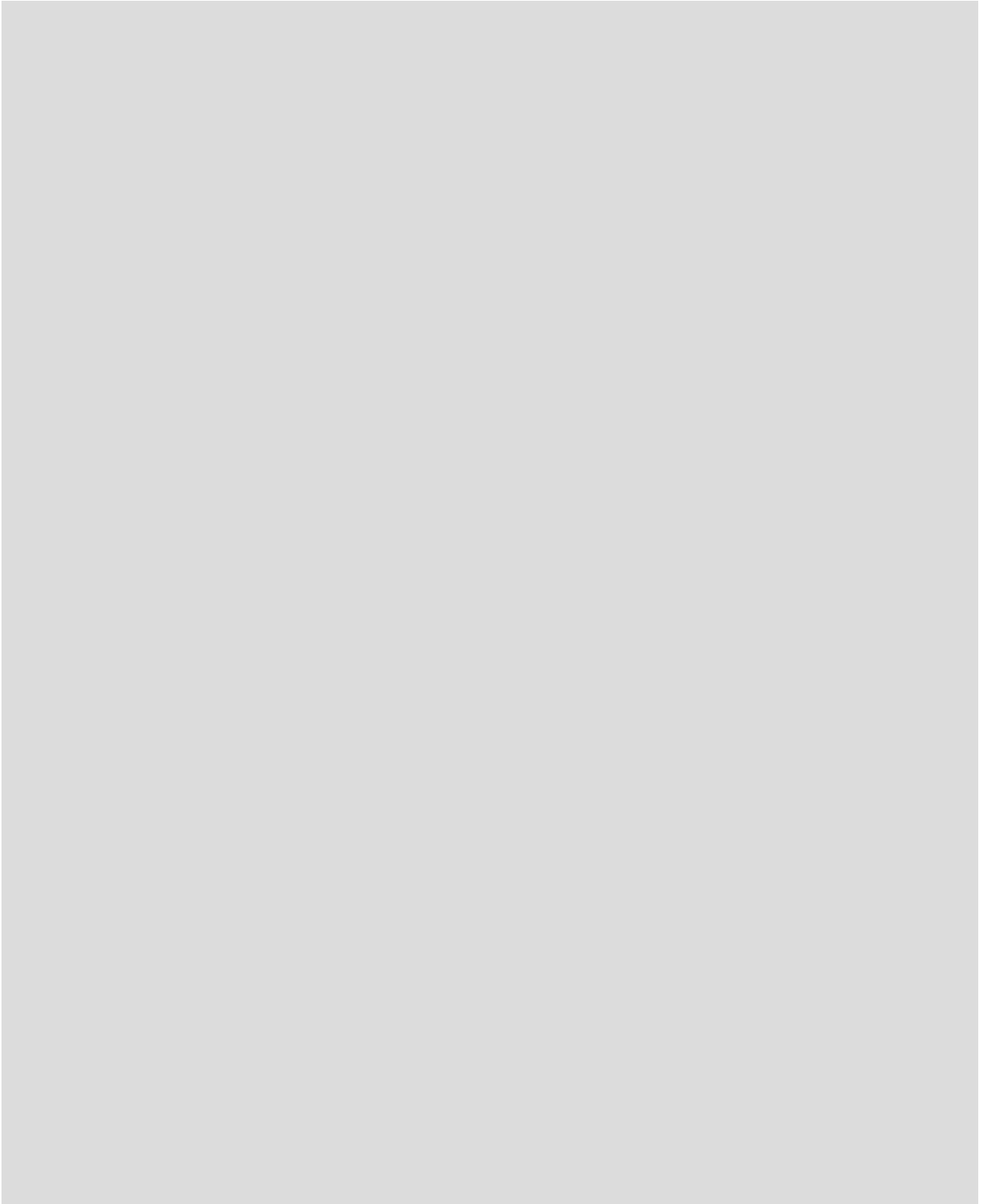


## Cat. XX. Heikes 3

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Id

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## Cat. XX. Heikes 4

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Id

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## Cat. XX. Heikes 5

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Id

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## Cat. XX. Heikes 6

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## Cat. XX. Heikes 7

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Id

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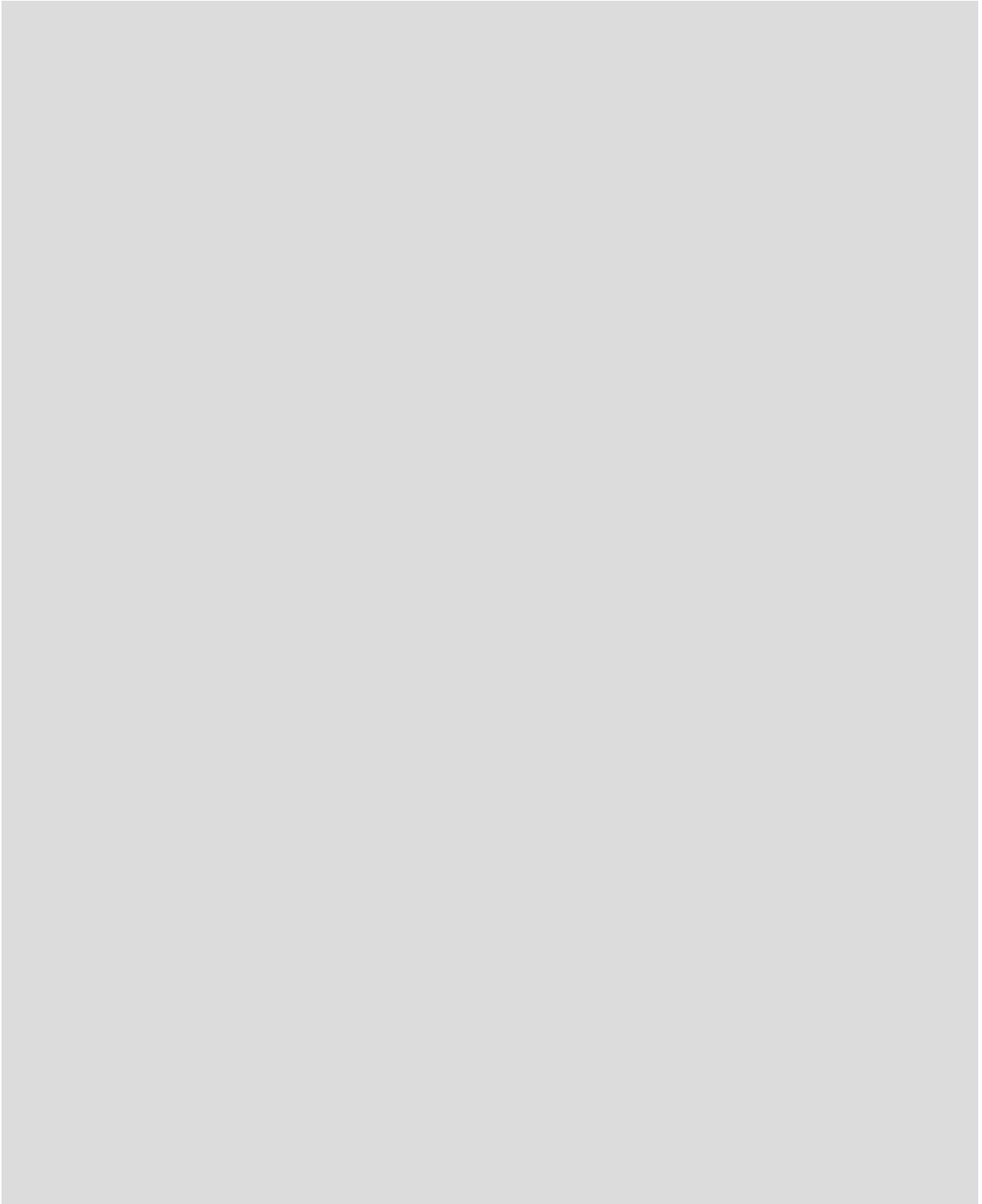


## Cat. XX. Heikes 8

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Id

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## Cat. XX. Heikes 9

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Id

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## Cat. XX. Heikes 10

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Id

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## Cat. XX. Heikes 11

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Id

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## Cat. XX. Heikes 12

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Id

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## Cat. XX. Heikes 13

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Id

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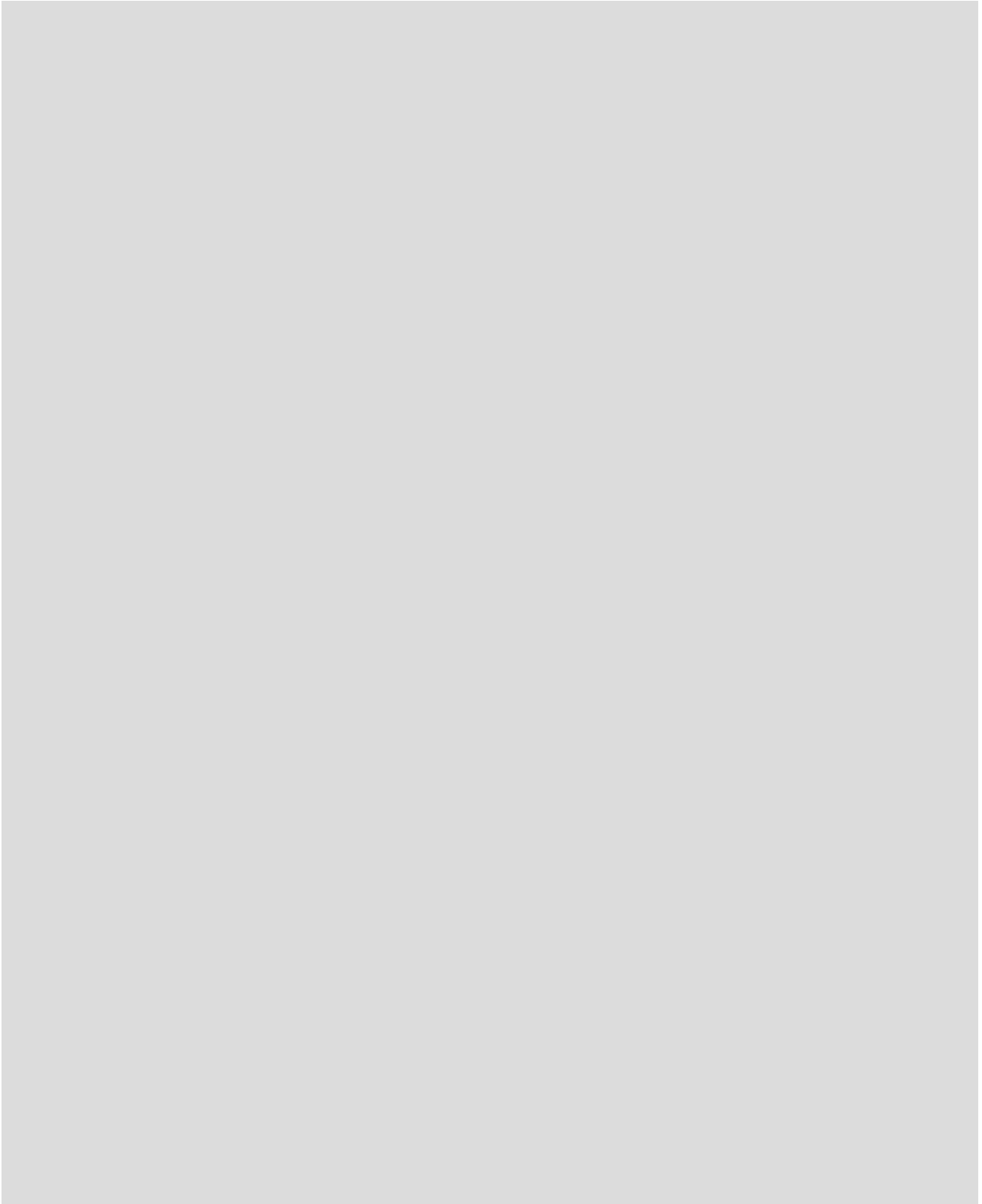


## Cat. XX. Heikes 14

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Id

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## Cat. XX. Heikes 15

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Id

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## Cat. XX. Heikes 16

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Id

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## Cat. XX. Heikes 17

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Id

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## Cat. XX. Heikes 18

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Id

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# Adam Helms

## Adam Helms

### 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 Helms 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 Helms 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. XX), 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. 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. In 2004 he received his MFA from the Yale University School of Art, New Haven, Connecticut.

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 the Chinati Foundation, Marfa, Texas (2007), and Artpace, San Antonio (2014). His work has been featured in group exhibitions at the Walker Art Center, Minneapolis (2006), the Solomon R. Guggenheim Museum, New York and Bilbao (2010), and the New Museum of Contemporary Art, New York (2010). Helms previously received the Louis Comfort Tiffany Foundation Biennial Award (2005), the Rema Hort Mann Foundation Emerging Artist Grant (2006), and the Pollock-Krasner Foundation Grant (2010). In 2019 Helms relocated his studio from Brooklyn to Köln, Germany, where he now lives and works.

—Ian Karp

**NOTES**

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

Cat. XX. Helms 1 .....	499
Cat. XX. Helms 2 .....	501
Cat. XX. Helms 3 .....	503
Cat. XX. Helms 4 .....	505
Cat. XX. Helms 5 .....	507



## Cat. XX. Helms 1

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Id

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## Cat. XX. Helms 2

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Id

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## Cat. XX. Helms 3

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Id

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## Cat. XX. Helms 4

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Id

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## Cat. XX. Helms 5

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Id

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Hodges Bio

# Hodges





## Cat. XX. Hodges 1

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Id

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## Cat. XX. Hodges 2

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Id

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## Cat. XX. Hodges 3

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Id

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## Cat. XX. Hodges 4

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Id

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# Alexa Horochowski

## Alexa Horochowski

### 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. 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. nos. XX), 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.

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), Efroymsen 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), Soap Factory, Minneapolis. She lives in Minneapolis.

—Marla J. Kinney



## Cat. XX. Horochowski 1

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Id

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# Joel Janowitz

## Joel Janowitz

### 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." 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, swimming pools, 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) (cat. nos. XX–XX) 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.

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 others. Janowitz has taught widely, including

at Wellesley College; Brown University, Providence, Rhode Island; and the School of the  
MFA, Boston.

—Marla J. Kinney



## Cat. XX. Janowitz 1

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Id

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## Cat. XX. Janowitz 2

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## Cat. XX. Janowitz 3

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## Cat. XX. Janowitz 4

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Id

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## Cat. XX. Janowitz 5

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Id

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## Cat. XX. Janowitz 6

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Id

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## Cat. XX. Janowitz 7

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Id

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## Cat. XX. Janowitz 8

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Id

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## Cat. XX. Janowitz 9

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Id

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## Cat. XX. Janowitz 10

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Id

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## Cat. XX. Janowitz 11

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Id

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# Brad Kahlhamer

## Brad Kahlhamer

### 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. 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. Seeing the Hopi *katsina* dolls at Phoenix's Heard Museum inspired *Bowery Nation* (2012)—one hundred figures assembled from rubber inner tubes, feathers, nails, coat hanger wire, Kahlhamer's hair, and other miscellany. His "Super Catcher" series (2014) consists of wire, jingles, and powwow bells. The planned show "Swap Meet," at the Scottsdale (Ariz.) Museum of Contemporary Art, is an ode to one of his childhood passions.

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.

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



## Cat. XX. Kahlhamer 1

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Id

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# Michael Kareken

## Michael Kareken

### **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.

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. His Scrap series culminated in a 2009 show at the Minneapolis Institute of Art, whose centerpiece was a billboard-size painting of discarded bottles. Then came two painting 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



## Cat. XX. Kareken 1

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## Cat. XX. Kareken 2

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Id

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## Cat. XX. Kareken 3

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Id

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# Cameron Martin

## Cameron Martin

**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." 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. XX) to be a portrait of a particular place. He based it on a painting he had made after a calendar photo. 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.

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). His one-person exhibitions include "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. He was also represented 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



## **Cat. XX. Carmeron Martin 1**

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# Delita Martin

## Delita Martin

### 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. 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 took her to meet Biggers and show him her drawings. 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.” She describes her art as “a reconstruction of identities, offering different and more positive images of African American women.” 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. 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 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



**Cat. XX. Delita Martin 1**

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Id

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**Cat. XX. Delita Martin 2**

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**Cat. XX. Delita Martin 3**

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Id

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**Cat. XX. Delita Martin 4**

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Id

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**Cat. XX. Delita Martin 5**

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Id

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**Cat. XX. Delita Martin 6**

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Id

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**Cat. XX. Delita Martin 7**

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Id

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# Julie Mehretu

## Julie Mehretu

### 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. XX) she used thirty-two screenprinted colors to abstract the rigidity of the underlying architecture, whereas in *Entropia: Construction* (2005) (cat. no. XX) she worked with a monochromatic palette but included an additional drawing of autographic mark 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.

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).

She has had solo exhibitions at many institutions and galleries, including the Solomon R. Guggenheim Museum, Berlin and New York (2009–10), Marian Goodman Gallery, New York and Paris (2017, 2016, 2013), Gebre Kristos Desta Center Modern Art Museum, Addis Ababa, Ethiopia (2016), Museu Serralves, Porto, Portugal (2017–18), Fundación Botín, Santander, Spain (2017–18), and White Cube, London (2018). A recent mid-career survey at the Los Angeles County Museum of Art (2019–20) traveled to the High Museum, Atlanta (2020–21), Whitney Museum of American Art, New York (2021), and the Walker Art Center, Minneapolis (2021–22). Mehretu has also made large-scale commissions for major institutions, such as *Mural* (2004) for Goldman Sachs and *HOWL, eon (I, II)* (2017) for the atrium of the San Francisco Museum of Modern Art. She currently lives and works in New York and Berlin.

—lan Karp

**NOTES**

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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.

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Cat. XX. Mehretu 1 .....	579
Cat. XX. Mehretu 2 .....	581

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## **Cat. XX. Mehretu 1**

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Id

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## Cat. XX. Mehretu 2

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Id

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# Clarence Morgan

## Clarence Morgan

### 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 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. 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 art. "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.

Painter, draftsman, and printmaker, 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. Morgan maintains studios in Minneapolis and Chicago.

—Marla J. Kinney



## Cat. XX. Morgan 1

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Id

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## Cat. XX. Morgan 2

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Id

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## Cat. XX. Morgan 3

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Id

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## Cat. XX. Morgan 4

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Id

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## Cat. XX. Morgan 5

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Id

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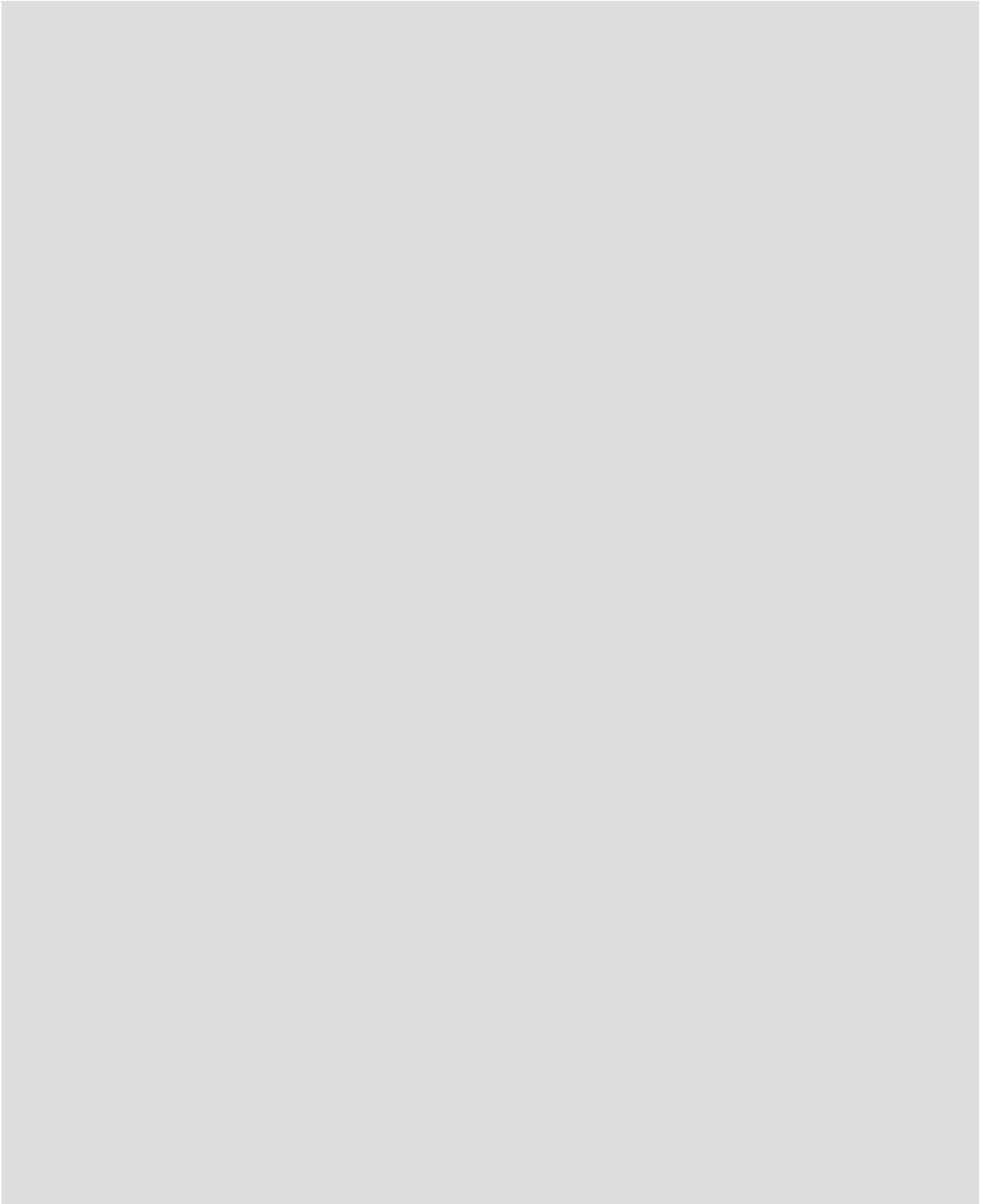


## Cat. XX. Morgan 6

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Id

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## Cat. XX. Morgan 7

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Id

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## Cat. XX. Morgan 8

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Id

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## Cat. XX. Morgan 9

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Id

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## Cat. XX. Morgan 10

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Id

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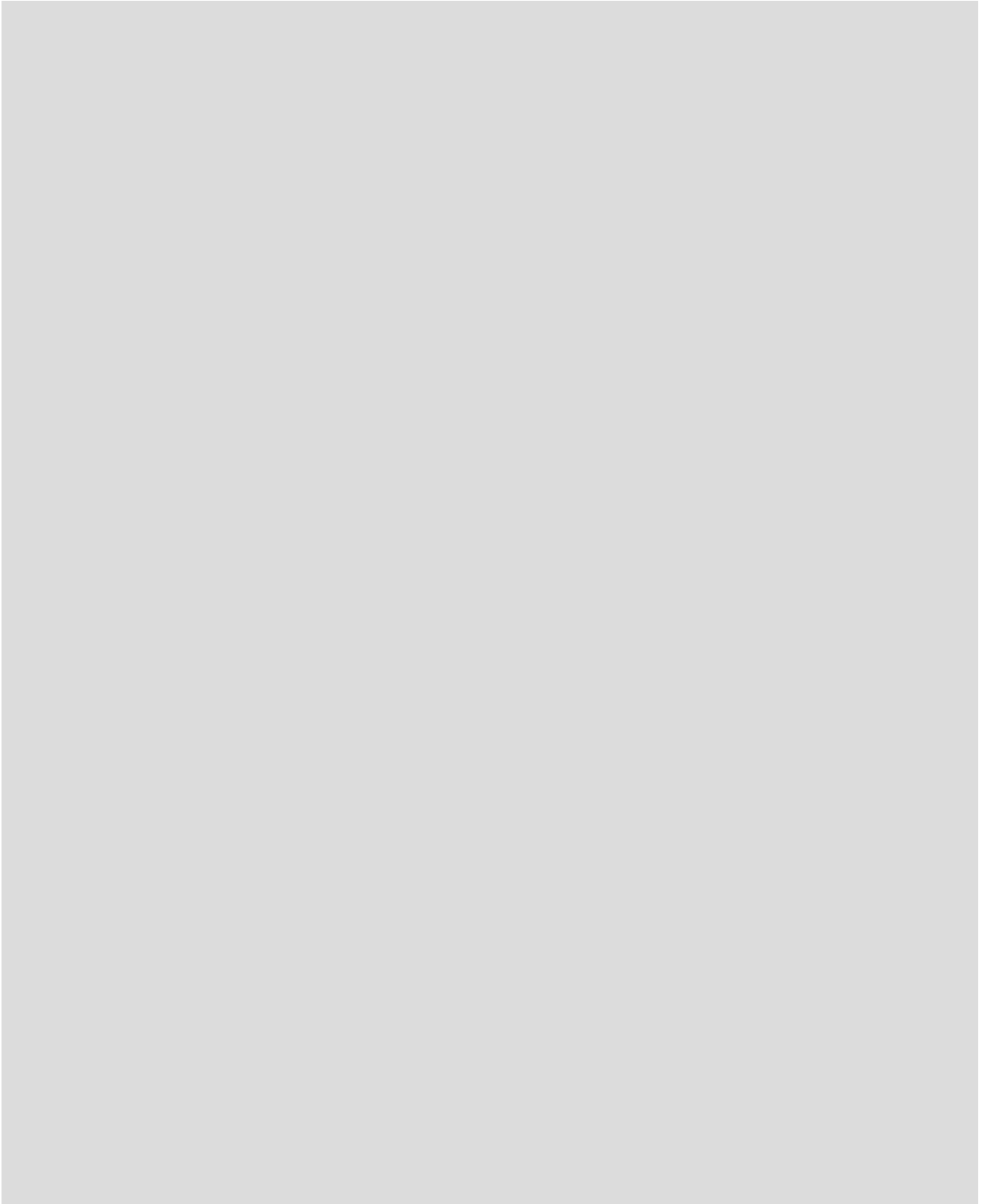


## Cat. XX. Morgan 11

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Id

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## Cat. XX. Morgan 12

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Id

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## Cat. XX. Morgan 13

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Id

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## Cat. XX. Morgan 14

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Id

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# Lisa Nankivil

## Lisa Nankivil

### 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. 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." Her striped Highpoint print *Equinox* (2008) (cat. no. XX) 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



## Cat. XX. Nankivil 1

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Id

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## Cat. XX. Nankivil 2

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Id

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## Cat. XX. Nankivil 3

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Id

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# Stuart Nielsen

## Stuart Nielsen

**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. 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 and fan 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. XX), 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



## Cat. XX. Nielsen 1

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Id

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## Cat. XX. Nielsen 2

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Id

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## Cat. XX. Nielsen 3

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Id

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## Cat. XX. Nielsen 4

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Id

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## Cat. XX. Nielsen 5

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Id

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## Cat. XX. Nielsen 6

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Id

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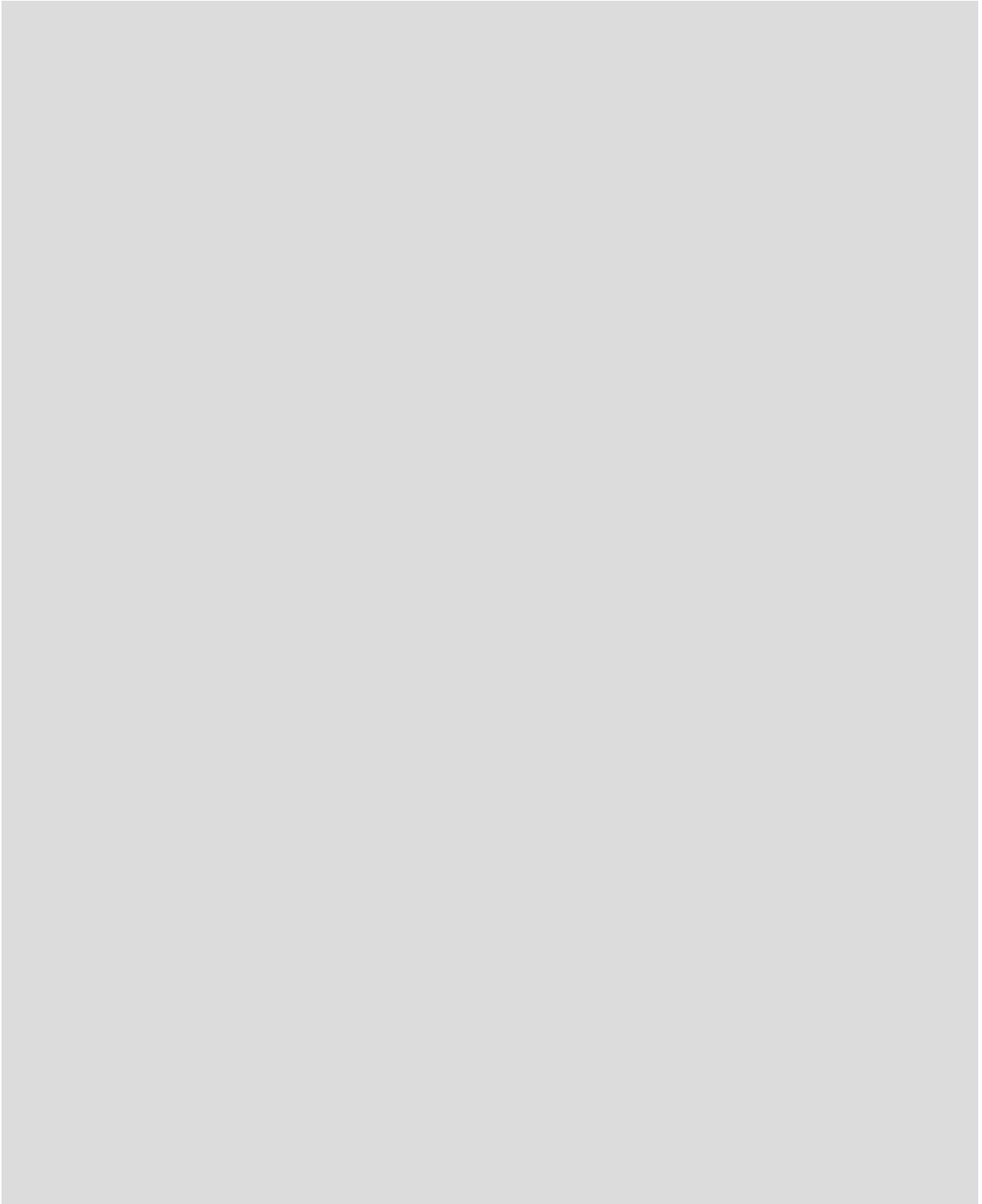


## Cat. XX. Nielsen 7

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Id

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## Cat. XX. Nielsen 8

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Id

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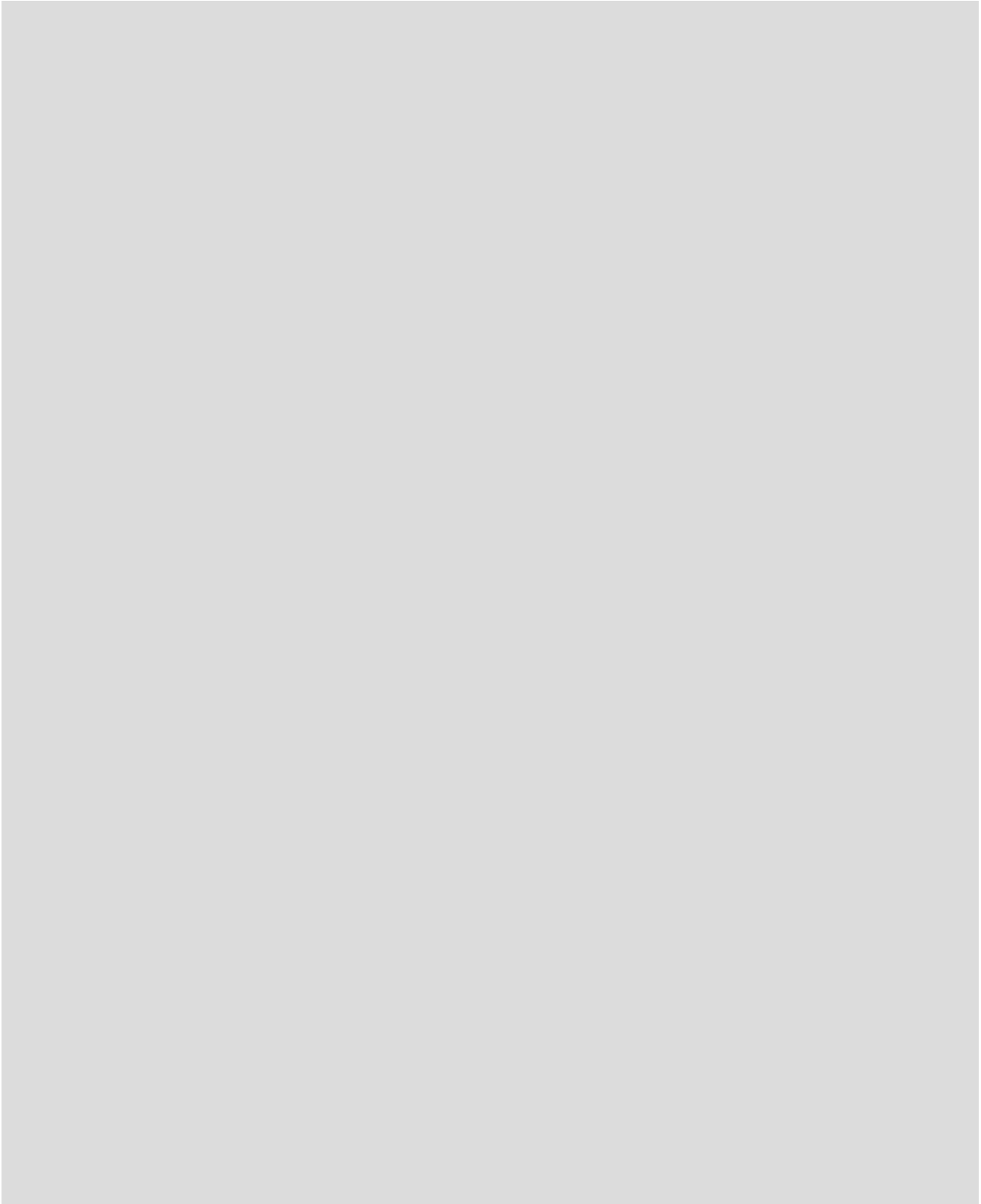


## Cat. XX. Nielsen 9

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Id

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## Cat. XX. Nielsen 10

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Id

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## Cat. XX. Nielsen 11

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Id

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## Cat. XX. Nielsen 12

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Id

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# Todd Norsten

## Todd Norsten

**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 Is at Hand Again* (2017) (cat. no. XX), for example, Norsten effected the look of a church sign announcing next week's sermon. In *The Wages of Sin Are Cheaper Every Day* (2016) (cat. no. XX), made the year Donald Trump was elected president, qualify this if he is reelected 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. 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. XX), 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 images that he finds when driving across the northern plains to go hunting.

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 oil and also the rubbery skin that develops on the 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. XX), 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. XX), 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



## Cat. XX. Norsten 1

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Id

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## Cat. XX. Norsten 2

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## Cat. XX. Norsten 3

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Id

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## Cat. XX. Norsten 4

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Id

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## Cat. XX. Norsten 5

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## Cat. XX. Norsten 6

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Id

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## Cat. XX. Norsten 7

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Id

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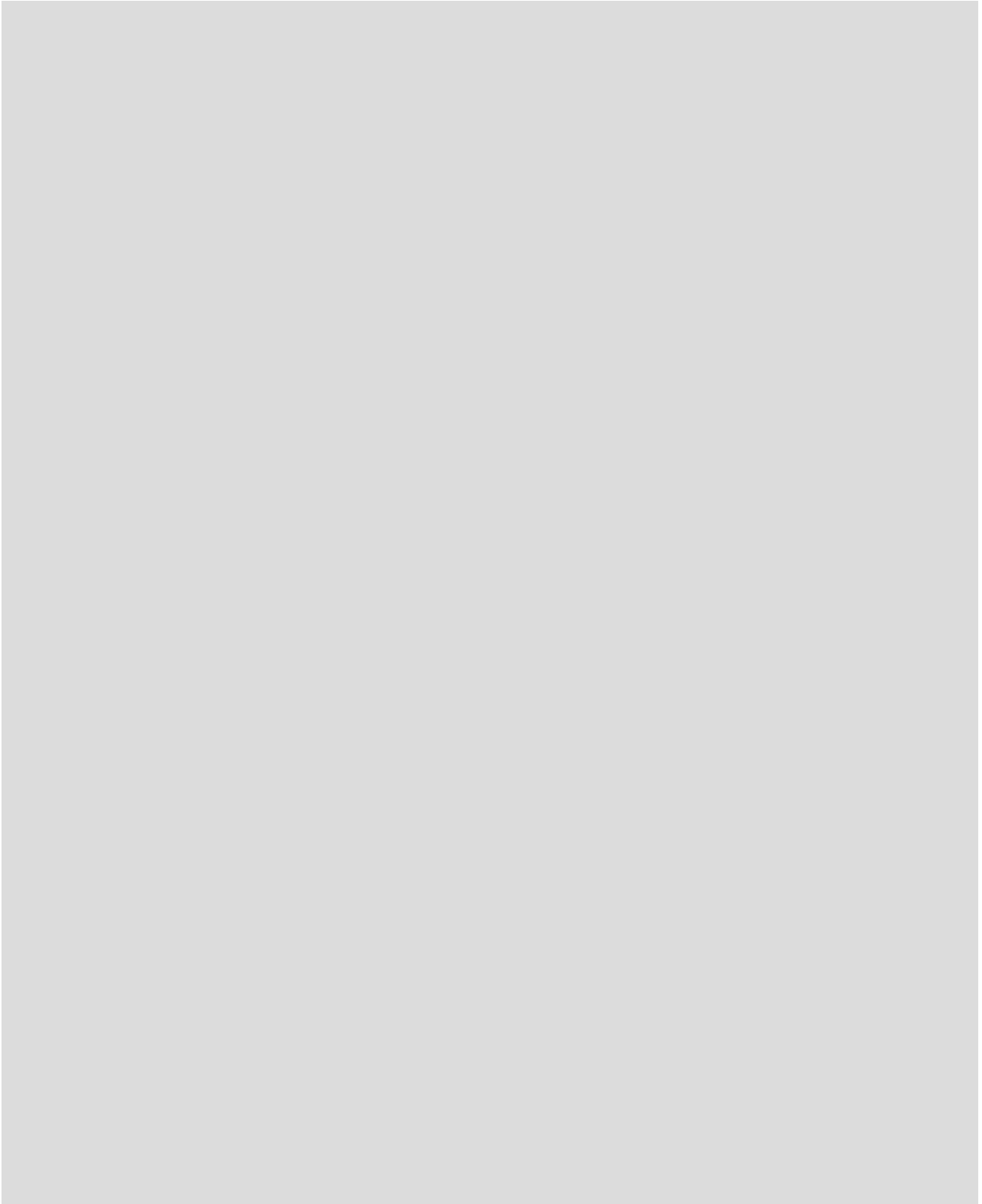


## Cat. XX. Norsten 8

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Id

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## Cat. XX. Norsten 9

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Id

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## Cat. XX. Nielsen 10

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Id

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**Cat. XX. Norsten 11**

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Id

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**Cat. XX. Norsten 12**

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Id

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**Cat. XX. Norsten 13**

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Id

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**Cat. XX. Norsten 14**

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Id

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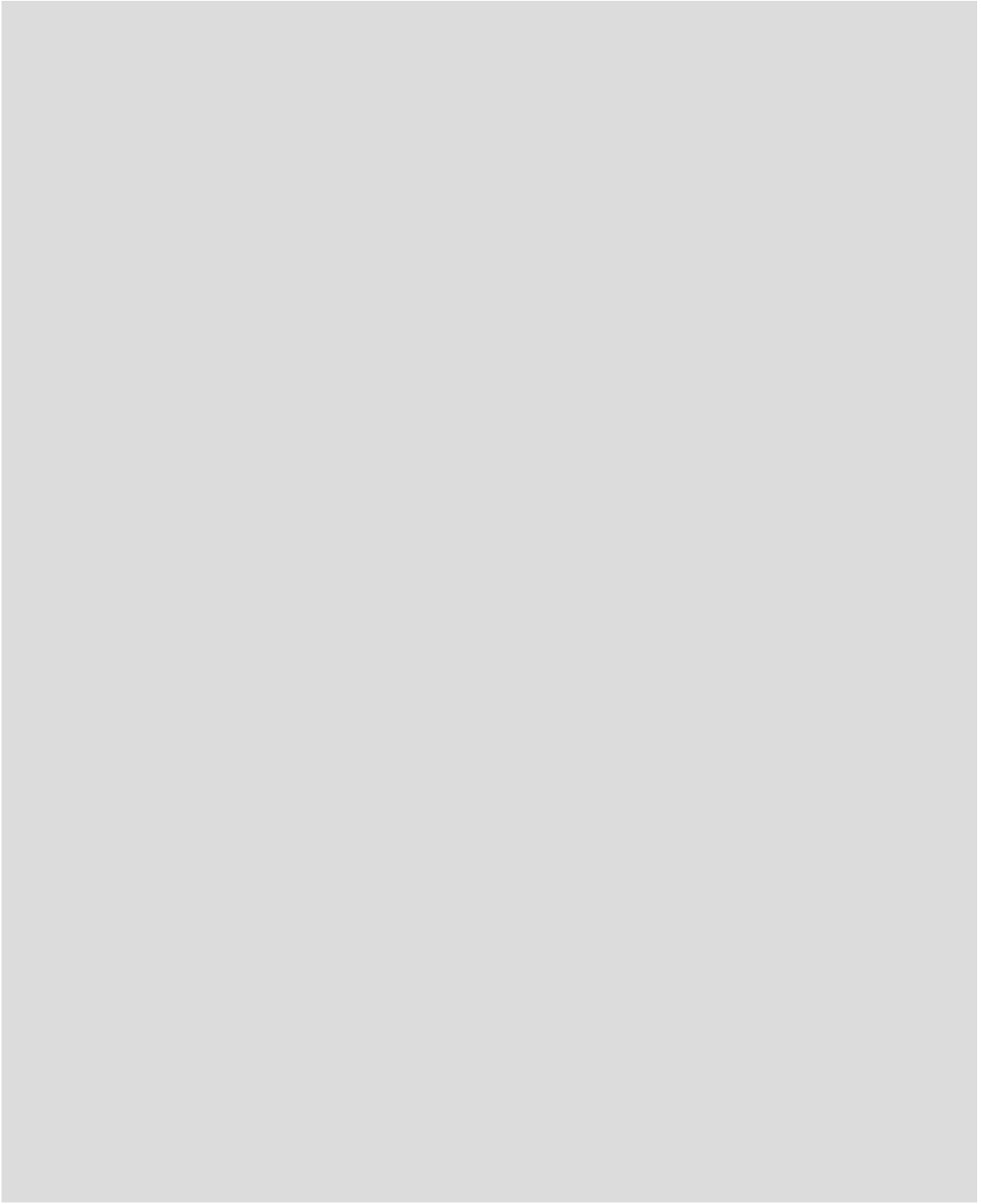


**Cat. XX. Norsten 15**

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Id

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**Cat. XX. Norsten 16**

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Id

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**Cat. XX. Norsten 17**

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Id

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**Cat. XX. Norsten 18**

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Id

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**Cat. XX. Norsten 19**

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Id

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# Chloe Piene

## Chloe Piene

**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 said. 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. "All the best pieces that I make, they really just come out by themselves," Piene has said. She invests herself just as 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."

Concentrating on the Northern Renaissance, Piene received a BA in art history (1993) from Columbia University in New York, and an MFA (1997) from Goldsmiths, University of London. In addition to the "Drawing Now: 2015" show, she participated in "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



## Cat. XX. Piene 1

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Id

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## Cat. XX. Piene 2

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Id

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## Cat. XX. Piene 3

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Id

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## Cat. XX. Piene 4

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Id

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Rankin Bio

# Rankin



## Cat. XX. Rankin 1

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Id

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## Cat. XX. Rankin 2

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Id

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# David Rathman

## David Rathman

### 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. 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, 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.

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





## Cat. XX. Rathman 1

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## Cat. XX. Rathman 2

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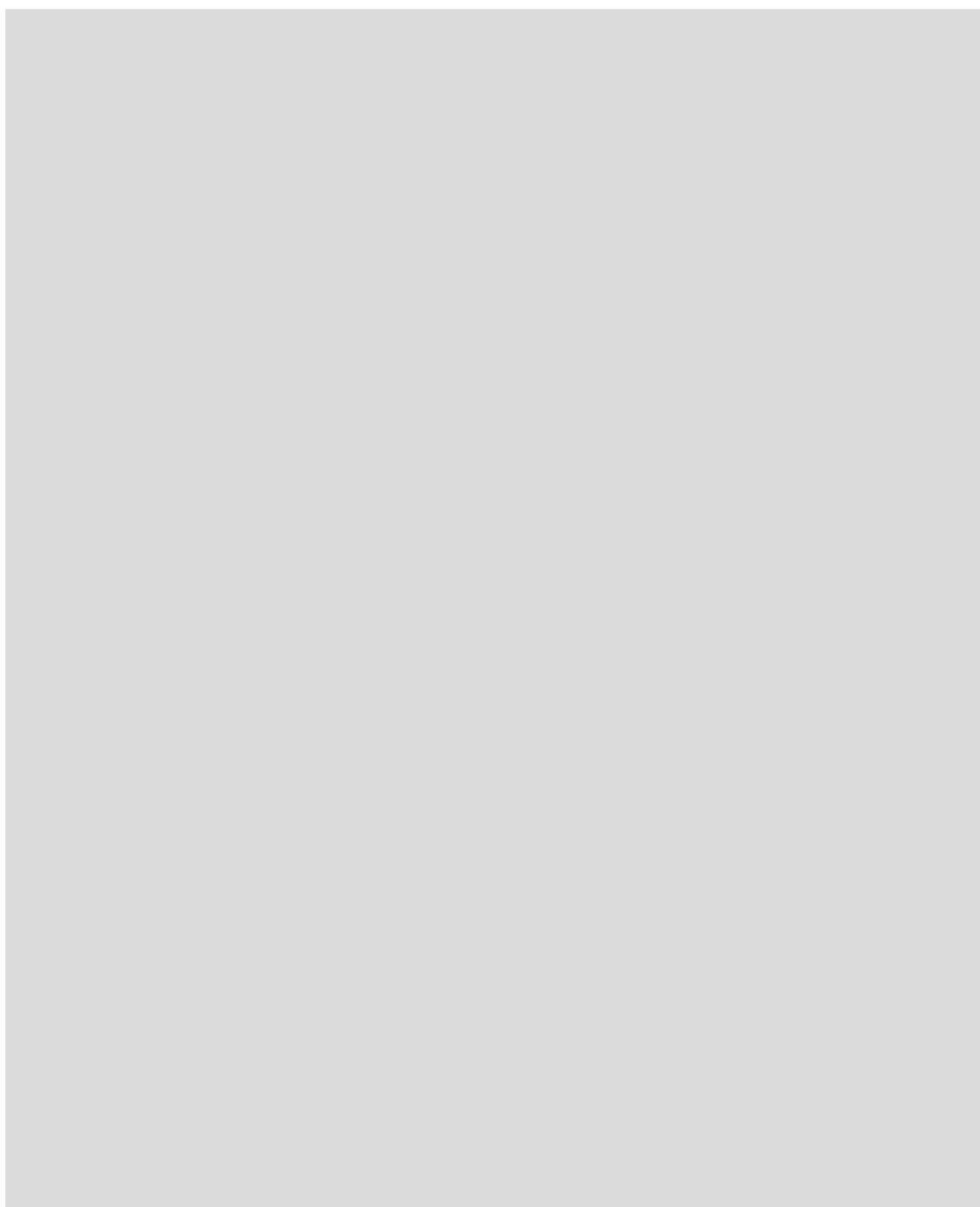


## Cat. XX. Rathman 3

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Id

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## Cat. XX. Rathman 4

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Id

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## Cat. XX. Rathman 5

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Id

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## Cat. XX. Rathman 6

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Id

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## Cat. XX. Rathman 7

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Id

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## Cat. XX. Rathman 8

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## Cat. XX. Rathman 9

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Id

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## Cat. XX. Rathman 10

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Id

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## Cat. XX. Rathman 11

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Id

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## Cat. XX. Rathman 12

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Id

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## Cat. XX. Rathman 13

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Id

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## Cat. XX. Rathman 14

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Id

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## Cat. XX. Rathman 15

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Id

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## Cat. XX. Rathman 16

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Id

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## Cat. XX. Rathman 17

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Id

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## Cat. XX. Rathman 18

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Id

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## Cat. XX. Rathman 19

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Id

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## Cat. XX. Rathman 20

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Id

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# Artemio Rodríguez

## Artemio Rodríguez

**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 Rodriguez had prepared on several linoleum blocks. The collaborative effort resulted in an image titled *Gallopig Death* (2007) (cat. no. XX). 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, can be seen trampling a crowd of people.

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 Chicana 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 featured in exhibitions at the Marianna Kistler Beach Museum of Art, Manhattan, Kansas (2017), the McNay Art Museum, San Antonio (2019), Galería de la Librería Carlos Fuentes, Zapopan, Mexico (2019), and the SDSU Downtown Gallery, San Diego (2020), among others. Rodríguez currently lives and works in Tacámbaro, Mexico.

—Ian Karp

Cat. XX. Rodriguez 1 ..... 743



## Cat. XX. Rodriguez 1

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Id

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Schwarz Bio

**Schwarz**



## **Cat. XX. Schwarz 1**

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Id

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**Cat. XX. Schwarz 2**

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Id

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## Cat. XX. Schwarz 3

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Id

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## Cat. XX. Schwarz 4

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Id

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## Cat. XX. Schwarz 5

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Id

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## Cat. XX. Schwarz 6

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Id

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# Anna Sobol-Wejman

## 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. She has also had solo shows at Galeria Grafiki i Plakatu, Warsaw (2000), the Center for Interdisciplinary Research, Bielefeld University, Germany (2008), and Jan Fejkiel Gallery, Kraków (2015, 2009, 2005, 2000, 1997) and has been included in numerous group exhibitions. Sobol-Wejman currently lives and works in Kraków.

—Ian Karp

Cat. XX. Sobol-Wejman 1 ..... 760

Cat. XX. Sobol-Wejman 2 ..... 762



## Cat. XX. Sobol-Wejman 1

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Id

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## Cat. XX. Sobol-Wejman 2

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Id

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# Aaron Spangler

## Aaron Spangler

**Born 1971, Minneapolis, Minnesota**

Aaron Spangler's themes are rooted in rural America and take their 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." 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. XX) 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





## Cat. XX. Spangler 1

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## Cat. XX. Spangler 2

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## Cat. XX. Spangler 3

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## Cat. XX. Spangler 4

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## Cat. XX. Spangler 5

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## Cat. XX. Spangler 6

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## Cat. XX. Spangler 7

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## Cat. XX. Spangler 8

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## Cat. XX. Spangler 9

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## Cat. XX. Spangler 10

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# Do Ho Suh

## Do Ho Suh

**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 the peace of the childhood home in Seoul he'd left behind six years earlier. The memory led him to make a full-scale replica of it out of translucent jade green silk. In theory, it could be packed in suitcases and travel with him. With this, home became an enduring subject. "It addresses issues of separation, migration, loss, and history," Suh has said of *Seoul Home* (1999). 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 2011 installation at London's Tate Modern featured the apartment building staircase in diaphanous red fabric, reflecting Suh's fascination with passageways. "I try to understand my life as a movement through different spaces," he has said. Before vacating the apartment, his home for eighteen years, he had the interior lined with white paper, from light switches to shower head, 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*. His Korean home, meanwhile, continues to represent displacement. Wooden versions of it were lodged between buildings (Liverpool, England, 2010) and straddled a footbridge (London, 2018-19).

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 with upraised arms beneath glass panels that visitors were meant to 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 significant and recurring figure that appears in his 2015 Highpoint lithograph *Karma Juggler* (cat. no. XX). 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."

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, California (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



## Cat. XX. Do Ho Su 1

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Id

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## Cat. XX. Do Ho Su 2

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# Carolyn Swiszc

## Carolyn Swiszc

### Born 1972, New Bedford, Massachusetts

Carolyn Swiszc grew up in New Bedford, Massachusetts, once a whaling capital and now characterized by old, weathered storefronts. Swiszc (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. 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.

Swiszc combines painting, printmaking, and often collage 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 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.

In addition to Minnesota State Arts Board grants (2020, 2007), Swiszc 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. She has had solo shows at the Minneapolis Institute of Art’s Minnesota Artists Exhibition Program; Plains Art Museum, Fargo, North Dakota; Groveland Gallery, Minneapolis; Miyako Yoshinaga Gallery, New York; and Shonandai Gallery, Tokyo, among others.

—Marla J. Kinney



## **Cat. XX. Swiszc 1**

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## Cat. XX. Swiszc 2

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## Cat. XX. Swiszc 3

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# Mungo Thomson

## Mungo Thomson

**Born 1969, Woodland, California**

"I sorta got into art through comic books," Mungo Thomson has said. "I wanted to grow up to draw comics." 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. 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. 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. 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. *Crickets* (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.

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



**Cat. XX. Thomson 1**

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**Cat. XX. Thomson 2**

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**Cat. XX. Thomson 3**

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**Cat. XX. Thomson 4**

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Id

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# Dyani White Hawk

## **Dyani White Hawk**

### **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. 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\*\*, expresses her family history and “elevates traditional materials that have been devalued in the hierarchy of art history,” she has said.

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 recurring moccasin vamp motif is similarly evocative.

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, an exhibition space dedicated to exhibiting contemporary Native artists. Among her awards are a 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 “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



## **Cat. XX. White Hawk 1**

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## Cat. XX. White Hawk 2

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### **Cat. XX. White Hawk 3**

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## **Cat. XX. White Hawk 4**

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# About

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# Contributors

## Jill Ahlberg Yohe



Jill oversees the museum's collection of Native American art. She arrived at Mia in 2014, having previously served as assistant curator and Mellon Fellow of Native American Art at the St. Louis Art Museum. She grew up in rural Pennsylvania, received her BA from the University of Maryland, and studied anthropology for her MA at the University of New Mexico. For her PhD (2008), also from the University of New Mexico, she focused on Navajo textiles, learning the Navajo language and living on the vast Navajo reservation for 4.5 years. Among her initiatives at Mia is showcasing native Minnesota artists, highlighting the art of native women, and bringing native perspectives to bear on the museum's collection.

## Dennis Jon



Dennis has more than 25 years of museum-based experience as a curator, art historian, and educator. A specialist in modern, postwar, and contemporary works on paper and artists' books, he has organized and overseen more than 65 exhibitions, exploring such subjects as labor and industry, war and its consequences, homicide, art and nature, spirituality, the book as art object, and the history of the American Presidency. Dennis completed his undergraduate studies at the University of Wisconsin-Madison and received his MA in modern and contemporary art history from the University of Minnesota-Twin Cities.

## 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.





# **HPE Staff?**

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## Artist Bios Placeholder

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# Artist Bios Placeholder

### **Kinji Akagawa**

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—like seating—should be well crafted and “meaningful in the context and the content,” he says. He places great importance on local materials. *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 gathering place at Minnesota’s Stillwater Public Library, he had bronze castings made of leaves he collected from the spot, then imbedded them in granite from northern Minnesota. 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 Akagawa 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. 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. He briefly taught printmaking

in Halifax, Nova Scotia, and Atlanta before settling 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.

Akagawa retired from MCAD in 2010. In addition to the solo show “How Do We Remember” (2016), Metropolitan State University, St. Paul, Minnesota, he has exhibited in “The Garden in the Galleries” (1994), Walker Art Center, Minneapolis; “Building Dialogue” (1989), Minneapolis Institute of Art; “Regional Invitational 1975,” Walker Art Center; “Tamarind: Homage to Lithography” (1969), Museum of Modern Art, New York; and others. 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, with occasional visits by his son and daughter, Gabriel Bizen and Alexis Merritt Akagawa.

### **Santiago Cucullu**

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. 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.

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, California (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).

## **Mary Esch**

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. 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" (cat. nos. XX), 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 and 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.

## **Rico Gatson**

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. 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, color and hard-edged lines abound in his work,

but he resists the term “painter.” “I’m a sculptor who paints,” he has said. 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’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, 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. XX) is based on the painting/collage *Harriet Tubman* (2018) in this series, which celebrates the famous abolitionist and political activist.

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 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 Grant. Gatson lives in Queens, New York, very near his Brooklyn studio.

## **Brad Kahlhamer**

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. 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. Seeing the Hopi *katsina* dolls at Phoenix’s Heard Museum inspired *Bowery Nation* (2012)—one hundred figures assembled from rubber inner tubes, feathers, nails, coat hanger wire, Kahlhamer’s hair, and other miscellany. His “Super Catcher” series (2014) consists of wire, jingles, and powwow bells. The planned show “Swap Meet,” at the Scottsdale (Ariz.) Museum of Contemporary Art, is an ode to one of his childhood passions.

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.

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.

### **Michael Kareken**

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.

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. His Scrap series culminated in a 2009 show at the Minneapolis Institute of Art, whose centerpiece was a billboard-size painting of discarded bottles. Then came two painting 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.

### **Cameron Martin**

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." 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. XX) to be a portrait of a particular place. He based it on a painting he had made after a calendar photo. 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.

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). His one-person exhibitions include "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. He was also represented 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.

### **Delita Martin**

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. 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 took her to meet Biggers and show him her drawings. 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." She describes her art as "a reconstruction of identities, offering different and more positive images of African American women." 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. 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 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.

### **Clarence Morgan**

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 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. 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 art. "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.

Painter, draftsman, and printmaker, 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. Morgan maintains studios in Minneapolis and Chicago.

## **Stuart Nielsen**

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. 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 and fan 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. XX), 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.

## Chloe Piene

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 said. 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. "All the best pieces that I make, they really just come out by themselves," Piene has said. She invests herself just as 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."

Concentrating on the Northern Renaissance, Piene received a BA in art history (1993) from Columbia University in New York, and an MFA (1997) from Goldsmiths, University of London. In addition to the "Drawing Now: 2015" show, she participated in "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.

## David Rathman

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. 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, 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.

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.

## **Aaron Spangler**

Born 1971, Minneapolis, Minnesota

Aaron Spangler's themes are rooted in rural America and take their 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." 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. XX) 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.

## **Carolyn Swiszc**

Born 1972, New Bedford, Massachusetts

Carolyn Swiszc grew up in New Bedford, Massachusetts, once a whaling capital and now characterized by old, weathered storefronts. Swiszc (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. 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.

Swiszc combines painting, printmaking, and often collage 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 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.

In addition to Minnesota State Arts Board grants (2020, 2007), Swiszc 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. She has had solo shows at the Minneapolis Institute of Art’s Minnesota Artists Exhibition Program; Plains Art Museum, Fargo, North Dakota; Groveland Gallery, Minneapolis; Miyako Yoshinaga Gallery, New York; and Shonandai Gallery, Tokyo, among others.

## **Mungo Thomson**

Born 1969, Woodland, California

“I sorta got into art through comic books,” Mungo Thomson has said. “I wanted to grow up to draw comics.” 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. 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. 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. 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. *Crickets* (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.

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.

## **Dyani White Hawk**

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. 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\*\*,\*\* expresses her family history and "elevates traditional materials that have been devalued in the hierarchy of art history," she has said.

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 recurring moccasin vamp motif is similarly evocative.

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, an exhibition space



dedicated to exhibiting contemporary Native artists. Among her awards are a 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 “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.

### **Julie Buffalohead**

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. XX) and *The Showdown* (cat. no. XX) 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.” 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. XX]).

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. XX), 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.

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.

## **Rob Fischer**

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.

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. XX) 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.

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.

## **Alexa Horochowski**

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. 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. nos. XX), 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.

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), Efroymsen 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), Soap Factory, Minneapolis. She lives in Minneapolis.

## **Joel Janowitz**

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." 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, swimming pools, 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) (cat. nos. XX–XX) 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.

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 others. Janowitz has taught widely, including at Wellesley College; Brown University, Providence, Rhode Island; and the School of the MFA, Boston.

### **Lisa Nankivil**

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. 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.” Her striped Highpoint print *Equinox* (2008) (cat. no. XX) 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.

### **Todd Norsten**

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 Is at Hand Again* (2017) (cat. no. XX), for example, Norsten effected the look of a church sign announcing next week's sermon. In *The Wages of Sin Are Cheaper Every Day* (2016) (cat. no. XX), made the year Donald Trump was elected president, [ ]{.underline}qualify this if he is reelected[ ]{.underline} 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. 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. XX), 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 images that he finds when driving across the northern plains to go hunting.

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 oil and also the rubbery skin that develops on the 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. XX), 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. XX), 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.

## Do Ho Suh

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 the peace of the childhood home in Seoul he'd left behind six years earlier. The memory led him to make a full-scale replica of it out of translucent jade green silk. In theory, it could be packed in suitcases and travel with him. With this, home became an enduring subject. “It addresses issues of separation, migration, loss, and history,” Suh has said of *Seoul Home* (1999). 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 2011 installation at London's Tate Modern featured the apartment building staircase in diaphanous red fabric, reflecting Suh's fascination with passageways. “I try to understand my life as a movement through different spaces,” he has said. Before vacating the apartment, his home for eighteen years, he had the interior lined with white paper, from light switches to shower head, 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*. His Korean home, meanwhile, continues to represent displacement. Wooden versions of it were lodged between buildings (Liverpool, England, 2010) and straddled a footbridge (London, 2018–19).

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 with upraised arms beneath glass panels that visitors were meant to 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 significant and recurring figure that appears in his 2015 Highpoint lithograph *Karma Juggler* (cat. no. XX). 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.”

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, California (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.

## Carlos Amorales

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 Amorales* (1996–2001), two *luchadores*, both wearing identical Amorales 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 Amorales and the name by which he and his artwork are now known globally.

Amorales’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, Amorales 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.

Amorales had previously used the *Liquid Archive* in the design of album covers for *Nuevos Ricos* (2004–2009), 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 Amorales’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>

Amorales has had solo exhibitions at Museo Tamayo, Mexico City (2013), the Power Plant, Toronto (2015), Museo de Arte Moderno de Medellín, Colombia (2017), and Museo de Contemporáneo, Monterrey, Mexico (2019.) He has also represented both the Netherlands (2003) and Mexico (2017) at the Venice Biennale and has participated in numerous other



biennials, including Belgium's Manifesta 9 (2012), Cuba's Bienal de la Habana (2015, 2009), New York's Performa (2007), the Berlin Biennale (2014, 2001), and Quebec City's Manif d'Art (2017). His work has also been featured in group shows at the Solomon R. Guggenheim Museum, New York (2014), De Appel, Amsterdam (2016), and the Museo de la Ciudad de México (2018.) Amorales currently lives and works in Mexico City with his wife, the performance artist Galia Eibenschutz, and their two children.

Andrea Carlson

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>2</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.

For the two screenprints she made at Highpoint, *Anti-Retro* (2018) (cat. no. XX) and *Exit* (2018) (cat. no. XX), 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."

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. Carlson has been awarded fellowships and grants by the Minnesota State Arts Board (2014, 2011, 2006), the McKnight Foundation (2008), the Carolyn Foundation (2016), and the Joan Mitchell Foundation (2017). She has had solo exhibitions at Bockley Gallery, Minneapolis (2014, 2011, 2008), the Centrale Galerie Powerhouse, Montreal (2016), and the College of New Jersey Art Gallery, Ewing (2017). Her work has been included in group exhibitions at the National Gallery of Canada, Ottawa (2013), the Museum of Contemporary Native Arts, Santa Fe (2015), and the Minneapolis Institute of Art (2019, 2015, 2007). Carlson currently lives and works in Chicago and maintains a studio in St. Paul, Minnesota.

Adam Helms

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 Helms 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 Helms 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>3</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. XX), 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. 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. In 2004 he received his MFA from the Yale University School of Art, New Haven, Connecticut.

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 the Chinati Foundation, Marfa, Texas (2007), and Artpace, San Antonio (2014). His work has been featured in group exhibitions at the Walker Art Center, Minneapolis (2006), the Solomon R. Guggenheim Museum, New York and Bilbao (2010), and the New Museum of Contemporary Art, New York (2010). Helms previously received the Louis Comfort Tiffany Foundation Biennial Award (2005), the Rema Hort Mann Foundation Emerging Artist Grant (2006), and the Pollock-Krasner Foundation Grant (2010). In 2019 Helms relocated his studio from Brooklyn to Köln, Germany, where he now lives and works.

Julie Mehretu

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>4</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. XX) she used thirty-two screenprinted

colors to abstract the rigidity of the underlying architecture, whereas in *Entropia: Construction* (2005) (cat. no. XX) she worked with a monochromatic palette but included an additional drawing of autographic mark 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.

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>5</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).

She has had solo exhibitions at many institutions and galleries, including the Solomon R. Guggenheim Museum, Berlin and New York (2009–10), Marian Goodman Gallery, New York and Paris (2017, 2016, 2013), Gebre Kristos Desta Center Modern Art Museum, Addis Ababa, Ethiopia (2016), Museu Serralves, Porto, Portugal (2017–18), Fundación Botín, Santander, Spain (2017–18), and White Cube, London (2018). A recent mid-career survey at the Los Angeles County Museum of Art (2019–20) traveled to the High Museum, Atlanta (2020–21), Whitney Museum of American Art, New York (2021), and the Walker Art Center, Minneapolis (2021–22). Mehretu has also made large-scale commissions for major institutions, such as *Mural* (2004) for Goldman Sachs and *HOWL, eon (I, II)* (2017) for the atrium of the San Francisco Museum of Modern Art. She currently lives and works in New York and Berlin.

Artemio Rodríguez

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. XX). 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, can be seen trampling a crowd of people.

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 Chicana and Latina 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 featured in exhibitions at the Marianna Kistler Beach Museum of Art, Manhattan, Kansas (2017), the McNay Art Museum, San Antonio (2019), Galería de la Librería Carlos Fuentes, Zapopan, Mexico (2019), and the SDSU Downtown Gallery, San Diego (2020), among others. Rodríguez currently lives and works in Tacámbaro, Mexico.

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 Wasina—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. She has also had solo shows at Galeria Grafiki i Plakatu, Warsaw (2000), the Center for Interdisciplinary Research, Bielefeld University, Germany (2008), and Jan Fejkiel Gallery, Kraków (2015, 2009, 2005, 2000, 1997) and has been included in numerous group exhibitions. Sobol-Wejman currently lives and works in Kraków.

1. . Carlos Amoraes et al., *Carlos Amoraes: Axioms for Action (1996–2018)* (exh. cat.) Museo Universitario Arte Contemporáneo (Mexico City, 2018), p. 100.
2. . Andrea Carlson, "Morgen rød" (Red Morning), *Fett*, March 2018, p. 46.
3. . Doryun Chong et al., *Ordinary Cultures: Heikes/Helms/McMillian* (exh. cat.) Walker Art Center (Minneapolis, 2006).
4. . Lawrence Chua et al., "Julie Mehretu," *BOMB*, no. 91 (Spring 2005): 30.
5. . Dagmawi Woubshet et al., "An Interview with Julie Mehretu," *Callaloo* 37, no. 4 (2014): 787.