MARIE WATT NEW RELEASES

MULLOWNEY PRINTING SUMMER 2022



Nancy Bowen (Reconciliation) Soft ground etching from two plates, printed with gampi chine collé on Somerset Satin White 300-gram paper. Image size $10 \times 17''$. Paper size $19 \frac{1}{2} \times 25''$. Edition of 15. Printed by Paul Mullowney and Harry Schneider, assisted by Alejandra Arias Sevilla. \$1500

Nancy Bowen was a Cayuga and Hodinöhsö:ni' woman from the Cattaraugus Reservation of the Seneca Nation. In 1930 she was tried for the murder of Clothilde Marchand in Buffalo, New York. Prior to her trial, however, the media and judicial system demonized Bowen and proclaimed her guilty for the crime of being Indigenous, rendering her guilty in the court of public opinion and denying her the opportunity for a fair and just trial. This project aims to reclaim Nancy Bowen's story and place it in the context of what is happening today. Her story connects to our present moment, to the story of George Floyd, Missing and Murdered Indigenous Women (MMIW) and others who have directly experienced death, incarceration, and systemic trauma as a result of entrenched racism.

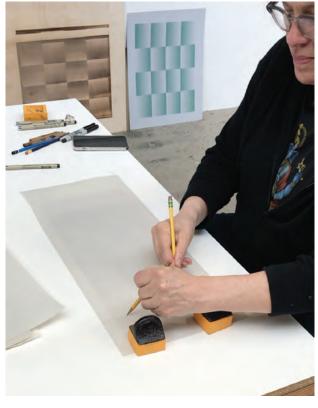
In *Nancy Bowen (Reconciliation)*, Watt worked directly on two soft ground plates repeatedly writing Nancy Bowen's name with her left and right hand simultaneously. There is no accessible record of Nancy Bowen's signature, which led Watt to use this process to imagine and reflect on Bowen's bodily presence or in the words of Jason Vartikar "invoke history and futurity in one stroke."

The resulting image is an amalgamation of many layers of writing which appear, when printed in the intaglio process, backwards. Watt chose to have the plates printed on two thin translucent sheets of gampi, then adhered frontside down on the backing sheet so that the text was again right reading. Twinning language is a concept that Watt uses throughout her work, in this case a calling back and calling forward to recognize the permutations of historic racism in ongoing conversations and hopes for reconciliation.

Mullowney Printing is pleased to announce the release of two new etchings by artist Marie Watt.

In *A Spoon Is* and *Nancy Bowen (Reconciliation)* Marie Watt addresses the complex histories of racism and coercion against Indigenous nations by depicting what is past, present, and possible by means of craft, tradition, storytelling, and action.

These prints were created as part of a larger project for The Buffalo History Museum's current exhibition titled *Hodinöhsö:ni' Resurgence: Marie Watt, Calling Back, Calling Forward.*



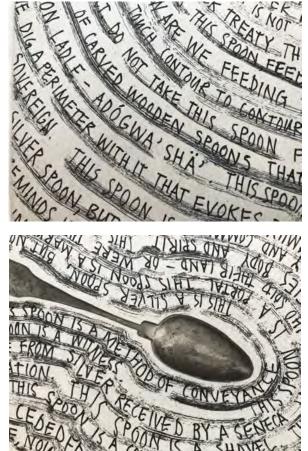
Marie Watt in Mullowney Printing studio creating a signature for Nancy Bowen with both hands onto a soft ground plate, 2022.

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A Spoon Is

Photogravure, direct gravure, and soft ground etching, printed with gampi chine collé on Somerset Satin White 300-gram paper. Image size 10 x 17". Paper size 19 ½ x 25" Edition of 15. Printed by Paul Mullowney and Harry Schneider, assisted by Alejandra Arias Sevilla \$1500



In *A Spoon Is*, Watt investigates the complex history of a silver spoon from the Buffalo History Museum's collection of Hodinöhsö:ni' objects.

The photogravure depicts a silver spoon that was rumored to be made from silver coins received by a Seneca family who sold their land as a result of the Buffalo Creek Treaty.

During this time, Hodinöhsö:ni peoples, including the Seneca, were coerced into selling their ancestral lands. This led to a rupture between nations and tribes that were previously united and forced further assimilation. The event broke with the concept of a "dish with one spoon" often employed between tribes and in the context of treaties to avoid violent conflict. The "dish" represents the land that is to be shared peacefully and the "spoon" represents the individuals living on and using the resources of the land in a spirit of cooperation.

The text around the spoon reveals and amplifies the complicated story of this animate object, while also acknowledging the history of spoons in Hodinöhsö:ni culture. The handwritten language further reflects on spoons as a method of conveyance, community, sustenance, craft, and tradition.

ARTIST BIO

Marie Watt is an American artist. She is a member of the Seneca Nation of Indians and also has German-Scot ancestry. Her interdisciplinary work draws from history, biography, Iroquois proto-feminism, and Indigenous teachings; in it, she explores the intersection of history, community, and storytelling. Through collaborative actions she instigates multigenerational and cross-disciplinary conversations that might create a lens and conversation for understanding connectedness to place, one another, and the universe. Watt holds an MFA in painting and printmaking from Yale University; she also has degrees from Willamette University and the Institute of American Indian Arts; and in 2016 she was awarded an honorary doctorate from Willamette University. She has attended residencies at the Skowhegan School of Painting and Sculpture and the Vermont Studio Center; and has received fellowships from Anonymous Was a Woman, the Joan Mitchell Foundation, the Harpo Foundation, The Ford Family Foundation, and the Native Arts and Culture Foundation, among others. Watt serves on the board for VoCA (Voices in Contemporary Art) and on the Native Advisory Committee at the Portland Art Museum, and in 2020 became a member of the Board of Trustees at the Portland Art Museum. She is represented by PDX Contemporary Art in Portland, Oregon; Catharine Clark Gallery in San Francisco, California; and Marc Straus Gallery in New York City, New York.