



Marie Watt, (detail) *Vivid Dream (Loop)*, Photogravure on gampi with calico fabric prints of Indigenous trade cloth, collage, string, silver leaf. 31.5"x19". Edition of 5. 2023.

Mullowney Printing is pleased to announce the release of a new photogravure etching by artist Marie Watt.

Vivid Dream refers to a story that involves a pandemic, tin jingles, and the powerful role that sound, movement, textiles, and dance can play in healing.

Historically, jingle cones were created from the rolled tops of tobacco cans and other tin lids. In my new sculptures and prints, tin jingles coalesce in cloud-like forms that hover between the sky and the earth. Simultaneously heavy and weightless, shield-like and shiny, the jingles nudge, tap, reflect, echo, and affect each other, implying or creating murmurs of sound and dancing light when animated by a breeze or a body.

The tin jingles in my work acknowledge the jingle dress dance, which originated in the Ojibwe tribe during the influenza pandemic of 1918–19. The story goes that the grandfather of a very sick girl had a vivid dream in which he was instructed to attach jingle cones to dresses; women wearing these dresses would then dance around the sickly child to help heal her. The sounds the jingles made during the dance are believed to have cured the girl. We can assume this medicine worked, as the dance was shared with neighboring tribal communities.

Performing the jingle dress dance was not only a healing ritual, but also an act of radical resistance. In 1883, the United States banned Indigenous ceremonial gatherings. Though this ban was repealed with the passing of the American Indian Religious Freedom Act in 1978, the jingle dress dance was shared with other tribal communities during its century-long prohibition. Today the dance is performed at powwows, and continues to be associated with healing.

In Watt's *Vivid Dream* print series, photogravure images of jingles paired with calico fabric, silver leaf, and loops of cotton string (suggesting catenary lines), animate and acknowledge the jingle's historic and contemporary story.

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.



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