



Above: Marie Watt, *Companion Species (Source)*, 2023. Vintage Italian glass beads, industrial felt, thread. The Douglas Tracy Smith and Dorothy Potter Smith Fund, 2024.38.1

Upcoming Contemporary Art Programs

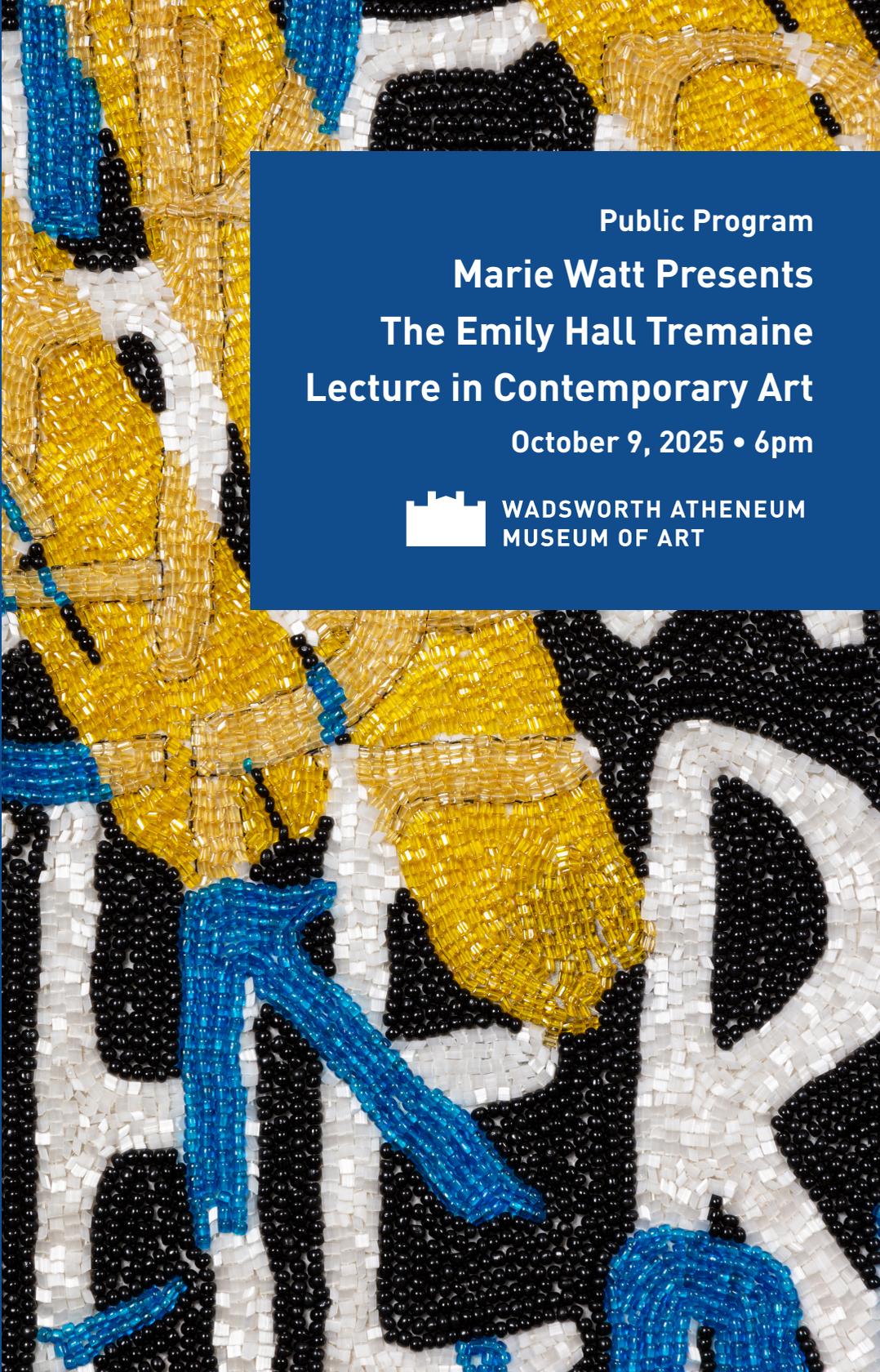
Artist Talks and Exhibition Openings with Peter Waite & Gerald Incandela
Thursday, November 6, 6pm, Free, during First Thursdays

Artist Conversation with Deborah Brown and Jared Quinton
Sunday, November 9, 6pm, Free with admission

Music in the Galleries with Xenia Rubinos featuring Zaccai Curtis and Marco Buccelli
Saturday, November 15, 1:30pm, Free with admission

The Emily Hall Tremaine Lecture in Contemporary Art is an annual lecture at the Wadsworth presented by a guest artist, scholar, or critic concerning important topics in the field of contemporary art. The lecture is presented through the generous support of the Emily Hall Tremaine Foundation. Additional support is provided by the Joseph and Robert Cornell Memorial Foundation Fund at the Wadsworth Atheneum.

Front Cover: Detail, Marie Watt, *Companion Species (Source)*, 2023. Vintage Italian glass beads, industrial felt, thread. The Douglas Tracy Smith and Dorothy Potter Smith Fund, 2024.38.1



Public Program
Marie Watt Presents
The Emily Hall Tremaine
Lecture in Contemporary Art
October 9, 2025 • 6pm

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October 9, 2025 • 6pm
Wadsworth Atheneum Museum of Art

A significant part of multidisciplinary artist Marie Watt's practice involves setting a multi-generational and cross-disciplinary table for conversation and collaboration. This can take the form of sewing circles, community-built sculptures, or crowd-sourced participation via social media. Through this exchange of ideas, one story at a time, Watt seeks to help us understand and strengthen our companion relationships—our connection to place, to one another, to animals, and to the universe. Many of the materials used in Watt's studio—blankets, beads, tin jingles, steel I-beams—are associated with Seneca heritage, deployed as a vehicle for understanding history, place, and community. Language, both literal and metaphorical, also weaves through her practice, confronting the historical baggage it carries, particularly through its impact on Indigenous communities. Tonight, Watt reflects on her career and highlights her monumental beadwork *Companion Species (Source)* (2023), recently acquired by the museum.



Above: Detail, Marie Watt, *Companion Species (Source)*, 2023. Vintage Italian glass beads, industrial felt, thread. The Douglas Tracy Smith and Dorothy Potter Smith Fund, 2024.38.1.

About the Artist



Marie Watt (she/her, b. 1967, Seattle, WA) is a member of the Turtle Clan of the Seneca Nation of Indians whose work draws on images and ideas from Haudenosaunee (Iroquois) protofeminism and Indigenous teachings. Her practice is interdisciplinary, incorporating printmaking, painting, textiles, and sculpture. Watt conducts both solo and collaborative projects, but in all of them she explores how history, community, and storytelling intersect.

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 a Doctor

Honoris Causa from Willamette University. Watt 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. Most recently, she was the recipient of the prestigious Heinz Award for the Arts.

She served two terms on the board of VoCA (Voices in Contemporary Art) from 2017–2023. She currently serves on the Native Advisory Committee at the Portland Art Museum, where she also became a member of the Board of Trustees in 2020. She is a fan of Crow's Shadow, an Indigenous-founded printmaking institute located on the homelands of the Confederated Tribes of the Umatilla; as well as Portland Community College, where she taught from 1997–2004.

Selected collections include the Metropolitan Museum of Art, the Seattle Art Museum, the Whitney Museum of American Art, the Buffalo AKG Art Museum, Yale University Art Gallery, the Crystal Bridges Museum, the Smithsonian Institution's National Museum of the American Indian and National Museum of American Art, the Tacoma Art Museum, the Denver Art Museum, the Portland Art Museum, and the Wadsworth Atheneum Museum of Art. Watt is represented by PDX Contemporary Art in Portland, OR; Catharine Clark Gallery in San Francisco, CA; and Marc Straus in New York, NY.

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Above: Portrait of Marie Watt, courtesy of the artist.