



Above: Arleene Correa Valencia, *Gracias por la foto Arlen hasta lloro de ver a su papi y a veces los encuentro viendo la foto y platicandole todo lo que hacen y las regañadas que les pongo.*, 2023.

Yes, it's an original

An exhibit of recent publications by Mullowney Printing

Prints by Arleene Correa Valencia, Sherrill Roland, Kali Spitzer, Stephanie Syjuco, Masami Teraoka, Storm Tharp, Marie Watt and more

On view July 22 - September 23, 2023 | South Gallery

Revival: Trina Michelle Robinson

On view July 22 - September 23, 2023 | Media Room

Opening reception: Saturday, July 22 from 1 - 3pm; artist Q+A at 2pm

Artists in attendance: Masami Teraoka, Marie Watt, Storm Tharp, Trina Michelle Robinson

Catharine Clark Gallery is pleased to announce *Yes, it's an original*, an exhibition of publications by Mullowney Printing in our South Gallery. The show will be on view from July 22 to September 23, 2023. This exhibition serves as a sequel to the gallery's acclaimed 2020 presentation titled *The Master Printer, the Artist, and the Publisher*, which surveyed original multiples from the press by gallery and invited artists. The new exhibition will feature new and recent prints by Arleene Correa Valencia, Sherrill Roland, Kali Spitzer, Stephanie Syjuco, Masami Teraoka, Storm Tharp, and Marie Watt.

Printmaking is often misunderstood as a process of copying or reproducing artworks. However, in practice, fine art printmaking is a labor-intensive and handmade process that requires a deep understanding of technique often dating back millennia and materials. In response to the widespread availability of offset lithography and digital practices, where artists and publishers create photo reproductions of existing works, printmakers began to differentiate their work with artists, work that is not a reproduction, as "original multiples." This term signifies that each image is made by hand, one at a time, and that each image possesses a unique quality through this handmade process. The pieces are not unique, meaning generally there is more than one, but neither are they reproductions, but original multiples. This exhibition will showcase key, original print projects published by Mullowney Printing that exemplify the incredible work that fine art presses can realize in collaboration with artists.



Above: Marie Watt, *Horizon (Ghost)*, 2023.

The exhibition includes two new woodcuts by Marie Watt that contemplate place, land, and the power of invocation in Native communities. Watt's series, titled *Horizon* (2023), draws inspiration from the environment. The prints feature site-specific, doubled relational words that create an overlapping call and response, resonating both linguistically and visually across the broad color washes. The work adds an ephemeral, atmospheric layer to Watt's ongoing exploration of the expansiveness of horizon lines. Reflecting on this, the artist writes, "the sunrise and its light observe us, as we similarly observe and seek its glow and touch. There is an intimacy and connectedness in this exchange which includes more than human entities." The colors in Watt's woodcuts are drawn from the artist's and printers' experiences with sunrises and sunsets. Silver leaf enhances the misty legibility of the fading letters as the artist continues to explore the nature of light. The shimmering highlights emphasize the words "ANCIENT" and "YOUNG" as an odd pair, following a line of inquiry with a generational perspective. This call and response extend across time, reaching back to past generations and forward to future ones.

Arleene Correa Valencia's photogravure series, *Antes De Mi / Before Me* (2023), delves into the artist's exploration of family separation and migration across borders. Through this series, Valencia attempts to trace her family's history, starting from the union of her paternal grandparents, who now play a significant role in the artist's connection to her native heritage. Each photogravure unveils a part of her family's story that ultimately led to her migration to the United States, where she faced the hardships of being an undocumented immigrant. Growing up as an undocumented recipient of DACA (Deferred Action for Childhood Arrivals), Correa Valencia observed that much of her family's past had been lost or erased to facilitate assimilation and protect them from being identified as "illegal." This series combines etchings of traditional Mexican images, family photos, embroidery, and beading, weaving together stories spanning multiple generations. These pieces aim to illustrate a family's resilience amid the political unrest between the United States and Latin America.

Sherrill Roland's interdisciplinary practice explores innocence, identity, and community while reimagining their social and political implications within the context of the American criminal justice system. Roland experienced wrongful incarceration for over three years, forfeiting his right to self-determination. After being exonerated for a crime he did not commit, he returned to his artistic practice, which now serves as a means for self-reflection and emotional release. Roland translates the haunting nuances of his experiences into drawings, sculptures, multimedia objects, performances, and participatory activities, sharing his story and creating space for others to do the same. Through his work, he sheds light on the invisible costs, damages, and burdens of incarceration. Roland's series suite of six prints, titled *Red Times* (2023), is based on an article from the Associated Press published in his local Asheville newspaper in the late 1990s. The article discussed California's inmate firefighter program. The prints, shaped like flags, incorporate red Kool-Aid to symbolize the warm glow of fire and embossed varnish to represent dimensions of smoke. Roland exposes the extreme despair that incarceration produces, highlighting how inmates choose potentially fatal work over penal time in prison. For these works, Roland extensively researched the relationship between the California carceral system and the inmate firefighter program, which originated in 1946 and remains active today. Through this program, prisoners opt to engage in dangerous and grueling work as first responders and rescuers, combating wildfires throughout the state. Despite the increasing prevalence of these fires since the program's inception, the inmates are still minimally compensated for their service. In this exhibition, Roland explores the notion of "trial by fire," seeking to challenge the public's perception of guilt by embodying heroism.



Above: Stephanie Syjuco, *Afterimages (Interference of Vision)*, 2021.

Stephanie Syjuco's photogravures in the series *Afterimages* (2021) are derived from her larger project, *Native Resolution*. This body of work expands on the artist's research into the problematic construction of American history and the biased structures that foreground whiteness as the normative subject in the context of photography. The photogravures resulted from Syjuco's Smithsonian Artist Research Fellowship, during which she spent hours immersed in the archives of the National Museum of American History and the

National Museum of Anthropology in Washington, D.C., searching for visual evidence of the Philippines and Filipinos in the official American archive. *Afterimages* comprise five photogravures printed on gampi paper. These images are reproduced and manipulated photographs that were originally *cartes de visites* from the 1904 St. Louis World's Fair. Syjuco crumples these photos, obscuring the identities of the individuals and protecting them from the viewer's gaze. Works from this series have been widely collected by major museums, including the Metropolitan Museum of Art, the Cantor Arts Center at Stanford University, the Allen Memorial Art Museum at Oberlin College, the Stanley Museum at the University of Iowa, and the John and Mable Ringling Museum of Art.



Above: Storm Tharp, *Upper Teahouse*, 2023.

Storm Tharp's monotypes delve into the human figure, nature, and social space, offering deeply personal and historical perspectives. Tharp describes a pendulum swing between painstaking figurative endeavors and lighter, more improvisational works. While the figurative and representational works require labor, drafting, and patience to learn from mistakes and make improvements, the improvisational works evoke confidence and abandon. In his monotypes, everything is notable and chosen yet adrift. Images blend into one another, creating a denser visual record.

The exhibition also features new photogravures by Native artist Kali Spitzer, as well as a newly published etching (originally created in collaboration with Ron McPherson) by Masami Teraoka from his iconic series *31 Flavors Invading Japan*. The etching was created from a plate originally produced in the 1970s but was never editioned or published until now.



Above: Trina Michelle Robinson, still from *Berea*, 2021.

In conversation with *Yes, it's an original*, the gallery presents a Media Room screening of Trina Michelle Robinson's video work in a show titled *Revival*. A follow-up to Robinson's acclaimed Emerging Artist Program presentation at the Museum of the African Diaspora, *Revival* features a suite of three video works that reflect on histories of slavery and emancipation, as well as celebration and joy through acts of rediscovering family genealogies.

Robinson writes that "the suite of videos was inspired by a years-long effort to connect to my ancestors after discovering my maternal family roots in Kentucky. The earliest film in this series, *Berea* (2021), was inspired by an urgent need to excavate the lost memories of my family's history, including this history of David French, my great-great grandfather who studies at Berea College shortly after the Civil War. The piece contains archival audio and film footage, including Oscar Micheaux's 1920 silent film *Within Our Gates, Learning to Live*, a promotional film from Berea in 1937, at a time when the school was segregated due to a 1904 law in Kentucky that forced the segregation of schools, as well as audio excerpts of an interview with anthropologist Zora Neale Hurston." *Elegy for Nancy* (2022), by comparison, pays homage to my oldest known ancestor, a woman named Nancy who was born in the 1770s or 80s, likely in Virginia, before migrating to Kentucky where she was enslaved. I first discovered her identity in 2021 in a series of 19th century manuscripts, and after largely following the stories of the men in this family line, I knew I had to turn my attention to her story. I have incorporated the texture of Super 8 film footage and archival film footage to do this and incorporate multiple rivers, including the Sacramento, Ohio, and Ogun Rivers, as guides to evoke themes of healing, creation, and ancestral legacy."

Join us for an opening reception on Saturday, July 22, 2023, from 1 – 3pm; artists Masami Teraoka, Marie Watt, Storm Tharp, and Trina Michelle Robinson will be in attendance, as will Harry Schneider, Partner and Master Printer at Mullowney Printing. A Q+A with the artists will begin at 2pm.