

Natural Wonders: Works by Deborah Spears Moorehead and Matt Tracy

Exhibition on View: January 21, 2021 - March 17, 2021

Exhibition Statement:

Humans and animals, humans and rocks, humans and city streets – they all have the potential to be in more right relation to each other. Human actors might learn to get in these right relationships by practicing care in new ways. Deborah Spears Moorehead and Matt Tracy practice just such care. Their care is evident in the landscapes they depict—in the places where the impressions made by humans are illuminated and analyzed—but also in the places where non-humans leave their marks. The idea of the natural in the title “Natural Wonders” challenges audiences to think about blurring the boundary between the “natural world” and everything else. The exhibition celebrates the wonderment of an expanded nature that harmonizes the built environment, and all products of human ingenuity, without sacrificing animals, plants, waterways, mountains, and other non-human actors.

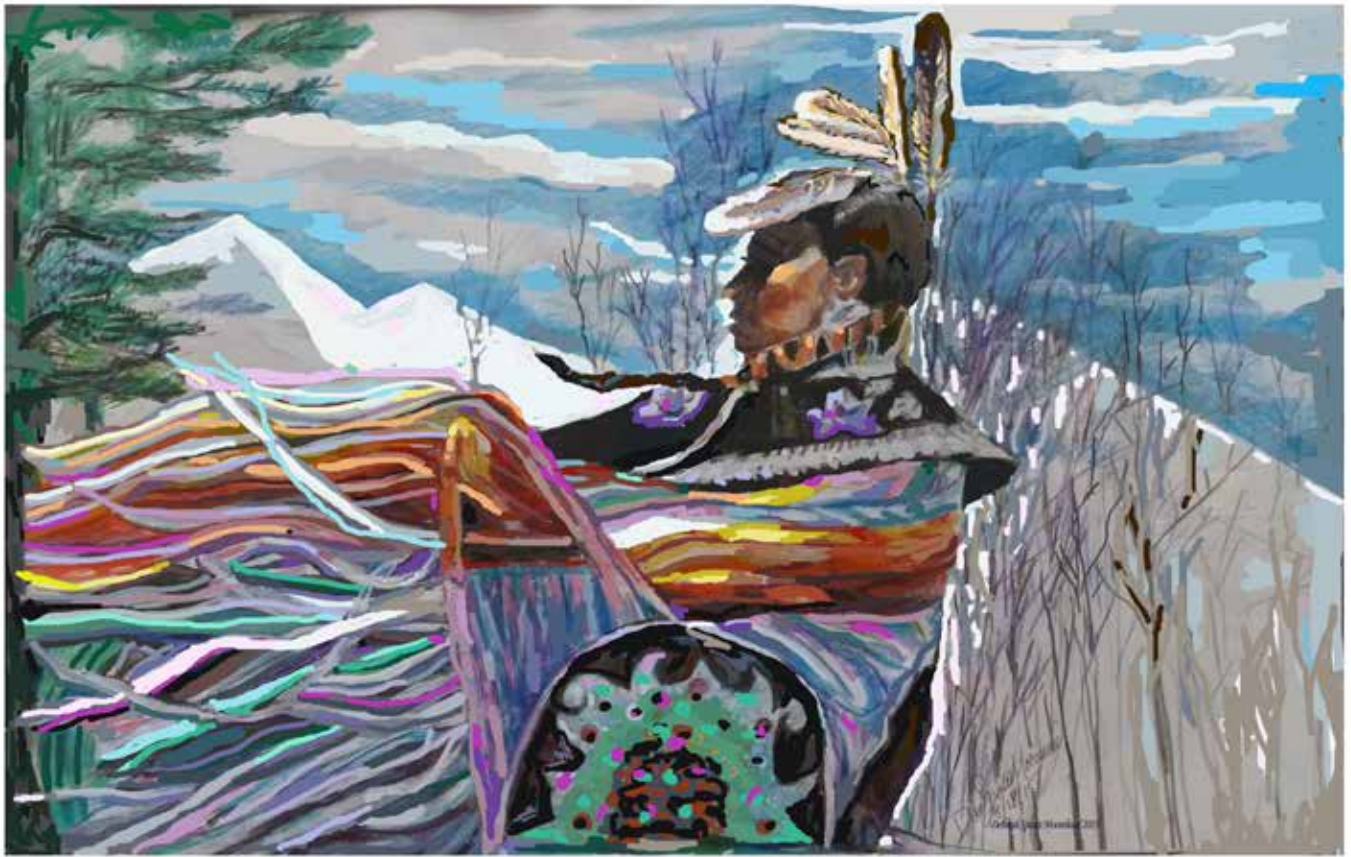
Deborah Spears Moorehead Bio:

Deborah Spears Moorehead owns and directs Painted Arrow Studio Talking Water Productions where she teaches, exhibits art, and creates prints, greeting cards music CDs, fragrances, soaps, and Native American clothing. She also owns Good Energy Coffee roasters. Spears Moorehead is honored to be the 2020 recipient of the Princess Redwing Arts and Culture Honor from the Tomaquag Museum in Exeter, RI. For over thirty years she has educated diverse publics on Native American subject matters through art, literature, lectures, and music. She holds a Bachelors of Fine Arts from Swain School of Design and a Masters in Arts in Cultural Sustainability from Goucher College.

Spears Moorehead is Seaconke, Pokanoket, Wampanoag, and descends from Chief Sachem Massasoit, who befriended the Pilgrims in Plymouth, Massachusetts in 1620, and saved their lives through their first winter. Spears Moorehead authored the book *Finding Balance: The Genealogy of Massasoit's People, and the Oral and Written History of the Seaconke Pokanoket Wampanoag Tribal Nation*, published by Blue Hand books and available through Amazon. This narrative dispels many negative biases and stereotypes regarding Native American culture and history and offers a Wampanoag perspective on America's history. Spears Moorehead's art can be viewed at codaworx.com, deborahspearsmooreheadwampanoagartist.com and on her Painted Arrow Studio Talking Water Productions Facebook page. Her work is available for purchase in the form of originals, prints, greeting cards or tee shirts. Call Painted Arrow Studio Talking Water Productions at 401-301-3691 for a quote, e-mail dspearsmoorehead@gmail.com or paintedarrow2@yahoo.com

Matt Tracy Bio:

Matt Tracy is a Providence-based visual artist engaged in painting, map-making and mixed media 3D installation art, with a parallel career in the world of plants, farms, community organizing, and building things. In Tracy's recent work, he has focused on psychohistorical cityscapes that might serve to map the collision of local ecosystems and human history. Tracy can be contacted with purchase inquiries at marsfarmer75@gmail.com and his work can be viewed at matttracyart.com and on Instagram: [@mattttttrrrracy](https://www.instagram.com/mattttttrrrracy)



Deborah Spears Moorehead - Whoosh (2016)

16"x24"

colored pencil on paper; digitally edited; print

Price upon request

“Whoosh’ is one of my favorite pieces because I believe the message it communicates is one of strength, dignity, fortitude, resilience, survival, nature, and beauty. The image is a profile of a statuesque Native American Narragansett young woman named Leah. She is at the 2016 Brown University Powow representing her nation, kicking it up, dancing a Woman’s Fancy Style in a competition to win. The day began with winds that shook leaves off of the trees with intermittent bouts of rain. As it proceeded, the wind became a serious bully, knocking everything in its path around, blowing items away, and knocking over outdoor vending tents.

However, the wind was not a distraction for Leah. She did not waiver as she incorporated the day’s energy into her performance. Her regalia gleamed in the blustering energy of the muted daylight. The wind seemed to infuse strength, confidence, and stability in her dance steps. The combination of her regalia’s design, with flowing florescent ribbons of colors, made an aesthetic that looked as if it was mimicking the whoosh of the winds. It was a beautiful display of energy, movement, style strength, wind and color all packed in a significant moment that stood still as the audience watched in awe.

Leah's dance and presence represented for me what her tribe stands for: the fortitude and resilience of the Narragansett Nation and how Native People of the Eastern Woodlands do not wither in a storm. We stand firm and hold our ground, proud of who we are, and how our ancestors survived through a genocide so that we could have life into the future. Leah stood straight, dignified, tall, and statuesque as if her feet were rooted into the very ground of her homeland. It would certainly take a stronger wind to up root what she and her dance represents.

I was honored in 2017 by the National Congress of the American Indian competitive art award for 'Whoosh.' As part of the award 'Whoosh' was utilized in all their marketing for that years' annual conference. 'Whoosh' was also displayed at Congressman David Cicillne's office in 2018 and used at Bunker Hill Community College to advertise Native American Woman's Heritage month."



Deborah Spears Moorehead - The Providence River Mural (2019)

48" x 60" each (series of four)

acrylic on canvas

Available for loan to educational and activist institutions

"The images depict four hundred years of history. It was commissioned by the Providence Preservation Society (PPS) as part of the Sites and Stories Explored Project.

PPS put out a request for proposals for a work of art that would address the threat of a corporate builder developing on a piece of land referred to as Parcel 1A. Parcel 1A's location is on the banks of the Providence River. Developing this site would restrict views and public access, and would also have a negative effect on the well being of the land and river.

The goal of my Providence River Parcel 1A mural project was to use my art as a push back to any commercial development of Parcel 1A. The cultural sustainability of the river was one of my biggest concerns as a Native American Traditional Cultural Bearer, and Environmental Knowledge Keeper, as I am a Water Protector.

Another goal of aesthetically depicting four centuries was to establish what harmed (harms) the environment, what will improved it, and, ultimately, solutions offered for a full recovery. As a steward of my homeland, it is my innate duty to protect land, air, and water for the children to come for the next seven generations. .

Parcel 1A has enormous historic significance in relationship to the Native American trade routes and waterways established for tens of thousands of years before European contact. The Indigenous People, the river, and land remember if we continue sharing their stories. The stories of the founding of the original thirteen colonies, the state of Rhode Island and the beginning of United States are all embedded in the land at Parcel 1A. Historic figures such as the Narragansett Nation, Canaunicus, Miatonomy, Roger Williams and Benedict Arnold, as well as many others, made their home around Parcel 1A.

Beginning with a Native homeland and culture through surviving the era of war and colonization, continuing through Industrialization, journeying through a prominent maritime community, and depicting an an influx of multiple ethnic groups, the four panels conclude with contemporary uses and solutions of recovery.

As of today the land at Parcel 1 A is not developed, and there is total public access. The land and river's environment has been granted a time to recover from centuries of abuse and many environmentalist groups and movements are actively working to ensure its vitality into the future. I am honored that my art continues to be utilized in the recovery of Parcel 1A .

This mural is available after March 17th, 2021 for lease through partnerships with activist and educational institutions who want to learn and teach about the recovery of our environment and how art can be used to communicate important issues.”



Matt Tracy - Hydro Techno is the New Electro (2021)

30"x30"

acrylic on aluminum panel

\$750



Matt Tracy - Oumuamua Needs Light Rail (2020)

20"x18"

acrylic and polyurethane on aluminum

\$750



Matt Tracy - Version City (2019)

36"x22"

acrylic and polyurethane on plywood

\$800

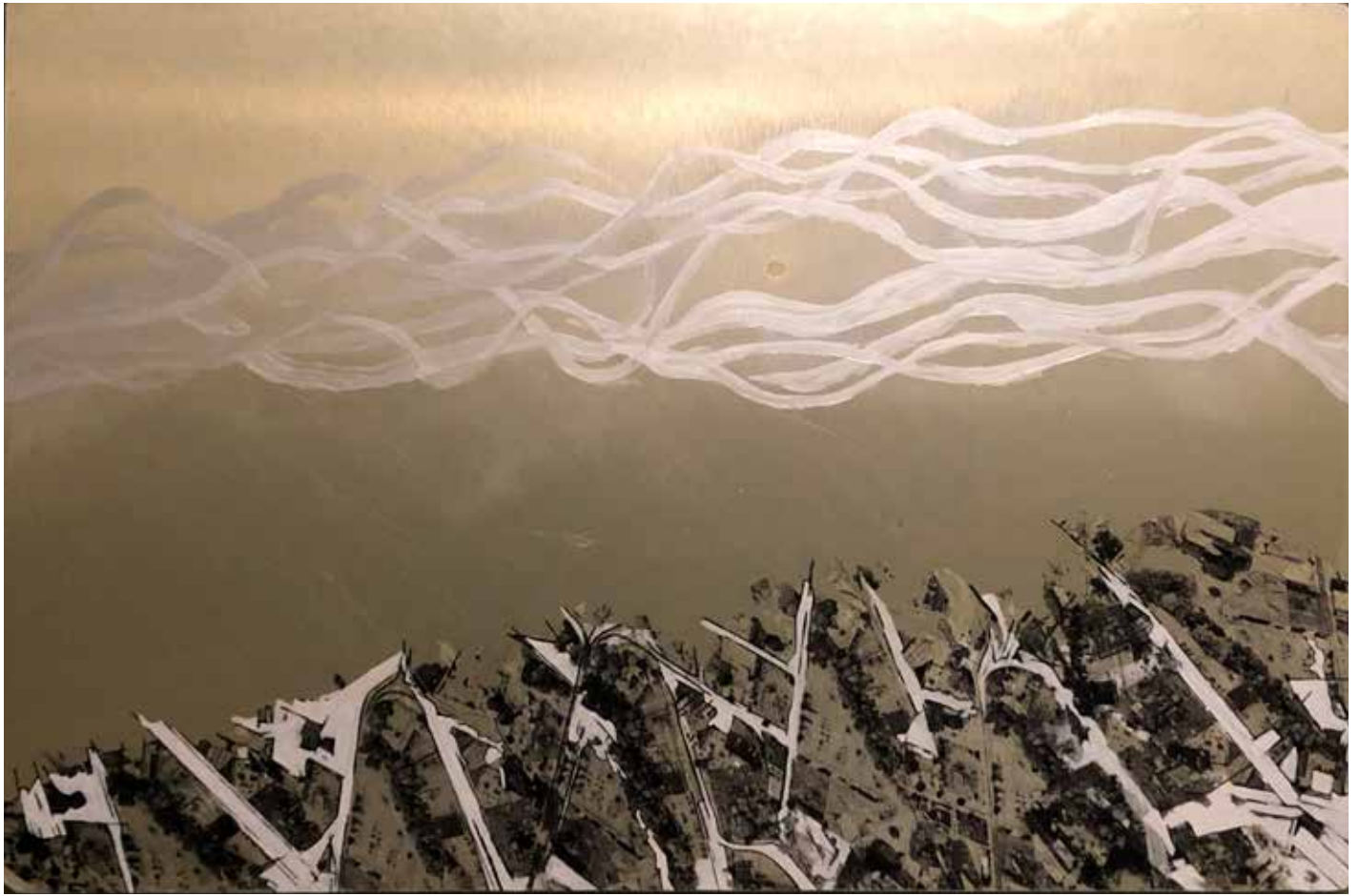


Matt Tracy - Great Town But The Traffic is Nuts (2019)

24"x32"

acrylic and collage on plywood

\$800



Matt Tracy - Olneyvilleville Under the Light of the Moon (2021)

30"x48"

acrylic and polyurethane on aluminum

\$900



Matt Tracy - Zoned For Success (2020)
12"x21"
acrylic and polyurethane on aluminum
\$450



Matt Tracy - Managing Multi-level Qualitative Synergies for Consistently Epic Construction Projects (2020)

36"x48"

acrylic and polyurethane on aluminum

\$1000

Spears Moorehead's art can be viewed at codaworx.com, deborahspearsmooreheadwampanoagartist.com and on her Painted Arrow Studio Talking Water Productions Facebook page. Her work is available for purchase in the form of originals, prints, greeting cards or tee shirts. Call Painted Arrow Studio Talking Water Productions at 401-301-3691 for a quote, e-mail dspearsmoorehead@gmail.com or paintedarrow2@yahoo.com

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