

BREATHE

joyce j. scott



Celadon

2007

Peyote Stitched Glass
Beads, Blown Glass,
Enameled and Painted
Glass, Mixed Media

36" x 14" x 14"

Cover Detail

< CD information inside flap

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FEBRUARY 23 - APRIL 20, 2007

Goya Contemporary · Goya-Girl Press

**410 366 2001 www.goyacontemporary.com
Mill Centre - 214 3000 Chestnut Avenue Baltimore, MD 21211**

The Many Faces of Love #2

2006

Peyote Stitched Glass
Beads, Wood, Cast Glass,
Wire, Thread

44.5" x 18" x 12"



Over the last thirty years Joyce Scott has produced a body of work that reveals her relentless search for technical proficiency in a number of media that customarily are classified as “craft.” In Scott’s hands, beading, weaving, crocheting, quilting and other fabric techniques, glass making, and the graphic arts have transcended the usual “art” versus craft” distinctions that still persist in the art world. In her work Scott joins contemporaries Kiki Smith, Sherry Markovitz, and Faith Ringgold in reminding us that indeed great “art” cannot be conceived without great “craft.”

Additionally, and not coincidentally, Scott brings a finely-honed polemical sense to her work, and the range of subjects that have captured her fancy boggles the mind: black mammies and their white charges, tabooed sexual obsessions between white women and black men, baroque Catholic practices and beliefs of the southwestern United States, the kool aid-saturated story of mass suicide/murder at the Jonestown religious community, Buddhist deities working in various worlds, nuclear environments, and the detrimental effects of caffeine. Throughout her body of work Scott parses the width and breadth of the issues she confronts in richly articulated forms that can be festooned with appliquéd elements or laminated photographic elements.

Joyce J. Scott:
An Introductory Note

Lowery Stokes Sims

Lowery Stokes Sims is the adjunct curator for the permanent collection at the Studio Museum in Harlem, where she previously served as director and president from 2000-2006.

An art historian committed to diversity, she has curated exhibitions and written extensively on African, Native, Latino, and Asian-American artists.

In her current work Scott features “found” objects as principal elements along with beaded and blown components. Her approach to glass is a multi-layered one that is familiar to us from the work of contemporary glass artists, most notably Seattle-based Dale Chihuly. In June 2006 Scott completed a stint as visiting artist at the Museum of Glass in Tacoma, Washington, at the Pilchuck Glass School. The visual and physical juxtaposition of the found, blown, and beaded elements reveal a new aspect to Scott’s persistent engagement with tangible elements over their virtual presentation (in painting, for example). The translucency of the glass allows an actual visual layering of elements that provide complex readings and presentations of metaphorical meanings. The traditional styled statuary and masks convey strong and specific cultural references that betray Scott’s wry, mischievous need to subvert cultural and social truisms, but always with an underlying humane commitment to cultural integration and diversity.



**You Have To Get New Jokes
Because Blacks Aren't the
Largest Minority Anymore**

2007

Peyote Stitched Glass
Beads, Blown and Painted
Glass, Fabric, Thread,
Wood, Mixed Media

23" x 10" x 10"

**Mexican - African - American /
Casta Family**

2006

Wood, Peyote Stitched
Glass Beads, Stained Glass,
Fabric, Thread, African
Sculpture, Mexican Mask

Together: 27" x 17" x 15"
Father + Child: 20.5" x 6.5" x 7"
Mother: 20" x 8" x 9"



**New Paradigms:
The Art of Joyce J. Scott**

Leslie King-Hammond

The artistry of Joyce Scott is a testament to the moral universe she has rigorously defined and tested through an insatiable intellect. Her work is driven by a relentless need to challenge the possibilities of creating forms out of popular materials and the intersections of aesthetic concepts and human interaction. It is in the abstractions, conflicts, misconceptions, and convolutions of life that Scott finds the muse that inspires her creations. Scott creates her art in a wide range of genres, locating her sense of self and discovering new levels of technical faculty that allow her to seduce an audience with dazzling beauty, while prodding the consciousness with provocative narratives loaded with contradictions that demand contemplation.

There are few artists within the mid-Atlantic region who have gained the unconditional respect of their peers, critics, and community. Joyce Scott, born in Baltimore, Maryland, has chosen to stay “where the fight is”—the fight to establish and restore this region as a vibrant cultural center with its own unique and artistic integrity and identity. She functions as a catalyst of change, a champion of all art forms and artists.

Scott’s intellect is deftly translated in multidimensional, mixed media, performance, installation, sculpture, and wearable art that is accentuated by her griot spirit and trickster wit. Scott’s aesthetic intent

is very much like that of an endless marathon—the ultimate challenge to push herself and others to realize the highest levels of artistic excellence.

Reflecting on this current body of work, she explains:

“I am facing the enormous challenge of being an itchy artist who is not satisfied with the ease of my beading skills. The quest is to stay true to my journey for the Holy Grail of Art. I want to be frustrated and amazed with the things that make art alive. I want to be available to all of those frustrations and test my art making skills. I have not really paid my dues yet.”

It is ironic that the principle material of her genre is the glass bead. The bead is a coded and loaded metaphoric and symbolic device that Scott uses to mediate her aesthetic, moral, and physical universe.

The new works in this exhibition incorporate figures of small beads with the addition of large, blown glass forms. This configuration moves Scott’s recent work into a new paradigm shift both technically and conceptually. During her residency at the Pilchuck Glass School in Stanwood, Washington, Scott created large blown glass vessel forms on which she painted imagery and embedded small beads, while the vessels were still in their molten state. New, unexpected forms expanded Scott’s traditional “ease” of beading to the awe and revelation of having to create a specific language and structure to address the dynamic forms of her new quest.

Leslie King-Hammond is the Dean of Graduate Studies at the Maryland Institute College of Art.

All quotes by Joyce J. Scott were taken from interviews conducted on January 2-3, 2007.

In *“You Have to Get New Jokes Because Blacks Aren’t the Largest Minority Anymore,”* 2007, Scott talks about the socio-political shift from Black to Hispanic representation in the United States. The sculpture shows a beaded woman with braids holding a Hispanic doll affixed to a large blown glass base, which acts as the woman’s skirt. This is new terrain for Scott, in which she struggles with challenges of materials, politics, and ideals. The work is about how Scott sees herself in a rapidly changing world:

“These works are about personal growth, personal epiphanies and how not to get stuck in the easy ways of life—about art I am fairly fearless but in everyday life I am not.”

Building monuments with beads and glass is no different than building relationships with human beings and institutions—the balance between fragility and strength is the ultimate test of faith and tenacity. These virtues are the litmus test of today’s world, and these are the life lessons and aesthetic challenges Joyce Scott seeks to master. Her work is about a tenuous beauty that is mirrored in the fragility of the conflicted moralities of a global universe in the twenty-first century.

Yaller Girl

2006

Peyote Stitched Glass
Beads, African Mask,
Wood, Mixed Media

25" x 10" x 9"





**Buddha Washes Unclean Soul
in the Waters of Yemanya**

1994

Peyote Stitched Glass
Beads, Wire, Thread, Fabric

15" x 12" x 7"

Celadon

2007

Peyote Stitched Glass
Beads, Blown Glass,
Enameled and Painted
Glass, Mixed Media

36" x 14" x 14"





Melancholy City

2006

Lampworked, Blown and
Painted Glass with
Peyote Stitched Beads,
Wire, Thread

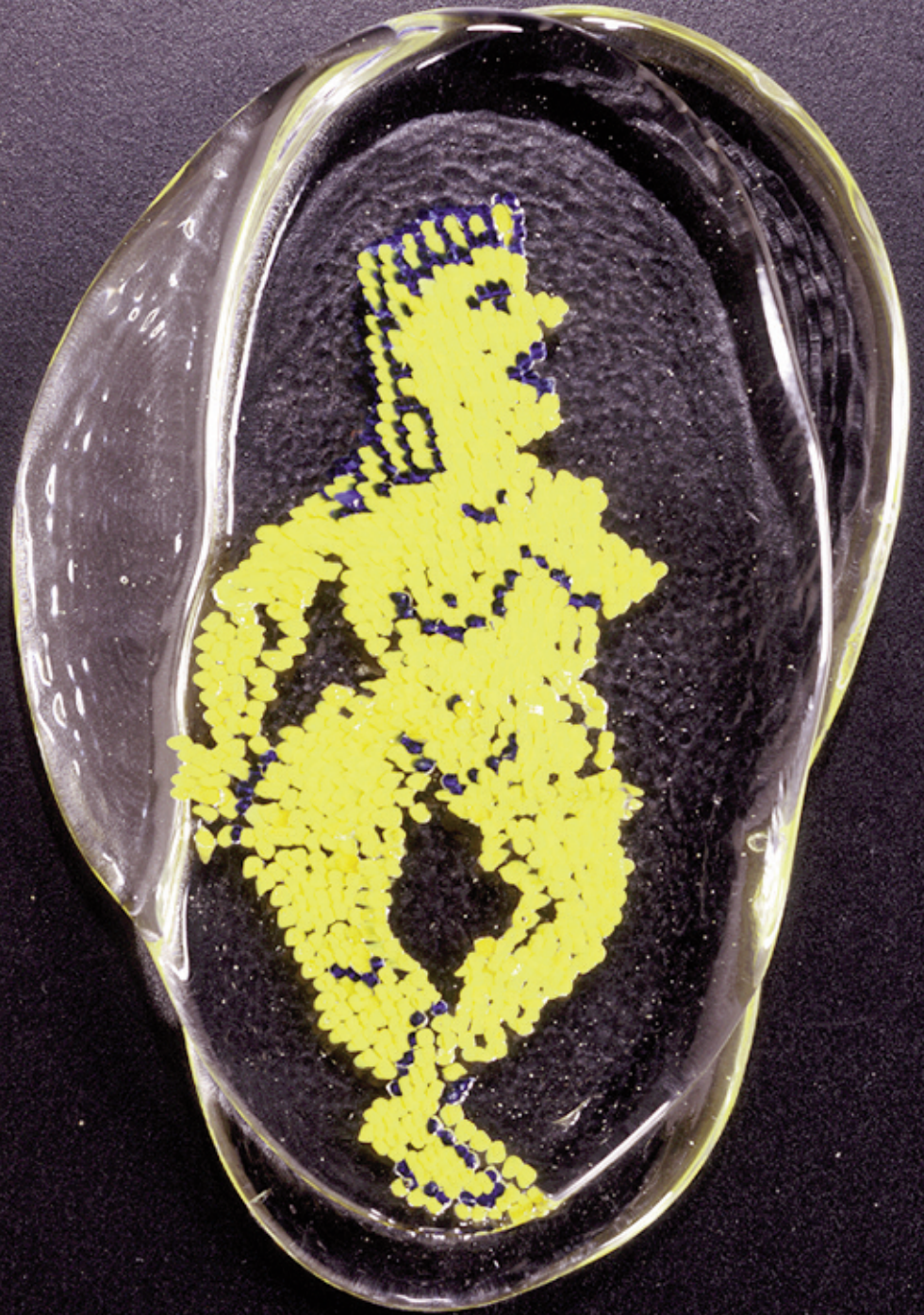
19" x 15" x 9"

Yaller Girl Egypt

2007

Glass and Peyote Stitched
Glass Beads

7.5" x 5.25" x 1"





**Buddha Transcends
Field of Dead Fire**

2004

Peyote Stitched Glass
Beads, Wire, Thread,
Wood, Glass Inclusion,
Sand Blasted Glass

58" x 10" x 10"

*From the collection
of Sara M. and
Michelle Vance Waddell*

Him

2006

Blown and Hand Painted
Glass, Peyote Stitched
Glass Beads, Wire, Thread

28" x 8" x 8"





Him

2006

Blown and Hand Painted
Glass, Peyote Stitched
Glass Beads, Wire, Thread

28" x 8" x 8"

Detail

Vaulted

2006

Peyote Stitched Glass
Beads, Lampworked
Glass, Blown and Painted
Glass, Mosaic Inclusions,
Wire, Thread

27" x 9" x 6"



Oh Hell No!

2007

Peyote Stitched Glass
Beads, Blown Glass,
Wire, Thread

6" x 11.25" x 8.5"



Breath...

Fast rushing clouds, all cumulus and *doughlike*, schooch passed me... back to that feeling of new world and *goldentimes* without the singe of suicide bombers and AIDS-faced children on TV. Tall buildings smoking, teenage boys paintballing the homeless, *streetwisegirls* almost naked - trying to immortalize the kiss - sway left from Latin tunes with lumbering steps after too many giggling reposees with glee sodden cronies. Damn, life can be sooooo goooooood on the flip side - like a nuclear bomb of goodness and nobody's stitching sad secrets into clouds. Nobody's lying on top of lies and shaming the truth. The truth just stands up straight and sanctions the liars so the balance returns.

Joyce J. Scott

I Left My Wife for You

2004

Peyote Stitched Glass
Beads, Wire, Thread

14" x 9" x 2.5"



Simply stated, Joyce J. Scott comprises countless spirits – ancient and contemporary – coalescing in one profound and altruistic storyteller for the 20th and 21st centuries.

The depths of her scholarship, cultural connection, and spiritual awareness are bottomless. I am continually impressed by the breadth of materials Joyce employs to engage, confront and challenge her audience. Nothing is routine or predictable, including the recent exploration of blown glass in this new body of work.

It is still considered rare when highly materialized art sublimates the craft vs. fine-art hierarchy, and yet Scott's work does so with ease. The synergy of materials, visual cues, and complex questions often enveloped in humor provide insight into the condition of our collective humanity. A mere glimpse through Scott's eyes is akin to glancing at a collection of everything, everywhere, at every time, as every person. In looking through her eyes, one realizes the importance and necessity of striving for the gift of diversity found in the people with whom we share air.

Amy Eva Raehse
Goya Contemporary

JOYCE J. SCOTT

Born 1948 Baltimore

EDUCATION

1970 BFA, Maryland Institute College of Art, Baltimore, MD **1971** MFA, Instituto Allende, San Miguel Allende, Guanajuato, Mexico **1976** Haystack Mountain School of Crafts, Deer Isle, ME

SELECTED PUBLIC COLLECTIONS

American Craft Museum, New York, NY
Baltimore Museum of Art, Baltimore, MD
Brooklyn Museum of Art, Brooklyn, NY
Charles A. Waustum Musuem, Madison, WI
The Corning Museum of Glass, New York, NY
The Detroit Institute of the Arts, Detroit, MI
Druid Hill Park Revitalization (Collaboration), Baltimore, MD
Frederick Douglass- Issac Myers Maritime Park / A Living Classroom, Baltimore, Maryland
Harlem Park Square Revitalization, Baltimore, MD
Howard Peter Rawlings Conservatory and Botanic Gardens in Druid Hill Park, Baltimore, MD
Kruithuis Museum, Hertogenbosch, The Netherlands
Laumeier Sculpture Park, St. Louis, MO
Mint Museum of Art, Charlotte, NC
The Montreal Museum of Decorative Arts, Montreal, Canada
Museum of Fine Arts, Houston, TX
National Museum of American Art, Smithsonian Institution, Washington, DC
Nations Bank, Charlotte, NC
Pennsylvania Convention Center Authority, Philadelphia, PA
Philadelphia Museum of Art, Philadelphia, PA
Philbrook Museum of Art, Tulsa, OK
Renwick Gallery, Smithsonian Institution, Washington, DC
Rhode Island School of Design Museum, Providence, RI
Roland Park Country School, Baltimore, MD
Ronald Reagan Washington National Airport, Washington, DC
Sheppard & Enoch Pratt Foundation, Towson, MD
Spirit Square Center for the Arts, Charlotte, NC
Weatherspoon Art Gallery, Greensboro, NC

SELECTED SOLO EXHIBITIONS

2009 The Mitchell Gallery at St. John's College, Annapolis, MD **2007** *Breathe*, Goya Contemporary, Baltimore, MD (catalogue) **2006** *Kickin' It with Joyce J. Scott*, Ashville Art Museum, Asheville, NC **2006** *Joyce J. Scott*, Museum of Glass, Tacoma, WA **2006** San Francisco Museum of Craft and Design, San Francisco, CA (catalogue, traveling) **2006** *BLESSED – The Work of Joyce J. Scott*, University of Wisconsin, Milwaukee, WI (catalogue) **2005** *Kickin' it with Joyce J. Scott*, Dane G Hanen Memorial Museum, Logan, KA **2005** Art

Museum of South Texas, Corpus Christi, TX **2005** The Arkansas Art Center, Little Rock, AR **2005** *Joyce J. Scott, Selected Sculpture*, Goya Contemporary, Baltimore, MD **2005** *This Hand Washes That Hand Too*, Mesa Contemporary Arts, Mesa, AZ **2004** *Joyce J. Scott*, Snyderman Gallery, Philadelphia, PA **2004** *Goya Contemporary*, Baltimore, MD **2004** *Walter Gropius Artist*, Huntington Museum of Art, Huntington, WV **2003** *Joyce J. Scott, Un-tethered*, George Mason University, Fairfax, VA **2003** *What a Long, Strange, Bumpy Trip it's Been!*, Center of Contemporary Arts (COCA), St. Louis, MO **2001** *In Search of Self - Unfathomable*, Susan Cummins Gallery, Mill Valley, CA **2001** *Journeys*, Gallery of Art, University of Northern Iowa, Cedar Falls, IA **2001** *Joyce J. Scott: WTC Series and Sculpture*, Goya-Girl Press, Baltimore, MD **2000** *Joyce J. Scott: Kickin' it with the Old Masters*, Baltimore Museum of Art, Baltimore, MD (catalogue) **2000** *Life After Fifty*, Noel Gallery, Charlotte, NC **2000** *Treacherous Tickles: Recent Sculpture & Prints*, Main Gallery, University of Texas, El Paso, TX **2000** *Joyce J. Scott*, Sybaris Gallery, Royal Oak, MI **1999** *Incognegroism*, Richard Anderson Gallery, New York, NY **1999** *Joyce J. Scott: A Muse*, American Craft Museum, New York, NY **1999** *The Radiance of What Is*, Contemporary Art Center of Virginia, Virginia Beach, VA **1999** *New Lithographs and Monoprints*, Goya Girl Press, Baltimore, MD **1998** *Things That Go Bump in the Night*, Goya-Girl Press, Baltimore, MD **1998** *Things That Go Bump in the Night II*, Gallery 181, Iowa State University, Ames, IA **1998** *Joyce J. Scott*, Franklin and Marshall College, Lancaster, PA **1998** *Joyce J. Scott*, Habitat Galleries, Boca Raton, FL **1997** *Extended Foreplay*, Susan Cummins Gallery, Mill Valley, CA **1997** *Joyce Scott: Selected Sculpture and Prints*, Atlantic Center for the Arts, New Smyrna, FL **1996** *Joyce J. Scott*, High Gloss, Houston, TX **1996** *Joyce J. Scott*, Mobilia Gallery, Cambridge, MA **1995** *Images Concealed*, San Francisco Art Institute, San Francisco, CA (catalogue) **1994** *Hard Choices*, Laumeier Sculpture Park, St. Louis, MO (catalogue) **1994** *Joyce J. Scott*, Okun Gallery, Santa Fe, NM **1993** *Joyce J. Scott*, City Gallery of Contemporary Art, Raleigh, NC **1993** *Joyce J. Scott*, Shippensburg University, Shippensburg, PA **1992** *Joyce J. Scott*, Brooklyn College of Art Gallery, Brooklyn, NY (traveling, catalogue) **1992** *Joyce J. Scott*, Frostburg State University, Frostburg, MD **1992** *Joyce J. Scott*, Wellington B. Gray Gallery, Jenkins Fine Arts Center, Greenville, NC **1991** *I-con-no-body / I-con-o-graphy*, Corcoran Gallery of Art, Washington, DC (catalogue) **1990** *Joyce J. Scott*, Washington County Museum of Fine Arts, Hagerstown, MD **1990** *Joyce J. Scott*, University of Oklahoma, Tulsa, OK **1988** *Through the Veil*, Textile Center for the Arts, Chicago, IL **1985** *Dreamweaver*, The Cultural Center, Chicago Public Library, Chicago, IL **1981** *Something Got a Hold on Me*, Washington Project for the Arts, Washington, DC

SELECTED GROUP EXHIBITIONS

2007 *Kickin' It with Joyce J. Scott*, Houston Center for Contemporary Art, Houston, TX **2007** *Kickin' It with Joyce J. Scott*, Polk Art Museum, Lakeland, FL **2007** *Glasswear*, Museum of Arts and Design, New York, NY **2007** *At Freedoms Door - Challenging Slavery in MD*, The Reginald F. Lewis Museum of Maryland, Baltimore, MD **2006** *Basket [R]evolution/ Unique Baskets and Vessels*, Fuller Craft Museum, Brockton, MA **2006** *Shine On*, Goya Contemporary, Baltimore, MD **2006** *Women's Glass/ From Michigan Artists and Collections*, University of Michigan-Dearborn, Dearborn, MI **2006** *Legacies: Contemporary Artists Reflect on Slavery*, New-York Historical Society, New York, NY (catalogue) **2006** *Beads*, Pismo Fine art Glass, Denver, CO **2006** *LOOT! 2006*, Museum of Art and Design, New York, NY **2006** *Making Sense*, Robert Lehman Gallery at Urban Glass, Brooklyn, NY **2006** *Dynamic Glass*, The Noyes Museum of Art, Oceanville, NJ **2006** National Liberty Museum, Philadelphia, PA **2006** *In the Extreme*, Goya Contemporary, Baltimore MD **2006** *Handmade/ Fine Art Craft and Design*, New World School of the Arts Gallery, Miami, FL **2006** *African-American History and Culture*, The Maryland Historical Society, Baltimore, MD **2005** Searching for

Self, Loyola College Julio Art Gallery, Baltimore, MD **2005** *Little Rascals: Images of Children in Contemporary Art*, Exhibition Site 2, P>F> galleries, Huntington Woods, MI **2005** *Soft Openings*, American University Museum, Katzen Arts Center, Washington, DC **2005** *Artist's Salute Artpace*, Christie's Auction House, New York, NY **2005** *The Art of Crafts in America*, Chautauqua Center for the Arts, Chautauqua, NY **2005** *Bodies of Evidence: Contemporary Perspectives*, RISD Museum, Providence, RI **2005** *Collection Remixed*, Bronx Museum, Bronx, NY (catalogue) **2005** *10 African-American Artists*, Society for Contemporary Crafts, Pittsburgh, PA (catalogue) **2004** *An Exploration of Polymer Clay*, Kentucky Museum of Arts & Design, Louisville, KY **2004** *Fiber Biennial 2004*, Snyderman Gallery, Philadelphia, PA **2004** *Sexing the Myths: Arts of Rebellion*, Resource Center for Activism and Arts, Washington, DC **2003** *Chess*, Velvet Da Vinci Gallery, San Francisco, CA (catalogue) **2003** *Conversations*, Evergreen House of Johns Hopkins University, Baltimore, MD **2003** *Happy Sooja*, Embassy of the Republic of Korea, Washington, DC **2003** *Jewels & Gems*, Renwick Gallery, American Art Museum, Smithsonian Institution, Washington, DC **2003** *Magic Markers: Objects of Transformation*, Des Moines Art Center, Edmundson Art Foundation, Inc., Des Moines, IA **2003** *Select WPA*, Corcoran Gallery of Art, Washington, DC (catalogue) **2003** *Thinking With Blood, Conflict & Culture in the American South*, Running Films, Inc., Kuttawa, KY (traveling, catalogue) **2003** *Threading the Eye*, Sherry Leedy Gallery, Kansas City, MO **2003** *Women in the Arts: My Life in Art*, Hood College, Frederick, MD **2002** *The Artful Teapot: 20th Century Expressions from the Kamm Collection*, Curated and Distributed by Exhibitions International, New York, NY (traveling, catalogue) **2002** *Glass Now*, The National Liberty Museum, Philadelphia, PA **2002** *Migrant Workers for the Arts: Prints & Sculpture by Joyce J. Scott*, Second Street Gallery, Charlottesville, VA **2002** *Threads on the Edge*, Museum of Fine Arts, Boston, MA **2002** *Traditions / Generations: The Intricate, Irreverent & Irrepressible Quilt & Beadworks of Mother/Daughter Artists Elizabeth Talford Scott & Joyce J. Scott*, Bush Barn Art Center, Salem, NC **2002** *True Colors: Mediations on the American Spirit / An Artistic Response to 9/11*, Meridian International Center, White-Meyer Galleries, Washington, DC **2001** *Broaching it Diplomatically: A Tribute to Madeline K. Albright*, Schmuck Museum, Pforzheim, Germany **2001** *Exploring Identity: Work by Contemporary African American Women*, Maier Museum of Art, Randolph-Macon Women's College, Lynchburg, VA (catalogue) **2001** *Recent Acquisitions of Contemporary Art by African Americans*, The Baltimore Museum of Art, Baltimore, MD **2001** *A Shriek form and Invisible Box*, Meguro Museum, Tokyo, Japan (catalogue) **2001** The Contemporary Museum, Honolulu, HI (traveling, catalogue) **2000** *Biennial 2000*, Delaware Museum of Art, Wilmington, DE (catalogue) **2000** Les Arts Decoratif Contemporains, Kent Fine Arts, New York, NY, Kent, CT, Paris, France **2000** *The Likeness of Being: Contemporary Self-Portraits by 60 Women Artists*, DC Moore Gallery, New York, NY (catalogue) **2000** *Progress of the World's Women (An International Art Exhibition)*, The United Nations, New York, NY **2000** *Pure Vision: American Bead Artists*, Exhibits USA, National Traveling Exhibition (catalogue) **2000** *Women Designers in the USA 1900-2000: Diversity & Differences*, The Bard Graduate Center for Studies in the Decorative Arts, New York, NY (catalogue) **1999** *Borderscapes (with Susan Plum)*, Urban Glass, Brooklyn, NY **1999** *Stereo Typical Errors (with Michael Ray Charles)*, Florida Atlantic University, Boca Raton, Florida **1999** *Re/Righting History, Counter Narrative by Contemporary African Artists*, Katonah Museum of Art, Katonah, NY **1998** Centennial Exhibition: Fiber, The Society of Arts and Crafts Boston, MA **1998** *Glass Today*, The Cleveland Museum of Art, Cleveland, OH **1998** *Jewelry Moves: Ornament for the 21st Century*, National Museum of Scotland, Edinburgh, Scotland **1997** *Craft*, Richard Salmon Gallery, London, England (traveling, catalogue) **1997** *Celebrating American Craft*, The Danish Museum of Decorative Art, Copenhagen, Denmark (traveling, catalogue) **1997** *Extended Foreplay*, Susan Cummins Gallery Mill Valley, CA **1997** *Recent Glass Sculptures: A Union of Ideas*, Milwaukee Art Museum, Milwaukee, WI **1997** *Stitchers & Beaders: America's Best*, Ohio Craft Museum, Columbus, OH **1997** *Threads: Fiber Art in the 90s*, New Jersey Center for the Visual

Arts, Summit, NJ (catalogue) **1996** *Signs & Symbols: African American Quilts from the Rural South*, Museum of American Folk Art, New York, NY (traveling, catalogue) **1996** *Breaking Barriers: Recent American Craft*, American Craft Museum, New York, NY (traveling, catalogue) **1996** *Bearing Witness: Contemporary works by African American Women Artists*, Spellman College Museum of Fine Art, Atlanta, GA (traveling, catalogue) **1996** *The Ubiquitous Bead II & The Rebellious Bead*, Bellevue Museum of Art, Bellevue, WA **1995** *Elizabeth T. Scott & Joyce J. Scott*, Tubman African American Museum, Macon, GA **1995** *Hand Me Downs - Innovation with a Tradition*, African-American Cultural Center, Charlotte, NC **1995** *Division of Labor: Women's work in Contemporary Art*, Bronx Museum of the Arts, Bronx, NY **1995** *Breaking Barriers: Recent American Craft*, Portland Art Museum, Portland, OR (traveling, catalogue) **1994** *Outside the Frame: Performance and the Object*, Cleveland Center for Contemporary Art, Cleveland, OH (traveling, catalogue) **1994** *Bad Girls*, New Museum of Contemporary Art, New York, NY (catalogue) **1994** *World Glass Now '94*, Hokkaido Museum of Modern Art, Sapporo, Japan (catalogue) **1994** *Uncommon Beauty in Common Objects: The Legacy of African American Craft Art*, National Afro-American Museum & Cultural Center, Wilberforce, Ohio (traveling, catalogue) **1993** *Subversive Crafts*, List Visual Arts Center, Massachusetts Institute of Technology, Cambridge, MA (catalogue) **1993** *Outcry: Artists Answer AIDS*, Urban Institute for Contemporary Arts, Grand Rapids, MI (traveling, catalogue) **1993** *Hats! Ahead of Fashion: Hats for the 20th Century*, Philadelphia Museum of Art, Philadelphia, PA (catalogue) **1993** *USA Today in Fiber Art*, Netherlands Textile Museum, Tillburg, The Netherlands (catalogue) **1992** *Modern Jewelry: 1964 to the Present - The Helen Williams Drutt Collection*, Museum of Applied Art, Helsinki, Finland **1992** *The New Narrative: Contemporary Fiber Art*, Visual Arts Center, North Carolina State University, Raleigh, NC (traveling, catalogue) **1992** *Walk a Mile in My Shoes: Elizabeth & Joyce J. Scott*, Afro-American Historical & Cultural Museum, Philadelphia, PA (catalogue) **1991** *Beauty is a Story*, the Kruihuis Museum, Hertogenbosch, The Netherlands (catalogue) **1991** *Glass: Material in the Service of Meaning*, Tacoma Art Museum, Tacoma, WA (catalogue) **1990** *American Dreams, American Extremes*, The Kruihuis Museum, Hertogenbosch, The Netherlands **1990** *Art in Fashion/Fashion in Art*, New Orleans Contemporary Arts, New Orleans, LA **1990** *Southern Black Aesthetic*, Southeastern Center for Contemporary Art, Winston-Salem, NC (traveling, catalogue) **1989** *Pyramid/Brandywine Print Show*, Maryland Art Place, Baltimore, MD **1989** *Elizabeth T. Scott/Joyce J. Scott: Family Traditions/Recent Works*, Pennsylvania Academy of Fine Arts, Philadelphia, PA **1989** *Structure and Surface: Beads in Contemporary American Art*, John Michael Kohler Arts Center, Sheboygan, WI **1989** *Stitching Memories: African American Story Quilts*, Williams College Museum of Art, Williamstown, MA (catalogue) **1988** *Art As a Verb*, Maryland Institute, College of Art, Baltimore, MD (traveling, catalogue) **1988** *International Triennial of Tapestry*, Lodz, Poland (catalogue) **1988** *The Eloquent Object*, Philbrook Museum of Art, Tulsa, OK (traveling, catalogue) **1987** *Tangents: Art in Fiber*, Maryland Institute, College of Art, Baltimore, MD (traveling, catalogue) **1987** *Art in Black America*, Terada Warehouse Gallery, Tokyo, Japan **1986** *Crossing Over/Changing Places*, United States Information Services (traveling, catalogue) **1986** *Other Gods: Containers of Belief*, Fondo del Sol Visual Art Center, Washington, DC (traveling, catalogue) **1985** *Arts of Adornment: Wearable Art from Africa and the Diaspora*, Gallery Association of New York (traveling) **1984** *Linda DePalma & Joyce J. Scott*, The Baltimore Museum of Art, Baltimore, MD **1984** *Art Against Apartheid*, The Henry Street Settlement, New York, NY **1984** *Three Generations of African American Quilt Makers*, Fondo del Sol Visual Art Center, Washington, DC (traveling, catalogue) **1983** *Ritual & Myth: A Survey of African American Arts*, Studio Museum of Harlem, New York, NY (catalogue) **1982** *Surface/Structure: Fiber of African American Arts*, Studio Museum of Harlem, New York, NY (catalogue) **1981** *Good as Gold*, Renwick Gallery, Smithsonian Institution, Washington, DC (traveling, catalogue) **1979** *Contemporary African American Crafts*, Brooks Memorial Art Gallery, Memphis, TN **1978** Maryland Biennial, The Baltimore Museum of Art, Baltimore, MD

SELECTED PERFORMANCES

2006 *Walk a Mile in my Drawers*, Theatre Project, Baltimore, MD **2006** *Race and Pedagogy Conference*, University of Puget Sound, Tacoma, WA **2006** *Joyce J. Scott*, Washington Correctional Center for Women, Tacoma, WA **2006** *Joyce J. Scott*, University of Wisconsin, Milwaukee, WI **2006** *Jumpin' Keys with Joyce*, Creative Alliance, Baltimore, MD **2006** *Walk A Mile In My Drawers*, The Theatre Project, Baltimore, MD **2005** *Baltimore Clayworks 25th Anniversary Gala*, Baltimore Clayworks, Baltimore, MD **2005** *Walk A Mile In My Drawers*, The Maryland Summer Center for the Arts, Salisbury University, Salisbury, MD **2004** *People in My Head*, The National Black Arts Festival (Lecturer & Performer) Spellman University, Atlanta, GA **2004** *Lea & Joyce: Righteous Rhythm & Romance (concert with Lea Gilmore)*, The Creative Alliance, Baltimore, MD **2004** *Ebony & Ivory VI / No Visible Panty Lines (concert with Lorraine Whittlesey)*, The Creative Alliance, Baltimore, MD **2004** *2004 Commencement (performance with Lorraine Whittlesey)*, Tai Sophia, Institute for the Healing Arts, Clarksville, MD **2004** *Baltimore Composers Forum Concert (composer/performer)*, Goucher College, Towson, MD **2004** *Baltimore Advertising Association's Addy Awards (presenter)*, Hippodrome Theatre, Baltimore, MD **2003** *COCA (cabaret)*, St. Louis, MO **2003** *Lysistrata Project*, The Theatre Project, Baltimore, MD **2003** *The New Barbarians*, The Baltimore Vivat Festival, The Walters Art Museum (commissioned performance), Baltimore, MD **2003** *Walk a Mile In My Drawers*, Appalacia State University (commissioned performance), Boone, NC **2003** *The Patterson Grand Opening*, Creative Alliance, Baltimore, MD **2003** *MO'POE*, The Theatre Project, Baltimore, MD **2003** *The Vagina Monologues (with MICA Students)*, Maryland Institute, College of Art, Baltimore, MD **2002** *Divalicious! (conceived and performed for the Women's Housing Coalition) with guests Ethel Ennis, Ruby Glover & Lea Gilmore*, Center Stage, Pearlstone Theatre, Baltimore, MD **2002** *Ebony & Ivory V: Unleashed (with Lorraine Wittlesley)*, Swirnow Theatre\Mattin Center, Johns Hopkins University, Baltimore, MD **2002** *Kitchen Party*, Women's Housing Coalition, Baltimore, MD **2002** *Slippery Slope*, Maryland Institute, College of Art, Baltimore, MD **2001** *Linc at Ten (with Wynton & Ellis Marsalis, featured vocalist & mistress of ceremonies)*, Joseph Meyerhoff Symphony Hall, Baltimore, MD **2001** *Lorraine Whittlesey with Joyce J. Scott*, The Yale Gordon Residency Program, Western Maryland College, Westminster, MD **2001** *Ebony & Ivory IV: Clinton Comes to Harlem, music and satire with Lorraine Whittlesey and Friends*, Johns Hopkins University, Baltimore, MD **2001** *Common Ground on the Hill Music & Arts Festival (featured vocalist)*, Carroll County Farm Museum, Westminster, MD **2001** *Freestyle (featured vocalist)*, Baltimore Museum of Art, Baltimore, MD **1995** *Generic Interference/Genetic Engineering*, Tubman African American Museum, Macon, GA **1994** *The Body Politic: Creative Time*, Cooper Union, New York, NY **1993** *Generic Interference/Genetic Engineering*, Diverse Works, Houston, TX, Baltimore Museum of Art, Baltimore, MD **1990** *Honey Chil'Milk (conceived by director Donald Byrd in collaboration with performers)*, Maryland Art Place, Baltimore, MD **1990** *Diverse Works BACA*, Brooklyn, NY **1990** *Women of Substance (written in collaboration with Kay Lawal, performed by Thunder Thigh Revue - Scott & Lawal)*, Nexus Contemporary Art Center, Atlanta, GA **1989** *Generic Interference/Genetic Engineering, "Progression Series,"* University of Maryland Baltimore County, Catonsville, MD **1989** *Women of Substance*, The Bottom Line, New York, NY **1989** *"Mike's Talent Show,"* Caroline's, New York, NY **1988** *Bite and Smile (performed by Thunder Thigh Revue - Scott & Lawal)*, "Alive from Off Center", WNET, New York, NY **1988** *Women of Substance*, The Edinburgh Festival, Edinburgh, Scotland **1988** Bathurst Street Theatre, Toronto, Canada **1988** The Stage-door Festival, Amsterdam, Denmark **1988** Los Angeles Contemporary Exhibitions, Los Angeles, CA

AWARDS

2006 Masters of the Medium, James Renwick Alliance, Smithsonian Institutions, Washington, DC **2002** The Governor's Arts Award at Artsalute: Maryland Citizens for the Arts Foundation Artist Honoree, The Walters Art Museum, Baltimore, MD **2002** Baltimoreans of the Year, Baltimore Magazine, Baltimore, MD **2002** Best

of Baltimore Award (Hopkins Performance), Baltimore Magazine, Baltimore, MD 2001 American Crafts Council Fellow, New York, NY **1997** Anonymous Was a Woman, New York, NY **1996** National Living Treasure Award, Maryland Nominee **1995** The Louis Comfort Tiffany Foundation **1994** Pace Roberts Fellowship **1994** Mid-Atlantic Arts Foundation **1994** Art Matters Incorporated **1992** National Printing Fellowship **1990** Mid-Atlantic Arts Consortium **1987** Maryland State Arts Council Fellowship **1981** Maryland State Arts Council Fellowship **1980** Artist's Fellowship, National Endowment for the Arts

RESIDENCIES

2006 Roland Park Country School, Baltimore, MD **2006** The New School of the Arts, Miami, FL **2006** University of Wisconsin, Milwaukee, WI **2006** Maryland Summer Center for the Arts, Salisbury University, Salisbury, MD **2006** Museum of Glass, Tacoma, WA **2003** Penland School of Crafts, Penland, NC **1999** Rhode Island School of Design, Providence, RI **1999** Urban Glass, Brooklyn, NY **1999** The University of Ohio, Akron, OH **1998** Goya-Girl Press, Baltimore, MD **1998** Iowa State University, Ames, IA **1998** Franklin & Marshal College, Lancaster, PA **1998** Tennessee Technical University, Cookeville, TN **1998** The Collaborative Print Workshop, Washington University, St. Louis, MO **1996** Artspace, San Antonio, TX **1996** Skowhegan School of Painting & Sculpture, Skowhegan, ME **1996** The Collaborative Print Workshop, Washington University, St. Louis, MO **1996** University of Hawaii, Manoa, Honolulu, HI **1996** Moore College of Art & Design, Philadelphia, PA **1995** Concordia University, Montreal, Canada **1995** Anderson Ranch, Snowmass, CO **1992** Pilchuck Glass School, Seattle, WA **1990** Rutgers Center for Innovative Print & Paper, New Brunswick, NJ **1990** University of Delaware, Newark, DE

LECTURES

2006 *Louise Bourgeois: Femme*, The Walters Art Museum, Baltimore, MD (gallery tour) **2006** The New School of the Arts, Miami, FL **2006** University of Wisconsin, Milwaukee, WI **2006** Roland Park Country School, Baltimore, MD **2006** Governor's School for the Arts and Humanities, Greenville, SC **2006** Asheville Art Museum, Asheville, NC **2005** *Women of Vision*, Three Rivers Arts Festival, Pittsburgh, PA **2004** *Women in the History of Art (with Lorraine Whittlesey)*, Maryland Institute, College of Art, Baltimore, MD **2002** *Keynote Speaker*, Maryland College of Art & Design, Kensington, MD **2002** *Keynote Speaker*, 5th Annual Waldorf School of Baltimore Civil Rights Commemorative Brunch, Baltimore, MD **2002** *Keynote Speaker*, Department of Art, Longwood College, Farmville, VA **2000** Baltimore Museum of Art, Baltimore, MD

VIDEO DOCUMENTATION

2001 *Try Me*, Private Sector: Original Music by Lorraine Whittlesey, sung by Joyce J. Scott, 2001 **1991** *Stop Asking, We Exist*, American Craft Museum, 1991 **1990** *The Silver Needle: The Legacy of Elizabeth & Joyce Scott*, directed by Rebecca Crumlish, Osiris Productions, Washington, DC, 1990

BOOKS

Brite, Jean Fassett, *Contemporary Crafts and the Saxe Collection: Fiber Art Gathers Momentum*, Hudson Hills Press, New York, NY, 1993 **Clark**, Garth, *The Artful Teapot: 20th Century Expressions From the Kamm Collection*, Watson-Guptill, New York, NY, 2004, pp. 156, 157, 165 & 244 **George**, Phyllis, *Craft in America: Celebrating the Creative Work of the Hand*, The Summit Group, Fort Worth, TX, 1993 **Hector**, Valerie, *The Art of*

Beadwork: Historic Inspiration/Contemporary Design, Watson-Guptill, New York, NY, 2005, pp. 8, 77-83 **James**, Joy, Spirit, *Space and Survival: African American Women in (White) Academe*, "Carrying On" by Joyce J. Scott, Routledge, New York, NY & London, England, 1993 **Lewan**, Susan Grant, *One of A Kind American Art Jewelry Today*, Harry N. Abrams, New York, NY, 1994 **Miller**, Rosemary Reed, *Threads of Time/The Fabric of History: Profiles of African-American Dressmakers & Designers, 1850 to the Present*, 2003, pp.94-99 **Moss**, Kathryn & Alice Scherer, *The New Beadwork*, Harry N. Abrams, New York, NY, 1992 **Pace/Russell**, *Dreaming Red, Creating Artspace, San Antonio, Texas: Artspace, A Foundation of Contemporary Art*, 2003 **Robertson**, Alma (Ed.), *New Breezes of 1994: An Anthology of African American Literary Voices*, "The Fleck" by Joyce J. Scott, New Breezes, Inc., Baltimore, MD, 1994 **Scott**, Joyce, *Fearless Beadwork, Handwritings and Drawing From Hell*, Visual Studies Workshop, Rochester, New York, NY, 1994 **Scott**, Joyce J. with George Ciscle & Leslie King-Hammond, *Kickin' It with the Old Masters*, Baltimore Museum of Art/Maryland Institute, College of Art, Baltimore, MD, 2000, ISBN 0-912298-72-3 **Spietzen**, Alice, *The Jeweler's Art: A Multimedia Approach*, Davis Publications, Worcester, MA, 1994 **Stegman**, Carolyn B., *Women of Achievement in Maryland History*, Anaconda Press, 2002, pg. 287 **Wahlman**, Maude Southwell, *Signs and Symbols, African American Quilts*, Studio Books, New York, NY, 1993 **Zelanski**, Palul and Mary Pat Fisher, *The Art of Seeing*, Prentice Hall, Englewood Cliffs, NJ, 1994

ARTICLES & REVIEWS

Adams, Angela & Paula Owens, "Beyond the Visual Crafts and Sensory Component of Art," *Art Papers*, vol. 16, 1992, p. 10 **Bolger**, Doreen, "You Can Learn to Love it, Believe Me," *The Washington Post*, December 12, 1999 **Brown**, Kevin, "Baltimore Museum of Art is Jumpin' for Joyce Scott's Work - A Dialogue with the World Around Her," *Baltimore Afro-American Newspaper*, January 22-28, 2000, pp. A5-A6 **Carrabino**, Danielle, "Joyce J. Scott: Kickin' It with the Old Masters," *Art Journal*, Summer, 2001 **Chirenos**, Fanny, "Celebrating Black History Month through Art," *Gallery Times*, February 2, 2005, pg. 3B **Clemans**, Gayle, "Injustice, but also heritage, hope and beauty," *The Seattle Times*, September 8, 2006 **Copley**, Rich, "Art's History Lesson / Louisville Shows Open Windows to the Past," *Louisville Herald-Leader*, September 26, 2003, pg. E4 **Cotter**, Holland, "Thinking with Blood," *The New York Times*, August 20, 2004, pg. B23 **Cowan**, Ron, "Mother, Daughter Sew Quilts, Beads in Exhibit," *Statesman Journal*, May 31, pg. 8D **Degener**, Patricia, "Gussied-Up: Joyce Scott Dresses her Social Comment," *St. Louis Post Dispatch*, April 21, 1994 **Delibero**, Linda, "All In The Family," *Baltimore Magazine*, March 2001 **DeWall**, Edmund, "Objects & Meaning: New Perspectives on Art & Craft," *Crafts (UK)*, Anna Fariello & Paula Owen, ed., September/October, 2004, pp. 72,73 **Dougherty**, Linda Johnson, "Joyce J. Scott at City Gallery of Contemporary Art," *Art Papers*, 17, September/October 1993, pg. 56 **Douglas**, Dianne, "Joyce Scott," *New Art Encounters*, 15, Summer 1998, pp. 42, 43 **D'Souza**, Aruna, "Joyce J. Scott at Richard Anderson," *Art in America*, October, 1999 pp.171, 172 **Durrett**, George M., "Demeaning View of Museum's Lions," *The Baltimore Sun*, April 8, 2000, pg. A10 **Ellworth**, Wendy, "The Challenges of 3-D Surface Design," *Journal*, Vol. 27, Number 3, Spring 2003 **Fioden**, Roberta, "Joyce Scott: Beaded Jewelry and Small Sculpture," *Metalsmith*, 10, Summer 1990, pg. 45 **Forsythe**, Jamie, "Museum of Glass: A look at the works of Joyce Scott," *Tacoma Weekly*, June 22, 2006 **Fox**, Catherine, "Confronting the South's Complexities," *The Atlanta Journal-Constitution*, January 18, pg. M4 **Giuliano**, Mike, "How does Your Garden Grow? The Evergreen Sculpture Biennial Gets Better in the Back," *City Paper*, June 12, pp. 39, 40 **Golub**, Ina, "Kickin' It with Joyce Scott," *Beadwork Magazine*, May/June 2000 **Golub**, Ina, "Joyce Scott & Friends Revisited," *Beadwork Magazine*, June/July 2003 **Grant-Hill**, Cathy, "African American Art," *News & Record*, February 26, 1999, pp. D1-2 **Greenburg**, Blue, "She Says A Lot With Her Art," *The Herald Sun (Durham, NC)*, June 13, 1993 **Hamaker**, Barbara, "Joyce Scott: I-con-no-

body/I-con-o-graphy," *Ornament*, 15, Winter 1991, p. 33 **Harrison**, Helena, "Mothers and Daughters: Tracing the Oeuvre," *The New York Times*, December 8, 1996 **Hamilton**, Meg, "Interview: Joyce J. Scott," *Art Papers*, 17, January/February, 1993, p.34 **Hirsh**, Arthur, "Joyce Scott Sculpture is Smashed at BMA," *The Baltimore Sun*, March 18, 2000 **Jeffrey**, Nancy Ann, "Mayor's Threat Creates Sensation," *The Wall Street Journal*, September 24, 1999 **Katz**, Marty, "Going Local, The Baltimore Museum Loosens Up," *The New York Times*, February 9, 2000, "Arts in America" **Latter**, Ruth, "The Migrant Soul: Scott Celebrates Her Heritage with Each Composition," *The Daily Progress*, March 28, pp. D1-D2 **Lee**, Lawrence, "The New 'Craftivists'," *New Age*, May/June 2001, pp. 70-75 **Lewis**, Ann, "The Wit and Anger of Joyce Scott," *The Washington Post*, January 30, 2000, pp. G1, G6 **Lewis**, Jo Ann, "Elegance with Muscle: Joyce Scott, Drawing a Bead on Racism," *The Washington Post*, October 2, 1991 **Maddox**, David & John Spragens, "Fear No Art," *Nashville Scene*, November 4, 2004, Cover and pp. 13, 15, 16, 18 **McNatt**, Glenn, "Subversive Combination of Art and Music: Performing Pair Make Wicked Humor Together," *The Baltimore Sun*, January 4, 2005, pp. E1, E6 **McNatt**, Glenn, "Artists Revive Styles in Exhibits," *The Baltimore Sun*, February 25, pp. E1, E3 **McNatt**, Glenn, "Goya Girl Showcases Prints," *The Baltimore Sun*, March 7, 2000, p. 2E **McNatt**, Glenn, "Laughter, Tears and Social Commentary," *The Baltimore Sun*, January 23, 2000, pg. F5 **Miller**, Bonnie J., "A Matter of Scale: Innovations in American Glass Jewelry," *Glasswork*, 15, July 1993, pg. 18 **Murphy**, Eileen, "Great Scott: Artist Joyce J. Scott Kicks Down The BMA's Doors," *City Paper*, January 19, 2000, pp. 18-23 **O'Sullivan**, Michael, "Kickin' Back With The Artist," *The Washington Post*, January 28, 2000 **O'Sullivan**, Michael, "Scott's Disarming Conflicts," *The Washington Post Weekend*, January 28, 2000, pp. 52-54 **Perreault**, John, "Susan Plum and Joyce Scott: Borderscapes," *Glass*, 78, Spring 2000, pp. 50, 51 **Rappolo**, Elizabeth, "Joyce's Neighborhood," *Baltimore Magazine*, January 20, 2000 **Raven**, Arlene, "Mojo Tech," *The Village Voice*, March 28, 1989 **Rousuck**, J. Wynn, "New Barbarians Celebrate Festival," *The Baltimore Sun*, February 9, pg. 6F **Scherer**, Alice, "New Directions In Contemporary Beadwork," *FiberArts*, 19, November/December 1992, pg. 29 **Scherer**, Alice, "Great Scott: Beadworker Joyce Scott Takes A Simple Stitch Over The Edge," *Threads Magazine*, 36, August/September 1991, pg. 67 **Searle**, Karen, "Migrant Worker For The Arts: Joyce Scott," *Ornament*, 15, Summer 1992, pp. 46-51 **Selby**, Holly, "Joyce Scott, Art Provocateur," *The Baltimore Sun*, January 16, 2000, pp. 1F, 8F, 9F **Selby**, Holly, "Creating New Art From Old," *The Baltimore Sun*, February 6, 2000, pg. 7F **Selby**, Holly, "Art By Day, Ambience By Night," *The Baltimore Sun*, August 29, 1999, pg. 9F **Selby**, Holly, "Lessons, Concerns From Art's Latest Battle," *The Baltimore Sun*, October 10, 1999, pg. 11F **Sheldon**, Louise, "Joyce Scott at the BMA," *Baltimore Chronicle*, March 2000 **Smith**, Max, "Joyce Scott: Messing With Tradition," *Ms. Magazine*, 5, July/August 1994, pg. 83 **Solanski**, Edward V., "Morris Gallery's New Policy Starts with Baltimore Duo," *Philadelphia Inquirer*, September 14, 1989 **Speckhardt**, Lisa, "Gilding the Lily," *Landscape Architecture*, July 2002, pg. 16 **Staff**, "Joyce J. Scott: Kickin' It With The Old Masters," *The New York Times*, February 18, 2000 **Staff**, "Museum Censored Racially-Charged Work, Says Artist," *ArtForum*, October 2004 **Staff**, "Trust Us," *Mirabella*, December/January 2000 **Tafoya**, Mary, "Joyce J. Scott, Still Kickin' It," *Beadwork*, December 2003, pp. 72, 73 **Targos**, Renee, "Discovering Ms. X: The Art World's Feminine Side," *Art-Talk*, September/October 2005, pp. 30-35 **Toussant**, Karen, "Scott Retrospective Ignites BMA Visitors," *The AEGIS Freewheeling*, January 28, 2000

Joyce J. Scott
Portrait of Artist



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“**Walk a Mile in My Drawers**” at the Baltimore Theatre Project, 2006.

All songs are taken from original performances written by Joyce J. Scott unless otherwise noted.

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CREDITS

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TRACKS

One: Barest of Emotions Women of Substance 1988

written in collaboration with Kay Lawal as the Thunder Thigh Revue

Two: The Desert Generic Interference/Genetic Engineering 1989

Three: Crimes Generic Interference/Genetic Engineering 1989

Four: You Ruined Me Walk a Mile in My Drawers 2006

Five: Ho / That's You Sally Virtual Reality 2000

Six: Breathe Slaves and Slavs 2003

written in collaboration with Lorraine L. Whittlesey

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