

CAN'T WE ALL
JUST GET JOYCE J. SCOTT
ALONG?

SEP 24 - NOV 7, 2014

War Woman III
2014
28 x 9 x 8 inches

Hand-blown Murano glass
processes with beads, wire,
thread, plastic dice



Head Shot

2008

18.5 x 4.5 x 4.5

Seed beads,
glass, bullets,
thread





War Woman I
2014
30 x 20 x 20 inches

African sculpture, dice, glass beads, plastic beads, thread, wire, cast glass guns



War Woman II
2014
25 x 18 x 18 inches

African sculpture, fused and painted mosaic glass, glass beads, plastic beads, thread, wire, metal keys, cast glass guns

Sex Traffic

2014

76 x 16 x 9.5 inches

Hand-blown Murano
glass processes
with metal, beads,
thread, leather
detail cover



Joyce J. Scott has been known to deliberately and systematically close the gap between the virtuosity of fine art and the honed adroitness of fine craft, to reveal a practice of meaningful storytelling through the vehicle of the object. Uncharacteristically for Scott, the exhibition *Can't We All Just Get Along?* focuses on a particular subject, the global gun culture. This is a common theme in her oeuvre, yet this showing deviates from past exhibitions in the sum total of her concentrated message.

Can't We All Just Get Along? comes in the aftermath of recent gun massacres in schools and communities, while the enduring discourse of popular cultures ostensibly persistent obsession with guns (evidenced in Scott's hands through the series "Hip Hop Saints" and "Fallen Angels") continues. Scott's recent work examines the ethical, social, racial, political, sexual, moral, exploitive, and humanitarian implications of guns. Her work strides in tandem with the renewed debate on gun control in the United States, just as it remains in step with over four decades of her conceptual practice as an artist.

A diplomat as well as an advocate and activist, Scott is thoughtful about the state of the human condition and is determined to point out disparities and injustices. Still, Scott's artwork avoids being pedantic or dogmatic. Rather, her methods engage the viewer through provocative, open-ended questions that are ripe with contradiction and ignite dialogues to effect change - without necessarily assigning blame.

While the artist's precise and inventive use of materials act as an entry point - a palatable way for the viewer to approach, contemplate, and digest the subject - her complex objects also effectively double as sophisticated social mirrors. Scott's work provides a new space for discussing narrative where we may address semiotics, metaphor, occurrence, and experience simultaneously.

The seminal work titled "Sex Traffic," for example, is characteristically layered with meaning beyond that of its namesake. The cold-worked Murano-process blown glass totem in the shape of a musket is aggrandized by a free-form beaded figure tied to its barrel with leather cuffs. The phallic nature of the musket, the figure splayed "riding" the object, as well as sheer scale are confrontational, triggering a reaction similar to our recoil from observing the bonded and tortured woman, presumably sold into the contemporary sex trade.

Interestingly, the materials - glass, beads, thread, and leather - disprove the power of the weapon. The simple act of using Scott's gun would result in the destruction of the object itself. The object thus becomes a suitable representation of the

fragile nature of the gun, and a metaphor for the destruction caused by gun violence in general. Though gun rights advocates maintain that gun ownership is America's mark of freedom, Scott's work exposes the shackling effects guns have on our society.

Upon further reflection one may realize that the trigger and the cock (or serpent segment) of the gun are on the "wrong" side of the barrel, a serendipitous error with which the artist was comfortable. In this way, the artist explores another metaphor, that of the gun's inability to work. In theory and in practice, Joyce Scott's gun symbolically fails. The gun's fixed form arrested in time, manipulated by conceptual narrative, points to the artist's versatile voice and her skill in delivering a multifarious message that transcends race, sex, religion and politics, which paradoxically are the fertile grounds for her subject matter.

While remaining true to her admirable work ethic, meticulously coaxing each bead into a believable form ripe with ponderation, *contrapposto*, pose, and posture, Scott opens up new doors for communicating narrative. Her figures, typically and startlingly often void of the support of an armature, reveal a collective, if not existential struggle to define the essence of identity and existence through human choice, illuminating pathos, anguish and humor. Whereas the larger works such as "War Woman I" and "War Woman II" depict a complex accumulation of psychologically charged objects laden with meaning, her smaller singular objects such as "Power Pump" or "Red Head" single out more individualized triggers for society's preoccupation with guns. Anger, sex, fear, and humility all may contribute to one's feelings of inferiority, and thus to one's desire to claim power through use of a weapon.

Scott's signature use of color, spatial complexity, material experimentation, and perception peel back the layers of the proverbial onion, to reveal a state of perpetual trauma in need of examination, and leaves the viewer asking the same exact question posed by the artist in the exhibition title: "Why can't we all just get along?"

Amy Eva Raehse, Exhibition Curator



**Lake of Fire
2014**

10 x 6.5 x 6 inches

Porcelain, blown
and fused glass,
beads, thread, plastic



Flayed Albino Man II
2014
5 x 4 x 1 inches
Glass beads, plastic
beads, thread



Sewn Up
2014
6 x 4 x 2.5 inches
Glass beads, plastic
beads, thread



Lovers
2014
2 x 1.5 x .5 inches
Ceramic figurine,
beads, thread



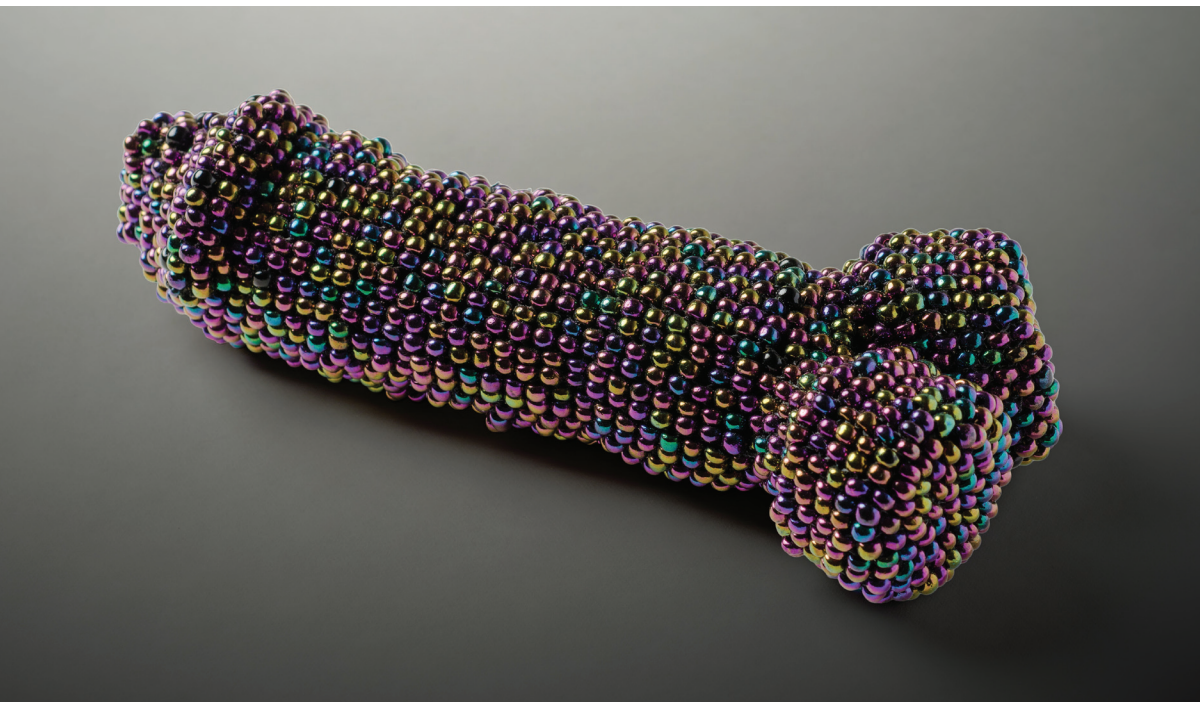
Red Head

2014

5 x 2 x 1 inches

Murano flameworked
glass processes,
glass beads, thread





Power Pump
2009
7 x 3 x 2 inches

Beads, thread
left



Swimmer
2014
7.5 x 2.25 x 1.5 inches

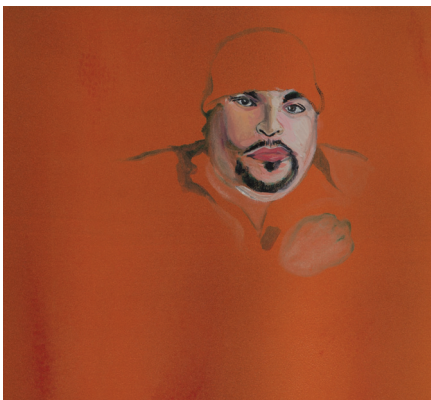
Beads, thread
right



Bad Graffiti
2014

23 × 3.5 × 3 inches

Glass beads, thread,
ambrotype
(glass photography),
wire, blown glass



Hip Hop Saint: Tupac

2014

21.5 x 16.75 inches

Monotype

Fallen Angel: Foxy Brown

2014

20.25 x 16 inches

Monotype

Hip Hop Saints: Easy E

2014

13 x 21.25 inches

Monotype

Hip Hop Saints: Notorious B.I.G.

2014

14.5 x 11.25 inches

Monotype

Hip Hop Saints: Big Pun

2014

14.25 x 16 inches

Monotype

Fallen Angel: Lil' Kim

2014

19.75 x 17.5 inches

Monotype

Hip Hop Saints: Left Eye Lopez

2014

12.5 x 22 inches

Monotype

Hip Hop Saints: Beasty Boy

2014

13.5 x 10.25 inches

Monotype

Hip Hop Saints: ODB

2014

11.75 x 10 inches

Monotype

*details,
top to bottom,
left to right*

All prints pictured produced
with help by
Sol Print Studios, Baltimore

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
Delaware Art Museum, Wilmington, DE
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, MD
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
Los Angeles County Museum of Art, Los Angeles, CA
The Metropolitan Museum of Art, New York, NY
Mint Museum of Art, Charlotte, NC
Mobile Museum of Art, Mobile, AL
The Montreal Museum of Decorative Arts, Montreal, Canada
Museum of Art and Design, New York, NY
Museum of Fine Arts, Houston, TX
Museum of Glass, Tacoma, WA
National Museum of American Art, Smithsonian Institution, Washington, DC
Nations Bank, Charlotte, NC
Pennsylvania Convention Center Authority, Philadelphia, PA
Petrucci Family Foundation, Asbury, NJ
Philadelphia Museum of Art, Philadelphia, PA
Philbrook Museum of Art, Tulsa, OK
Racine Art Museum, Racine, WI
Reginald F. Lewis Museum of Maryland African American History & Culture, Baltimore, MD
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
Speed Museum, Louisville, KY
Spirit Square Center for the Arts, Charlotte, NC
Weatherspoon Art Gallery, Greensboro, NC
Yale University, New Haven, CT

SELECTED SOLO EXHIBITIONS

2015 *Joyce J. Scott: Recent Work*, Museum of Contemporary Art, Cleveland, OH (catalogue) **2014** *Can't We All Just Get Along?*, Goya Contemporary, Baltimore MD (catalogue) **2014** *Maryland to Murano: Neckpieces and Sculptures by Joyce J. Scott*, Museum of Arts and Design, New York, NY (catalogue) **2012** *On Kilter*, Goya Contemporary, Baltimore, MD (catalogue) **2011** *Prospect.2, Joyce J. Scott*, Dillard University, New Orleans, LA **2010-11** *Li'l Lies and Purty Thangs*, Goya Contemporary, Baltimore, MD **2010** McColl Center for Visual Art, Charlotte, NC **2010** *The Wine Dark Sea*, The Mitchell Gallery at St. John's College, Annapolis, MD **2010** *Love Letters*, Mobilia, Cambridge MA **2009** *Off the Beaten Path: Violence, Women and Art*, UC San Diego University Art Gallery, San Diego, CA **2009** *Off the Beaten Path: Violence, Women and Art*, Tijuana Cultural Center, Tijuana, Mexico **2008** *Painful Death / Painless Life*, Goya Contemporary, Baltimore, MD (catalogue) **2008** *Joyce J. Scott in Tampa*, Scarfone-Hartley Gallery, University of Tampa, Tampa FL **2008** *Both Sides*, Snyderman Gallery, Philadelphia, PA **2007** *Breathe*, Goya Contemporary, Baltimore, MD (catalogue) **2006** *Kickin' It with Joyce J. Scott*, Asheville 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** *Kickin' It with Joyce J. Scott*, California African American Museum, Los Angeles, CA **2004** *Still Alive in 2004*, Ward Center for the Arts, St. Paul Schools, Brooklandville, MD **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*, Goya Contemporary, 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 Ticksles: 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 **1995** *Images Concealed*, San Francisco Art Institute, San Francisco, CA (catalogue) **1994** *Hard Choices*, Laumeier Sculpture Park, St. Louis, MO (catalogue)

SELECTED GROUP EXHIBITIONS

2014 *The Brides of Anansi: Fiber and Contemporary Art*, Spelman College Museum of Fine Art, Atlanta, GA **2014** *Unique by Design: Contemporary Jewelry in the Donna Schneier Collection*, Metropolitan Museum of Art, New York NY **2014** *The Franz and Virginia Bader Fund: Second Act*, Katzen Arts Center, Washington, DC **2014** *Multiple Eposures/Jewelry and Photography*, Museum of Arts and Design, New York, NY **2014** *Unveiled: Works from the UMUC Art Collections*, University of Maryland University College, Adelphi, MD **2013-14** *Ashe to Amen: African-Americans and Biblical Imagery*, Museum of Biblical Art (MOBIA), New York, NY; Traveling Exhibition: Reginald F. Lewis Museum, Baltimore, MD; Dixon Gallery and Gardens, Memphis, TN **2013** *Glasstress: White Light/White Heat, 55th international Venice Art Biennale*, Palazzo Cavalli, Venice, Italy **2013** *Fear Strikes Back*, DC Arts Center, Washington, DC **2013** *Dazzling Dancing Beads*, North Dakota Museum of Art, Grand Forks, ND (Travelling exhibition) **2013** *Reloading the Canon: African Traditions in Contemporary Art*, James E. Lewis Museum of Art, Baltimore, MD **2013** *Artist to Artist*, McColl Center for Visual Arts, Charlotte, NC **2013** *Philosophy of Figure*, Goya Contemporary, Baltimore, MD **2012-13** *Material Girls, Contemporary Black Women Artists*, Spelman College,

Atlanta, GA **2012** *Glasstress New York: New Art from the Venice Biennales*, Museum of Art and Design, New York, NY **2012** *Off the Beaten Path: Violence, Women and Art: An International Contemporary Art*, Redline Art Center, Denver, CO **2012** *Visions of Our 44th President*, Charles H. Wright Museum, Detroit, MI **2012** *The Teapot Redefined*, Mobilia Gallery, Cambridge, MA **2011-12** *Prospect.2 US Biennial, Joyce J. Scott & Nick Cave*, Newcomb Gallery at Tulane University, New Orleans, LA **2011** Congress Taipei-International Craft Design Exhibition, Taipei, Taiwan **2011** *OPEN MIND International Contemporary Jewelry Exhibition – History and the New Material*, Sungkok Art Museum, Sungkok, Korea **2011** *Race and Representation: The African American Presence in American Art*, Weatherspoon Art Museum, Greensboro, NC **2011** *CORRIDOR*, The Art Museum of the Americas, Washington, DC **2011-10** *Material Girls*, Reginald F. Lewis Museum, Baltimore, MD **2010** *Off the Beaten Path: Violence, Women and Art*, Museo Universitario del Chopo, Mexico City **2010** Pucini Lubell Gallery, Seattle, WA **2010** Synderman / Works Gallery, Philadelphia, PA **2010** *Craft in America*, Silver Dollar City's 50th Anniversary, Branson, Missouri **2010** *Brooching the Subject: One of a Kind*, The Ogden Museum of Southern Art, New Orleans, LA **2010** The Harvey Gantt Center for the Arts, Charlotte, NC **2010** *Loot*, The Museum of Art and Design, New York, NY **2010** *Global Africa*, The Museum of Art and Design, New York, NY **2009** *Intrinsic Trio: Sanford Biggers, Sam Gilliam & Joyce J. Scott*, curated by Amy Raehse, Goya Contemporary, Baltimore, MD **2009** *NuVoodoo*, Traveling Exhibition Curated by Amy Raehse, Baltimore, MD **2009** *Art Under Glass*, Baltimore Conservatory, Baltimore, MD **2008** *A People's Geography: The Spaces of African American Life*, The Reginald F. Lewis Museum of Maryland **2008** *African American History & Culture*, Baltimore, MD **2008** *Accumulation: Joyce Scott, Madeleine Keesing & Line Bruntse*, York Arts, York PA **2008** *Black Womanhood*, Hood Museum of Art, Dartmouth College, Hanover, NH **2008** Museum of Art & Design, New York, NY **2008** *Discursive Acts: African American Art at UD and Beyond*, Mechanical Hall, University Museums, University of Delaware, Newark, DE **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*, Kruihuis Museum, Hertogenbosch, The Netherlands (catalogue) **1991** *Glass: Material in the Service of Meaning*, Tacoma Art Museum, Tacoma, WA (catalogue)

SELECTED PERFORMANCES

2012 The Thunder Thigh Revue reunion, The Theatre Project, Baltimore, MD **2011** *Ms. V and the Stations of the Double Cross* (original script and music with four musicians), Prospect.2, US Biennial, New Orleans, LA **2011** *Craft in America*, PBS **2010** Art Promotional trailers CW / Baltimore **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 Spellman University, Atlanta, GA **2004** *Lea & Joyce: Righteous Rhythm & Romance (with Lea Gilmore)*, The Creative Alliance, Baltimore, MD **2004** *Ebony & Ivory VI / No Visible Panty Lines (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*, Goucher College, Towson, 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*, Maryland Institute, College of Art, Baltimore, MD **2002** *Divalicious! with guests Ethel Ennis, Ruby Glover & Lea Gilmore*, Center Stage, Pearlstone Theatre, Baltimore, MD **2002** *Ebony & Ivory V: Unleashed (with Lorraine Wittlesey)*, 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*, Carroll County Farm Museum, Westminster, MD **2001** *Freestyle*, 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)*, 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)*, Nexus Contemporary Art Center, Atlanta, GA **1989** *Generic Interference / Genetic Engineering*, 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)*, *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 Stagedoor Festival, Amsterdam, Denmark

AWARDS

2014 The LOOT Award for Contemporary Art Jewelry, Museum of Arts and Design, NY **2012** Regional Star Award, James Renwick Alliance, Washington, DC **2011** Impact Award, Maryland Art Place, MD **2010** United States Artist Glasgow Fellowship, Los Angeles, CA **2010** Women's Caucus for the Arts, Lifetime Achievement Award **2007** Masters of the Medium / Metal, 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

2014 Monkeybiz, Cape Town, South Africa **2014** Uhbule Workshop Kwa Zulu Natal, South Africa **2014** Wheaton Arts/Glass Studio, Millville, NJ **2013** McColl Center for Visual Art, Charlotte, NC **2012** Common Ground on the Hill Festival, McDaniel's College, Carroll County Farm Museum, Westminster, Maryland **2012** Teacher, Haystack Mountain School of Crafts, Deer Isle, Maine **2012** Berengo Glass Studio, Murano, Italy **2011** Berengo Glass Studio,

Murano, Italy **2006** Roland Park Country School, Baltimore, MD **2006** The New School of the Arts, Miami, FL **2006** University of Wisconsin, Milwaukee, WI **2006** 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

VIDEO DOCUMENTATION

2012-13 *An Authentic Life: The Joyce J. Scott Documentary*, directed by Jeanie M. Clark **2011** Craft in America: Messages, PBS Television program, Creator & Executive Producer Carol Sauvion, PBS **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

LECTURES

2014 Oregon College of Arts and Crafts, Portland, OR **2014** Portland Bead Society, Portland, OR **2014** International Flameworkers Conference, Salem, NJ **2014** Philbrook Museum of Art, Tulsa, OK **2013** *Fiberart International 2013 Forum Keynote: Joyce Scott*, Fiberarts Guild of Pittsburgh, Inc., Pittsburgh, PA **2012** *Humorous Beadwork*, Haystack Mountain School of Crafts, Deer Isle, Maine **2012** *Textiles & Politics*, Textile Society of America 13th Biennial Symposium, Washington, DC **2012** *Motivated by the Challenge to Live and Create Authentically*, Detroit Institute of the Arts, Detroit, MI **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

BOOKS

Stokes-Sims, Lowery; Adamson, Glenn, *Maryland to Murano: Neckpieces & Sculptures at the Museum of Arts and Design*, The Museum of Arts and Design, 2014 **Young**, Brian; Grove, Donna; Reed, Barbara; Bernstein, Sandy; Key, Eric, *Unveiled: Works From the UMUC Art Collections*, University of Maryland University College, 2014, pg. 58 & 59 **Berengo**, Adriano, *Glasstress Beirut*, Venice Projects, Venice, Italy, 2012, pg. 152 & 153 **Rouse**, Ylva, *Prospect.2 New Orleans*, New Orleans, LA, 2011, pg. 116, ISBN# 10-0615549497 **Roulet**, Laura, and Irene Hoffman, *Corridor*, Art Museum of the Americas Organization of American States, 2011, pg. 44-47 **Buszek**, Maria Elena, *Extra / Ordinary Craft and Contemporary Art*, Duke University, Durham, NC, 2011 **Berengo**, Adriano, *Glasstress New York, New Art from the Venice Biennales*, The Museum of Arts and Design, 2012, pg. 112-117, ISBN# 978-88-572-1406-1 **Raehse**, Amy, *Joyce J. Scott: On Kilter*, Goya Contemporary, 2012, ISBN# 978-1-4675-4223-4 **Raehse**, Amy, *Joyce J. Scott: Li'l Lies & Purty Thangs*, Goya Contemporary, 2010, ISBN# 978-1-4507-4147-7 **L'ecuyer**, Kelly H., *Jewelry by Artists: In the Studio, 1940-2000*, Museum of Fine Arts, Boston, MA, 2010, pg. 160 & 161, ISBN# 978-0-87846-750-1 **Hanks**, David, *The Century of Modern Design: Selections from the Liliane and David M. Stewart Collection*, Flammarion SA, Paris, 2010, pg. 389, ISBN# 9782080301611 **King-Hammond**, Leslie; Stokes-Sims, Lowery, *The Global Africa Project*, Museum of Arts and Design, 2010, pg. 176, 238, ISBN# 978-3-7913-5084-4 **Raehse**, Amy, *Intrinsic Trio: Sanford*

Biggers, Sam Gilliam, Joyce J. Scott, Goya Contemporary, 2009, pg. 5 & 6 **Raehse, Amy, Joyce J. Scott: Painful Death / Painless Life, Goya Contemporary, 2008, ISBN# 978-1-60725-288-7** **Hector, Valerie, The Art of Beadwork: Historic Inspiration/Contemporary Design, Watson-Guptill, New York, NY, 2005, pp. 8, 77-83** **Clark, Garth, The Artful Teapot: 20th Century Expressions From the Kamm Collection, Watson-Guptill, New York, NY, 2004, pp. 156, 157, 165 & 244** **Miller, Rosemary Reed, Threads of Time/The Fabric of History: Profiles of African-American Dressmakers & Designers, 1850 to the Present, 2003, pp.94-99** **Pace/Russell, Dreaming Red, Creating Artpace, San Antonio, Texas: Artpace, A Foundation of Contemporary Art, 2003** **Stegman, Carolyn B., Women of Achievement in Maryland History, Anaconda Press, 2002, pg. 287** **Lewan, Susan Grant, One of A Kind American Art Jewelry Today, Harry N. Abrams, New York, NY, 1994** **VSW, Scott, Joyce, Fearless Beadwork, Handwritings and Drawing From Hell, Visual Studies Workshop, Rochester, New York, NY, 1994** **Spirtzen, Alice, The Jeweler's Art: A Multimedia Approach, Davis Publications, Worcester, MA, 1994** **Zelanski, Palul and Mary Pat Fisher, The Art of Seeing, Prentice Hall, Englewood Cliffs, NJ, 1994** **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** **Brite, Jean Fassett, Contemporary Crafts and the Saxe Collection: Fiber Art Gathers Momentum, Hudson Hills Press, New York, NY, 1993** **George, Phyllis, Craft in America: Celebrating the Creative Work of the Hand, The Summit Group, Fort Worth, TX, 1993** **Wahlman, Maude Southwell, Signs and Symbols, African American Quilts, Studio Books, New York, NY, 1993** **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** **Moss, Kathryn & Alice Scherer, The New Beadwork, Harry N. Abrams, New York, NY, 1992** **King-Hammond, Leslie; Stokes-Sims, Lowery; Raehse, Amy, Breathe, Goya Contemporary & Goya- Girl Press, Baltimore, MD, 2007**

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Curator

Amy Eva Raehse

Photography

Michael Koryta

Design

Glenn Dellon

3000 Chestnut Ave, Mill Centre 214
Baltimore, Maryland 21211

goyacontemporary.com
410 366 2001

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