

Joyce J. Scott

*Hip Hop Saints and
Fallen Angels Series*



**GOYA CONTEMPORARY
GOYA-GIRL PRESS**

BIOGRAPHY

Dr. Joyce J. Scott (b. 1948, Baltimore, MD) engages with the complexity of human nature and collective history by creating works that explore the dynamics between humor and horror, history and fantasy, and beauty and brutality. Best known for her use of the peyote stitch—an off-loom, free-form, glass bead weaving technique—Scott merges beads, blown glass, and repurposed objects with autobiographical, sociological, and political content to unapologetically confront racism, sexism, violence, inequality, and oppression, while also embracing splendor, spirituality, nature, and healing.

Born to sharecroppers descended from enslaved people in North Carolina, Scott's family migrated to Baltimore where the artist was born, raised, and continues to work. Scott hales from a long line of extraordinary makers and storytellers, adept at pottery, knitting, metalwork, basketry, and quilting. It was from her family that she cultivated the astonishing skills and expertise for which she is now renowned, and where she learned to upcycle materials as a forceful stage for social commentary and activism.

Early in her practice Scott worked with fiber, crafting clothing, jewelry, shoes, and quilts, as well as engaging in loom-constructed textiles. In the late 1970s, Scott began to investigate beads, to capture light and mix color independent of painting techniques. It was at that time that she learned the peyote stitch process from a Native American artisan who generously shared her methods. As Scott's practice evolved, she began to combine multicultural found objects into her beadwork. Concurrently, Scott also experimented with printmaking, performance art, vocals, and even comedy. Later, Scott liaised with glass artisans to create blown, pressed, and cast glass that she incorporated into her beaded sculptures. This allowed her to both shift the scale of her work and fulfill her desire to work collaboratively. In 1992, she was invited to the Pilchuck Glass School in Washington state and continued working with Baltimore glassblowers as well as with Paul Stankard and other celebrated glass fabricators.

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In 2000, *Joyce J. Scott: Kickin' It with the Old Masters* opened at the Baltimore Museum of Art. Co-organized with the Maryland Institute College of Art (MICA), the exhibition marked the first time a Black female artist was offered a solo exhibition at the museum. Other major solo shows include *Maryland to Murano: The Neckpieces & Sculpture of Joyce J. Scott* at the Museum of Arts and Design in New York (2014-15); *Joyce J. Scott: Truths and Visions* at the Museum of Contemporary Art in Cleveland (2015); and *Joyce J. Scott: Harriet Tubman and Other Truths* at Grounds for Sculpture in Hamilton, NJ (2018). The artist's work is also included in many private and public collections, including the Baltimore Museum of Art, MD; Brooklyn Museum of Art, NY; National Museum of African American History and Culture, Washington, DC; Detroit Institute of the Arts, MI; Los Angeles County Museum of Art, CA; Metropolitan Museum of Art, NY; The Smithsonian, Washington, DC; Philadelphia Museum of Art, PA; National Museum of American Art in Washington, DC; Johns Hopkins University, MD; Seattle Art Museum, WA; among countless others.

In 2024, Scott opens a major traveling 50-year retrospective co-organized by the Baltimore Museum of Art and the Seattle Art Museum. Scott has received myriad commissions, awards, residencies, and prestigious honors from organizations such as the National Endowment for the Arts, Louis Comfort Tiffany Foundation, Anonymous Was a Woman, American Craft Council, National Living Treasure Award, Lifetime Achievement Award from the Women's Caucus for the Arts, Mary Sawyer Imboden Baker Award, MacArthur Foundation Fellowship (2016), Smithsonian Visionary Artist Award, National Academy of Design Induction, and Moore College Visionary Woman Award, among others. She earned her Bachelor of Fine Arts from MICA, and a Master of Fine Arts from the Instituto Allende in Mexico. She has been awarded honorary doctorates from MICA, the California College of the Arts, and Johns Hopkins University.

Scott is represented globally by Goya Contemporary Gallery in Baltimore.



Joyce J. Scott

Hip Hop Saints and Fallen Angels: ODB, 2014

Monotype

Print: 12 x 9 inches

Frame: 17 x 14 inches

Published by Goya Contemporary

Printed by Sol Print Studios

[RIGHT]

Joyce J. Scott

Hip Hop Saints and Fallen Angels: Left Eye Lopez, 2014

Monotype

14 x 19.75 inches

Published by Goya Contemporary

Printed by Sol Print Studios



[LEFT]

Joyce J. Scott

Hip Hop Saints and Fallen Angels: Left Eye Lopez (Cut), 2014

Monoprint with unique hand painting and reductive cutting

15 x 17 inches

Published by Goya Contemporary

Printed by Sol Print Studios

Joyce J. Scott

Hip Hop Saints and Fallen Angels: Da Brat, 2014

Monotype

Print: 14.75 x 20.25 inches

Frame: 19.75 x 25 inches

Published by Goya Contemporary

Printed by Sol Print Studios



Hip Hop Saints and Fallen Angels

Da Brat

Joyce J. Scott 2014

*Currently on loan for *The Culture: Hip Hop and Contemporary Art in the 21st Century, 2024 - 2025*



Joyce J. Scott

Hip Hop Saints and Fallen Angels: Beasty Boy, 2014

Monotype

13 x 8.5 inches

Published by Goya Contemporary

Printed by Sol Print Studios



Joyce J. Scott

Hip Hop Saints and Fallen Angels: Beasty Boy, 2014/2019

Monoprint

11.5 x 8.25 inches

Published by Goya Contemporary

Printed by Sol Print Studios



Hip Hop Saints and Fallen Angels Series installed in Joyce J. Scott: Can't We All Just Get Along? shown at Goya Contemporary Gallery, Baltimore, MD.



Joyce J. Scott

Hip Hop Saints and Fallen Angels: Foxy Brown, 2014

Monotype

Print: 20.75 x 13.75 inches

Frame: 27.5 x 20 inches

Published by Goya Contemporary

Printed by Sol Print Studios



Joyce J. Scott

Hip Hop Saints and Fallen Angels: Notorious BIG, 2014

Monotype

Print: 20 x 12 inches

Frame: 25.75 x 17.5 inches

Published by Goya Contemporary

Printed by Sol Print Studios



Joyce J. Scott

Hip Hop Saints and Fallen Angels: Easy E, 2014

Monotype

14.5 x 17.13 inches

Published by Goya Contemporary

Printed by Sol Print Studios

Joyce J. Scott

From the Series Hip Hop Saints and Fallen Angels: Lil Kim, 2014

Monotype

Paper: 19.75 x 17.5 inches

Frame: 24.5 x 22 inches

Published by Goya Contemporary

Printed by Sol Print Studios



Joyce J. Scott

From the Series Hip Hop Saints and Fallen Angels: Foxy Brown, 2014

Monotype

Paper: 20.5 x 16 inches

Frame: 25.5 x 20.75 inches

Published by Goya Contemporary

Printed by Sol Print Studios





Hip Hop Saints and Fallen Angels Series installed in Bearing Witness: A History of Prints by Joyce J. Scott at Goya Contemporary Gallery, Baltimore, MD.



BIGGIE, FAITH + LIL KIM

Joyce J. Scott 2018

Joyce J. Scott

Biggie, Faith + Lil' Kim from the Book of the Dead Series, 2018

Monoprint

Paper: 15 x 22 inches

Frame: 18 x 26.75 inches

Published by Goya Contemporary

Printed by Sol Print Studios



Joyce J. Scott

Hip Hop Saints and Fallen Angels: Heavy D, 2014

Monotype

13.5 x 11.5 inches

Published by Goya Contemporary

Printed by Sol Print Studios



Joyce J. Scott

From the Series Hip Hop Saints and Fallen Angels: Heavy D, 2014

Monotype

Print: 11.5 x 11.5 inches

Frame: 16.75 x 16.5 inches

Published by Goya Contemporary

Printed by Sol Print Studios

Joyce J. Scott

Hip Hop Saints and Fallen Angels: Lil Kim, 2014

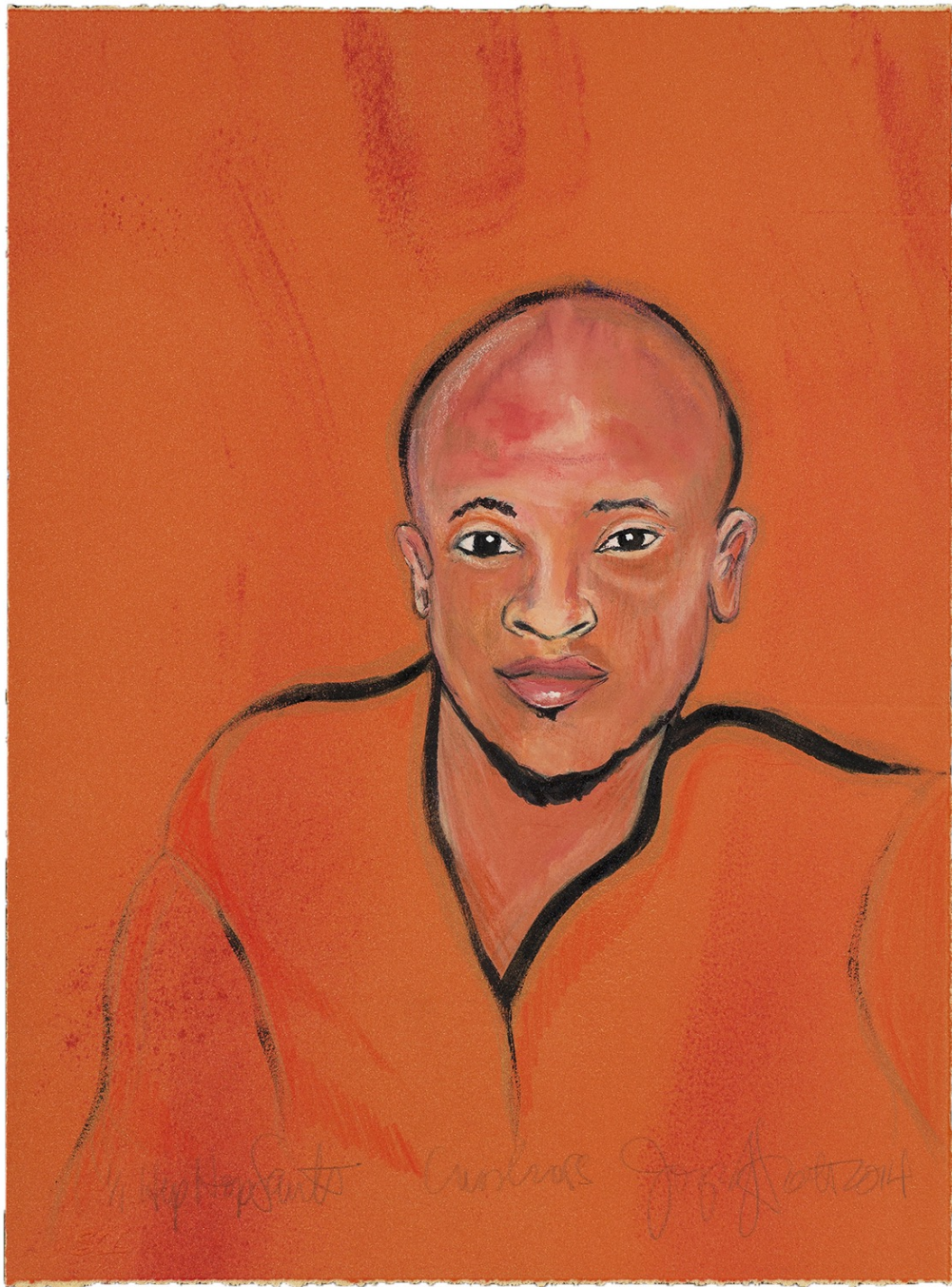
Monotype

11.25 x 9.75 inches

Published by Goya Contemporary

Printed by Sol Print Studios





Joyce J. Scott

Hip Hop Saints and Fallen Angels: Criss Cross, 2014

Monotype

Print: 12 x 10.25 inches

Frame: 17 x 15.5 inches

Published by Goya Contemporary

Printed by Sol Print Studios



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For acquisitions please contact gallery@goyacontemporary.com,
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Goya Contemporary Gallery: Martha Macks, Amy Eva Raehse, Emily Vollherbst, Marian Jackson