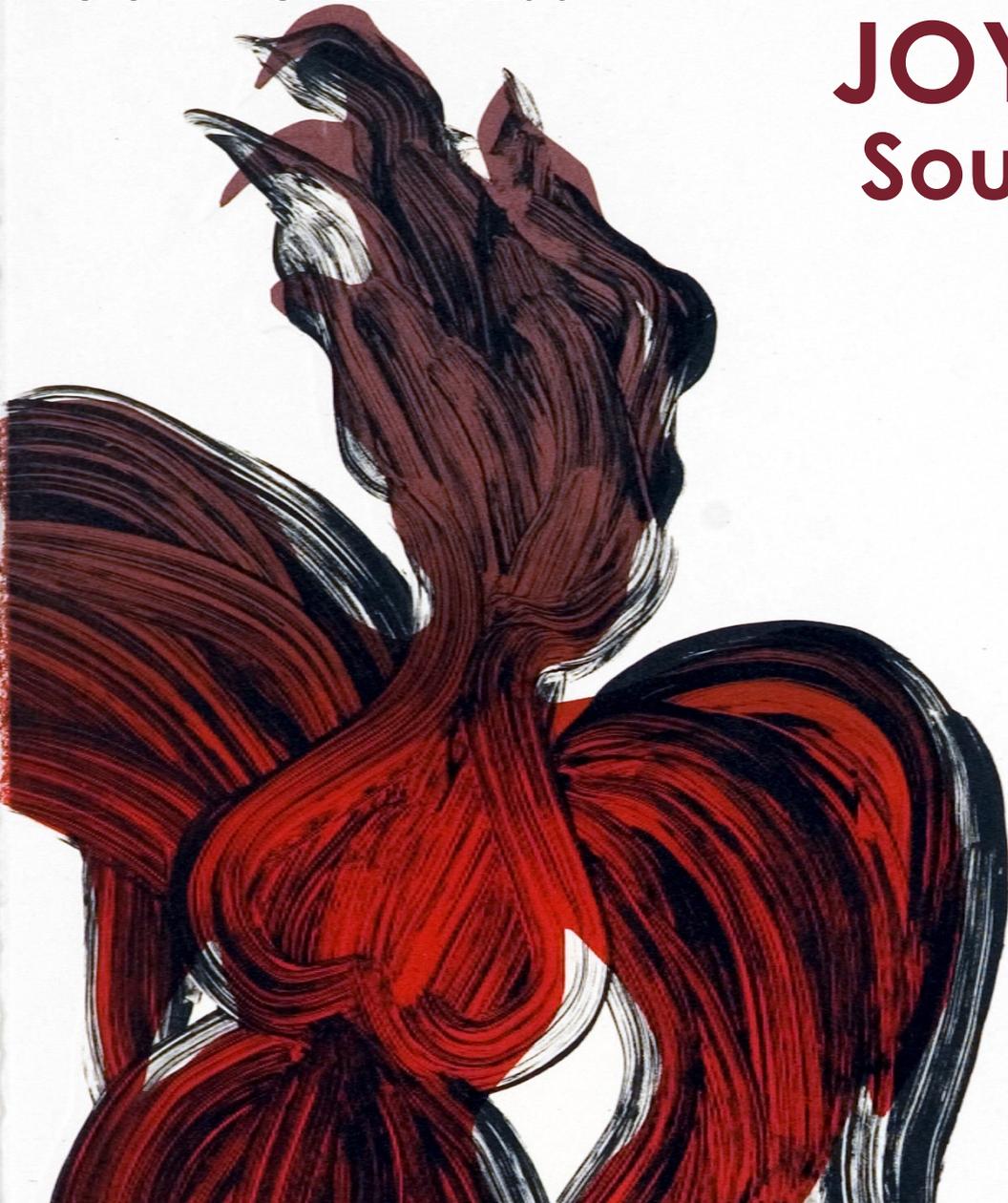


GOYA CONTEMPORARY
GOYA-GIRL PRESS

JOYCE J. SCOTT

Soul Erased Series



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.

(continued)

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.



Soul Erased Series by Joyce J. Scott installed at Goya Contemporary Gallery, Baltimore.



Soul Erased, 1999

I. From the Soul Erased Series: He Seems Different

II. From the Soul Erased Series: Scorned, He Implodes

III. From the Soul Erased Series: Gun as Angel's Wings

IV. From the Soul Erased Series: Repent

V. From the Soul Erased Series: He Still Thinks He's Right

VI. From the Soul Erased Series: Soul Erased

Lithograph with screen printing, embossing, and hand work

Print: 30 x 22 inches each

Frame: 33 x 25.25 inches each

Edition of 20

Published by Goya Contemporary, Baltimore

Printed by Goya-Girl Press, Baltimore

Printers: Brian Garner and Isabelle Geiger



Soul Erased Narrative

“The narrative behind this series is all about that little boy in the tee-shirt. There is something ‘wrong’ or amiss within the little boy. As he becomes older, everyone [in society] is watching him as he does bad things in the community. They do not know how to stop him or his bad actions. He even kills people. Folks are watching him...and that is what all the eyes symbolize: They are the disapproving eyes of society. And then Angels come from the heavens and say “you must do better. If you do not change your behavior, if you do not repent, you will disappear from this world because you cannot be tolerated.” And this boy lies. He is dancing around rapidly. I show him with many legs and arms because he is moving so quickly, so fast. The Angel is on fire trying to make [the boy] understand just how important it is [to change]. And it becomes too late. The angels come and take him. They take him to a place where he has no future. When you are a soldier in battle, you hang a flag upside down to symbolize turmoil or danger ahead. And so, there he is- the boy- hanging upside down in this abyss. You can barely see him because he has disappeared and faded. He has lost the essence and the substance of himself. His soul has been erased.

I've never been a mother, but a woman came to me once and said: “I'm a mother. Don't think about it that way. Think that he is about to be reborn as part of the earth.” I like that reading because it gives the boy-- who is a metaphor for the complicated struggle down a path without opportunity but toward violence and drugs-- it gives the boy a chance to reinvent himself into something useful and helpful in the world. This is a tale we see every day. Rather than lose our children, we have to come up with better ways to give them opportunities for better outcomes before they are lost to the violence and erased.”

- Joyce J. Scott speaking about the series *Soul Erased*.

A version of this discussion may be viewed on PBS, Craft in America TV series:

<https://www.craftinamerica.org/short/joyce-j-scott-explores-her-soul-erased-series>



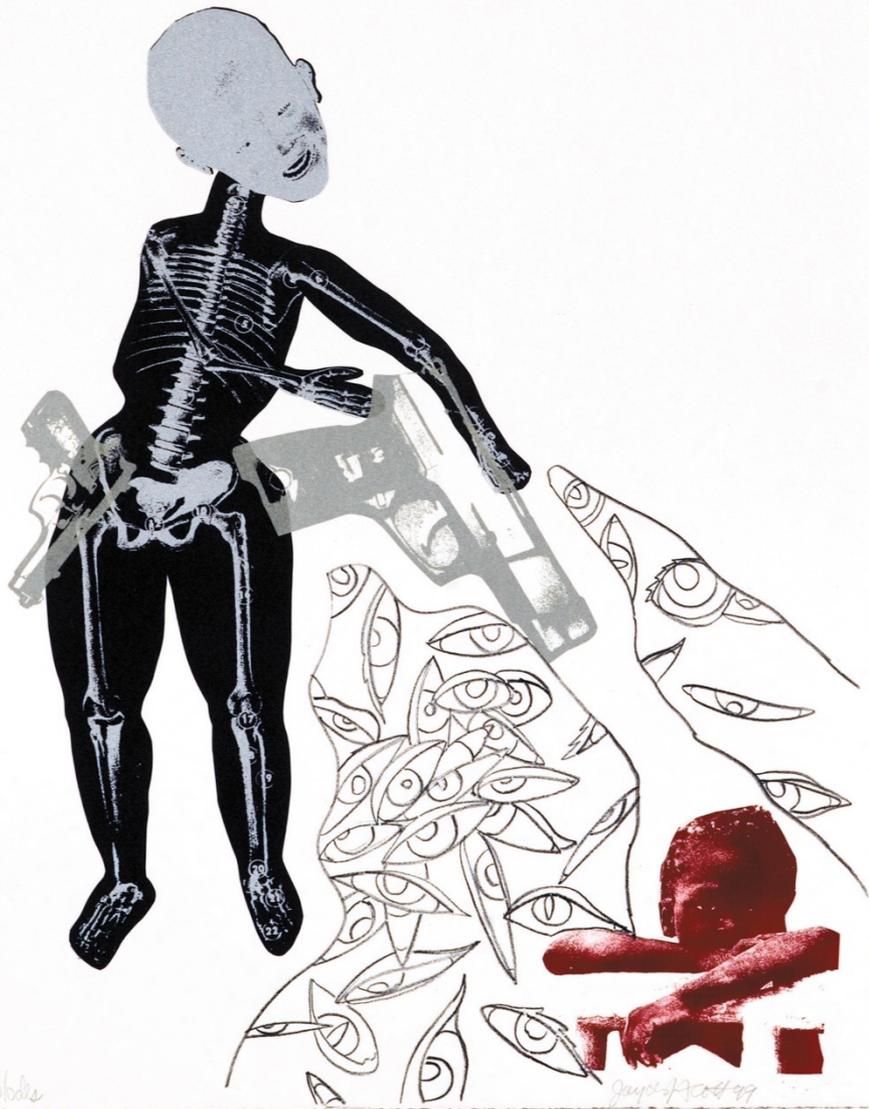
Soul Erased Series by Joyce J. Scott installed at Goya Contemporary Gallery, Baltimore.



From the Soul Erased Series: He Seems Different, 1999
Lithograph with screen printing, embossing, hand work
30 x 22 inches
Edition of 20
Published by Goya Contemporary, Baltimore
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so he seems different

goya contemporary



to Scorned He Implodes

Goya PC 99

From the Soul Erased Series: Scorned, He Implodes, 1999
Lithograph with screen printing, embossing, hand work
30 x 22 inches
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From the Soul Erased Series: Guns as Angel's Wings, 1999

Lithograph with screen printing, embossing, hand work

30 x 22 inches

Edition of 20

Published by Goya Contemporary, Baltimore

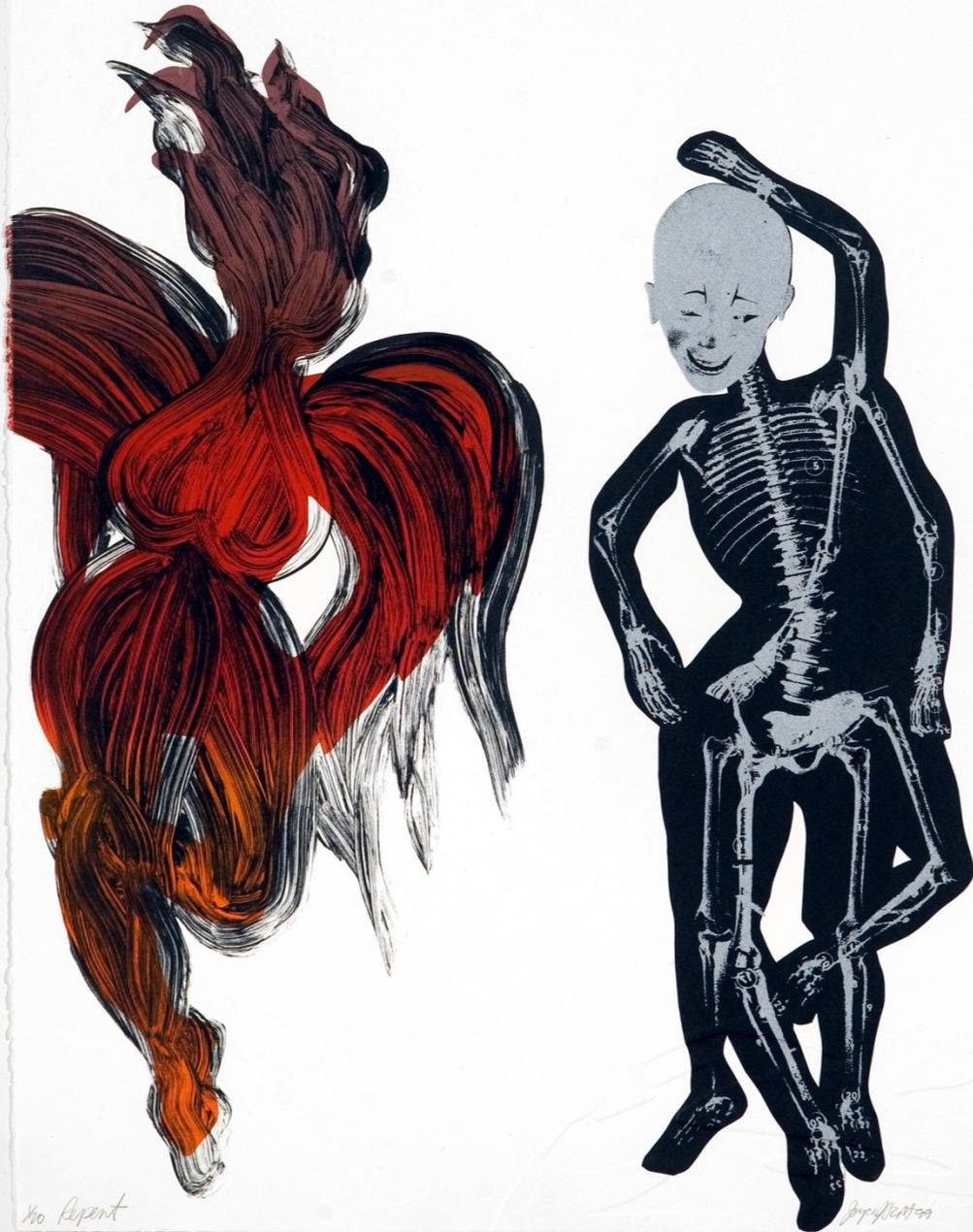
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Printers: Brian Garner and Isabelle Geiger



Detail of *Soul Erased Series: Guns as Angel's Wings*





No Repent

Joy-DeVito '99

From the Soul Erased Series: Repent, 1999

Lithograph with screen printing, embossing,
and hand work

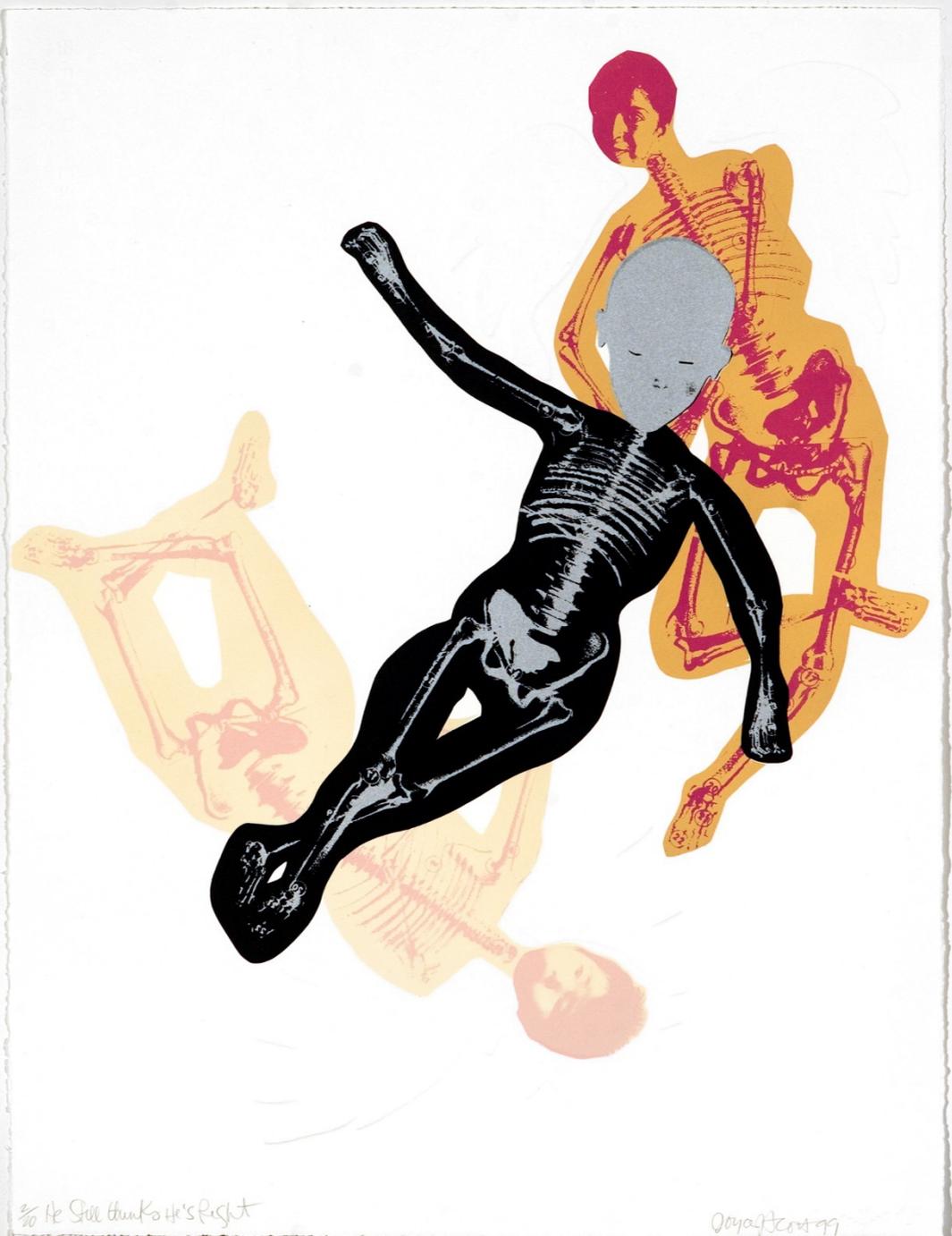
30 x 22 inches

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From the Soul Erased Series: He Still Thinks He's Right, 1999

Lithograph with screen printing, embossing, hand work

30 x 22 inches

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Detail of *Soul Erased Series*:
Guns as Angel's Wings





2/20 Soul Erased

Joseph Jurek '99

From the Soul Erased Series: Soul Erased, 1999
Lithograph with screen printing, embossing, hand work
30 x 22 inches
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Soul Erased Series by Joyce J. Scott installed at Goya Contemporary Gallery, Baltimore.





SLACK LIKE AN ANIMAL CARCASS, 2000

Monoprint from the *Soul Erased Series* with hand work
on Rives BFK paper

Print: 30 x 22 inches

Frame: 33.5 x 25.5 inches

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HELL'S ANGEL

Copyright 2000

HELL'S ANGEL, 2000

Monoprint from the *Soul Erased Series* with hand work
on Rives BFK paper

Print: 30 x 22 inches

Frame: 33.5 x 25.5 inches

Published by Goya Contemporary, Baltimore

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Low Tide, 2000

Monoprint from the *Soul Erased Series* with hand work
on Rives BFK paper

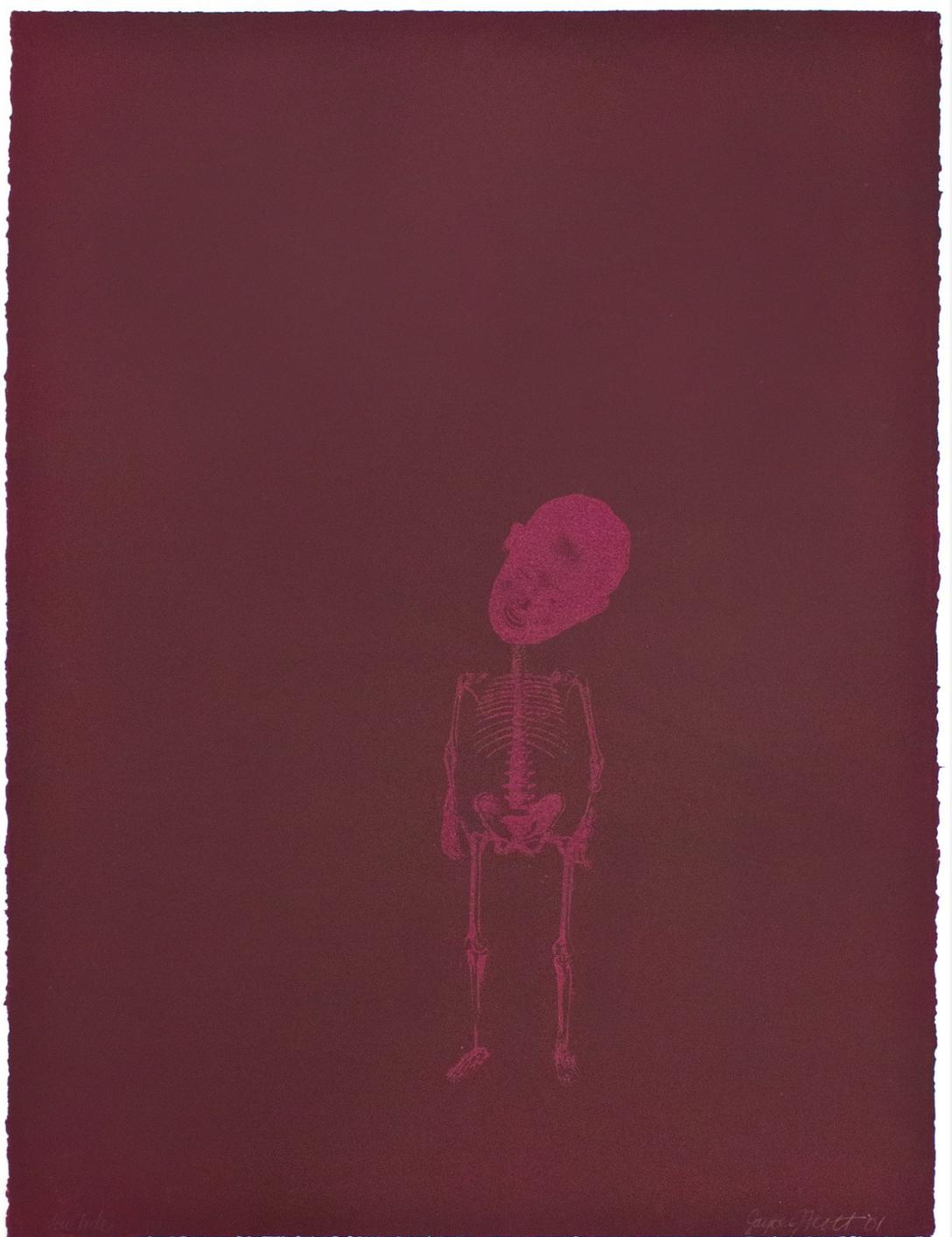
Print: 30 x 22 inches

Frame: 33.5 x 25.5 inches

Published by Goya Contemporary, Baltimore

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by He, Lying as Electricity

2000

He, Lying as Electricity, 2000

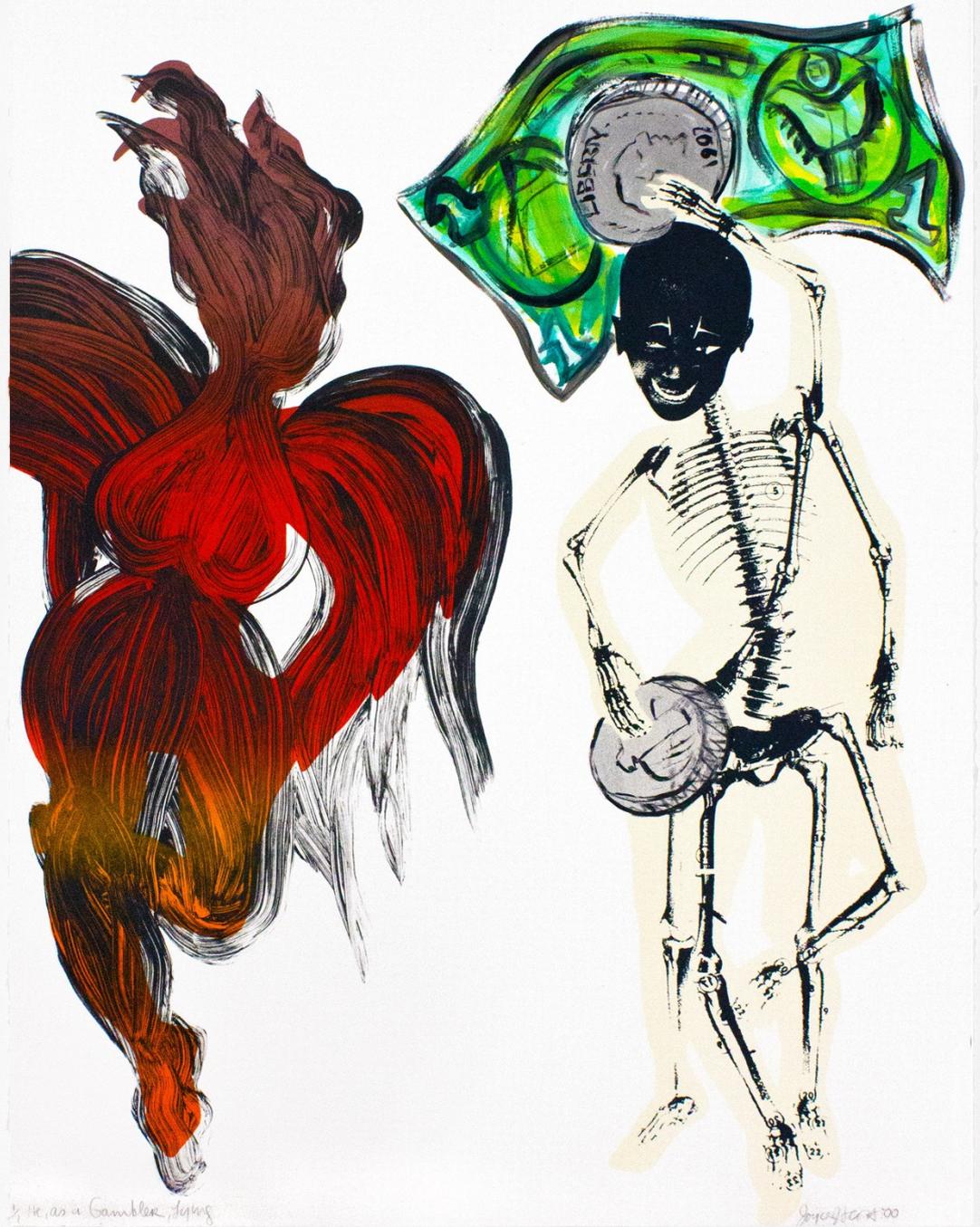
Monoprint from the *Soul Erased Series* with hand work
on Rives BFK paper

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He as a Gambler, Lying, 2000

Monoprint from the *Soul Erased Series* with hand work
on Rives BFK paper

30 x 22 inches

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He, Lying as a Temptress

Juno Hoerl 00

He, Lying as a Temptress, 2000

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on Rives BFK paper

30 x 22 inches

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