

**Elizabeth Talford Scott** (1916-2011) was born to Southern sharecroppers who worked on the land where her grandparents were previously enslaved. The sixth of fourteen siblings who lived on the Blackstock Plantation, Elizabeth quickly learned to repurpose commonly scrapped materials into useable resources.

Quilting was a familiar part of the black American experience, especially in the South. It was a keystone for innovation, upcycling, expression, and for passing historical narratives from one generation to the next. Talford-Scott honed her quilting skills at an early age, though her advancement within the medium would develop over many years, moving away from domestic function into improvisational, sculptural wall hangings that live squarely within the vernacular of Fine Art.

Migrating to Baltimore in the early 1940s, Elizabeth and Charlie Scott Jr. welcomed a daughter into the world -- the now celebrated artist Dr. Joyce J. Scott. During this era, Elizabeth worked in food services, as a hired caregiver, and as a mother devotedly caring for her own child.

With limited time in her demanding work schedule, Elizabeth took a hiatus from quilting, and it was not until her daughter was self-sufficient that the artist returned to her creative practice with dedication, vigor, and potency. Developing techniques that acknowledged her family history yet moved beyond, Scott began to innovate, creating fiber works that incorporated unconventional objects amassed in bright, bold, and lively compositions with heavily layered surfaces of organic, unstructured shapes much richer in detail than many distinguished contemporary paintings.

Immersed and embedded within the lush surfaces of these works live personal and worldly narratives, and an alphabet of ancestral symbols that tell us as much about aesthetics as they do about the artist's history. Making references to flowers, animals, intergalactic astronomy, insects, sea creatures, monsters, fantastical beings, dreams, sky maps, superstitions, and good luck charms, Talford-Scott's objects converge in a cacophony of pure visual energy where commonplace materials metamorphose into lessons on abstract design informed by all that she could see and imagine.

