

GOYA CONTEMPORARY  
GOYA-GIRL PRESS

THE  
ARMORY  
SHOW



**BOOTH**  
**F 22**



**GOYA CONTEMPORARY GALLERY  
BOOTH F22**

**THE ARMORY SHOW**

Javits Center  
429 11th Avenue New York, NY 10001  
[www.thearmoryshow.com](http://www.thearmoryshow.com)

**VIP Preview Day**

Thursday, September 7, 2023

**Public Days**

Friday, September 8, 2023, 11am -7pm  
Saturday, September 9, 2023, 11am -7pm  
Sunday, September 10, 2023, 11am -6pm

**FOR INQUIRIES AT THE FAIR:**

[galler@goyacontemporary.com](mailto:galler@goyacontemporary.com)

**Goya Contemporary | Goya-Girl Press**

3000 Chestnut Avenue  
Mill Centre #214  
Baltimore, MD 21211  
P: 410-366-2001

[galler@goyacontemporary.com](mailto:galler@goyacontemporary.com)

[www.goyacontemporary.com](http://www.goyacontemporary.com)

Instagram: @goya\_contemporary\_gallery





**Joyce J. Scott (b. 1948, American)**  
*Dead Albino Boy for Sale, 2021-2022*  
Peyote stitched glass and plastic  
beads, thread, wire  
31 x 18 x 13 inches  
Scot-1219-CR





**Joyce J. Scott (b. 1948, American)**

*Trickster Savior - The Salvation of African Albinos, 2021 - 2022*

Peyote stitched glass beads, thread, wire

22 x 16.75 x 23 inches

Scot-1220-CR





**Joyce J. Scott (b. 1948, American)**

*The Collector*, 2022

Glass beads, thread, wire

Wall piece: 14.75 x 6 inches

Figure: 9 x 5.5 x 3 inches

Scot-1236-C



Detail



**Joyce J. Scott (b. 1948, American)**

*Monkey Passion*, 2023

Glass beads, wire, thread

37 x 18 x 4.5 inches

Scot-1281-C





**Joyce J. Scott (b. 1948, American)**

*Coppers*, 2023

Glass beads, thread

46 x 26.5 inches

Scot-1257-CR



Detail of  
*Coppers*, 2023





**Joyce J. Scott (b. 1948, American)**

*The Collector 2, 2023*

Glass, glass beads, wire, thread,  
wood, mixed media

Figure: 8.5 x 12 x 9 inches

Wall piece: 13.25 x 8.25 x 1.5 inches

Scot-1282-C





**Joyce J. Scott (b. 1948, American)**

*Gun Woman*, 2019

Hand-blown Murano glass, glass  
beads, thread

19.5 x 13.2 x 6 inches

Scot-1191-C



Recto



Verso



**Joyce J. Scott (b. 1948, American)**

*Jumped Overboard*, 2023

Glass beads, thread

26 x 14.5 inches

Scot-1283-C





**Joyce J. Scott (b. 1948, American)**

*Sex Traffic*, 2014

Hand-blown Murano  
glass, metal, glass  
beads, thread, leather

76 x 16 x 9.5 inches

Scot-1068-C



Detail of  
*Sex Traffic*, 2014



**Joyce J. Scott (b. 1948, American)**

*Hide*, 2023

Glass beads, wire, thread

28.5 x 13 inches

Scot-1280-C



Detail of  
*Hide*, 2023





**Joyce J. Scott (b. 1948, American)**

*Look Mom- A Doctor, 2008*

Glass beads, thread, wood, coins, glass

17.75 x 10 x 12 inches

SCO-0311-C



**Joyce J. Scott (b. 1948, American)**

*Twins*, 2014/2023

Hand-blown Murano glass, glass, beads, wire, thread

23 x 16 x 13 inches

Scot-1080-C





**Joyce J. Scott (b. 1948, American)**

*Lewd #1*, 2013

Hand-blown Murano glass, beads,  
wire, thread

11 x 21 x 6 inches

Scot-1258-C





**Joyce J. Scott (b. 1948, American)**

*Intentional*, 2022

Glass beads, thread

Right piece: 16 x 9 inches

Left piece: 12 x 10 inches

Scot-1258-C







**Joyce J. Scott (b. 1948, American)**

*Buddha (Wind)*, 2013

Hand-blown Murano glass, glass  
beads, wire, thread

20.5 x 12.5 x 13 inches

Scot-1033-C



**Joyce J. Scott (b. 1948, American)**

*Buddha (Earth)*, 2013

Hand-blown Murano glass, glass  
beads, wire, thread

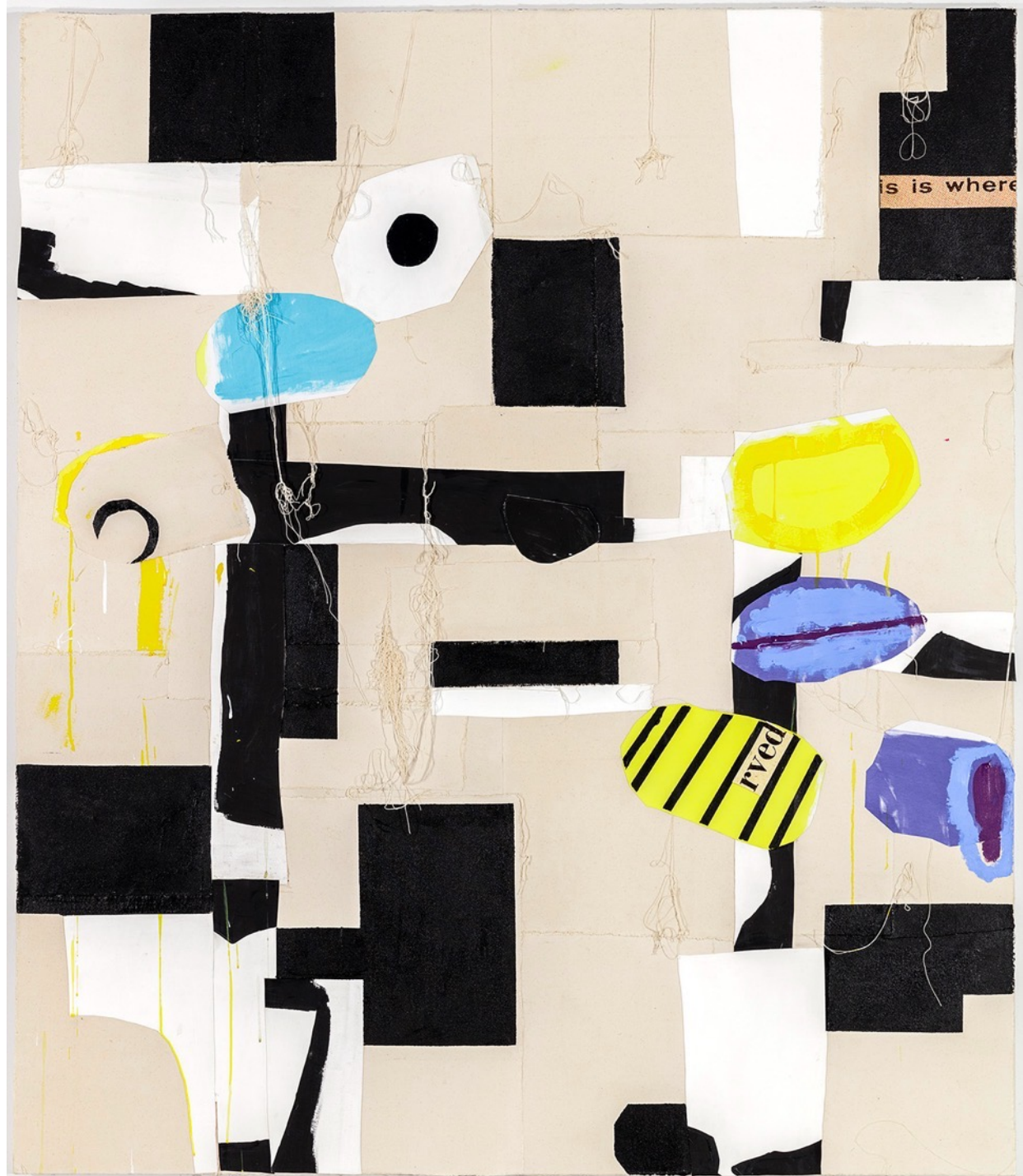
27.5 x 11.25 x 11.5 inches

Scot-1034-C





**Jo Smail (b. 1943, South African)**  
*St. Augustine has a Revelation in the  
Shrubbery*, 2012-19  
Acrylic, collage, archival print on  
canvas  
70 x 60 inches  
Smai-1320-C







**Jo Smail (b. 1943, South African)**  
*Black Egg Hatches*, 2021  
Acrylic, African textile, pencil, canvas  
70 x 60 inches  
Smai-1423-C



**Jo Smail (b. 1943, South African)**

*Gob of Gladness*, 2012-2020

Acrylic, African textile, pencil, canvas

80 x 56 x 3.5 inches

Smai-1424-C





"I will rest on my laurels  
at I can't read Mr. Himber's  
states Dunninger.

Graham's evangelistic ses-  
sion over two million dollars,  
had extended them till  
\$ by popular demand.  
er why Washington picks  
test summer days for very  
nt measures to come up. The

money? It is the highest rate paid  
by the government since 1933 and  
it is feared that either confidence  
in the government's credit has be-  
come impaired or the bankers are  
becoming avaricious, so reads the  
editorial page of the New York  
Mirror.

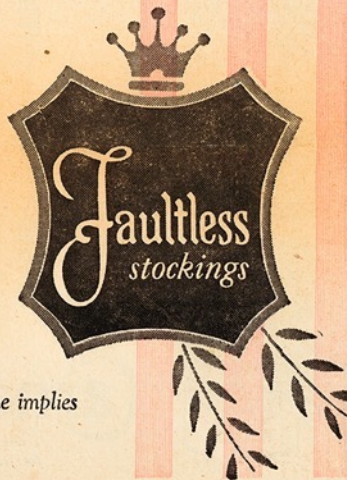
Tommy Manville is alone in New  
York. His tenth wife is staying

creeping uneasiness is  
evident among TV sponsors  
complaining that shows are  
so expensive they might not  
to afford them.  
Gambler Frank Costello  
a new setback which may  
his return to his native  
naturalisation case is  
viewed.



*Faultless... on  
special  
occasions*

ON great days in a girl's life  
good grooming is the best  
part of beauty. And Faultless  
nylons are certainly the best part  
of good grooming. Thousands of  
legs are looking lovelier in Fault-  
less... on special days... and  
everyday. They're sheer, magical,  
filmy luxury at an ordinary price.



*Faultless nylons...  
all that the name implies*

Trade Enquiries: P.O. Box 9359, Johannesburg



**Jo Smail (b. 1943, South African)**  
*Faultless*, 2017  
Acrylic, archival print on canvas  
50 x 40 inches  
Smai-1227-C



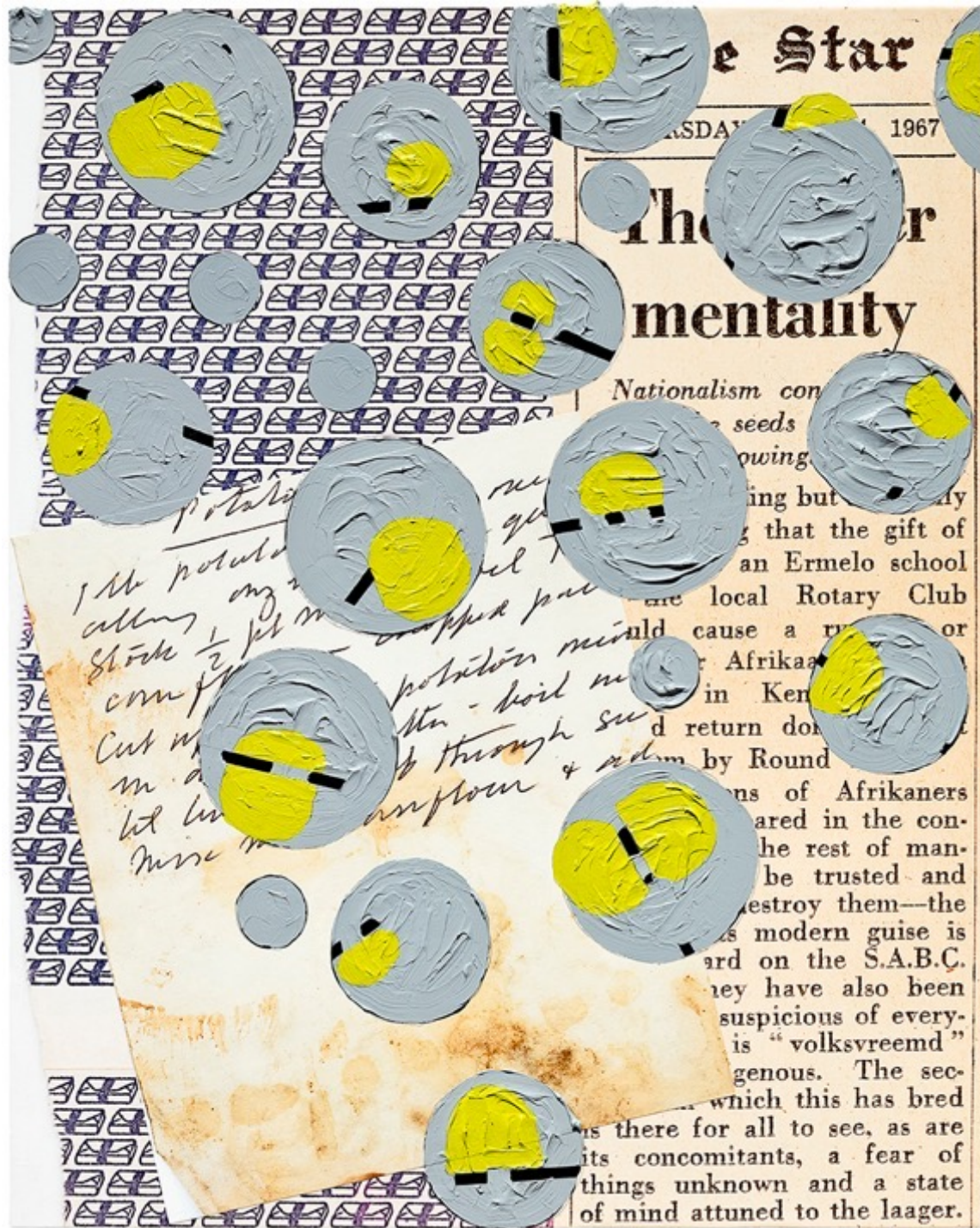
Jo Smail (b. 1943, South African)

*The Laager Mentality*, 2017

Acrylic, archival print on canvas

50 x 40 inches

Smai-1225-C





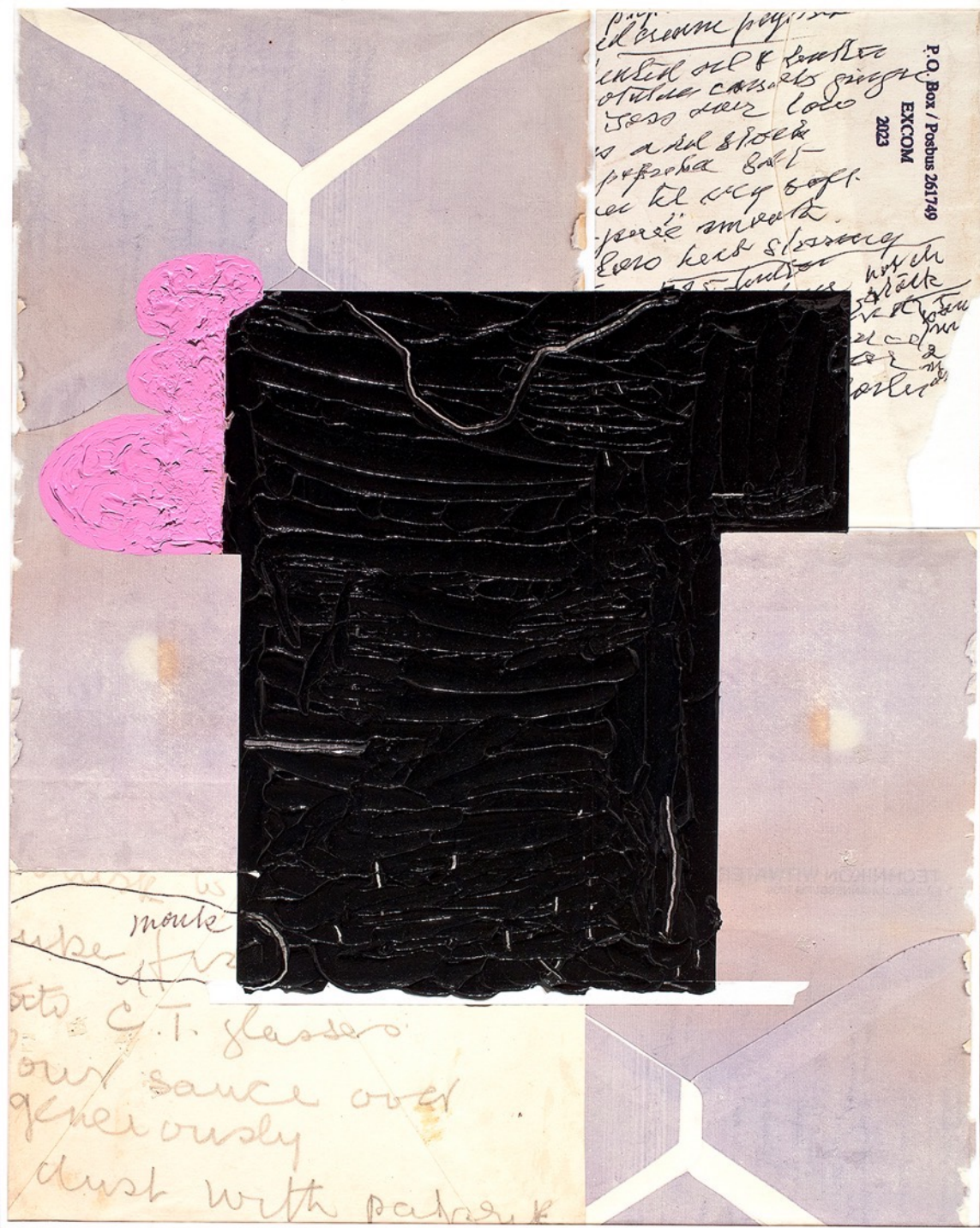
Jo Smail (b. 1943, South African)

Monk Fish, 2017

Acrylic, archival print on canvas

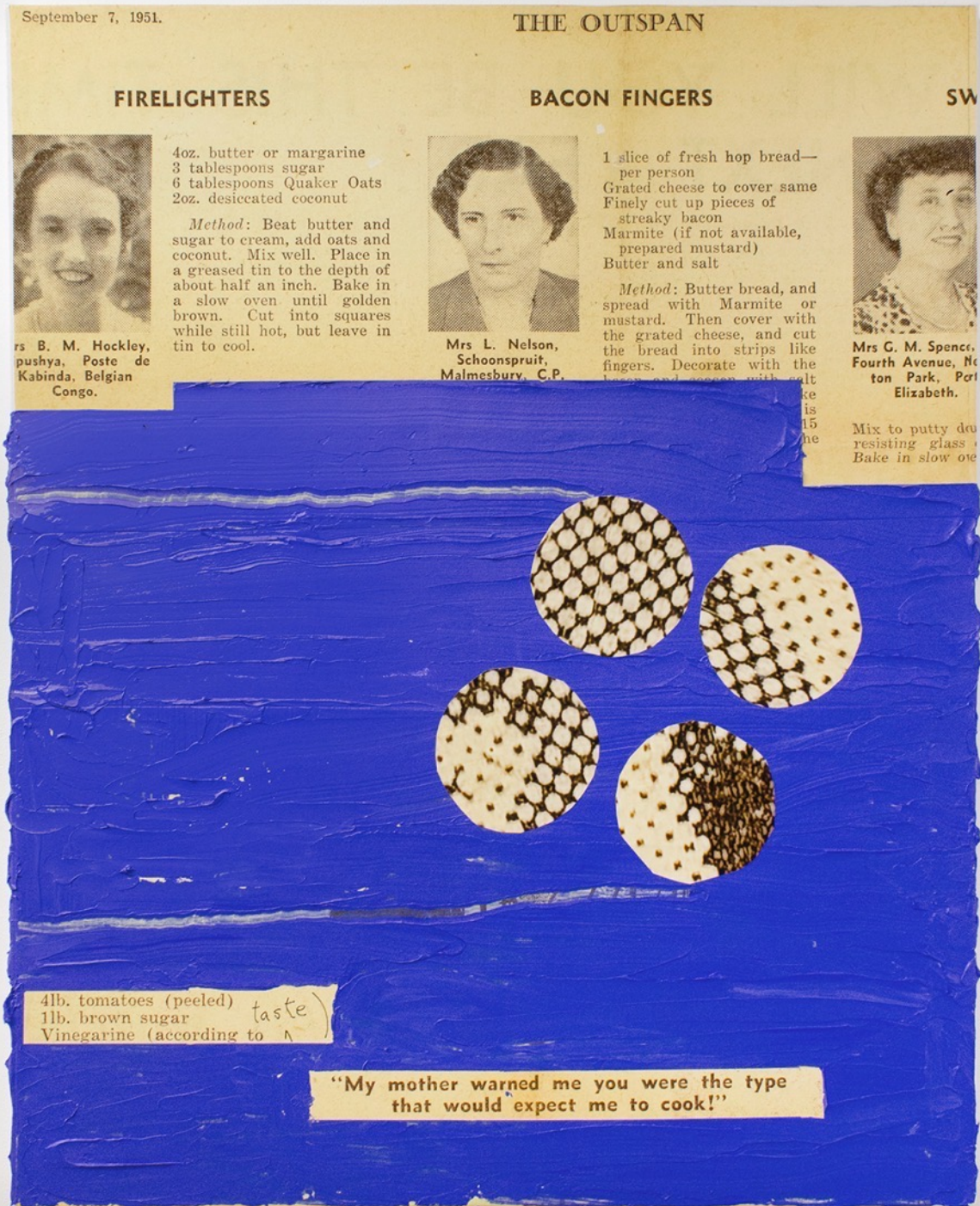
50 x 40 inches

Smai-1224-C





**Jo Smail (b. 1943, South African)**  
*Bacon Fingers, 2016*  
 Acrylic, archival print, collage on canvas  
 50 x 40 inches  
 Smai-1219-C



September 7, 1951.

THE OUTSPAN

FIRELIGHTERS



4oz. butter or margarine  
 3 tablespoons sugar  
 6 tablespoons Quaker Oats  
 2oz. desiccated coconut

*Method:* Beat butter and sugar to cream, add oats and coconut. Mix well. Place in a greased tin to the depth of about half an inch. Bake in a slow oven until golden brown. Cut into squares while still hot, but leave in tin to cool.

Mrs B. M. Hockley,  
 pushya, Poste de  
 Kabinda, Belgian  
 Congo.

BACON FINGERS



Mrs L. Nelson,  
 Schoonspruit,  
 Malmesbury, C.P.

1 slice of fresh hop bread—  
 per person  
 Grated cheese to cover same  
 Finely cut up pieces of  
 streaky bacon  
 Marmite (if not available,  
 prepared mustard)  
 Butter and salt

*Method:* Butter bread, and spread with Marmite or mustard. Then cover with the grated cheese, and cut the bread into strips like fingers. Decorate with the



Mrs G. M. Spencer,  
 Fourth Avenue, No  
 ton Park, Port  
 Elizabeth.

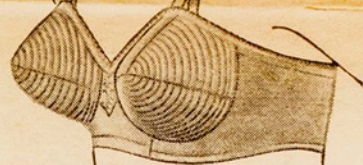
Mix to putty dou  
 resisting glass  
 Bake in slow ove

4lb. tomatoes (peeled) taste  
 1lb. brown sugar  
 Vinegarine (according to

"My mother warned me you were the type  
 that would expect me to cook!"



*America is raving about*



Bustline beauty for every type of figure; magic designs to make your dreams come true.

At last the really unique and perfect bra!

*inner Circle*

Miracle bra for the average figure. A, B or C cup. Patented pre-shaped Dura-Form cup, positively guarantees firm, flexible flattering uplift

merpak

16 cups  
H

RIBBON FLOUR  
JARY

**Jo Smail (b. 1943, South African)**  
*Make Your Dreams Come True*, 2016  
Acrylic, archival print, collage on canvas  
50 x 40 inches  
Smai-1218-C





**Jo Smail / William Kentridge**

*Collaboration #10*, 2005

Mixed media on paper

Paper: 15 x 22 inches

Frame: 19.75 x 26 inches

SmKe-1004-O



**Jo Smail / William Kentridge**

*Collaboration #1*, 2005

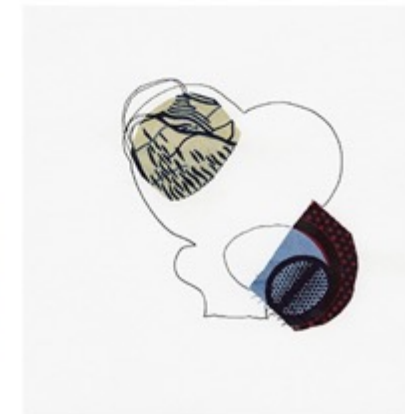
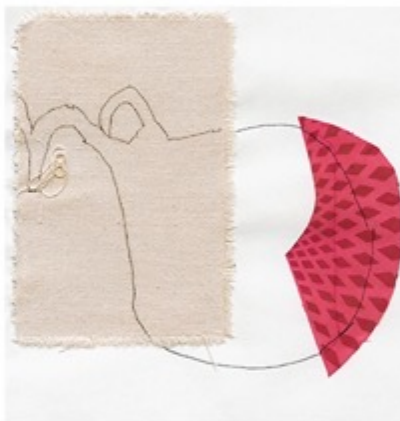
Mixed media on paper

Paper: 22 x 30 inches

Frame: 26.75 x 34 inches

SmKe-1006-O





**Jo Smail (b. 1943, South African)**

*Bees with Sticky Feet Series, 2020*

Archival pigment print

24.5 x 23.5 inches each

Edition of 5

Published by Goya Contemporary / Goya-Girl Press



**Jo Smail (b. 1943, South African)**

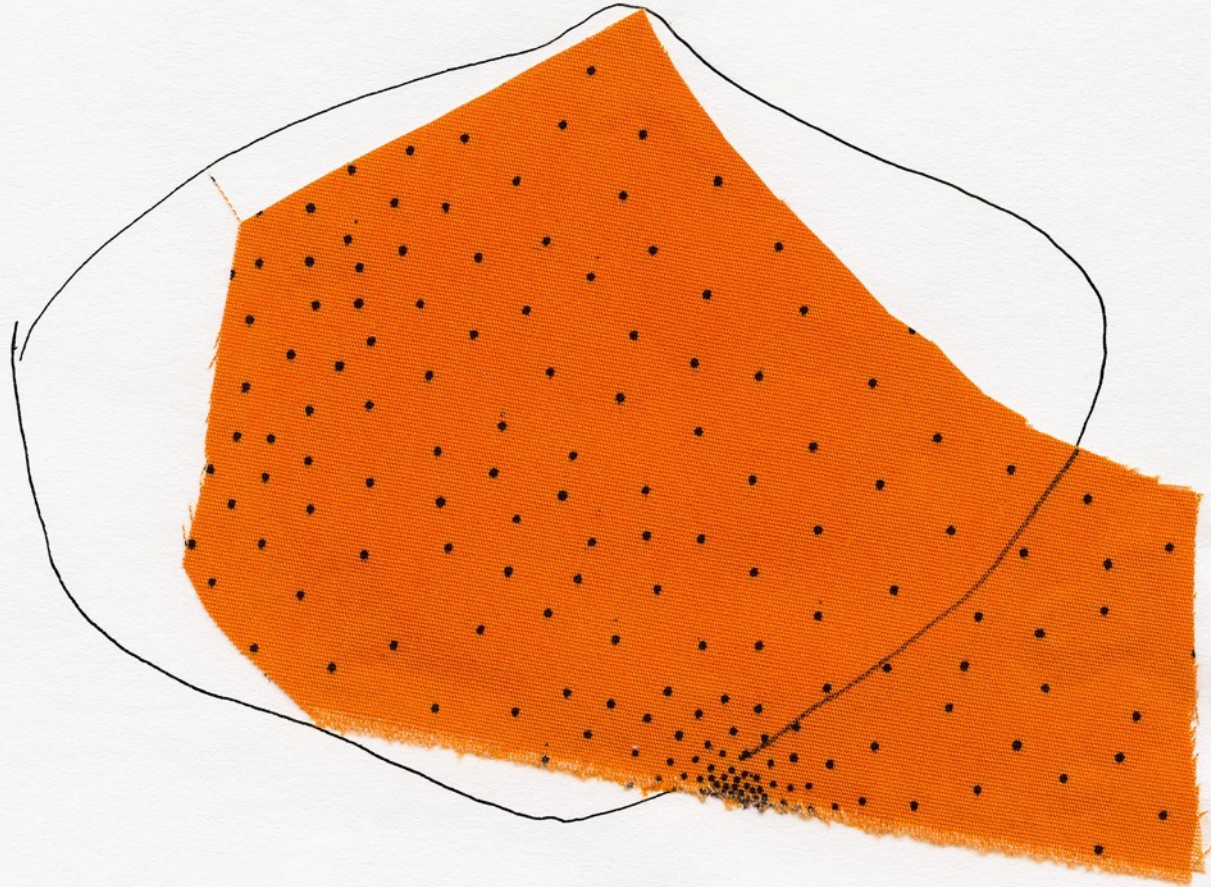
*Stars from the Bees with Sticky Feet Series, 2020*

Archival pigment print

24.5 x 23.5 inches

Edition 1 of 5

Published by Goya Contemporary / Goya-Girl Press







**Jo Smail (b. 1943, South African)**  
*Offspring 3*, 2017  
Acrylic on board, archival print  
12 x 9 inches  
Smai-1427-C



## Joyce J. Scott

MacArthur Fellow Dr. Joyce J. Scott (b. 1948, Baltimore, MD) examines the extremes of human nature by conflating humor and horror, history and fantasy, as well as beauty and brutality to create artworks that not only mine the fabric of our complex collective history, but that reveal universal truths. Best known for her use of the off-loom, free-form, glass bead weaving technique referred to as the peyote stitch, Scott merges a spectrum of media with autobiographical, sociological, and political content to unapologetically confront themes of racism, sexism, violence, inequality, history, and oppression while simultaneously embracing splendor, spirituality, nature, and healing.

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

Scott earned her Bachelor of Fine Arts from the Maryland Institute College of Art, and a Master of Fine Arts from the Instituto Allende in Mexico. In 2018, she was awarded an honorary fellowship from NYU, as well as honorary doctorates from MICA, the California College of the Arts, and Johns Hopkins University.

Scott's work has been the subject of numerous exhibitions, books, articles, and curriculum. She has received commissions, awards, grants, fellowships, residencies, and honors from the MacArthur Foundation, National Endowment for the Arts, Louis Comfort Tiffany Foundation, Anonymous Was a Woman, American Craft Council, National Living Treasure Award, Women's Caucus for the Arts, Smithsonian Visionary Artist Award, National Academy of Design Induction, among countless others. Major solo exhibitions include Joyce J. Scott: Kickin' It with the Old Masters at the Baltimore Museum of Art (2000); Joyce J. Scott, Prospect.2 New Orleans (2011); 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), as well as myriad gallery exhibitions at Goya Contemporary in Baltimore. In 2024 Scott will open a major 50-year retrospective coorganized by the Baltimore Museum of Art and the Seattle Art Museum.

Scott's work is included in major private and public collections, including the Metropolitan Museum of Art, NY; Baltimore Museum of Art, MD; Brooklyn Museum of Art, NY; National Museum of African American History and Culture, Washington, DC; Los Angeles County Museum of Art, CA; Museum of Art and Design, NY; Museum of Fine Arts, Houston, TX; Philadelphia Museum of Art, PA; Chrysler Museum, Norfolk, VA; Toledo Museum of Art, Toledo, OH; Tucson Museum of Art, Tucson, AZ; Museum of Fine Arts, Boston; Yale University Art Gallery, New Haven, CT; National Museum of American Art, Washington, DC; and Seattle Art Museum, WA; among many others.

## Jo Smail

Jo Smail (b. 1943, Durban) is celebrated worldwide for her inventive approach to abstraction across tactile media. Educated in South Africa, Smail moved to Baltimore in 1985 and was Professor of Painting at the Maryland Institute College of Art from 1988-2017, where she is now Professor Emeritus. Formal exploration as well as innovations emerge from the artist's personal history – delving into the past, present, and perception of future with equal weight and vibrancy. At once bold, intimate, vulnerable, strikingly beautiful, and inexplicably awkward, Smail's art captures an uncompromising approach to touch the void where the complications and contradictions of contemporary life intersects with a resilient reinvention, expressively reflecting the human condition in unique ways.

Influenced by the horrors of apartheid, a devastating Baltimore studio fire (1995), a life-altering stroke (2000), the sociopolitical content of personal effects, the natural world, and art history, Smail's work has been the subject of myriad exhibitions and major publications with significant reviews printed in The New York Times, Art in America, The Hudson Review, The Brooklyn Rail, Hyperallergic, The Baltimore Sun, The Washington Post, Artblog, Baltimore Magazine, Artforum Magazine, among many others.

In 2020 the artist opened a major career retrospective at the Baltimore Museum of Art. Her work has unceasingly entered numerous important public and private collections globally.

Represented in the United States by Goya Contemporary Gallery, Smail has continued to collaborate with fellow South African artist and friend William Kentridge over several years. Contemplating poetry, Henri Matisse, native South African textiles, and even historic newspaper advertisements as her muses, Smail's engagement with language and culture stand as confirmation that the only thing one expects to see in Smail's work is something unexpected.

Smail has been the recipient of numerous accolades including a Pollock-Krasner Foundation Award, Trawick Sapphire prize award, multiple Maryland State Arts Council Awards, Mid Atlantic Arts Foundation Fellowships, Rochefort-en-Terre Residency in France, and nomination for "Anonymous was a Woman." Smail's work is included in private and public collections internationally including Baltimore Museum of Art; US Embassy, Johannesburg; Chase Manhattan Bank, Johannesburg & New York locations; Durban Museum and Art Gallery; University of the Witwatersrand; Johannesburg Art Museum; Johns Hopkins University Collection; Mobil Corporation Art Collection; National Gallery of South Africa; Pretoria Art Museum; among many others.





Availability of artworks are not guaranteed, and prices are subject to change.

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Acquisitions may have loan stipulations related to the artist's forthcoming retrospective. Please discuss with our staff to learn more.