Side by Side:
The Gurlz of Baltimore



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This catalogue was published on the occasion of the exhibition

Side by Side: The Gurlz of Baltimore

Ellen Burchenal, Leslie King Hammond, Linda DePalma, Joyce J. Scott,
Patti Tronolone, Oletha DeVane, Linda Day Clark
Co-curated by Lowery Stokes Sims and Amy Raehse

On view at Goya Contemporary Gallery, Baltimore, MD
August 18 through September 26, 2026

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ISBN: 979-8-350-6728
Library of Congress: 2026951296

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Side by Side:
A Sisterhood and a City

Written by Amy Raehse

Baltimore is a city that resists easy description. Ask those who know it well, and their answers will vary. Some speak first of its warmth: a city whose neighborhoods retain the intimacy of small towns, and where hospitality carries echoes of both the American South and the urban North. Others point to its layered and complicated political, social, and racial histories—histories that continue to shape its identity in both visible and invisible ways. Some celebrate its long tradition of innovation, from early industrial achievements to a remarkable record of creative and artistic invention. Still others remember the filmmakers, musicians, writers, and visionaries—including John Waters, Barry Levinson, Anna Deavere Smith, David Simon, and Ta-Nehisi Coates—who have come from the city or found in Baltimore a place where originality and unconventional quirkiness are not merely tolerated but encouraged and celebrated. These qualities, taken together, form less a single civic identity than a way of living with contradiction. Baltimore possesses an unusual ability to nurture both individuality and community. It has produced generations of artists whose work often bears little resemblance to one another, yet whose practices are united by an insistence on authentic voice rather than market trends.

Side by Side: The Gurlz of Baltimore (co-curated by Lowery Stokes Sims and Amy Eva Raehse) emerges from this landscape. Featuring the work of Joyce J. Scott, Linda DePalma, Oletha DeVane, Ellen Burchenal, Leslie King Hammond, Patti Tronolone, and Linda Day Clark, it tells the story not of a *movement* or a shared aesthetic, but of a friendship sustained over decades, from the 1970's to the present day. Beginning as a circle of six women (Scott, DePalma, DeVane, Burchenal, King Hammond and Tronolone), and gradually expanding to nine (with Raehse, Day Clark, and Stokes Sims), this configuration of artists, scholars, curators, and cultural leaders has shaped Baltimore's artistic life through conversation, mentorship, collaboration, unwavering mutual support, and love. Their work is strikingly individual because their connection lies elsewhere—in the confidence that comes from being known deeply by one another, challenged honestly, elevated without rivalry, and celebrated generously.



Some of this story unfolded before the internet transformed the ease of artistic visibility. Working outside the dominant centers of the American art market, for the most part these women constructed their careers in Baltimore. This is a city rich in creative energy but comparatively modest in commercial infrastructure. While opportunities were often fewer than in New York, Los Angeles, or Chicago, the ambiance in Baltimore fostered a different kind of artistic life: one less beholden to the demands of the market and more attentive to sustained inquiry, experimentation, and personal conviction.

At the same time, Baltimore has long cultivated an artistic ecosystem whose influence exceeds its size. Institutions such as the Baltimore Museum of Art, with its vanguard exhibitions, extraordinary holdings of Henri Matisse, and the Cone Collection; the Walters Art Museum, whose rare medieval manuscripts and broad collections span more than seven thousand years of human history; the American Visionary Art Museum, consummately devoted entirely to self-taught artists; and the Reginald F. Lewis Museum, preserving four centuries of Black history and culture in Maryland, together testify to the city's remarkable cultural ambition. Beyond its museums lies an equally rich local heritage: Baltimore Club music, painted screens, Edgar Allan Poe, Arabbers, Formstone row houses, Babe Ruth, a vibrant literary and film tradition, and musicians ranging from Billie Holiday to Ethel Ennis. These are not simply local curiosities. They constitute a cultural vocabulary that continues to shape the city's imagination.

The works gathered here reflect the physical, cultural, and emotional landscape of the region, but never in a uniform voice or a singular "Baltimore style." The women represented in this exhibition demonstrate precisely the opposite. Their paintings, photographs, sculptures, performances, scholarship, and curatorial practices resist any attempt at stylistic unity. What binds them, instead, is friendship—and that friendship has never demanded *sameness*. Each artist arrived at Baltimore differently, and each transformed that experience into a distinct visual language. Their works may have been made in Baltimore, and undoubtedly shaped by the city's rhythms, histories, eccentricities, and communities, yet it is rarely *about* Baltimore in any literal sense. Rather, the city provides the conditions in which each artist's distinct vision could take root and evolve.

Baltimore itself made such relationships possible. It has created the framework in which difference could flourish, and mutual trust could become a form of freedom. More affordable than many East Coast cities, it offered—and still offers—artists the rare luxury of time and space: time to develop ambitious ideas without immediate commercial pressure, and space to experiment without the studio-rent encumbrances associated with larger art capitals. The work produced here was not insulated from the broader art world, but neither was it governed by it. It was made because making art matters—because artistic practice remains one of the ways human beings reflect upon, question, teach about, and remake the world around them.

For several of these women, the Maryland Institute College of Art provided an early point of connection. As early as the 1970s, Joyce J. Scott recalls seeking out Oletha DeVane on campus simply to ask who she was; at the time, there were so few Black students that their presence was immediately legible to one another.[1] Scott, DePalma, and DeVane all studied at MICA, though DePalma recalls first meeting Joyce in 1977, through her work as director of the School 33 Art Center. When Scott served on the jury selecting resident artists, she entered the room speaking with a British accent—one that DePalma later learned was, indeed, fake.[2] DePalma and DeVane first met through the Maryland State Arts Council, where DeVane served as Director of Individual Artist Programs and later as Director of Visual Arts Programs.[3] Burchenal, also a MICA graduate, was introduced to the group through her studio mate, DePalma. King Hammond, a doctoral candidate at Johns Hopkins University in the early 1970s (alongside her childhood friend Stokes Sims, who was also at Hopkins) taught as an adjunct at MICA to supplement her income.



She would later return to the institution, serving for many years as Dean of Graduate Studies and eventually founding its Center for Race and Culture. King Hammond recalls meeting Scott through a street-art festival at Hopkins that she helped organize; they became fast friends, “thick as thieves.”[4] Tronolone did not study at MICA during this period, though she would later develop a connection to the school through the Italian study-abroad program led by Burchenal. Her relationship with DePalma brought her into the circle, completing the original group of six friends.[5] The three women who joined the circle later were likewise connected to MICA and to the city’s overlapping cultural institutions. Day Clark studied at MICA, while Stokes Sims and Raehse have both, separately, lectured there and collaborated with the college on a range of academic and cultural projects over the years. This, too, feels characteristically Baltimore: their connections formed less through deliberate design than through proximity, coincidence, and the steady accumulation of shared experience.

Beyond MICA, long-standing nonprofit organizations such as Maryland Art Place, School 33, and the Creative Alliance became essential gathering places within the group’s cultural ecology. As exhibiting artists, trustees, educators, curators, advisors, and advocates, each of these nine women contributed to these institutions that, in turn, helped sustain generations of artists who followed. This reinforces the fact that their friendships were not separate from this cultural infrastructure; they grew alongside it, nourished by the same dense network of people, places, and ideas that made Baltimore such a fertile place for artistic life.

Perhaps more importantly, the Gurlz have created opportunities for one another. They curated exhibitions, recommended colleagues, opened professional doors, shared hard-earned knowledge, provided truthful studio critiques, and celebrated one another’s achievements without competitiveness. Success was rarely understood as an individual accomplishment. More often, it became an occasion to bring someone else along for the ride. King Hammond and Stokes Sims, for example, exemplified this spirit through landmark exhibitions such as *Art as a Verb* and *The Global Africa Project*. Their curatorial visions expanded the visibility of artists within the cohort, while in other instances created opportunities not only to exhibit, but also to lecture, participate in symposia, and contribute to broader national conversations about contemporary art. The same generosity was evident as Raehse offered exhibition opportunities and thoughtful guidance in legacy planning and career stewardship—most significantly, through her work with Joyce J. Scott. DePalma and DeVane shared their experiences navigating the complexities of large-scale public art commissions, helping one another imagine projects beyond the studio. Burchenal and Tronolone contributed their own distinct knowledge, perspectives, and networks, each strengthening the practices of the others in ways both visible and unseen. Even the original cohort’s collaborative fine-art print [*Big Head Circus*, 2002] realized with the guidance of Helen Frederick at Pyramid Atlantic and funded by the NEA, as well as other collaborations over

time, stands as a testament to their belief that individual voices could coexist within a shared creative endeavor.

The Gurlz of Baltimore's professional lives endured alongside their personal ones. They gathered for exhibition openings and award ceremonies, but also for birthdays, weddings, illnesses, births, funerals, and the ordinary moments that quietly sustain long-earned friendships. Collaborating with a local social worker, they came together as "Santa Mamas" to provide Christmas cheer to families in need. They showcased their individual work in an annual holiday sale, "Body and Soul." They traveled together. They shared gifts, meals, and laughter. They witnessed one another's triumphs and disappointments, offering encouragement with equal sincerity in times of celebration and loss. Even when the global pandemic brought much of the world to a standstill, their conversations, care, and companionship continued unabated through uplifting weekly Zoom gatherings. They remained, in every sense of the phrase, "Side by Side."

The eventual evolution of the cohort reflects this same spirit. The more recent members did not arrive through formal invitation or institutional affiliation, but through years of shared work, affection, and trust. By the time each "new" woman was playfully declared an "official" Gurl of Baltimore, the friendship had long since taken root. In March 2011, amid their work together on the Prospect.2 Biennial in New Orleans, Scott—with classic wit—sent an email to Raehse and the original Gurlz declaring, "my *daughter*, little *stinkerton* Amalita [aka Amy] is a Gurl of Baltimore now."[6] Years later, shortly after moving from New York to Baltimore, Stokes Sims, a childhood friend and longtime collaborator with King Hammond, was ceremonially—and just as humorously—"sworn in" at Oletha DeVane's home, complete with birthday cake and mock solemnity following Scott's suggestion of "branding her" as an initiation ritual.[7] Linda Day Clark's joyful exclamation, "I'm a Gurl of Baltimore now!"[8] was met with the recognition of something everyone already understood, despite the genial ribbing from the rest of the group for her characteristic directness. There was never a vote or a formal membership. The title carried no authority beyond affection. It simply gave a name to a community that already existed—a friendship sustained over decades by laughter, loyalty, shared work, and an unbreakable abiding commitment to one another. In the end, becoming a Gurl of Baltimore was less an initiation than an acknowledgment of belonging to a chosen family.

The Gurlz of Baltimore's legacy, then, extends beyond the remarkable work each has produced individually— which is represented in this exhibition. It resides equally in the community they built together. Each woman's career bears the imprint of her own vision, yet each has also positively shaped the lives and work of the others. Their story reminds people that artistic achievement is rarely the solitary endeavor it is often portrayed as. More often—and certainly in the case of the Gurlz—it is nurtured by those who choose, over many years, to stand beside us.

[1] Conversation between Joyce J Scott and Amy Raehse on June 14, 2022.
[2] Linda DePalma, email to Amy Raehse, July 21, 2025.
[3] Oletha DeVane, email thread with Gurlz of Baltimore, July 18, 2025.
[4] Conversation between Leslie King Hammond, Joyce J Scott and Amy Raehse at the home of Joyce J. Scott, January 16, 2023.
[5] Patti Tronolone, email thread with Gurlz of Baltimore, July 18, 2025.
[6] Joyce J Scott, email to Amy Raehse, Oletha DeVane, Patti Tronolone, Linda DePalma, March 2011. Note: Joyce Scott's mother sometimes called Joyce "Little Stinky." Joyce sometimes called her mother "Stinky". The term "Stinky" is a term of endearment commonly used by the Scott family. Variations include "Stinkerton," "Big-Stinky," and "Stink."
[7] Conversation between the Gurlz at the home of Oletha DeVane, Feb 13, 2022.
[8] Linda Day Clark to Joyce J Scott, Oletha DeVane, Lowery Sims, Linda DePalma, Amy Raehse, Leslie King Hammond, and Gloria Askin during dinner on Aug 3, 2022.

Gurlz of Baltimore: Locality and Globalism

Written by Lowery Stokes Sims

While the work of the Gurlz of Baltimore is mired in the letter and spirit of the art scene in Baltimore described by Amy Raehse, this intrepid group of artists have also traveled and established connections nationally and globally. Joyce Scott, for example, has studied and worked in Mexico, Italy and South Africa. Oletha DeVane's peregrinations have taken her as far as Thailand, Abu Dabi and Cyprus. Ellen Burchenal has made Italy a second home, and Linda De Palma spends extensive time in New Jersey and Vieques, Puerto Rico. Linda Day Clark has visited Africa and established strong roots with the Gees Bends quilters in Alabama, while Patti Tronolone has worked in Massachusetts, New Mexico, New Orleans, and Italy in search of compatible environments for her art. And scholar and educator Leslie King Hammond has included Scandinavia, Ghana, South Africa, and Australia in her travel portfolio. This sense of adventure and exploration has been fueled by individual impulses to expand technical expertise or to pursue opportunities for expanded artistic experiences.

While the work of these artists is decided individual and distinctive, if we were to identify a conceptual and theoretical direction revealed collectively in this work, it would be that it often teases the borders that are traditionally drawn between "art' and 'craft" in its intense focus on "craftsmanship." This reflects both the strong heritage of quilting and other fiber arts in Baltimore, and the fact that the Gurlz are part of the generation of women artists who emerged in the 1970s when feminist ideas promoted the techniques and materials associated with so-called "domestic" art forms and techniques in the art world. Art trends such as "Pattern and Decoration," installation, performance and collaboration were the hallmarks of this movement, which challenged and modified the essentialist tendencies of Color Field and Minimalist painting, which focused on the plastic qualities of art presented devoid of content and meaning to focus on what the art historian Michael Fried described as the "objecthood" of artwork.[1]

Linda DePalma, for example, creates intricately cut works done by hand—by machine if she is working on metal or wood—exemplifying contemporary technical approaches that marry complex content with technical virtuosity.[2] She has been described as an artist who explores "the complexities of the natural world through mixed media work and outdoor public sculpture….[her] work… embraces the fluidity and mysteries of nature, reveling in curves and the interlacing plant or cellular forms, immersing herself in the world of plants and insects in her garden."[3] The examples of her work in this installation demonstrate her characteristic openwork style that tease associations with Victorian keepsakes in paper that stand in for crocketed doilies, runners and mats. In *Vertigo* and *Daydream for Paul* (both 2020) she draws us into compositions that map emotional turns of moods in their layers of visual information. Alternately she captures the fractal growth patterns in nature in her seascape *Ghost Coral #1* (2024) and *Maracas in my Ears* (2019), demonstrating her skill at evoking more mimetic effects of plant life.

Patti Tronolone's *FISHSTYX* (2023) also features virtuoso cutting techniques as she creates the different elements and forms for her compositions in pencil or pastel, and then painstakingly cuts them out and assembles them on a common surface, thus begging the distinction between inscription and collage. This technique, she noted, has allowed her "to make placement, texture and color choices" with an immediacy and spontaneity.[4] In *FISHSTYX* (whose title wryly evokes the mythic river that marks the voyage to the afterlife in ancient Greek mythology as well as a popular fast food) we are suspended visually in a floating underwater episode where the fish and shell forms are intertwined with the tentacles/ strands of seaweed, an effect that is especially possible by means of her technique. The rendering of the fish reflects Tronolone's predilection for exploring light/ dark modeling seen in her charcoal landscape compositions such as *ZAZEN* and *OXYGEN* (both 2022). Although she points out that these images are "not travel documents but explorations of a hidden archetypal resonance"[5] they have been inspired by the landscapes of the southwest where she spent several years before returning to Baltimore in 2017. For Tronolone the forms "garner the barren environs of place as well as the evocation of spirit and dream. Their sense of stillness and interior mystery is magnified by the feeling of seclusion and inaccessibility."[6] The atmospheric environment in *FISHSTYX* can be seen in Tronolone's more recent works, *Badge of Honor* and *Entering the Atmosphere* (both of 2026), where she seems surrenders to the more abstract implications of her artistic explorations.

Place has also played an important role in Ellen Burchenal's artistic perspective. She spent annual sojourns in Sorrento, Italy for almost two decades. This locale inspired her meditations on ironic aspects of the region's projection of "extravagance" at the foot of "an active volcano." This encapsulated for Burchenal how "the comedy/tragedy, the illusion, and the violence of unseen forces" was expiated by the cultivation of a "hilarity of form, the illusion of it, and the forces that act upon it."[7] Her work features recurring motifs of decorative architectural moldings, that seem to have escaped from a building transom or interior décor. As seen in the octopus-like entity hovering over a tureen-like vessel in *Untitled* (2025), they can assume anthropomorphic attitudes. In *Jelly Roll (*from the *Hairdo Series)* of 2023, a sequence of molding unfurls like a scroll that crowns a partially submerged head with wide eyes staring out at the viewer. Both sinister and humorous, it evokes the improbable cyclops figures with oversized eyes in Philip Guston's later works that have been described as "frank rejections of manners and embellishment and decoration and masks."[8] While Burchenal may rather embrace those elements, her humor may be more reflective. The tightly wound coiled motifs that populate the background of this work can also be seen in the clothing of the two figural works in this exhibition *Bystander 1* and *2* (2022). Together with more freely wrought versions in acrylic they indicate Burchenal's persistently decorative impulses.



The actual physical figures in these works seem to dissipate in a haze of smudged charcoal, but their personalities are captured in their distinctive headgear—a turban and a cap is as much Poppa Smurf as the Phrygian hat of the French Revolution.

For photographer Linda Day Clark, street life in Baltimore is the locus of inspiration for her work. Describes as using her camera "as a vehicle for change," Day Clark sees her work as a means "to touch, inform, and create relationships between her subjects and the viewer."[9] Aside from her scenes of the city, she is probably best known for her images of the Gee's Bend Quilters and their environments in Alabama. She has been visiting the area and the quilters ever since 2002, when she was on assignment for the New York Times,[10] thus becoming the latest in a line of photographers who over the decades have chronicled the history of the area: its legacy of slavery, the living conditions of the inhabitants, and the women who create the quilts the region is known for. Day Clark's photographs capture the "strong sense community of as well as the quilt-making tradition"[11] that survives despite social changes in the area particularly in the wake the spectacular success of the exhibition organized at the Whitney Museum of American Art in 2002-2003.[12] In *Mary Lee's Quilt (Gee's Bend),* 2002, one of the two photographs from the New York Times assignment, Day Clark captures Mary Lee Bendolph, one of the best-known among the quilters, displaying one of her creations. The irregularly sized rectangles in bright colors that make up the quilt demonstrates why they have been described as "[a]esthetically similar to modern geometric painting and West African textiles." A second image, *Creola's Hands (Gee's Bend),* captures the study digits that create the quilts—wrinkled and showing evidence of arthritis but nonetheless strong and well-manicured. Their positioning is as much a prayer as a testament to years of skilled craftsmanship. In *Sotterly Plantation (Plantation Diary Series),* 2007, a black and white image of the shadow is cast by a passing figure against the side of a rather dilapidated structure in St. Mary's county, Maryland—a ghostly apparition of a former inhabitant? Another other-worldly figure in Day-Clark's uncanny image, *Fasheyi Praying (Nigeria series),* 1994, stands towering over the immediate surroundings, his exaggerated height emphasized by his red leggings.

The screen prints by Oletha DeVane in this exhibition are conceptual cosmological maps of parallel levels of existence that we can encounter as we navigate shifting temporal and spatial dimensions, as well as societal dynamics.[14] Their spiral formation predicates the track of a journey to find home—a concept DeVane has explored in her earlier sculptural works and prints that have paid homage biblical and historical heroes and s(heroes) such as Hagar, Henry "Box" Brown, and Harriet Tubman. Each of these individuals were involved in a journey to find a place where they could be free to be themselves: a home. The immediate inspiration for these screen prints (embellished with color pencils) is the base of a public monument to the pioneering Black ophthalmologist, Homer Phillip Venable (1913-1998), that DeVane and her collaborator Christopher Kozjar designed and installed in 2026 for a park in Creve Coeur, Missouri, outside of St. Louis.[15] Venable was the first African American on the faculty of Washington University School of Medicine in the 1950s and chaired the ophthalmology Department. Despite these accomplishments and status, Venable and his family had their home seized by the city under the rubric of eminent domain.[16] So, the white patterns in DeVane's prints trace "paths" and sites and locations related to the journey of the Venable family.

DeVane is best known for her signature *Spirit Sculptures* which were first inspired by the tradition of beaded Haitian bottle sculptures embellished with "sequins or beads," which comprise offerings to the *orishas* or *loas* of Yoruba religious pantheon that rule over various aspects of nature and life.[17] In these works DeVane similarly tuned into mythological sensibilities, exploring the energy inherent in materials such as glass, wood and porcelain as a means to "harness blessings and explore the intuitive, irrational, or unconscious phenomena."[18]

Joyce J. Scott's artistic practice is grounded in familial legacies via her mother the noted quilter Elizabeth Caldwell Scott, Scott's first teacher in that technique as well as weaving and beading. Internationally acclaimed, Scott is known for her mastery of the peyote stitch technique of weaving beads together, which she can manipulate into three-dimensional form. She also imbeds beaded segments and figures into sculptures she fabricates out of glass and combines them with found and upcycled objects that convey her passionately engaged sense of polemics, mediated by humor and wit.[19] *Red Humping Yellow* (2026) is a most recent example of her wall pieces which have over the last few years achieved increasingly monumental scale and proportions. The composition features small episodes of beading that are collaged together. The independent vignettes allow us to discern here and there what appear to be a long-lashed closed eye, body parts, human figures that curve and bend over, abstracted heads with features that would suit Picasso. She also includes segments of crocheted ribbon and knotted fabric created by Elizabeth Talford Scott, crocheted sections—that are increasingly re-appearing in her work—linear strands of beads of alternating colors, and rolling, pulsating movements that are more landscape in character. As she has indicated in her artist's statement this work is a means for her to convey "release" and "play." Beauty," she concludes, "is a form of resistance, after all."

Like Scott, King Hammond reaches into the rich legacy passed on by her female relatives, who brought their skills in needlework and apparel creation with them when they emigrated from Barbados to the United States. This predicates King Hammond's life-long fascination with "beautiful handmade lace, crochet and linens "made by her family as well as 'anonymous women'," that she seeks out online and "in thrift stores and antique shops."[20]



Her installation, *Women's Work: Now I Lay Me Down to Sleep,* 2025, indicates how she was inspired to compile accumulations of objects by the architectural character of her first home in Baltimore. This 19th century townhouse, where she settled with her first husband O'Neill and son, Rassaan, "had a beautiful ornate wooden mantle on each fireplace… [which]…looked like an altar," so she "began to adorn the mantle with items that had intimate or sacred significance."[21] For King Hammond, "The accumulation of these spiritual energies charged my psyche and my home with memories as a site for memorials."[22] The center piece of this installation is an intricately crotched coverlet—sourced online—with the lyrics to the prayer "Now I lay me down to sleep." It is flanked by two other panels she attached on either side and is accompanied by embroidered and crocheted/ knitted samplers and garments. The installation is completed with an "offering" of miscellaneous dolls, candles, bits and baubles, an amalgam that indicates a sensibility about the occult potential of materials also explored by Oletha DeVane.

As Leslie King Hammond observes, the relationships and power of the "Gurlz/fem centric solidarity and support,"[23] impacts the power and agency of the work of these artists. Among any number of examples of artist collaboratives that have populated art history—especially among women—the Gurlz of Baltimore are notable not only for the longevity of their relationships but also their ability to maintain a decided individuality within community. In the end, as Linda Day Clark noted, in what brought the group together was "a synergy that just grew."[24]

[1] Michael Fried, "Art and Objecthood," Artforum (Summer, 1967). Available at https://readinggroupcork.wordpress.com/wp-content/uploads/2012/07/michael-fried-s-art-and-objecthood.pdf.
[2] See Elena Sommariva's review of the 2009 exhibition, Slash: Paper Under the Knife, curated by David F. Mc Fadden at the Museum of Arts and Design on Domus Archive website (October 18, 2009). https://www.domusweb.it/en/news/2009/10/18/the-art-of-paper-cutting-at-mad-new-york.html.
[3] "Linda DePalma," Maryland State Council on the Arts. https://msac.org/directory/artists/linda-depalma.
[4] Patti Tronlone, artist's statement, July, 2026.
[5] Ibid.
[6] Ibid.
[7] Cara Ober, "Ellen Burchenal: Sorrento Again," B'more Magazine (December 5, 2012). https://bmoreart.com/2012/12/ellen-burchenal-sorrento-again-at-mica-by-cara-ober.html.
[8] See Patrick McGrath, "Philip Guston: Head and Bottle, 1975," Artforum (February, 1995). https://www.artforum.com/features/philip-guston-head-and-bottle-1975-202691/.
[9] "Linda Day Clark: The Gees Bend Photographs," Walters Art Gallery website (2007). https://thewalters.org/exhibitions/linda-day-clark-the-gees-bend-photographs/.
[10] See Martha Schwendener, "Gees Bend Quilts in 2 Shows at Lehman College, " New York Times (February 19, 2015). https://www.nytimes.com/2015/02/20/arts/design/gees-bend-quilts-in-2-shows-at-lehman-college.html.
[11] Https://facultyvoiceumd.wordpress.com/2012/05/14/the-photography-of-linda-day-clark/.
[12] See also https://whitney.org/exhibitions/quilts-of-gees-bend.
[13] Schwendener, op cit.
[14] Conversation between Oletha DeVane and Lowery Stokes Sims on July 19, 2026.
[15] "Venable Park Commemorative Artwork," Creve Coeur Parks & Rec. https://www.crevecoeurmo.gov/1190/Venable-Park-Commemorative-Artwork.
[16] "On the Occasion of the Rededication of the Dr. Howard P. Venable Park," WashUMedicine, September 21, 2021. https://mddiversity.wustl.edu/on-the-occasion-of-the-rededication-of-the-dr-howard-p-venable-park/.
[17] Lowery Stokes Sims, "Oletha DeVane: Spectrum of Light and Spirit," In Sims, and Symmes Gardner, eds., Oletha DeVane: Spectrum of Light and Spirit, exh. cat. with essays by Leslie King Hammond, Christopher Kojzar, Serubiri Moses and Tadia Rice. (Baltimore: Center for Art, Design, and Visual Culture, University of Maryland, Baltimore County, 2003), p. 35.
[18] Ibid.
[19] For critical writing on Scott's work see Catharina Manchanda and Cecilia Wichmann, eds., Joyce J. Scott: Walk a Mile in My Dreams, exh.cat. with contributions (Seattle Art Museum| Baltimore Museum of Art, with Yale University Press, New Haven and London, 2024)
[20] Leslie King Hammond interview with Lowery Stokes Sims in the brochure for the exhibition, Deep Waters: Meditation on Time Space and Memory-Selected Art and Publications of Dr. Leslie King Hammond, Montserrat College of Art, 2021.
[21] Ibid.
[22] Ibid.
[23] Leslie King Hammond, email to Lowery Stokes Sims, July 24, 2026.
[24] Chelsea Lemon Fetzer, "A Quorum of Queens: The Gurlz of Baltimore," B'more Magazine (February 18, 2026). https://bmoreart.com/2026/02/a-quorum-of-queens-the-gurlz-of-baltimore.html.

ELLEN BURCHENAL

My work begins with drawing. Working primarily on paper with charcoal, ink, paint, and more recently, acrylic paint skins, I build images through a repetitive, tactile process that feels both physical and speculative. Drawing is a mode of thinking. Through the accumulation of marks, forms emerge gradually, gaining conviction through persistence rather than certainty. I am drawn to charcoal for its creamy blackness and its resistance to complete control. Ink and paint introduce different possibilities—fluidity, accident, and disruption. Acrylic skins, created by applying paint to plastic, allowing it to dry, then cutting and adhering it to the surface, extend this dialogue between intention and unpredictability. They occupy a space between drawing, painting, and object.

For many years I lived and taught in Italy, an experience that continues to shape my vision and work. Earlier, as a teenager studying there, I encountered a visual culture steeped in ornament, theatricality, and emotional intensity—qualities that initially felt at odds with my own sensibilities. Over time, however, I came to appreciate the expressive power of excess. The elaborate surfaces of architecture, the abundance of decorative detail, and the unwavering pursuit of beauty left a lasting impression. These influences continue to inform the forms and structures that inhabit my drawings.

At the same time, I have always loved cartoons. Their visual language—elastic, exaggerated, and capable of making the impossible seem entirely plausible—offers a compelling model for image-making. Cartoons and ornament may seem unrelated, yet both transform abstract ideas into tangible form. Both depend upon rhythm, exaggeration, and a willingness to suspend disbelief. I am interested in the moment when a shape appears to acquire its own agency, as though it has entered the world independent of the hand that made it.

Many of my images can be described as figures within landscapes. These figures often appear as witnesses or bystanders, moving through environments shaped by forces they neither understand nor control. The drawings are, in part, attempts to give form to these invisible dynamics. I am fascinated by the tension between stability and instability, by the effort required to hold things together even as other forces pull them apart. Humor and sincerity coexist within this search. The forms may appear absurd, awkward, decorative, or playful, but they are also earnest attempts to understand the fragility of existence.

This interest extends into my sculptural work. My pillow-like forms are constructed from layers of paper and glue, then covered with stretched acrylic skins. Though they appear soft and inflated, they are dense, rigid, and unexpectedly heavy. I am attracted to the contradiction between appearance and reality. The familiar shape of a pillow evokes comfort, intimacy, and vulnerability, while its hardened surface resists those associations. These objects occupy a space between permanence and ephemerality, monument and souvenir.

Whether drawing, painting, or constructing objects, I am ultimately interested in the illusion of form—how it comes into being, how it persists, and how easily it can dissolve. Through ornament, cartoon logic, and material experimentation, I seek to create works that acknowledge both the comedy and the pathos of our efforts to make sense of the world.



Ellen Burchenal

[Top] *Untitled,* 2025
Charcoal, acrylic on paper, 27.5 x 41.5 inches

[Left] *Vieques Cloud #6*, 2024
Ink pen, ink, acrylic, colored pencil on paper, 7.5 x 11 inches

[Center] *Vieques Cloud #4*, 2024
Ink pen, ink, acrylic, colored pencil on paper, 7.5 x 11 inches

[Right] *Vieques Cloud #5*, 2024
Ink pen, ink, acrylic, colored pencil on paper, 7.5 x 11 inches

[Pillow] *Untitled,* 2025
Acrylic, paper, plastic, 8 x 14 x 5.5 inches



Ellen Burchenal
Bystander 1, 2022
Charcoal, ink, acrylic on paper
30 x 22 inches



Ellen Burchenal
Bystander 2, 2022
Charcoal, ink, acrylic on paper
30 x 22 inches



Ellen Burchenal
Jelly Roll (from the Hairdo Series), 2023
Charcoal, ink, acrylic on paper
30 x 22 inches

LINDA DAY CLARK

The uniqueness of ordinary people intrigues me.

My artwork is rooted in our communities, and in our shared humanity. I use the camera to get closer—to talk with strangers, to sustain eye-to-eye contact, to touch, relate, and inform. I may spend decades telling a single story. I've been photographing the Quilters of Gee's Bend for twenty-four years. My three major projects focus on the people of North Avenue in Baltimore, Maryland; the people of Nigeria, West Africa; and the people of Gee's Bend, Alabama.

For me, the experience is as pivotal as the final image. It's about the interactions, the environment, the immediacy, and the spirit. I find overwhelming joy in the challenge of creating images that serve as witnesses to the connections discovered in these fleeting encounters.



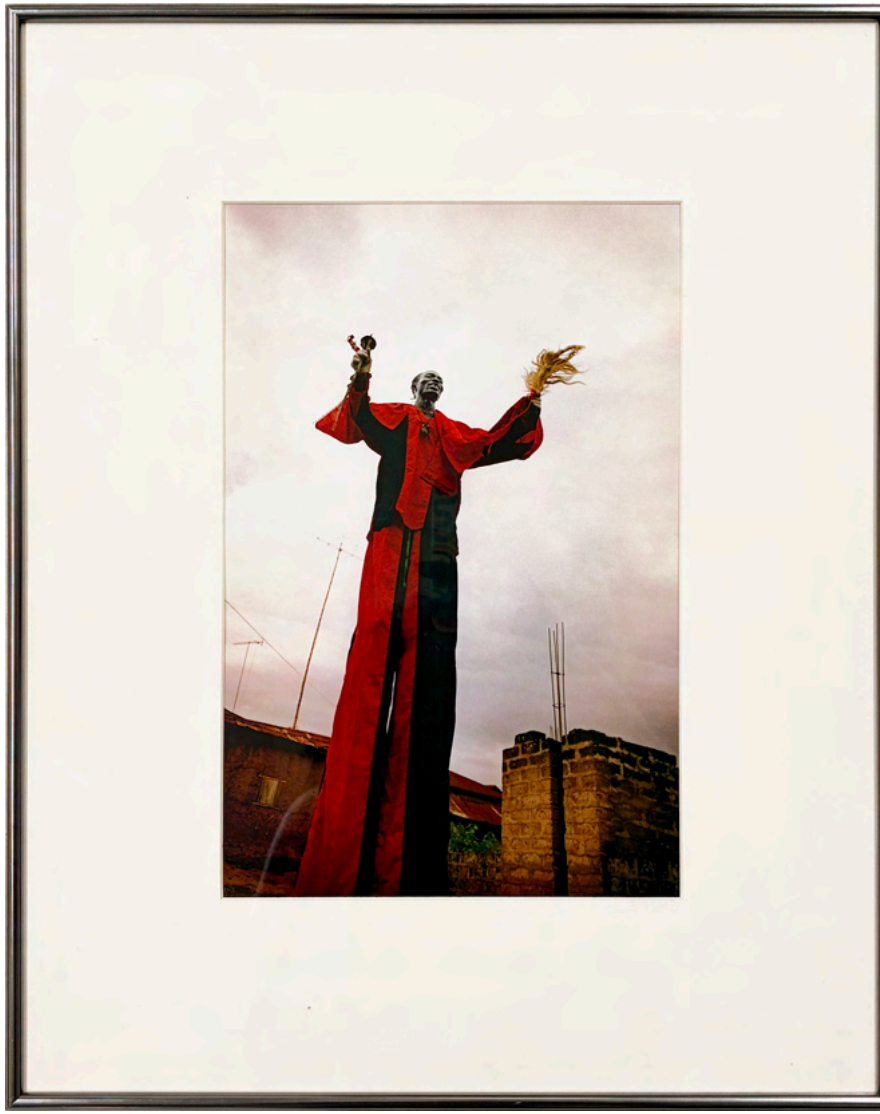
Linda Day Clark
Mary Lee's Quilt, from Gee's Bend series, 2016
Archival pigment print
25.75 x 42 inches



Linda Day Clark
Sotterley Plantation, from Plantation Diary series, 2007
Archival pigment print
15 x 20.5 inches



Linda Day Clark
Creola's Hands, from Gee's Bend series, 2007
Archival pigment print
27.25 x 42 inches



Linda Day Clark
Fasheyi Praying, from Nigeria series, 1994
Chromogenic print
12.75 x 8.5 inches

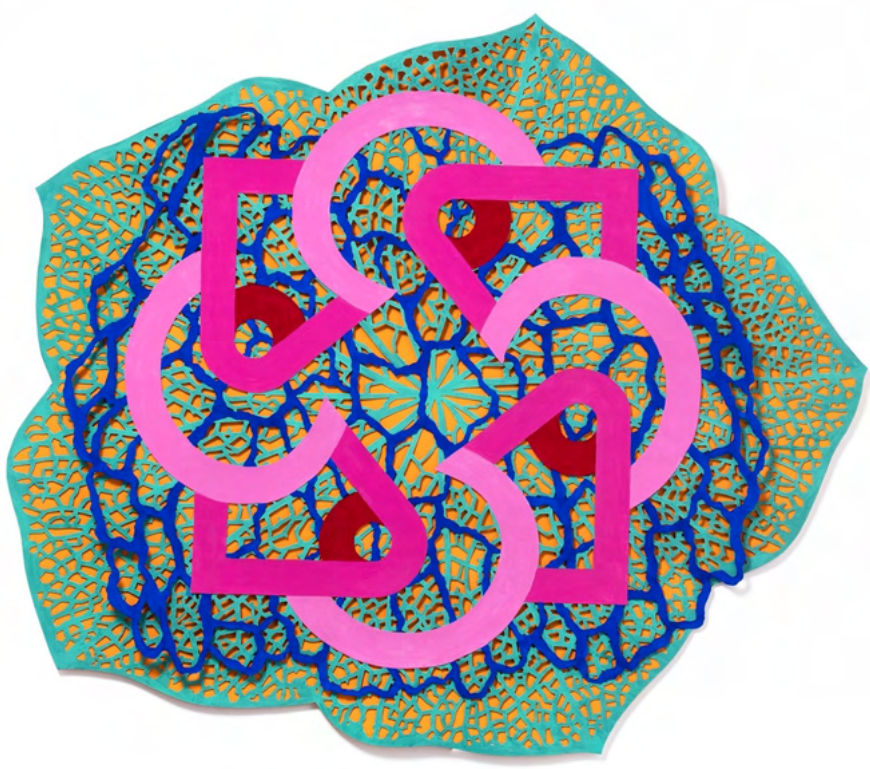
LINDA DEPALMA

I love cutting things up – whether it's paper, wood or metal– my work allows me to express ideas about the complexities of nature dear to me. It is a form of meditation.

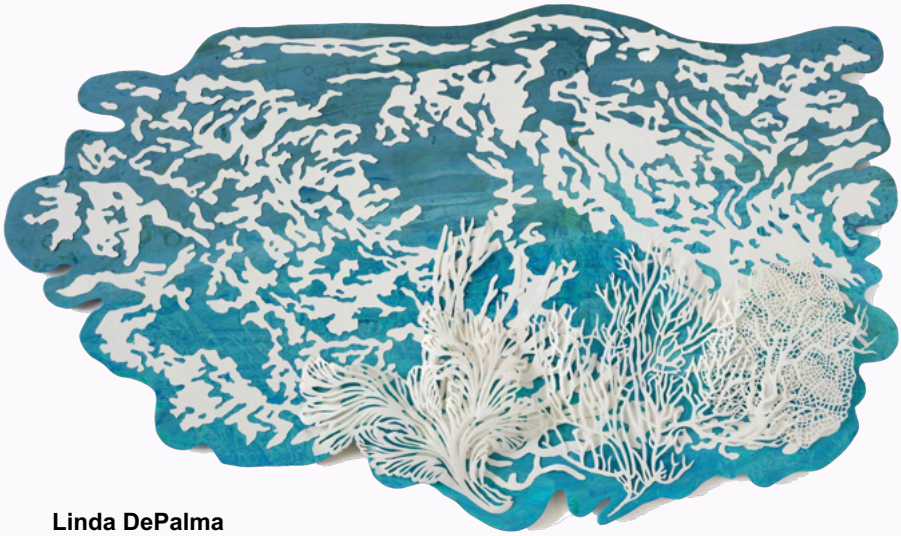
Hand cutting propels me to wander through the delicate veins of leaves, follow the undulating movement and shapes of water and revel in the pure joy of intricate patterns. Layering bright vibrant colors, one color over another creates a tension that is energetic and taps into emotion. Color and complex patterns are important to me, leading the viewer on the same ride I experience while cutting. I shy away from rectangles incorporating undulating edges and irregular shapes to allow for fluid boundaries giving the work a chance to expand. Rhythm and movement are the subjects of my papercuts.

Flat paper becomes sculptural by dampening, bending and forming making a two-dimensional work have depth. I enjoy playing with different weights of paper from mulberry sheets to heavy watercolor paper and for cutting I use a scalpel with special blades purchased from a surgical supply company. Acrylic paint, spray paint and drawing materials are used freely. My process is a dance, a balance between planning and the unexpected. Some parts are pre-determined when I start cutting, painting and drawing - others come into play by chance. I never know where a piece will end up, so it's always a pleasant surprise.

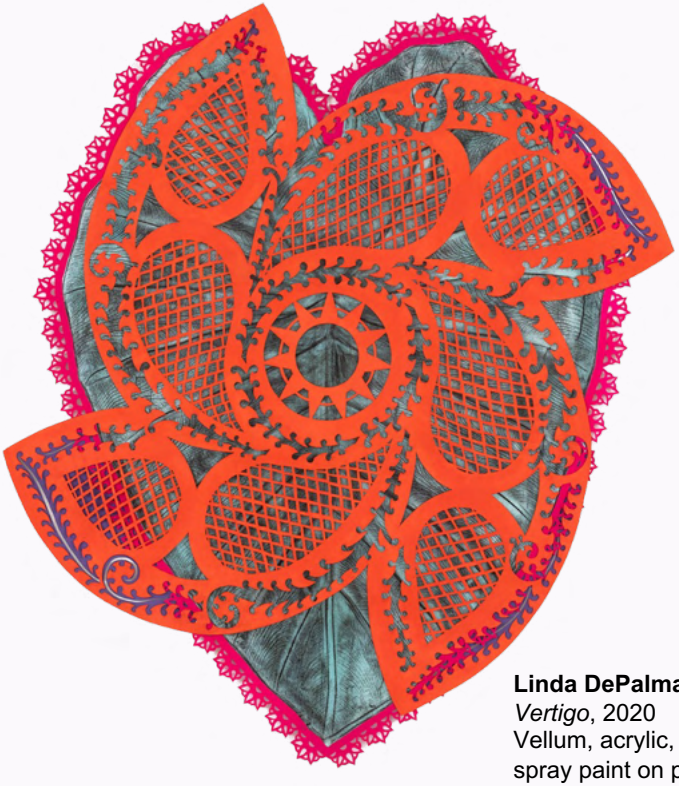
Paper is such a commonplace and familiar material that I believe it offers the viewer a welcoming invitation to a journey of discovery. I invite you in!



Linda DePalma
Daydream (for Paul), 2020
Spray paint, vinyl paint, acrylic on paper
24 x 27.5 inches



Linda DePalma
Ghost Coral #1, 2024
Paper, acrylic on wood
27 x 43 x 1.5 inches



Linda DePalma
Vertigo, 2020
Vellum, acrylic, Conte crayon,
spray paint on paper
33 x 29 inches

Linda DePalma
Maracas in my Ears, 2019
Mylar, spray paint, conte crayon on paper
45 x 36 x 0.5 inches



OLETHA DEVANE

Across artworks ranging from intimate handheld objects to public sculptures, my practice connects American history with a broad spiritual search for healing, protection, and transformation. I use found or altered material to make these ideas visible with layered surfaces and mirrors to draw in light and reflection, suggesting memory, self-recognition, and spiritual presence; pointing to endurance and ancestral histories; the gleaming surfaces evokes strength, resistance, and renewal. Whether working through assemblage, public sculpture, papermaking, or printmaking, I approach each process to transform physical materials into layered narratives about identity, resilience, and the sacred.

My international travels—including experiences in Haiti, Ghana, South Africa, Abu Dhabi, Europe, and Thailand—continue to inform my material choices and conceptual frameworks. In many places, the local street markets brimmed with vibrant colors, inspire my integration of fabrics and sculpted clay heads into “spirit sculptures.” In Ghana, the rich handwoven textiles and carved wood offered new dimensions to prints, while in Thailand, the ornate spirit house altars reinforced my fascination with liminal beings—snakes, mermaids, saints, and birds—resonating across cultures as bridges between our imperfect human realm to a magical, empowered states of existence.

The "sculptures and assemblages" are crafted from beads, wood, mirrors, plastic figurines, sequins, fabric, sculpted clay heads, and metal. Each material is selected not just for its physical properties but for its narrative potential. Beads and glass shimmer in the light generating cosmic connection; mirrors reflect both self and others, suggesting transformation or portals; sequins and fabric lend an ethereal quality, while the sculpted clay heads and metal structures imbue the work with emphasis of emotions and transcendence. Every cultural encounter provides fresh visual inspiration.

My 2022 exhibition at UMBC, "Spectrum of Light and Spirit," curated by Dr. Lowery Sims, showcased a visually dynamic array of mixed media works—including sculptures, prints, and paintings—the large-scale works, called “Avatars,” featuring mythological and religious entities of African origin. These pieces employ narratives of empowerment and connection across realms.

My recent collaboration with Chris Kojzar on a memorial honoring Dr. H. Phillip Venable in Creve Coure, Missouri, is a testament to the power of visual storytelling through printmaking and steel. The public artwork incorporates glass and polished steel that refract and reflect light, offering a metaphorical and literal lens through which to view Dr. Venable’s journey of overcoming injustice. I remain committed to reshaping the visual stories through the dynamic interplay of materials, forms, and cultural motifs which continually expands my artistic vocabulary.



Oletha DeVane
Portal, 2025
Color pencil, mirror, on black pulp paper collaged print
26 x 26 inches
Edition 1 of 1



Oletha DeVane
Vertigo, 2025
Watercolor marker and pencil on silkscreen print
24 x 24 inches
Edition 1 of 1



Oletha DeVane
Home, 2025
Silkscreen print
24 x 24 inches
Edition of 25



Oletha DeVane
Home in the Sky, 2025
Hand colored print on beige cotton/abaca pulp paper
26 x 26 inches
Edition 1 of 1

LESLIE KING HAMMOND

What are the stories, memories, emotions of love, joy and loss, stresses or intents, hidden in the anonymity of women's lives, as reflected in the domesticity of their fiber handworks? I search for humble works designed for multilayered meanings and purposes, to create scared spaces, to ponder the essence and meanings of life. This particular sanctuary is more of a memorial to lives lost to a horrid violence that hits at the heart soul of all women…and all humankind. Sourcing items made by unknown women, most likely to honor, adorn, bless and or to exact their own artistry, I created a site to channel and reflect on grief in the endless unnecessary losses of life and innocence in my history. I embroidered names of people whose transitions impacted my life, hoping to channel the spiritual energy of each women, whose works comprise this bricolage assemblage of DIY items of material culture. Too often one does not pay respect or give attention to ordinary, common, mundane objects that have powerful impact, on our daily lives, hidden in plain view. I am fascinated by the vast unknowingness of the origins and stories of these elements and the intentionality of these women. I am compelled to honor and elevate these objects, their makers and the relevance to lives lived and lost too soon.



Leslie King-Hammond
WOMEN'S WORK: Now I Lay Me Down To Sleep, 2025
Mixed media, woven and embroidered sourced fiber hand works
Install dimensions variable


BLESS THIS
HOME
AMBER HAGERMAN
AMBER ALERT
2003


LAUNDRY
AMBER HAGERMAN
1985 1985
AMBER ALERT
2001
MARTHA LITTLEFIELD
1924-1968
PAULINE GRAY
1940-2015
EMERSON TAYLOR
1941-2020

JOYCE J. SCOTT

I've decided to luxuriate in beauty for awhile. The overwhelming dilemmas saturating our lives makes me say to myself "Joyce, experience the release! Experience the satisfaction of play… no messages necessary this time." Beauty is a form of resistance, after all.





Joyce J. Scott
Red Humping Yellow, 2026
Plastic and glass beads, yarn, knotted fabric, stainless steel armature
Approx. 91.25 x 47 x 6 inches





Detail of *Red Humping Yellow,* 2026

PATTI TRONOLONE

Remote natural landscapes have played a large part in how my work has evolved over time and what it is about.

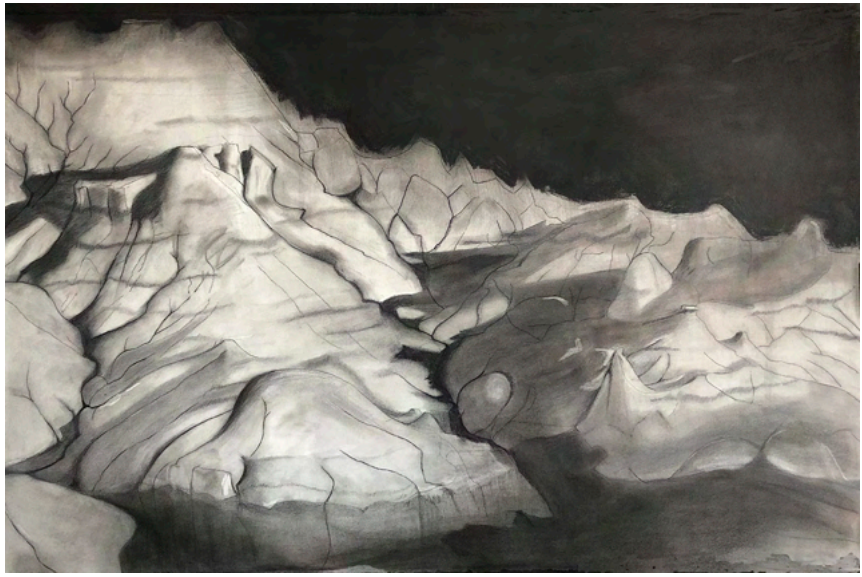
I have been attracted by the quality of light, the rawness of the environment, the uninterrupted horizons, the scarcity of people, and the presence of the wild. My visceral memory of these places, the rugged climate, the light and the solitary lifestyle, continues to inspire my work.

After returning to my hometown of Baltimore in 2017, I dug into those instinctive memories — shapes and formations that had been incubating in my mind since living in Taos, New Mexico, and I began creating what feels to me like charcoal X-rays, conveying the internal language of rocks. Working in charcoal, ink and pastel, absorbed in the making of these large drawings of rocks and terrain, my work attempts to evoke the stillness, the beauty and the interior mystery of these natural forms as well as the undomesticated and unruly places these rocks inhabit.

Like x-rays that reflect the internal, the rock drawings often resemble human and animal bones. These works garner the barren environs of place as well as the evocation of spirit and dream. Their sense of stillness and interior mystery is magnified by the feeling of seclusion and inaccessibility. My drawings are not travel documents but explorations of a hidden, archetypal resonance —a call and response addressing the power and the voice of the natural world.

From the charcoal drawings of rocks, I began to draw and cut out the images of natural objects that I felt a resonance with —feather, fish, sticks, nests, hands, snakes, etc. and arrange them in a larger format to create a collaged abstract narrative. This process allowed me to make placement, texture and color choices as I went and I enjoyed the immediacy of this process.

As I explore new work I continue to be inspired by the wilderness and the natural world, exploring the intersection where unconditioned beauty meets one’s spirit and the creative flow.





Patti Tronolone

[Top] *ZAZEN*, 2022
Charcoal on Paper
26 x 40 inches

[Bottom] *OXYGEN*, 2022
Charcoal on Paper
26 x 40 inches



Patti Tronolone
FISHSTYX, 2023
Charcoal, ink, color pencil, pastel, collage on paper
48 x 36 inches





Patti Tronolone
[Top] *BADGE OF HONOR*, 2026
Ink on paper
12 x 12 inches

[Bottom] *ENTERING THE ATMOSPHERE*, 2026
Ink on paper
12 x 12 inches

ARTIST BIOGRAPHIES

Ellen Burchenal creates drawings, paintings, and sculptural objects that explore the humor, vitality, and instability of form. Working with charcoal, ink, paint, and acrylic skins, she employs a visual language shaped in part by years of living and teaching in Italy, where ornament, theatricality, and a heightened sensitivity to material presence became lasting influences. Her work merges the animated logic of cartoons with the exuberance of decorative traditions, investigating the tensions between structure and collapse, cohesion and fragmentation.

Burchenal's compositions are characterized by a playful yet rigorous engagement with line, surface, and gesture, inviting viewers into worlds where forms are continually taking shape even as they threaten to come undone. Through processes of accumulation, distortion, improvisation, and material metamorphosis, she creates dynamic visual relationships that blur the boundaries between abstraction and representation, structure and play, while revealing how meaning emerges through shifting relationships among materials, forms, and marks.

Based in Baltimore, Burchenal received her MFA from the Mount Royal School of Art at MICA. Her work has been exhibited throughout the United States, Italy, and Japan. She is the recipient of multiple Maryland State Arts Council Fellowships, an AIA Honors Award, and an NEA Artist Residency.

Linda Day Clark is a nationally exhibited visual artist and scholar. She uses the camera to get closer, to touch, relate and inform.

Ms. Day Clark earned an A.A. from Howard Community College, a B.F.A. from Maryland Institute College of Art, and a Masters of Fine Art from University of Delaware. She is currently a professor at Coppin State University.

Her current project, The Gee's Bend Photographs, has been featured in solo exhibitions at the Walters Art Museum and the Philadelphia Museum of Art. In 2010 her solo show traveled to the Myrtle Beach Art Museum, South Carolina. Throughout Day Clark's career, her work has been exhibited in many prestigious museums and galleries. Ms. Day Clark's work is also accessible in important photography books, including MacArthur award winning Deborah Willis' Reflections in Black: A History of African American Photography 1840-1999, the Brooklyn Museum of Arts Committed to the Image: A Half Century of Black Photographers in America, and The Spirit of Family by Al and Tipper Gore. Ms. Day Clark's creations are in many private collections and institutions such as the Baltimore Museum of Art, The James E. Lewis Museum of Art, The Maryland Historical Society, The Reginald Lewis Museum of Maryland African American History & Culture, the Smithsonian, and the Studio Museum in Harlem.

Linda DePalma is a visual artist whose work explores the complexities of the natural world through mixed media work and outdoor public sculpture. Fascinated by botanical forms and biological systems, she creates work that embraces the fluidity and mysteries of nature.

DePalma has received a number of public art commissions in the Baltimore & Washington regional areas. She loves the idea of community being pleasantly surprised - embracing both pride and ownership of sculpture in the public realm.

Her mixed media drawings have been exhibited in various venues such as McLean Project for the Arts, Art Basel at the Betsy, South Beach, FLA, Johns Hopkins Evergreen House, and Nepal Academy of Fine Arts, Kathmandu. Installations have been shown at The Baltimore Museum of Art and School 33 Art Center in Baltimore.

A Robert Rauschenberg Foundation Artistic Innovation & Collaborative grant, an NEA Fellowship, a Mid-Atlantic Arts Consortium grant and Golden Formstone plus Lifetime Achievement awards from Creative Alliance are among numerous honors.

Oletha DeVane, Born in Baltimore, Maryland, Oletha DeVane received her B.F.A. from the Maryland Institute College of Art and M.F.A. in painting from the

ARTIST BIOGRAPHIES cont.

University of Massachusetts in Amherst. As a multidisciplinary artist, her social, political and spiritual concerns are the content of her art practice. Her first major exhibition was at the Springfield Museum of Art in Massachusetts in 1976. She has been involved in the Baltimore arts community as an exhibiting artist, curator, arts administrator and educator in the arts. Her work has been exhibited in numerous galleries across the U.S. and she had opportunities to work with artists in United Arab Emirates, Haiti, Banff, Canada, Lecce, Italy, Ghana and Thailand.

Her work is in all media, including collaborative works of public sculpture which draw upon African diasporic traditions referencing stories, prayers, and myths. Snakes, birds, saints, mermaids, and other symbols populate the surfaces of her work resulting in the possibility of evoking communication and transformation with other realms. She has spent decades learning, teaching and making art about the profound phenomena of our human comostndition and life's transformative experiences.

A gifted artist and educator, she was honored in 2007 as a recipient of the Rollins/Luetkemeyer Chair for Distinguish Teaching at McDonogh School. After retiring in 2019 as head of visual arts, DeVane was commissioned to create the school's "Memorial to Those Enslaved and Freed" 2021.

She's the recipient of the Baker Award in 2023, Anonymous Was A Woman 2020, Art Matters Grant 2018 and 2020, The Trawick Prize 2019, and a Ruby Foundation Grant 2017. She currently resides in Ellicott City, MD where she maintains her studio practice.

Leslie King Hammond, PhD is an art historian, artist, curator, educator, and community innovator who earned her BFA from Queens College (CUNY) and PhD in the History of Art from Johns Hopkins University. She is a Professor Emerita, former Dean of Graduate Studies, Project Director for the Ford Foundation-Philip Morris Fellowships for Artists of Color and Founding Director, Center of Race and Culture at the Maryland Institute College of Art (MICA). Board service has included Peabody Essex Museum, American Craft Council, Reginald F. Lewis Museum of Maryland African American History and Culture, Advisory Boards for Craft in America/*HANDWORK 2026* and *AWARE-Origin of Others*. King Hammond served as Historical Consultant for the FX-Disney production of Octavia Butler's novel *Kindred*, (HULU). As a Senior Fellow, Robert W. Deutsch Foundation she assisted the development and implementation of Motor House - an arts hub and Open Works - a maker lab in Baltimore City.

Select exhibitions include *The Intuitive Eye, Myth and Ritual in African American Art, Black Printmakers and the WPA, Ashé to Amen - African Americans and Biblical Imagery, Art as a Verb, The Global Africa Project* co-curated with Lowery S. Sims, and co-curator for John Wilson - *Witnessing Humanity*.

King Hammond has received LifeTime Achievement awards from the Studio Museum of Harlem, Women's Caucus on Art, Brandywine Workshop and Archives, Howard University Porter Colloquium, Alain Locke Award - Detroit Institute of Art, ArtTable, Creative Alliance and a MICA Graduate Student Fellowship named in her honor. She has also been awarded Honorary Doctorates from the Cincinnati Academy of the Arts and the Montserrat School of Art.

MacArthur Fellow Dr. Joyce J. Scott is a multidisciplinary artist whose practice encompasses sculpture, beadwork, textiles, printmaking, performance, and installation. Working across media with extraordinary technical mastery and conceptual rigor, Scott confronts urgent social realities—including racism, sexism, violence, inequality, and systemic oppression—while also exploring beauty, spirituality, nature, healing, and the complexity of human connection. Her work illuminates shared experience through narratives rooted in history, identity, autobiography, and collective memory.

Scott is internationally recognized for her mastery of the off-loom peyote stitch, a free-form glass-bead weaving technique,

through which she combines glass beads blown glass, and found materials in densely layered compositions. Her materially hybrid sculptures and wearable works transform traditional craft processes into vehicles for incisive contemporary discourse, bringing together the personal, historical, and sociopolitical.

Born in Baltimore to parents from North Carolina who were descendants of enslaved people, Scott was raised within a family lineage of skilled artisans. Quilting, basketry, pottery, metalwork, knitting, and oral storytelling formed an early foundation for her material intelligence. She began her career in fiber arts, creating clothing, jewelry, quilts, and sculptural textiles while experimenting with loom-based structures. In the late 1970s, she turned to beads, drawn to their optical, chromatic, and sculptural possibilities. She learned the peyote stitch from a Native American bead artist, a technique that would become foundational to her practice.

Over the ensuing decades, Scott expanded her visual and conceptual vocabulary to encompass blown, pressed, and cast glass; multicultural found objects; printmaking; performance; vocalization; and comedy. Her approach to making is fundamentally interdisciplinary, resisting conventional distinctions between fine art, craft, performance, and design.

In the early 1990s, Scott began collaborating with glass artists, greatly expanding the scale and spatial presence of her beadwork. By the late 1990s, Scott had also established a significant practice in printmaking, producing extensive bodies of work in collaboration with ateliers including Goya-Girl Press, Pyramid Atlantic, Sol Print Studios, and Goya Contemporary. In 1999, the Baltimore Museum of Art presented a landmark solo exhibition of her work, making Scott the first Black woman artist to receive a solo presentation at the institution.

Scott's practice continued to evolve through major exhibitions and international projects in the 2010s. In 2011, she traveled with Goya Contemporary to work at Inferno Glass Studio in New Orleans for Prospect.2, curated by Dan Cameron. Following the death of her mother in 2012, Scott traveled to Murano, Italy, where she worked at Adriano Berengo's glass studio on works for Glasstress at the Venice Biennale. She returned in 2013 for additional projects, many of which entered significant collections and were subsequently exhibited internationally.

From 2014 to 2015, *Maryland to Murano: The Neckpieces & Sculpture of Joyce J. Scott*, organized by Scott's Baltimore and Boston galleries with curator Lowery Stokes Sims, was presented at the Museum of Arts and Design in New York. It was followed by *Joyce J. Scott: Truths and Visions*, curated by Patterson Sims at the Museum of Contemporary Art Cleveland. In 2016, Scott began developing her largest exhibition to that date at Grounds For Sculpture in New Jersey, working with Gary Garrido Schneider and Amy Raehse and co-curators Lowery Stokes Sims and Patterson Sims. The exhibition, which opened in 2017, brought together historical and recent works, including large-scale, site-specific sculptures addressing the life and legacy of Harriet Tubman, developed at the Johnson Atelier. That same year, Scott was awarded a MacArthur Foundation Fellowship.

Scott's work has received sustained critical attention. Writing in The New York Times, Nancy Princenthal observed that "you can't make out what these sculptures are about without coming closer than you feel you should—and seeing things you won't soon forget." Scott herself has described her aspiration in equally direct terms: "I'd like my art to induce people to stop raping, torturing, and shooting each other. I don't have the ability to end violence, racism, and sexism. But my art can help them look and think."

Her major exhibitions and projects have continued into the 2020s. *Araminta with Rifle and VèVè* was presented at Open Spaces Kansas City in 2018 and the Banneker-Douglass Museum in Annapolis in 2022. In 2023, Scott launched *Messages*, a traveling exhibition devoted to her jewelry. In 2024, the major traveling retrospective *Joyce J. Scott: Walk a Mile in My Dreams*, co-organized by the Baltimore Museum of Art and the Seattle Art Museum and co-curated by Catharina Manchanda and Cecilia Wichmann, opened to wide acclaim.

ARTIST BIOGRAPHIES cont.

That same year, *Bearing Witness: A History of Prints* by Joyce J. Scott opened at Goya Contemporary Gallery.

Scott is the recipient of numerous awards, grants, and fellowships, including honors from the MacArthur Foundation, National Endowment for the Arts, Louis Comfort Tiffany Foundation, Anonymous Was a Woman, and American Craft Council, among countless others. She holds a BFA from the Maryland Institute College of Art and an MFA from the Instituto Allende in Mexico. She has received honorary doctorates from institutions including California College of the Arts, Maryland Institute College of Art, Johns Hopkins University, and the University of Baltimore.

Her work is held in major public and private collections worldwide, including the Metropolitan Museum of Art, Brooklyn Museum, Detroit Institute of Arts, Baltimore Museum of Art, Los Angeles County Museum of Art, Smithsonian National Museum of African American History and Culture, Seattle Art Museum, Chrysler Museum of Art, Toledo Museum of Art, Museum of Fine Arts Boston, and National Gallery of Art, among many others.

Patti Tronolone is an artist and poet who brings together her interest and training in healing and poetry into her work. She spent her early years drawing and painting before pursuing a career as an art furniture maker for 35 years. Tronolone has worked and lived in various locales around the world. For 8 years she focused on furniture and sculptural work in Provincetown, Massachusetts, before returning to painting when she participated in the MICA Summer Abroad Program in Sorrento, Italy in 2003. She then took up residence in Taos, New Mexico to paint and work in wood. By 2014 she resumed working as a painter full time, returning to Baltimore in 2017. During the pandemic in 2020, she began working on large charcoal drawings of rock formations which were inspired by her time in the in the desert and mountains of New Mexico. Since then, she has developed large-format compositions featuring images from nature that featured cut-out elements and drawing.



THE CURATORS

Lowery Stokes Sims, is a specialist in modern and contemporary art, craft and design and is known for her particular interest in creating a diverse and inclusive global art world. Sims served on the education and curatorial staff of The Metropolitan Museum of Art (1972-1999) and as executive director, president and adjunct curator at The Studio Museum in Harlem (2000-2007). She retired as Curator Emerita from the Museum of Arts and Design in 2015, and has since served as a guest curator for exhibitions at the Caribbean Cultural Center African Diaspora Institute, Grounds for Sculpture, the Contemporary Craft Museum in Los Angeles, the Contemporary Arts Center in Cincinnati, the Reginald F. Lewis Museum of Maryland African American History and Culture, the University of Maryland, Baltimore County, and as a consultant for the Baltimore Museum of Art. She was the 2018 Kurt Varnedoe Visiting Professor and Adjunct Professor at the Institute of Fine Arts in 2019 and 2020, and the 2021-22 Kress Beinecke Professor at The Center, National Gallery of Art. Sims received the Frank Jewett Mather Award for Distinction in Art Criticism from the College Art Association in 1991 and was elected as an honorary fellow of the American Craft Council in 2022. In 2026, she was given the inaugural Lifetime Award for Curatorial Excellence from the Association of Art Museum Curators. She is on the board of the Richard Pousette-Dart Foundation, and was a founding board member of ArtTable, the organization that promotes networking for women in the art world. Sims serves on the Decorative Arts Accession Committee of the Baltimore Museum of Arts, and is also a dedicated member of Piecing with Purpose, a quilt collaborative formerly known as the MICA Raffle Quilt Group.

Amy Eva Raehse is Partner & Executive Director of Goya Contemporary Gallery, and Director & Executor of the Joyce J. Scott Art Trust & Archives and Elizabeth Talford Scott Archives. With 30 years of experience across the museum, gallery, nonprofit, academic, and commercial arts sectors, she serves as a Public Art Commissioner for the City of Baltimore and in advisory and board roles with the Art Dealers Association of America, International Fine Print Dealers Association, IFPDA Foundation, Creative Alliance of Baltimore, University of Maryland Global Campus, and Maryland Art Place. Raehse has curated and juried more than 150 exhibitions. Her work has contributed to the placement of thousands of artworks in leading public, private, and museum collections. As an independent curator, writer, and educator, she has authored catalogue essays and regularly lectures on professional practices, including collection management, artist legacy planning, ethics, rights and image-reproduction protocols, career development, market trends, and the stewardship of culturally significant art. Working with MacArthur Fellow Joyce J. Scott, South African-American artist Jo Smail, Chilean-American artist Soledad Salamé, and American painter Timothy App for more than two decades, she is a leading steward of their work, careers, and legacies— advancing major exhibitions, institutional relationships, scholarship, collections, and critical reception. Previously holding positions at the Worcester Art Museum, Mount Holyoke College, the University of Massachusetts Amherst, and Holyoke Community College, she holds an MFA, BFA, and degree in Arts Management. A New Yorker by birth and Baltimorean by choice, Raehse's practice is grounded in artists' careers, methods and materials, cultural history, and the ethical preservation and interpretation of art.

ACKNOWLEDGEMENTS

Special Thanks
This exhibition was made possible through the generosity and collaboration of the artists, the team at Goya Contemporary, Sellers Fine Art, the photographers, and all those whose dedication and tireless efforts helped bring both the exhibition and publication to fruition.

Catalogue Design, Editing, Proofreading, Production:
Amy Eva Raehse, Emily Vollherbst, Marian Jackson

Photography:
All photos courtesy the artists unless otherwise noted.
John Dean Photography: Front cover, 1, 10, 11, 12, 13, back cover
Candid photos courtesy the Gurlz of Baltimore: Inner cover, 3, 6, 8
Joseph Hyde: 18, 19, 20, 21, 30, 31, 32, 33
Marian Jackson: 14, 15, 16, 17

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$23.58
ISBN 979-8-3507-6728-5
52358>
9 798350 767285