

**THE BMA PRESENTS *HITCHING THEIR DREAMS TO UNTAMED STARS:*
*JOYCE J. SCOTT & ELIZABETH TALFORD SCOTT***

“Generations tearing through stitching and hitching their dreams to untamed stars have coalesced in me. I accepted that challenge.”—Joyce J. Scott, 1987

BALTIMORE, MD (March 29, 2019)—The Baltimore Museum of Art (BMA) brings together the work of MacArthur Award-winning artist Joyce J. Scott and her mother, artist Elizabeth Talford Scott, for a one-gallery exhibition that explores their profound mutual influence. The two artists lived and worked together in Baltimore for more than 60 years and the younger Scott credits her mother for showing her that she could realize her dreams as an artist. On view May 15–December 1, 2019, the exhibition demonstrates their exceptional creativity with needle and thread through 9 works that include an early collaboration, three stunning quilts, a beaded necklace and tapestry, and sculptures clothed in luminous glass and bead garments.



“The work of Joyce J. Scott and Elizabeth Talford Scott stands as an invitation to viewers to bring their own creative spirit to bear on making a better world,” said Christopher Bedford, BMA Dorothy Wagner Wallis Director. “I am very pleased to present the work of one of Baltimore’s most acclaimed artists alongside the work of her mother, an outstanding artist in her own right”

From the 1970s onward, Joyce J. Scott (b. 1948) and Elizabeth Talford Scott (1916-2011) each developed an extraordinary body of work grounded in a shared textile tradition. They understood their creative legacy as inherited from generations of craftspeople in their family who had honed their expertise and persisted in their artistry through the extreme deprivations of slavery and its aftermath in sharecropping, migration, and segregated city life. Both artists embraced the belief that art-making can offer human beings the opportunity to break free of limiting social categories, evolve new ways of communicating, and nurture dreams.

Highlights of the exhibition include three quilts by Elizabeth Talford Scott, including her majestic *Plantation* (1980), a dazzling work in the BMA’s collection that envisions the big dipper as a matriarchal beacon of freedom. Examples of Joyce J. Scott’s work include an early loom-based beaded necklace and reverse-appliqué *mola* alongside more recent figurative sculptures and a storybook tapestry made with glass beads.

Hitching Their Dreams to Untamed Stars: Joyce J. Scott & Elizabeth Talford Scott is curated by BMA Associate Curator of Contemporary Art Cecilia Wichmann.

This exhibition is generously sponsored by John Meyerhoff, M.D., and Lenel Srochi-Meyerhoff, the Estate of Margaret Hammond Cooke, and the Jean and Allan Berman Textile Endowment Fund. Special thanks to Joyce J. Scott and Goya Contemporary, Baltimore.

JOYCE J. SCOTT

Joyce J. Scott (b. 1948, Baltimore, MD) is best known for her figurative sculpture and jewelry using free-form, off-loom bead weaving techniques, as well as blown glass and found objects. As an African American feminist artist, Scott unapologetically confronts difficult themes as diverse as her subjects which include race, misogyny, sexuality, stereotypes, gender inequality, social disturbance, economic disparities, history, politics, rape, and discrimination. Scott has also established herself as an innovative fiber artist, print maker, installation artist, vocalist, and performer. In 2017, Scott opened her largest exhibition to date, *Joyce J. Scott: Harriet Tubman and Other Truths*, at Grounds For Sculpture in New Jersey, where she realized two large-scale site-specific works focused on the abolitionist Harriet Tubman in addition to historic and recent objects. Other past projects include glassworks made in Murano, Italy, which were exhibited in the 2013 Venice Biennale collateral exhibition *Glasstress*, and *Joyce J. Scott: Kickin' It with the Old Masters*, a major retrospective organized by the BMA and Maryland Institute College of Art in 2000. Scott is the recipient of numerous grants, awards, residencies, and prestigious honors from the National Endowment for the Arts, the Louis Comfort Tiffany Foundation, Anonymous Was a Woman, American Craft Council, National Living Treasure Award, Women's Caucus for Art Lifetime Achievement Award, Baker Artist Award, and MacArthur Foundation Fellowship, among others. In spring 2019, she will receive a *Visionary Artist Award* from the Smithsonian Institute and an honorary doctorate from California College of the Arts, in Oakland, CA.

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, and an honorary doctorate from MICA. Other solo museum exhibitions include *Joyce J. Scott* at the Fuller Craft Museum, MA (2016); *Joyce J. Scott: Truths and Visions* at MOCA Cleveland, OH (2015); *Maryland to Murano: Neckpieces and Sculptures by Joyce J. Scott* at the Museum of Art and Design, NYC (2014), and *Kickin' It With Joyce J. Scott* at Houston Center for Contemporary Art (2007). Her work has also been featured in group exhibitions at the African American Museum in Philadelphia, Delaware Art Museum, Philadelphia Museum of Art, Museum of Fine Arts Boston, Smithsonian Museum of American Art, Washington, DC; Philadelphia Museum of Art; Speed Museum, Louisville, KY; and Yale University, New Haven, CT.

ELIZABETH TALFORD SCOTT

Elizabeth Talford Scott's (1916-2011) quilts and wall hangings have been exhibited at many Baltimore venues, as well as at Florida A&M University, New York's Studio Museum of Harlem, The Museum of American Folk Art, and The Metropolitan Museum of Art. Her exhibitions culminated with a retrospective in 1998 titled *Eyewinkers, Tumbleturds, and Candlebugs: The Art of Elizabeth Talford Scott* that opened at the Maryland Institute College of Art and traveled to the Smithsonian Institution's Anacostia Community Museum in Washington, DC; New England Quilt Museum in Lowell, MA; and Southeastern Center for Contemporary Art in Winston-Salem, NC. She often lectured and taught workshops collaboratively with her daughter Joyce J. Scott, including the Maryland State Art's Council's Artist in Education Program; Smithsonian Institution's Folk Life Festival in Washington, D.C.; Penland School of Craft in North Carolina; and at University of Colorado, Boulder. In 1987, she received the prestigious Women's Caucus for Art Lifetime Achievement Award.

THE BALTIMORE MUSEUM OF ART

Founded in 1914, The Baltimore Museum of Art is a major cultural destination recognized for engaging diverse audiences through dynamic exhibitions and innovative educational and community outreach programs. The BMA's internationally renowned collection of 95,000 objects encompasses more than 1,000 works by Henri Matisse anchored by the famed Cone Collection of modern art, as well as one of the nation's finest holdings of prints, drawings, and

photographs. The galleries showcase an exceptional collection of art from Africa; important works by established and emerging contemporary artists; outstanding European and American paintings, sculpture, and decorative arts; significant artworks from China; ancient Antioch mosaics; and exquisite textiles from around the world. The 210,000- square-foot museum is also distinguished by a grand historic building designed in the 1920s by renowned American architect John Russell Pope and two beautifully landscaped gardens featuring an array of 20th-century sculpture. The BMA is located in Charles Village, three miles north of the Inner Harbor, and is adjacent to the main campus of Johns Hopkins University. General admission to the BMA is free so that everyone can enjoy the power of art.

VISITOR INFORMATION

General admission to the BMA is free. Special exhibitions may be ticketed. The BMA is open Wednesday through Sunday from 10:00 a.m. – 5:00 p.m. The museum is closed Monday, Tuesday, New Year's Day, July 4, Thanksgiving, and Christmas. The BMA is located at 10 Art Museum Drive, three miles north of Baltimore's Inner Harbor. For general museum information, call 443-573-1700 or visit artbma.org.

###

Image: Elizabeth Talford Scott. *Plantation*. 1980. The Baltimore Museum of Art: Collectors Circle Fund for Art by African Americans, Baltimore Appliqué Society Fund, and purchased as the gift of the Joshua Johnson Council, and Mr. and Mrs. Irvin Greif, Jr., Lutherville, Maryland. BMA 2012.226