

An abstract painting by Louise Fishman, titled 'ANGRY HILLARY'. The artwork is characterized by thick, expressive brushstrokes in a palette dominated by dark, charcoal black, vibrant red, and deep blue. The composition is dense and layered, with some areas appearing more saturated and others more washed out, creating a sense of depth and movement. The overall effect is one of intense energy and emotional volatility, consistent with the title.

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LOUISE FISHMAN
ANGRY HILLARY

LOUISE FISHMAN

Fishman made *Angry Hillary* in 2008, 35 years after the *Angry Women* paintings of 1973. It does not belong to the original work comprised of thirty paintings but was instead created after Hillary Clinton lost the U.S. presidential nomination to Barack Obama. Fishman bestowed Clinton's name with the burden of frustration felt by many women at that time, as they recognized the misogyny within the structure of institutional politics.

Louise Fishman, whose feminist consciousness-raising paintings reappropriated the male-dominance of abstract expressionism to speak of personal, emotive experiences through the lens of her queer, Jewish, female identity, was born in Philadelphia in 1939. Fishman moved to New York after graduate school and initially felt alienated by the machismo of the scene. Active in the feminist movement of the late nineteen-sixties and early seventies when postmodernists denounced painting as “dead,” Fishman began rebelliously re-appropriating the traditionally male-dominated medium of Ab-Ex painting for herself and her community of supportive females. Her momentous, charged, 1973 word-painting “Angry Women” reclaimed the ferocity of women by referencing seminal figures in the feminism movement-- friends, lovers, writers, artists, heroines-- memorializing their righteous female anger in a cathartic reaction against the conventional social conditioning to conceal female wrath. Illustrated with the subject's name and the affirming word “angry”, this series ceremoniously salvages feminine fury with the visual and physical indication of explosive mark making that Fishman became known for through her illustrious career.



Louise Fishman

ANGRY HILLARY, 2008

Acrylic on paper

26 x 40 inches

Price: \$42,000

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This presentation is made possible by The Estate of Louise Fishman

For acquisitions, please contact us at gallery@goyacontemporary.com

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3000 Chestnut Avenue, Mill Centre #214, Baltimore, MD 21211

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An abstract painting by Louise Fishman titled 'Angry Women'. The artwork features a complex, layered composition with a grid of thin, dark lines. The background is a mix of dark blue, red, and purple. Overlaid on this are large, white, hand-painted letters. The top row of letters reads 'ANGRY' and the middle row reads 'WOMEN'. Below these, the word 'LOUISE' is written in a smaller, more delicate script. The overall effect is one of intense energy and emotional expression.

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LOUISE FISHMAN

ANGRY WOMEN

LOUISE FISHMAN

Louise Fishman, whose feminist consciousness-raising paintings reappropriated the male-dominance of abstract expressionism to speak of personal, emotive experiences through the lens of her queer, Jewish, female identity, was born in Philadelphia in 1939. Fishman moved to New York after graduate school and initially felt alienated by the machismo of the scene. Active in the feminist movement of the late nineteen-sixties and early seventies when postmodernists denounced painting as “dead,” Fishman began rebelliously re-appropriating the traditionally male-dominated medium of Ab-Ex painting for herself and her community of supportive females. Her momentous, charged, 1973 word-painting series “Angry Women” reclaimed the ferocity of women by referencing seminal figures in the feminism movement-- friends, lovers, writers, artists, heroines-- memorializing their righteous female anger in a cathartic reaction against the conventional social conditioning to conceal female wrath.

Illustrated with the subject's name and the affirming word “angry”, this series ceremoniously salvages feminine fury with the visual and physical indication of explosive mark making that Fishman became known for through her illustrious career. As women around the world continue to face oppression, sexual & physical assault, workplace discrimination, and a depletion of human rights—including retraction of educational opportunities and the autotomy to make personal health and reproduction decisions—Fishman's series of 30 paintings feels as relevant and profound now as when originally made. To the machismo, we push back and present Louise Fishman's singular, multi- panel, historically significant work “ANGRY WOMEN.” This seminal series was exhibited in the eminent *WACK! Art and the Feminist Revolution* exhibition and has not been shown in entirety since.



Louise Fishman

ANGRY LOUISE, 1973

Acrylic on paper

26 x 40 inches



Louise Fishman

ANGRY JILL, 1973

Acrylic on paper

26 x 40 inches



Louise Fishman

ANGRY BERTHA, 1973

Acrylic on paper

26 x 40 inches



Louise Fishman

ANGRY BIANCA, 1973

Acrylic on paper

26 x 40 inches



Louise Fishman

ANGRY GERTRUDE, 1973

Acrylic on paper

26 x 40 inches



Louise Fishman

ANGRY MARILYN, 1973

Acrylic on paper

26 x 40 inches



Detail of Louise Fishman, *ANGRY MARILYN*, 1973



Louise Fishman
ANGRY CAROL, 1973
Acrylic on paper
26 x 40 inches



Louise Fishman
ANGRY NANCY, 1973
Acrylic on paper
26 x 40 inches



Louise Fishman

ANGRY CHARLENE, 1973

Acrylic on paper

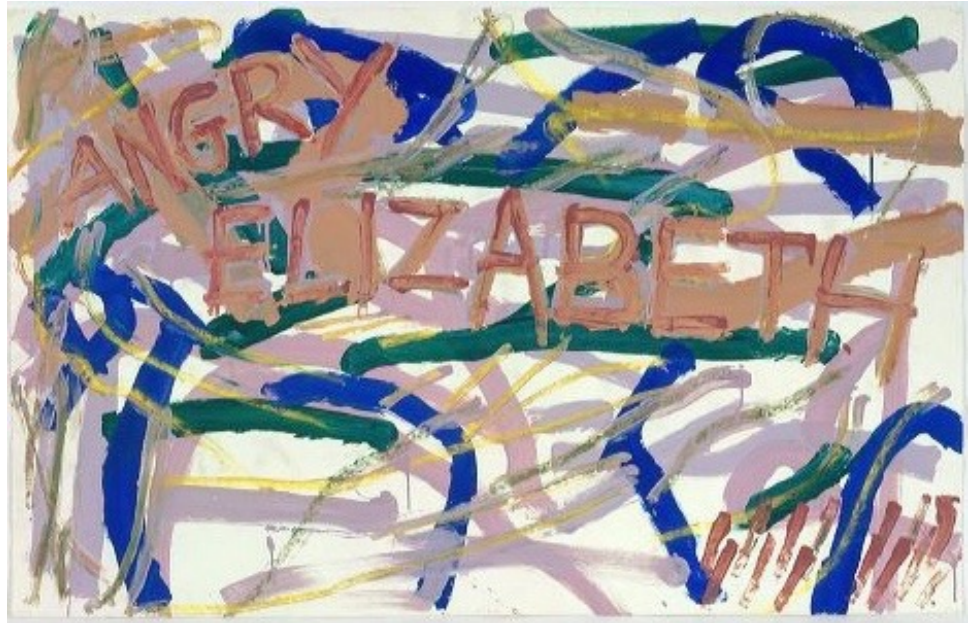
26 x 40 inches

Louise Fishman

ANGRY ELIZABETH, 1973

Acrylic on paper

26 x 40 inches



Louise Fishman

ANGRY ESTHER, 1973

Acrylic on paper

26 x 40 inches





Louise Fishman

ANGRY HARMONY, 1973

Acrylic, pastel, pencil, charcoal on paper

26.5 x 40.25 inches



Louise Fishman

ANGRY JANE, 1973

Acrylic on paper

26 x 40 inches



Louise Fishman

ANGRY JENNIFER, 1973

Acrylic on paper

26 x 40 inches



Louise Fishman
ANGRY LYNNE, 1973
Acrylic on paper
26 x 40 inches



Louise Fishman
ANGRY JENNY, 1973
Acrylic on paper
26 x 40 inches



Louise Fishman
ANGRY YVONNE, 1973
Acrylic on paper
26 x 40 inches



Louise Fishman

ANGRY PAULA, 1973

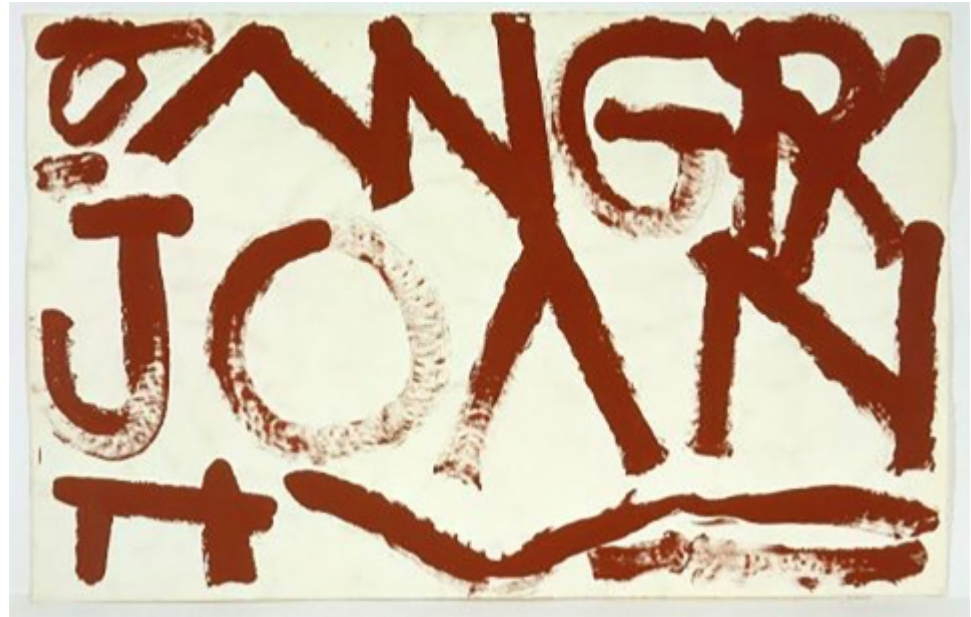
Acrylic on paper

26 x 40 inches



Detail of Louise Fishman, *ANGRY PAULA*, 1973

Louise Fishman
ANGRY JOAN, 1973
Acrylic on paper
26 x 40 inches



Louise Fishman
ANGRY JUDY, 1973
Acrylic on paper
26 x 40 inches





Louise Fishman
ANGRY DJUNA, 1973
Acrylic on paper
26 x 40 inches



Louise Fishman

ANGRY RADCLIFF HALL, 1973

Acrylic on paper

26 x 40 inches

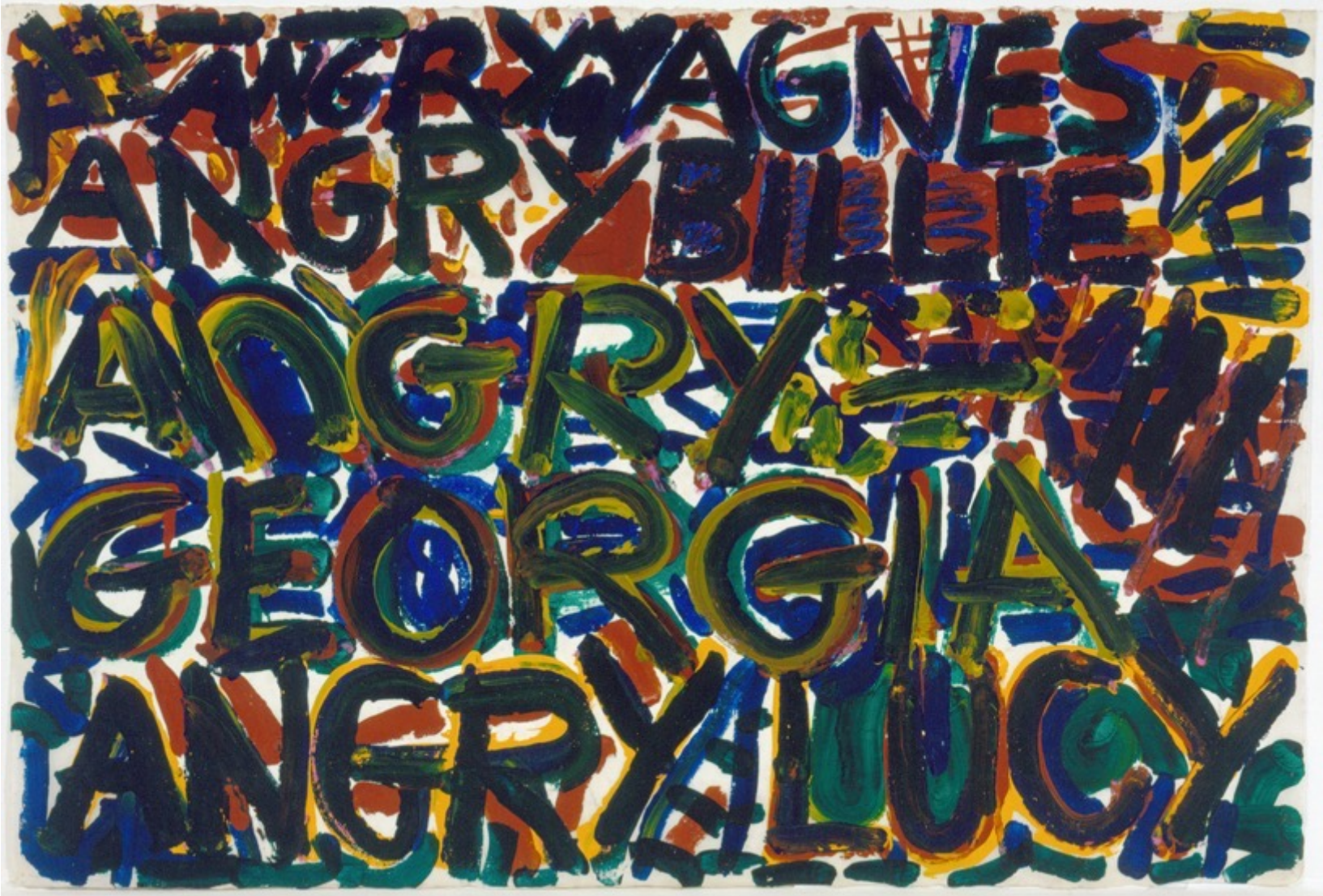


Louise Fishman

ANGRY RAZEL, 1973

Acrylic on paper

26 x 40 inches



Louise Fishman

ANGRY AGNES, ANGRY BILLIE, ANGRY GEORGIA, ANGRY LUCY, 1973

Acrylic on paper

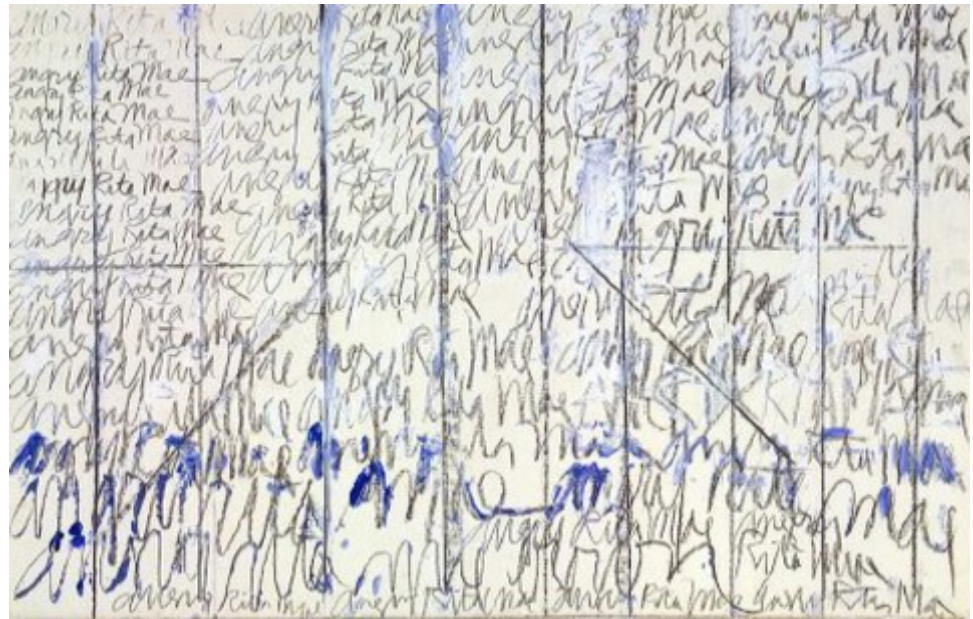
26 x 40 inches

Louise Fishman

ANGRY RITA MAE, 1973

Acrylic on paper

26 x 40 inches



Louise Fishman

ANGRY SARAH, 1973

Acrylic on paper

26 x 40 inches





Louise Fishman
ANGRY PATSY, 1973
Acrylic on paper
26 x 40 inches

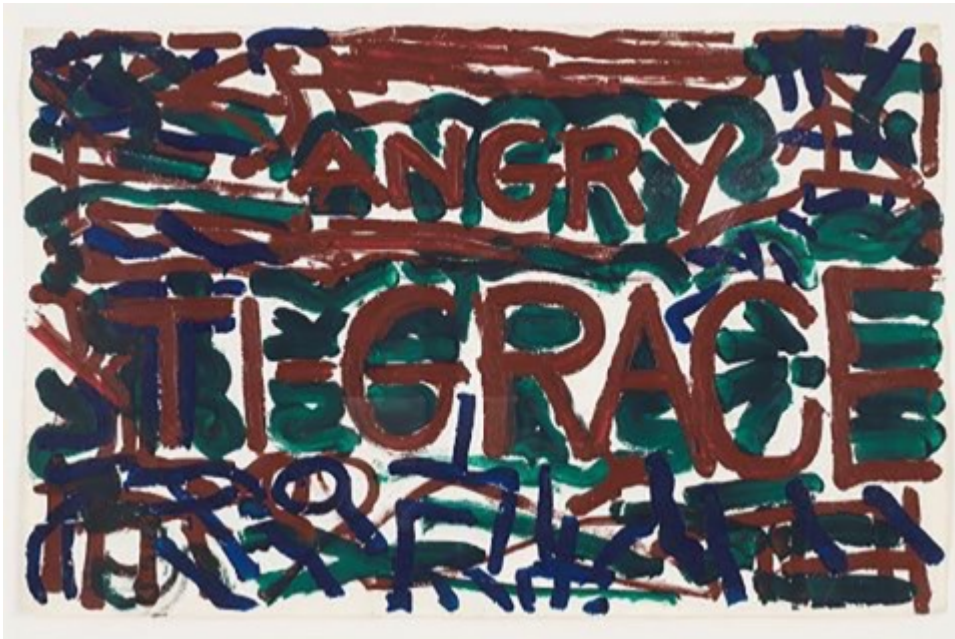


Louise Fishman

ANGRY SUE, 1973

Acrylic on paper

26 x 40 inches



Louise Fishman

ANGRY TI-GRACE, 1973

Acrylic on paper

26 x 40 inches



Louise Fishman
ANGRY PHYLLIS, 1973
Acrylic on paper
26 x 40 inches

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Garden Ensconced

JOYCE J. SCOTT



BIOGRAPHY

Dr. Joyce J. Scott (b. 1948, Baltimore, MD) engages with the complexity of human nature and collective history by creating works that explore the dynamics between humor and horror, history and fantasy, and beauty and brutality. Best known for her use of the peyote stitch—an off-loom, free-form, glass bead weaving technique—Scott merges beads, blown glass, and repurposed objects with autobiographical, sociological, and political content to unapologetically confront racism, sexism, violence, inequality, and oppression, while also embracing splendor, spirituality, nature, and healing.

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

Early in her practice Scott worked with fiber, crafting clothing, jewelry, shoes, and quilts, as well as engaging in loom-constructed textiles. In the late 1970s, Scott began to investigate beads, to capture light and mix color independent of painting techniques. It was at that time that she learned the peyote stitch process from a Native American artisan who generously shared her methods. As Scott's practice evolved, she began to combine multicultural found objects into her beadwork. Concurrently, Scott also experimented with printmaking, performance art, vocals, and even comedy. Later, Scott liaised with glass artisans to create blown, pressed, and cast glass that she incorporated into her beaded sculptures. This allowed her to both shift the scale of her work and fulfill her desire to work collaboratively. In 1992, she was invited to the Pilchuck Glass School in Washington state and continued working with Baltimore glassblowers as well as with Paul Stankard and other celebrated glass fabricators.



(continued)

In 2000, *Joyce J. Scott: Kickin' It with the Old Masters* opened at the Baltimore Museum of Art. Co-organized with the Maryland Institute College of Art (MICA), the exhibition marked the first time a Black female artist was offered a solo exhibition at the museum. Other major solo shows include *Maryland to Murano: The Neckpieces & Sculpture of Joyce J. Scott* at the Museum of Arts and Design in New York (2014-15); *Joyce J. Scott: Truths and Visions* at the Museum of Contemporary Art in Cleveland (2015); and *Joyce J. Scott: Harriet Tubman and Other Truths* at Grounds for Sculpture in Hamilton, NJ (2018). In 2024, Scott opened a major, one-woman traveling 50-year retrospective co-organized by the Baltimore Museum of Art and the Seattle Art Museum. In reviewing the retrospective, the NY Time's extensive, glowing review called her The Queen of Baltimore, which was echoed throughout many other major publications reviewing the celebrated exhibition.

The artist's work is also included in many private and public collections around the world including the collections of the Baltimore Museum of Art, MD; Brooklyn Museum of Art, NY; National Museum of African American History and Culture, Washington, DC; Detroit Institute of the Arts, MI; Los Angeles County Museum of Art, CA; Metropolitan Museum of Art, NY; The Smithsonian, Washington, DC; Philadelphia Museum of Art, PA; National Museum of American Art in Washington, DC; Johns Hopkins University, MD; Renwick Museum; Chrysler Museum; Toledo Museum; Tucson Museum; MFA Boston; Seattle Art Museum, WA; among countless others.

Scott has received myriad commissions, awards, residencies, and prestigious honors from organizations such as the National Endowment for the Arts, Louis Comfort Tiffany Foundation, Anonymous Was a Woman, American Craft Council, National Living Treasure Award, Lifetime Achievement Award from the Women's Caucus for the Arts, Mary Sawayers Imboden Baker Award, MacArthur Foundation Fellowship (2016), Smithsonian Visionary Artist Award, National Academy of Design Induction, and Moore College Visionary Woman Award, among others. She earned her Bachelor of Fine Arts from MICA, and a Master of Fine Arts from the Instituto Allende in Mexico. She has been awarded honorary doctorates from MICA, the California College of the Arts, and Johns Hopkins University. Scott is represented globally by Goya Contemporary Gallery in Baltimore.



Joyce J. Scott

Garden Ensnoced, 2024

Plastic and glass beads, yarn, fabric, crocheted fiber, ribbon,
stainless steel

124.25 x 93 x 6.25 inches

\$ 750,000.00



Detail of *Garden Enscenced*, 2024



Detail of *Garden Ensnoced*, 2024



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

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