



Vivid vinyl

Harwood artist-in-residence Emily Joyce plans talk about her unusual work

Staff report

Los Angeles artist Emily Joyce's work has been described as "colorful, graphic, tactile and highly unique." Joyce is the latest artist-in-residence at the Harwood Museum of Art. She is planning to give a talk and a presentation of her work Friday (Feb. 29) starting at noon. The next day (March 1), she will host an open studio from noon until 2 p.m.

"Working with adhesive vinyl either directly on the wall or more recently placed on vellum, Joyce cuts silhouetted organic shapes which she finds from a variety of unlikely sources," a museum statement reads. "The resulting works beg the viewer to intimately investigate. Layers upon layers of shiny and matte vinyl simultaneously obliterate and uncover creating surprising shapes enticing the viewer to discover the how, what and why of her process and ideas."

Joyce was born in 1976 in Arlington Heights, Ill. She earned her Bachelor of Fine Arts degree in 1998 at Rhode Island School of Design, which included study at the Glasgow School of Art, Scotland.

While at RISD, the release continues, "Joyce created painting which were considered by her peers and professors to be controversial — not fitting into the abstract gestural works of her fellow students. Her highly controlled graphically abstract paintings moved towards a simplification of forms in which she began using stencil-type images in unusual juxtapositions. Eventually this work was taken one step farther replacing paint with vinyl adhesive, in a multitude of colors which she hand-cut, creating shapes and silhouettes layered in places creating a (three-dimensional) topographical shadow of built up color."

After her stint at RISD, she moved to Houston, Texas, and was a core artist-in-residence at the Glassell School of Art, Museum of Fine Arts from 1999-2001. In 2001-02, Joyce took part in a nine-month residency at the Palais de Tokyo in Paris, France after which she returned to Houston. She has lived in Los Angeles since 2003.

Eventually, Joyce's work evolved to the use of a computer program that cut her material mechanically. "Upon coming to Taos and loading this computer software on her laptop she discovered that the machine wasn't working properly, forcing her to return to the hand-cutting of her silhouette shapes," the release states. "This ended up as a good thing,



"Black Magic, Yeah" (2007), adhesive vinyl on Duralar

Courtesy photo



FYI

Gallery talk

■ **When:** Friday (Feb. 29), noon, open studio: noon-2 p.m.

■ **Where:** Harwood Museum, 238 Ledoux St.

■ **Admission:** Fri, \$8, free to members, UNM and staff; Sat, free to all

■ **Information:** (575) 758-9826, ext. 105



"For Georgia: At the Rodeo" (2007), adhesive vinyl on engineering-drafting film.

Courtesy photo

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