

NICKERSONPROJECTS

JOY RAY

MOMENTARY AFTERLIFE



SPRING/BREAK LOS ANGELES

BOOTH B12

FEBRUARY 27 - MARCH 3, 2024

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MOMENTARY AFTERLIFE is a body of textile sculptures examining the woven nature of language and its ability to externalize interior and psychological states.

JOY RAY'S interdisciplinary practice explores textiles as instruments of divination, adopting techniques like quilting and weaving to conduct inquiries into the spectral, speculative, and unreliable.

JOY RAY lives and works in Los Angeles. Her work has been featured at the Museum of Quilts and Textiles in San Jose CA, the Museum of Art and History (MOAH) in Lancaster CA, and the Hawai'i State Art Museum. Ray's work is held in the collection of MOAH and in private collections. She has been featured in publications including the *Los Angeles Times*, *LA Weekly*, *Artillery*, and *whitehot*. Joy Ray holds an MFA from the School of the Art Institute of Chicago and a BA from Sarah Lawrence College.

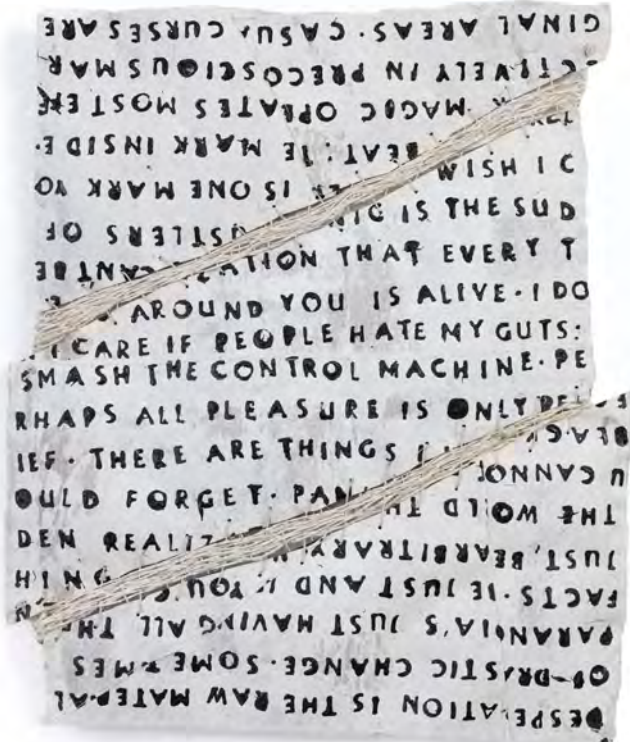
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Joy Ray

The Future Leaks Out, 2023-24

Paint, twine, sand, and fiber fill on fabric; text by William S. Burroughs
26 × 23 × 1 in.



Joy Ray

Smash the Control Machine, 2023-24

Paint, twine, sand, and fiber fill on fabric; text by William S. Burroughs
26 × 23 × 1 in.

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Joy Ray

Dare to Discipline, 2023

Paint, ink, thread and fabric on book pages; text by Dr. James Dobson
and Judith Butler

36 × 24 in.

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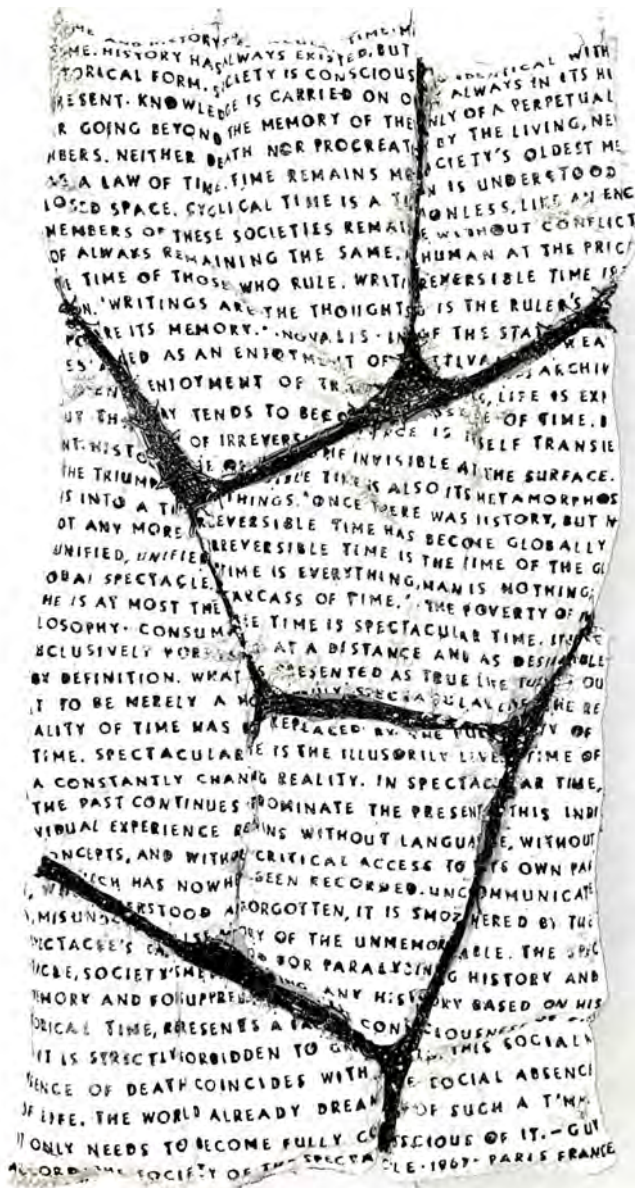


Joy Ray

Her Shape, His Hand, 2023

Paint, fabric, twine, and fiber fill on salvaged denim, double-sided; text by Avery Gordon and Toni Morrison

53 × 50 × 4 in.



Joy Ray

Spectacle II (time and history), 2023-24

Paint, twine, sand, gravel, and fiber fill on fabric, double-sided; text by Guy Debord

66 × 32 × 5 in.

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Joy Ray

Spectacle I, 2023-24

Paint, twine, sand, gravel and fiber fill on fabric, double-sided; text by
Guy Debord

75 × 32 × 5 in.

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Joy Ray

Chromophobia II, 2022-23

Paint, twine, sand, gravel and fiber fill on fabric, double-sided; text by Le Corbusier and Henri Michaux

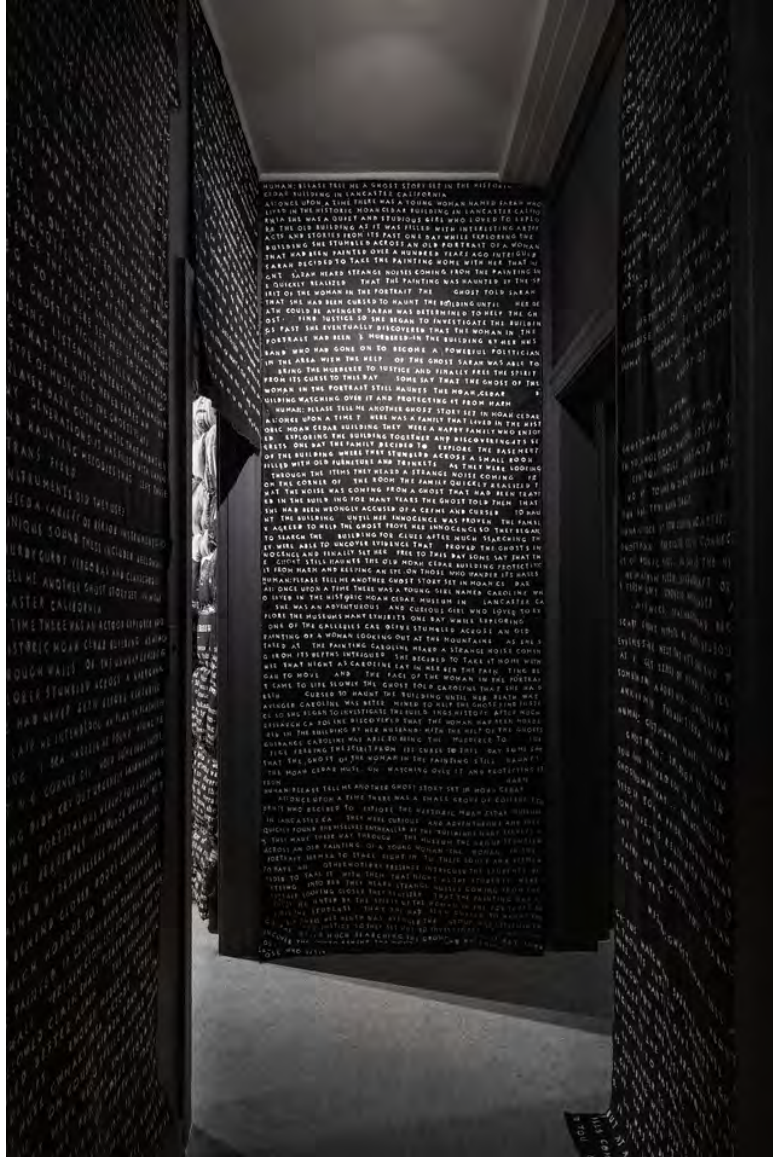
85 × 42 × 4 in.



Joy Ray

Black and White, 2023

Paint and thread on fabric; text by Joy Ray
228 × 44 in.



Joy Ray

a mirror with breath like stone, 2023

Paint and thread on fabric; text by Joy Ray and GhostHuman (a nonhuman language processor).

3 panels, each approximately 120 × 42 in. (360 × 42 in. total)

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Joy Ray

thoughtfulness, 2023

Paint, chalk, salvaged denim, baby garments, sand, and fiber fill on fabric, double-sided

20 × 16 × 3 in.

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Joy Ray

your uncle's freckles, 2023

Paint, salvaged denim, and fiber fill on fabric, double-sided
20 × 19 × 3 in.

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Joy Ray

the best time of her life, 2023

Paint, salvaged denim, fake fur, and fiber fill, double-sided
26 × 18 × 3 in.

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Joy Ray

a train conductor, 2023

Paint, chalk, salvaged denim, baby garments, sand, and fiber fill on fabric, double-sided

27 × 17 × 3 in.

nickersonprojects.com · @nickersonprojects · cdsnickerson@gmail.com

joyraystudio.com · @joyrayart · studio@joyraystudio.com

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Joy Ray

much more than all of this, 2023

Paint, salvaged denim, fake fur, and fiber fill, double-sided
24 × 29 × 3 in.

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Joy Ray

***yours truly*, 2023-24**

Paint, chalk, salvaged stuffed animals, sand, and fiber fill on salvaged denim, double-sided

24 × 20 × 4 in.

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Joy Ray
socialize, 2023

Paint, chalk, salvaged denim, baby garments, sand, and fiber fill on fabric, double-sided

14 × 13 × 3 in.

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Joy Ray

might be helpful, 2023

Paint, salvaged denim, baby garments, sand, twine, and fiber fill on fabric, double-sided

26 × 22 × 3 in.

nickersonprojects.com · [@nickersonprojects](https://www.instagram.com/nickersonprojects) · cdsnickerson@gmail.com

joyraystudio.com · [@joyrayart](https://www.instagram.com/joyrayart) · studio@joyraystudio.com

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Joy Ray

your own child, 2023

Paint, chalk, salvaged denim, baby garments, sand, and fiber fill on fabric, double-sided

28 × 24 × 3 in.

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Joy Ray

your people are known for, 2023

Paint, salvaged denim, and fiber fill on fabric, double-sided
20 × 23 × 3 in.

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Joy Ray

how long have you known, 2023

Paint, chalk, salvaged denim, baby garments, sand, and fiber fill on fabric, double-sided



Joy Ray

Oracle I, 2024

Paint and sand on salvaged stuffed animal with nonhuman audio



Joy Ray

Oracle II, 2024

Paint and sand on salvaged stuffed animal with nonhuman audio

IMAGE PENDING

Joy Ray

Oracle III, 2024

Paint and sand on salvaged stuffed animal with nonhuman audio



Joy Ray's Duplicated Spirits at Shockboxx Project

By CORI HUTCHINSON, October 2021

Like a headstone rubbing xeroxed endlessly, a song chanted backwards and upside down, faded denim worn then unworn, the spirit of a little object awoken by its transition to artifact, Joy Ray's solo exhibition *Ghost Visions* haunts its October-long venue, Shockboxx Project. **Ray's work, for the living, demonstrates the supernatural forces that rest upon language, material, and process.**

Working in collaboration with found fabric and the unseen, Ray composes coarse terrains imprinted with illegible, but not insignificant, information. Pieces like *Lost Transmission* ask the viewer to reconsider the relationship between mark-making and memory and, more abstractly, what is lost and what is gained of clarity, mystery, and experience.

LA WEEKLY

Meet Mixed Media Painter Joy Ray

By SHANA NYS DAMBROT, October 2021

Painter Joy Ray layers pigment and sand on rough textile, along with rusted metal and laid-in wool, needlework and cross-stitch. **A punk and tribal goth is expressed in her rough symphonies of black pigments** whose diverse textures variegate the canvases. The prominence of hand-stitching as a form of mark-making in Ray's compositions highlights the aspects of her practice most engaged with the art and cultural history of textile, even as these marks reference coded, extraterrestrial and/or ancient pictographic languages.



Happy Hauntings All Year Joy Ray Haunts in Ghost Visions

By GENIE DAVIS, November 2021

Ray's art haunts with a lushly dark beauty.

From black, dense, and fanciful sculptural work to lushly textural wall art and mysterious plasma cut shapes on metal, **Ray's work here has an otherworldly quality that is entirely intentional.** Like melted artifacts from a fire in a haunted house, her dimensional sculptures are perhaps the most spooky element of the exhibition, witty and dark, both literally and figuratively.

Dark and experimental, Ghost Visions is also experiential – viewers could enjoy a haunted moment or two contemplating each work. The exhibition is also playful, an invitation into another realm.

artillery

Starting off with a Bang

By GENIE DAVIS, September 2019

Moving to La Brea Avenue galleries, the jubilant crowd at Launch enjoyed the two-artist exhibition *Beyond/Within* featuring the work of Samuelle Richardson and Joy Ray. The pairing of Richardson's gorgeous fabric sculptures of birds and faces with **Ray's dark, vital abstracts was a joy**. Viewers mingled and lingered, creating a crunch when it came to photographs.

art and cake

Joy Ray and Samuelle Richardson at Launch LA

By BETTY ANN BROWN, September 2019

With spirals, bars, crosses, and squares, Ray's oeuvre deploys primal abstract forms much like the thousands of rock art images etched into volcanic stone in Pu'u Loa National Park. Further, the artist has developed a private language of forms—lines, circles, dots, etc.—that resemble runic texts. She stitches her geometric alphabet onto irregular rectangles of heavy cotton in compositions that read like ancient palimpsests.

The adamant physicality inherent in Ray's use of materials recalls the work of Antoni Tàpies (1923-2012), the Spanish master who worked with everything from socks to shirts, barbed wire to honey. Like Ray, Tàpies developed his own language of marks (bars, Xs, crosses, etc.) and arrayed them across canvases that resemble ancient artifacts. American artist Cy Twombly (1928-2011) and Italian master Alberto Burri (1915-1995) similarly explored mark making—scribbles, graffiti, and calligraphy—as the essence of their paintings. **Tàpies, Burri and Twombly stand as potent predecessors for Ray.**

RIOT MATERIAL

ART. WORD. THOUGHT.

Samuelle Richardson And Joy Ray In *Beyond/Within*

By GENIE DAVIS, September 2019

Ray's work here is dark, rich, and densely layered; some of the images appear to be ancient rubbings, or petroglyphs peeking through volcanic ash or sand. Patterns and symbols seem to emerge to the viewer's eye only after careful observation. Her works imply and indeed conjure a sense that there is more beneath the surface, so the viewer must dig deep. The layering she uses has a tension to it which reflects an almost geologic density, an uncovering beneath the surface as one would uncover an artifact long buried underground.

In Ray's work one can infer multiple layers of meaning and resolve. Yes, look long enough and the viewer may uncover what appears to be an artifact or ancient rubbing, and with it a hidden and profound message still beneath that uncovering. She's called herself "obsessed with the end of the world," yet desirous of the ability to leave a mark, one that a future viewer can find. The universal nature of her eerie and lush dark work speaks to this inchoate future. And beyond artifact, there is also the illusion of portals about to open, compelling and alchemic properties about to be revealed. The work merges paint and textiles into a form of secret communication, whether that communication is the casting of enchantments or serving as a record of the past, the language of another planet, or the words of our distant past.



Joy Ray: Excavation and Invention at MOAH:CEDAR

By SHANA NYS DAMBROT, October 2023

In Ray's constant research posture, to continually look and never find is everything. In art, impermeable mystery and the "deeper truths" of its fictions are the currency of the realm. Art is a framework to interrogate the boundaries of reality, to give shape and language to invisible and unreachable forms. In a world teetering on the brink of a disinformation superstorm, the artist, the archive, the revenant, and the matrix are to be our eternal, unreliable witnesses. When it comes to the work of artists like Joy Ray, the question must eventually be posed, Is it any less true just because it isn't true?



Investigations, Spectral Instruments, Diagrams of Nothing

By WYATT CODAY, October 2023

Frequently working with textiles and fabrics, materials that possess tangible forms but can feel weightless or invisible, Ray has demonstrated a keen awareness of alchemic reversal. Like all alchemists, her aim is free transformation between the absolutely worthless and the superabundantly valuable. The study of these radical transformations, especially as they relate to emotional states, is the core of Ray's practice. **It's what makes the heart thump at the sight of her work, a sign that her instrument has wrought its mechanism upon us.**

In Ray's domain, a highly developed example of systemized, artistic gameplay, things fall apart because we need to know what destruction looks like and how precisely we are destroyed, its pleasure. If only she were able to encounter a satisfying answer. Until then, there is the deepening and the widening and the invoking of the divinatory abyss and the perfecting of its instruments.

JOY RAY

EDUCATION

School of the Art Institute of Chicago MFA 2023

Ox-Bow School of Art 2023

Sarah Lawrence College BA

Sarah Lawrence in Florence, Italy

SOLO EXHIBITIONS

2024 *Momentary Afterlife*, Nickerson Projects, Spring/Break Los Angeles

2023 *a mirror with breath like stone*, Museum of Art and History, Lancaster CA

Conjuring the Ghost Kingdom, or The Insufficient Archive, School of the Art Institute of Chicago, Chicago IL

Watching / Waiting (with Christine Ferrouge), Gearbox Gallery, Oakland CA

2021 *Ghost Visions*, ShockBoxx Project, Hermosa Beach CA

2020 *Stop/Motion*, Wailoa Center, Hilo HI

2019 *Beyond/Within* (with Samuelle Richardson), Launch LA, Los Angeles CA

2017 *Signal and noise*, site-specific installation, Sonoma CA

Flags of unseen nations, site-specific installation, Santa Monica CA

SELECTED GROUP EXHIBITIONS

2024 *Considering January*, Patricia Sweetow Gallery, Los Angeles CA

2023 *Entanglements*, Boehm Gallery, Palomar College, San Marco

Scope Art Fair, Nickerson Projects, Miami FL

TRYST Art Fair, ShockBoxx Project/Torrance Art Museum, Torrance CA
Art Basel Ping Pong, Miami FL
Ghost Shadows, ShockBoxx Project, Hermosa Beach CA

2022
Art Basel Ping Pong, Miami FL
The Milk of Dreams, 59th International Art Exhibition of La Biennale di Venezia, Venice Italy (independent intervention)
Abstraction II, ARC Gallery, Chicago IL
No Man's Land, ShockBoxx Project, Hermosa Beach CA
Spooky Camp, Shoebox Arts, Los Angeles CA

2021
Art Basel Ping Pong, Basel Switzerland
Grayscale Wonderland, bG Gallery, Santa Monica CA
Apocrypha, Gallery 825, Los Angeles CA

2020
Collaborate and Create, Museum of Art and History, Lancaster CA
Hobson's Choice, Torrance Art Museum, Torrance CA
ARTINTIME, Hawai'i State Art Museum, Honolulu HI
Collaborate and Create, The Loft at Liz's, Los Angeles CA
Time in the Time of Isolation, Art1307, Naples, Italy
Type, GWC Art Gallery, Huntington Beach CA
Call + Response, Kahilu Galleries, Waimea HI
Craft Nouveau, Blue Line Arts, Roseville CA

2019
Woven Stories, Museum of Art and History, Lancaster CA
Transformative Forces: Creation Through Destruction, Kahilu Galleries, Waimea HI
3Elements, Issue #24
Abstract Only, Wailoa Arts & Cultural Center, Hilo HI
New School Abstract, ShockBoxx Project, Hermosa Beach CA

2018
Art of Labor, San Jose Museum of Quilts and Textiles, San Jose CA
Intersections -- Considering Imbalance, Kahilu Galleries, Waimea HI
Not Just Drawing -- A Line With Intent, ARC Gallery, Chicago IL
Hawai'i Craftsmen 51st Annual Statewide Exhibition, Honolulu HI

In Black and White, Springfield Art Association, Springfield IL
2017 *Hawai'i Contemporary Arts Exhibit 2017*, Hawai'i Museum of Contemporary Art, Hilo HI
Contemporary Craft Juried Exhibition, Wailoa Arts & Cultural Center, Hilo HI
Small Works: SDA at 40, Surface Design Association, Portland OR

AWARDS & RESIDENCIES

Residency, Hambidge Center for the Creative Arts and Sciences
Honorable Mention, Conceptual Category, *Hawai'i Contemporary Arts*, Hawaii Museum of Contemporary Art, Hilo HI
Honorable Mention, *Contemporary Craft Exhibition*, Wailoa Center, Hilo HI

PROFESSIONAL

NHNT Collective (2022-present)
One + Three Chairs (2023-present)
Kipaipai Fellow / Peer Mentor / Creative Marketing Director (2017-present)
The Program, ShockBoxx (2020-present)
LAAA (2018-2021)
Juror: *No Man's Land*, ShockBoxx Project, Hermosa Beach CA (2021)
Juror: *Madre*, ShockBoxx Project, Hermosa Beach CA (2021)
Juror: *Word*, ShockBoxx Project, Hermosa Beach CA (2020)

COLLECTIONS

Museum of Art and History, Lancaster CA
Works held in private collections