

**THE INTERNATIONAL**

**BOUTIQUE FOR MIDDLE**

**AGED  
LADIES**



**CURATED BY MARI EASTMAN**



**GOLDFINCH GALLERY**

**11/10/19 - 12/14/19**



Sammie Anselmo

*A Forager's Memoir (Set of Bells)*

2018

Glazed ceramic, bells

SA03

DESCRIPTION/NOTES

Set of ceramic bells - sold as pair



Sammie Anselmo

*A Spider Spinning A Web at the Same Pace of a Girl Twirling in her Dress*

2018

Glaze on Ceramic

SA01





Sammie Anselmo

*Girl with the Ribbon and Snake Arms  
(Cake Stand)*

2018

Glaze on Ceramic  
SA08

#### DESCRIPTION/NOTES

The sculpture is part of a pair and sold as a pair, but only one of the 2 pieces is on exhibition.



Sammie Anselmo

*In Our Angelhood*

2018

Glaze on Ceramic, Sea Shells, Adhesive, Sand

SA02



Sammie Anselmo  
*In the Reign of Blossom (Spittoon)*  
2019  
Glazed ceramic  
SA07



Sammie Anselmo  
*Italy (Serving Bowl)*

2019  
Glazed ceramic  
SA05



Sammie Anselmo  
*The Floral Opus (Decanter)*  
2019  
Glazed ceramic  
SA06





Michel Auder

*Untitled 1 (Insect on windowsill)*

2019

Photograph printed on canvas

22 x 17 in (55.88 x 43.18 cm)

MA01

Edition Edition 1 of 5



Michel Auder

*Untitled 2 (red flowers)*

2019

Photograph printed on canvas  
22 x 17 in (55.88 x 43.18 cm)

MA02



Michel Auder

*Untitled 3 (sun bathers)*

2019

Photograph printed on canvas  
22 x 17 in (55.88 x 43.18 cm)

MA03

Edition Edition 1 of 5



Michel Auder

*Untitled 4 (hand, branch and berry juice)*

2019

Photograph printed on canvas

22 x 17 in (55.88 x 43.18 cm)

MA04

Edition Edition 1 of 5





Michel Auder

*Untitled 5 (snakes)*

2019

Photograph printed on canvas  
22 x 17 in (55.88 x 43.18 cm)

MA05

Edition Edition of 5



Michel Auder

*Untitled 6 (purple flower)*

2019

Photograph printed on canvas  
22 x 17 in (55.88 x 43.18 cm)

MA06

Edition Edition 1 of 5



Michel Auder

*Untitled 7 (tree trunk)*

2019

22 x 17 in (55.88 x 43.18 cm)

MA07

Edition Edition 1 of 5



Michel Auder

*Untitled 8 (grasshoppers)*

2019

Photograph printed on canvas  
22 x 17 in (55.88 x 43.18 cm)

MA08

Edition Edition 1 of 5





Michel Auder

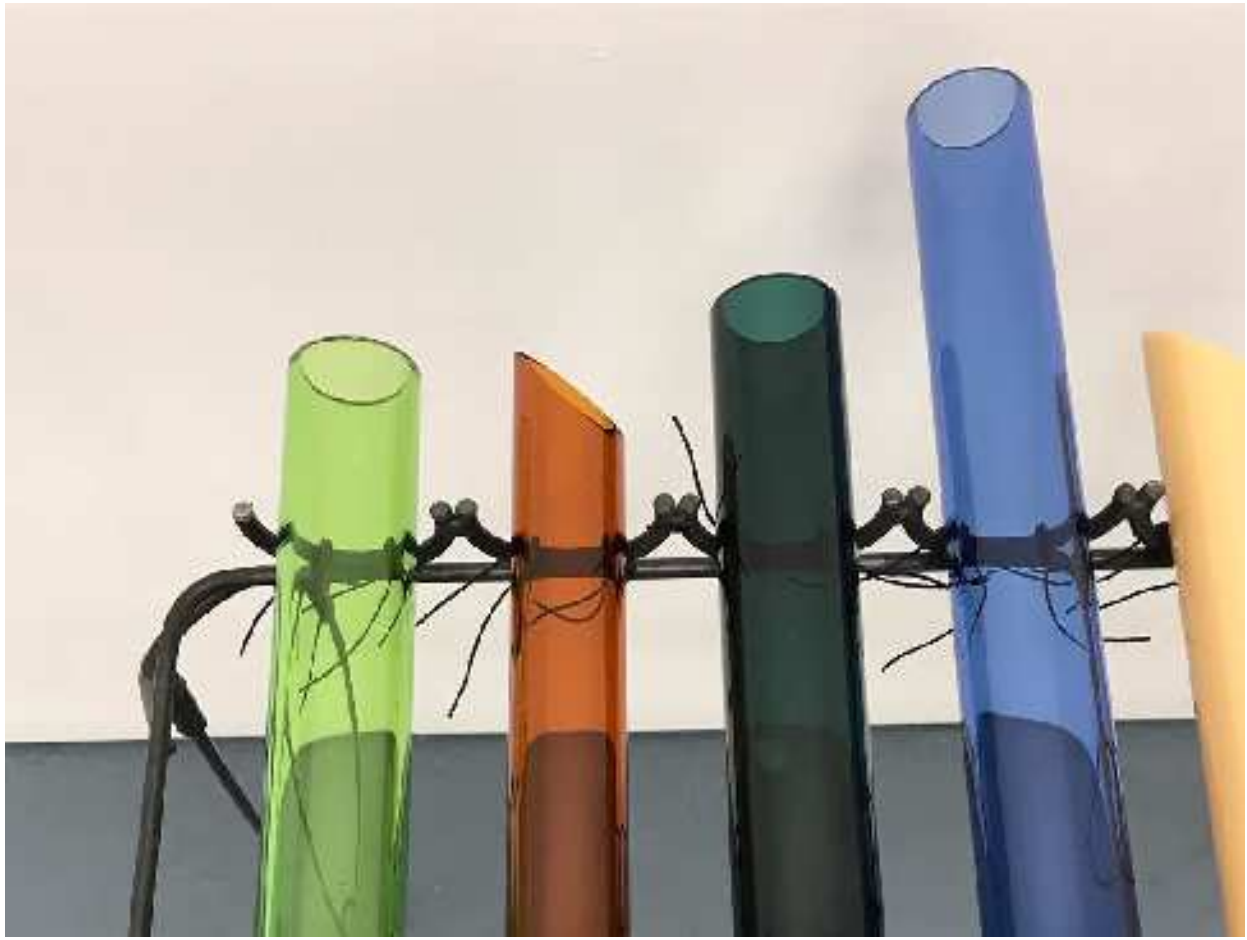
*Untitled 9 (red person)*

2019

Photograph printed on canvas  
22 x 17 in (55.88 x 43.18 cm)

MA09

Edition Edition 1 of 5



Olivia Booth  
*Glass Vibraphone*

2019

Borosilicate, metal mallets

34 x 24 x 20 in (86.36 x 60.96 x 50.8 cm)

OB03



Olivia Booth

*Mirror Piece*

Metal, glass, paint, twine, nail  
34 x 22 in (86.36 x 55.88 cm)

OB01



Olivia Booth

*Political Rag Piece*

2019

Borosilicate, light fixtures, metal, paint, papers, glass

48 x 24 x 3 in (121.92 x 60.96 x 7.62 cm)

OB02





Caitlin Lonegan

*loose wallpaper painting (larger split  
space with rainbow palette)*

2019

oil, metallic oil, iridescent oil on canvas with clear gesso

74 x 64 in (187.96 x 162.56 cm)

CL01

#### DESCRIPTION/NOTES

Irregular size - dimensions approximate.



Caitlin Lonegan

*Untitled (Album ii.v, part of P.O.V., 2015-2018)*

2016

oil, metallic oil, iridescent oil on polyester, framed in lacquered wood

10 x 8 x 3 in (25.4 x 20.32 x 7.62 cm)

CL02



Caitlin Lonegan

*Untitled (Part of P.O.V., 2015-2018)*

2018

oil, metallic oil, iridescent oil on pva treated wood panel,  
framed

14 x 11 x 3 in (35.56 x 27.94 x 7.62 cm)

CL03

#### DESCRIPTION/NOTES

Unframed dimensions are: 14 x 11 x 3/4 inches.



Jason Meadows  
*Pendant Lamp*

2015

Painted aluminum, hardware, light fixture, cord  
22 x 10 x 10 in (55.88 x 25.4 x 25.4 cm)

JMEA01



Jason Meadows

*Pendant Lamp*

2015

Painted aluminum, hardware, light fixture, cord

22 x 10 x 10 in (55.88 x 25.4 x 25.4 cm)

JMEA02



Fragrance notes: Aldehydes, iris, vastness, carrot seed, violet, nutmeg, vetiver, musks, earth signs, air signs

Perfume worn by exhibition curator and gallery staff when they are on site during gallery hours; audiences are invited to smell the artworks on their skin.

**Matt Morris**

*a big groundless moment*

2018-2019

Hand-blended eau de parfum, etched glass bottle with spray cap, 15 ml

MAM002

Edition Edition of 3 with exhibition copy

"Mme L . . . , TOULOUSE. – Have a dress made, Madame, of black cashmere trimmed with English crêpe or crêpe impératrice: the latter, though just as high quality as the English crêpe, is less expensive. You will be well aware that you cannot wear ready-mades from now on, the shawl and long veil being de rigueur for three months; but what is less widely known is that earrings should be hardened wood rather than in jet. You will wish me to go on? For you will be glad to question me on the strict etiquette of mourning: black cashmere and crêpe during the first six months, black silk and smooth black crêpe during the six which follow; finally, grey, violet or black during the last six weeks. Yes, one wears mourning for a father-in-las as for a father."

Mallarmé translated and quoted in: Furbank, P.N. and A.M. Cain. Mallarmé on Fashion. Oxford: Berg, 2004. Print, pp. 86-87.

Above is an excerpted response in an advice column written by experimental poet Stéphane Mallarmé for *La Dernière Mode*, 3, the third in an eight issue run of a fashion magazine he authored and published under assumed names and guises in Paris, 4 October 1874. France was in an uncertain and transitory state in 1874—just years after the fall of the Second Empire, it has established its Third Republic with a president and government, but still lacked either constitution or capital. In this context, fashion is certainly politicized for its combination of rather strict social codes and its anticipation of the future and the 'next big thing' that is brought with it.

This passage of text came into my research as I developed three perfumes during these periods of mourning following my father's death in 2018.





**Matt Morris**

*Six weeks of grey, violet, or black*

2019

Hand-blended eau de parfum, etched glass bottle with spray cap, 15 ml

MAM003

Edition Edition of 3 with exhibition copy, perfume worn by exhibition curator and gallery staff

Fragrance notes: Raspberry, iris, lipstick accord, heliotrope, clove, cinnamon leaf, beeswax, rose

Perfume worn by exhibition curator and gallery staff when they are on site during gallery hours; audiences are invited to smell the artworks on their skin.



Matt Morris

*Splitsville smells like irises*

2018-2019

Hand-blended eau de parfum, etched glass bottle with  
spray cap, 15 ml

MAMO1

Edition Edition of 3 with exhibition copy

DESCRIPTION/NOTES

Fragrance notes: Licorice, sweet basil, iris, hawthorn, wooden casket,  
metallic tinges, sandalwood, rosewood accord, ho wood, palo santo, Virginia  
cedar.

Perfume worn by exhibition curator and gallery staff when they are on site during  
gallery hours; audiences are invited to smell the artworks on their skin.



Matt Morris

*The Return of the Gorgon Sylvia (from  
sex cop captivity)*

2018-19

Oil on linen over panel

23 x 48 in (58.42 x 121.92 cm)

MAMO04

## DESCRIPTION/NOTES

Statement by Matt Morris:

"These were the first two paintings i've made in years that weren't based on paintings by sherrie levine or florine stettheimer. but in a way, i think this one was useful to help me understand what i am doing in those other projects. it's a painting that has been scraped down a lot. multiple failures. i had curated that show at goldfinch titled after a line from clarice lispector: 'it will be more like scratching than writing.'

painting and language gave me a way back in. the lower half is the scraped and sanded oil ground with a murky mauve stain washed over it.

écriture feminine is a concept introduced into literary theory by hélène cixous in her essay 'laugh of the medusa,' and she expands on it further in the book 'they newly born woman' she co-wrote with catherine clément.

the concept emphasizes language as a means of becoming oneself, and extols the potential of using disruptions, fragmentations, and other formal deconstructions in writing.

the psychoanalyst and artist bracha ettinger proposed this 'women's writing' to be a non-essentialist mode of working that could be painting as well as writing."



Gail Chadell Nanao

*Untitled*

2008

Painted ceramic

GCN02



Gail Chadell Nanao

*Untitled*

2006

Painted ceramic

10 x 9 in (25.4 x 22.86 cm)

GCN04



Tonna

*Double-open Vessel with Chain*

2019

multiple-fired clay, assorted ceramic materials and chain

7 x 5 x 6 in (17.78 x 12.7 x 15.24 cm)

T02

DESCRIPTION/NOTES

This piece is a collaboration between Anna Sew Hoy and Tony Marsh under the name Tonna. Anna Sew Hoy made the forms, and Tony Marsh did the color and surface.





Tonna

*Sun-Crust Tissue Dispensing*

2019

multiple-fired clay, assorted ceramic materials and tissues in box

8 x 12 x 10 in (20.32 x 30.48 x 25.4 cm)

T01

DESCRIPTION/NOTES

This piece is a collaboration between Anna Sew Hoy and Tony Marsh under the name Tonna. Anna Sew Hoy made the forms, and Tony Marsh did the color and surface.









## **J A S M I N   S H O K R I A N**

TRANSLATES HER ARTISTIC PHILOSOPHY  
INTO GARMENTS MARKED BY  
FLUIDITY, ORGANIC SHAPE AND  
ARCHITECTURAL LINE THAT  
EMBRACE A LOS ANGELES AESTHETIC OF  
SOPHISTICATED EASE.

## LIST OF WORKS 2

# Jasmin shokrian

980 N La Cienega Blvd.Suite 201 Los Angeles, California 90069 T: 310 849 8627 js@jasminshokrian.com

DATE 10/31/2019

DATE OF RETURN: 11/30/19

GOLDFINCH GALLERY

CONTACT CLAUDINE GOLDFINCH

Claudine Isé 817 S. Highland Avenue Oak Park, IL 60304 708-714-0937

SHIPPED FEDEX ACCOUNT 693438632

TOTAL PIECES: 15

| DESCRIPTION           | COLOR /DESC                        | PRICE   |   |
|-----------------------|------------------------------------|---------|---|
| <hr/>                 |                                    |         |   |
| FISH KNIT SWEATER     | BLACK / MIDNIGHT SILK WOOL         | \$750   | 1 |
| VOILIER SKIRT         | MIDNIGHT UNIFORM WOOL              | \$900   | 1 |
| LINE TEE EMBROIDERED  | MIDNIGHT BLUE LINE COTTON TEE      | \$275   | 1 |
| GABO PANT             | MIDNIGHT UNIFORM WOOL PANT         | \$1,100 | 1 |
| TOO SAD SWEATSHIRT    | COTTON SWEATSHIRT IVORY WITH STAIN | \$500   | 1 |
| LAMB SKIN KARATE PANT | BUS STOP YELLOW                    | \$2,500 | 1 |
| NOVUS SWEATSHIRT      | IVORY YELLOW BLUE                  | \$600   | 1 |
| NAVIGATION JACKET     | BUS STOP YELLOW                    | \$800   | 1 |
| LIGHT HOUSE DRESS     | MIDNIGHT SILK WOOL                 | \$2,500 | 1 |
| UNIFORM SAILOR DRESS  | MIDNIGHT UNIFORM WOOL              | \$1,500 | 1 |
| ADER ANORAK           | NATURAL WAXED COTTON               | \$2,000 | 1 |
| FLOATATION PUFFER     | WATER RESISTANT TASLAN BLACK       | \$1,400 | 1 |

## LIST OF WORKS 2

|   |                                |         |       |
|---|--------------------------------|---------|-------|
| JE PARS HABITER A LOS ANGELES<br>ARTISTS TOTE | NATURAL/NVY COTTON / PLASTISOL | \$295   | 1     |
| LEATHER COMPASS BAG                           | BLACK                          | \$1,500 | 1     |
| CAST AWAY CARRY ALL                           | WAXED COTTON OLIVE YOU         | \$675   | 1     |
| TOTAL   |                                |         | 15PCS |

\* Please note These are original one of a kind pieces. If returned damaged, cleaning or replacement of samples will be the full responsibility of the gallery.





Margaux Williamson

*Bathtub*

2019

Oil on canvas

48 x 72 in (121.92 x 182.88 cm)

MW02

\$14,000.00

ADDITIONAL INFO

In Collections: The International Boutique for Middle-Aged Ladies



Margaux Williamson

*black paint study*

2014

oil on panel

12 x 9 in (30.48 x 22.86 cm)

MW04



Margaux Williamson

*Garlic*

2019

oil on panel

16 x 16 in (40.64 x 40.64 cm)

MW03



Margaux Williamson

*Painter*

2014

Oil on wood panel

36 x 36 in (91.44 x 91.44 cm)

MW01



Margaux Williamson

*We painted the women and children first (Gerhard Richter's painting "Dead")*

2014

Oil on wood panel

11 x 14 in (27.94 x 35.56 cm)

MW05