



violet sissy
fleur pinkie

Matt Morris

November 9, 2024 – January 11, 2025

EXHIBITION CHECKLIST

Clockwise from entrance



There She Goes, 2024

reduced scale French windows, wood, adhesive vinyl lettering, hinges, miniature doorknobs, green latex paint matched to Rose Sélavy's 1920 sculpture *Fresh Widow*, gallery white latex paint, McDonald's drink carriers
60" x 27" x 10"

MM092



The Women (Gay Block. Untitled (Brooch), 1994), 2024

oil, costume jewelry brooches, rice powder on Belgian linen over aluminum panel with poplar cradle
20" x 24"

MM093

R U S C H M A N



levee, 2024
ruched curtain of tulle netting with satin ribbon cords
MM094



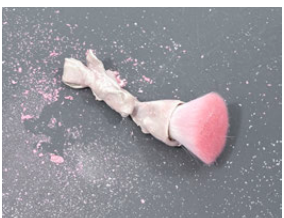
Homage to the Romantic Hellfire Club Grotto, 2024
plastic action figure, glazed porcelain, miniature white fishnet stockings, Dresden embossed foil paper witch, antique velveteen red heart, crushed Ambien, silk, embroidery floss, digitally printed satin, polyfil stuffing, plastic beauty counter doll furniture
7" x 9.5" x 4"
MM095



even the moon crisis makeup! is wearing makeup – naruse, 2024
porcelain, glazed stoneware, vintage kimono silk, Mary Kay consultant Glamour Shade organizer tray ca. 1985, Odette Parfum Co. bubble mailers, satin digitally printed with detail view of Joe Brainard's 'If Nancy Was a Boy,' 1972, polyfil stuffing, thread, tapered end false eyelashes on plastic backing, vintage velvet orchids, pleated and bound antique ribbon ornament
8" x 14.5" x 15"
MM096



Madge Garland, the siren of the powder magazines, 2024
porcelain, cosmetic makeup brush bristles, Hermes Silky Blush powder in 'Rose Plume' and Dior Rouge Blush in 'Poison'
1.5" x 6.5" x 3"
MM097



lady woolworth – lil picard, 2024
porcelain, cosmetic makeup brush bristles, Covergirl Cheekers blush in 'Pink Candy'
1.5" x 4.5" x 2"
MM098

R U S C H M A N



silk chiffon silk hotel, 2024

velvet upholstered desk chair on casters, porcelain, makeup brush bristles, antique ostrich plume (gift from Emmy Bright), chicken feathers, dyed goose coquille, duck down, embroidery flosses, shards of mother of pearl shank buttons, Serge Lutens paper smelling strips, ABS plastic artificial nails with crystal ornaments, stolen nail varnish, oil paint, perfumed powder, incense ash, PVA glue, ground white hominy

34" x 25" x 25"

MM099



yharnam, pthumerian queen is a chalice dungeon boss, and adoration for soshiro matsubara, 2024

porcelain, glass, velvet, candles, parfum, rice flour, corn starch, silk peptide powder, lambs wool powder puff, polyfil, waxed thread

16.5" x 9" x 9"

MM100

tallulah – a powder that can turn into anything – wishes, 2024

parfait of rice flour, corn starch, silk peptide powder perfumed with compositions comprising violet, iris, carrot seed, heliotrope, rose, carnation, aldehydes, lavender mailette, peony, orange blossom, bergamot, raspberry, clove, anise, black peppercorn, pink peppercorn, cocoa, labdanum, white musks, cedar, fir balsam, palo santo, ho wood, sandalwood, leather, butter CO2, beeswax, wet clay, artemisia, elemi, basil, eucalyptus, tea tree oil, peppermint, celery seed, tonka bean, vanilla absolute, civet



Grotto to the Romantic Avon Calling Grotto, 2024

novelty perfume bottles, glazed porcelain, polymer clay, silk, embroidery floss, digitally printed satin, polyfil stuffing, stolen nail varnish, plastic beauty counter doll furniture, plastic vanity doll furniture

8" x 10.5" 7"

MM101

R U S C E H M A N



destroy, she sulked, 2024

reduced scale French windows, wood, adhesive vinyl lettering, hinges, miniature doorknobs, green latex paint matched to Rose Sélavy's 1920 sculpture *Fresh Widow*, gallery white latex paint, rose stained glass, porcelain, handmade paper collage by André Marin (*Milkshake*, 2021, handmade paper), cosmetic brush bristles, marabou feathers, antique dyed ostrich plumes, duck down, geisha coloring book pages with marker, satin pillows printed with images of copies of Florine Stettheimer's *A Model (Nude Self Portrait)*, ca. 1915, miniature Schiaparelli Shocking perfume bottle, miniature chaise lounges, miniature vanities, mother of pearl gambling chips, glass vial, Cathy figurine, Revlon powder blush in 'Mauvelous,' Vicky Tiel 1994 Sirene eau de parfum, Valentina Poudre perfume bottle, Etat Libre d'Orange Putain de Palaces perfume bottle, bottle, parfum, ash, Chinese flowering jasmine tea gift from Matt Ryan, rice flour, corn starch, silk peptide powder, pink setting powder, translucent setting powder, candles, wax, Lisa Eldridge Velvet Blush Lightly lipstick, polymer clay, artificial pearls, glitter, iris incense, violet incense, rose incense, heliotrope incense, embossed oil cloth, velvet, silk, silk ribbon, rayon satin ribbon, sequins, glass beads, paper tablecloth, plastic, duct tape, stolen nail varnish, antique plastic comb with satin ribbonwork, plastic Mardi Gras king cake baby, Clue: The Great Museum Caper game piece, color laser print of collage by Sabrina Ward Harrison, color laser print of Antoine Watteau's *Pierrot (Gilles)*, c. 1718–1719, plastic cloche with antique silk chrysanthemum, porcelain beads stained with watercolor, makeup applicator sponge, Hermes blush compact applicator, underwear label, tissue paper, laminated corrugated paper board, polyfil, silver permanent marker, ink, waxed thread, collapsible sewing table
60" x 48" x 23"

MM102



mama madame, 2024

porcelain, cosmetic brush bristles, Revlon powder blush in 'Mauvelous'
1.5" x 4.5" x 2.25"

MM103

R U S C H M A N



she was at the heart of the writing because she was naive, because she was very young, she didn't know what she was lugging around inside herself, this tremendous force, this tremendous power of pain that she could bring – duras, 2024

porcelain, velvet, marabou feathers, parfum,
rice flour, corn starch, silk peptide powder
13" x 8" x 8"
MM104



*you were an old lady and a young lady
and a very little girl* – hilst, 2024

porcelain
10" x 9" x 6"
MM105



the obscene madame d – hilst, 2024

porcelain, cosmetic brush bristles, L'Oreal Paris Colour Riche Monos
Eyeshadow in 'Mademoiselle Pink'
1.75" x 8" x 3"
MM104



Damenklub Violetta, 2024

flashe on Belgian linen over aluminum panel with poplar cradle
30" x 26"
MM105

R U S C H M A N



she's a fantasist you know. that lady.
hotel lobbies are full of them – duelle, 2024
 porcelain, cosmetic brush bristles, BBIA powder cheek in 'Powder Pink,' Etat Libre d'Orange Putain de Palaces eau de parfum
 1" x 3.5" x 3.5"
 MM106



spoon woman – bourgeois (white okra), 2024
 porcelain (two elements), cosmetic brush bristles, Wet n Wild blush in 'Pearlescent Pink,' kakashow blush palette
 1.25" x 6" x 1.25" and 1" x 2" x 1.5"
 MM107



this is what makes us girls – white witch, 2024
 flashe, antique silk appliqué on Belgian linen
 over aluminum panel with poplar cradle
 89" x 43"
 MM108



i work in a market as a checkout girl –
i had a feeling that i belonged – dream girl, 2024
 flashe, antique moire ribbon, porcelain, perfumed powder
 on Belgian linen over aluminum panel with poplar cradle
 89" x 43"
 MM109

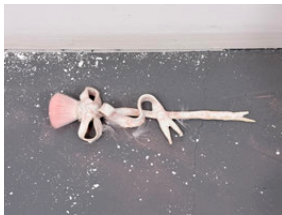
R U S C E H M A N



Ms. Scheherazade Dalloway-Havisham, 2024
porcelain vase
11" x 9" x 9"
MM110



Mrs. Estelle Lestrangle, 2024
dyed marabou feathers, duck down, perfumed powder, porcelain, vintage silk ribbon (gift from Laurie Stern), silk ribbon, rayon satin ribbon, Bvlgari ribbon, digitally printed satin, vintage kimono silk, molded plastic bows, waxed thread, hot glue, polyfil, dowel, MDF panel
17" x 8" x 5" (full length with ribbons 28")
MM111



madame de..., 2024
porcelain, cosmetic brush bristles, Maybelline New York FIT ME blush in 'Mauve,' Sephora Colorful mat eyeshadow in 'Strawberry Macaron'
.75" x 9.5" x 3"
MM112

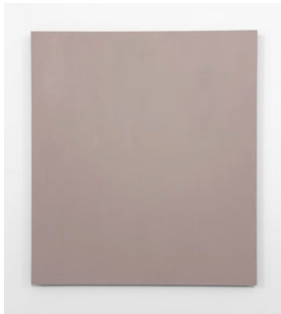


women, world, whimsy, wonder – vaginal davis – it was a she named tuffy – viola davis, out of sight, soderbergh – only the chorines, bull daggers, aesthetical Negroes, lady lovers, pansies, and anarchists supported her experiments in living free. she was their avenging angel. only the wayward appreciated her riotous conduct; only they could discern the beautiful plot against the plantation she waged each and every day – saidiya hartman, 2024
porcelain, antique moire silk ribbon, custom MDF shelf
8.5" x 7" x 6.5"
MM113

R U S C E H M A N



*I don't dress like this because I want to look like a girl,
I dress this way because I want to look like a faggot!*
(Sherrie Levine. *Salubra 3, 2007*) ii, 2024
oil on mahogany
27" x 24"
MM114



*I don't dress like this because I want to look like a girl,
I dress this way because I want to look like a faggot!*
(Sherrie Levine. *Salubra 3, 2007*), 2024
oil on mahogany
27" x 24"
MM115



The Women (Ishiuchi Miyako. *Frida by Ishiuchi #39, 2013*), 2024
oil, silk fiber rosettes ca. 1800s on Belgian linen
over aluminum panel with poplar cradle
27.75" x 18"
MM116



Garage to the Romantic McDonald's Girl Toy Grotto, 2024
plastic figurine, glazed porcelain, antique miniature bottle of Caron
French Cancan perfume from J Kent, satin appliqués, plastic pearl, silk
ribbons, silk, embroidery floss, digitally printed satin, polyfil stuffing,
plastic beauty counter doll furniture
6.5" x 9" x 4"
MM117



In lavatory:



The Horizontal Mourners, 2007, recreated 2024
video, 2 min 54 sec.
edition of 3 + AP
MM118

In office:



Lori Larusso
Creme Puff USA, 2021
acrylic on panel
9" x 8"
LL001



Alan Reid
Medusa's Melancholia, 2021
acrylic on linen
20" x 14"
AR011



Mari Eastman
Pink Kitty Cats, 2018
 oil and pen on bleached linen
 20" x 16"
 ME042



Marcia Hafif
Double Glaze Painting: Cadmium Red / Payne's Grey, 2002
 oil on canvas
 16" x 16"
 HAFB17

I wish to extend heartfelt thanks to Eric and the Ruschman team for hosting, supporting, and partnering in life and in the vision for this project. This is the world I live in; this world lives in me. André—a lover, a helper, a dearest conversant in our companion exhibition *Pink Days and Terroir Days*, and in the ongoing conversation of our lives. Nicole Mauser and Matt Brown and Space & Time for hosting André and my sister exhibition. Alan Reid, Lori Larusso, and Mari Eastman: thank you for befriending me, inspiring me, and being such good company in this infernal boudoir. My darling Eia Radosavljevic, the gestures and techniques and heart you've shared with me show up again and again throughout these works. Thank you Judith Brotman for being a sister sorceress. Thank you Jill H. Casid, Anna Campbell, Dushko Petrovich, Mark Harris, Morgan, and Matthew Girson for key moments of encouragement as this dream took shape. I am so very grateful to Gnarware Workshop where I have been developing work in porcelain: Liz McCarthy, Frenchy Villagrana, Ike Floor, and the other staff have epitomized support, patience, and community. To my birds of a feather—Laurie Stern, J Kent, Emmy Bright, Odette Fontaine—thank you for your generosity of spirit and the gifts; and likewise, Matt Ryan, who was my student, studio assistant, and friend who brought me flowering tea from China. This installation is replete with referentiality—adoring appropriations, citations, and analyzed works: I am humbled by this chosen family, by this [madame's] web. During the making, I have been accompanied by the memory of Marcia Hafif, her openness to sharing her practice with me years ago, and the legacy she has left behind. Most of all, my gratitude is in excess for my twin Michael J. Morris with whom I have navigated a sensitive, psychic childhood; all sorts of attachments, doubling, and parallel play; a lifetime of queer, femme practices. We are white witches and dream girls, all of us.

—Matt Morris // November 2024