

# DELICATE INDUSTRY

FRANCES GOODMAN, PASCALE MARTHINE TAYOU, JORGE MAYET, ERIC VAN HOVE

MAY 1 - 30, 2019

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PREVIEW

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## DELICATE INDUSTRY

MAY 1 - 30, 2019



Jorge Mayet, *Cuando Lleugue Ya No Estabas*, 2016, Wire, paper mache, sponge, acrylics and textile, 21 x 59 x 15 in. (53.3 x 149.9 x 38.1 cm)

**RICHARD TAITTINGER GALLERY** is pleased to present *Delicate Industry*, a group show which highlights the work of **Frances Goodman**, **Jorge Mayet**, **Pascale Marthine Tayou**, and **Eric Van Hove**.

Each of these artists is a maker. Their intricate work belays the vulnerability in creation. Each of these artists works with delicate materials, whether it be sequins, blackboard chalk, thin copper wire, or camel bone. The verso of Goodman's sequin paintings, for example, reveal the hand fabrication of each individual stitched sequin. Goodman works with a collective of women in South Africa to produce these detailed and delicate works. The vulnerability in the artistic practice is mitigated by the collective engagement of the collaborative process. The industriousness of each of these artists is apparent in the attention to detail of their works. Their creative process involves community and collaboration, this is perhaps best exemplified in Van Hove's decision to have names of each of his collaborators engraved on his work.

Delicacy is often associated with femininity, which Frances Goodman both embraces and challenges. Her work takes dainty, feminine objects such as sequins and acrylic nails and builds out of them elaborate and often imposing works. She also creates large scale works such as her shields which take on the form of a painted, manicured finger nail, that stand on their points. Her heterogeneous practice, which includes mediums as diverse as embroidery and neon demonstrate the pliability of industrial materials and approaches while highlighting the delicacy involved with female gender norms. Her sequin paintings have created an industry of their own, employing a collective of women who help Frances with the work of hand stitching each tiny shiny circle.

Globalization, mass production, and overconsumption are confronted by Pascale Marthine Tayou's work which incorporate fragile materials such as crystal and sticks of chalk. He highlights the fragility of mass-produced objects, including chalk and ceramic pots.

By combining these elements in repeating patterns he lends them weight and strength. His chalk frescos also take on a collaborative element as he works with his assistants to hand place each individual element of the works.

Jorge Mayet's delicate trees are so organic looking that the hand wrought details are difficult to see. He approaches globalization more conceptually, but his work also incorporates industrial materials including wire, acrylics, and sponges. He takes these synthetic artificial materials and creates beautiful, detailed, organic, objects. He works diligently with his assistants to produce these objects that while appearing fragile and organic do not decay. The roots, constructed out of windy spindly wire, which mimic the roots and branches of trees. His work straddles the boundaries between organic and synthetic, between local and global and between delicate and industrial.

Eric Van Hove's pieces deal directly with industrialization and globalization, but his delicate work, copper inlays and carved camel bone reveal the hands of his craftsmen and the human contribution to the work. The handcrafted elements of Van Hove's Mahjouba make this familiar scooter into an unexpected work of art. The details of carved wooden handles, shiny copper, and precisely configured camel bone elements betray a level of meticulousness and attention to detail in the artisan recreation of mass-produced elements of items whose production has been largely outsourced to developing nations. His masculine sculptures incorporate a daintiness and delicacy that adds depth and layers to these pieces.

*Delicate Industry* takes a magnified look at the details of the work of four diverse artists whose practice is connected through the process of making. They each create art that finds strength in the fragility of material and attention to detail in production. Bringing their work together allows their exploration of form, of themes such as masculinity, femininity, and globalization, to create unexpected conversations about vulnerability, fragility, as well as strength.

*Delicate Industry* will be on view at **Richard Taittinger Gallery** from May 1-30, 2019.

### FOR PRESS INQUIRIES

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#DelicateIndustry  
#RichardTaittingerGallery  
#FrancesGoodman  
#JorgeMayet  
#PascaleMarthineTayou  
#EricVanHove

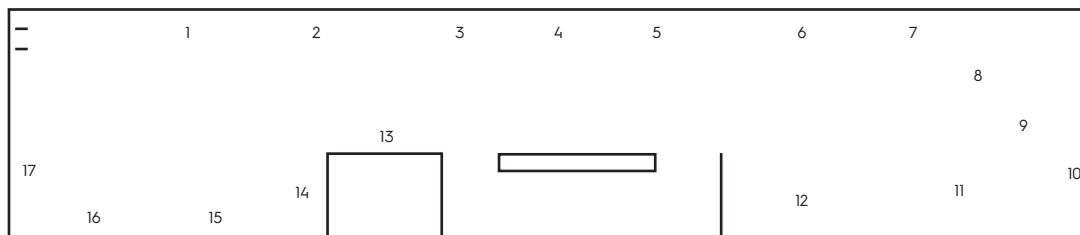
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# DELICATE INDUSTRY

## MAY 1 - 30, 2019



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| <p><b>1</b>      <b>Frances Goodman</b><br/> <i>Easy Come, Easy Go</i><br/> 2013<br/> Car seat, earrings<br/> 57½ x 53½ x 2½ in.<br/> (146.1 x 135.9 x 7.1 cm.)<br/> 79½ x 69¾ x 6½ in.<br/> (201.9 x 177.2 x 16.5 cm.) - Framed</p> <p><b>2</b>      <b>Frances Goodman</b><br/> <i>Seething Red</i><br/> 2017<br/> Acrylic nails, resin, foam, silicone glue<br/> 51¼ x 102¾ x 9 in. (13.2 x 260.1 x 22.9 cm.)</p> <p><b>3</b>      <b>Frances Goodman</b><br/> <i>Bowie Blaze</i><br/> 2016<br/> Resin, fiberglass, metal, enamel<br/> 80¾ x 27½ x 15¾ in. (205 x 70 x 40 cm.)</p> <p><b>4</b>      <b>Frances Goodman</b><br/> <i>That's Hot! Pink</i><br/> 2016<br/> Resin, fiberglass, metal, enamel<br/> 80¾ x 27½ x 15¾ in. (205 x 70 x 40 cm.)</p> <p><b>5</b>      <b>Frances Goodman</b><br/> <i>Lick my Lollipop</i><br/> 2016<br/> Resin, fiberglass, metal, enamel<br/> 80¾ x 27½ x 15¾ in. (205 x 70 x 40 cm.)</p> <p><b>6</b>      <b>Pascale Marthine Tayou</b><br/> <i>Fresque de Craies A (2)</i><br/> 2015<br/> Chalks<br/> 27½ x 39¾ (70 x 100 cm.)<br/> 30¾ x 51½ in. (100 x 130 cm.) Framed</p> <p><b>7</b>      <b>Jorget Mayet</b><br/> <i>Cuando Liegue ya no estabas</i><br/> 2016<br/> Wire, paper mache, sponge, acrylics, and textile<br/> 21 x 59 x 15 in. (53.34 x 149.86 x 38.10 cm.)</p> <p><b>8</b>      <b>Jorget Mayet</b><br/> <i>Broken Landscape</i><br/> 2016<br/> Wire, paper mache, sponge, acrylics, and textile<br/> 75 x 51 x 49 in. (190.50 x 129.54 x 124.46 cm.)</p> <p><b>9</b>      <b>Jorget Mayet</b><br/> <i>Ceiba</i><br/> 2017<br/> Wire, paper mache, sponge, acrylics, textile and feathers<br/> 27 x 19 x 19 in. (68.6 x 48.3 x 48.3 cm.)</p> | <p><b>10</b>      <b>Jorget Mayet</b><br/> <i>El primer beso que te di</i><br/> 2016<br/> Wire, paper mache, sponge, acrylics, and textile<br/> 15 x 42 x 18 in. (38.10 x 106.68 x 45.72 cm.)</p> <p><b>11</b>      <b>Jorget Mayet</b><br/> <i>El Rital esta dentro de mi</i><br/> 2016<br/> Wire, paper mache, sponge, acrylics, and textile<br/> 52 x 32 x 34 in. (132.08 x 81.28 x 86.36 cm.)</p> <p><b>12</b>      <b>Eric Van Hove</b><br/> <i>Untitled (Citroën Berlingo Intake Manifold)</i><br/> 2014<br/> Lemon wood, High-Atlas walnut wood, Middle-Atlas white cedar wood, Macassar Mahogany wood, ebony wood, yellow copper, nicked silver, tin, cow skin, wood glue<br/> 5½ x 16½ x 23¼ in. (13 x 41 x 59 cm.)<br/> Edition 01/01 + 1AP</p> <p><b>13</b>      <b>Frances Goodman</b><br/> <i>Mwaa</i><br/> 2019<br/> Hand-stitched sequin on canvas and foam<br/> 41¾ x 29¾ x 4 in. (106 x 75 x 10 cm.)<br/> Edition of 3</p> <p><b>14</b>      <b>Frances Goodman</b><br/> <i>Sugar Trap</i><br/> 2016<br/> Acrylic nails, resin, foam, silicone glue<br/> 70¾ x 15¾ x 35¾ in. (180 x 40 x 90 cm.)</p> <p><b>15</b>      <b>Frances Goodman</b><br/> <i>Envy Her</i><br/> 2018<br/> Hand-stitched sequins on canvas<br/> 46½ x 63¾ in (118 x 161 cm)</p> <p><b>16</b>      <b>Frances Goodman</b><br/> <i>Succubus</i><br/> 2016<br/> Acrylics nails, resin, foam<br/> 41¾ x 40¾ x 20¾ in (104.9 x 103.1 x 53.1 cm.)</p> <p><b>17</b>      <b>Frances Goodman</b><br/> <i>Bite Your Nail</i><br/> 2014<br/> Reflective vinyl on Plexiglas with Swarovski crystals<br/> 39¾ x 39¾ in. (100 x 100 cm.)</p> |
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**Frances Goodman**  
*Easy Come, Easy Go*  
2013

Car seat, earrings

57½ x 53½ x 2⅞ in. (146.1 x 135.9 x 7.1 cm.)

79½ x 69¾ x 6½ in. (201.9 x 177.2 x 16.5 cm.) - Framed Dimensions

**22,000 USD**





**Frances Goodman**

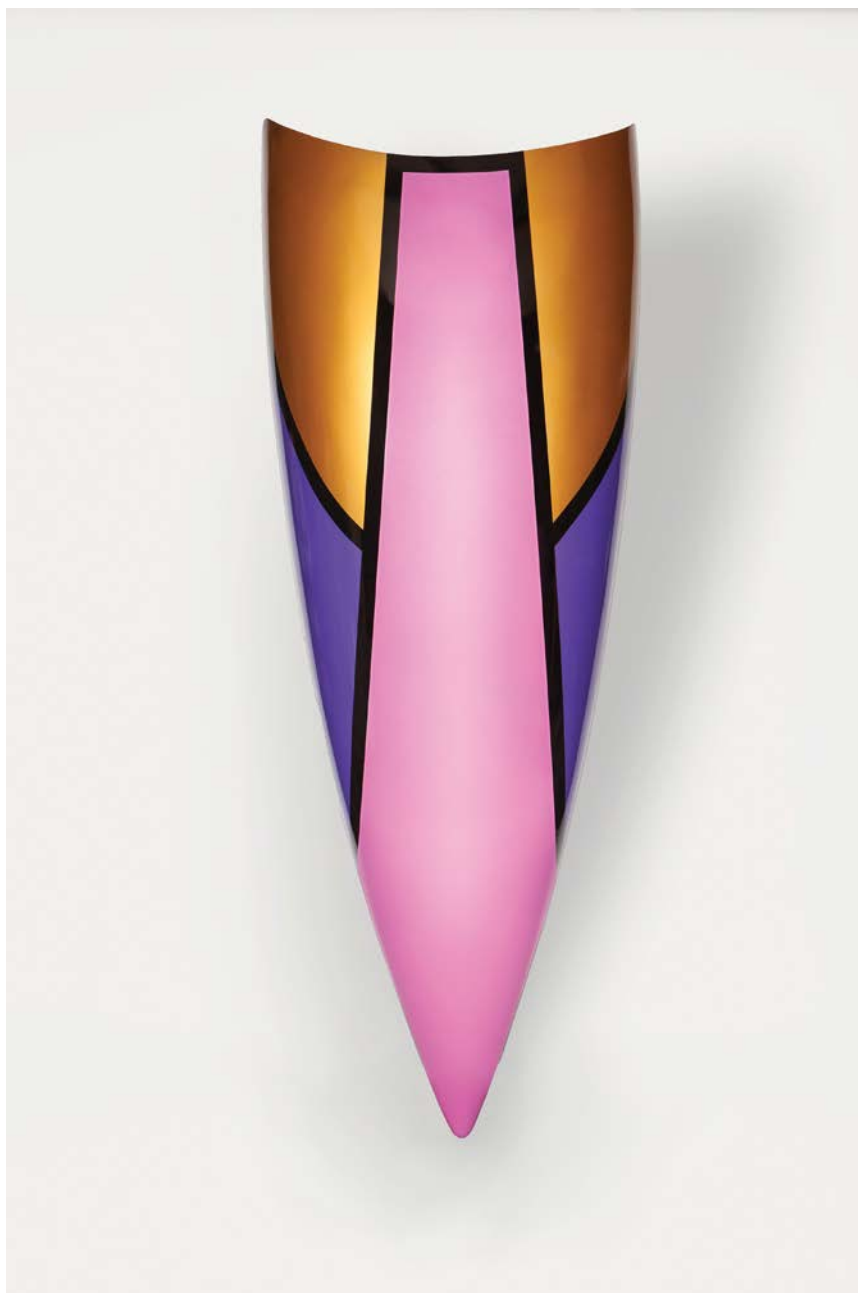
*Seething Red*

2017

Acrylic nails, resin, foam, silicone glue  
51¼ x 102¾ x 9 in (13.2 x 260.1 x 22.9 cm)

**29,000 USD**

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**Frances Goodman**

*That's Hot! Pink*

2016

Resin, fiberglass, metal, enamel

80<sup>3</sup>/<sub>4</sub> x 27<sup>1</sup>/<sub>2</sub> x 15<sup>3</sup>/<sub>4</sub> in. (205 x 70 x 40 cm.)

**18,000 USD**

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**Frances Goodman**

*Bowie Blaze*

2016

Resin, fiberglass, metal, enamel

80<sup>3</sup>/<sub>4</sub> x 27<sup>1</sup>/<sub>2</sub> x 15<sup>3</sup>/<sub>4</sub> in. (205 x 70 x 40 cm.)

**18,000 USD**

RICHARD  
TAITTINGER  
GALLERY



**Frances Goodman**

*Lick my Lollipop*

2016

Resin, fiberglass, metal, enamel

80<sup>3</sup>/<sub>4</sub> x 27<sup>1</sup>/<sub>2</sub> x 15<sup>3</sup>/<sub>4</sub> in. (205 x 70 x 40 cm.)

**18,000 USD**

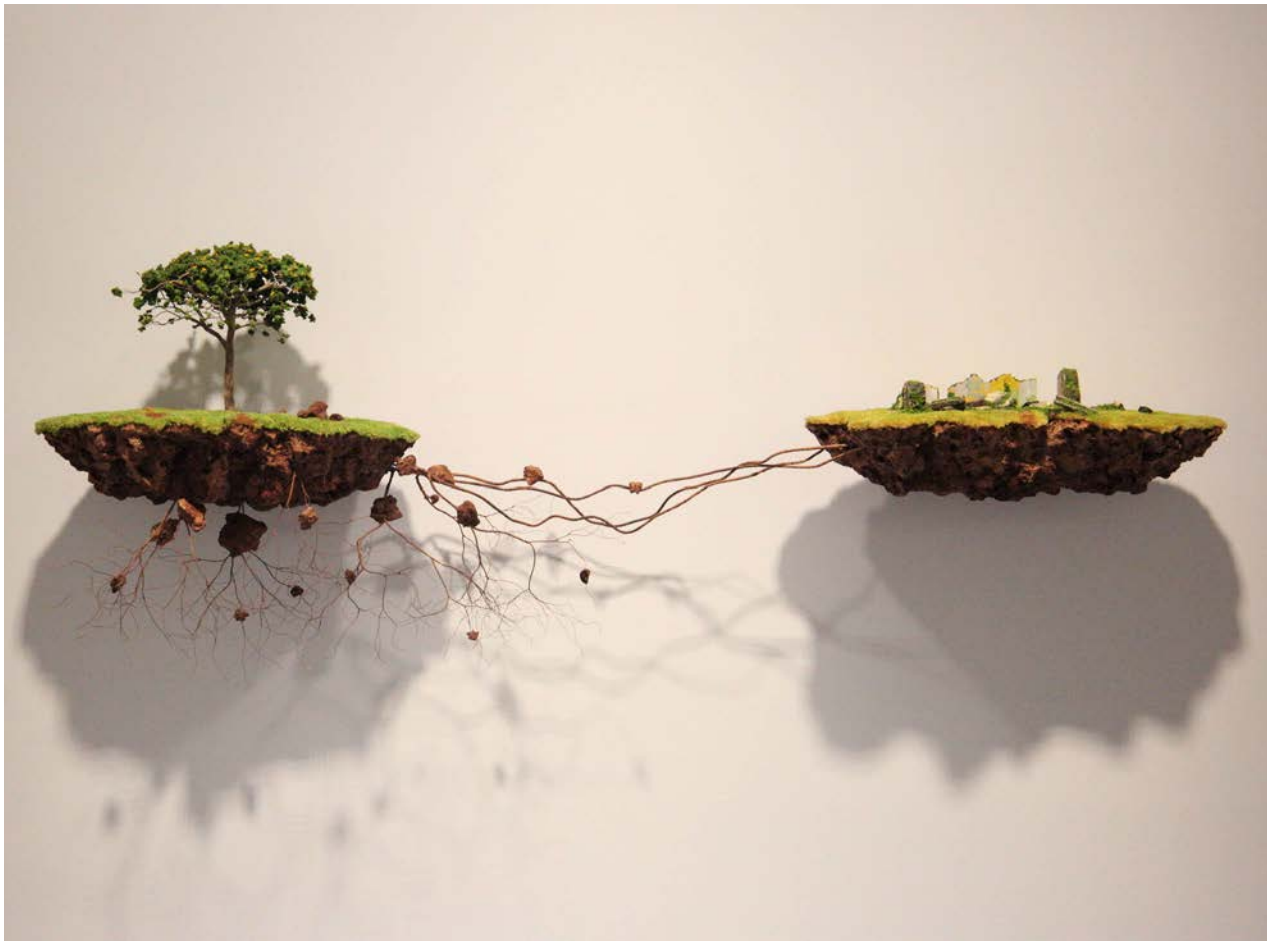
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**Pascale Marthine Tayou**  
*Fresque de Craies A (2)*  
2015  
Chalks  
27½ x 39¾ (70 x 100 cm.)  
30¾ x 51¾ in. (100 x 130 cm.) framed

**48,000 EUR**



**Jorget Mayet**

*Cuando Liegue ya no estabas*

2016

Wire, paper mache, sponge, acrylics, and textile  
21 x 59 x 15 in. (53.34 x 149.86 x 38.10 cm.)

**24,000 USD**

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**Jorget Mayet**  
*Broken Landscape*  
2016

Wire, paper mache, sponge, acrylics, and textile  
75 x 51 x 49 in. (190.50 x 129.54 x 124.46 cm.)

**36,000 USD**



**Jorget Mayet**

*Ceiba*

2017

Wire, paper mache, sponge, acrylics, textile and feathers  
27 x 19 x 19 in. (68.6 x 48.3 x 48.3 cm.)

**18,000 USD**

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**Jorget Mayet**

*El primer beso que te di*

2016

Wire, paper mache, sponge, acrylics, and textile  
15 x 42 x 18 in. (38.10 x 106.68 x 45.72 cm.)

**22,000 USD**

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GALLERY





**Jorget Mayet**

*El Rital esta dentro de mi*

2016

Wire, paper mache, sponge, acrylics, and textile  
52 x 32 x 34 in. (132.08 x 81.28 x 86.36 cm.)

**28,000 USD**

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**Eric Van Hove**

*Untitled (Citroën Berlingo Intake Manifold)*

2014

Lemon wood, High-Atlas walnut wood, Middle-Atlas white cedar wood, Macassar Mahogany wood, ebony wood, yellow copper, nicked silver, tin, cow skin, wood glue

5½ x 16½ x 23¼ in. (13 x 41 x 59 cm.)

Edition 01/01 + 1AP

**12,000 EUR**

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**Eric Van Hove**

*Mahjouba I*

2016

Middle Atlas white cedar wood, yellow copper, red copper, copper-plated forged steel, recycled aluminum, nicked silver, tin, cow bone, camel bone, rubber, cow skin, batteries, plastic, magnets, resin

44½ x 27½ x 78¾ in. (113 x 70 x 200 cm.)

Edition 3 of 3

**45,000 EUR**

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**Frances Goodman**

*Mwaa*

2019

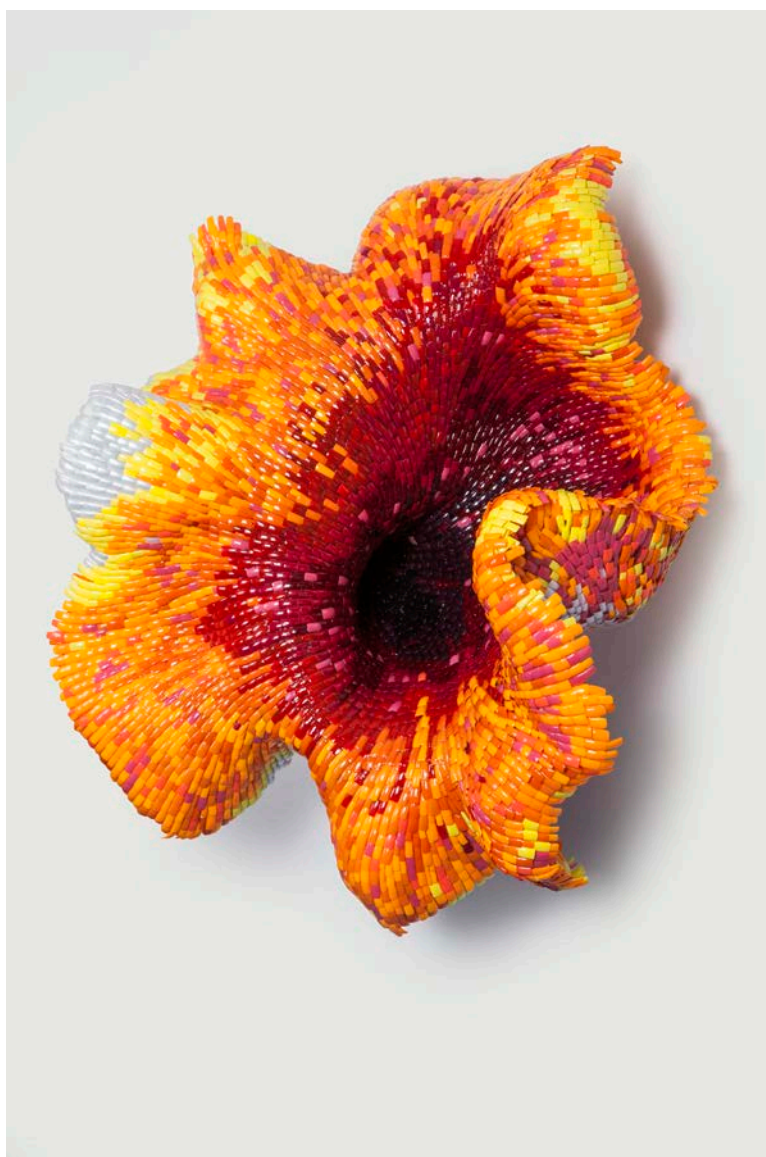
Hand-stitched sequin on canvas and foam

41 $\frac{3}{4}$  x 29 $\frac{7}{8}$  x 4 in. (106 x 75 x 10 cm.)

Edition of 3

**8,000 USD**

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GALLERY



**Frances Goodman**

*Succubus*

2016

Acrylics nails, resin, foam

41<sup>3</sup>/<sub>8</sub> x 40<sup>5</sup>/<sub>8</sub> x 20<sup>7</sup>/<sub>8</sub> in (104.9 x 103.1 x 53.1 cm.)

**16,000 USD**

RICHARD  
TAITTINGER  
GALLERY





**Frances Goodman**

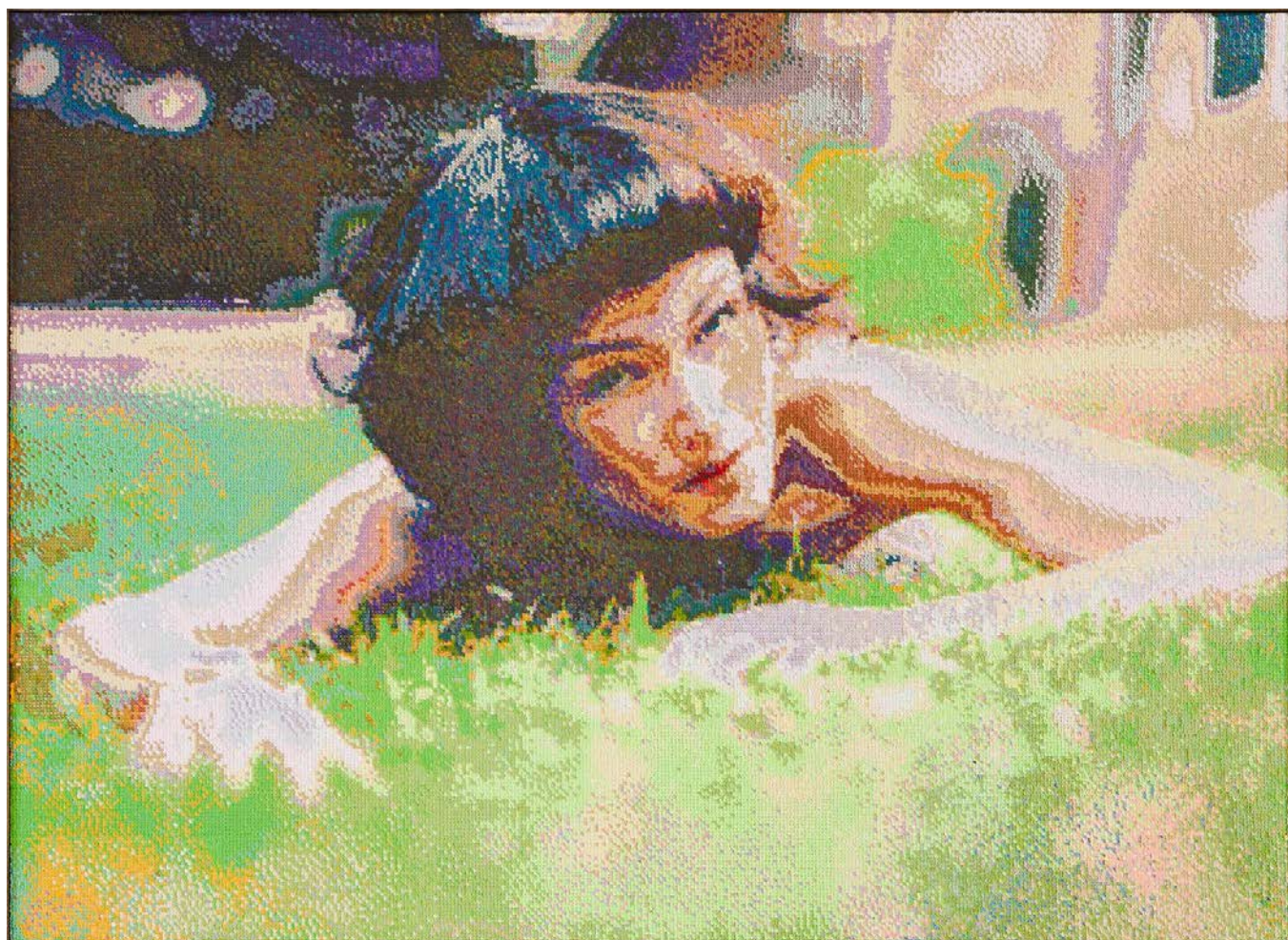
*Bite Your Nail*

2014

Reflective vinyl on Plexiglas with Swarovski crystals  
39.37 x 39.37 in. (100 x 100 cm.)

**5,000 USD**

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**Frances Goodman**

*Envy Her*

2018

Hand-stitched sequins on canvas

46½ x 63¾ in (118 x 161 cm)

**SOLD**

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**Frances Goodman**

*Sugar Trap*

2016

Acrylic nails, resin, foam, silicone glue  
70 $\frac{7}{8}$  x 15 $\frac{3}{4}$  x 35 $\frac{3}{8}$  in. (180 x 40 x 90 cm.)

**20,000 USD**

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