

Documentation descriptions

1. A vertical installation view in front of the gallery. The frosted glass door is swung open and to the left and right of the entryway are metal gridded security glass. The view into the gallery shows *Moon Bed* on a circular white pedestal surrounding by ceramic kongs on the wood flooring which comprise *Kong Play*. On the wall across from the entryway hangs *Pleasure Palace*.
2. Emilie Louise Gossiaux, *Kong Play*, 2024, acrylic paint on ceramic, each approx. 2 1/2 x 2 1/2 x 5 1/2 inches (6.6 x 6.6 x 12.7 cm) 100 total

Kong Play consists of 100 ceramic sculptures resembling the dog chew toy called “Kong”. This toy, made of durable, hard, bouncy rubber is usually found in a red color. The Kong toy resembles 3 spheres which become smaller as they stack upon one another, like snow-people. Here, the Kongs are in 50 color variations; ranging from glossy deep magentas, matte bright teals, soft pale pink, iridescent oranges, different metallic tones like bronze, gold, and copper, and many more colors. For this installation, both rooms of the gallery are strewn with 73 of the total 100. While some stand alone, many are in clusters of two or three. They populate the space overwhelmingly, like a lush garden or multi-color forest. One yellow Kong is positioned on the aluminum gallery ventilation system overhead.

This horizontal installation view of *Kong Play* on the wood flooring of the gallery is shot from a low angle in the first room of the gallery. Behind a swarm of kongs, *Moon Bed* sits on a circular white pedestal. *Pleasure Palace* hangs on the wall in the back.

3. A horizontal installation view in the first room of the gallery. The camera is angled at the meeting of two walls. The right wall shows *Playing in Bed (with lobster)* and *Wild Girls*. The wall to the left which meets it presents *Pleasure Palace*. In the middle of the space, a circular white pedestal is the surface for *Moon Bed*. Throughout the room, the wood flooring of the gallery is populated by kongs which comprise *Kong Play*.
4. Emilie Louise Gossiaux, *Pleasure Palace*, 2025, ballpoint pen and crayon on paper, 23 x 35 inches (58.4 x 88.9 cm)

In the middle of a cream horizontal piece of paper, London (a yellow Labrador) has her tail in the air as an arm reaches down to hold it. The arm is disconnected from a body, and only up to the shoulder is drawn. London’s tongue is outstretched and her eyelashes are long. At her front paws is a pink Kong

chew toy. London is sitting on a purple circular rug with tassels on the edge. Surrounding her is a field of multi-colored Kongs en masse.

5. A horizontal installation view in the first room of the gallery. The circular pedestal in the middle of the gallery holding *Moon Bed* is shown in the bottom half of the frame. Throughout the room, the wooden floor is populated by kongs which comprise *Kong Play*. The wall behind the pedestal has *Playing in Bed (with lobster)* to the left side and *Wild Girls* is on the right side.
6. Emilie Louise Gossiaux, *Playing in Bed (with lobster)*, 2025, ballpoint pen and crayon on paper, 23 x 35 inches (58.4 x 88.9 cm)

To the right side of the horizontal paper, Emilie is drawn in blue ball-point pen on her hands and knees. She wears pink shorts and a black shirt. Her tongue meets the tongue of London's (yellow labrador) as they meet at London's height. They are together on a grey bedspread on a bed with two white pillows. Beneath the bed's frame, there is a green rug which has speckles like grass. On this grassy-surface, a pair of black boots sit. Beside a dark pink couch on the left side of the drawing, there is a brown three legged side table where a potted plant sits, as it is visited by two orange butterflies. On the ground, a pink Kong chew stands upright, and a red lobster dog toy lays on the ground. The pink couch has a large plant beside it which grows up towards a circular orange-yellow sun in the upper left corner of the page. On the opposite side, a blue crescent moon is high in the sky.

7. Emilie Louise Gossiaux, *Wild Girls*, 2025, ballpoint pen and crayon on paper, 23 x 35 inches (58.4 x 88.9 cm)

To the right side of the horizontal paper, Emilie is drawn in blue ball-point pen on her hands and knees. She wears pink shorts and a black shirt. Her tongue meets the tongue of London's (yellow labrador) as they meet at London's height. They are together on a grey bedspread on a bed with one white pillow. At the foot of the bed are a pair of black boots and a red Kong chew. Beside a dark pink couch, there is a brown three legged side table where a potted plant sits, as it is visited by three orange butterflies. On the ground to the left side of the paper is a dog harness and dog collar. In the upper left corner of the page, a circular orange-yellow sun glares. On the opposite side, a blue crescent moon is high in the sky.

8. A horizontal installation view in the first room of the gallery. The camera is angled at the meeting of two walls. The right wall shows *Playing in Bed (with lobster)* and *Wild Girls*. The wall to the left which meets it presents *Pleasure Palace*. In the middle of the space, a circular white pedestal is the surface for *Moon Bed*. Throughout the room, the wooden floor is populated by kongs which comprise *Kong Play*.
9. Emilie Louise Gossiaux, *Kong Play*, 2024, acrylic paint on ceramic, each approx. 2 1/2 x 2 1/2 x 5 1/2 inches (6.6 x 6.6 x 12.7 cm) 100 total

This vertical installation view of *Kong Play* is shot from a low angle in the first room of the gallery. *Moon Bed* sits on a circular white pedestal is out of focus at the right side of the frame. *Angel Dogs Flying To The Moon* hangs on the wall in the back.

10. A horizontal installation view in the first room of the gallery. At the lower right side of the frame, *Moon Bed* is on a circular white pedestal. The wall behind the sculpture shows *Angel Dogs Flying To The Moon*. Throughout the room, the wooden floor is populated by kongs which comprise *Kong Play*.

11. Emilie Louise Gossiaux, *Angel Dogs Flying To The Moon*, 2025, ballpoint pen and crayon on paper, 23 x 35 inches (58.4 x 88.9 cm)

A horizontal drawing of three Londons (yellow labradors) with orange butterfly wings fly up towards a blue full moon high in the sky. Sprawling the upper portion of the page, yellow five-pointed stars are speckling. The background is covered in a light purple color.

12. Emilie Louise Gossiaux, *Moon Bed*, 2025, oil paint on stoneware ceramic, 11 x 8 3/4 x 7 3/4 inches (27.9 x 22.2 x 19.7 cm)

A ceramic bed sits on a circular pedestal that stands 24 inches tall with a 26 inch diameter. The bed frame is a dull matte light blue color, and has four posts on each corner. The headboard curves upward at the center. On each of the four posters, there are four ascending spheres. These spheres are each slightly smaller than the one beneath, and all are a iridescent whitish silver shine, like the light which shines from the moon. The beds sheets are white with two matching pillowcases and there is a darker bluish black comforter atop. On this comforter lays a white ceramic labrador. She lays on her side, with her legs pointed towards the head of the bed frame. Her snout points off towards the right side of the bed.

The horizontal image of the sculpture is a three-quarter view from the right side. The headboard of the bedframe is the furthest away from the camera.

13. Emilie Louise Gossiaux, *Moon Bed*, 2025, oil paint on stoneware ceramic, 11 x 8 3/4 x 7 3/4 inches (27.9 x 22.2 x 19.7 cm)

The vertical image of the sculpture is an overhead view.

14. Emilie Louise Gossiaux, *Moon Bed*, 2025, oil paint on stoneware ceramic, 11 x 8 3/4 x 7 3/4 inches (27.9 x 22.2 x 19.7 cm)

The horizontal image of the sculpture is from the foot of the bed.

15. A horizontal installation view in the back room of the gallery. There are three circular white pedestals of differing heights in middle of the room. The tallest pedestal stands by itself and is in the left side of the frame, on it is *Butterflydogs*. The two other pedestals stand beside one another. The taller of the two is in the foreground and holds *Louisiana Day Bed*. The shortest of all three pedestals is directly behind with *Our Bed* on top. The back wall has the drawing *The Angels Convene* hanging, which is in the sightline with the aforementioned sculpture *Butterflydogs*. The right wall has the drawing *Kong Play, One Two Three* hanging. *Kong Play* is spread across the gallery's wood flooring.

16. Emilie Louise Gossiaux, *Kong Play, One Two Three*, 2025, ballpoint pen and crayon on paper, 23 x 35 inches (58.4 x 88.9 cm)

There are three play-times happening. To the upper left corner, it consists of three Londons (yellow labradors) who stand on their hindlegs as they share a black Kong chew Toy. In the center of the page, a solitary London lays on her back on a black cushion, her hindlegs in the air and snout arched upward. A red Kong chew balances on her tongue and hind legs. To the right side, two Londons are sharing a yellow Kong chew while one is mounted onto the other's back.

17. A horizontal installation view in the back room of the gallery. This image is a closer up photo of *Butterflydogs* with *The Angels Convene* hanging on the wall behind. There are four kongs in this image. From left to right, the kongs are colored purple, pink, green, and red. The purple kong sits on a small perch which is low on the wall and part of the pre-existing architecture.

18. Emilie Louise Gossiaux, *Butterflydogs*, 2025, oil paint and epoxy on stoneware ceramic, in 3 parts, overall dimensions: 24 x 24 x 7 1/4 inches (60 x 60 x 18.4 cm)

Three *Butterflydogs* stand on a circular pedestal that stands 40 inches tall with a 26 inch diameter. The *Butterflydogs*' snouts are all pointed inwards, as they appear to be conversing together. The dog to the left has a tail which curls to its right side. The middle dog's tail is at ease, hanging to the ground and covering its butt. The dog to the right has a tail stretching outwards at attention. Each of the dogs (labradors) are an unpainted pale ceramic color. They all share butterfly wings. The wings are a bright orange color with black lining the perimeter and separation of the front and back wings, similar to a monarch butterfly's coloration.

This horizontal image of the sculpture is from overhead.

19. Emilie Louise Gossiaux, *Butterflydogs*, 2025, oil paint and epoxy on stoneware ceramic, in 3 parts, overall dimensions: 24 x 24 x 7 1/4 inches (60 x 60 x 18.4 cm)

This horizontal image is taken from in front of the sculpture. Two of the three butterfly dogs are pointing their noses towards the camera. The butterflydog to the left of the frame (the butterflydog with a curved tail) points towards a companion butterflydog (the butterfly dog with its tail outstretched). The butterflydog in the middle is showing its tail and front legs to the camera.

20. Emilie Louise Gossiaux, *Butterflydogs*, 2025, oil paint and epoxy on stoneware ceramic, in 3 parts, overall dimensions: 24 x 24 x 7 1/4 inches (60 x 60 x 18.4 cm)

This horizontal image of the sculpture is taken from the side of the sculpture, showing the profiles of two of the butterflydogs. The butterflydog with a curved tail is on the left side of the frame. The butterfly with an outstretched tail is on the right side of the frame. The butterflydog with its tail hanging down is partially hidden by the butterflydog with an outstretched tail.

21. Emilie Louise Gossiaux, *The Angels Convene*, 2025, ballpoint pen and crayon on paper, 17 1/2 x 23 inches (44.5 x 58.4 cm)

Three pale yellow Labrador dogs (all presumably London) are drawn in black ballpoint pen on a horizontal sheet of paper. All three stand with their profile facing forward and have orange butterfly wings which are mid-flutter. Each of their snouts are pointed upwards and to the left hand corner.

22. A horizontal installation image in the back room of the gallery. The foreground shows *Butterflydogs* on a circular white pedestal to the left of the frame. Further back in the image is two circular white pedestals. The shorter pedestal to the left holds *Our Bed*, and the taller holding *Louisiana Day Bed* to the right. The wall behind the pedestals has *In My Dreams*, *The Mississippi Carries Me* hanging. The left side of the image shows the gallery's reddish brown brick wall that has large windowpanes looking out to neighboring Chinatown, New York City buildings.

23. Emilie Louise Gossiaux, *Kong Play*, 2024, acrylic paint on ceramic, each approx. 2 1/2 x 2 1/2 x 5 1/2 inches (6.6 x 6.6 x 12.7 cm) 100 total

A horizontal installation image taken from a low angle focuses on various kongs on the wood floor. The 2 kongs in the foreground are of a bright red and a metallic gold variation. In the background, there is a gathering of 3 kongs, a dark purple, a magenta, and an orange Kong. In the corner to the right of the frame, there is a red kong in the corner of the room.

24. A horizontal installation image in the back room of the gallery. Two of the circular white pedestals are in the foreground, with the shorter holding *Our Bed* to the left, and the taller holding *Louisiana Day Bed* to the right. The wall behind the pedestals has *In My Dreams*, *The Mississippi Carries Me* hanging. There are seven kongs on the wooden flooring visible in the image.

25. Emilie Louise Gossiaux, *Our Bed*, 2025, oil paint on stoneware ceramic, 9 3/4 x 8 1/4 x 3 1/2 inches (24.8 x 21 x 8.9 cm)

A ceramic bed sits on a circular pedestal that stands 24 inches tall with a 26 inch diameter. The bed frame is simple, raising the mattress from the ground on four black legs. The bed frame has no headboard or surrounding posts. The sheets and matching two pillowcases are a matte pale pink, and

the comforter is a matte brown color. On top of the comforter rest two ceramic figures. The left side of the bed has a white female figure with long brown hair that falls down her back. She lays on her side, facing her companion. Her eyes are closed and she is smiling. Her legs are together, with knees bent close to her chest. Her arms lay in front of her face with hands together. Her companion, a white labrador dog, lays on the right side of the bed with tail curled towards the woman. The paws of the dog reach out.

The horizontal image of the sculpture is from a three-quarter view. The right side of the bed which London rests upon is closest to the camera.

26. Emilie Louise Gossiaux, *Our Bed*, 2025, oil paint on stoneware ceramic, 9 3/4 x 8 1/4 x 3 1/2 inches (24.8 x 21 x 8.9 cm)

This horizontal image of the sculpture is taken from overhead. The head of the bed is to the right side of the frame.

27. Emilie Louise Gossiaux, *Our Bed*, 2025, oil paint on stoneware ceramic, 9 3/4 x 8 1/4 x 3 1/2 inches (24.8 x 21 x 8.9 cm)

The horizontal image of the sculpture is taken from in front of the head of the bed. From this angle, the part of a bed which usually is flush with the wall is pointed at the camera. The top of Emilie's head and her brown hair are pointed towards the camera. London's sleeping face is shown.

28. A vertical installation image with *Louisiana Day Bed* on a circular white pedestal in the foreground. Behind the sculpture, the drawing *In My Dreams, The Mississippi Carries Me* hangs on the wall behind.

29. Emilie Louise Gossiaux, *In My Dreams, The Mississippi Carries Me*, 2025, ballpoint pen and crayon on paper, 23 x 35 inches (58.4 x 88.9 cm)

In the foreground of the horizontal drawing, Emilie is floating down the Mississippi River. She has her eyes closed and her arms crossed over the top of her chest. She is wearing all black and a necklace with a heart on it. There are two light-green Alligatorgirls to her left, looking at her with long femme eyelashes. To her right are two black and grey striped, water moccasins, also facing Emilie as she floats. In the background, on the left of the horizon line there are trees. In their shade, there is an overturned red car. To the right of the overturned car is a daybed made of brown wood with pink bedding. The sky is a dark blue. A red sun is high in the sky and four orange butterflies are swarming the air.

30. Emilie Louise Gossiaux, *Louisiana Day Bed*, 2025, oil paint on stoneware ceramic, 10 1/2 x 19 x 6 1/4 inches (26.7 x 48.3 x 15.9 cm)

A ceramic daybed sits on a circular pedestal that stands 31 inches tall with a 26 inch diameter. The daybed has a glittering light brown frame, with arched details on the back and sides. The sheets and matching pillowcase are a dark pink magenta color. On the pillow, a small black cat is curled up resting. The cat has a bright pink nose and the inner ears are white. Surrounding the daybed are two Alligatorgirls. The Alligatorgirl in front of the bed swims to the left and the one behind the daybed swims towards the right. They appear to be circling the daybed with it's resting feline. The Alligatorgirls have unpainted human arms and legs, which are distinguished in color from the reptile body which is a rich glossy dark green.

The horizontal image of the sculpture is taken from infront of the bed, with one of the alligatorgirls facing the left side of the frame.

31. Emilie Louise Gossiaux, *Louisiana Day Bed*, 2025, oil paint on stoneware ceramic, 10 1/2 x 19 x 6 1/4 inches (26.7 x 48.3 x 15.9 cm)

The horizontal image of the sculpture is taken from three-quarter view, slightly above the sculpture. The black resting on a pillow is the furthest side from the camera.

32. Emilie Louise Gossiaux, *Louisiana Day Bed*, 2025, oil paint on stoneware ceramic, 10 1/2 x 19 x 6 1/4 inches (26.7 x 48.3 x 15.9 cm)

The horizontal image of the sculpture is a three-quarter view, slightly above the sculpture. This image shows the back side of the daybed with the curved arch detailing.

33. Emilie Louise Gossiaux, *Louisiana Day Bed*, 2025, oil paint on stoneware ceramic, 10 1/2 x 19 x 6 1/4 inches (26.7 x 48.3 x 15.9 cm)

This horizontal image of the sculpture is a close-up on the face of the sleeping black cat on the magenta pillow.

34. Emilie Louise Gossiaux, *Kong Play*, 2024, acrylic paint on ceramic, each approx. 2 1/2 x 2 1/2 x 5 1/2 inches (6.6 x 6.6 x 12.7 cm) 100 total

A horizontal installation image taken from a low angle. At the center of the image is a metallic gold painted kong, part of *Kong Play*. In the background, the circular pedestal holding *Butterflydogs* is in frame.

35. Emilie Louise Gossiaux, *Kong Play*, 2024, acrylic paint on ceramic, each approx. 2 1/2 x 2 1/2 x 5 1/2 inches (6.6 x 6.6 x 12.7 cm) 100 total

A vertical installation image of *Kong Play* in the back room. The camera is angled at the meeting of two walls. The wall to the left is made of reddish brown brick, with a large window facing a neighboring

Chinatown, New York City building. A bright blue kong sits on the windowsill. The right wall is painted white, and features an architectural detail of a 4 inch ledge protruding from the wall. On this ledge, a purple kong sits. Beside the ledge from left to right are a light pink kong and a dark forest green kong.

36. A horizontal installation image of the front room of the gallery. The camera is pointed towards the gallery's desk and back office room. The doors to the back office are frosted glass sliding doors. To the left of these doors on the wall are drawings *Kong Play To The Left* and *Kong Play To The Right*, facing away from one another so to form a U shape. The desk is directly in front of this, and made of a glossy walnut wood. The desk's front has a small ledge on which *When I was a Ball of Light* sits. There is a large pink kong nestled on the floor against the side of the desk. *Kong Play* continues scattered across the gallery's wood flooring, and in the middle of the room *Moon Bed* sits on its circular white pedestal. To the left of the image, on the same wall as *Kong Play To The Left* and *Kong Play To The Right* hangs *Angel Dogs Flying To The Moon*.

37. A vertical installation image in the front room of the gallery. The image focuses on the aluminum HVAC ventilation system suspended from the ceiling. Sitting atop the vent is a bright yellow kong, part of *Kong Play*.

38. Emilie Louise Gossiaux, *Kong Play to the Left*, 2025, ballpoint pen and crayon on paper, 17 1/2 x 23 inches (44.5 x 58.4 cm)

Two Londons (yellow labrador) are sharing a red rubber Kong. Their tongues are outstretched and close to licking the toy, but not yet. The Kong is in the upper middle corner. Their tails are pointing towards the right side of the page, and their profile faces the viewer. One dog is mounted on top of the other's back. As there is no horizon line or other objects in the space to designate their angle, the dogs could either be standing or laying on the ground spooning.

39. Emilie Louise Gossiaux, *Kong Play to the Right*, 2025, ballpoint pen and crayon on paper, 17 1/2 x 23 inches (44.5 x 58.4 cm)

Two Londons (yellow labrador) are sharing a red rubber Kong. Their tongues are outstretched and close to licking the toy, but not yet. The Kong is in the upper right corner. Their tails are pointing towards the left side of the page, and their profile faces the viewer. One dog is mounted on top of the other's back. As there is no horizon line or other objects in the space to designate their angle, the dogs could either be standing or laying on the ground spooning.

40. Emilie Louise Gossiaux, *When I was a Ball of Light*, 2025, oil paint on stoneware ceramic, 2 3/4 x 2 1/4 x 2 1/2 inches (7 x 5.7 x 6.3 cm)

On a magenta ceramic pillow, an iridescent yellow orb sits. The orb reflects the light around it, while the pillows matte finish absorbs that light. This small scale sculpture sits on the gallery's desk ledge, hidden partially from the metal and frosted glass door.

The horizontal image of the sculpture is close up on the glistening orb sitting on it's magenta pillow. The sculpture is photographed on a white pedestal.