Untitled, 2016

Pencil on paper

Private Collection

22 x 19 ½ in. (55.9 x 49.5 cm)



Nicole Eisenman and Keith Boadwee

December 12, 2020-March 13, 2021

Opening wall:



Keith, 2020 Oil on canvas 43 x 46 inches (109.2 x 116.8 cm) Collection of Eleanor Heyman Propp

Terrace annex:



Nothing Hysterical, 2017
Oil and pencil on gessoed paper
72 x 55 % x 2 in. (182.9 x 161.6 x 5.1 cm)
Collection of Michael Healy and Tim Walsh,
Santa Barbara, CA



Untitled, 2017
Ink on paper
9 x 6 ½ in. (22.9 x 16.5 cm)
Courtesy the artist and Vielmetter Los Angeles



Sleeping Frat Guy, 2013 Plaster, ceramic, and leather string 30 ½ x 17 in. (77.5 x 43.2 cm) The Krawiecki Gazes Family Collection



Sleeping Frat Guy I, 2013 Plaster, ceramic, and leather string $30 \times 16 \% \times 13 \%$ inches (76.2 x 41.9 x 34.3 cm) Collection of Jaclyn Tiffen and Jacob Miller

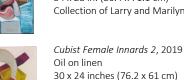


Untitled, 2016
Mixed media on paper
22 x 19 ½ in. (55.9 x 49.5 cm)
Collection of Stephanie and Tim Ingrassia

South gallery:



Cubist Female Innards 1, 2019
Oil on linen
34 x 28 in. (86.4 x 71.1 cm)
Collection of Larry and Marilyn Fields





Untitled 6, 2014 Mixed media on paper 24 x 20 in. (61 x 50.8 cm) Courtesy Mitchell-Innes & Nash, New York



Slouching Guy (Sun), 2012
Plaster on wood and metal construction, candles 90 x 30 x 20 inches (228.6 x 76.2 x 50.8 cm)
Collection of Leo Koenig

Collection of Stephanie and Tim Ingrassia



Untitled 3, 2014 Mixed media on paper 33 ¾ x 22 ¾ in. (85.7 x 57.8 cm) The Hort Family Collection

22 x 19 ½ in. (55.9 x 49.5 cm)

Untitled, 2016

Pencil on paper

Private Collection



Just do it. (Sarah Nicole), 2020 Oil on canvas 34 x 28 in. (86.4 x 71 cm) Private Collection

PRESS CONTACT: Maureen Sullivan Red Art Projects, 917.846.4477 maureen@redartprojects.com

White Oak Dance Company, 2002

Charcoal on paper 18 ¾ x 26 in. (47.6 x 66 cm)

North gallery:



Suicide, 2004 Oil on paper 27 ¼ x 22 ¾ in. (70.5 x 57.8 cm) Courtesy the artist and Vielmetter Los Angeles



Momma, 1996 Oil on paper 30 x 22 in. (76.2 x 55.9 cm) Courtesy the artist and Vielmetter Los Angeles



Minotaur Hunt, 1994 Ink and pencil on paper 17 % x 24 in. (45.1 x 61 cm) Courtesy the artist and Vielmetter Los Angeles



Pencident, 1996 Ink, fabric, and pens on paper 20 ½ x 17 ½ in. (51.8 x 44.5 cm)

Courtesy the artist and Vielmetter Los Angeles

Courtesy the artist and Vielmetter Los Angeles



World War Me, 2001 Ink on paper 22 x 30 in. (55.9 x 76.2 cm) Courtesy the artist and Vielmetter Los Angeles



Office annex:

Relationshelp, 1998 Ink and pencil on gessoed paper 22 ¼ x 21 ½ in. (56.5 x 54.6 cm) Courtesy the artist and Vielmetter Los Angeles



Heading Down River on the USS J-Bone of an Ass, 2017 Oil on canvas 127 ¼ x 105 x 1 ¾ in. (323.2 x 266.7 x 4.5 cm) Ovitz Family Collection, Los Angeles



Urge to Become a Thing Destroyed, 2017 Ink, charcoal, and pencil on gessoed paper 33 ½ x 37 ½ in. (85.1 x 95.3 cm)



Onanist Own'n It. 2017 Ink, pencil, acrylic, and oil on gessoed paper 51 x 43.5 x 2 in. (129.5 x 109.2 x 5.1 cm) Anne and Arthur Goldstein



10th floor:



Wrestle Mania, 1994 Ink on gessoed paper with collage 20 x 16 in. (50.8 x 40.6 cm) Courtesy the artist and Vielmetter Los Angeles



Keith Boadwee Various drawings, 2016-2020 Vine charcoal and pastel on paper 24 x 18 in. (61 x 45.7 cm) Courtesy the artist and The Pit, LA

Private Collection

Library corridor:



Charlie the Tuna, 1993 Ink on paper 9 x 12 in. (22.9 x 30.5 cm) The Hort Family Collection



See Saw Sex, 1993 Collage, ink, and watercolor on newsprint 19 x 15 in. (48.3 x 38.1 cm) The Hort Family Collection



Ecole d'Abject Ink on museum board 13 ½ x 11 in. (34.3 x 27.9 cm) Collection of The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Gift of Anne and Arthur Goldstein

**"The design intervention on The FLAG Art Foundation logo is an acknowledgment of the reality that when an institution mounts an exhibition by queer artists, that institution takes on the responsibility of the stewardship of the artist's queer ideals. To show an artist's work is not a passive act, but one that can have meaningful and lasting change if the action is taken to allow for that change. The fallen "L" design represents the ongoing struggle that queer people live with—of making a world that is actively not made for them accessible, livable, and enjoyable. This design is as much about queering the name of the foundation as it is queering an article of hate speech. By turning the word "FLAG" into "FAG," we are taking a word that people have used against us our whole lives to cut and we are using it now with pride." -Nicole Eisenman