

**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



*Untitled*, 2016  
Pencil on paper  
22 x 19 ½ in. (55.9 x 49.5 cm)  
Private Collection

**Terrace annex:**



*Nothing Hysterical*, 2017  
Oil and pencil on gessoed paper  
72 x 55 ¾ 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 x 16 ½ x 13 ½ 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



*Cubist Female Innards 2*, 2019  
Oil on linen  
30 x 24 inches (76.2 x 61 cm)  
Collection of Stephanie and Tim Ingrassia



*Untitled*, 2016  
Pencil on paper  
22 x 19 ½ in. (55.9 x 49.5 cm)  
Private Collection



*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



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



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

**North gallery:**



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



*Minotaur Hunt*, 1994  
Ink and pencil on paper  
17 ¾ x 24 in. (45.1 x 61 cm)  
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



*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



*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



*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

**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



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



*White Oak Dance Company*, 2002  
Charcoal on paper  
18 ¾ x 26 in. (47.6 x 66 cm)  
Courtesy the artist and Vielmetter Los Angeles



*Pencilent*, 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



*Relationship*, 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

**Office annex:**



*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)  
Private Collection

**10<sup>th</sup> floor:**



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

\*\*\*"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