

Flanagan's Wake

Curated by Sabrina Tarasoff

September 10 - November 5, 2022

*Set the stage to domestic darkness. An idea is found in the undertow of left-on fairy lights following some kind of grand fête. Dimmed images appear in the fragile atmosphere of last night's memory loss. A crushing comedown. Tinsel and serpentine shimmer against a marble-heavy heart. Gut-wrenching lines hang still in the air as garlanded into festive form. Balloons can weigh as much as the pre-occupied mind as it shapes refrains in the aftermath of things said. What is left behind often amounts to a poetic atmosphere. In this case, courted in the debris and scatter of the significant event is a poetics of restraint. Death, play, performance, eroticism, and release are bound into the leftovers of what was loved. This exhibition is a small monument to the poetic works of Bob Flanagan (1952-1996.) It is a wedding of everything, a wake, the waking light on what really happened: 'explosions, fireworks, ka-boom.'**

Participating Artists

Julie Becker
Nayland Blake
Bob Flanagan
Robert Gober
Jack Goldstein
Felix Gonzalez-Torres
Mike Kelley
Monica Majoli
Amy O'Neill
Michael Queenland
Sheree Rose
George Stoll

Special thanks to the Mike Kelley Foundation, the Felix Gonzalez-Torres Foundation, the ONE Archives at the USC Libraries, and to all of the artists and lenders to the exhibition.

*Flanagan, Bob. "The Real Story," in *The Kid Is The Man* (Bombshelter Press, 1980).

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List of works

(Front room)

Amy O'Neill

Post Prom Dance Floor, 1999/2022

mixed media

dimensions variable

Julie Becker

Suburban Legend, 1999

video, projector, screen and speaker, wood shelf and bench, *Suburban Legend* manuals

dimensions variable

Sheree Rose

Untitled, date unknown

Courtesy of the Bob Flanagan and Sheree Rose Collection at

ONE Archives at the USC Libraries, Los Angeles

Michael Queenland

Black Balloon Group, 2018

latex and resin

dimensions variable

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Nayland Blake
Single Restraint, 1990
canvas and steel
96 x 58 inches

Monica Majoli
Black Mirror (Judie), 2012
oil on panel
11 x 14 inches

Felix Gonzalez Torres
Untitled, 1988
framed photostat
9 x 11 inches

Mike Kelley
Pansy Metal/Cloved Hoof, 1989/2022
color serigraphs on silk
52 1/2 x 36 inches each

Sheree Rose
Untitled (Bob Flanagan Reading), date unknown
Courtesy of the Bob Flanagan and Sheree Rose Collection at
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Robert Gober

Heart in a Box, 2014-2015

corrugated aluminum, paper, paint, ink, plaster, cotton thread, plastic, cast glass

6 1/4 x 13 x 12 inches

Nayland Blake

Pink Posture, 2019

leather and steel

74 x 8 1/2 x 5 1/2 inches

Jack Goldstein

Portfolio of Performance, 1976-1985/2001

silkscreened text and color photographs mounted on paper

36 x 24 inches each

George Stoll

Untitled (sparkly garland remnant), 2022

mylar, glitter and silicone

4 5/8 x 5 1/2 x 3/4 inches

George Stoll

Untitled (New Years Eve: 2 streamers- aqua), 2002

Brass, primer, alkyd and string

2 parts: 53 x 7 x 1 inches

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(Back room)

Sheree Rose

Untitled (Bob Flanagan), date unknown

Courtesy of the Bob Flanagan and Sheree Rose Collection at
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Untitled (Bob Flanagan, Dennis Cooper, and Sheree Rose)ht, date unknown

Courtesy of the Bob Flanagan and Sheree Rose Collection at
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Julie Becker

Interior Corner #5, 1993

c-print

35 1/2 x 27 1/2 inches (framed)

Julie Becker

Interior Corner #6, 1993

c-print

36 x 28 1/4 inches (framed)

George Stoll

Untitled (garland remnant), 2004

wire, aluminum foil, cotton string and mylar

11 x 8 x 1 1/2 inches

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Bob Flanagan, Sheree Rose and Mike Kelley

100 Reasons, 1991

color video with sound

6:41 minutes

George Stoll

Untitled (New Years Eve: 2 streamers- orange), 2002

brass, primer, alkyd and string

2 parts: 53 x 7 x 1 inches

Nayland Blake

Kit for an Inebriated Performance, 1994

paper, bottles, brandy

16 1/4 x 13 x 10 inches