The 1940s
Untitled (Self-Portrait)  n.d. (c. late 1940s)
Pencil, conté & estompe on paper, 11 ½” x 8 ¼”
1249  Untitled  n.d. (c. late 1940s)
Ink, conté & estompe on paper, 9 3/4” x 8”
BORIS LURIE
THE 1940S

EXHIBITION at STUDIO HOUSE
239 E 77th ST. NY, NY 10075 18
JULY - 10 SEPTEMBER 2013
OPENING 18 July 6-8pm

BORIS LURIE ART FOUNDATION
50 CENTRAL PARK WEST NY, NY 10023
182. Portrait of my mother before shooting 1947
Oil on canvas, 36 ¼" x 25 ¾"
BORIS LURIE

HOLOCAUST SURVIVOR AS ARTIST: FROM MOURNING TO MEANING

Dr. Eva Fogelman

What is demanded of man is not, as some existential philosophers teach, to endure the meaninglessness of life, but rather to bear his incapacity to grasp its unconditional meaningfulness in rational terms.

-Viktor E. Frankl
Man’s Search for Meaning

The art of Boris Lurie (1924-2008) is aggressively offensive – it is often shocking, violent, and pornographic, and its depiction of women might easily be viewed as dehumanizing – but it is also powerfully expressive. To understand its ambiguities and its power, we must contextualize it as that of a Holocaust survivor, and see in its imagery the language of the camps. If we understand Lurie as witness and survivor of Holocaust and the culture of the camps, and see the first expression of his experience in his earliest art, we can grasp the work of the mature artist as witness to the culture that he survived into, see his work as simultaneously memorial and protest, and come to apprehend his growth from mourning to meaning.

Lurie was born in Leningrad in 1924 and raised in Riga, Latvia, in a highly-cultured Jewish family. His artistic talent was already recognized when he was still a young child, but he was only fifteen when the Germans and their collaborators rounded-up the Jews in his area in 1941. With his family, he was deported to the concentration camps of Riga, Salaspils, Stutthof, and finally Buchenwald-Magdeburg. His mother, sister, and grandmother were all murdered, but he and his father survived and were liberated by the Russians in 1945. Immediately after the war, while working for U.S. counter-intelligence agencies, Lurie began painting straightforward scenes of what he had witnessed in the camps – administrative scenes, bands of Sonderkommandos, executions, small acts of kindness, and moments of fear – without the sensational imagery he would later develop, immersing himself in feeling the pain and suffering of the Jews who were destined for annihilation.

Like all survivors, Lurie faced his imminent death every day in German captivity. The sexual abuse endured by both men and women started immediately upon incarceration in the concentration camps. The sexes were first separated, then stripped of their clothes, had their hair cut off and were then paraded nude before thousands – including their own children – to either the shower or the gas chamber. The dehumanization that Lurie endured alongside his father etched indelible, horrific, images in his memory.

The victims’ experiences and their responses to them shaped their personalities and affected their relationships later in life. In addition to personal degradation, persecution, and confrontation with death, they suffered great personal losses. The adult survivors whose families and friends were killed, and the child survivors who may have been too young to remember their loved ones, all go through a mourning process that leads to a search for meaning. In Lurie’s case this process is very clearly evident in his art.

In 1946 Lurie and his father immigrated to New York City. The New York of the post-9/11 era is accustomed to sharing grief and comforting victims of mass destruction and senseless suffering, but in post-WWII America, most Holocaust survivors suffered in silence. They were told, “Forget about the past, you are in America now.” Those who did listen to the survivors’ stories often underestimated or simply failed to understand the depth of their sufferings, responding to their accounts of starvation, for instance, with inanities like: “I know what you mean. We had food ration cards for chicken, no beef.” For survivors, the hope of being understood was all but nonexistent. In 1946, in the face of total incomprehension, Lurie began creating a series of works he called his “private paintings.”
Even in his early art we already see Lurie mourning his mother, sister, and grandmother, whether consciously or unconsciously. Many works feature the figures of three women in different guises, including three women’s heads, three women with the middle figure throwing up her hands, dismembered women, coffee drinkers, and a study of three nudes, among others. These are interspersed with prisoners back from work, the prison entrance, barbed wire, and approximately 146 others from the war series. The first painting of the three women is done in bright colors, as if representing the joyous life before the Holocaust.

In the late 1940s, Lurie’s paintings become more consciously stylized. He did a series of paintings of prostitutes, a theme he thought captured the “libertine” ladies of big city life, used to sell products and distract the masses from their worries. (As Lurie commented, “After World War II saturated the planet with death, lust became a tool in the battle for life. In lust – for the perfect Madonna/whore – you were alive.”) These paintings reflected society’s denial of mourning itself.
opposite top:
234 Untitled (Figures) n.d. (c. late 1940s)
Oil on canvas mounted on masonite, 14 ½" x 13 ½"

opposite bottom:
873 Untitled n.d. (c. 1946-1947)
Ink on paper, 8 ½" x 11"

above left:
1334 Untitled n.d. (c. 1946-1947)
Pencil & estompe on paper, 7" x 4 ¾"

top right:
1326 (recto) Untitled (Hillersleben) n.d. (c. 1946-1947)
Pencil on paper, 8" x 10 ¼"

center right:
1326 (verso) Untitled (Hillersleben) n.d. (c. 1946-1947)
Pencil on paper, 8" x 10 ¼"

bottom right:
1303 Untitled n.d. (c. 1946-1947)
Pen & ink, wash & pencil on paper, 8 ¾" x 2" x 10 ¼"
In Greenwich Village of the late 1950s, Lurie drifted among the Tenth Street art galleries filled with the works of second-generation abstract expressionists and the emerging style of Pop Art. At the local watering hole for artists, the famous Cedar Tavern, Lurie met another artist, Sam Goodman, who had documented the liberation as a war photographer with the Canadian Army film division. Goodman and Lurie had studios across the street from each other and often hung out together. Goodman was particularly fond of Lurie’s collection of pin-up girls, like the ones that American GIs kept in their lockers.

As a war photographer, Goodman had access to negatives and other files, and he provided Lurie with photos he amassed from the liberation of the camps, encouraging Lurie, who was trying to avoid all mention of the camps, to use the material and work on Holocaust themes. Lurie and Goodman, along with Stanley Fisher – an American WWII veteran who fought in the invasion of Normandy – along with other artists, began to work on using art to shock people into social activism and protest of the status quo, into reacting to the underlying horror in the world and fighting against it. Lurie also described the time as one in which sexual gratification was on everyone’s mind, but that probably, and ironically, there wasn’t much sexual activity because of all of the drinking that was going on.

This period saw the rampant commercialization of the art world, and one of the Tenth Street galleries that featured abstract expressionism, the March Art Cooperative, was falling apart. Lurie and Goodman decided to take it over and use it as a locus for protest. This was the heyday of Pop Art – Roy Lichtenstein, Andy Warhol, Peter Max, and others who celebrated and were rewarded by American consumerism, were all ascendant. Lurie and Goodman and their cohorts at their new gallery made themselves into the school of anti-Pop.

In the 21st century Nazism continues to symbolize great evil, and its imagery – both its regalia and the depiction of
its deeds – continues to shock. Holocaust historian, Saul Friedländer, sees the use of Nazi imagery as a dilemma in which we are at once drawn by the need to understand, or simply by “the attraction of spectacle;” as we also express “profound fears and, on the part of some, mute yearnings as well?”1 This certainly seems to have been the case when Adolph Eichmann, the chief architect of the Holocaust, was captured by Israelis in 1960 and put on trial in 1961, initiating the first major break in the silence enveloping survivors, who began to mourn by confronting the past, and talking, writing, or creating art about it.

The trial opened the floodgates to public discussion of the Holocaust. “So in that time when everything was opened up,” said Lurie, “it was against a general historical background: [it] happened during this time when Castro won the civil war in Cuba, at the time when Khrushchev became the head of the Soviet Union and loosened everything up. All over the world there was an atmosphere of loosening up.”

opposite left:
1322 Untitled n.d. (c. 1946-1947)
Ink & wash on cardboard, 9 ½ x 7 ½”

opposite right:
1313 Untitled n.d. (c. 1946-1947)
Pen & ink on paper, 10 ¼” x 8”

above left:
1279 Untitled n.d. (c. 1946-1947)
Pencil on paper, 10 ¼” x 8 ¼”

above right:
1346 Untitled n.d. (c. 1946-1947)
Ink & gouache on paper, 10 ¼” x 7”
For those familiar with Lurie’s art it may be difficult to believe that, until this point, the Holocaust was a taboo subject even for Lurie. “Nobody spoke about it,” he said. “Most of the people that I knew in the art world, and my friends, never knew that I was in a concentration camp. It was never talked about.” This is why his earliest paintings, of the camps, were never shown and why he called them his “private paintings.” But with the trial, society’s conversation about the destruction of European Jewry proliferated, and Lurie’s private mourning became public. The critic Donald Kuspit writes:

“Lurie’s art was his way of working through or metabolizing his Holocaust-induced trauma, indeed, digesting and excreting it in an endless gesture of expulsion (responsible for the provocative scatological character of much of his art.) To use Wilfred Bion’s notion, Lurie could never entirely purge himself of, let alone contain, his feelings about the Holocaust, nor rid himself of the sensations his experience of it aroused in him — its ‘sensational’ affect on him and the ‘sensational’ memories it left in his wake. What Bion calls the ‘breast container,’ that which could contain the raw feelings and sensations, his near death experience aroused, allowing him to refine and master them by linking them together into thoughts, and thus comprehend his negative experience of life by turning it into something positive — something that transcended it even as it acknowledged it — was taken away from him — destroyed when his mother and sister were destroyed....Dominance and submission — escape from submission by negating whatever dominated his thoughts, as sex and the Nazis undoubtedly did, as his imagery makes clear — are the subtext of his art.”

Lurie was at last ready to completely and openly confront his inner Holocaust experiences, the crucial beginning of the mourning process. The work that Sam Goodman had encouraged Lurie to produce, using photos of the Holocaust and of destruction, was generally reviled. He began making collages. Lurie had created a work, Flatcar Assemblage by Adolf Hitler (1945), titling a well-known liberation photograph of a cattle-car loaded with the emaciated corpses of Jews. In 1959, he took this image and superimposed a photo of a pin-up girl pulling down her panties, creating Railroad Collage, his most famous and controversial work. “By chance I juxtaposed them, but it was in me,” he said.

Without any preconceived ideas, he placed images one on top of the other, saturating the collages. These include his painted and collaged ‘Suitcase Series,’ where he labels them with his sister’s name, and in which a pin-up girl sits on top of a cattle-car. The word “Remember” appears in another painting. A poster for the film version of Nabokov’s Lolita — given to Eichmann during his trial to distract him (he returned it after two days) — was used as an element as well. A swastika takes center stage in some works, a
few remaining family photos fund their way into others. Upon seeing Railroad Collage at the March Gallery, viewers walked out in droves, and when Lurie showed his Holocaust work to a gallery owner, she ran out of the room yelling “NO!” This outburst inspired the title for the NO!art movement.

Lurie said in The Villager that NO!art was started “out of desperation. It wasn’t an intellectual program worked out by some philosophers or in some university…. [The idea was] total self-expression, and inclusion of any kind of social or political activity that was in the world, that took place in the world. What was also favored was a kind of protest, an outcry, anything that might be considered a radical expression, and that didn’t necessarily coincide with what was permitted under the then-current aesthetics…. Its aesthetics was to strongly react against anything that’s bugging you.”

One of NO!art’s most condensed messages was expressed in the 1963 Shit Show at Gallery Gertrude Stein, in which Lurie and Goodman, displayed sculptures of shit to express their disgust with the art scene. For Lurie, the whole show was an ironic gesture, since shit literally saved his life in Buchenwald. Ten days before liberation, the SS guards believed that the Allies had won the war and abandoned the camp. Lurie was relieving himself in a ditch when a friend came up to him and excitedly told him that the guards had left the camp, and that they should escape. Lurie pulled up his pants and they ran for their lives, spending the night in a shed outside the camp. Unfortunately for the rest, the SS guards returned the next day and organized a death march for the inmates, which few survived. Lurie always said that shit saved his life.

It is not surprising that neither the art world nor the public embraced Lurie’s ark or that of his colleague in the NO!art Movement. Viewers’ rage at the works, which should have been aimed as the real perpetrators of atrocity, was directed instead at Lurie, only the messenger of man’s inhumanity. And they continue to mistake the diagnosis for the cause even in our own time, distancing themselves from thinking about the “real” issues.
Asked about the reception of his work by the art-viewing public, Lurie told The Villager in 2005, 

“[A]sked about the reception of his work by the art-viewing public, Lurie told The Villager in 2005, 

“I would say they were shocked. When you combine extremes like death, or injury, and all that, with sexual aspects, it shocks even today. [Because we tend to think differently in this way, despite the fact there’s an involvement between sex and death also and so forth.] In other words, if you use pin-up girls in order to comment on serious things, it’s confusing because the closed-minded person would react to this semi-pornography in a very hostile way. The person whose mind is more open would laugh it off. But they wouldn’t take it seriously.”

Pop Art began swallowing the art markets in 1964, shoving the NO!artists out of the picture nearly completely, along with the rest of the serious avant-garde. Their only champion was the gallerist Gertrude Stein, who continued to believe in the social and political force of their shock art, and its potential to incite change. Whereas the Pop artists cynically glorified the consumerist quest, Lurie’s images of women and degradation spoke to something that came from his excruciating emotional pain – and decried the fact that women were used to sell everything – from tobacco and toilet bowl cleaners to their own bodies. The tone of the collages is very different than in Lurie’s previous work. He has entered the “feeling stage” of mourning, and the viewer– deprived of any semblance of aestheticized distance– experiences Lurie’s rage as he imagines the circumstances that led to the murder of his loved ones.

NO!art began to gain momentum, getting attention in ARTnews and other important art journals, but its effect wasn’t widespread and certainly not as broad and intense as its protagonists hoped. Its influence would be felt, though, in the coming years, particularly with the political art that exploded during the Vietnam War in the late 1960s and early 1970s. As with any process of mourning, a period of denial follows the initial shock, a time when confrontation with the dead is dormant. Precisely such a period followed the initial phase – of the rejection – of NO!art.

For survivors who have lost whole families or are the only remnants of a once thriving community, the burden of self-identification is great. It is through the process of mourning that they begin to identify with those aspects of the deceased that are positive and life-affirming, rather than with images of the deceased as victims or heroes. The process is a gradual one, and happens almost unconsciously. Norman Kleeblatt, the curator at the Jewish Museum responsible for the provocative 2002 show Mirroring Evil: Nazi Imagery/Recent Art, called Lurie’s works “transgressive art about the Holocaust era that places the viewer at the highly uncomfortable intersection between desire and terror….Simply put, as we look at these opposing scenes of defilement, Lurie forces us to confront our own voyeurism. The artist equates our looking at representations of victims with viewing pornography…. The visual representations are so horrific that it is easier to ignore them than to engage in the many terrifying issues they bring forth.”

Kleeblatt understands that Lurie cannot be accused of being dispassionate or distant from his subject matter, and feels that the reason Lurie’s works have seldom been shown or discussed – beyond his own aggressive avoidance of the art market – is that Lurie raises irreconcilable issues to extraordinarily high levels:

“Lurie’s collages crossed boundaries. But who sets these boundaries, and who dares to traverse them? Not least, who has the right to? Whatever the answer, most ideological boundaries especially those regarding representation – have a way of dissolving with time. What has seemed shocking, transgressive, or inappropriate in one decade becomes normalized by repeated exposure and by distance, not so much from the events represented, but from societal attitudes that prevailed at the time of their creation. Transgressive art questions assumed proprieties and often attempts to change society’s standards and behaviors. Breaking one set of assumptions permits a new set of questions to be broached.

“But Lurie’s simultaneous crossing of forbidden boundaries – ones that have to do with sexuality, voyeurism, and the Holocaust – creates an entanglement that few historians or curators have chosen to engage. Through non-engagement, however, we remain at an impasse, and serious issues proposed by this survivor are left unresolved.”
1506  Untitled  n.d. (c. 1946-1947)
Pastel and gouache on paper, 23" x 17"
Although Lurie has engaged his own horrific experience, through the lens of which he continued to look at his contemporary world with a fury against its insistent violence, greed, and oppression, his viewers have not necessarily achieved his clarity, even with the benefit of his insight.

As in other situations of loss, the stages of mourning move from shock, to denial, to confrontation, to feelings, and ultimately to the search for meaning. At times, external factors can jolt people back into previous stages, and sometimes the stages are not mutually exclusive. Survivors and descendants who are in denial do not want to know details and do not want to confront the past. They never attend a memorial service, read a book, visit a Holocaust museum or memorial or read an oral history. They avoid Holocaust-related films, and they complain that there is too much focus on the Holocaust.

A different level of awareness sets in when a barrier to confronting the past is removed. This is the “confrontation” phase in mourning, the phase Lurie entered with the creation of Railroad Collage, agitated by many under-surface forces, but very probably aggravated by the ever-more disturbingly commercial aspects of the art market.

above:
1343  Untitled n.d. (c. 1946-1947)
Charcoal & watercolor on paper, 8 ¼” x 11 ¾”
(recto and verso)

opposite top left:
1245  Untitled n.d. (c. 1946-1947)
Ink, conté & crayon on paper, 8 ¼” x 8”

opposite bottom right:
1283  Untitled n.d. (c. 1946-1947)
Ink on paper, 4” x 4 ½”
The "feeling stage" is the third stage of mourning, in which survivor guilt plays a huge role. The feelings of grief, sadness, depression, anger, rage, revenge, helplessness, and survivor guilt can be overwhelming, and have the potential to become a dysfunctional state of being — making some people feel like they must deprive themselves of joy and suffer in the present.

Lurie was certainly no stranger to this phenomenon, living much of his life amid squalor that his objective material circumstances easily rendered unnecessary.

As the mourning process mutes the raw pain of experience and memory, it gives way to a search for meaning, a way to transform the feelings associated with loss into constructive behavior that makes a difference to oneself and to society.

The "search for meaning," is the final stage of mourning. It connects us to the life and the culture that was destroyed, and it heals those who have gotten stuck in the emotional stage of the mourning process. Interestingly, it would seem that the search is best accomplished through group efforts — in Lurie’s case, with other artists. To fight oppression and racism, to raise Holocaust consciousness, to help others in general, demands a collective effort, an effort with an accordingly greater potential to make a difference. Lurie’s oeuvre is clearly an attempt to do just that, as shocking and sickening as it might be to the viewer. His art is a personal and societal portal through which to enter this process and deal with both past and present evil.

Lurie challenges us to confront man’s inhumanity to man. James Young, an expert in Holocaust memorials and memory, explains the viewer’s dilemma confronted by work like Lurie’s as being connected to "how self-aware each of us is when it comes to understanding our own motives for gazing on such art, or our own need to look evil in the face even as we are repelled by what we see." Lurie puts evil right in front of us and insists that we understand our motives, and our complicity, in what we see. That will never become an easy thing to reckon with.

Notes


1508 Untitled n.d. (c. 1946-1947)
Pastel and gouache on paper, 24 ½” x 18”
64 Untitled n.d. (c. 1946-1947)
Oil on canvas mounted on masonite, 28" x 39 1/2"
302. Back from Work Prison Entrance 1946-1947
Oil on canvas board, 17 ¾" x 25"
above:

45 Untitled n.d. (c. 1946-1947)
Oil on board, 20" x 15"
1761 Untitled n.d. (c. 1946-1947)
Watercolor and ink on paper, 9 1/2" x 7 1/2"
1244 Untitled n.d. (c.1946-1947)
Ink & watercolor on paper, 10 ½" x 8"
**top left:**
1261: *Untitled* n.d. (c. 1946-1947)
Pencil, conté crayon & gouache on paper, 8 ¼" x 5 ¾"

**bottom left:**
1268: *Untitled* n.d. (c. 1946-1947)
Pencil & crayon on paper, 8 ¼" x 5 ¾"

**top right:**
1267: *Untitled* n.d. (c. 1946-1947)
Pencil on paper, 8 ¼" x 5 ¾"

**bottom right:**
1275: *Untitled* n.d. (c. 1946-1947)
Pencil & crayon on paper, 8 ½" x 5 ¾"
top:
1307  Untitled  n.d. (c. 1946-1947)
  Conté & estompe on paper, 8 ¼" x 11 ¼"

bottom:
1271  Untitled  n.d. (c. 1946-1947)
  Ink, conté & estompe on paper, 5 ½" x 7 ½"
**1276** *Untitled* n.d. (c. 1946-1947)
Conté & estompe on paper, 8” x 11 ½”
1277 Untitled n.d. (c. 1946-1947)
Conté on paper, 11 ½” x 8”
**top:**

1247 *Untitled (Aftermath)* n.d. (c. 1946-1947)
Ink on paper, 8" x 10"

**bottom:**

1332 *Untitled* n.d. (c. 1946-1947)
Conté, crayon & estompe on watercolor paper, 8 ¼" x 11 ¾"
top:
1507 Untitled n.d. (c. 1946-1947)
Pastel and gouache on paper, 17” x 22”

bottom:
1266 Untitled n.d. (c. 1946-1947)
Pencil on paper, 5” x 8”
opposite top:
1485 Untitled n.d. (c. 1946-1947)
Oil on unprimed canvas, 22" x 27"

opposite bottom left:
260 Untitled 1946
Oil on plaster, 7" x 7" x 1"

opposite bottom right:
1716 Untitled n.d. (c. 1946-1947)
Oil on foamcore, 19" x 13"

this page:
51 Untitled n.d. (c. 1946-1947)
Oil on board, 40 1/4" x 30"
top:
1505 Untitled n.d. (c. 1946-1947)
Pastel and gouache on paper, 19" x 25"

bottom left:
882 Untitled (Trees) n.d. (c. 1946-1947)
Ink and charcoal on paper, 8 3/4" x 11"

bottom right:
891 Untitled (Trees) n.d. (c. 1946-1947)
Ink on paper, 9" x 12"
824 Untitled n.d. (c. 1946-1947)
Oil on canvas, 50" x 50"
opposite top left:
1297 Untitled n.d. (c. 1946-1947)
Ink on paper, 12 7/8" x 8"

opposite bottom left:
1280 Untitled n.d. (c. 1946-1947)
Conté & charcoal on paper, 11 1/4" x 8 1/4"

opposite top right:
1312 (recto) Untitled (The Way of Liberty) n.d. (c. 1946-1947)
Ink & wash on paper, 10 3/4" x 7 3/4"

opposite bottom right:
1278 Untitled n.d. (c. 1946-1947)
Ink & gouache on paper, 9 3/4" x 8"

1282 Untitled (Before the Show Starts) n.d. (c. 1946-1947)
Pencil, conté & estompe on paper, 5 3/4" x 7 1/2"
top:

1254  *Untitled* n.d. (c. 1946-1947)
Ink & pencil on paper, 5 3/4" x 7 3/4"

bottom:

1252  *Untitled* n.d. (c. 1946-1947)
Ink & crayon on paper, 8" x 11"
top left:
1325 Untitled n.d. (c. 1946-1947)
Pen & ink on paper, 10 ¼” x 8”

top right:
1309 Untitled n.d. (c. 1946-1947)
Conté & estompe on paper, 11 ¾” x 8 ¾”

bottom:
1340 Untitled (Cat) n.d. (c. 1946-1947)
Ink on paper, 8” x 10”
top left:
1323 Untitled n.d. (c. 1946-1947)
Pencil & estompe on paper, 10 ¼" x 8 ¼"

bottom left:
1327 Untitled n.d. (c. 1946-1947)
Pencil on paper, 10 ¾" x 8"

top right:
1310 Untitled n.d. (c. 1946-1947)
Graphite & estompe on paper, 10 ¼" x 8"

bottom right:
1312 (verso) Untitled (The Way of Liberty) n.d. (c. 1946-1947)
Pencil on paper, 10 ¼" x 7 ¾"
top left:
1308 Untitled n.d. (c. 1946-1947)
Charcoal on paper, 11 5/8" x 8 1/4"

bottom left:
1346 Untitled n.d. (c. 1946-1947)
Pencil on paper, 11 5/8" x 8 1/4"

top right:
1308 Untitled n.d. (c. 1946-1947)
Charcoal on paper, 11 5/8" x 8 1/4"

bottom right:
1251 Untitled n.d. (c. 1946-1947)
Pencil on paper, 11 5/8" x 8 1/2"
top left:
1324 Untitled n.d. (c. 1946-1947)
Pencil on paper, 10 ¼" x 8"

bottom left:
1274 Untitled n.d. (c. 1946-1947)
Pencil on paper, 7 ¾" x 5"

top right:
1321 Untitled n.d. (c. 1946-1947)
Pencil & estompe on paper, 10 ¼" x 8"

bottom right:
1304 Untitled n.d. (c. 1946-1947)
Blue pencil on paper, 11" x 8"
top:
1289  *Untitled* n.d. (c. 1946-1947)
Pencil on paper, 5" x 7 3/4"

bottom left and right:
1292 (recto & verso)  *Untitled* n.d. (c. 1946-1947)
Pencil on paper, 11 3/8" x 8 3/4"
top:
1299 Untitled n.d. (c. 1946-1947)
Charcoal & crayon on paper, 8” x 13”

bottom left:
1285 Untitled n.d. (c. 1946-1947)
Ink on paper, 5 ½” x 7 ½”

bottom right:
1338 Untitled n.d. (c. 1946-1947)
Pen & ink on paper, 8” x 13”
top left:
1315 (recto)  Untitled (On the Street)  n.d. (c. 1946-1947)
Pen & ink on paper, 10 ¼" x 8 ¼"

bottom left:
1315 (verso)  Untitled (On the Street)  n.d. (c. 1946-1947)
Pencil on paper, 10 ½" x 8 ¼"

top right:
1348  Untitled  n.d. (c. 1946-1947)
Pencil & estompe on paper, 10 ¾" x 7 ½"

bottom right:
1259  Untitled  n.d. (c. 1946-1947)
Pencil on paper, 7 ¾" x 5"
top left:
1333 *Untitled* n.d. (c. 1946-1947)
Ink on paper, 7 ¾" x 5 ¼"

bottom left:
1263 *Untitled (Alert)* n.d. (c. 1946-1947)
Ink on paper, 8 ½" x 7 ½"

top right:
1256 *Untitled* n.d. (c. 1946-1947)
Ink & gouache on paper, 8 ¼" x 6 ½"

bottom right:
1330 *Untitled* n.d. (c. 1946-1947)
Pencil & pencil on paper, 10 ¼" x 8"
top:

1305  Untitled  n.d. (c. 1946-1947)
Pencil & conté on paper, 8 3/4" x 11 5/8"

bottom left:

1335  Untitled  n.d. (c. 1946-1947)
Pen & ink on paper, 10 5/8" x 7 3/4"

bottom right:

1328  Untitled (12 hours, Central European Time)  n.d. (c. 1946-1947)
Pencil on paper, 10 3/4" x 8 3/8"
top left:
1288  *Untitled*  n.d. (c. 1946-1947)
Pencil & ink on paper, 7 3/4" x 5 1/2"

bottom left:
1349  *Untitled*  n.d. (c. 1946-1947)
Ink & crayon on paper, 10 1/4" x 8 1/4"

top right:
1302  *Untitled*  n.d. (c. 1946-1947)
Charcoal & pastel on cardboard, 9 1/2" x 9 1/2"

bottom right:
1347  *Untitled (TZ)*  n.d. (c. 1946-1947)
Pen & ink & pencil on paper, 10 3/4" x 8 1/4"
1351. *Untitled* n.d. (c. 1946-1947)
Ink & gouache on paper, 11” x 8 3/4”
Untitled  n.d. (c. late 1940s)
Pastel and gouache on paper, 26" x 35 ½"
49 *Untitled* n.d. (c. late 1940s)
Oil on board, 60" x 37 ¾"
1314  Untitled  n.d. (c. late 1940s)
Ink on paper, 9" x 5 ½"
top:  
1286  Untitled  n.d. (c. late 1940s)  
Ink & lavis on paper, 5 3/4" x 8 3/4"

bottom:  
1311  Untitled  n.d. (c. late 1940s)  
Ink on paper, 7 3/4" x 9 3/4"
top left:
1281  *Untitled*  n.d. (c. late 1940s)
Conté & crayon on paper, 11" x 7"

bottom left:
1342 (recto)  *Untitled*  n.d. (c. late 1940s)
Charcoal & pencil on paper, 11 ¼" x 8 ¼"

top right:
1352  *Untitled*  n.d. (c. late 1940s)
Pencil & crayon on paper, 10 ¼" x 8 ¾"

bottom right:
1342 (verso)  *Untitled*  n.d. (c. late 1940s)
Charcoal & pencil on paper, 11 ¼" x 8 ½"
881 Untitled  n.d. (c. late 1940s)
Ink on paper, 11" x 8 ½"
top:  
1273  Untitled  n.d. (c. late 1940s)  
Ink & crayon on paper, 8" x 11 3/4"  

bottom:  
1287  Untitled  n.d. (c. late 1940s)  
Ink on paper, 5 3/4" x 8 3/4"
top:
1339  *Untitled*  n.d. (c. late 1940s)
Pencil on paper, 8 ¼" x 11 ¾"

bottom:
1341 (recto)  *Untitled (Lolita Joules)*  [sic.]  n.d. (c. late 1940s)
Ink on paper, 8 ¼" x 11 ¾"
top left:
1265 Untitled n.d. (c. late 1940s)
Ink & lavis on paper, 9” x 6 1/2”

bottom left:
1250 Untitled (Long Long Time) n.d. (c. late 1940s)
Ink on paper, 13 3/4” x 8”

top right:
1269 Untitled n.d. (c. late 1940s)
Pencil & estompe on paper, 7 1/4” x 5 1/2”

bottom right:
1255 (recto) Untitled n.d. (c. late 1940s)
Pencil on paper, 7 1/2” x 5 3/4”
top left:
1248  Untitled  n.d. (c. late 1940s)
Ink on paper, 10\" x 8 3/4\"

bottom left:
1255 (verso)  Untitled  n.d. (c. late 1940s)
Pencil on paper, 7 1/2\" x 5 1/2\"

bottom right:
1298 (verso)  Untitled  n.d. (c. late 1940s)
Pencil, crayon, conte & watercolor on paper, 11 3/4\" x 8 3/4\"

top right:
1298 (recto)  Untitled  n.d. (c. late 1940s)
Pencil, crayon, conte & watercolor on paper, 11 3/4\" x 8 3/4\"
top left:
1296 Untitled n.d. (c. late 1940s)
Conté & crayon & pencil on paper, 11 ¾" x 8 ¼"

bottom left:
1262 Untitled n.d. (c. late 1940s)
Ink, watercolor & gouache on paper, 8" x 5"

top right:
1258 Untitled n.d. (c. late 1940s)
Pencil & crayon on paper, 7 ½" x 5 ¾"

bottom right:
1264 Untitled n.d. (c. late 1940s)
Pencil on paper, 5 ¾" x 4"
**top left:**

1319 (recto) *Untitled (monotype on new process)* n.d. (c. late 1940s)
Pencil & estompe on paper, 10 1/4" x 8 1/4"

**bottom left:**

1306 *Untitled* n.d. (c. late 1940s)
Conté & estompe on paper, 11 1/4" x 8 1/4"

**top right:**

1290 *Untitled* n.d. (c. late 1940s)
Ink on cardboard, 6 1/2" x 4 1/4"

**bottom right:**

1301 *Untitled* n.d. (c. late 1940s)
Blue crayon on ruled paper, 11 1/4" x 8 1/4"
left:
1284 Untitled (Hunger, NY) n.d. (c. late 1940s)
Conté & estompe on paper, 8” x 5”

top right:
140 Untitled n.d. (c. late 1940s)
Oil on canvas, 32” x 24”

bottom right:
1270 Untitled n.d. (c. 1946-1947)
Ink on paper, 5 ¼” x 5 ¼”
top left:
1331 Untitled n.d. (c. late 1940s)
Ink on paper, 11 ¾" x 8 ¾"

bottom left:
1291 Untitled (Give, Hunger, NY) n.d. (c. late 1940s)
Ink & estompe on cardboard, 6 ¾" x 5 ¼"

top right:
1341 (verso) Untitled (Lolita Jonefes[sic]?) n.d. (c. late 1940s)
Ink on paper, 8 ¼" x 11 ¾"

bottom right:
1272 Untitled n.d. (c. late 1940s)
Pencil on paper, 5 ½" x 7 ½"
top left:
1319 (verso) Untitled [monotype on new process]  n.d. (c. late 1940s)
Pencil & estompe on paper, 10 ½" x 8 ½"

bottom left:
1300  Untitled  n.d. (c. late 1940s)
Pastel & charcoal on paper, 12" x 9"

top right:
1318  Untitled  n.d. (c. late 1940s)
Pencil on paper, 10 ½" x 8"

bottom right:
1317  Untitled  n.d. (c. late 1940s)
Pencil & estompe on paper, 10 ¼" x 8 ¼"
top left:
1336  *Untitled*  n.d. (c. late 1940s)
Conté & estompe on paper, 10 ¼" x 8 ¾"

bottom left:
1293  *Untitled*  n.d. (c. late 1940s)
Pencil & crayon on paper, 11 ¾" x 8 ¼"

top right:
1337  *Untitled*  n.d. (c. late 1940s)
Conté & estompe on paper, 10 ¼" x 8 ¾"

bottom right:
1316  *Untitled*  n.d. (c. late 1940s)
Ink on paper mounted on paper, 6 ¾" x 5 ¼"
top left:
1320  Untitled  n.d. (c. late 1940s)
Crayon conté & estompe on paper, 10 ¼" x 8"

bottom left:
935  Untitled  n.d. (c. late 1940s)
Ink on paper, 10" x 8 ¼"

top right:
1329  Untitled  n.d. (c. late 1940s)
Pen & ink on paper, 10 ¼" x 8"

bottom right:
1257  Untitled  n.d. (c. late 1940s)
Crayon on paper, 8" x 5"
top left:
1344 Untitled n.d. (c. late 1940s)
Pen & ink, crayon, pencil & estompe on paper, 13" x 8"

bottom left:
1350 Untitled (RK) n.d. (c. late 1940s)
Pen & ink & pencil on paper, 11 ¼" x 8 ¼"

top right:
1345 Untitled n.d. (c. late 1940s)
Ink on watercolor board, 12" x 9 ½"

bottom right:
1294 Untitled n.d. (c. late 1940s)
Conté & gouache on paper, 11" x 8 ½"
Exhibition at STUDIO HOUSE
239 E. 77th St. New York, NY 10075
18 JULY - 10 SEPTEMBER 2013
Opening Reception 18 July 6-8pm

BORIS LURIE ART FOUNDATION
50 Central Park West
New York, NY 10023
(212) 595-0161
info@borislurieartfoundation.org
www.borislurieartfoundation.org

In the years since his death in 2008, the Boris Lurie Art Foundation, established to support politically engaged art and to propagate the work of Boris Lurie, has mounted exhibitions of Lurie’s work at the Chelsea Art Museum in New York, at the Zverevsky Center for Contemporary Art in Moscow, at the Robert F. Kennedy Center for Justice and Human Rights in Florence, Italy, and at the BOX Gallery in Los Angeles.

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1109  Untitled  n.d. (c. late 1940s)
Ink on paper, 6 ¾" x 11 ½"

EVA FOGELMAN, PhD, is a social psychologist, psycho-therapist, supervisor, author and filmmaker. She is in private practice in New York City. Co-director, Child Development Research (includes International Study of Organized Persecution of Children, Co-founder of Psychotherapy With Generations of the Holocaust and Related Traumas at Training Institute for Mental Health,), and Founding Director of Jewish Foundation for Christian Rescuers (the Jewish Foundation for the Righteous).

Dr. Fogelman is author of the Pulitzer Prize nominee Conscience and Courage: Rescuers of Jews During the Holocaust and co-editor of Children During the Nazi Reign: Psychological Perspective on the Interview Process. She is the writer and co-producer of the award winning documentary Breaking the Silence: The Generation After the Holocaust (PBS). Her numerous writings appear in professional as well as popular publications, and she is a frequent speaker at national and international forums, as well as on radio and television. She serves on many boards including the American Gathering and Federation of Jewish Holocaust Survivors and Their Descendants, Hadassah Women’s Study Center at Brandeis University, Counseling Center for Women in Israel, Volunteer, Training Institute for Mental Health, Child Development Research and Hidden Child Foundation, ADL, and an advisor to the United States Holocaust Memorial Museum.
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