

(Rm 211 @ (e)merge)

CHARLES KRAUSE **REPORTING FINE ART**

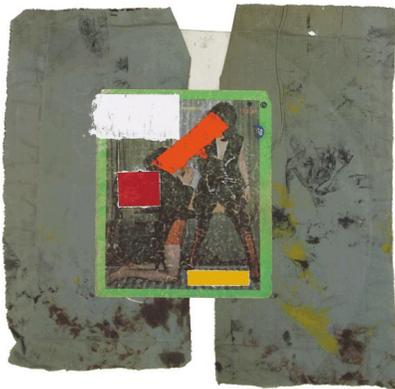
The art of social and political change

ABOUT THE ARTISTS



Boris Lurie (1924-2008) survived more than four years in Nazi death camps during World War II before his liberation from Buchenwald in 1945 at the age of 21. His powerful and artistically significant work, which spans a period of more than 60 years between his resettlement in New York in 1946 and his death in 2008, speaks to the psychological and emotional trauma and loss suffered by the estimated 6 million Jews who perished, and those who survived, the Holocaust.

Lurie's paintings, collages, assemblages and other work also reflect the artist's strongly held "progressive" political views, controversial during the 1950's and 60's at the height of the Cold War, critical of U.S. dependence on nuclear deterrence; McCarthyism; the social conformity and superficiality of American culture; and his conviction that artists had a responsibility to engage with, and use their work and creativity to influence, the political and social environment in which they lived. In 1960, Lurie founded the No!Art Movement in New York, in part to register his opposition to Pop Art and what he saw as its celebration of the consumerism and materialism in place of values he thought more important.



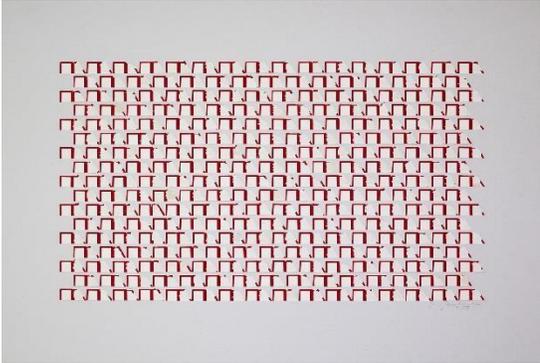
Largely ignored and infrequently exhibited during his lifetime, Lurie left an estate of well over 2,000 works of art, virtually all the work he ever created, to the Boris Lurie Art Foundation in New York. The Foundation is actively engaged in arranging exhibits of Lurie's work, including extraordinary drawings dating from the 1940's depicting what Lurie saw and experienced in the death camps; these Holocaust drawings are now on display at Studio House on E 77 Street in New York.

Art historians who have seen the Lurie estate believe that as more of his work is exhibited publicly, he will come to be viewed as one of the 20th century's great masters, the artist whose work represents the enormity of the suffering and loss that was the Holocaust. Lurie's work has never before been seen, or offered for sale, in Washington.



JERZY JANISZEWSKI is the graphic artist whose powerful logo for the Solidarity trade union movement, created in 1980, became the symbol of opposition to communism in Poland and throughout Eastern Europe, leading to the collapse of Warsaw Pact and the Soviet Union---and the end of the Cold War ---a decade later.

Janiszewski's red-and-white Solidarity logo, incorporating Poland's national colors and the Polish flag, is now considered one of the 20th Century's most important graphic designs and is in the



permanent collections of the Victoria and Albert Museum in London, the musee d'arte contemporaine in Paris and the Museum of Modern Art in New York.

In addition to a rare early print of the logo from the artist's personal archive, several of Janiszewski's mixed media paintings and collages, many of them made from pieces of Marlboro cigarette boxes and other scraps of paper from his years in exile before the communists relinquished control of Poland in 1990, will also be on display at

(e)merge.

When Janiszewski's work was first shown at Charles Krause/Reporting Fine Art in 2011, the exhibit was reviewed and selected as a Critic's Pick by Artforum Magazine and named one of the "10 Best" gallery shows of 2012 by *The Washington Post*. Janiszewski now lives in Spain, where he continues to create graphic designs for governments and leading corporations and the one-of-a-kind collages that were so well-received two years ago in the United States.



KM Ramich is a gifted North Carolina-based artist whose whimsical yet deadly serious assemblages and pottery reflect her strongly-held social and political views ranging from the environment and the need to protect endangered species; to the financial crisis of 2008; to the strict new gun control laws she believes are required to reduce gun violence in the United States.

Working with industrial parts and found objects, Ramich's work includes a recent series of robot-like assemblages, with lights that blink on and off, titled "Mother's Little Helpers." Wonderfully inventive and playful, the robots were created with a serious double purpose in mind: to accompany, and protect, the children of working mothers should a gunman be waiting to kill the children at school and to point out the absurdity of allowing the sale of semi-automatic weapons to anyone in the United States who wants to buy them without requiring even the most cursory background check.

Several of Ramich's "Mother's Little Helpers" will be on display and for sale at (e)merge should any of those attending the fair see their great artistry and/or have the need of owning one of them to protect their young children.

Also on display will be several of Kathleen's Purse Rhymes assemblages, based on English nursery rhymes. They are, she says, meant to "call into question the basic assumptions of our mercantile culture," not unlike the English nursery rhymes themselves, which some historians believe were "coded historical narratives and covert protests" against corruption and misdeeds by England's rulers long ago.

The artist will be available to talk about work her at (e)merge.

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