

**NO!**

**Boris Lurie  
Sam Goodman  
Stanley Fisher**

**and NO!art**

# !OM

## Off Balance

Photobook Week Aarhus 2022

27.10.—30.11.2022

*Boris Lurie*  
BORIS LURIE  
ART FOUNDATION



GALLERY  
IMAGE

ARoS



dreyersförc



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du Canada

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for the Arts

NORDEA  
FONDEN

## Welcome to HEART! Holger Reenberg

It is our pleasure to welcome the exhibition NO! at HEART museum, in the framework of the ninth edition of Photobook Week Aarhus.

HEART is situated in Birk on the outskirts of Herning a.k.a. "The white City". It is just across the street from the Angli building where the local shirt factory owner Aage Damgaard employed many artists in the 1960s from both Denmark and abroad. Some of those artists left behind their art works and they came to start the base of Aage Damgaard's private collection which is the HEART collection today.

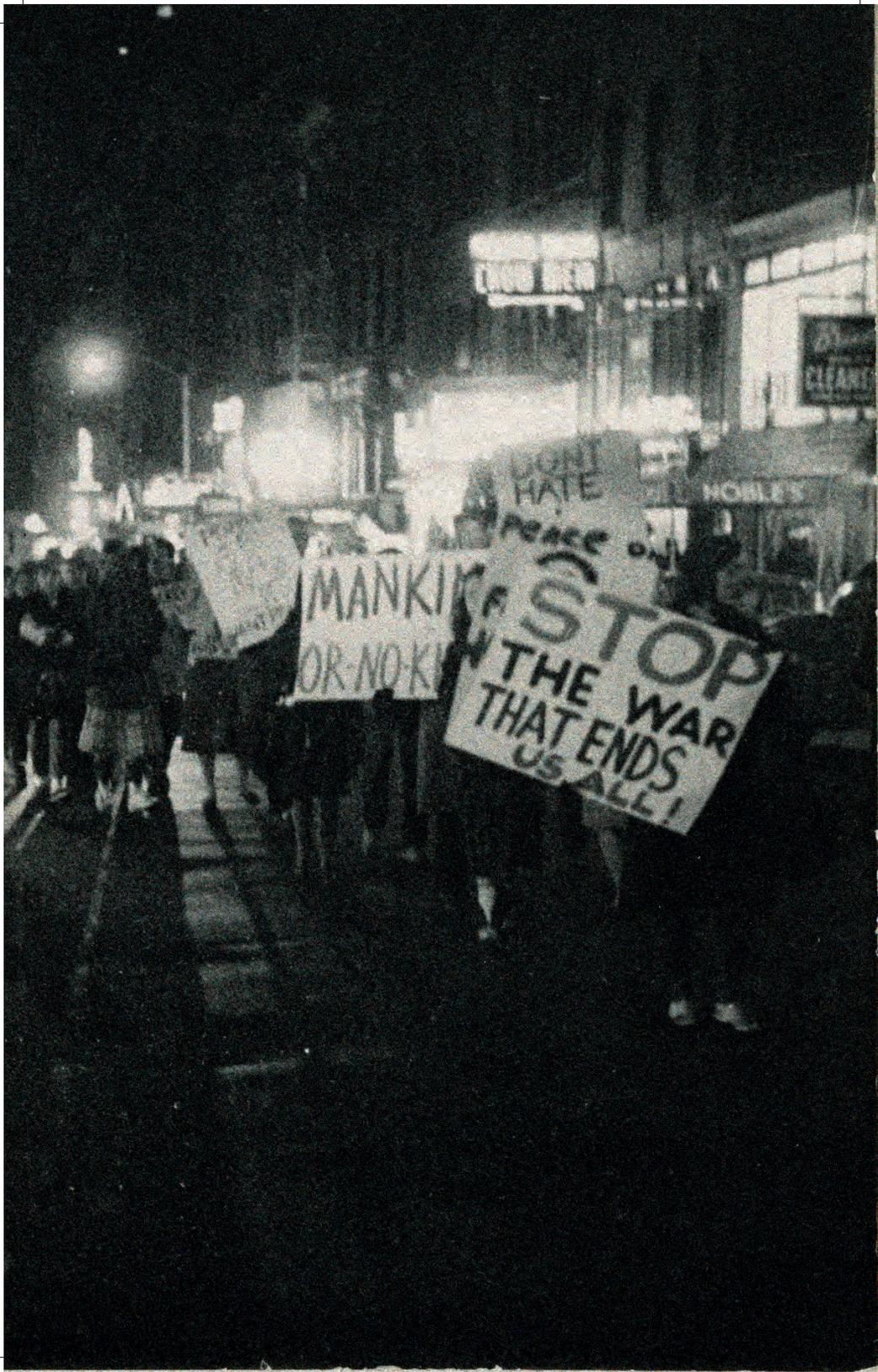
For the last 30 years, Herning Museum of Art has displayed its Collection and a variety of special exhibitions that reflected Danish and international art from the 1950's and forward. In 2020, we started our collaboration with Photobook Week Aarhus, and have since supported the festival. We particularly enjoy seeing how this small but ambitious festival reflects a continuous study of the evolution and role of the medium. And its border with related disciplines, such as the artists' book and the multiple, for example.

HEART's collection holds Danish and international conceptual and experimental art from the 1930s until today. The Italian artist Piero Manzoni holds a central position in our collection, which also consists of works by Paul Gadegaard, Ingvar Cronhammar, Bjørn Nørgaard, Joseph Beuys, Mario Merz, Jannis Kounellis, Knud Hvidberg, John Kørner, and Troels Wørsel, among many others.

We feel that our museum is the perfect place to host this first exhibition of the NO!art group in Denmark, and want to thank the Boris Lurie Art Foundation for their support in this endeavour, as well as Photobook Week Aarhus for our great partnership.

I truly hope that the public will enjoy the works that have been selected to represent the NO!art group's multifaceted legacy as much as we do ●





I was kindly asked to write this introduction to the No Show for two oddly pertinent reasons: I am the editor of *The Beats*, an anthology of Beat Generation prose and poetry, and the editorial director of *'Nugget'* magazine. If you couple the outcrys of Beat literature with the direct erotic charge of a magazine like *'Nugget'*, you have a unique marriage of elements which could not have been dreamed up before this specific, cockeyed period we're living in. Both the writing and the pictures glory in sources of repressed life that couldn't very well find their way into such publications as *The New York Times*, *The New Yorker*, or even the *Partisan Review*. At its best, this exposure of flesh and frankness is too disturbing for the intellectually mink-lined operations named above and at its frankest it bitterly offends traditionalists who want expression which is subdued, selective and discreetly clean.

Without forcing the question, I see an unmistakable competition between a magazine like *'Nugget'* and the present exhibition. Although our ambition and daring have not yet gone the lengths of artists like Boris Lurie and Sam Goodman, because we are a mass magazine and can only subvert hollow tradition and dullness by easy stages, both the magazine and this exhibition share a passion for contemporary imagery. We both are mediums for the release of the most vivid, racy and caustic sights and scenes which all but overwhelm the sensitive American eye. The painters in this show, from the shrill siren-warnings of Stanley Fisher to the obsessive phallic imagery of Yayoi Kusama, are however much more aggressive and individualistic than what we have so far visually permitted in *'Nugget'*. Even a sassy mass-publication like ours must bend an ear to the cash register in order to survive, and this means that we must be ever alert to entertaining as well as alarming. But the majority of the works in this exhibition are entertaining only as an after-thought I believe; their primary intention is to communicate, or more accurately, to give a savage experience that owes little to that diplomatic finesse which all commercial art must cultivate. These artists are totally unbound to their vision, so to speak, letting escape all the smelly gases that cause constipation in so many other compartments of psychological and even artistic life.

This in itself is reason for genuine respect, I believe, even if you recoil or are angered by the calculated extremism of some of the work. Why? Because serious art in a rather cowardly

mass society such as ours must constantly assert to the public that it is motivated by a different purpose than the decorative or simply artful work which is gobbled up by mass-media man without indignation. America today is no place for self-respecting beauty which doesn't threaten complacency. We have too much sickness in every compromised area of our lives to need art that soothes. Marvelous French masters are not in tune with us right now. We need art that screams, roars, vomits, rages, goes mad, murders, rapes, commits every

drowning in a stew of toxicaids. Coca-Cola mad men and tight-jeaned asses — that the "material carnivals" of our society has pyramided beyond laughter or tears. This is the life we know with our own eyes; but it is so incredible by previous standards that we try to gloss experience with the formal consolations of another period. These artists are too much in love with the monstrosities of contemporary life to fake their vision: the bulk of the work in this show is an appropriately brutal effort to cope with a brutish environment.

point of paint and fantasy, all done within terms of the female sensibility — so different from my own that I am an insensitive translator of all three ladies' language and advise you to react to their broken melodies with your own sensory equipment.

But with men like Lurie, Goodman, Fisher and Tyler, the work hits you like a rock hurled through a synagogue window. Smash! — and a 100 emotions follow in its wake, blasphemy, violence, hatred, release, fear, disgust, anger. After having suffered a critical brushoff in their

doing doodles before a mirror.

The garishness of their color, the postcoque externality of emotion, the flashy, honky-tonk "Beat Coney Island" tone and lack of shading in the materials — all these are deliberate tabloidlike devices to give you the real yummy taste of our squawking American nightmares. "A match skating in a vinyl" was Hart Crane's almost chaste image of disgust 30 years ago; now it has multiplied into these bashed-in TV sets, girle pinups next to concentrationcamp mass graves, in short the unmedied film strips of the contemporary id which usually end up in the mind's wastepaperbasket. To be honest, I am at moments uncomfortable with the garment-center school and hysteria that squirts out from some of the work even though I understand its necessity. A good example of this is the Stanley Fisher piece which hangs above my fireplace, purchased from his "help" show. What is remarkable about it is that it actually brings Times Square and its hunting-chick, suicide-pill desperation into my house. I feel naked before it, it is such a trophy hunted down in the jungle of public life that it seems to be alive. I resent it because it is so raw, vulgar, smeared, screechy, hardly separate from the fevered streets that inspired it. And yet I love it because of its reality. Not being a painter, it seems to me extraordinary that the reality which I and thousands of my generation must cope with every day has been seized and thrown cursing into art.

Let us not kid each other. The life we are forced to live in New York and America today often seems like a bad pot-dream, paranoid and cruelly absurd beyond conventional description. Much of the work in this exhibition seems to me the closest approximation of this contemporary madhouse, which is our existential lot, that I have seen. Some of it is as unweave as a rollercoaster and the artists vary from con-man to saint, often in the same package. But what a picky little matter compared to more urgent needs. The times have decreed the noise an insanity that rise from the streets and drop down from the sky, and as the times always do, they have inspired a group of artists to use this time's own personality against itself. How right and necessary for us all!

SEYMOUR KRIM

# NO SHOW

bloody and obscene act it can express only a shred of the human emotions that lie prisoner beneath the sanitary tiles here in adman's utopia.

Most of us, people as well as painters, live every 24 hours in the midst of constant and previously unimaginable bewilderment these days. We are dazed. One's values, sense of purpose, psychic equilibrium, are zig-gunned from every side by the new barbarism that American culture has rained down upon us. No one who can feel is spared the absurdities, indignities — the sense of

Allan Kaprow's piece is an exception to my eye: it is cool, calculated and effective in a controlled and delimited sense. He has classic taste, but the point of view is too cautious; to be representative of what you will see. Esther Gilman's broken Christ shows the disenchantment of a private religious experience, perhaps bitter disillusionment is the closer description, and it no doubt succeeds but on a comparatively gentle level of wanhope. Michelle Stuart's sado-masochistic portraits and Yayoi Kusama's orchard of penises seem closer to the precise

early March Gallery exhibitions — the Vulgar, Involvement and Doom shows — this group of un-fashionables have now made it shockingly clear that they've invented a slam-bam art of the '60s which is going to turn a lot of people around. They use every handy aesthetic device (collage with mixed technique, overprints what Boris Lurie calls a "simultaneity of attack") that will topple the eye and rape your soul of its riches. They are a band of rapists in a sense, impatient, unsparring, open-filed and ready for action — "hot" pop artists out for copulation rather than cool ones

ROCCO ARMENTO / STANLEY FISHER / ESTHER GILMAN / SAM GOODMAN / GLORIA GRAVES / ALLAN KAPROW / KUSAMA / BORIS LURIE / J.-J. LABEL / MICHELE STUART / RICHARD TYLER

Exhibition arranged by Boris Lurie

OCTOBER 8 - NOVEMBER 2, 1963

OPENING TUESDAY, OCTOBER 8, 7-9

TUESDAY THROUGH SATURDAY, 11-5

GALLERY: GERTRUDE STEIN  
24 EAST 81 STREET ♦ NEW YORK 28, N.Y. ♦ LE 5-0600

## Timeline of early NO!art Exhibitions

1964

*American Way of Death*. Sam Goodman and Dorothy Gillespie at the Champagne Gallery, NY  
*NO-Sculptures*, Sam Goodman and Boris Lurie, Gallery: Gertrude Stein, New York, NY, May 12–30  
*Boris Lurie NO Posters*, Gallery: Gertrude Stein, New York, NY, Jan, 14–Feb 8

1963

*NO SHOW*, Rocco Armento, Stanley Fisher, Esther Gilman, Sam Goodman, Gloria Graves, Allan Kaprow, Yayoi Kusama, Boris Lurie, Jean-Jacques Lebel, Michelle Stuart, Richard Tyler, Gallery: Gertrude Stein, New York, NY, Oct 8–Nov 2  
*Boris Lurie*, Gallery: Gertrude Stein, New York, NY, Apr 6–May 4

1962

*Doom Show*, Galleria La Salita, Roma, Italy, Nov 8–Dec 2  
*B. Lurie, S. Goodman*, Galleria Schwarz, Milano, Italy, Sep 29–Oct 29

1961

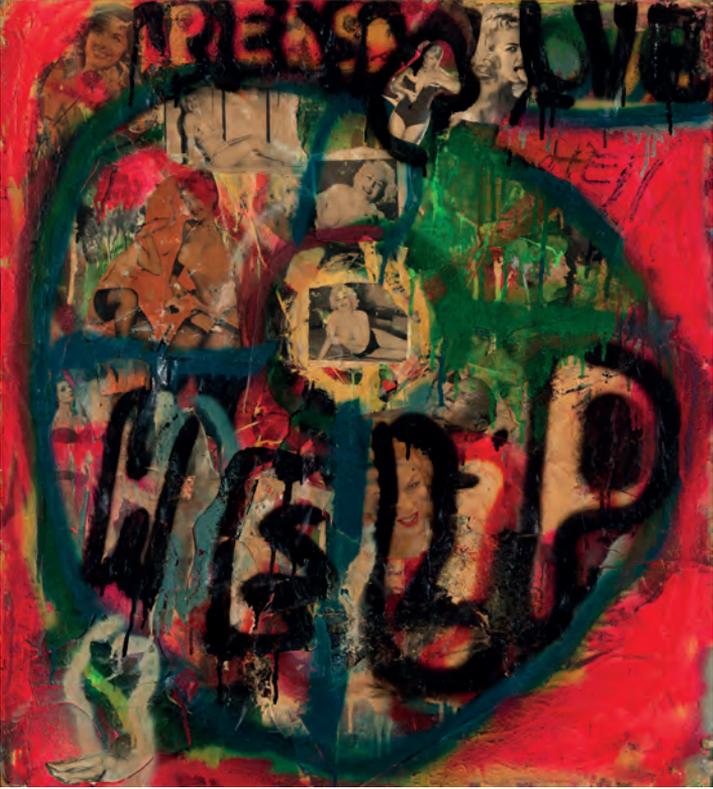
*Doom Show*, Sam Goodman, Michelle Stuart, Michal Mishorit, Boris Lurie, Susan Long, John Fischer, Stanley Fisher, Gloria Graves, Lora, March Gallery, New York, NY, Nov 1961–Jan 1962  
*Involvement Show*, Isser Aronovici, Sam Goodman, Ted Joans, Bob Logan, Lora, Boris Lurie, Jerome Rothenberg, Michelle Stuart, Lee Zack, March Gallery, New York, NY, April  
*Car Event*, a protest performance with Sam Goodman and Allan D'Arcangelo on the streets of the Lower East Side

1960

*Adieu Amerique*, Paintings by Boris Lurie, Roland de Aenlle Gallery, New York, NY, Oct 17–Nov 7  
*Boris Lurie: Les Lions*, March Gallery, New York, NY, May 1–Jun 30  
*Vulgar Show*, Boris Lurie, John Fischer, Sam Goodman, Stanley Fisher, March Gallery, New York, NY, Nov

**Boris Lurie** *NOs with Skull and Crossbones*, c. 1963, Acrylic and spray paint on plywood, 63.5 x 59 cm





Stanley Fisher *Untitled (Help)*, c. 1961-1964, Oil and paper collage on canvas, 81 x 72 cm

Sam Goodman Eichmann Remember (Eichmann Triptych), c. 1961, Wood construction with collage and objects, 99 x 91 x 20 cm

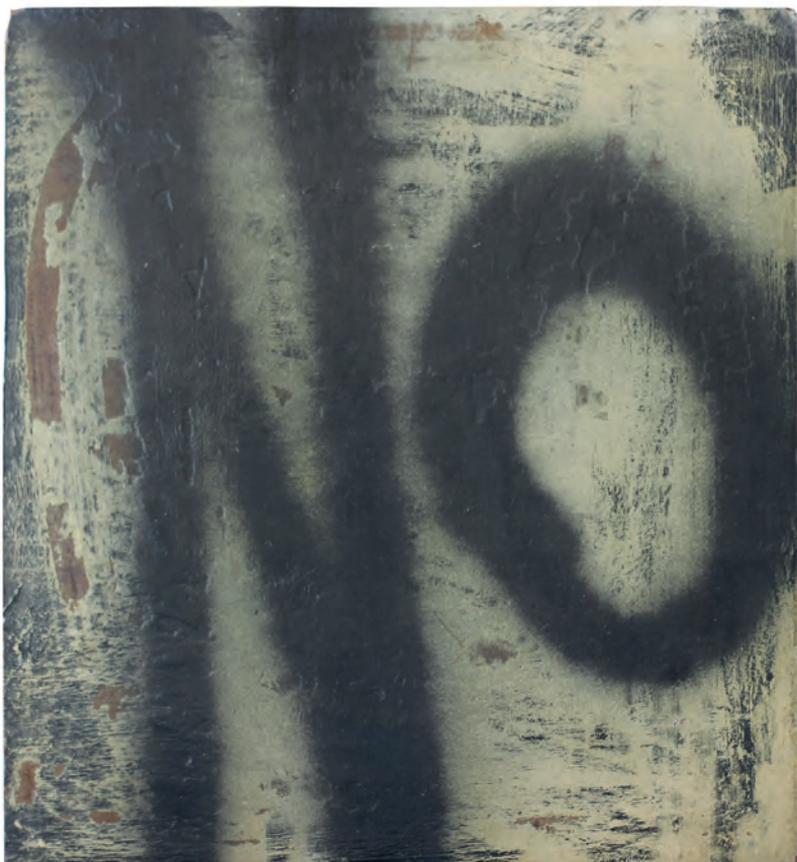




Sam Goodman Menu / Blood Wurst, 1961, Paper, metal and wood, 29 x 42.5 cm



**Boris Lurie** *Untitled (NO Sprayed)*, 1963, Spray paint on masonite, 56 x 52 cm



Sam Goodman / Boris Lurie *NO Sculpture (Shit Sculpture)*, 1964, Acrylic on plaster, 22 x 32 x 30.5 cm





**NO**

**EDITION HUNDERTMARK**

**David Amram** (p.17)  
*For Sam goodman.*  
*A memorial*, photocopy,  
 signed and dated,  
 20 × 30 cm

**Isser Aronovici** (p.18)  
 Photo with drawing,  
 signed and dated,  
 19 × 20 cm

**Isser Aronovici** (p.19)  
*Yoruba*, watercolor painting  
 and buttons in a plastic bag,  
 signed and dated,  
 26.7 × 30 cm

**Isser Aronovici** (p.20)  
 Two photocopies, signed  
 and dated, 20 × 30 cm

**Herb Brown** (p.21)  
 Color photocopy, signed,  
 dated and numbered,  
 20 × 30 cm

**Jon Hendricks**  
 / **Jean Toche** (pp.22-23)  
*Guerrilla art action group*,  
 photocopy, stamped,  
 21 × 28 cm

**Stanley Fisher** (p.24)  
*Stop Lying! A selection*  
*from the writing and*  
*statements of Stanley*  
*Fisher*, booklet,  
 16 pages, offset-print,  
 165 × 21.5 cm

**John Firth** (p.25)  
 Color photo, signed  
 and dated, 10 × 15.4 cm

**Sam Goodman**  
 / **Boris Lurie** (p.27)  
 Burned plastic doll,  
 signed and numbered  
 by Boris Lurie, 15 × 6 × 6 cm

**Sam Goodman** (p.27)  
*American way of death*,  
 collage on letter paper,  
 signed by Elisabeth  
 Goodman, 21.5 × 28 cm

**Sam Goodman** (p.28)  
*CAN*, multiple versions  
 by Boris Lurie, a destroyed  
 can painted red, signed  
 dated and numbered by  
 Boris Lurie, 10 × 5 cm

**Dietmar Kirves** (p.29)  
*No*, photo on cardboard,  
 signed, dated and  
 numbered, 21 × 30 cm

**Boris Lurie** (pp.30-32)  
*Manifest*, offset print,  
 signed, dated and numb,  
 61 × 28 cm

**Erro** (p.33)  
 Color silk-screen,  
 signed, dated and  
 numbered, 29.4 × 21 cm

**Boris Lurie** (p.34)  
*Bleed*, collage on a  
 photocopy, signed  
 and dated, 28 × 43 cm

**Boris Lurie** (p.35)  
 Collage on color photos,  
 signed, dated and  
 numbered, 27.8 × 34 cm

**Jack Micheline** (p.36)

*Tribute to live*,  
photocopy

**Elsa Rensaa** (p.37)

Color photocopy, signed,  
dated and numbered,  
21.8 × 28.4 cm

**Clayton Patterson** (p.38)

*Evidence*, envelope, signed  
and dated, 8 × 4.5 cm

**Clayton Patterson** (p.38)

*Suck death*, collage on  
a photocopy, signed,  
dated and numbered,  
28 × 43 cm

**Allen D'arcangelo** (p.39)

Photocopy, signed and  
numbered, 20 × 30 cm

**David, "Red" Rodrigues** (p.40)

*The homeless are not the  
criminals / the system is !*,  
button, signed and dated,  
diameter 5 cm

**Aldo Tambellini** (p.40)

A watercolor painting,  
signed, 40 × 60 cm

**Jean Toche** (p.41)

*She was Berlin and She  
was New York...*, for Lil  
Picard, a computer  
print, signed,  
21.5 × 27.8 cm

**Gertrude Stein** (p.42)

Photocopy, signed and  
dated, 21.8 × 28.4 cm

**Michelle Stuart** (p.43)

*Extinct*, photocopy,  
signed, numbered and  
stamped, 21 × 21 cm

**Wolf Vostell** (p.44-45)

Collage on cardboard  
with concrete, spoon.  
Signed, dated and  
numbered,  
19.7 × 21 × 2.5 cm

**Stella Waitzkin** (p.46)

*ARC Tics*, diameter 2 cm,  
high 3.5 cm

**Harriet Wood**

**(Susan Long)** (p.47)

A watercolor painting,  
signed and dated,  
43 × 35 cm

## NO - ARTISTS

Die New Yorker No-artists arbeiteten seit 1959 an kollektiven Ausstellungen und Manifestationen zusammen, anfaenglich aus dem Keller der kooperativen March Gallery auf der 10. Strasse, dem Zentrum der damaligen kooperativen Kunstbewegung.

Die No-artists in der March Gallery waren die ersten und einzigen, die exklusiv in der Richtung des sozialen Engagement, der Kontestationskunst, in einem neuen kuenstlerischen Sinne arbeiteten. Meisstens waren die Ausstellungen thematisch; Arbeiten wurden von den Kuenstlern speziell fuer die Thema-Ausstellungen angefertigt.

Die No-art Manifestationen waren: 'Adieu Amerique', 1960, 'Les Lions', 1960, 'Vulger Show', 1961, 'Doom Show', 1961 (Atomkrise), Atomkrise Demonstrationskunst, 1961 (Masken, bemaltes Auto, Floats), 'Doom Show Film' von Ray Vishniewsky, 1961, 'Doom Show', Mailand Gallerie Schwarz und Rom Gallerie La Salita, 'No-posters' Boris Lurie, 1963, 'Multiplications', 1962, 'No-show', 1963, 'NO' Boris Lurie, 1963, 'One Thousand Boat Show', Kusama, 1963, 'Errb Show', 1964, 'Subway Posters' Herb Brown, 1964, 'American Death Show' Sam Goodman-Dorothy Gillespie; 'No Sculptures Show' Sam Goodman-Boris Lurie; Stanley Fisher, 1965.

Boris Lurie, Sam Goodman, Stanley Fisher, John Fischer, Isser Aronovici, Augustus Goertz, Michelle Stuart, Ted Joans, Bob Logan, Jerome Rothenberg, Jean-Jaques Lebel, Errb, Herbert Brown, Esther Gilman, Gloria Graves, Allan Kaprow, Yaol Kusama, Richard Tyler, Allan D'Arcangelo, Rocco Armento, Ray Vishniewsky und andere beteiligten sich an den Manifestationen.

Seit 1963 stellte die Gruppe in dem ihr zur Verfuegung gestellten Raeumen der Galerie Gertrude Stein aus, wo die Gruppe volle Kontrolle ueber Wahl und Zeit der Ausstellungen hatte und wo keine Arbeiten anderer Tendenzen ausgestellt wurden. Der Kern der Gruppe bestand aus Sam Goodman, Stanley Fisher und Boris Lurie, der die Ausstellungen-Manifestationen meisstens arrangierte.

Die No-art war anfaenlich eine Rebellion gegen die Verschleierung der Abstrakt-Expressionisten, noch vor der Popularisierung durch den Kunstmarkt der sogenannten Pop-kunst. Die zukuenftigen Pop-kuenstler wurden von No-art stark beeinflusst, jedoch wussten sie wie ihre Arbeiten zu 'reinigen', 'permanente' Werke herzustellen, und einen 'camp'Sinn ( leicht Zynisch-humoristisch-homosexuell ) beizufuegen. Waehrend die Pop das amerikanische industrielle Environment feierte , kritisierten es die No-artists unumgaenglich. Ihre Kritik war auch stark gegen Esthetisierung, Verschleierung und Dekoration der Abstrakten Tendenzen gerichtet. Zwischen den akzeptierten Tendenzen und der No-art besteht dasselbe Verhaeltnis wie zwischen Cafemusik und der sozialen Rockmusik. Die Stellung-

nahme der No-artists wirkte sich auf die Untergrundpresse aus und auf die Esthetik der aufgeregten politisierten Jugend.

Nach der vollkommenen Monopolisierung der New York 'avant garde' durch die Pop-Interessengruppe wurden alle Informationsmoeglichkeiten den No-artists verweigert. Galerien und Museen waren effektiv gesperrt, sowohl wie auch die stark kontrollierte Presse, wie zum Beispiel, unter Anderem, ein Kurator (W.S.) des Museum of Modern Art, der sich verweigerte No-artists auszustellen, trotzdem dass sie fuer eine Ausstellung gewaehlt worden waren, andere Arbeiten wurden ausgesucht und dann zurueckgeschickt, sogar Ausstellungen, die um Themas von No-art waren, wie ueber die Pin-up, wurden ohne Anteilnahme der originellen Kuenstler organisiert (American girlie Show-- zum Beispiel, wo selbst der Pop-Kunsthändler I.K. protestierte). Es wurde im Allgemeinen bedingt, dass keine Namen von No-artists auf Ausstellungslisten kommen; obwohl die Benutzung der Pinups als Symbol von Lurie schon seit 1955 betrieben wurde, Excrementskulpturen u.s.w. wurden frei von spaeteren Popkuenstlern gebraucht und durch den Markt popularisiert. Die Kunsthändlerin Gertrude Stein war auch schliesslich gezwungen es aufzugeben, die No-art zu promotieren, da effektiv alle informations- und Handelswege gesperrt waren. Jedoch versuchten einige Popinteressenten, Herr Kraushaar dazwischen, die No-art esthetisch zu kontrollieren, um sie in die Pop als Satteliten einzugliedern. Die effektive Informations und Handelszensur erreichte ihr Ziel trotz der aussergewoehnlichen Popularitaet der No-art Manifestationen, trotzdem einige Tausende die 'Doom Show' in New York, und beinahe Zehntausend diese Manifestation in Rom besuchten.

Symbolisch ist No-art aus der amerikanischen Pin-up Girl geboren, Symbol des unterdrueckten und kommerzialisierten erotischen Strebens. Lurie brachte die Pinup in die Kunst in den fuenfziger Jahren, noch vor der 'Adieu Amerique' Ausstellung. Die 'Doom Show' war die erste vollkommen politisierte Ausstellung-Manifestation waehrend der Kruschchev-Kennedy Konfrontation ueber Kuba. Die Death-sculptures und die 'American Death Show', die erste Informationskunst von Sam Goodman und Dorothy Gillespie, waren andere Hoehepunkte. Die No-sculptures (Shit-show) war die erste systemische Kunstausstellung dessen Thema Exkrement war, eine Goodman-Lurie Kollaboration am Ende der Kennedy-Periode und am Anfang von Vietnam. Die Arbeit geht weiterhin vor, mit Einzelarbeiten und Anteilnahme an Gruppenausstellungen (Aspects du Racisme, Paris 1972, Kunst und Politik, Karlsruhe, 1972).

Die esthetischen Wurzeln der No-art stammen aus populaerer Strassenkunst, aus Graffiti, aus industriellem Abfall, mit Spontanitaet, starkem, jedoch nicht immer offenem Expressionismus, aus Multiplikation von Sehen und Fuehlungsweisen, aus Kunstaktion und Ueberarbeitung und dem Prozess der Arbeit selbst heraus. Das Inhaltliche wird immer unterstrichen, und eine jede Technik die dem Ausdruck dient ist willkommen. Die Desperation und Enttaeuschung der fuenfziger und sechziger Jahre wurde freier Ausdruck gegeben, ohne Verschleierung, und politischer sozialer Inhalt ausgedrueckt. Jedoch ist das keine

Propagandakunst der Illustration: der Zuschauer wird konfrontiert und provoziert; es kommt so zu politischer und persoenerlicher Auseinandersetzung im Rahmen der Kunst (nicht der Anti-Kunst!). Falls Dada eine 'aristokratische Rebellion', wie sie Salvador Dalí beim Eröffnungsempfang in der Museum of Modern Art nannte (während Protestdemonstrationen gegen das Museum und die Ausstellung draussen stattfanden), so ist die No-art andererseits die Rebellion der Unterprivilegierten-Lumpenproletariat-Kuenstler.

Die esthetisch-physischen Innovationen der No-art enthalten:

Konzeptuell- (Neinschreiben, 'Kritikerstuhl', 'Menu mit Blutwurst', Schlagzeilen wie 'Liberty or Death' u. s. w.)

Deformation-(in Plastik, 'Kelvinator Bull', u. s. w.)

Extrusionsprozess- (No-sculptures, shit-sculptures)

Fabrikation- (zerrissene Pinups fabriziert als Pappe, Karton)

Chirurgische Operation- (Gesichter, Koerper, als Hautoperation und Operation, Stanley Fisher)

Tote Tiere- (Huehnerkoepfe in Plastikkub gegossen, 'Death Sculptures')

Aktives Abwurfmaterial- ('Wastesheets' Papier benutzt fuer Pressereinigung, mit Reklamewerbung, als 'No-posters')

Permanentmachung von Abfallsmaterial- (Pinup 'Abgezogen' in Bleifarbe)

Stempel- (No-stamps, auch No-stencils)

Schreiben in Sand- (No-sculpturen in Sand geschrieben, dann in Aluminium abgegossen)

Politische Plakate als Kunst- (Projekte: 'Stop testing', 'Doom'; ausgefuehrt: 'No-posters')

Alterierte Photos- (Journalistische, historische Photos mit veraenderten Titeln: 'A. Hitler. Assemblage 1945' Konzentrationslager-Leichen Ueberfuellungsprozess, 'Kunstaktion'; - kombinierte oder einfache Techniken, ueberladen, wieder uebermalt u. s. w., bis Resolution durch Ueberfuellen stattfindet, bis die 'Antwort' durch Kunstaktion erscheint)

Kollektivisierung und Depersonalisation- (ein anderer Kuenstler, nicht der Autor - 'beendet' das Werk; oder, komponentte Teile eines Werkes werden von einem anderen Kuenstler ausgewaehlt)

Systemische Serie-Ausstellung: (No-sculptures show, Shit show, No-posters)

Informations-Ausstellung- ('American Death Show')

Bodengestrente Skulpturen- (Dooms Show)

Organisch wachsende und sich veraendernde Manifestationen-Ausstellungen.

Ein Buch ueber die Aktivitaet der No-artists 'From Pinups to Excrement No-artists Rebel' ist jetzt in Vorbereitung, editors Seymour Krim und Boris Lurie, mit Beitragen von: Brian O'Doherty, 'A thorough introduction', Dore Ashton, 'Merde Alors!', Gregory Battcock, 'The Origins of Anti-art', Gerald Gassiot-Talabot, 'No-artists Rebel', Seymour Krim, 'Epitath for a Canadian Kike', Al Brunelle, 'The Ugly Beautiful that Refused to Go Away', Lil Picard, 'Yes and No thoughts', Isser Aronovici, 'A Partnershit', Harold Rosenberg, John Wilcox, Tom Wolfe, u. s. w.



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SAVE THE  
ART !  
KILL  
THE ARTIST

**Some  
unpublished  
Documents of  
No!art group**

**Selected by Moritz  
Neumüller, from the  
archives of the Boris  
Lurie Foundation**

Sam Goodman  
ALL OR NOTHING AT ALL

All or nothing at all

THE MOST IMPORTANT ROLE  
THAT ANY ART CAN PLAY ~~AS A~~  
LIFE & DEATH STRUCTURE IS TO  
UNVEIL THE REACILITIES OF "Now"  
ONLY ART CAN DO THIS.  
EACH DAY ON AWAKENING  
... RECREATE THE WORLD

WE MUST RECKON THE  
ANAL.

REPRESSIVE, ~~OR~~ PERVERSE,  
RATIFIED, PETRIFIED, VOUCHES  
MUST NOT PREVAIL, IV

WEVE REGAINED THE CONSCIOUS

THE DRAMA IS IMMINENT

Press release.

SAM GOODMAN ~~XXXXX~~ ( 19...- 1967)

PIONEER ~~NEW SOCIAL REALIST~~ NEW SOCIAL REALIST

This small exhibition is a homage to Sam <sup>AT THE AGE OF 40</sup> died, after an illness last month.

The exhibition contains examples ~~xxxxxx~~ ~~from xxxxx~~ from ~~important~~ historically important exhibitions, 1960 to 1964, in which the artist participated and which he helped organize,

About one example from each of the shows: the 'Vulgar Show', shown in 1960 at the March Gallery on Tenth Street, which heralded the inclusion of vulgarity in ~~NY~~ New York art; the 'Involvement Show', <sup>1961</sup> also at the March Gallery involvement exhibition, from the 'Doom at the March Gallery, the protest show at the March Gallery, the protest show preceding the Cuban crisis, <sup>from</sup> the shows at the Schwarz Gallery, ~~in~~ Milan, Italy, Salita in Rome, <sup>Italy</sup> which brought about a storm of insults by the Italian press ( and protests to minors by the police...). From the 'at the Gertrude Stein Gallery, and from <sup>Exhibition</sup> show, Gertrude Stein Gallery, 1964, 'the show ever to hit New York' (The New York that posed decisive aesthetic, psychological questions through sculptures of extreme In essence, this exhibition <sup>reflects</sup> brings in a

THE NEW SOCIAL REALISM PRECEDED AND COINCIDED ~~THE~~ HISTORICALLY ~~IT~~ WITH WHAT IS USUALLY KNOWN AT PRESENT AS POP-ART, THOUGH IT IS ~~DIALECTICALLY~~ ~~OPPOSED TO IT~~ ~~PHILOSOPHICALLY~~ PHILOSOPHICALLY THE TWO ARE IRRECONCILABLY DIALECTICALLY OPPOSED

Spelling?

## List of documents

- Sam Goodman, *All or Nothing at All* from "Notes"\* , 1967, p.50-51  
Boris Lurie, Press release draft for Homage to Sam Goodman, 1967, p.52-55  
Boris Lurie, '*Professional*' and '*Unprofessional*' Painters, 1985, p.56-59  
Boris Lurie, *Untitled (Anger is the Ingredient)*, c. 1980, p.60-61  
Boris Lurie, *Pop-Music*, 1985, p.62-63  
Boris Lurie, *Untitled (On Art)*, 1987, p.64-69  
Sam Goodman, *Notes*, 1967, p.70-71  
Boris Lurie, *Graffiti-Art*, 1990, p.72-75  
Sam Goodman, *Notes*, 1967, p.76-77  
Boris Lurie, *Notes from Sam Goodman*, 1976, p.78-79  
Boris Lurie, '*The Case*' Damien Hirst, 2001, p.80-83  
Sam Goodman, *Notes*, 1967, p.84-86

\*Sam Goodman Notes were both transcribed and partially reproduced in NO!art: Pin-ups, Excrement, Protest, Jew-Art by Lurie and Seymour Krim, 1967





**Photobook  
Week  
Aarhus**

**Ninth Edition  
Oct 27–30, 2022**

## Off Balance

### Moritz Neumüller

This year's festival theme reflects our attempt(s) to cope with the contemporary condition of global imbalance and insecurity. Climate change pushing towards a possible catastrophe for humanity, the unsustainable gap between rich and poor, plastic pollution and the drastic decrease of biodiversity, the first pandemic in over a century, and a war that has provoked not only an energy crisis in Europe, but also a global food crisis. These are examples of a world with complicated issues that need to be addressed, but are constantly faced with political divisions and economic interests. With the theme *Off Balance*, the ninth edition of PWA presents these twisted realities in and through the photobook medium.

Several of the exhibitions will interpret the festival theme, such as *Endangered Landscapes*, on the transformation of the Alpine landscape, and the showcasing of the books and films of Edward Burtynsky, who has been working with environmental issues for more than three decades. *Ukrainian photo books after Maidan* will highlight the country's art and culture to provide an insight into a country that is currently at the centre of global politics, but which has not been widely explored or discussed in these terms. Our regional focus this year will be on Canada, and the Polynesian Archipelago.

As in previous editions, we see it as our mission and privilege to play with, and around, the borderline between artists' books, photobooks, multiples and other editioned works on paper. This year's main exhibition, on the NO!art group can be seen as yet another attempt in this direction, along the lines of our shows about Marcel Duchamp's valise and the Fluxus movement in past editions. This exhibition on the artist group around Boris Lurie, Sam Goodman and Stanley Fisher has been made possible by the generous support of the Boris Lurie Art Foundation. Apart from several key works from the three founding members, our main focus is on the legendary NO BOX, a multiple by the German Edition Hundertmark, published in 1996. In this catalogue you will also find a small selection of unpublished texts from the archives of the Boris Lurie Art Foundation.

Other exhibitions exhibitions and talks will celebrate the works of Walter Niedermayr, and Nanna Debois Buhl and showcase *Books on Books on Books*. Furthermore, our Open Photobook Market will this

year be organised in collaborations with the Reflektor platform, and a selection of Danish photobooks will be shown at the Hong Kong Photobook Festival.

### Crisis and Change

Earth, air, water, and fire. The four essential elements that were once believed to make up the entire universe are also still the basis of our economic principles: digging, burning, melting, evaporating, in order to fill the pockets of the 1% with money, at the expense of the planet and those other 99% of us who inhabit it, the people who have no ambition or way of leaving. Photobook Week Aarhus will draw on the poetic cycle of life and death in the Anthropocene as the background for considerations of the multiple crises that we are facing, the necessary changes, and possible ways forward into the uncertain times that await us.

While the media haunts us with fearful images of our vanishing planet, many artists have developed strategies to leave the surface level and dig deeper into the real problem of the environmental crisis in order to reveal who has the real power and how pollution, extraction, destruction, and negation are part of a fraudulent and dangerous global puppet show, where a few players pull all the strings, and we all dance to their rhythm.

In the early 20th century, a fantastical theory about ice and planets made its entrance into the scientific world of its epoch, in the form of a book titled *Glacial Cosmogony* by Austrian engineer Hanns Hörbiger. It theorized that a collision between an enormous “mother star” (two hundred million times bigger than the sun) and a huge ice asteroid likely accounted for the formation of our solar system. In his “World Ice Theory,” Hörbiger also advanced that Earth had undergone repeated cooling phases due to the cyclical capture of moons, made of ice, that circled the planet, spiralling inwards until they eventually crashed into it. The recent photobook *Glacial-Kosmogonie* by Canadian artist Josée Pedneault departs from Hörbiger’s theory, which in its time was enthusiastically embraced by the general public and later endorsed by the Nazis.

Another astonishing contemporary artist’s book that plays with the intersection of science and photography, as well as the background of climate change, is *Cloud Behavior* by Nanna Debois Buhl. The

Danish artist departs from British pharmacist and amateur meteorologist Luke Howard's nomenclature of 1802 – classifying clouds into cirrus, cumulus, and stratus – and the role that early photography played in the visualization of clouds and their various stages of transformation. Contemporary nephologists believe that clouds self-organize in fractal systems that reproduce themselves from the small scale to the big scale through some dynamics that are inherent in the system. In other words, an individual cloud can be part of a pattern that is much, much larger than the cloud itself.

“Climate change is the greatest crisis humankind has ever faced, and it is a crisis that will always be simultaneously addressed together and faced alone,” says Jonathan Safran Foer in his book *We Are the Weather*. And he certainly does not have his head in the clouds when it comes to identifying the immediacy of the problem and its interconnectedness with the pending social issues that are also the focus of this book: for everyone to live like an American, we would need at least four Earths. According to the Global Footprint Network, the end of the 1980s marked the end of Earth's ability to supply earthlings' demands. From that point forward, we have been living in what might be called ecological debt.

It is time that we faced our obligations towards the future generations and stopped finding excuses – on a personal level as well as a societal one. Artists are on the forefront of this movement. Cultural institutions are slowly finding their way into the necessity and agenda of change, as embodied by the association of Museums for Future, a global movement of museum workers, cultural heritage professionals, and many others to support the #FridaysForFuture movement.

For those who find it hard to stay on track with the “multitude of often unusual concepts” connected with the environmental crisis, a recent issue of *European Photography* magazine (111) published a short dictionary of concepts for the Anthropocene: fourteen selected terms, ranging from Animal Welfare – “How an animal is coping with the conditions in which it lives” – to Wildbook – “An open-source research project with the goal of collecting data on endangered species”. The terms were explained to the reader, “to inspire further exploration in the fascinating world of science”. The concept of ecofeminism, which is not included in this list, could play an important role, as it advocates the unification of feminist and ecological interests. In one of her popular talks, Indian scholar, environmental activist, food sovereignty advocate, and ecofeminist Vandana Shiva

calls for a third option: “Neither extinction nor escape. We stay here on this earth and protect her. That’s the work that we are called to do. That is the revolutionary work of our times”

In the films and books of Canadian photographer Edward Burtynsky, themes such as climate change, pollution, and extraction have played a significant role over the past 30 years. In his work, he also reflects on the aestheticization of environmental and social problems an aesthetic language to tell the story, “which is very different from belittling or manipulating the problem”. According to Burtynsky, it is necessary to engage people with these images, “because once the viewer is engaged, there’s a greater chance for real communication to happen”.

### Sweet Sorrow

After years of struggle in the field of politics and environmental awareness, surprisingly, a pandemic has been the key to convincing large parts of the world’s population (but not all of it, unfortunately) that something is going wrong. Thus, art and education must drive and accelerate the profound and unavoidable changes in economics, politics and science. Changes need to include latent social issues that have re-emerged in recent years and have been widely discussed, also in the framework of our festival. In order to ensure their effectiveness, these changes need to be based on ethical values shared by most of the world’s population and which represent who we are as a human species: the equality of gender, race and religion; the fair representation (with voice and vote) of all parts of the spectrum of our societies; power-structures established by the will of the people; open discussions; and freedom of expression for all. Remember: We don’t have to save our planet! Mother Earth will outlive us by millions of years. We only have to save our way of living, or at least that which is good about it. The Greek word *χαρμολύπη* (“charmolipi”, literally meaning joyful sorrow or sweet sorrow) seems an appropriate word to express the emotion with which we are to be imbued during these long years of renewal ahead of us and the only alternative to systemic collapse. Charmolipi is composed of the words joy and sorrow (or sadness) and describes a mixed feeling of happiness and sadness, such as regret and repentance for past mistakes.

Fear and despair have proven to be the worst enemies of balanced decision-making and critical thinking. Our role as creators, thinkers, ed-

ucators and multipliers obliges us to ignore the distractions, conspiracy theories. and fake news thrown at us, and to vehemently discuss in our works, writings and lectures. It is true that as a species, we are still heavily engaged in proactive self-destruction, however, self-flagellation will do us no good: Only if we overcome guilt and forgive ourselves, will we be able to forge, with sadness, joy and determination, the future of our societies, and our (only) planet.

We envision Photobook Week Aarhus 2022 as an open and inclusive event that underlines the urgency of action, and the roles that art might play in the process of acceptance, grief, and collaborative action in the most important issues of our time ●

September 2022



Thank you for inviting the NO!art group to exhibit at HEART museum, in the framework of the Photobook Week Aarhus. I know of your great artists and writers who have been shown and published in the United States. Boris Lurie who founded the group which consisted of painters, men and women who contributed to exposing to the public their interest in keeping alive the healthy confrontation that exists in the current art scene. Boris and I spoke of the important role Denmark played in the Second World War. Boris was a holocaust victim who spent four years in concentration camps and spoke of the great number of Jewish people you saved. What an act of courage. Your KING wore the Star of David to show his respect for the victims. This is a great honor for us and we hope you enjoy the exhibit.

We are in your debt for the past and the present.  
—Gertrude Stein

**NO! Boris Lurie, Sam Goodman, Stanley Fisher,  
and NO!art**

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Organised by Galleri Image & Aarhus School of Architecture

# **Off Balance**

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Aarhus 2022**