

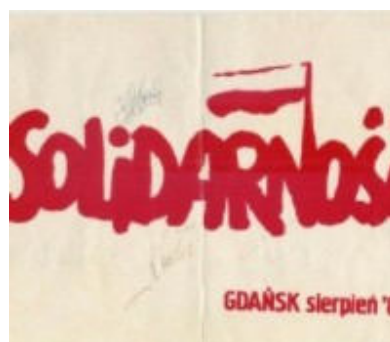
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Five years ago this week, I opened my gallery with an exhibit of the fine and graphic art of Jerzy Janiszewski, whose Solidarity logo became the symbol of resistance to communist rule in Poland some 35 years ago.

It was not a random choice: I wanted to provide artists in my own country with an example they could look to for inspiration and guidance should a climate of fear and repression ever threaten basic freedoms in this country.

I never imagined the need for that example would come so soon.

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CHARLES KRAUSE **REPORTING FINE ART**

Political Art makes its way from Thirteenth Street to Art Basel Miami

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ART BASEL MIAMI BEACH 2016 — MARKET — NEWS

BASEL-GOERS GREETED BY GIANT SAM DURANT PROCLAIMING 'END WHITE SUPREMACY' AT BLUM & POE'S BOOTH

BY *Nate Freeman* POSTED 11/30/16 1:07 PM

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BOOTHS AT ART BASEL MIAMI BEACH TAKE ON TRUMP AS ART WORLD REACTS TO THE ELECTION RESULTS

BY *Nate Freeman* POSTED 11/29/16 1:51 PM

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At Art Basel in Miami Beach, Dealers Test Whether Art Market Can Take a More Political Turn

ARTSY EDITORIAL
BY ALEXANDER FORBES
DEC 1ST, 2016 4:01 AM

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Garvin Brown is presenting a trio of works by Robert Rauschenberg created on November 9th. Titled *untitled 2016 (the tyranny of common sense has reached its final stage, new york times, november 9, 2016)*, the works use the pages of said day's paper as a backdrop for the titular message, which has been painted on in Rauschenberg's typical block lettering. "We planned for a completely different hang of the booth, but following the election we decided that what we had planned to show wasn't necessarily appropriate to the mood," said the gallery's Thor Shamon. "I can't imagine not

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Installation view of Garvin Brown's enterprise's booth at Art Basel in Miami Beach, 2016. Photo by Alain Altamirano for Artzy.

Just adjacent to Brown, Blum & Poe's booth greets those entering the fair through Door B with another late addition, Sam Durant's *End White Supremacy* (2008)—the words of the title scrawled out on a neon orange electric sign. The booth's interior sees a further pair of works by Durant, one reading, "Landscape art is good only when it shows the oppressor hanging from a tree by his Motherf**king (sic) neck." Two booths away at Sprüth Magers, Barbara Kruger's *Untitled (Cast of Characters)* (2016) portrays a more pluralistic view of this year ("Fatuous Fools," "Brutal

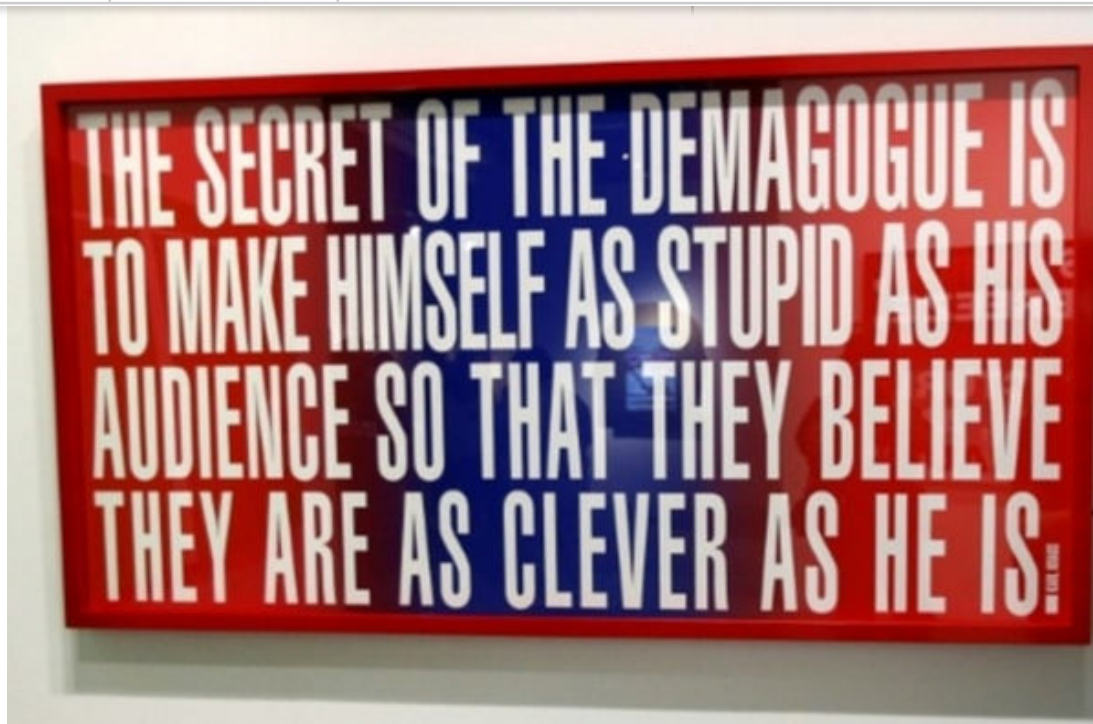
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Fact:

**The political art shown at
Art Basel/Miami
was not
of the same artistic quality
or historical importance
as the political art shown at
CHARLES KRAUSE/REPORTING FINE ART
since 2011.**

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ARTISTS UNITED!

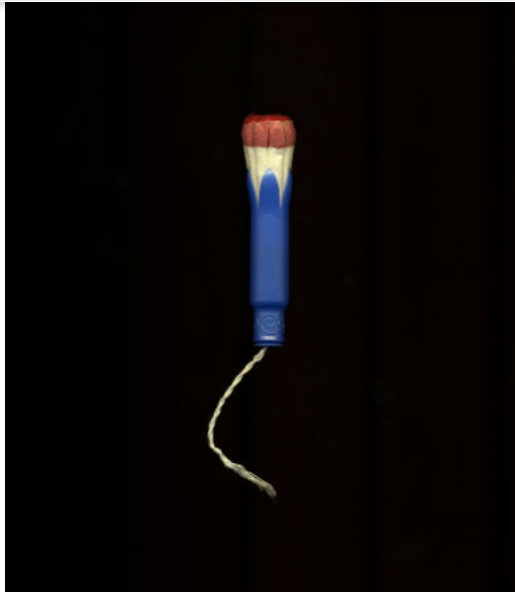
ABOVE: *Black Matters* by Elena Wyatt (mixed media, 28"x 24") 2016

BELOW (left) *The Daily Pad: Donald Trump's Whatever* by Julia Kim Smith (kotex tampon, blood, 9" x 12") 2015; BELOW (right) *The Rake's Progress* by Epiphany Knedler (mixed media, 14" x 11") 2016

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ABOVE (left): *Game of Chance: Sitting Ducks* by Catherine Johnson
(acrylic on board, 30" x 40: x 3") 2016

ABOVE (right): *Bank Owned* by Debra Thompson (assemblage, 37" x 60") 2012

JERZY JANISZEWSKI

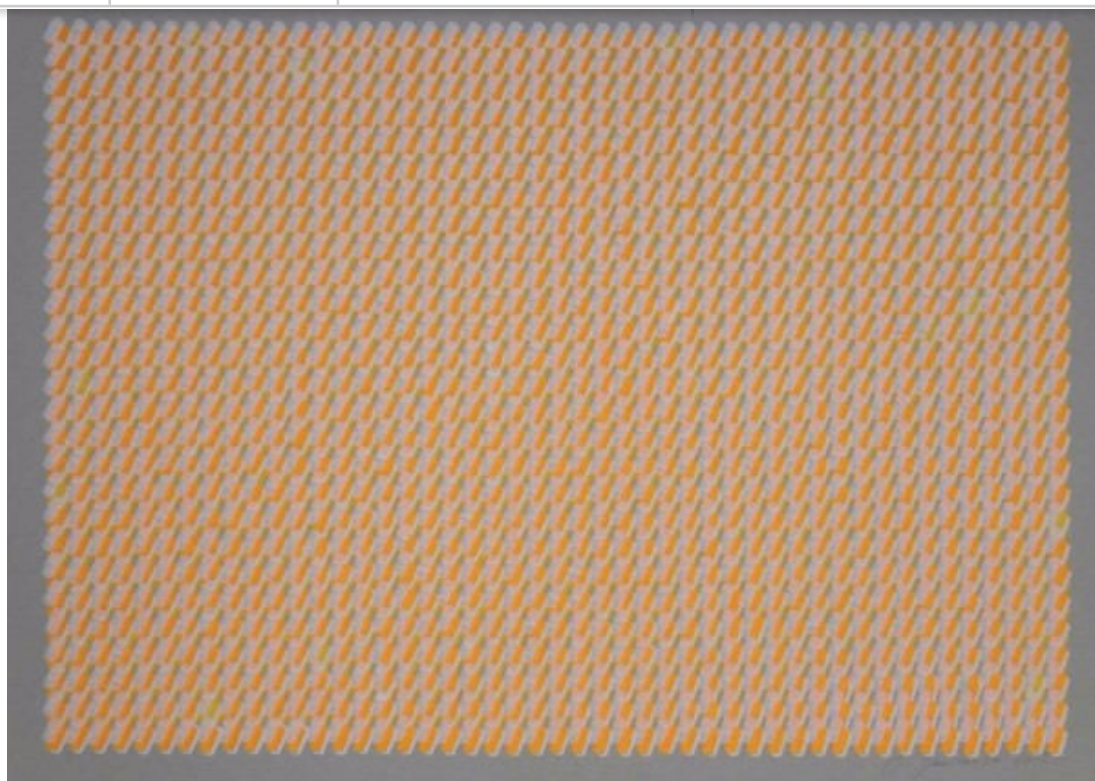
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ABOVE: The first imprint of Janiszewski's 1980 Solidarity logo. signed by Lech Walesa and other leaders of the historic strike then underway at the Lenin Shipyard in Gdansk, Poland, was publicly exhibited for the first time anywhere at CK/RFA in 2011. The logo is widely recognized as one of the 20th Century's most important graphic designs; it is also, arguably, the most powerful and important work of political art created during the entire Cold War period (1948-1992).

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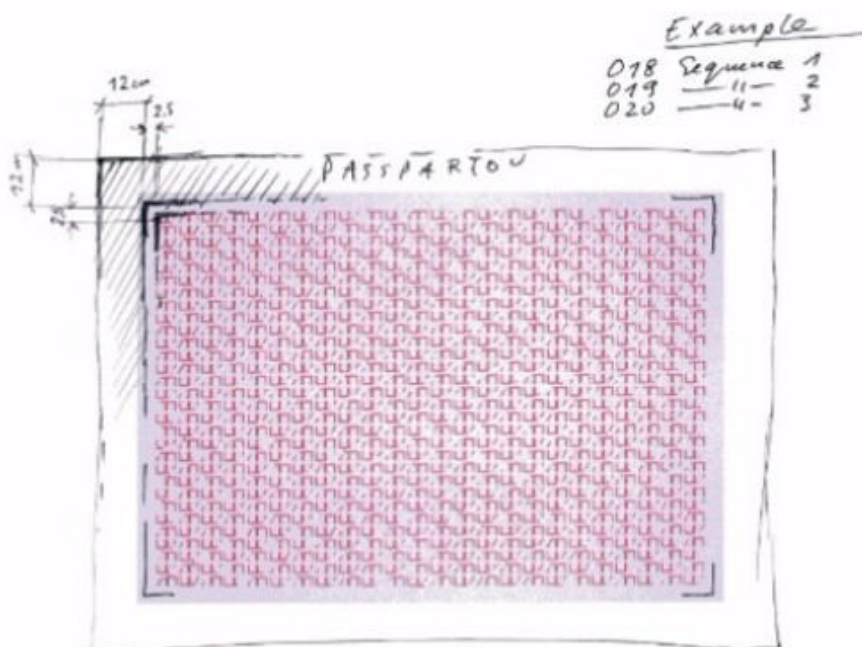
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ABOVE: *Doubling Up* by Jerzy Janiszewski (collage, 41.5" x 30") 2012

BELOW: The artist's instructions for framing his collages, made from pieces of Marlboro cigarette boxes (see *ARTForum* review below).



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Arguably the world's most influential fine arts publication, *ARTForum* reviewed the



ABOVE (right): *France Soir* by Jerzy Janiszewski (collage, 40 cm x 65 cm) 1996

BELOW: On Inauguration Day, 2013, CK/RFA opened The Newtown Project: A Call to Arms!—fine art supporting passage of "meaningful" gun control legislation by Congress and honoring the lives of the children and teachers killed a month earlier in Newtown, CT. One of the more than 30 works shown as part of the exhibit was Michael D'Antuono's painting, *Blood Money*.



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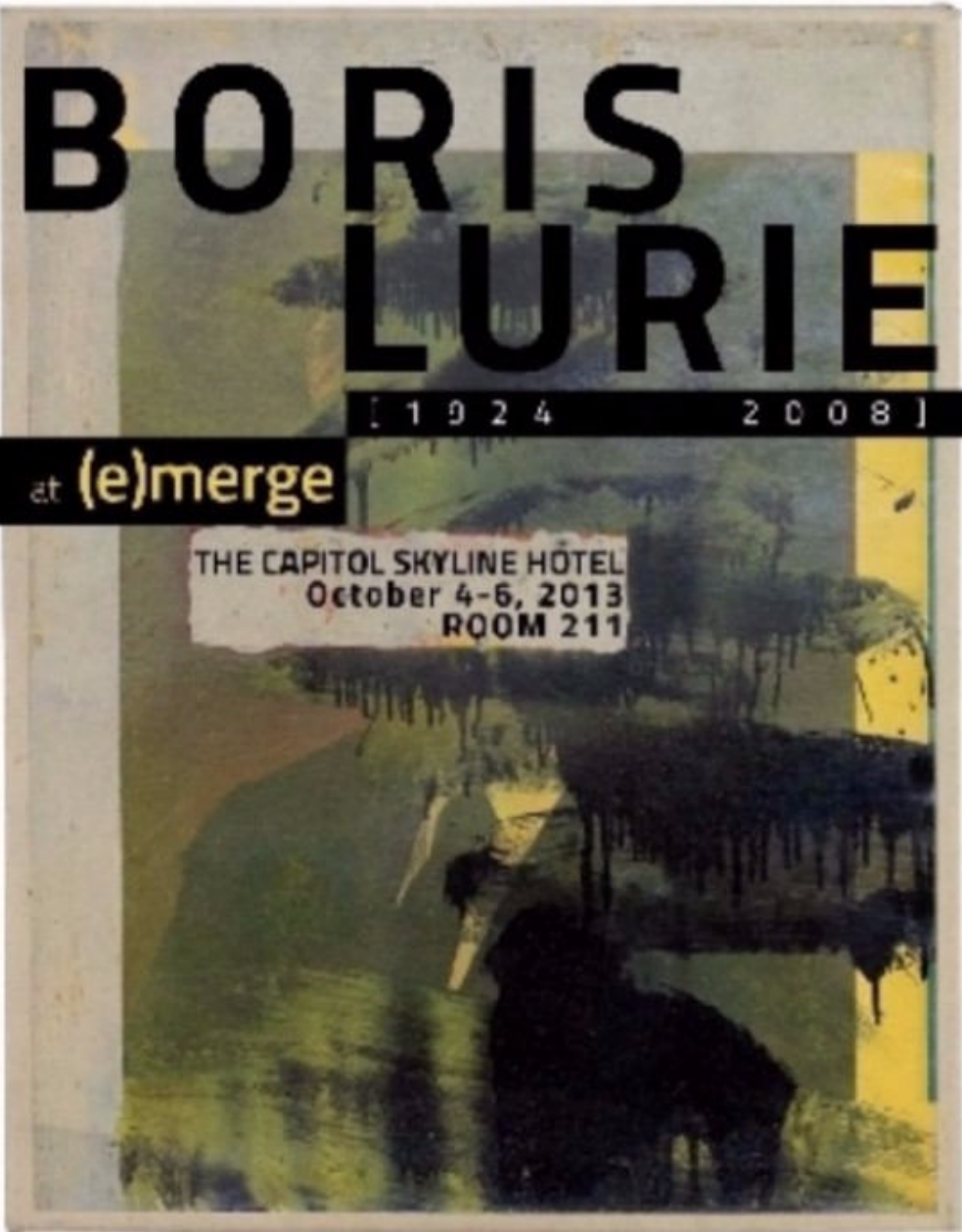
BORIS LURIE (1924-2008)

CK/RFA showed Boris Lurie's work at Washington's (e)merge art fair three years ago. Lurie, a Holocaust survivor, was an extraordinary artist who created some of the greatest anti-War works of Art in the canon of Western art, on a par with Picasso's *Guernica*, Goya's *3rd of May 1808* and Titian's *Las Furias*. I predict that one of these days there will be a furious bidding war for the few Lurie works the Boris Lurie Art Foundation is quietly releasing into private hands.

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BORIS LURIE
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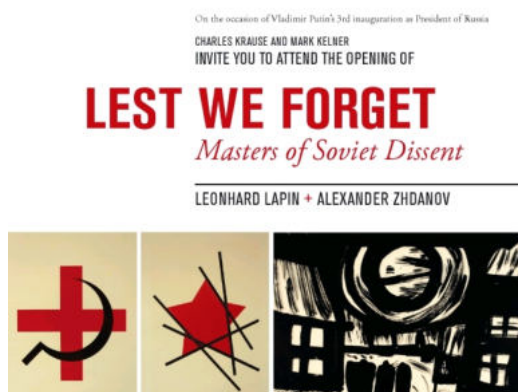
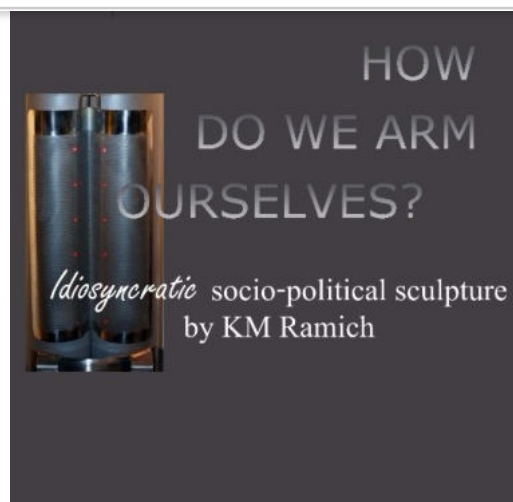
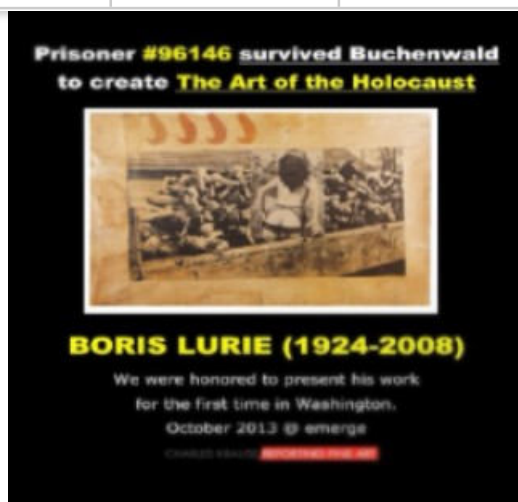
at **(e)merge**

THE CAPITOL SKYLINE HOTEL
October 4-6, 2013
ROOM 211

| ARTS EDUCATION |
Art Students League (1945-47), Buchenwald (1944-45),
Stutthof (1943), Salaspils (1942), Riga (1941),
n. Leningrad (1924) / d. New York (2008)

CHARLES KRAUSE REPORTING FINE ART
The Art Of Social And Political Change
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THE CAPITOL SKYLINE HOTEL
10 I Street NW, Washington, DC 20024
The Gallery will present work by BORIS LURIE, JERZY JANISZEWSKI and STEFAN BREMER at (e)merge

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To mark Vladimir Putin's third inauguration as president of Russia in 2012, CK/RFA opened an exhibit of work by two talented and courageous Soviet dissident artists, Leonhard Lapin and the late Alexandr Zhdanov --both of whom lived to see their suffering rewarded when the Soviet Union collapsed in 1991.

Nothing has happened since *Lest We Forget* to change our assessment

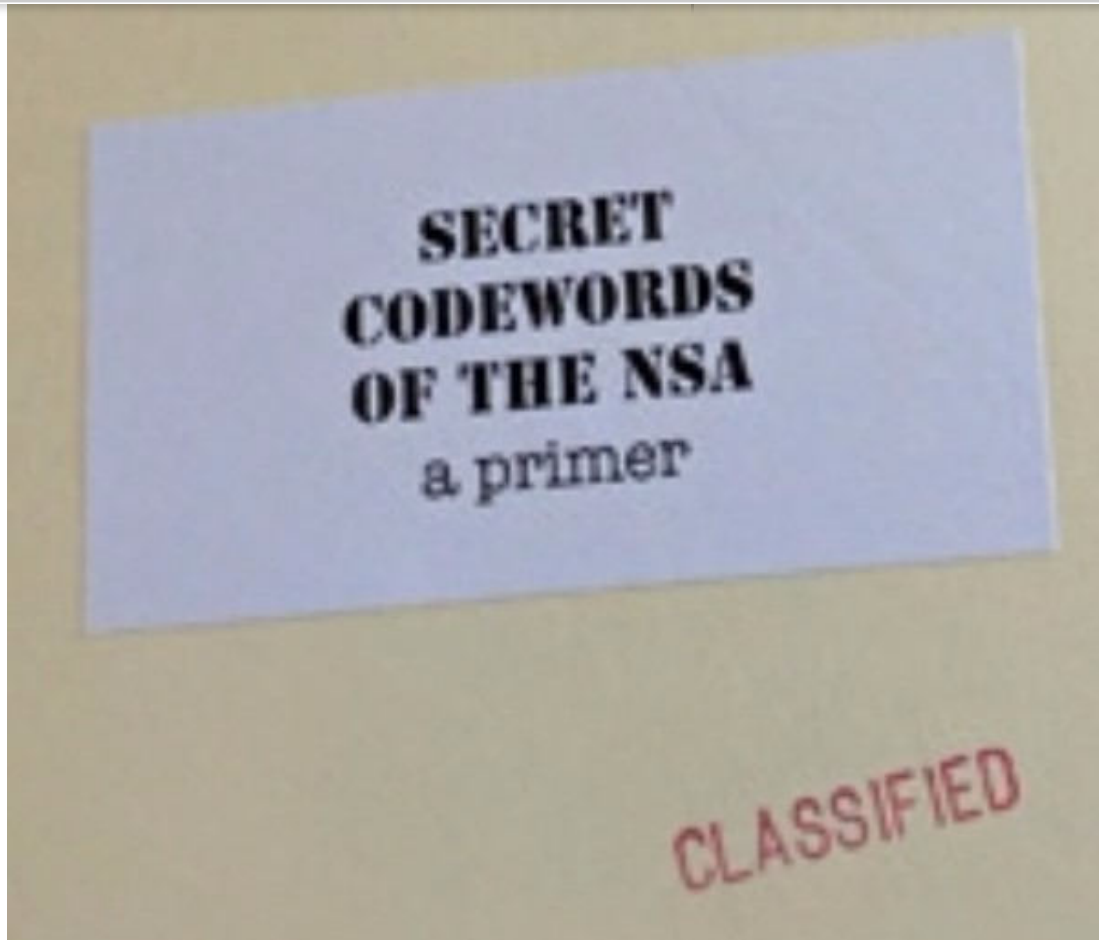
that Putin 's goal is to resurrect as much of the old Soviet Union as possible under the Russian flag and humiliate the United States whenever possible as payback for our admittedly unwise and dishonorable treatment of Russia after the Cold War ended in 1992. Anyone who thinks otherwise simply hasn't studied Russian history or asked the CIA why trying to re-set the reset button yet again is a fools' game as long as Putin remains in power.

ANNIE BISSETT

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MICHELE COLBURN

CHARLES KRAUSE **REPORTING FINE ART**

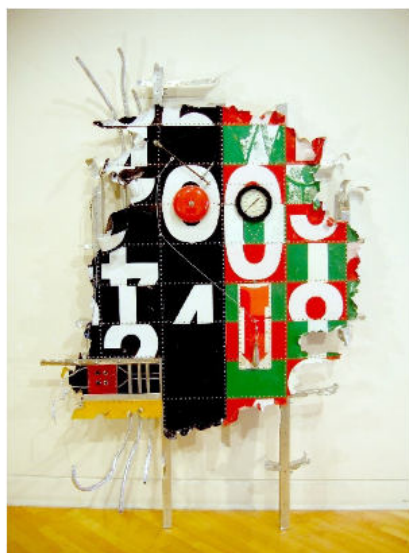


WAR PATHS THE ART OF MICHELE COLBURN / 26 JUNE – 2 AUGUST 2015

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ROBIN CROFT

ROBIN CROFT / APRIL-MAY



METALWORK & DRAWINGS

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THE ART OF SOCIAL AND POLITICAL CHANGE

ROBIN CROFT's Pocket Note

drawings chronicle his life, and the lives of the patients in the assisted living facilities where he worked as a maintenance man for more than five years, after losing his job as a commercial artist during the Great Recession of 2008.

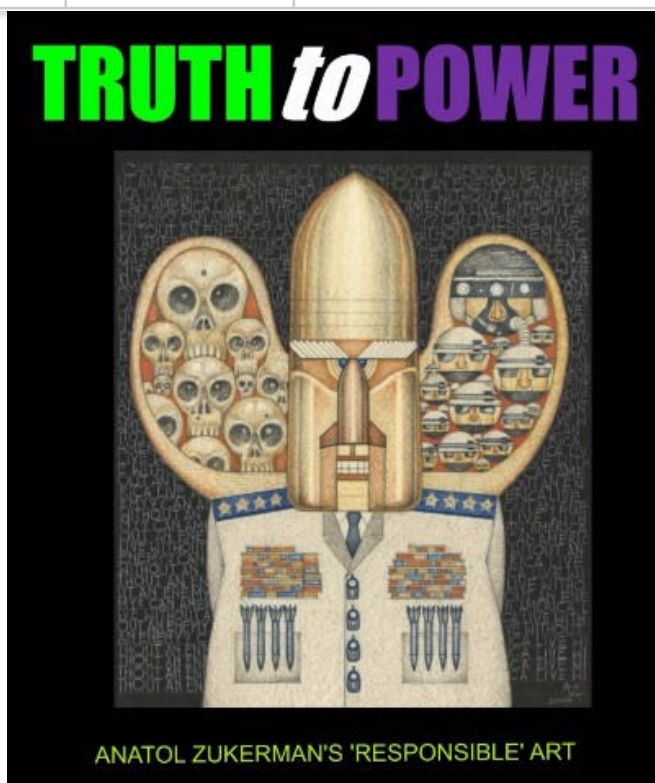
His earlier metal sculpture pieces explore the uncertainties and vagaries of life in post 9/11 America. They are the work of a talented artist whose dark vision results from his physical isolation in the Virginia countryside; personal tragedy; and the same economic and social currents that have stolen the dreams of so many other white middle class American males.

What lifts Robin Croft's art from darkness towards greatness is the evident creativity, intelligence, artistry, sense of irony and dry humor he brings to his work...and the emotional punch it so often delivers as a result.

JOAN BELMAR

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Joan Belmar's fine *Americas Series* paintings reflect the wonder and uncertainty that many emigrants, both documented and undocumented, experience during their first years in the United States.

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ANATOL ZUKERMAN's oil pastel drawings raise cartoonery to the level of fine art.

FOR MORE ABOUT THE GALLERY, SEE SAM HUGHES' ARTICLE, "[The Art of Change](#)" in the January/February, 2013 issue of *The Pennsylvania Gazette*.

CHARLES KRAUSE **REPORTING FINE ART**

www.charleskrausefineart.com

CK/RFA MISSION STATEMENT

"I will exhibit and sell fine art I admire for its quality and originality as well as its social and political significance. I will also show work by artists I admire for the risks they have taken to defend their artistic freedom and/or the political and human rights of others. The work shown in my gallery will be selected on the basis of its artistic merit and its impact, both visual and political, irrespective of the artists' political views---or my own."

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