



NO RUSE

NO RUSE was produced by Heather Kapplow & Liz Nofziger on January 11, 2015 at 42°22'22.2"N 71°02'35.6"W

It was Boston's first underwater art exhibition and included works by 28 artists from the US, Canada and Europe.

Andrew Abrahamson (US), Dirk Adams (US), Craig Deppen Auge (US), Louise Barry (US), Ashley Billingsley (US), Hannah Burr (US), Marie-Hélène Doré (CA), Richard Dorff (US), Michael J. Epstein (US), Nolan Fedorow (US), Isa, Oona & Götz Friederichs (US), Danielle Freiman (US), Brian Christopher Glaser (US), Cydney Gottlieb (US), David Ingenthron (US), Sara M. Ingram (US), Maura Jasper (US), Heather Kapplow (US), Carolyn Lewenberg (US), Ernie Kim (US), Debbie Nadolney (US), Liz Nofziger (US), Melissa Nussbaum Freeman (US), Midori Okuyama (US), Ted Ollier (US), Klaus Pinter (AT), Sarah Rushford (US), Rebecca Sittler (US), Jan Willett (US)



NO RUSE was a show about not knowing whether something being held onto is a blessing or a burden, and about letting go of things before knowing which is the case. It tried to acknowledge the essence of something's potential importance without any commitment to it.

We asked artists to submit (non-toxic) objects that they had held on to for over a year and not used. The open call asked for some demonstration of the object's essence. By capturing this, the artists were free to release their precious things into the world. The artists didn't know it until the date of the event, but our plan was to gather and catapult the objects into the sea.

The title "NO RUSE" is actually a ruse, making phonic reference to the Persian new year holiday Naw-Rúz, where you divest yourself of things that you no longer need so that you can start the new year unburdened by past expectations or failures. Our official explanation of the title made reference to the (French) etymology of the word "ruse" which deals with pathways taken by game that eludes hunters.

The project is based on our own habits as artists of hoarding materials with "artistic potential." Via NO RUSE, we spectacularly released things that either eluded our ability to make art-work out of them, or which we recycled many times, and foisted that experience onto others.



Andrew Abrahamson submitted something to NO RUSE that he was dying to get rid of. We could tell that it was driving him slightly crazy. We had some doubts about accepting his object due to its potential toxicity, but consulted carefully with a very experienced engineer who assured us there was nothing to worry about. At the installation event, when it was revealed that the plan was to catapult peoples' objects into the ocean, Andy quietly withdrew his because he knew it had lead in it.

"I ended up pulling the attenuator partly because I realized the lead content but mostly because of a very visceral reaction I had to seeing things catapulted into the ocean. When I pictured my object on the bottom it fused instantly in my mind with the vast swaths of electronics abandoned in the environment and I couldn't send it there. It's become reborn to me now as a symbol of the great and mostly invisible environmental toll that electronics exact and I'm grateful to NO RUSE for that transformation. I plan to keep it on display at home now in its new role. So it ended up finding its new purpose in renewal rather than letting go and that itself was quite cathartic."



**Andrew Abrahamson
(US)**





Dirk Adams
(US)
www.breathmarks.com

Craig Deppen Auge
(US)





Louise Barry
(US)
www.louisebarry.info

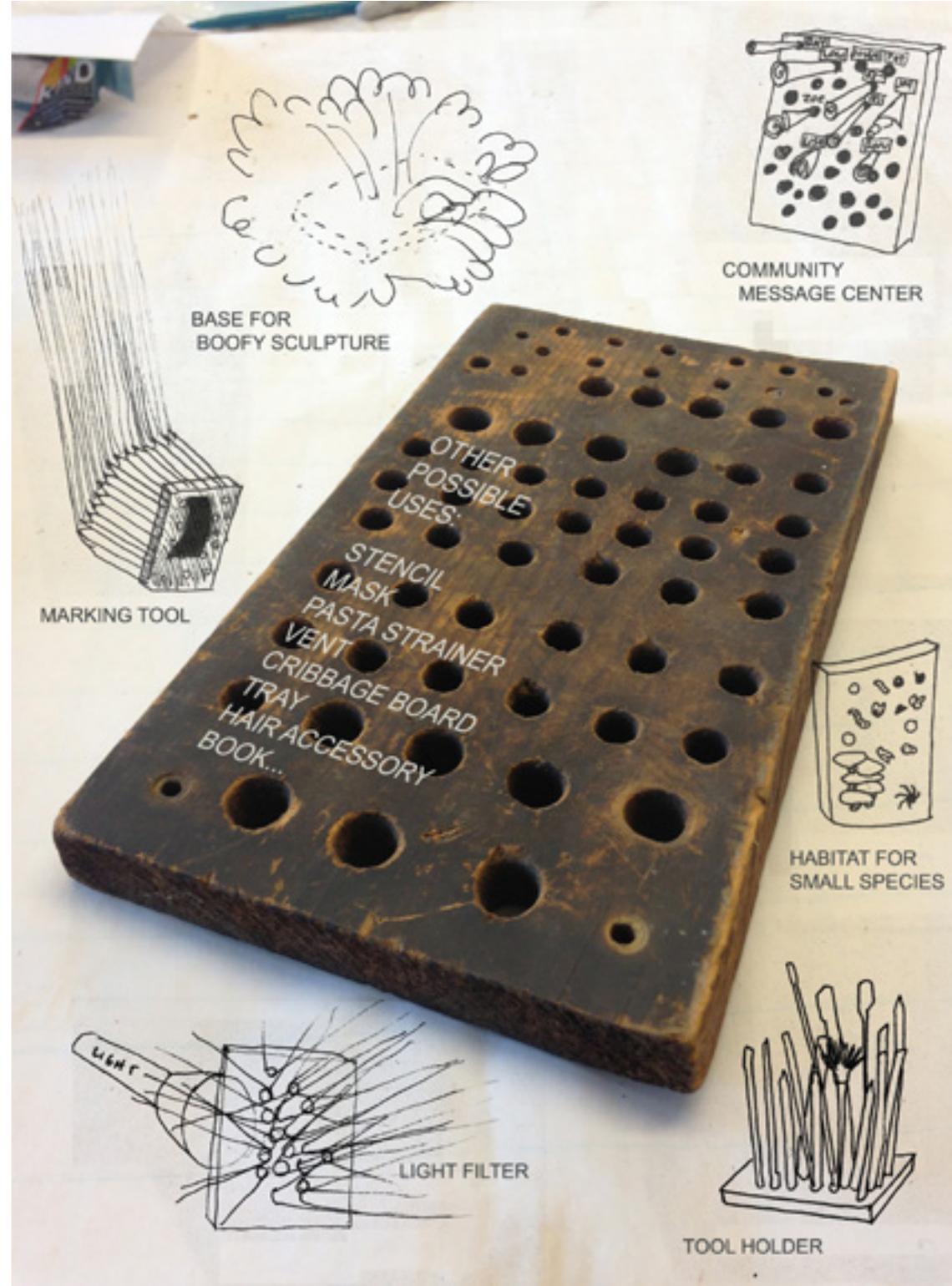




Museboston.tumblr

**Ashley Billingsley
(US)
www.ashleybillingsley.com**





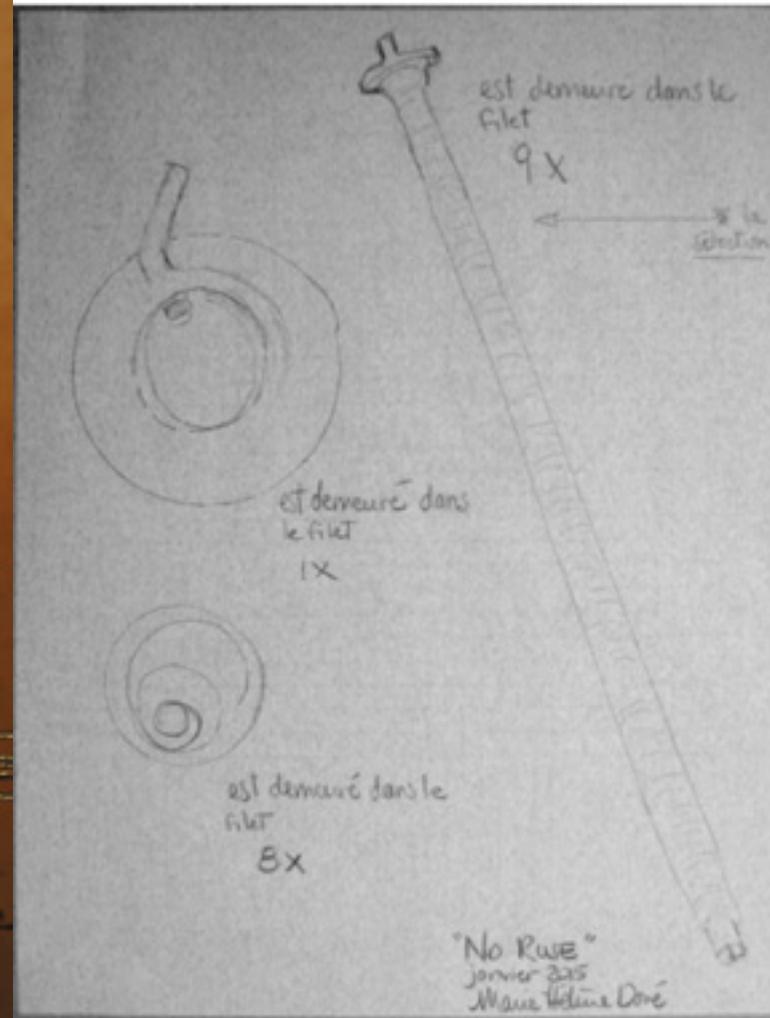
Hannah was utterly ready to divest herself of her object. She'd turned it over in her hands and mind many times, and was ready for someone else to take it on. When it was clear that objects were being flung into the ocean, she was fine with that outcome for her object. But another artist, Carolyn, fell in love with Hannah's object. After it was catapulted, when the tide had receded a bit, she climbed over the trash piles



along the shoreline to retrieve her object from the sea.



Marie-Hélène Doré
(CA)







Richard Dorff
(US)
www.atlanticworks.org/Dorff_Richard.html



Nolan offered us a mustard bottle with several table-spoons of dust inside. We had to reject the bottle because it was plastic, but we accepted the dust. He delivered it from NY in person.



**Nolan Fedorow
(US)**

www.nolanfedorow.blogspot.com

“For reasons unknown the demolition-by-implosion of a ten-story brick hotel building downtown—originally set for Thursday morning—was rescheduled for today: Saturday morning. I figured this would bring a bigger crowd than the original Thursday arrangement since most of the potential spectators would have been at work Thursday morning and therefore unavailable to leave work to watch. I was planning on taking advantage of a specific large public architectural overlook’s superb view of the soon to be demolished building and found I wasn’t alone – the place was packed – phones, cameras: out’n’ ready. At home I left an empty bottle of mustard in the fridge which I was saving for when I purchased a new full bottle of mustard of the same size so I could squirt the mustard from the new bottle into the bottle I had been saving in the fridge. I had just moved to a different state after living in another for three years. The sixteen oz. bottles being from different states were also from different grocery stores and were labeled as such. I wanted to keep using the old bottle of mustard as a souvenir and was now in need of new mustard to fill it up with. About a week after the implosion it hadn’t rained and I walked down to the implosion site’s actual and adjacent neighborhoods with the intention of searching for and hopefully sweeping-up and collecting some reddish dust that had been thrown in the air during and after the brick buildings’ fall to pieces—the dust eventually had to settle down all over the place. I was able to find some decent sized dust deposits nestled in between roads and curbs. No one was around and I swept up some dust and dumped it into a plastic grocery store bag and shoved it in my backpack along with the dust pan and mini-broom. Back at my apartment, using a sieve, I separated the pure reddish dust I was hunting for from sticks and pebbles and other gutter debris that had been swept up along with it. I poured the smooth reddish dust in a glass jar and closed a lid on it. The sticks and pebbles went into the brand new washed and empty mustard bottle which I had recently purchased from my new local grocery store.”



Danielle Freiman
(US)
www.daniellefreiman.com

Brian Christopher Glaser
(US)
brianchristopherglaser.com



FEB-03-12

12:03AM (cash; HYNES, DEVICE #201225)

no more objects
 these weeks by tickets checked I start collecting
 And more when I started collecting them
 DOING THINGS
 Being
 Exposed
 Active
 WAS → could HAVE BEEN
 THE MOST PASSIVE VOICE IMAGINABLE
 He used to give me rides every day
 I → safe & CONTAINED
 BUT STILL BOUGHT THE TICKETS
 I collected myself
 But to which extreme
 self-control rode a toll on me
 But this need for
 So that I could avoid slowing down
 settle with my th
 TRAINED
 DEC-11-12
 credit; COPL

Cydney Gottlieb (US)

noruse bog





David Ingenthron
(US)



Sara M. Ingram
(US)



CONDITION REPORT

SHOWERS: THE HISTORY OF THE LEGAL TENDER PAPER MONEY

OBJECT: Notebook with essay
ARTIST: Unknown
ACCESSION DATE: August 2012
LOCATION STORED: 800 E. Washington St., Muncie, IN, on top of electric organ (never moved).
DATE OF OBJECT: 1912 (approximate)
MEDIUM: paper, string
DIMENSIONS: Height: 9 inches
Width: 5 1/2 inches

DESCRIPTION: 34 Page Notebook, containing handwritten script essay (P. 2-31) describing the history of The Legal Tender Act of 1862. In the summer of 2012, the current owner of document noticed the object in an abandoned home located in the 700 block of E. Washington Street in Muncie, Indiana. The house was purchased shortly after and the new owner of home donated the book to Maura Jasper for use in a work of art. The book has remained untouched for 2 years, the contents of the book have been transcribed and saved as a word document. The date of the notebook is unclear, but the home it was discovered in was built in the late 1800's. Written essay ends with the following quote: "A contract to pay a certain sum in money xxx may always be satisfied by payment of that sum in any currency which is lawful money at the place and time at which payment is made."

Image 1



Image 2



CONDITION: poor, pages are yellow, brittle and binding is falling apart.

EXAMINER SIGNATURE:

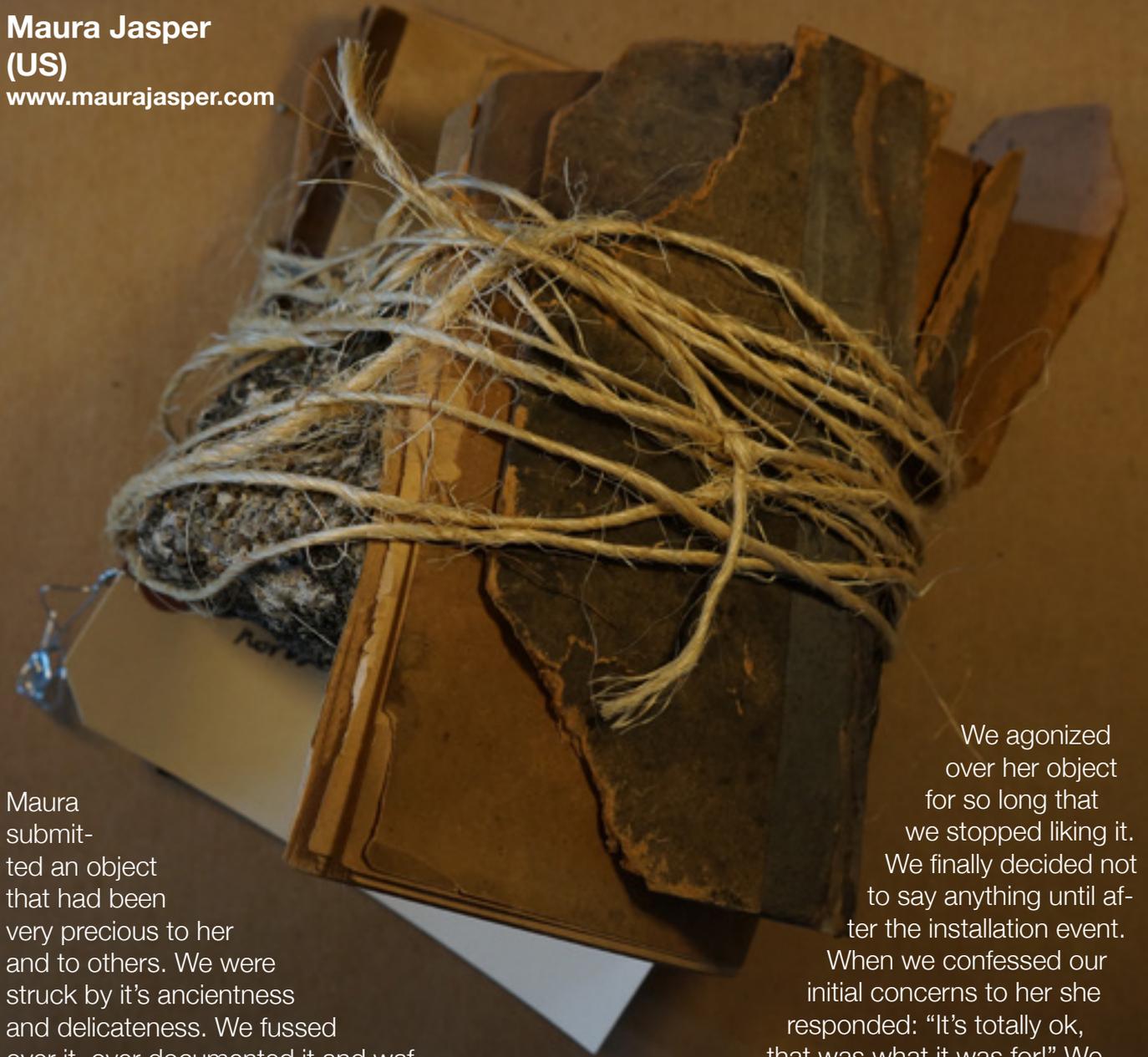
DATE:

December 17, 2014

Maura Jasper
(US)
www.maurajasper.com

Maura submitted an object that had been very precious to her and to others. We were struck by its ancientness and delicateness. We fussed over it, over documented it and waffled for a week over whether we should tell her that our plan was to destroy it.

We agonized over her object for so long that we stopped liking it. We finally decided not to say anything until after the installation event. When we confessed our initial concerns to her she responded: "It's totally ok, that was what it was for!" We were way more hung up on her object than she was...





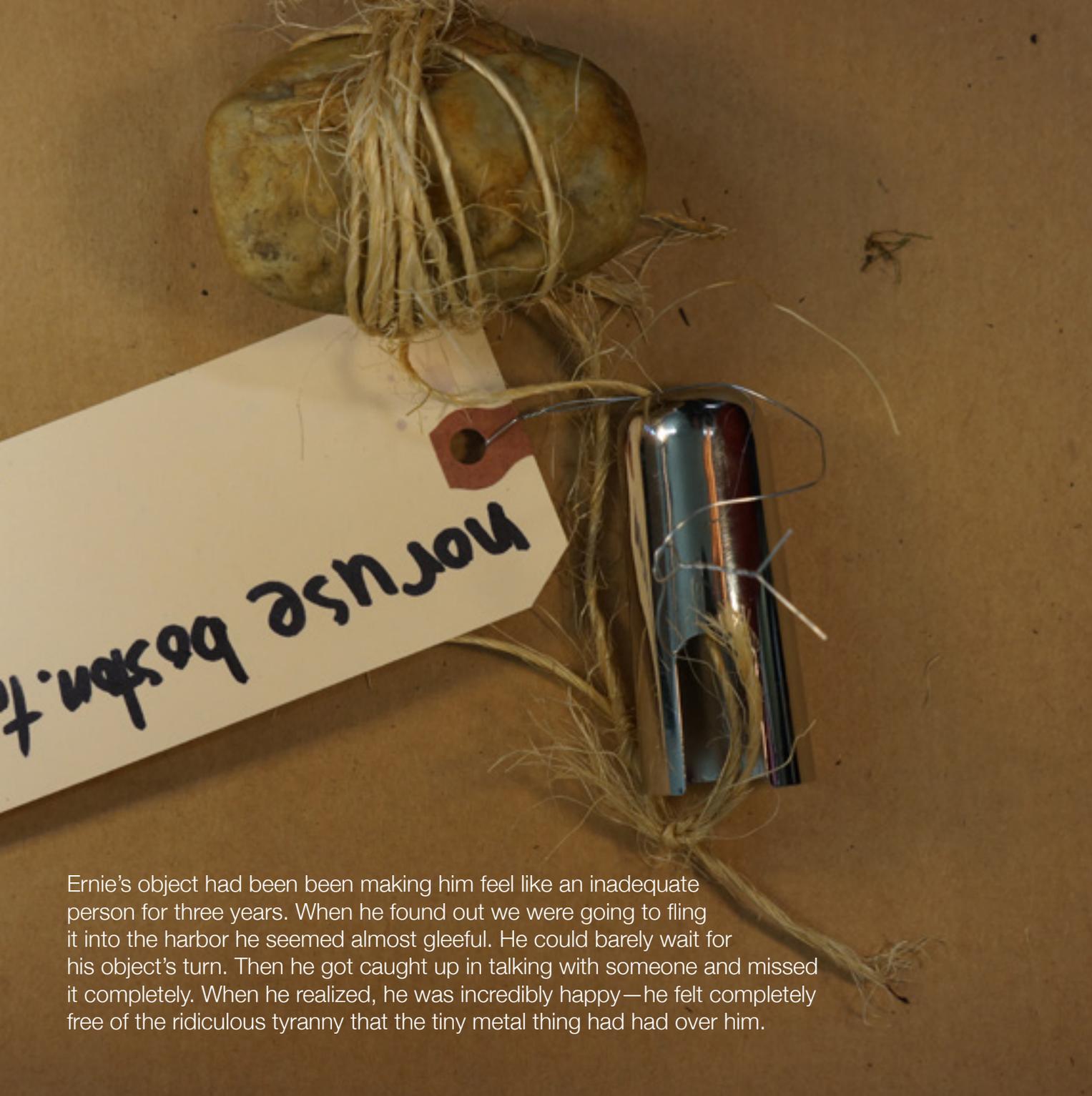
Heather Kaplow
(US)
www.heatherkaplow.com





Carolyn Lewenberg
(US)
www.carolynl.net





Ernie's object had been making him feel like an inadequate person for three years. When he found out we were going to fling it into the harbor he seemed almost gleeful. He could barely wait for his object's turn. Then he got caught up in talking with someone and missed it completely. When he realized, he was incredibly happy—he felt completely free of the ridiculous tyranny that the tiny metal thing had had over him.

Full Score

Ernie Kim (US)

1st Alto Sax

2nd Alto Sax

1st Tenor Sax

2nd Tenor Sax

1st Trumpet

2nd Trumpet

3rd Trumpet

4th Trumpet

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Playing time: approximately 3:20 minutes

I ACCIDENTALLY RECEIVED
A METAL CLARINET MOUTHPIECE
COVER IN THE MAIL, INSTEAD
OF AN ALTO SAX ONE. I
THOUGHT "OH! I WILL GET
MY OLD CLARINET
BACK FROM MY
SISTER & THEN
I CAN USE THIS!"
SO I NEVER
RETURNED IT.
NOR DID I
EVER EVEN
ASK HER FOR
THE CLARINET.
THIS WAS
ABOUT... 3
YEARS AGO.



Debbie Nadolney
(US)
www.debbienadolney.com







Melissa Nussbaum Freeman
(US)
www.melissanussbaumfreeman.com



www.bostonknitter.com

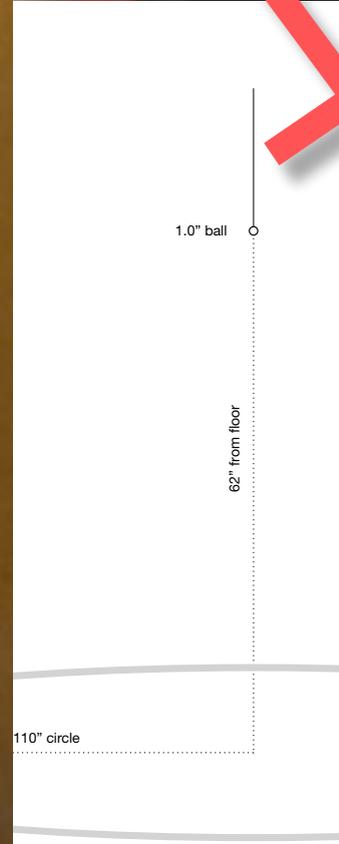


Ted Ollier
(US)
www.mindhuestudio.com



PEER-REVIEWED
SUBMISSIONS

NAVE GALLERY ANNEX
NOVEMBER 2-23, 2013



400 Days

graphic – sculpture

description dustpan

graphic-paper folding
the audience can take the prints away

title

untitled

technique

paper, print
15 pieces

size

21 x 29,7 cm

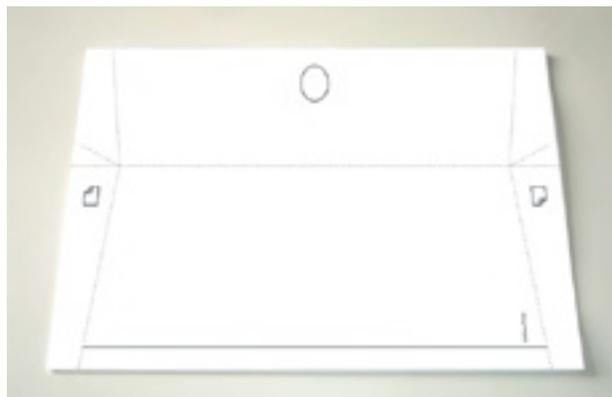
position

platform, table, wall, ground

organisation

< postal delivery
> no

unsigned: free



untitled, 2013, paper, 21 x 29,7 cm



untitled, 2013, paper, 10 x 27 x 16 cm

Klaus Pinter
(AT)
www.klaus-pinter.net

project

dance

description performance

Art prints to animate an audience to try out dance steps. Paper, music, dance...
The viewers can take the prints away or/and fitting the pieces together.

title

untitled

technique

paper (postcards)

size

10 x 15 cm (21 x 29,7 cm)
ca. 30 pieces
colours (black, white, yellow, red)

position

table, ground

organisation

< postal delivery



A1, 2013, digital print, 21 x 29,7 cm

Klaus Pinter | Ruckergasse 51/8, 1120 Wien





Rebecca Sittler
(US)
www.rebeccasittler.com



Jan Willett
(US)







Special thanks to Isa, Oona and Götz Friederichs—especially Götz.

We are also very grateful to Jen Hall, Blyth Hazen and Michael J. Epstein for their contributions to the project and its documentation. All photos here were taken by the artists who submitted them or by Sophia Cacciola, Debbie Nadolney, Götz Friederichs, Lucas Mulder or Sarah Rushford.

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