

# Oleg Kudryashov

Freedom Inside Yourself

*The Retrospective Exhibition  
to Celebrate the Artist's 80th Birthday*

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## Preface

The retrospective of Oleg Kudryashov works in London has been long overdue and it is more exciting that it is happening in the year of Oleg's 80th birthday.

The curators of the exhibition would like to thank all those people who made it possible for it to happen. First of all Crisis and Mick Bateman, who runs the Bermondsey Project, not only for providing the space in the gallery but for their encouragement and help during the exhibition preparation.

**Our special thanks go to Hans-Ulrich Obrist, a Co-director of Exhibitions and Programmes and Director of International Projects at the Serpentine Gallery, London for allowing us to use his recent interview with the artist in this catalogue. Without his planning it, this gave a necessary impetus for our exhibition.**

The idea of the exhibition was first put forward about three years ago. It would not have happened without motivation and support from our friends. We would like to thank Igor Golomstock, the prominent art historian who was the first to write a book on Oleg Kudryashov. This is now available as an Apple iBook. Also Ksenia Bezmenova, a leading graphic art specialist of the Pushkin Fine Art Museum in Moscow. Oleg's art is now finding its way into important Russian private collections and our thanks go to Valery Dudakov, Ildar Galeev and Alexander Kuznetsov for **encouragement and advice over these years and to all other collectors and friends.**

We would also like to express our gratitude to the London Collectors Club, Art Most Ltd, Maison d'Art (Monaco) and personally **to Mrs Yulia Nagy, Ms Marietta Corsini-Vinci, Mrs Larisa Zhebrovskaya and Kathryn Roberts for providing assistance with the publication of the iBook and this catalogue.**

# Oleg Kudryashov

Edward Lucie-Smith

Oleg Kudryashov is a celebrated Russian artist, now in his early 80s, who is not nearly as well known in the West as he ought to be. The reasons for this partial neglect are complex. Some of it is due to political circumstances, but some, too, to the artist's own contradictory temperament.

Born in 1932, and trained under the old Soviet system, which sanctioned only realistic representation, Kudryashov soon became known as a leading graphic artist. He also began to make a reputation outside Russia, through his inclusion in international survey exhibitions. However, the work he was doing as an official artist, to some extent at least part of the system, was very different from what he was producing for his own satisfaction, in private. These artworks were only known to a few friends, on the same basis as the samizdat texts that circulated among Soviet intellectuals at the same period.

Under the rule of Leonid Brezhnev (1962–82), Russia stagnated creatively, and eventually (and inevitably) economically. In 1974, just at the tipping point of Brezhnev's period in power, Kudryashov, always impatient with any restraint on personal and intellectual freedom, made the decision to emigrate. Coincidentally, this was the year in which Aleksandr Solzhenitsin was expelled from Russia. Kudryashov was allowed to go, of his own choice, but could take almost nothing with him — he destroyed 6000 pieces of art before he left Russia. The 600 or so items that now survive from the first half of his career are those which were already in the hands of friends. Yet this early work, though dissident in Soviet terms, was not directly influenced by the Russian experimental art of the first decades of the 20th century.

As he noted later: "I belong to the generation which was not exposed to the influence of the artists of the 1920s and their manifestos. And looking back today on my own artistic experiments, I can say that I was like an orphan in Soviet art [which considered itself to be] the 'most progressive' art in the world... On leaving I said 'I will start all over again from the beginning.' I took into emigration a pair of scissors for cutting metal, several small pieces of zinc and thirty sheets of paper. The very first evening, at the first place where we stopped to spend the night, I began to draw."

Kudryashov's first stopping point was Vienna, which he seems to have found cold and unwelcoming, though he retains an admiration for Klimt and Schiele, the major figures in the Vienna Secession. Later

he made some tentative visits to Italy. The place where he settled, however, was in London. His hosts, who provided both a studio and a place to live, were the Acme Housing Association, which aimed **to help London's ever-increasing and ever more international community of artists, but which by 1975 had become the largest single manager of short-life housing in London. One of Acme's largest studio complexes was in Brixton, and this became Kudryashov's home.**

It was not, however, a place where he ever felt completely at ease. He describes his living conditions in Brixton as being often no better than those he had experienced in the Soviet Union, and sometimes worse. The London he encountered was in a state of physical decay — the very reason, in fact, why Acme came to manage so many properties: they were the ones that nobody else wanted. The late 1970s were a period of deep economic depression in Britain, **and also of would-be radical cultural initiatives. Acme, among other enterprises, at that time ran a gallery in Covent Garden. This is what the critic Waldemar Januszczak had to say about it when it finally closed in October 1981: "It wasn't always easy to understand what the Acme Gallery was trying to say but it was usually worth trying to find out. The Acme was very much a gallery of the 'seventies, a gallery devoted to extremes, a rallying point for the avant-garde. And now that the last Acme exhibition has begun we can confidently say that the 'seventies are officially over."**

Kudryashov's attitude was less sanguine. He disliked what he saw as the bias of the artists who worked with Acme in favour of **Conceptual Art. Even more, he disliked their knee-jerk support for Soviet policies, both political and cultural.** Nevertheless, during twenty years residence in Britain he built a solid reputation as a **highly original, if always thoroughly recalcitrant artist.** His exhibitions here were well received, and his work was acquired by major public collections, among them the Tate and the Fitzwilliam Museum in Cambridge. Yet his feeling that he was a misfit here never entirely faded, and it is perhaps not surprising that he decided to return to Russia in 1998, when the political situation there had radically changed.

The exact nature of Kudryashov's own production has always **been difficult to define. He is a print-maker, but one who doesn't make editions.** He draws directly on industrial zinc plates. Sometimes joining plates together to make a single, very large composition.

He says he loves this material precisely because it is "coarse and unfriendly." He often applies watercolour, tempera or gouache to the paper before making the print. Sometimes he cuts up what **he has printed, to make three-dimensional objects.** His method of working is extremely spontaneous and rapid — so much so that he has on occasion been compared to Jackson Pollock. However, he makes no distinction between figurative and apparently abstract compositions. When he is at his most figurative, the drawing often seems to have an element of caricature. At any rate one can see his affinity to aspects of Expressionism — to Paul Klee and, perhaps even **more, to the German-American artist Lyonel Feiniger.**

Underlying all this, there is, it seems to me, something intractably Russian. A number of Kudryashov's compositions make reference to icons, sometimes to those where a main scene in the centre is surrounded by a border of smaller ones. And one can often see references to *luboks*, the rough folk prints that, from the time of their introduction into Russia at the end of the 17th century, were quintessentially "the art of the people." Many other Russian artists have been inspired by them, chief among them David Burliuk — often described as the father of Russian Futurism. The fact, of course, is that Burliuk was not Russian but Ukrainian, and moved permanently to the United States in 1922.

Paradoxically, if Kudryashov does in fact, despite his own protestations, have an ancestor among the members of the original **Russian avant-garde of the early years of the 20th century, then he was another outsider.**

## Oleg Kudryashov: the Life in Two Cities

Sergei Reviakin

If there is one single factor to describe a certain category of lonely genius it would be his indifference to the bustle and vanity of **everyday life around him**. He receives **little self-gratification** from basking in the light of fame and his contact with the outside world is limited to the point of getting his working materials and drawing the inspiration from it.

One of Oleg Kudryashov's first encounters with art came through **his mother Vera who was a pre-revolutionary gymnasium graduate**. She spoke fluent German and always remembered "those days before the Revolution" when she worked in Muir & Mirrieles one of the most successful department stores in Russia run by the eponymous Scotsmen with quite regret. According to the artist she was a very talented draftsman. Oleg remembers himself as a toddler with a 18th century print of the View of St Petersburg based on the drawing of Mikhail Makhaev across his bed when his mother showed a sphere and a cube she drawn. They seemed so real to him that he wanted to touch them. It is tempting to say that she might have instilled her memories into her son which later projected in his conscious rejection of the established political order and his decision to emigrate but she must have had a natural ability and talent to draw which her son inherited.

The artist's maternal grandmother Maria Ryazanova was another person who played important role in opening up Oleg's artistic abilities from his early days. A simple Russian woman who could **hardly read and write bought a pencil, paints, a brush and a sketch-book** as his Christmas present when he was three or four years of age encouraging him to draw. Similar to the greatest Russian poet Pushkin's nanny his grandmother planted humanity and love into her beloved grandson.

His father Alexander a procurator in the Defence Ministry was initially furious seeing his son dabbling with art as he thought that the artists were those who drew portraits of Lenin and Stalin. His attitude to Oleg's artistic inclinations later changed and he gave **him a three-colour pencil and a topographic ruler (a special ruler with triangle, square and circle shapes inside it)** which Oleg used to make his first "Suprematist" composition during his evacuation from Moscow in autumn 1942. Alexander fought on the Turkish front in the First World War and was one of the defenders of Tzaritsyn against the Whites in 1918 during the Russian Civil War. It was there when he got acquainted with the top Revolutionary brass which

helped his career in the Ministry of Defence later. Oleg's father had "a mind of a computer" and it is from him that Oleg inherited his memory and attention to the detail.

Oleg loved to draw as long as he remembers himself. He could start drawing on the ground continuing on the walls as high as he could reach with his hand. He would do it with chalk, a piece of earth, carbide or a welding electrode which he had found in his yard which was backing a factory.

Oleg's formal art education was patchy. He started to attend the Art Studio in the House of Young Pioneers three times per week when he was eleven. The oil paints were expensive and the pupils were encouraged to use watercolours. It was not interesting and the teachers were indifferent to their pupils and Oleg stopped attending it after a year.

The future artist attended the Krasnaya Presnya Art School situated in the former Mesherskiy estate in the centre of Moscow in 1950–51. Although it was an art school for children Oleg attended the war veterans' classes. He was taught by Ilya Temkin who studied in Paris and Yuriy Ryazhskiy a good realist painter and a member of the Association of Revolutionary Artists in 1920s. Oleg fondly remembers them because they "were not classics and did not talk much but were decent people and loved what they were doing and their students". Coincidentally Anatoliy Zverev one of the most revered **Russian non-conformist artists of 1960s studied at that school too**.

After a three year spell in the army in 1953–56 the agility and **speed with which Oleg can draw secured Oleg a place at the All-Union Cartoon Studio** in 1956. He liked attending the master classes with their lovely and youthful atmosphere. That is where Oleg met his wife Dina whom he married in 1957. He studied there till 1958 but did not sit the final exam as he felt that the life of a cartoon artist was not for him as he already knew of and believed in his talent.

He decided to find a job as a book illustrator and started to go to different publishers which he continued to for the next 14 years. The answers were different. He was "too heavy for children" for the main children's book publisher (Detgiz) where Kabakov and other future Conceptualists were earning their bread, the State Publisher (Goslit) was politely asking to come next month or "to put down 75% of your temperament in your works" to the sinister: "You are going to be executed for your drawings and we will be sent to prison". Everyone in the art world around Oleg lived in a tightly defined world

which Oleg did not want to accept. When asked by his fellow artist if he needed money and would join them his answer was the same: "I need money, but I do not want to make vinyl disk covers" as it implied following the guidelines of the Party editorial officials and suppressing your personal freedom.

Oleg's life was really hard and his friends were few with Boris Sveshnikov another great and lonely Russian draftsman of the 20th century among them. He worked in his beloved dry point or woodcut for himself but his art was not needed. Moreover Oleg would have lost interest in anyone who started to work for the State the main art employer in those days thus becoming estranged even between the dissident artists of the day. Just before he emigrated in 1974 he was standing on a train platform and heard someone saying: "Look at this goner (dokhodiaga)!"

When he finally arrived with his family in Britain Oleg discovered that pictorial art with its brushes and pencils was not in demand. It was replaced by the conceptualism with its forced sociological or political ideas of the day. Nevertheless his search for the individual freedom continued with inspiration from within himself helped by the new world around him. Oleg eagerly embraced its wonderful museums and exhibitions seeing works of Picasso, Braque and many artists for the first time.

His temperamental and powerful art was noticed by the leading British art figures and curators of the Tate, Victoria and Albert, Fitzwilliam, Ashmolean, Hunters and other museums at the end of the 70s. Roland Penrose the major promoter of modern art and the co-founder of the **Institute of Contemporary Art**, an artist himself highly valued Oleg's art. Oleg's works represented British art at the Third International Biennale of European Graphic Art **at Baden-Baden in 1983.**

The London cityscape, its air and skylight added certain qualities to his sharp dry points taking them to the stage of perfection which the artist himself would be too shy to admit. While in Britain the artist continued to work with his favourite subject of the urban landscape and the view through the window but started to apply colours to his previously black and white monoprints giving them **new "pictorial" meaning. He also made three-dimensional works** delving into the realm of paper sculpture and architecture.

The images in his other works came from his childhood memories: the icons from the nearby Orthodox Cathedral where he went with

his grandmother, rogues, cripples and criminals in the streets of **the post-war Moscow. Sometimes he combines the two in an icon** with the border scenes depicting everyday life.

Since 1998, Oleg has been leaving in Moscow. His return was **quite but distinctive: a one-man show in the grand Tretyakov Gallery** followed by the Russian State Art and Literature Prize. The artist was pleased but unimpressed taking it for granted. He had already had his works in the most important world museums by then. Oleg celebrated his 80th birthday in the small circle of close friends this year and though his wife's health was not at its best lately they are still together after 55 years of marriage. And the artist and his art are with us as ever.

## Interview with Oleg Kudryashov by Hans-Ulrich Obrist

**HUO (Hans-Ulrich Obrist):** You did not know we were coming?

**OK (Oleg Kudryashov):** No I knew you were coming, but most of my work is not here.

**HUO:** Are you selling them?

**OK:** Not really as there aren't many here but in museums.

**HUO:** So your works are in many museums?

**OK:** Yes here in Russia and elsewhere...

**HUO:** Do you have any catalogues of your works or books on your work?

**OK:** There are catalogues, but I am not making any monographs myself... I believe it is much better if someone would make something later, after my death (laughs).

**HUO:** Oh, have a book after? To be free... There is a new work here.

**OK:** Yes it is a print. Usually I am not making editions. This is made by hand and painted with sugar (lift). These are dry points... They are like drawings.

**HUO:** What else can we see? There are more etchings here. Who are your heroes? Who are your influences?

**OK (jokingly):** I got my education in the body of my mother during her pregnancy.

**HUO (laughs):** So no inspiration from art...

**OK:** I wanted to express myself. I have quite a lot inside myself. I am interested in the world around me, and I like many artists, like everybody. I select some for myself. Most of all from the beginning I liked German art, for example, Cranach in particular...

**HUO:** Do you know Gustav Metzger?

**OK:** Yes I do. But I like Gustav Klimt and Egon Schiele. I like German art very much.

**HUO:** We have lots of wonderful drawings (dry points) here.

**OK:** There is an animation here.

**HUO:** So you made little films? Can you tell us about animation you do with your wife?

**OK:** Yes sometimes we make films. She is shooting and I am making animation. My wife is in hospital. She has an Alzheimer disease.

**HUO:** Oh, I am sorry to hear that.

**OK:** I was born in 1932. My birthday was 2 days ago.

**HUO:** Congratulations! You turned 80 this year. But when did you start to work? What brought you to London? Did you start here and move to London then?

*Hans-Ulrich Obrist is a leading contemporary art curator, critic, historian of art and a Co-director of Exhibitions and Programmes and Director of International Projects at the Serpentine Gallery, London. Hans-Ulrich visited Oleg in his Moscow studio-flat with Alexander Brodsky, one of Russia's best known architects, in January 2012.*



**OK:** When I decided to go to London I did not receive permission to take a single work with me. I left my works with my friends, and now they are in the museums here in Moscow (laughs). Then later I received some works brought to me by a member of the Italian Parliament, a Communist (laughs again). (Oleg is not mentioning that he and his wife destroyed several thousand of his works before leaving Russia burning them in a pit.)

**HUO:** Can you tell us what were the biggest and the smallest dry points that you did?

**OK:** 5.5 by 6.5 meters and microscopic. I like etching too, but I am allergic to acid. I did my largest dry point because of Bill Feaver who saw my works including figurative once. William Feaver said to me that his artists try to do figurative works but could not do them, but Oleg's figurative works are very nice. Thanks to William Feaver I received an invitation from Walker's Art Gallery in Liverpool and a grant which allowed me to buy zinc for dry point plates. I also remember Bruce McLean looking at the way I draw said: "I believed that I am fast, but you are even faster." I am working and even jumping.

**HUO:** You work very fast and this is like a performance, like a happening.

**OK:** This is almost like contemporary ballet.

**HUO:** A dry point ballet. And you continue to do it now?

**OK:** I always avoided collectives (of artists). I am very individualistic. But if someone takes my work and wants to show it is fine, but I will not come to the show.

**HUO:** Do you think of yourself as a political artist?

**OK:** No, not political. I wanted to escape from this world.

**HUO:** Is it metaphysics?

**OK:** Probably there is a dream. It is reality, but my reality.

**HUO:** So it is an escape. An artist wants to escape from this world. Is it a desire to be different to be elsewhere? Or do you just like making it?

**OK:** I do not think about it. I like making it. I am sick when I am not doing it. When I feel bad I make strong hot tea, go and start drawing or painting then. I take a brush and a tube of watercolour.

**HUO:** And what about your colours. Many of your dry points are black and white, but here, for example, there are colours.

**OK:** I like colours.

**HUO:** What are your favourite colours?

**OK:** I like dramatic ones. I also like figurative, and I never say that I am an abstract artist.

**HUO:** So you are not a constructivist or abstract artist? How do you describe it?

**OK:** Academic people may call it abstraction. For me it is realism.

**HUO:** How did you go from two-dimensional to three-dimensional? You are a painter and you are a sculptor also.

**OK:** Because I like sculpture and industrial architecture. You can do many things with paper. But because my wife is sick with Alzheimer's I feel very lonely now. I did destroy my works here recently. There was paper everywhere here.

**HUO:** Sorry!.. Can you show us something else? Oh, this is fantastic!

**OK:** The other print of the same period is in Fitzwilliam Museum. And a similar one was selected by William Packer for the Contemporary Art Society. In 1960s, I drew (using dry point) what I saw through my window: the trees, people passing by. But people did not like it.

**HUO:** It's wonderful because it is very intense. Your process seems to be very feverish. It is all very impressive. We are very glad that we came here. And can you just tell us the last thing about the environment here. Why do you live here?

**OK:** Sasha (Alexander Brodsky) introduced me to Duke University. They had a show of my works and bought 10 works for 10,000 US dollars each from me in 1998. This is how we moved to this flat in Moscow. Sasha sometimes says: "You are my teacher" but I can't believe I can teach him anything (laughs).

**HUO:** We asked him who he admired and he said that you are the greatest living Russian artist and the best artist in Russia today. These were his words. What will your advice to young artists be?

**OK:** Be completely free and try to find yourself. Be free inside yourself because nobody gives you freedom.

**HUO:** Be free completely inside yourself. We must write it down. Thank you so much.

## Colour Plates

*All sizes are in cm with the image sizes followed  
by the paper sizes were appropriate.  
"P." is a "plate number".  
All works are signed and from private collections  
in London and the UK.*



*Girl on a Crossroad*, 1963, linocut on paper, 39 x 60, 48 x 65





**Ravens**, 1965, linocut on paper, 67 x 60, 69 x 62

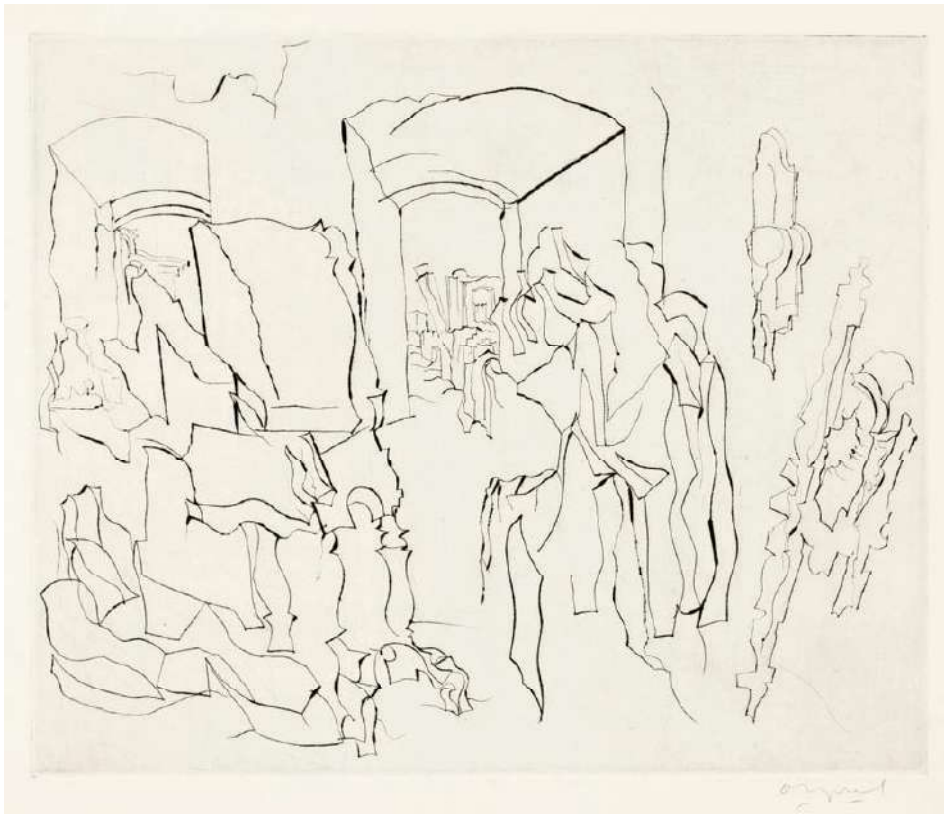
**Wild Boars**, 1964, linocut on paper, 32.5 x 72.5, 42.5 x 81

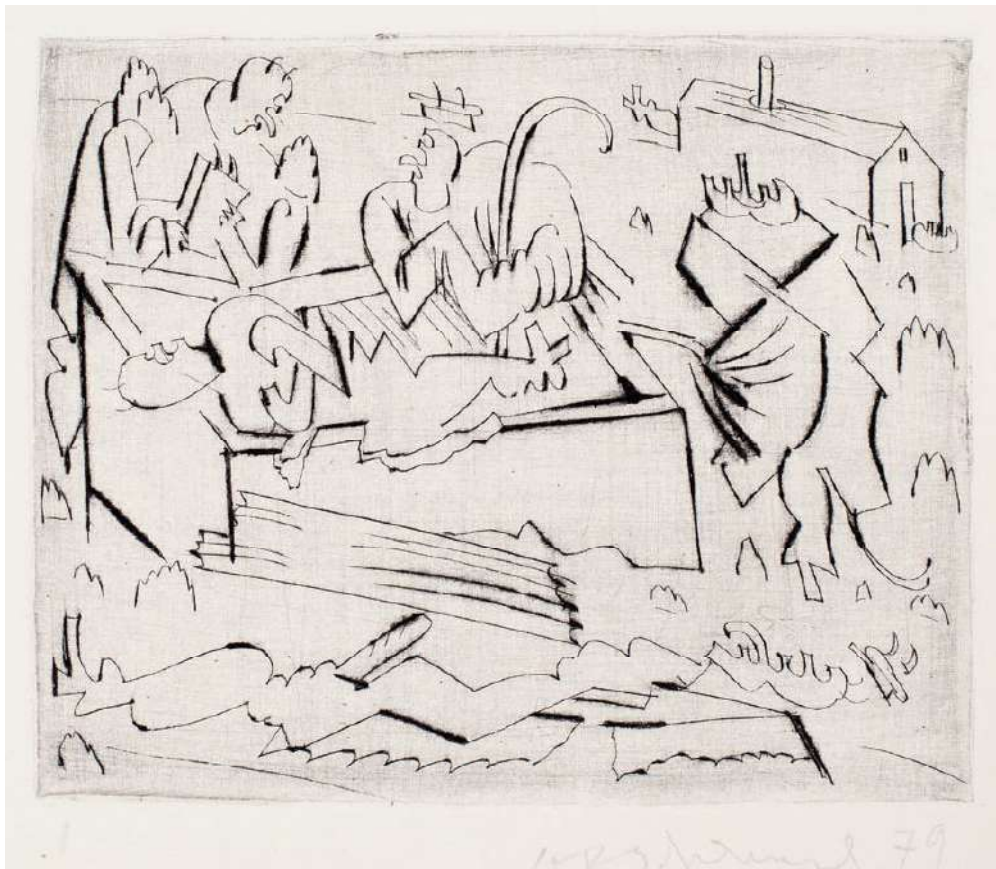


**Figure Inside the Room**, 1969, dry point on paper, 17 x 20.5, 30 x 33

**Interior**, 1972, dry point on paper, 11 x 14.5, 19 x 23.5

**Interior**, 1972, dry point on paper, 34.5 x 43, 44 x 53









**1st London Work**, 1974, woodblock on paper, 20 x 57, 31 x 76

**On a Deathbed**, 1979, dry point on paper, 12 x 9.5, 14 x 17

**Landscape with Two Figures**, 1972, dry point on paper, 25.4 x 22.6, 32.5 x 27



Devkin Pereulok, 1981, gouache and pencil on paper, 34.5 x 28 x 9, 38.6 x 30 x 9

Roofs Through the Window View, 1981, watercolour and dry point on paper, 90 x 64.7, 105 x 72.5







**Construction with Smoking Chimney**, 1984–85, pp. 1045, 1204, watercolour and gouache on paper, 48 x 40 x 25

**Construction with Dostoevsky Quotes**, 1986, p. 1446, dry point on paper, 45 x 59 x 48, 61 x 75 x 48



**Tea with Devil**, 1991, p. 2126, dry point on paper, 91 x 119.5, 110 x 146

**Solder's Temptation**, 1991, p. 2203, watercolour and dry point on paper, 89 x 121, 104 x 132



*Overleaf:*

**Saints with Scenes**, 1991, p. 2146, linocut on paper, 72.5 x 55, 104 x 70

**Our Lady with Scenes**, 1991, p. 2129, gouache and dry point on paper, 120.5 x 98, 150 x 120.5







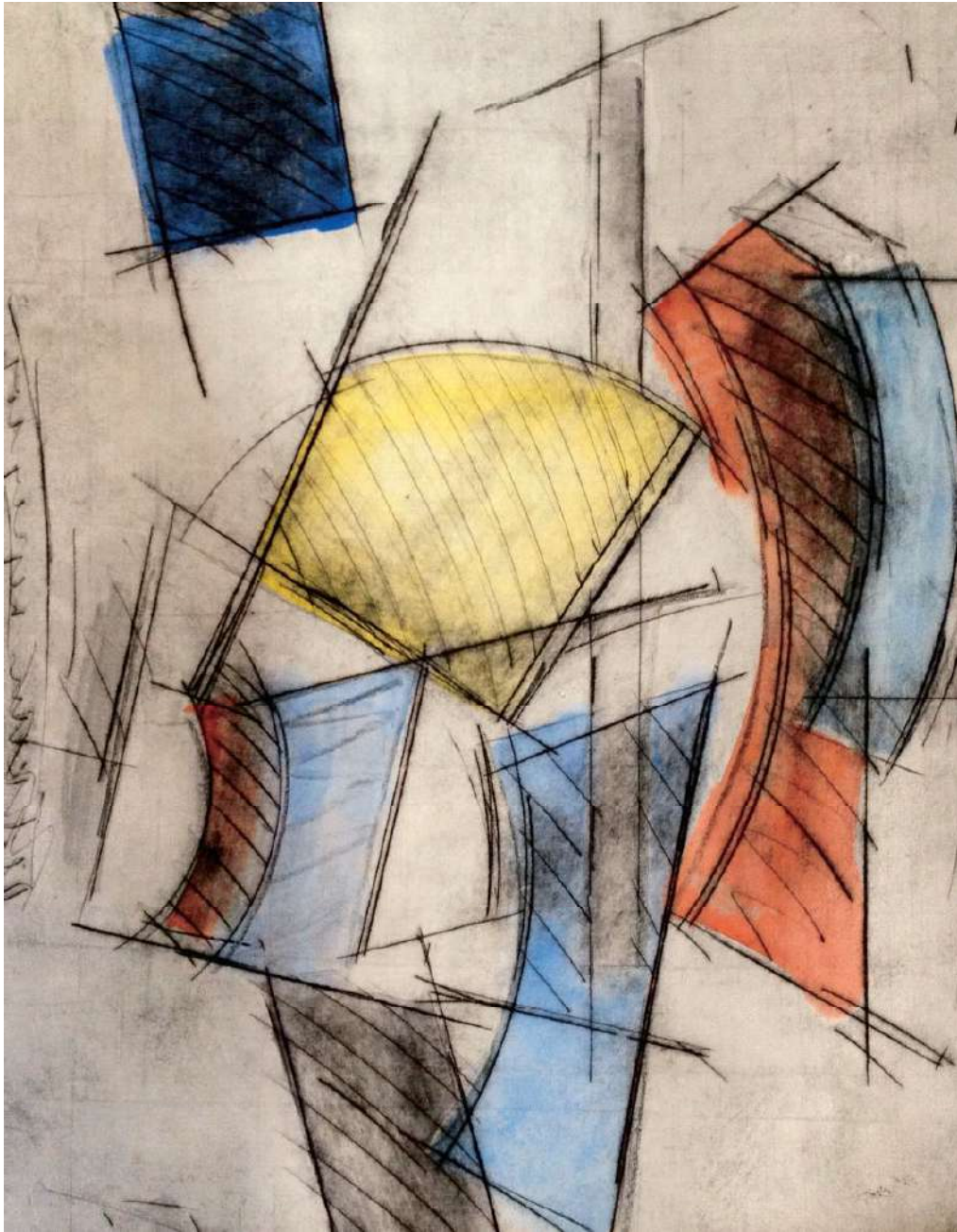


**Composition**, 1995, p. 2324, 1/1, gouache, watercolour and dry point on paper, 121 x 90, 139 x 107

**Composition**, 1995, p. 2337, 1/3, gouache, watercolour and dry point on paper, 136 x 89.5, 154 x 107

**Composition**, 1995, p. 2333, 3/6, gouache, watercolour and dry point on paper, 120 x 90, 139 x 107





*Overleaf:*

**Construction**, 1995, p. 2351, gouache, watercolour and dry point on paper, 35 x 23 x 14, 42 x 34 x 14

**Construction**, 1995, p. 2352, gouache, watercolour and dry point on paper, 30 x 24 x 14, 42.5 x 35 x 14





1/1

Бирман 95

Дворка n 2352

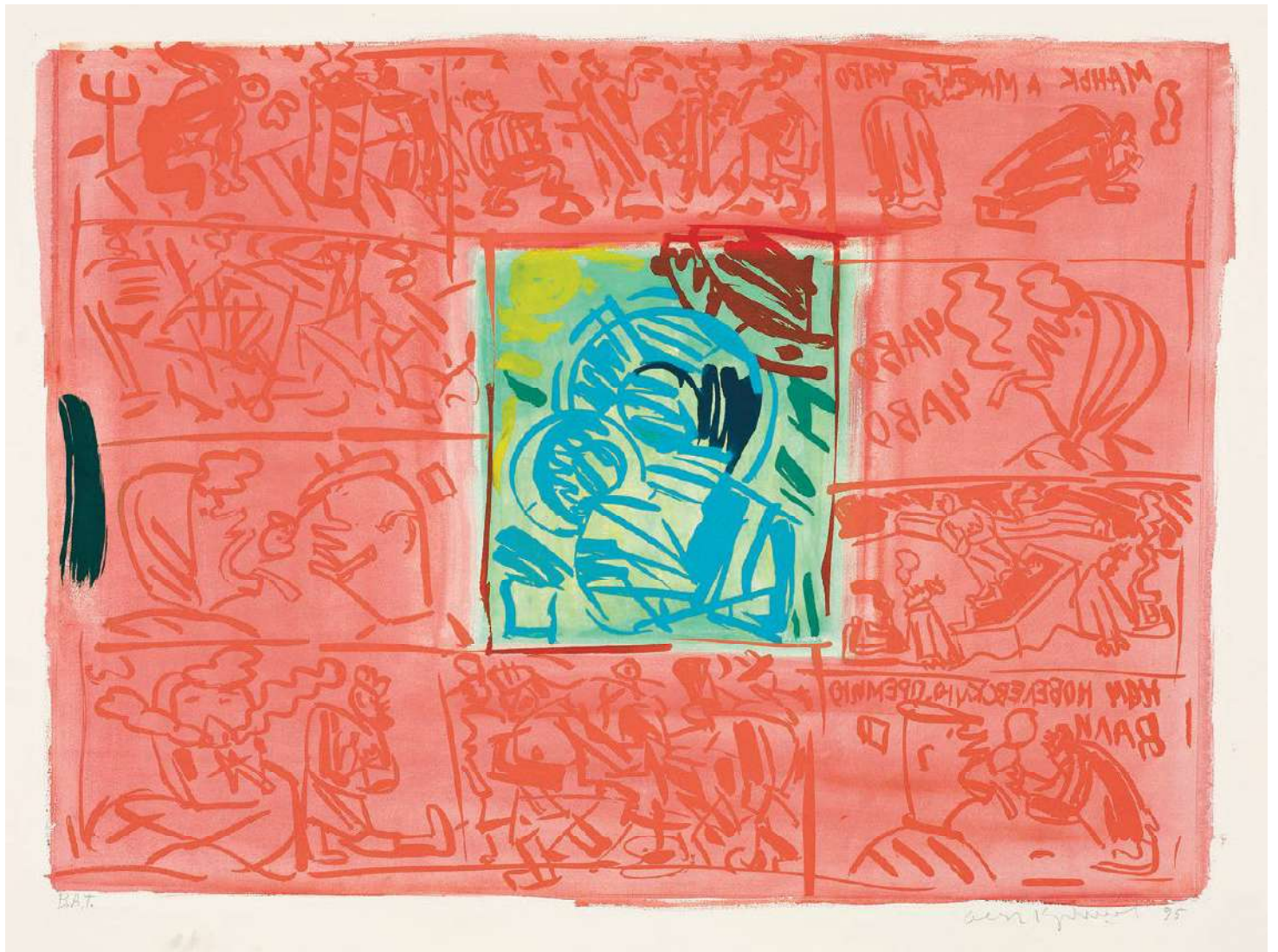




**Composition**, 1995, p. 2359, 1/45, gouache, watercolour and dry point on paper, 121 x 90, 145 x 107

**Composition**, 1995, p. 2353, 3/3, gouache, watercolour and dry point on paper, 128.5 x 90, 147 x 107

**Composition**, 1995, p. 2356, 1/1, gouache, watercolour and dry point on paper, 102.5 x 90, 126 x 107



**Our Lady with Scenes**, 1995, p. 2365, BAT, gouache, watercolour and dry point on paper, 122 x 90, 144 x 107

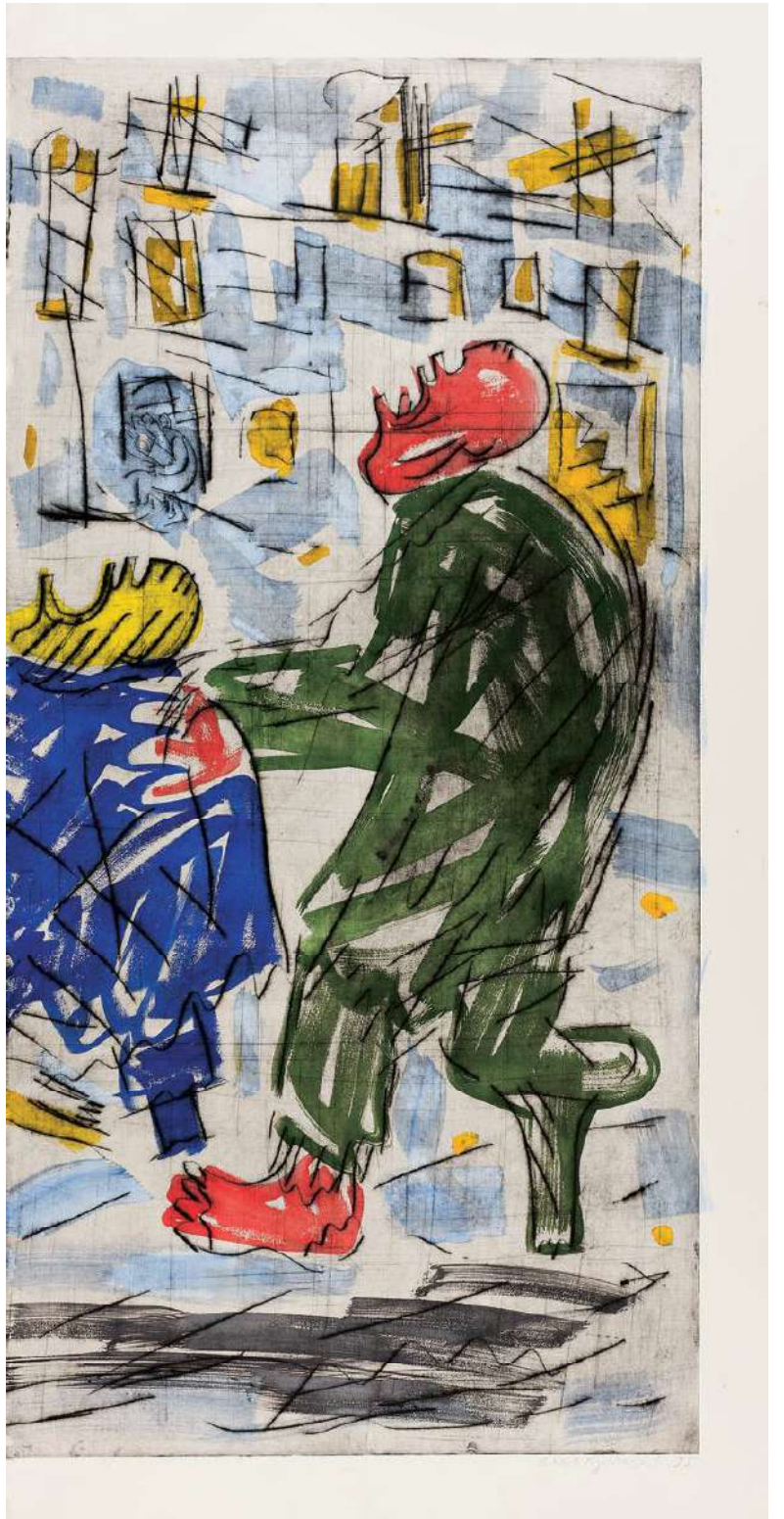




**Our Lady with Scenes**, 1995, p. 2365, P3, gouache, watercolour and dry point on paper, 123 x 89.5, 153 x 107



**Blind Leading the Blind**, 1995, triptych, p. 2366, 1/3, gouache, watercolour and dry point on paper, 8150 x 900, 2000 x 1000 each sheet





**Two Compositions**, 1995, p. 2376, gouache, watercolour and dry point on paper, 17.5 x 20.5, 58 x 39



**Two Compositions**, 1995, p. 2377, gouache, watercolour and dry point on paper, 17.4 x 20, 57.5 x 38.2



**Two Compositions**, 1995, p. 2379, gouache, watercolour and dry point on paper, 18 x 18.5, 57 x 38



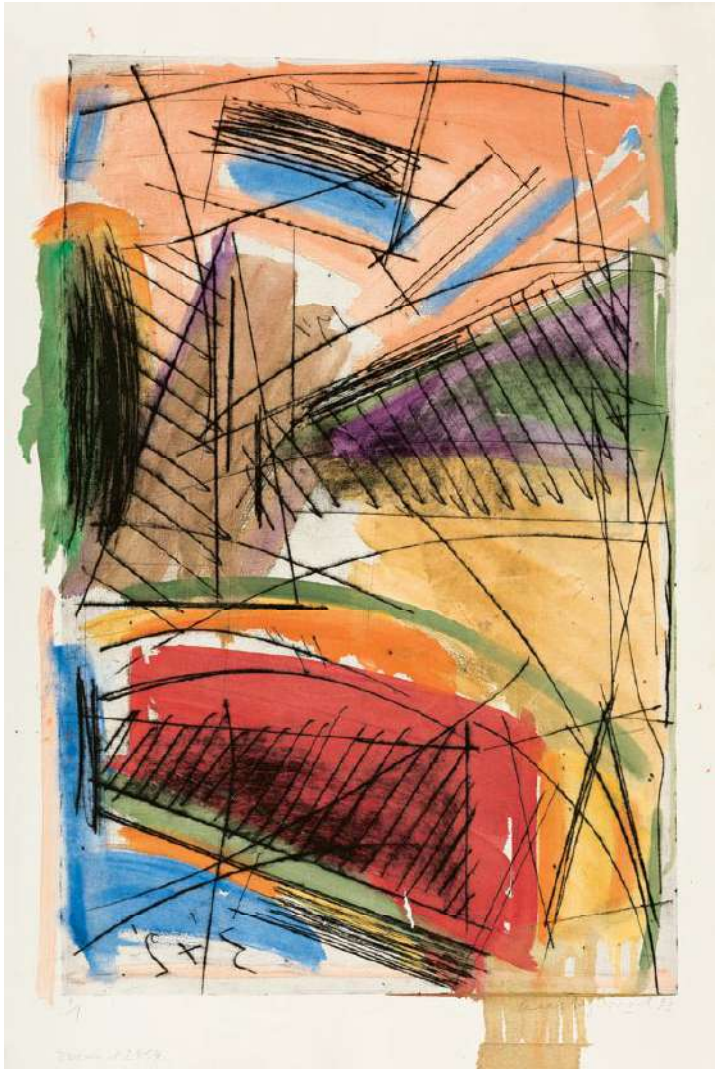
**Two Compositions**, 1995, p. 2380, gouache, watercolour and dry point on paper, 17 x 18.5, 57.5 x 38



**Composition**, 1996, p. 2388, 1/45, gouache, watercolour and dry point on paper, 985 x 1975, 1070 x 2075



Street Scenes, 1996, p. 2406, test, gouache, watercolour, linocut on paper, 90 x 120, 103.5 x 142.5

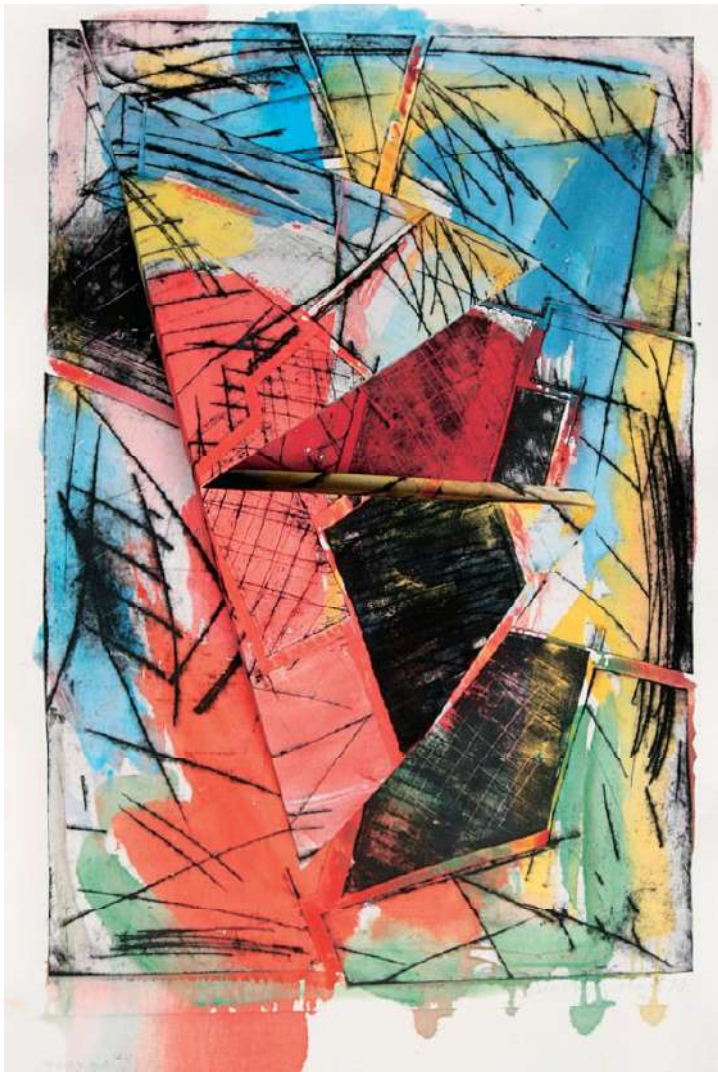


**Composition**, 1998, p. 2454, gouache, watercolour and dry point on paper, 90 x 58.5, 104 x 71.5



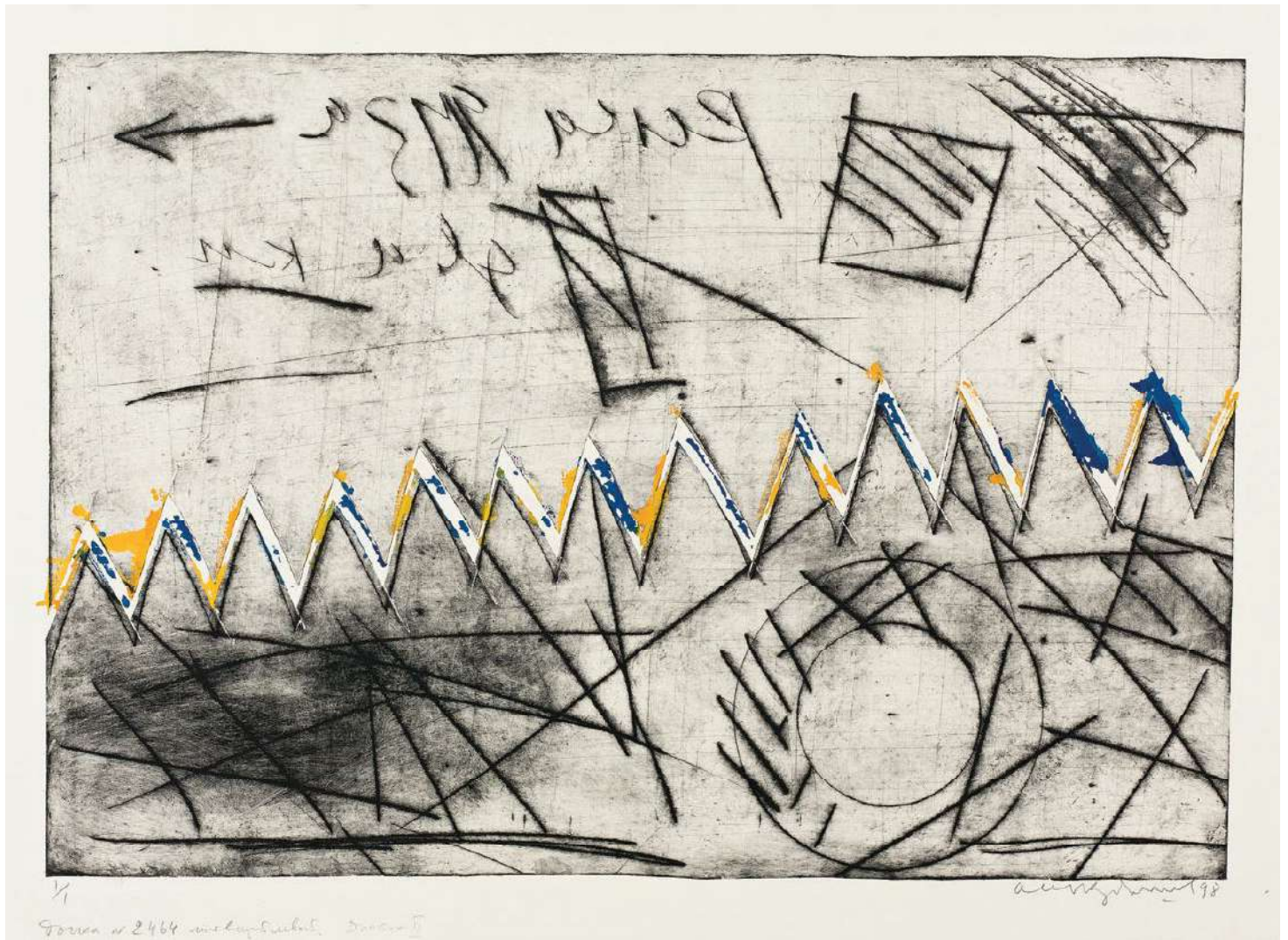
**Composition**, 1998, p. 2458, gouache, watercolour and dry point on paper, 90 x 61, 107 x 72



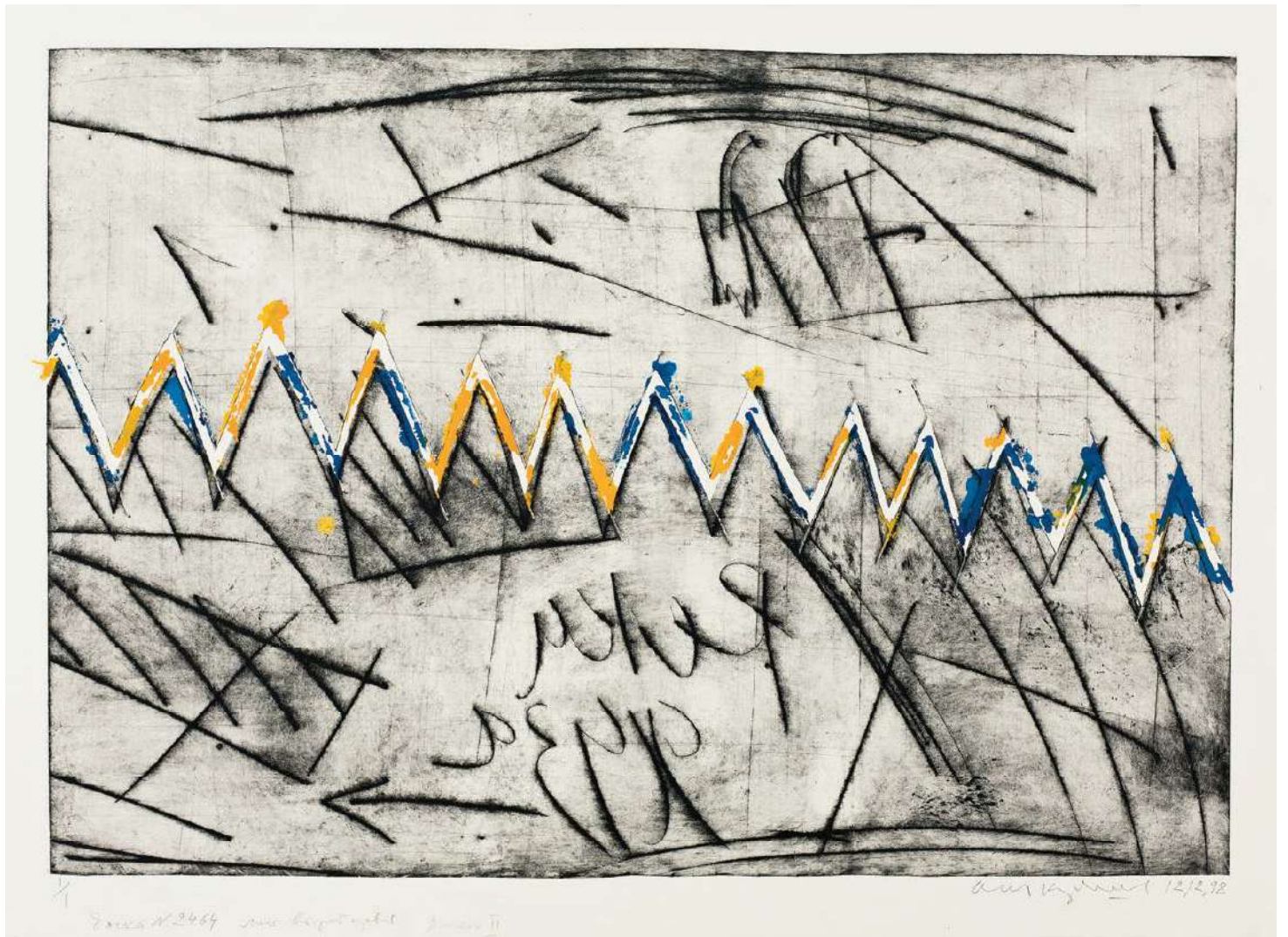


**Iauza, Construction**, 1999, p. 2475, 1/1, gouache, watercolour and dry point on paper, 109 x 73 x 24

**Composition**, 1999, p. 2481, gouache, watercolour and dry point on paper, 106.5 x 72



**Diptych**, 1998, p. 2464, left sheet, gouache, watercolour and dry point on paper, 62.5 x 90.5, 72 x 104



Diptych, 1998, p. 2464, right sheet, gouache, watercolour and dry point on paper, 63 x 90.5, 72 x 100.5



**Construction**, 2003, p. 2582, tempera, watercolour and dry point on paper, 98.5 x 62 x 25, 120 x 80 x 32

**Composition**, 2001, p. 2523, 1/1, gouache, watercolour and dry point on paper, 104 x 62, 120 x 80

**Composition**, 2002, p. 2563, gouache, watercolour and dry point on paper, 106.5 x 67, 121 x 80

**Construction**, ????  
??





**Composition**, 2000, p. 2496, gouache, watercolour and dry point on paper, 91.5 x 59, 107 x 72



**Composition**, 2004, p. 2604, tempera, watercolour, gouache and dry point on paper, 92 x 165.5, 108 x 182

*Overleaf:*

**Composition**, 2006, p. 2688, watercolour on paper, 120 x 80

**Composition**, 2007, watercolour on paper, 120 x 80

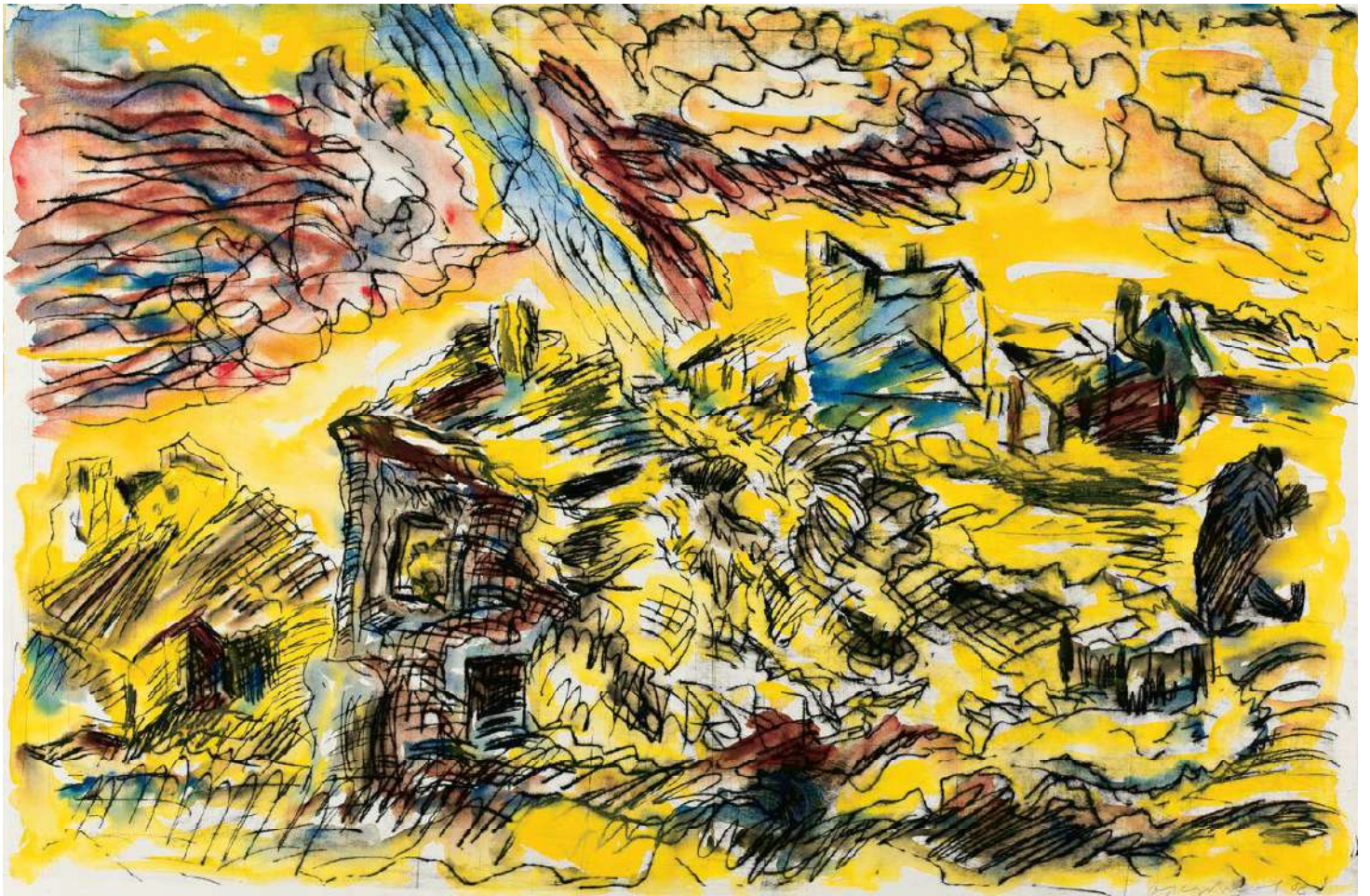








Landscape with Red Smoke, 2008, gouache, watercolour and dry point on paper, 107 x 153



**Yellow Landscape**, 2008, gouache, watercolour and dry point on paper, 107 x 161

## List of Works

1. **Girl on a Crossroad**, 1963, linocut on paper, 39 x 60, 48 x 65
2. **Wild Boars**, 1964, linocut on paper, 32.5 x 72.5, 42.5 x 81
3. **Ravens**, 1965, linocut on paper, 67 x 60, 69 x 62
4. **Figure Inside the Room**, 1969, dry point on paper, 17 x 20.5, 30 x 33
5. **Landscape with Two Figures**, 1972, dry point on paper, 25.4 x 22.6, 32.5 x 27
6. **Interior**, 1972, dry point on paper, 34.5 x 43, 44 x 53
7. **Interior**, 1972, dry point on paper, 11 x 14.5, 19 x 23.5
8. **1st London Work**, 1974, woodblock on paper, 20 x 57, 31 x 76
9. **On a Deathbed**, 1979, dry point on paper, 12 x 9.5, 14 x 17
10. **Devkin Pereulok**, 1981, gouache and pencil on paper, 34.5 x 28 x 9, 38.6 x 30 x 9
11. **Roofs Through the Window View**, 1981, watercolour and dry point on paper, 90 x 64.7, 105 x 72.5
12. **Construction with Smoking Chimney**, 1984–85, pp. 1045, 1204, watercolour and gouache on paper, 48 x 40 x 25
13. **Construction with Dostoevsky Quotes**, 1986, p. 1446, dry point on paper, 45 x 59 x 48, 61 x 75 x 48
14. **Tea with Devil**, 1991, p. 2126, dry point on paper, 91 x 119.5, 110 x 146
15. **Our Lady with Scenes**, 1991, p. 2129, gouache and dry point on paper, 120.5 x 98, 150 x 120.5
16. **Saints with Scenes**, 1991, p. 2146, linocut on paper, 72.5 x 55, 104 x 70
17. **Solder's Temptation**, 1991, p. 2203, watercolour and dry point on paper, 89 x 121, 104 x 132
18. **Composition**, 1995, p. 2324, 1/1, gouache, watercolour and dry point on paper, 121 x 90, 139 x 107
19. **Composition**, 1995, p. 2333, 3/6, gouache, watercolour and dry point on paper, 120 x 90, 139 x 107
20. **Composition**, 1995, p. 2337, 1/3, gouache, watercolour and dry point on paper, 136 x 89.5, 154 x 107
21. **Construction**, 1995, p. 2351, gouache, watercolour and dry point on paper, 35 x 23 x 14, 42 x 34 x 14
22. **Construction**, 1995, p. 2352, gouache, watercolour and dry point on paper, 30 x 24 x 14, 42.5 x 35 x 14
23. **Composition**, 1995, p. 2353, 3/3, gouache, watercolour and dry point on paper, 128.5 x 90, 147 x 107

*All sizes are in cm with the image sizes followed by the paper sizes were appropriate.  
"P." is a "plate number".  
All works are signed and from private collections in London and the UK.*

24. **Composition**, 1995, p. 2356, 1/1, gouache, watercolour and dry point on paper, 102.5 x 90, 126 x 107
25. **Composition**, 1995, p. 2359, 1/45, gouache, watercolour and dry point on paper, 121 x 90, 145 x 107
26. **Our Lady with Scenes**, 1995, p. 2365, BAT, gouache, watercolour and dry point on paper, 122 x 90, 144 x 107
27. **Our Lady with Scenes**, 1995, p. 2365, P3, gouache, watercolour and dry point on paper, 123 x 89.5, 153 x 107
28. **Blind Leading the Blind**, 1995, triptych, p. 2366, 1/3, gouache, watercolour and dry point on paper, 8150 x 900, 2000 x 1000 each sheet
29. **Two Compositions**, 1995, p. 2376, gouache, watercolour and dry point on paper, 17.5 x 20.5, 58 x 39
30. **Two Compositions**, 1995, p. 2377, gouache, watercolour and dry point on paper, 17.4 x 20, 57.5 x 38.2
31. **Two Compositions**, 1995, p. 2379, gouache, watercolour and dry point on paper, 18 x 18.5, 57 x 38
32. **Two Compositions**, 1995, p. 2380, gouache, watercolour and dry point on paper, 17 x 18.5, 57.5 x 38
33. **Composition**, 1996, p. 2388, 1/45, gouache, watercolour and dry point on paper, 985 x 1975, 1070 x 2075
34. **Street Scenes**, 1996, p. 2406, test, gouache, watercolour, linocut on paper, 90 x 120, 103.5 x 142.5
35. **Composition**, 1998, p. 2454, gouache, watercolour and dry point on paper, 90 x 58.5, 104 x 71.5
36. **Composition**, 1998, p. 2458, gouache, watercolour and dry point on paper, 90 x 61, 107 x 72
37. **Diptych**, 1998, p. 2464, left sheet, gouache, watercolour and dry point on paper, 62.5 x 90.5, 72 x 104
38. **Diptych, 1998, p. 2464, right sheet, gouache, watercolour and dry point on paper, 63 x 90.5, 72 x 100.5**
39. **Iauza, Construction**, 1999, p. 2475, 1/1, gouache, watercolour and dry point on paper, 109 x 73 x 24
40. **Composition**, 1999, p. 2481, gouache, watercolour and dry point on paper, 106.5 x 72
41. **Composition**, 2000, p. 2496, gouache, watercolour and dry point on paper, 91.5 x 59, 107 x 72
42. **Composition**, 2001, p. 2523, 1/1, gouache, watercolour and dry point on paper, 104 x 62, 120 x 80
43. **Composition**, 2002, p. 2563, gouache, watercolour and dry point on paper, 106.5 x 67, 121 x 80
44. **Construction**, 2003, p. 2582, tempera, watercolour and dry point on paper, 98.5 x 62 x 25, 120 x 80 x 32
45. **Composition**, 2004, p. 2604, tempera, watercolour, gouache and dry point on paper, 92 x 165.5, 108 x 182
46. **Composition**, 2006, p. 2688, watercolour on paper, 120 x 80
47. **Composition**, 2007, watercolour on paper, 120 x 80
48. **Landscape with Red Smoke**, 2008, gouache, watercolour and dry point on paper, 107 x 153
49. **Yellow Landscape**, 2008, gouache, watercolour and dry point on paper, 107 x 161

## Selected Museum Exhibitions and Biennale

- 1961–72** Annual Exhibitions of Moscow Artists, Moscow, USSR
- 1966** Venice Biennale, Venice, Italy
- 1967** Russian Art from Antiquity to the Present, Paris, France
- 1974** Biennale, Barcelona, Spain
- 1976** Printmaking Biennale, Paris, France  
Acme Gallery, London, England, UK
- 1983** 3rd International Biennale of European Graphic Art, **Baden-Baden, Germany**
- 1985** Double Elephant, Barbican Centre, London, England, UK
- 1986** Peter Moores Foundation, Project No. 8, Walker Art Center  
Liverpool, England, UK
- 1988** Douglas Hyde Gallery, Trinity College, Dublin, Northern Ireland, UK
- 1990** The Unique Print: 70's into 90's, Museum of Fine Arts, Boston, USA
- 1992** Oleg Kudryashov, Pushkin State Museum of Fine Arts, Moscow, Russia
- 1993** Late 20th Century Prints, Museum of Fine Arts, Boston, USA
- 1997** Oleg Kudryashov: Constructions, Drypoints and Paper Sculptures, Duke University, USA
- 1999** Oleg Kudryashov: Retrospective, the State Tretyakov Gallery, Moscow, Russia
- 2009** Kentridge and Kudryashov: Against the Grain, Kreeger Museum, Washington DC, USA
- 2010** Relief and Around It, Pushkin State Museum of Fine Arts, Moscow, Russia
- 2012** Oleg Kudryashov: the Touch of Life, New Jerusalem Art Museum, Istra, Russia

## Selected Public Collections

- Arts Council of England, London, England, UK
- Art Gallery of New South Wales, Sydney, Australia
- Ashmolean Museum, Oxford, England, UK
- Baltimore Museum of Fine Arts, Baltimore, Maryland, USA
- Boymans-van Beuningen Museum, Rotterdam, Netherlands**
- Collection of the City New Ulm, New Ulm, Minnesota, USA
- Contemporary Art Society, London, England, UK
- Fitzwilliam Museum, Cambridge, England, UK
- Grafische Sammlung, Schaetzler Palais, Augsburg, Germany
- Hirshhorn Museum and Sculpture Garden, Smithsonian Institute, Washington DC, USA
- Hunterian Museum, Glasgow, Scotland, UK
- Los Angeles County Museum of Art, Los Angeles, California, USA
- Minneapolis Institute of Arts, Minnesota, USA
- Museum of Fine Arts, Boston, Massachusetts, USA
- National Gallery of Art, Dresden, Germany
- National Gallery of Art, Washington DC, USA
- New Jerusalem Art Museum, Istra, Russia
- Norwich Castle Museum, Norwich, England, UK
- Pushkin Museum of Fine Arts, Moscow, Russia
- Saint Louis Art Museum, Missouri, USA
- State Library of Saltykov-Schedrin, St Petersburg, Russia**
- State Museum of Literature, Moscow, Russia
- Tate Gallery, London, England, UK
- Tretyakov Gallery, Moscow, Russia
- Trinity College, Dublin, Northern Ireland, UK
- Victoria and Albert Museum, London, England, UK
- Wakefield Art Gallery, Wakefield, England, UK

## Олег Кудряшов: внутренняя свобода

Творчество Олега Кудряшова — уникальное явление, связавшее русский и британский авангард второй половины XX в. Настоящая выставка проходит в пространстве Проекта Бермондси, относящегося к самой крупной британской благотворительной организации «Кризис». Эта организация не только помогает бездомным, но и предоставляет студии начинающим художникам, каковым и был Олег, когда приехал в Англию.

Несмотря на то, что в Советском Союзе он как художник уже практически сложился и ежегодно выставлялся, его творчество было не востребовано официальными организациями. Менять же свой стиль и подстраиваться под социалистический реализм Кудряшов не хотел, заведомо обрекая себя на безденежье и практически полную духовную изоляцию. В 1974 г. художник с семьей через Австрию и Италию переехал на жительство в Великобританию, уничтожив более 6000 своих работ, которые ему не разрешили вывезти: лишь небольшая часть уцелела у друзей. Кудряшова обосновались в Лондоне, где организация помощи художникам «Акме» выделила им жилье в лондонском районе Брикстон. Через студии «Акме», где проходили частые выставки и жили многие художники, Олег познакомился с известными представителями британского авангарда 1970-х гг. Очень скоро он получил среди них огромную известность, невзирая на то, что ему не нравилось их восхищение концептуализмом и преклонение перед политической системой и культурой Советского Союза, складывающееся на основании той искаженной информации, которую они получали из официальных советских источников.

Отсутствие внешнего давления и возможность заниматься индивидуальным творчеством и экспериментом дали раскрыться таланту Кудряшова в полную силу. Слава о блестящем и оригинальном русском художнике, который виртуозно владеет сложной гравировальной техникой — сухая игла — и создает уникальные цветные гравюры и трехмерные бумажные конструкции, привела к нему знаменитых британских художников, таких, например, как основатель Института современного искусства, английский сюрреалист и друг Пикассо сэр Рональд Пенроз, а также кураторы знаменитых галереи Тейт, музеев Виктории и Альберта и Фицвилля. Уже в 80-е гг. Кудряшов защищал честь Великобритании на международных конкурсах. Развал Советского Союза привел к тому, что Кудряшова вспомнили и на родине, где в 1992 г. прошла выставка его работ в ГМИИ им. А. С. Пушкина в Москве.

В 90-е гг. художник получил большую известность и в США, где прошли его выставки, а работы пополнили коллекции самых крупных американских музеев. В отличие от своих антигероев, советских концептуалистов, большинство из которых в конце XX в. из России выехало, в 1997 г. Кудряшова переехали обратно в Москву. Созданные в Великобритании работы составили персональную выставку художника в Третьяковской галерее, куда и были впоследствии переданы в дар, а его вклад в российскую и мировую культуру был отмечен Государственной премией в области искусства 2000 г.

В каталоге представлены абстрактные и фигуративные двухмерные монотипии (работы в одном экземпляре) и трехмерные конструкции различных лет, выполненные в основном в его любимой технике — сухая игла, — а также лино- и ксилографы, открывающие уникальность творчества Олега Кудряшова как одного из самых значительных мастеров XX–XXI вв.

Вступительные статьи написаны кураторами выставки — известнейшим английским искусствоведом Эдвардом Люси-Смитом и Сергеем Ревякиным; интервью с художником записано Хансом-Ульрихом Обристом, видным исследователем британского искусства и директором галереи «Серпентин» в Гайд-Парке.

В Интернете можно приобрести книгу знаменитого историка искусства Игоря Голумштока об Олеге Кудряшове. Издание каталога подготовлено к данной выставке.

**Oleg Kudryashov: Freedom Inside Yourself**

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