WILLIAM **KENTRIDGE** | OLEG **KUDRYASHOV**: AGAINST THE GRAIN

KENTRIDGE | KUDRYASHOV: AGAINST THE GRAIN

Works from DC Area Collections

October – December 2009

The Kreeger Museum

Washington, DC

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Cover:
(left) William Kentridge, *Blue Head* [detail], 1993-1998
(right) Oleg Kudryashov, *Installation (Project)* [detail], 1988

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FOREWORD

THERE ARE MANY OPTIONS AVAILABLE WHEN CHOOSING AN EXHIBITION. From the onset of The Kreeger Museum exhibition program in 1998, it has been my philosophy to present exhibits that relate to the museum. Past exhibitions have ranged from one-man shows of Washington artists Sam Gilliam, William Christenberry, Kendall Buster and Gene Davis to the diRosa collection of contemporary California Bay Area artists, the New York artist collective Tim Rollins + K.O.S., and architect Philip Johnson. Each of these exhibitions specifically focused on a particular aspect of the museum's permanent collection, its architecture or its mission.

What do the master printmakers William Kentridge and Oleg Kudryashov have to do with The Kreeger Museum, and why are these two artists being exhibited together? Before answering these questions, I must admit that after seeing the William Kentridge exhibition at the Hirshhorn Museum and Sculpture Garden in 2000, I was mesmerized by the power of his images and the varied and exquisite talent of this artist. He is one of the foremost contemporary artists of our time, represented in most major museum collections. He presently is having a traveling retrospective, *Five Themes* (2009-2010), appearing at the San Francisco Museum of Modern Art (SFMoMA), The Modern Art Museum in Fort Worth, Texas and the Norton Museum of Art in West Palm Beach, Florida. Its final U.S. venue will be at the Museum of Modern Art (MoMA) in New York. The Kreeger Museum is the only Washington, DC institution to exhibit Kentridge during this bountiful year. We are particularly pleased that our exhibition coincides with his monumental retrospective.

In 2006, I was introduced to the art of Oleg Kudryashov, which immediately captivated me. Kudryashov's linear, figurative works on paper, some huge in scale, possess a narrative that is compelling and personal. His unique three-dimensional pieces have the same energy and complement his figurative drawings and prints. In these pieces, he cuts and collages finished prints, reconfiguring them into constructions and reliefs. Although these works often appear as abstractions, they are largely representational, reflecting the streets and scenes from his youth in Moscow. Kudryashov's art can be found in many museum collections, including the Pushkin Museum of Fine Arts and Tretyakov Gallery in Moscow, the Victoria and Albert Museum and Tate Gallery in London, the Dresden National Gallery, the National Gallery of Art and the Hirshhorn Museum and Sculpture Garden in Washington, DC, the Baltimore Museum of Art and the Boston Museum of Fine Arts.

I find it amazing how many similarities exist between Kudryashov and Kentridge, in technique, composition, and content. *Against the Grain* encompasses a portion of each artist's *oeuvre*, and can be interpreted on many levels. My interpretation, which focuses on the political aspect, reflects why it is pertinent for The Kreeger Museum to have this exhibition. Many artists in the Kreeger collection defied tradition and were revolutionary in their approach to technique and interpretation. These include, among others, the Impressionists, Cubists, Surrealists, Expressionists and Color Field artists. Some of them reacted to the political and social conditions of the time. Specifically, works in our collection, *Deux personnages*, 1935, by Joan Miró, *Children Playing*, 1934, by Max Beckmann, and *Nature morte au panier de cerises*, 1943, by Pablo Picasso fall into this category. In each case, the paintings reflect the artists' response to the deprivation and injustices characteristic of the years 1933-1945.

Like their predecessors, William Kentridge and Oleg Kudryashov responded independently to what they witnessed under South Africa's apartheid policy and the rule of the former Soviet Union, respectively. These contemporary counterparts have no relationship with each other, and yet there is an undeniable affinity between them, as depicted in Milena Kalinovska's 2002 essay, "Points of Contact," included in this catalogue. Perhaps this is why so many Washington collectors have chosen to include both artists in their collections. We are grateful to have this opportunity to exhibit a selection of their superb works.

Acknowledgments

There is a huge amount of work that goes into the development and implementation of an exhibition. It encompasses many areas and includes a team of professionals. In choosing the curators for *Against the Grain*, it was important to me to engage two individuals who had expertise and a passion for the art, but also a working relationship with one another. I could not have made a more appropriate choice than the two talented individuals, Dr. Eric Denker and Dr. Christopher B. With, both from the National Gallery of Art. They worked independently and also as a team to produce this exhibition. Dr. Denker is the curator for William Kentridge, and Dr. With is the curator for Oleg Kudryashov. Scholars in their own right, they produced an exhibition borrowing works that exude sophistication and aesthetic expertise. In addition, I extend my gratitude to Robert Brown for his friendship and professional guidance throughout the development of the exhibit.

There would be no exhibition without the support of the Washington area collectors. They welcomed us into their homes and graciously agreed to loan their cherished works by William Kentridge and Oleg Kudryashov.

Additionally, I am forever appreciative, especially in these difficult economic times, to those collectors and supporters who recognized the importance of *Against the Grain* and chose to become sponsors. The lenders and sponsors are acknowledged individually in the beginning pages of this catalogue.

Furthermore, I express my appreciation to Carla Badaracco for designing an outstanding catalogue, Gregory Staley for photographing a portion of the artwork, and Susan Badder for her editing expertise. I cannot give more praise to The Kreeger Museum staff of eight. We work as a team and that effort involves everyone. I would specifically like to acknowledge Antonia Valdes-Dapena, Visitor Services Coordinator and Registrar, Molly McMullen, Head of Public Relations and Marketing, and Ivan Delgado, Operations Manager, for their tireless effort in coordinating the exhibition.

The Trustees of The Kreeger Museum, Peter L. Kreeger, Carol Kreeger Ingall, Robert E. Davis and Counsel to The David Lloyd Kreeger Foundation, Jay W. Freedman, acknowledged the importance of the exhibition and gave me the encouragement and support to present *Kentridge and Kudryashov: Against the Grain* and for that, I am extremely thankful.

Judy A. Greenberg
Director
The Kreeger Museum

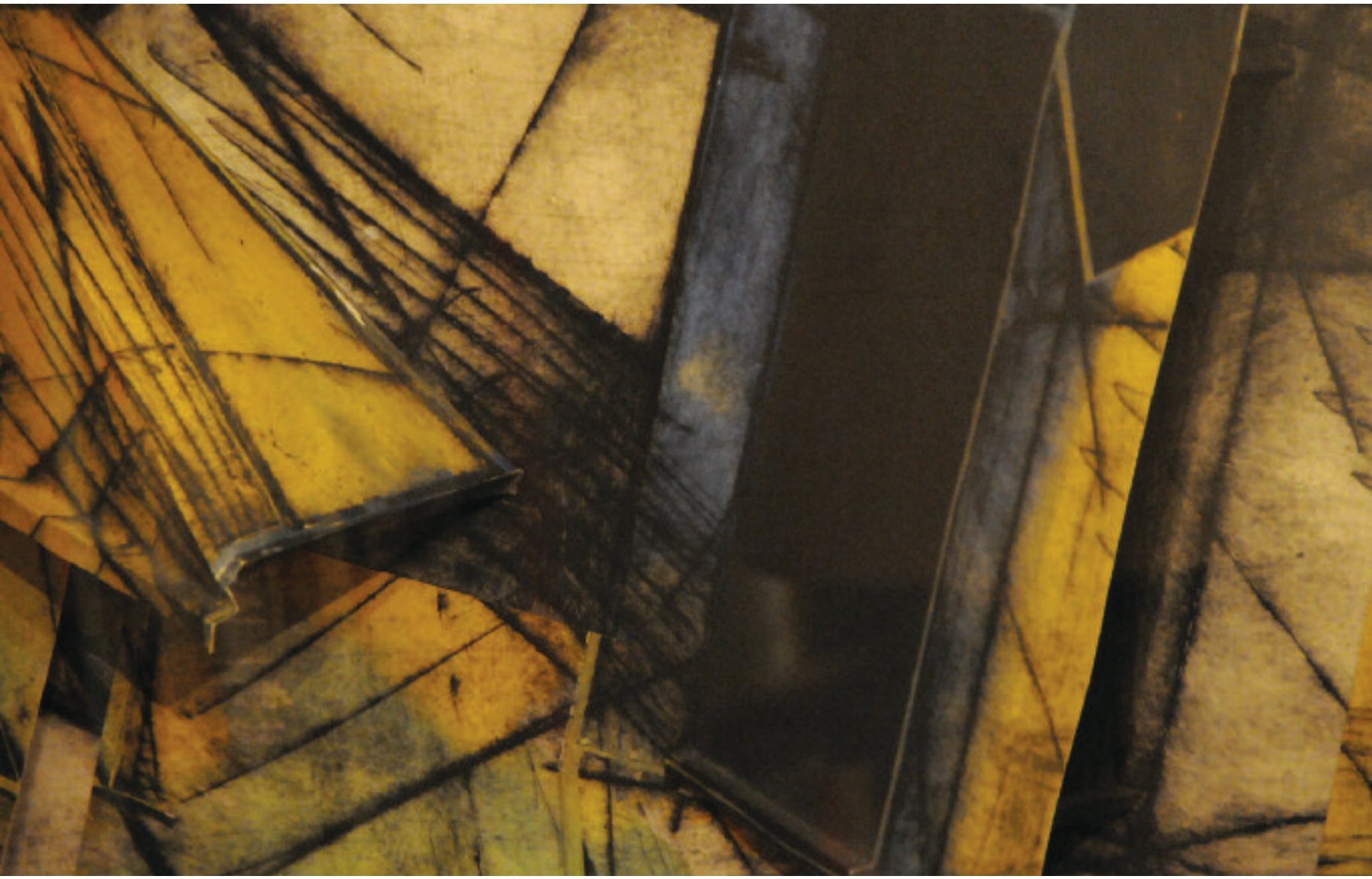

PLATE 1. Oleg Kudryashov, *Relief* [detail], 1981. Collection of Jean-Paul and Norsiah Pinard

WILLIAM KENTRIDGE | OLEG KUDRYASHOV: POINTS OF CONTACT

MILENA KALINOVSKA

"An art (and a politics) in which optimism is kept in check and nihilism at bay. . ." —William Kentridge[1]

"I draw that which I see inside myself or that which I cannot talk about yet cannot forget." —Oleg Kudryashov[2]

OLEG KUDRYASHOV, A RUSSIAN ARTIST, AND WILLIAM KENTRIDGE, A SOUTH AFRICAN ARTIST, share in their works a surprising commonality of interests: in media—a love of drawing, film, performance and installation; in style—use of figuration; in philosophy—an understanding of the failures of utopian modernism; and in content—narration about remembering and loss. Rooted clearly in their geographic birthplaces and political experiences, they have developed and worked on the periphery, at a distance from the centers of art. This is probably why neither has had any real interest in current artistic trends, whether in Western Europe or in North America. Their unique situations and their direct observations of harsh political climates in their own countries made them look for more personal means of expression. In other words, their own intense experiences of different yet equally oppressive political regimes unite Kudryashov and Kentridge in their quest to bear witness and to communicate the inflicted pain through the poetics of their art.

Both Kudryashov and Kentridge have turned to specific art-historical sources as well as to local art and artists as reference points. Kudryashov took his orientation from what was available in the Soviet system—classical art and literature, and the stylistically-vanguard, politically correct early twentieth-century Soviet movies. He admired the depth of human themes and the draftsmanship of Rembrandt, and was attracted by the simplicity and directness of the popular Russian 'luboks' (folk prints colored by hand) with their

morality that spanned from the seventeenth to the beginning of the twentieth century. Kudryashov enjoyed the tragic-comic stories with lyrical atmospheres by Anton Chekhov, and marveled at caricatures in writings by Nikolai Gogol, along with stylistically adventurous poetry and films of the Russian avant-garde. Kentridge also found influence in classical Western European art characterized by an uncompromising criticism of folly, whether in works by Goya, Hogarth or Beckmann. To a South African model, he actively adopted the themes of men experiencing the drama of making mistakes and committing crimes as expressed by Goethe, Georg Büchner and Alfred Jarry. He also absorbed the work of Russian, socially engaged avant-garde artists such as Vladimir Mayakovsky, a futurist poet and illustrator. Additionally, he has drawn on sources from English puppetry and the pre-colonial tradition of African puppet theatres.

Oleg Kudryashov was born in Russia in 1932, began studying art in 1942, was enlisted in the army from 1953 to 1956, and was employed in a film studio from 1956 to 1958. In 1974, he emigrated to London and only returned to Moscow in 1998. All these years he drew what he knew and loved best and what he has never abandoned—the industrial landscape of a city, and the life of the deprived. These subjects were imprinted forever on his soul, firing his imagination and helping him get through the years of his childhood in Moscow. "Our communal apartment house, where people of different characters lived, was located on the grounds of an old engineering factory. The whole yard was littered with heaps of iron and filled with racks with gas containers, pipes and huge rusted concrete mixers that the factory manufactured. The earth was covered with thick layers of iridescent steel shavings swimming in pools of machine oil made of the entire spectrum of rainbow colors. Here we played hide-and-seek among pipes and right beside us worked the welders without paying any attention to us the children."[3] It is the atmosphere of the communal house and the yard, whether it concerned the people or the machinery and the scraps of metal which he liked to collect, that one finds again and again in his drypoints, drawings, constructions, cut outs, photographs and films. He described himself as an "abandoned orphan in the Soviet Union's most progressive art in the world"[4] (in the Soviet Union everything was claimed to be the most progressive in the world). All avant-garde movements were taboo and the works and names of those artists were forbidden and virtually unknown. Kudryashov drew mainly for himself—experimenting as he saw fit—and took inspiration and emotion from his ordinary surroundings. His favorite material for his drypoints has always been industrial zinc, an unfriendly and rough metal on which he would kneel or dance while scratching both large and small compositions. Sometimes he would make references to classical, literary or biblical themes making them relevant to the ordinary viewer; sometimes he would render a topographical landscape of Moscow and supplement it with the decaying docklands of 1980s post-industrial London. At other times he constructed the cross sections of his own home using drypointed sheets of paper, sawn or cut out. To these he added figures from his performances, often ridiculing those in power. Kudryashov has moved freely, without prejudice, from familiar subject to subject, yet always unmistakably communicating the absurd in a dehumanized contemporary society.

For me, probably some of the most exciting and illuminating images of Oleg Kudryashov are the "self-portraits" executed by his wife under the direction of the artist in their home in the south of London. These are black and white photographs where we see the artist performing in front of his drypoints affixed to the wall. All

dressed up in his own drypoint prints and in fragments of ink-marked paper, Kudryashov is both an actor in as well as the director of his own productions. On another occasion he also cut out paper figures from his drypoint prints. These cutouts, with movable parts, again closely resembled those from his compositions. With these he again conducted short, incomplete, procession-like performances participated in and witnessed only at home by his closest friends and family members. Both those drypoints that were figurative as well as those that seem non-representational can be seen as parts of a whole. That whole can be described as a "series" of composition-performances—a complex mixture in different media of a grotesque scene, with figures and objects, depicted in the epic-like, as in the *Blind Leading the Blind*, 1992, or in the every-day, as in *Soldier with Doll*, 1991. "Abstract" compositions might be simply viewed as variations on landscapes or on common objects, as in *Saw*, 1993, or in *Construction*, 1983. The figures themselves, though taken from every-day life, are given another dimension by linking them with characters in literary works or with religious scenes. Kudryashov loves working in black and white photography, film, and drypoint as his primary media. If color is introduced, it is to underscore the quality of black and white and to stress certain areas, as in 'lubok' prints, where color becomes a device. It is particularly interesting to note that Kentridge, like Kudryashov, uses color sporadically or in an almost graphic manner to emphasize the composition, or to make essentially black and white work colorful. For him, color is employed to draw the viewer's attention to particular imagery.

William Kentridge was born in Johannesburg in 1955 to prominent anti-apartheid lawyers. In the 1970s he studied politics and African Studies, and joined art classes and drama workshops at the Johannesburg Art Foundation. Kentridge also developed an interest in film and theatre, which he later studied along with mime in Paris in 1981-82. After returning to South Africa, where he continues to live, he turned to drawing in 1984. In 1989 he began making a series of animated films that, as he said, would make his drawings "breathe."[5] He always has been a deeply politically and socially engaged artist who conveys in his strongly felt drawings, animated films (with music) and performances, the disastrous effects of the politics of apartheid in South Africa. He avoids the overtly political in his art, instead exploring and stressing the poetic vocabulary of his work. This strategy enables him to communicate nuances though short lyrical narratives, reflecting the depth of feelings of humans drawn into the drama of a cruel contemporary history. A good example would be *Casspirs Full of Love*, 1989, a strongly rendered yet oblique reference to the brutal tactics employed by the South African police to quell protests against apartheid. The sophisticated rendering of the subjects in Kentridge's prints, drawings and animated films gives his entire *oeuvre* a breadth of accomplishment and singularity. He is committed to an engagement with political commentary that, while hard to ignore, is also sometimes hard to follow. "I am trying to capture a moral terrain in which there aren't really any heroes, but there are victims. A world in which compassion just isn't enough." [6]

The works of both Kentridge and Kudryashov have a special resonance in the South African and post-Soviet contexts where a new identity for art and artists—ethnically and aesthetically—is still being forged. Clearly, the pressure of their surroundings was too personally burdening and relevant for either to abandon. In fact, Kentridge has said, "I have never been able to escape Johannesburg. The four houses I have lived in, my school, studio, have all been within three kilometers of each other. And in the end, all my work is rooted in this rather desperate provincial city. I have never tried to make

illustrations of apartheid, but the drawings and films are certainly spawned by, and feed off, the brutalized society left in its wake."[7]

Kentridge's work is most intense when viewed in animation as the artist narrates, through the sequence of his mostly black and white drawings, a dream-like fragment of a disturbing story accompanied by haunting music. Like Kudryashov's drawings, Kentridge's drawings seem to be realizations of the artist's memory through images moving in time and space and often involved in transformations, as in *Zeno at 4 a.m.*, 2001. The drawings used for animation, as many as forty at one time, incorporate landscape, human bodies, and ordinary objects such as a telephone that can become something else. These animations are constructed from sequential drawings that are conceived using the same composition on the same sheet of paper. For the next sequence they are partially erased, then re-drawn and photographed, and again erased, repeating the process until a scene is completed and the story told. Involuntarily, the erasing process brings to mind the erasing of "unwanted" histories. His animation technique is purposely old-fashioned and recalls the early black and white animation films of the 1920s, as well as experimental films of the 1960s. The main characters are landscapes littered with mining plants and abandoned machinery, such as the industrial wasteland of the Witwatersrand outside of Johannesburg, or Johannesburg itself; the masses of workers and of their corpses; and individuals caught in the middle, like his characters Felix Teitelbaum, Soho Eckstein and Nandi. In Kentridge's case, one drawing is often part of a much larger drawing (a technique often found in Kudryashov's larger works). For example, in procession themes such as *Arc/Procession: Develop, Catch up, Even Surpass*, 1990, he has made separate panels and attached them like friezes or frescoes. In *Shadow Procession*, 1999, he worked with cut-out forms to make a procession using the devices of shadow theatre. In *Portage*, 2000, one sees an extended parade of puppet-like shadow figures rendered with torn pieces of black paper. In each case, the figures are unheroic, displaced individuals carrying their burdens.

Coincidentally, the antiheroic protagonist has played an important role in Russian and Western European literature since the late 19th century and has attained a special status especially in the works of Albert Camus and other existential writers. With Kudryashov and Kentridge, the theme of antihero is constantly reinforced in their works, leaving no room for the salvation offered by the traditional hero.

"He (the artist) stands in the midst of all, in the same rank, neither higher nor lower, with all those who are working and struggling. His very vocation, in the face of oppression, is to open the prisons and to give a voice to the sorrows and joys of all... By itself art could probably not produce the renascence which implies justice and liberty. But without it, that renascence would be without forms and consequently, would be nothing. Without culture, and the relative freedom it implies, society, even when perfect, is but a jungle. This is why any authentic creation is a gift to the future."[8]

Milena Kalinovska wrote this article as an independent curator in 2002.

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1. Carolyn Christov-Bakargiev, *William Kentridge* (Brussels: Société des Expositions du Palais des Beaux-Arts de Bruxelles, 1998), 14.
2. *Oleg Kudryashov, Soviet Art* (Moscow, Russia, 1990), 28. An exhibition catalog.
3. Ibid., 25.
4. Ibid., 27.
5. Christov-Bakargiev, *William Kentridge*, 17.
6. Ibid., 103.
7. Ibid., 14.
8. Albert Camus, *The Myth of Sisyphus & Other Essays* (New York: Vintage Books, Random House, New York, 1955), 151.

PLATE 2. William Kentridge, *Sleeper Red*, 1997. Collection of Janet W. Solinger

WILLIAM KENTRIDGE: METAMORPHOSES AND MEMORY

ERIC DENKER

QUITE SIMPLY, SOUTH AFRICAN ARTIST WILLIAM KENTRIDGE is the most powerful printmaker working today. His profound, layered work engages both public and personal issues. His spare compositions both directly and indirectly address the crucial concerns of the human condition. He recognizes the burdens of history, of justice and injustice, of the self and of alienation. As with earlier printmakers of social conscience, such as Callot, Hogarth, Goya, Klinger and Kollwitz, while the ostensible subject matter is contemporary, each work transcends its own time to address universal themes. Kentridge grounds his imagery, inescapably, in aspects of his country's tragic history and apartheid, yet his work is timeless in its references to the infinite ways that collective and personal histories are connected. Not content to apply traditional approaches, he employs bold technical innovation to express this forceful imagery.

Kentridge was born in Johannesburg, South Africa, and always has lived, attended school, and worked within a few miles of his home. His parents were active in resisting the injustices of the South African apartheid system. His father was a distinguished attorney who made his reputation defending victims of government abuse—including the well-known writer and activist Stephen Biko, who died in police custody in 1977. His mother helped create the Legal Resources Centre. Kentridge first exhibited in avant-garde galleries that were at the center of the country's artistic resistance to apartheid, and much of his early work criticizes the comfortable middle-class lifestyle of the ruling population made possible by that odious system. Rather than directly documenting the oppression of black South Africans or the bourgeois lives of the country's white population, the figures in his work exist in more ambiguous situations and conditions. With a subtlety bordering on the poetic, Kentridge explores the nature of freedom and subjugation, of the

baggage of the past and the possibilities of the present. The universal, poetic nature of his work forces the viewer to engage the work directly, pondering the issues proffered rather than simply witnessing them. These crucial issues are composed of intricate literary and visual references, as well as personal experience. The subjects blossom into multifaceted discourses characterized by a complex pattern of allusions and self reference.

Kentridge himself appears in various guises throughout his printmaking *oeuvre*, sometimes younger, sometimes older, sometimes clothed, sometimes not, sometimes heavier, and sometimes lighter. He becomes the South African everyman, wrestling with the themes of guilt and responsibility, of activity or passivity. Susan Stewart, in an incisive essay included in a recent book on Kentridge prints writes:

> Fleeing violence or persisting in the face of it, deciding to emigrate or not, resolving to begin anew at home or abroad, are Virgilian themes that endure in the life of every South African of the past and current century.[1]

Kentridge has worked notably in film, theater, painting and drawing, and most of his subjects and imagery flow easily among media. Despite the connections to various media, however, many of his most compelling and vivid depictions occur in his prints. As with his work in every medium, Kentridge prints often involve creating, revising, erasing, and re-creating an image many times in a search for the myriad expressive possibilities inherent in the subject, and in the techniques of printmaking. The prints therefore become a repository not only of imagery, but of the memory of the earlier marks, and the nature of mark making itself.

In Kentridge prints, great variety occurs in what would normally be uniform editions. In a medium known for its often virtually identical multiple originals, he constantly experiments during the printing with changing the marks on the surface, the inking, and the addition of wash and hand-coloring. Quotes and words appear and disappear. In many editions, Kentridge prints on pages from books that add resonance to his imagery. Etchings appear on pages from Rand Mine Ledgers, for example, to suggest not only the injustice of the traditional South African social system, but also the company's role in the destruction of the natural environment. Similarly, Kentridge uses pages from old Baedeker travel guides to suggest travel or emigration. He occasionally prints on *Le Nouveau Larousse illustré encyclopédique* to explicate the action of his foreground figures. Language itself becomes the subject of some of Kentridge's prints, the power of words visually and culturally intertwined.

Kentridge prefers the sharp contrasts of black and white, although he sometimes adds hand coloring to his work, particularly a blue wash that implies a state of bliss or grace. Although Kentridge predominantly etches, he has also explored lithography, aquatint, drypoint and monotype. As with the great socially conscious printmakers of the past, Kentridge often produces works in series and sets. He consciously acknowledges his indebtedness to Callot and Hogarth and Goya with knowledgeable references to their work within his own. However, he is just as apt to base his sets on literary references, the writings of Alfred Jarry and Italo Svevo, for example. He never simply illustrates the text, however, instead finding new visual expressions to evoke ideas inspired by it. Kentridge differs from both his visual and literary sources by not making his sets serial. The series do not follow a particular sequence of events, but instead evoke aspects of the narrative in an arbitrary order. Even when they appear to contain titles that imply sequences within the images, such as in *Ubu Tells*

the Truth, 1996-7 (plates 9-16), these labels do not, in reality, correspond to a particular order. Whether his work is a single sheet or a set, whether the prints are intimate or monumental, each is uniquely endowed with a dramatic intensity rare in contemporary graphics.

The earliest work in the exhibition, *Casspirs Full of Love*, 1989, (plate 7) is already replete with Kentridge's power of expression. Casspirs were armed military vehicles used to quell disturbances in South Africa's black townships, as well as along the northern border with Angola. The title derives from a 1980s broadcast that Kentridge heard on radio. At the end of a message in support of her son, a soldier's mother sent him "Casspirs Full of Love." The irony of the quote inspired Kentridge to render this drypoint with the vehicle metamorphosed into a bookshelf full of heads.[2] The shelves teeter slightly to one side, perhaps attempting to free the contents from their enclosures. Each of the prints in the edition varies, as Kentridge continued to explore different options in his drawing. Details of the drypoint appear in other Kentridge prints, including the later monumental *Blue Head* of 1993-8 (plate 8). From the same moment in the 1990s, the *General* (plate 17) forms an interesting counterpoint to the *Blue Head*, the earlier work showing a dormant severed head in contrast to the powerful gaze of the authoritarian military figure. *A Nicely Built City Never Resists Destruction*, 1995 is the only landscape in the exhibition, but represents the desolation and overgrown weeds of the outskirts of major South African urban areas.

In 1996-7, Kentridge produced a series of soft-ground etchings inspired by the hundredth anniversary of Alfred Jarry's *Ubu Roi*. The artist was familiar with the early absurdist drama, having performed it as a student.[3] In *Ubu Tells the Truth* (plates 9-16), he wrestled with the concept of how to depict the self-absorbed protagonist, voracious and stupid, venal and vulgar. Kentridge wanted to make the subject his own, while wishing to retain the character of Jarry's own crude woodcuts where Ubu is represented as grossly fat and with a sharply pointed head. His solution was to use his own naked portrait to represent Ubu, inhabiting the larger schematic outlines of a Jarry-like figure. His self-portrait within Ubu becomes the parallel of his playing the role in his earlier theatrical experience. Kentridge created this work in white line against a richly aquatinted background; the shade of Ubu in white surrounds the figure as he engages in various activities. As usual with Kentridge, there is no explicit narrative sequence. In a nod toward his own awareness of the genre of the self-portraiture, in *Act II, Scene 5*, (plate 11) the figure of Kentridge stands aside to draw the Ubu contours, playing on the theme of creator and creation. Kentridge's arbitrary assigning of act and scene numbers reinforces the absurdity of the drama itself. In *Act IV, Scene 1* (plate 14) Ubu/Kentridge is sleeping on a table in a sparsely decorated room, a single hanging light illuminating the room. This image recurs in Kentridge's contemporary *Sleeper* series, sometimes surrounded by Ubu's outlines, sometimes not. These monumental prints (plate 2) have a dramatic presence that departs from the smaller series. The notion of a sleeping self-portrait is somewhat unusual, although the arch-realist Gustav Courbet had executed several in the nineteenth century. In 1998, the Kentridge nude self-portrait appeared in two iconic prints, *Man with Megaphone*, and *Man with Megaphone Cluster*. Here Kentridge's everyman appears subject to whatever emanates from these conductors of sound. Yet the viewer is left in silence, not knowing what—if anything—might be coming from the megaphones.

In 2000, Kentridge collaborated on an illustrated book for an exhibition catalogue distributed by the New Museum of Contemporary Art in New York and the Museum of Contemporary

PLATE 3. William Kentridge, *Portage*, 2000. Private collection, Washington, DC

Art in Chicago. The result was *Portage* (plates 3 and 4), a seventeen-page artist's book based on Kentridge's film, *Shadow Procession*. For the prints, Kentridge constructed numerous figures out of hand-torn pieces of black paper fastened together so that he might vary the silhouetted figures' poses from scene to scene. When he was satisfied with the silhouettes, he commissioned aluminum dies from each figure that could then be used to reproduce the same torn paper images. These were then applied to pages removed from *Le Nouveau Larousse illustré encyclopédique*; each print, therefore, a unique image.

The two monumental images, *Telephone Lady* and *Walking Man* (plates 5 and 6) of 2000, developed out of the strong black silhouettes of the *Portage* publication. As in many of Kentridge's works, metamorphosis is at the nexus of these powerfully expressive, if ultimately indecipherable, images. *Atlas Procession I* (plate 18), another of the works from this pivotal moment in the artist's career, grew out of his exploration of large-scale projections on concave surfaces. In 1999, Kentridge projected immense processions of figures, related to *Portage*, onto the ceiling of the Amsterdam town hall. He was attempting to understand how his vision and modern imagery might parallel the fresco-covered walls and decorative murals of the Renaissance and Baroque eras.[4] These projections inspired the *Atlas Procession* works, whereby Kentridge rendered continuous processions of individuals, sometimes within and sometimes outside the imaginary oculus of a dome. Kentridge imagines the viewer looking up through an opening in *Atlas Procession I* (plate 18), witnessing the ongoing frieze of figures from below. Inhabiting the procession are a walking man with the head and torso of a tree, a prancing nymph, a gargantuan telephone, and a woman rolling a large stone, perhaps a reference to the myth of Sisyphus. The *di sotto in su* perspective derives from a long history of illusionistic painting, including Mantegna's ceiling fresco in the *Camera Picta* in Mantova and the decorations of Correggio in Parma. In the work of the Renaissance masters, the viewer looks up past the figures to the sky as part of the limitless illusion. Yet despite their apparent ancestry, Kentridge makes a critical and conceptual leap by showing us maps through the oculus rather than a blank sky, suggesting that we are looking inward rather than away from our environment. The *Atlas Procession* works are among the most compelling of all Kentridge's prints on any scale, encompassing the technical virtuosity and conceptual brilliance at the core of the artist's finest achievements.

Washington collectors have long recognized the unique power of Kentridge's work, having collected his prints for many years. In addition to the many fine private collections in the capital area, his work is in the holdings of the National Gallery of Art, the Corcoran Gallery of Art and the Hirshhorn Museum and Sculpture Garden. In 2000 the Hirshhorn mounted a large show of Kentridge's drawings and videos, but virtually none of the prints were included in that exhibition. The present show is the largest exhibition to date in Washington of Kentridge's graphics. The works have been selected not as a comprehensive overview, but to give a sampling of the highlights of this outstanding printmaker's career.

1. Susan Stewart, "Resistance and Ground: The Prints of William Kentridge," in *William Kendridge Prints* (Johannesburg and Grinnell College, Iowa: David Krut Publishing, 2006), 20. The exceptional catalogue for the Falconer Gallery traveling exhibition is the most comprehensive source for information on Kentridge prints.
2. William Kentridge in *William Kendridge Prints* (Johannesburg and Grinnell College, Iowa: David Krut Publishing, 2006), 36.
3. Ibid., 60.
4. Ibid., 90.

PLATE 4. William Kentridge, *Portage* [detail], 2000. Private collection, Washington, DC

PLATE 5. William Kentridge, *Telephone Lady*, 2000. Private collection, Washington, DC

PLATE 6. William Kentridge, *Walking Man*, 2000. Courtesy of Gallery Schlesinger Limited, New York, NY

PLATE 7. William Kentridge, *Casspirs Full of Love*, 1989. Private collection of Ludmila and Conrad Cafritz, Washington, DC

PLATE 8. William Kentridge, *Blue Head*, 1993-1998. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC

PLATE 9. *Ubu Tells the Truth, Act I, Scene 2*

PLATE 10. *Ubu Tells the Truth, Act II, Scene 1*

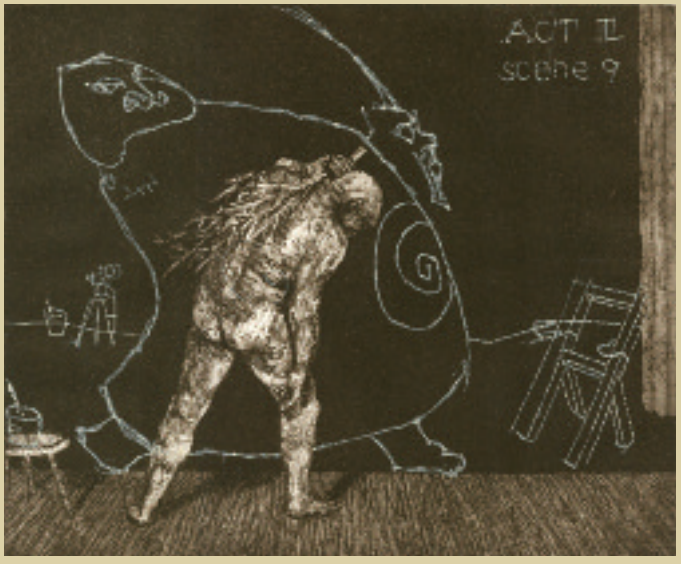

PLATE 13. *Ubu Tells the Truth, Act III, Scene 9*

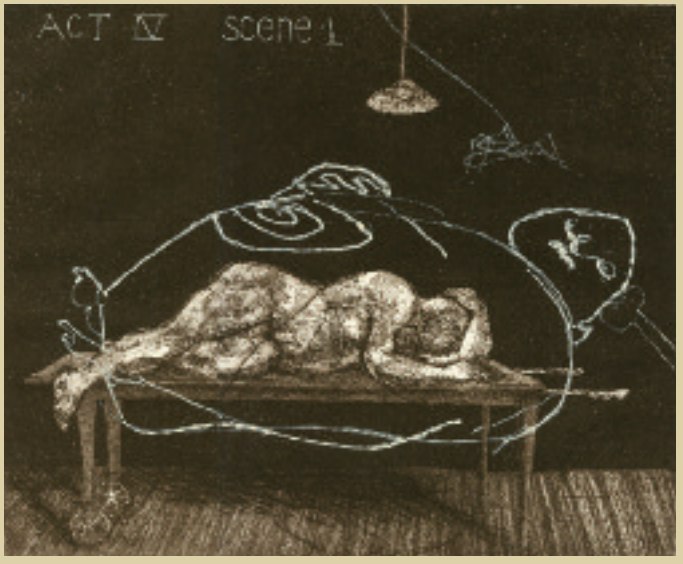

PLATE 14. *Ubu Tells the Truth, Act IV, Scene 1*

PLATES 9-16. William Kentridge, *Ubu Tells the Truth*, 1996-1997. Dr. Linda K. and Dr. Robert J. Stillman Collection

PLATE 11. *Ubu Tells the Truth, Act II, Scene 5*

PLATE 12. *Ubu Tells the Truth, Act III, Scene 4*

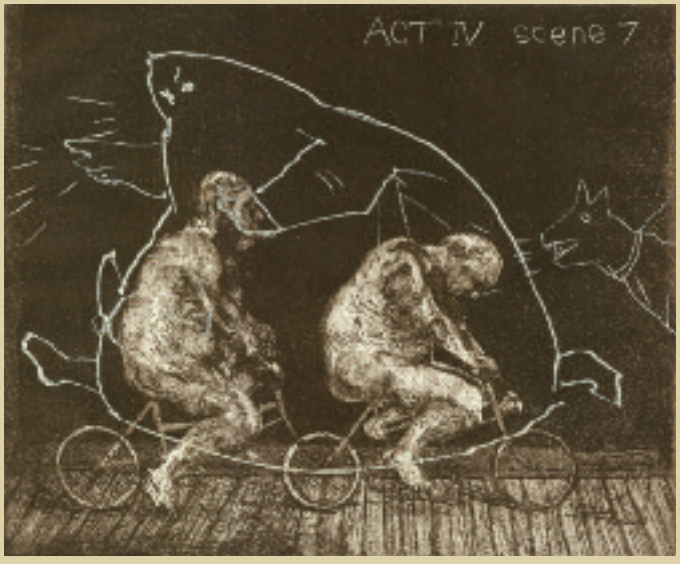

PLATE 15. *Ubu Tells the Truth, Act IV, Scene 7*

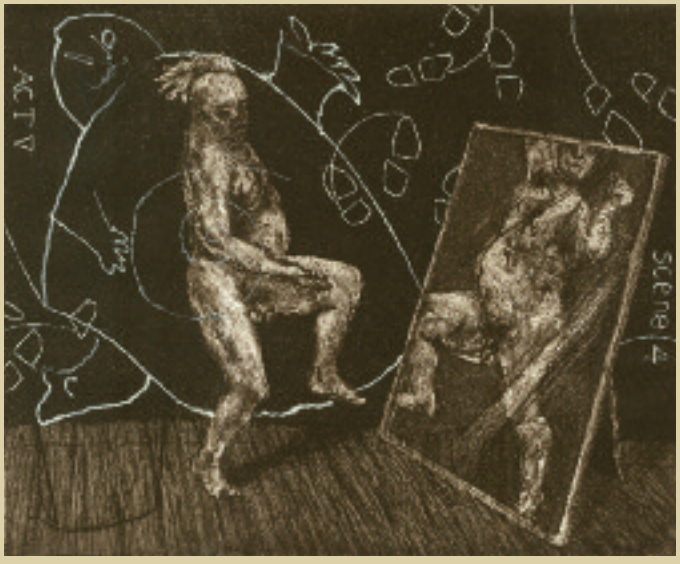

PLATE 16. *Ubu Tells the Truth, Act V, Scene 4*

PLATE 17. William Kentridge, *General*, 1993. Private collection, Washington, DC

PLATE 18. William Kentridge, *Atlas Procession I*, 2000. Berengaut-Creane Collection

OLEG **KUDRYASHOV**: AN AESTHETIC AUTOBIOGRAPHY

CHRISTOPHER WITH

"I am concerned with form and space and the expressive image."[1]

IN A RECENT EXHIBITION REVIEW Jessica Dawson, a critic for *The Washington Post*, referred to Kudryashov's art as "obscure" and went on to note that their "stern titles ('Construction,' 'Composition,' 'Relief') bespeak the influences of Suprematism and Constructivism but remain otherwise mute."[2]

The large number of local collectors who have generously lent images by Kudryashov to this exhibition at the Kreeger Museum, as well as the presence of his images in the permanent collections of the National Gallery of Art and the Hirshhorn Museum clearly belie the former assertion, while the content of this essay demonstrates that his creations are anything but voiceless.

Oleg Kudryashov was born in Moscow in 1932. The bare essentials of his career are: entered art school in Moscow at the age of ten; graduated from Moscow Art School 1951; served in the army 1953 to 1956; worked in a film studio 1956 to 1958; emigrated to London 1974; and, returned to Moscow 1998. However we must dig deeper into his background to truly comprehend his artistic evolution. As Kudryashov stated in his autobiographical *Notes and Reminiscences*:

> I draw what I see in my head, or what I don't want to talk about, but cannot forget. I draw what I know well, what I remember, for memory is what really happened and is actually happening, even if only deep inside oneself.
>
> Suddenly, there surfaces in my memory, an hour, a day, a minute, or some image, part of a landscape, a poplar tree, some windows, the wall of a house or the earth beneath my feet, or suddenly I am engulfed by some event in which I am a participant or an onlooker. At such moments I believe every detail, and must hurry to set it down on paper while I can still see it.[3]

Already as a child, Kudryashov was making art. He drew "for as long as I can remember."[4] And, he made constructions out of spare parts and discarded items that he collected from the yard of the metal shop near his communal home. Even though this talent earned him entry into art school at a young age, it came at a tremendous price.

One evening, Kudryashov—about five or six years old—was using a new set of watercolors given to him by his grandmother. When his father, returning home from work, saw his son and his new present he impulsively swept everything off the table and with a dismissive sneer said, "An artist, huh!"[5] Equally insightful is the artist's memory of being taken to task by complete strangers for his doodling. "I was told that was not the way to draw, but I couldn't understand what I had done, or why I was being scolded."[6]

The result was that Kudryashov retreated inward and became secretive about the kinds of art that appealed to him. He became a loner, disinterested in joining organized artistic groups (academic or dissident alike) and developed a firm, unshakeable belief in his art and his personal creativity in the face of universal opposition. While the academy of art could teach him to draw, it could not teach him to see. In the 1950s, 1960s, and early 1970s, Kudryashov "exhibited works that were made specifically for exhibition: illustrations, landscapes and portraits. But they were completely different from the work I was doing for myself."[7]

Kudryashov first showed his work publicly in 1959 in Moscow in an exhibition of young artists. Thereafter he had various shows on a somewhat regular basis both within Russia and in Europe. Nevertheless, in 1974 he emigrated to London. Clearly the constraints imposed by his academic training had become intolerable. "I can say that I was like an orphan in Soviet art, (and then he added sarcastically) the 'most progressive' art in the world."[8] Living in the West would provide the necessary freedom to give free reign to his inner vision.

1974 proved an ideal moment since this was during a period of "peaceful coexistence" between the heads of the two superpowers, Richard Nixon and Leonid Brezhnev. During this short window America and Russia signed various accords of mutual understanding, began limiting ballistic missiles, and allowed Willy Brandt's "Ostpolitik" to progress unimpeded between Western and Eastern Germany.

But this too—like so much in Kudryashov's life—came at a price. In exchange for permitting him to leave, the authorities allowed him to take only sixteen prints—as well as metal scissors, several small pieces of zinc, and thirty sheets of paper—with him into exile in England. And, prior to leaving, Kudryashov—and his wife Dina—personally destroyed around 6,000 prints, drawings, and watercolors. These works were all creations from his personal sphere, pieces that he had never shown to anyone, anywhere throughout his forty-years. "It was like madness, but I understood that I had not made them for strange hands to examine them and to turn over the pages of my life."[9] Gratefully, several hundred works were in the personal collections of friends.

Kudryashov resided in London for twenty-three years. Initially he lived in the East End and then in Kennington. The time was extremely beneficial and productive. He continued to exhibit in Europe but now in London and America as well. He evolved new and innovative artistic techniques—in 1978 he systematically began to craft three-dimensional reliefs from drypoint prints. Most significantly, his previously private and internal aesthetic vision became his all-consuming passion and his very public creative legacy. It is the works of this very fertile period that are highlighted in this exhibition.

In London Kudryashov reconnected with, and thoroughly and uninhibitedly explored, the careers of artists formally blacklisted in

the Soviet Union as degenerate and therefore not discussed in studio art classes or mentioned in compendiums on the history of Russian/Soviet art. These included Mikhail Larionov, Wassily Kandinsky, Kasimir Malevich, Vladimir Tatlin, and the entire Russian Suprematist and Constructivist movements. Interestingly enough, the work of contemporary European, British and American painters and printmakers had little impact on his artistic output.

In 1998, following the collapse of the Soviet Union and the creation of the Russian Federation (1992), Kudryashov returned to Moscow. Having fully evolved his personal vision in London and now living in a more open Russian society, Kudryashov no longer felt constrained to separate his private and public artistic spheres.

But before moving to a detailed consideration of his art, there is one more factor that needs to be examined because it too has direct relevance for the kinds of art Kudryashov creates. That factor is Soviet history, especially the years of World War II. Although he experienced the war as a child, he also often repeats in conversations that much of his imagery derives from childhood experiences. Recollections of the war are among the precious few personal vignettes that he has set down on paper. At one point in his writings he recalls spending "a week and a half in the goods wagon of a troop train, returning to Moscow from the Urals where we had been evacuated at the start of the War."[10] And, elsewhere, he elaborates further:

> I can tell you about the cold and hunger of the war years, but not about the artists of the 1920s. My perception of the age in which I live came to me in the howl of air-raid sirens, the roar of aircraft engines, and the hooting of locomotives over industrial Moscow; in the numbing horror of the lines of Black Marias and the crowds of prisoners huddled along the embankment of the Kazan railway line, awaiting transportation to the camps.[11]

Even in the retelling, one can sense the fear, the incomprehension, and the anxiety that these events generated in the youth. Above all, it made him aware of life's brevity, of its cruelty, and of its suddenness. But, within this terror and wantonness, awe, fascination, and magic resided. And, for Kudryashov, the challenge was finding a suitable aesthetic style through which to express this complex vision.

The most important forerunner of this dualistic outlook—and one of Kudryashov's favorite authors—was the nineteenth-century writer, Nikolai Gogol. In his various stories the real and the marvelous, the rational and the absurd, the serious and the comical intertwine to create images of deep psychological and societal truths. It was Gogol's hope that humor and the illogical would propel readers to a greater appreciation of life's complexity and a larger understanding of the culture surrounding them.

This same "Gogolesque" quality resides in Kudryashov's figurative works. Like many other Russians he adored both the absurd and the humble in the lives of his follow countrymen. In his creations, the devil sups with the soldier, a coronation occurs among riots and destruction, a beheading takes place under a warming sun, and a man leads (drags?) a girl (doll?) off into the woods. While we may never obtain the full meaning of these scenes, their immediate visceral impact alerts us to the unsavory complexities that lie within each image.

In search of an aesthetic equivalent to the insightful, direct, and universal literary style of Gogol, Kudryashov was drawn most significantly to Lubok prints. Although the origin of the term is unclear, Lubok images were produced by anonymous folk masters in Russia from the seventeenth-century onwards. Whether woodcuts, etchings, or lithographs, whether hand colored or simply black-and-white, they all display childlike naiveté and are done without attention to fine detail. Often religious in subject matter, they also

depict fairytales, fantasy, and human life and actions. Kudryashov, like Larionov and Kandinsky before him, valued Lubok prints for their ability to express the feelings, ideas, hopes, and superstitions of the Russian populace in a visually simplified style as well as for their naïve charm and total frankness.

The fact that Kudryashov's artistic output oscillates between realism and abstraction is itself important. By not declaring himself a disciple of either option, he permits himself the greatest creative opportunity and can freely move between styles to find the right aesthetic form for a particular concept. For him, all art is interesting and all art is worthy. To chose one over the other would severely curtail his artistic options and freedom.

Kudryashov creates sculpture, performance pieces, and an occasional collage but, in the main, he is a printmaker. His favorite technique is engraving and drypoint and his preferred material is industrial zinc plate. He uses very simple and basic tools to work the plate: burin, steel brush, and industrial cutters. He has used zinc plate almost exclusively since the early 1960s both for its resilience and because it is "coarse and unfriendly."[12] His working method is very physical and demanding, and a less pliable material would not withstand his approach. After wiping the plate clean with mineral spirits he roughs up the entire service with a steel brush. Then, with the zinc plate lying flat on the ground he attacks it with a large burin or engraving needle. He does not produce preliminary drawings but executes the entire composition directly and immediately on the surface, letting, so to speak, his creative impulses guide his hand.

This purely intuitive approach is not dissimilar to that of the Abstract Expressionists, in particular Jackson Pollock. Like him, Kudryashov "jumps inside the plate and draws from the inside out."[13] Sometimes standing, sometimes on all fours, he circles the image or walks directly onto it "gouging, slashing, ploughing up the surface or using wide sweeping gestures."[14] He moves across the entire surface in a "rapid spiderlike form of horizontal choreography."[15] Rarely stopping before the visual image has drained from his creative spirit, it is as if he "is transcribing some visual music in his head that could disappear if he paused to draw breath or to take stock."[16]

Once the image has been transcribed onto the plate, but before it is printed, Kudryashov often applies the same intuitive and spontaneous approach to the blank, dampened, sheet of paper. Using bright or somber watercolor or gouache washes—which sometimes bleed down off the edge of the paper—and/or charcoal or graphite markings, he draws on the paper before placing it on the plate and printing it on his hand press. These prints—referred to as "compositions" by Kudryashov—reveal "a richness of the printed surface that is kept from appearing precious by the vibrancy of the original conception and the energy of execution."[17]

There are essentially two exceptions to this working method. One is in the smaller prints—Kudryashov's "books"—where color sometimes is added to the paper after the image has been printed. The other deviation is seen in the three-dimensional pieces—his *Constructions*. These prints are created in much the same manner as the *Compositions* except that the image is run through the press a second time and cut-up into various geometrical shapes. Occasionally additional marks or color washes are added before the second printing. Then, these cut geometrical shapes are slotted into one another and the resultant three-dimensional construct is attached with adhesive to the initial print. These objects are much more sculptural than the reliefs and blur the boundary between printing, painting, and sculpture. While Kudryashov "draws on the zinc plate

as if it were a piece of paper, he uses the printed paper as if it were metal, exploiting its stiffness to cut and bend it into rigid structures."[18]

These constructions look very much like the linear descendants of work produced in Russia in the early twentieth-century by members of the Suprematist and Constructivist movements. However, as we have seen, knowledge about them was not part of Soviet art history in the years Kudryashov was growing up. Indeed, his obsessive desire to work in isolation and his disinclination to join any artistic group already precludes any such facile connection. It was only in 1965 that he saw the works of Malevich and Kandinsky in the basement of the Tretyakov Gallery.

Although the three dimensional *Constructions* appear to be random geometric forms, this is not the case. They all reflect the built world that Kudryashov has experienced or has fantasized. In looking at the *Constructions* one slowly begins to sense the truth of this. For example, the crumpled piece of orange paper in *Installation (Project)* of 1988 (plate 19) actually represents the smoke emitting from the black smokestack below it. According to the artist: "My works are not abstract —I build myself a house, a home, a shelter from the elements, from everything that weighs upon the soul. I build out of whatever comes to hand, that is, in whatever way the form came to me and how I drew it. I live in this form, and it is immense: there, to the right, is the river, and straight ahead, behind that wall, is the railway line; over there, to the left, is the next street, and to the right the public baths."[19]

For the most part, each of Kudryashov's images is a unique creation, numbered one of one. In a few, rare, cases—like *Soldier and the Devil* (drawing for etching, plate 27) and *Icon* (plate 28)—the works exist in small editions of 25. Further, Kudryashov consecutively numbered his works in the order of their creation using the letter N followed by a number. At present, the total exceeds 2000 objects.

In a few cases, his prints can reach exceptional size, several feet in both directions. The scale allows him to approximate frescoes, a medium that he considers—along with Lubok prints—"one of the greatest influences on my attitude to art."[19] A good example is *Coronation* (plate 21). In this instance, Kudryashov cut the zinc plate into twelve pieces of equal size. This allowed him to run the print through his small hand press.

At other times, his cutting of the plate becomes even more creative. This is best exemplified by the series of three prints, *Triptych* (plate 23) from 1988. The first stage is black-and-white. The intuitive and spontaneous abstract lines reveal the rapidity of execution while the deep velvety pools of lush drypoint black in the spherical sections add a note of richness and complexity. In the second stage the zinc plate has been cut into several sections. Color, too, has been added, either to the wet paper—the blue—or to the finished image—the yellow orange. In the third version the yellow orange has been retained but the wash now is pale shades of multiple hues, primarily blue, yellow, and mauve. Most interestingly the zinc plate has been reworked. Some areas have been redrawn and others erased to produce a new visual balance among the assorted shapes, angles, and colors; indeed, it almost looks like a totally new image.

Similar, but different, visual complexities exist in *Construction* (plate 29) executed in 1987/1988. The double dates and two differing plate numbers make clear that Kudryashov reworked the image by, first, removing a section from the already printed black-and-white etching. Behind this section as well as on the previously etched surface he added a sheet of red and affixed a red geometric form respectively. This visually arresting combination allows the image to project into space even more forcibly while also thrusting the spatial dynamics backward into the image. Pieces like this

validate Kudryashov's conviction that he "cannot determine where drawing finishes and where painting and sculpture begin."[20]

In addition to Lubok prints and frescoes, Kudryashov was very taken with icons. Not only did his family own one while he was growing up, but his grandmother talked of them as "holy images," and he often wondered whether they could see and know everything. Years later, in 1990, as a mature adult, Kudryashov was invited back to Moscow to show his works at the Central House of Artists. The invitation was extended by the Union of Soviet Artists. While in Moscow Kudryashov visited his old family church and saw again the icon that had hung in his family home so many years before.

The experience prompted him to create *Icon* (plate 28) the following year. Here the abstracted Madonna and Child with the Bible occupy the lower half of the central panel. Mother and child are depicted in yellow with a red halo around the Madonna and the Bible in purple. Above them are the celestial heavens in shades of red and purple. Surrounding the central image are twenty agitated panels depicting symbolic, religious, and personal events. They were created in the spontaneous, intuitive style and with the childlike simplicity of Lubok prints so familiar in all of Kudryashov's representational scenes.

Besides its unusual format, two other things make this work stand out. One is that the outer shell of impetuous linearity stands in marked contrast to the broad, sweeping flow of the colored lines. And, the central scene is created with aquatint while the outer scenes are rendered as etchings. On the one hand, this development again reveals Kudryashov's on-going aesthetic experimentation, and on the other his growing technical maturity.

Despite assertions to the contrary, Kudryashov's works are anything but silent. They resound with vibrations of his creative inspirations and ring with the truth of his personal life experiences. In the succinct words of one reviewer: "The beautiful, compelling and vividly original images which he creates are the expression of Kudryashov's own unique vision, revealing both the poetry and the desolation that is everywhere about us. In the fullest sense they embody and inspire a new spatial awareness."[21]

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1. Christina Lodder, "Drawing in Space," in *Oleg Kudryashov: pointes sèches reliefs,* (Genève: Galerie Patrick Cramer, 1988), 56. An exhibition catalogue.
2. Jessica Dawson, "Robert Brown Returns," *The Washington Post*, Friday, April 24, 2009, C2.
3. Oleg Kudryashov, "Notes and Reminiscences (excerpts)," trans. Liz Barnes and Christina Lodder, in *Oleg Kudryashov*, 52.
4. "Notes and Reminiscences," 51.
5. "Notes and Reminiscences," 53.
6. "Notes and Reminiscences," 51.
7. "Notes and Reminiscences," 51.
8. "Notes and Reminiscences," 51.
9. "Notes and Reminiscences," 54.
10. "Notes and Reminiscences," 51.
11. "Notes and Reminiscences," 52.
12. Sue Scott, "Oleg Kudryashov: From the Inside Out," in *Oleg Kudryashov* (Washington, DC: The George Washington University Dimock Gallery, 1995), np. An exhibition catalogue.
13. *Oleg Kudryashov* (Dimock Gallery), np.
14. Julia Cassim, "Recreating a Textured Interior World," *Japan Times*, Sunday, March 22, 1992.
15. *Japan Times*.
16. *Japan Times*.
17. Greg Hilty, "Oleg Kudryashov," in *Oleg Kudryashov: Recent Works* (Washington, DC: Robert Brown Contemporary Art, 1984), 1. An exhibition catalogue.
18. "Drawing in Space," 56.
19. "Notes and Reminiscences," 52.
20. "Drawing in Space," 56.
21. "Drawing in Space," 57.

PLATE 19. Oleg Kudryashov, *Installation (Project)*, 1988. Collection of Jean-Paul and Norsiah Pinard

PLATE 20. Oleg Kudryashov, *Execution Day*, 1986. Courtesy of the Sperduto Law Firm, PLC

PLATE 21. Oleg Kudryashov, *Coronation*, 1984. Courtesy of the Robert Brown Gallery, Washington, DC

PLATE 22. Oleg Kudryashov, *Soldier with Doll*, 1991. Collection of Garth and Nataliya Trinkl, Washington, DC

PLATE 23. Oleg Kudryashov, *Triptych*, 1988. Collection of Agnes Tabah and Steven Mufson

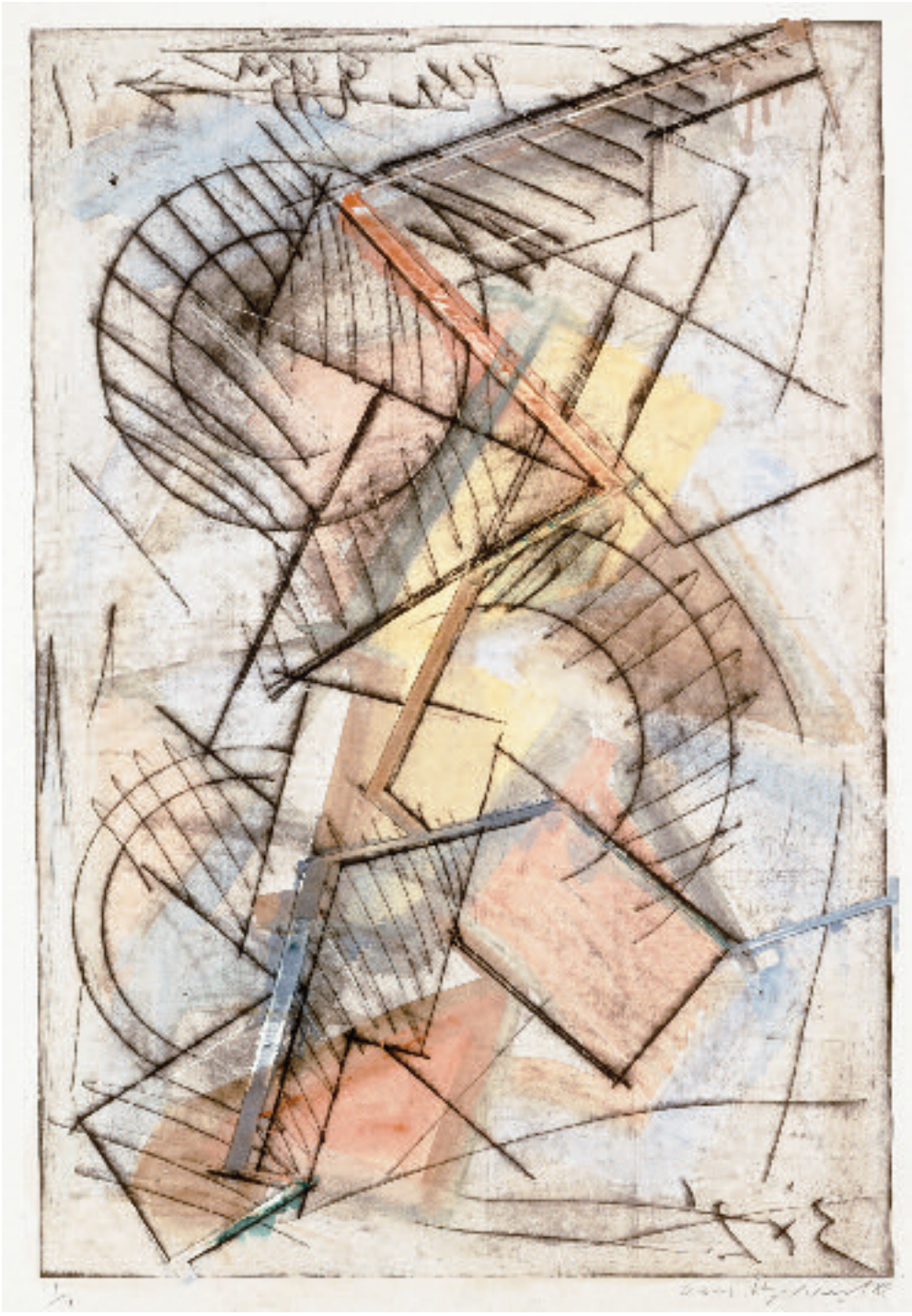

PLATE 24. Oleg Kudryashov, *Composition*, 1988. Collection of Jean-Paul and Norsiah Pinard

PLATE 25. Oleg Kudryashov, *Construction*, 1986. Courtesy of the Robert Brown Gallery, Washington, DC

PLATE 16. Oleg Kudryashov, *St. Nicholas Stopping the Execution*, 1986. Collection of Mark Regulinski and Alisa Lange

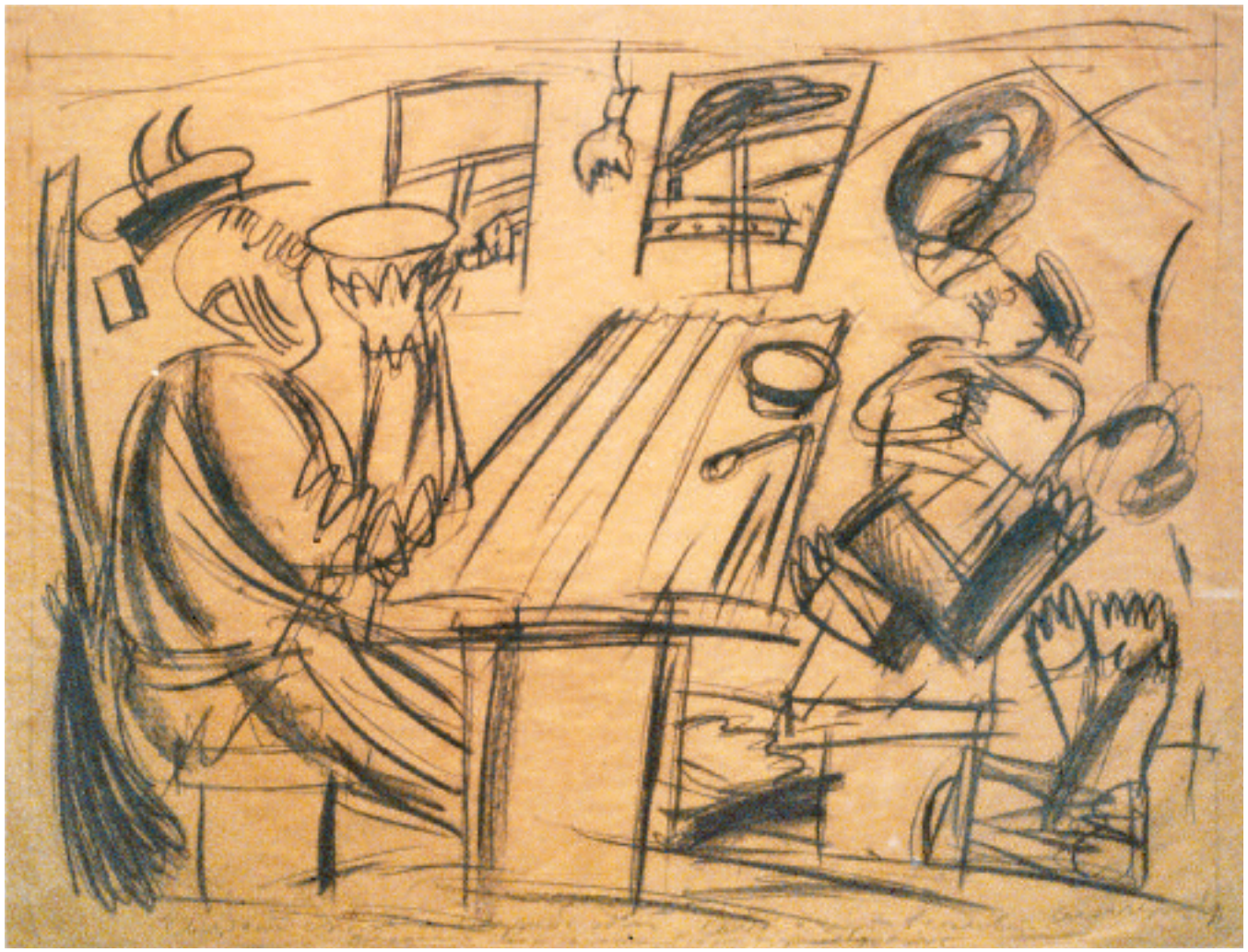

PLATE 27. Oleg Kudryashov, *Soldier and Devil*, 1991. Berengaut-Creane Collection

PLATE 28. Oleg Kudryashov, *Icon*, 1991. Collection of Garth and Nataliya Trinkl, Washington, DC

PLATE 29. Oleg Kudryashov, *Construction* [detail], 1987-1988. Collection of Jean-Paul and Norsiah Pinard

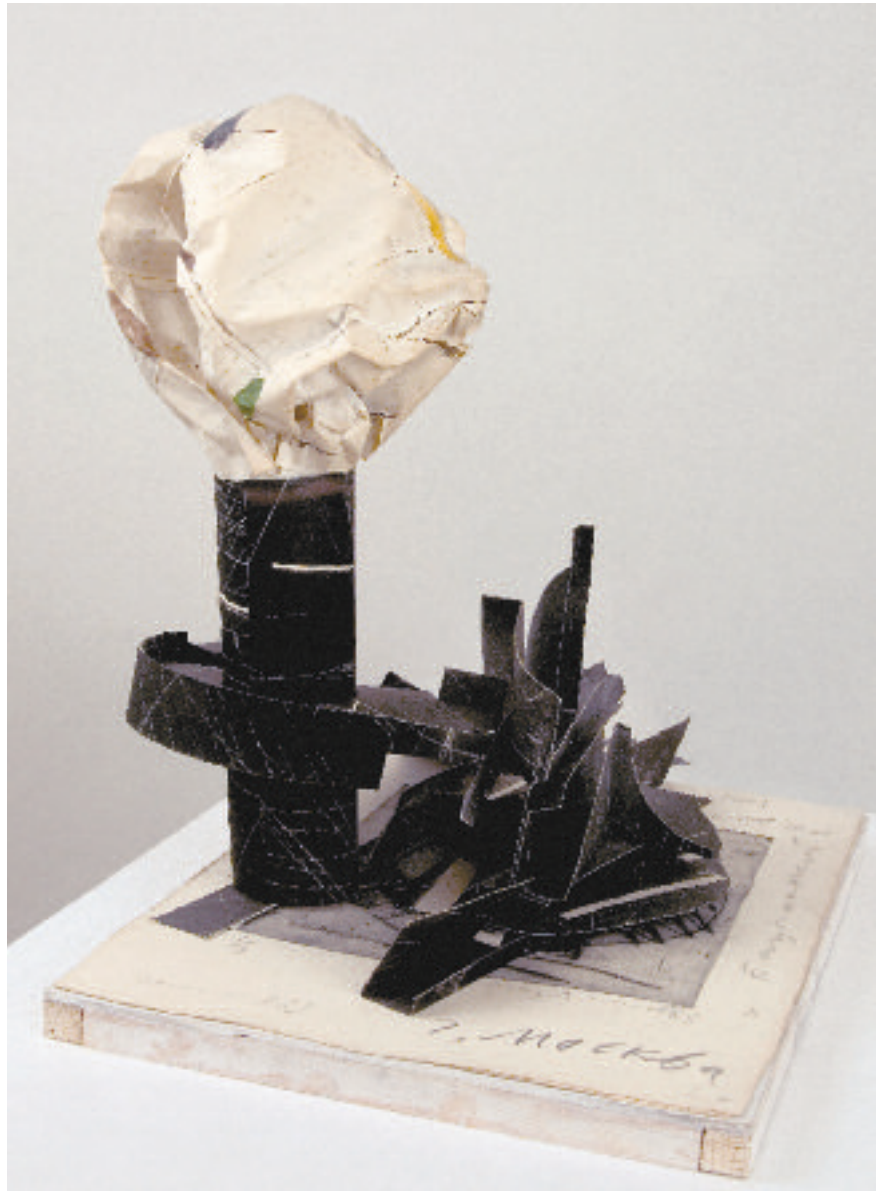

PLATE 30. Oleg Kudryashov, *Construction*, 1983. Courtesy of the Robert Brown Gallery, Washington, DC

CHECKLIST AND COLLECTIONS

CATALOGUE OF THE EXHIBITION

WILLIAM KENTRIDGE

***Casspirs Full of Love*, 1989**
Drypoint from 1 copper plate
Paper and Image: 65.8 x 37 inches
Edition: 28 of 30
Private collection of Ludmila and Conrad Cafritz, Washington, DC
p. 16

6 FILMS
***Johannesburg 2nd Greatest City After Paris*, 1989**
***Mine*, 1991**
***Monument*, 1990**
***Sobriety, Obesity and Growing Old*, 1991**
***Felix in Exile*, 1994**
***History of the Main Complaint*, 1996**
From two collections:
Mr. Aaron M. and Mrs. Barbara J. Levine
Mirella and Daniel Levinas

***General*, 1993**
Charcoal
Paper and Image: 45 x 30 inches
Private collection, Washington, DC
p. 20

***General*, 1993-1998**
Power-tool engraved polycarbon sheet and hand-colored
Paper and Image: 47.2 x 31.5 inches
Edition: 11 of 35
Courtesy of the Sperduto Law Firm, PLC

***Blue Head*, 1993-1998**
Drypoint and hand coloring
Image: 40.4 x 31 inches
Paper: 47.8 x 36.1 inches
Edition: 23 of 25
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC, Joseph H. Hirshhorn Purchase Fund, 1999
p. 17

***A Nicely Built City Never Resists Destruction*, 1995**
Etching, aquatint, and drypoint from 1 copper plate
Image: 11.6 x 14.8 inches
Paper: 16.5 x 25.2 inches
Edition: 38 of 50
In the collection of the Corcoran Gallery of Art, Washington, DC, Museum Purchase, Firestone Contemporary Art Fund

***Ubu Tells the Truth*, 1996-1997**
Suite of 8 etchings with soft ground, aquatint and drypoint, each from 1 zinc plate and an engraved polycarbon sheet
Image: 9.8 x 11.8 inches each
Paper: 14.2 x 19.7 inches
Edition: 49 of 50
Dr. Linda K. and Dr. Robert J. Stillman Collection
pp. 18-19

***Sleeper and Ubu*, 1997**
Etching, aquatint and drypoint from 2 copper plates, and power-tool engraved polycarbon sheet for the Ubu white lines
Paper and Image: 38.2 x 76 inches
Edition: 21 of 50 (but only 30 printed)
Dr. Linda K. and Dr. Robert J. Stillman Collection

***Sleeper Red*, 1997**
Etching, aquatint, and drypoint from 2 copper plates
Paper and Image: 38.2 x 76 inches
Edition: 29 of 50
Collection of Janet W. Solinger
p. 8

***Man with Megaphone*, 1998**
Soft ground etching and aquatint from 1 zinc plate
Image: 9.8 x 14.8 inches
Paper: 13.8 x 19.7 inches
Edition: 44 of 70
Dr. Linda K. and Dr. Robert J. Stillman Collection

***Man with Megaphone Cluster*, 1998**
Soft ground etching and aquatint, from 1 zinc plate
Image: 9.8 x 14.8 inches
Paper: 13.8 x 19.7 inches
Edition: 44 of 70
Dr. Linda K. and Dr. Robert J. Stillman Collection

***Portage*, 2000**
Canson paper on multiple spreads of *Le Nouveau Larousse illustré encyclopédique* (C. 1906), folded as a leperello image
Image: 10.8 x 166.5 inches
Edition: 21 of 33
Private collection, Washington, DC
pp. 12, 13

***Walking Man*, 2000**
Linocut on tableau rice paper
Paper and Image: 97.6 x 40 inches
AP V/V apart from the edition of 25
Courtesy of Gallery Schlesinger Limited, New York, NY
p. 15

***Telephone Lady*, 2000**
Linocut on Japanese Kozo 38 gsm paper, Tableau rice paper and canvas
Sheet: 86.6 x 39.9 inches
Edition: 1 of 25
Private collection, Washington, DC
p. 14

***Atlas Procession I*, 2000**
Etching, aquatint and drypoint from 1 copper plate and letterpress from a mylar sheet with further hand coloring
Paper and Image: 62.2 x 42.5 inches
Edition: 5 of 40
Berengaut-Creane Collection
p. 21

***Spectrometre*, 2000**
Digital iris print from charcoal drawing with a spread from *Le Nouveau Larousse illustré encyclopédique*, handprinted with a wash
Paper and Image: 17.5 x 23.6 inches
Edition: 23 of 40
Collection of Ken Schaner

***Zeno II Portfolio: Plane, Chairs, Soldiers/Italian Front, Prosthetic Leg, Caged Panther, Bowlers, Man/Woman*, 2003**
7 photogravures with drypoint from 2 copper plates
Image: 12 x 20 inches each
Paper: 20 x 25.8 inches each
Edition: 28 of 30
Collection of Thomas G. Klarner

***Untitled (Nose on Rearing Horse)*, 2007**
Bronze
15 x 15.4 x 8.6 inches
Edition: 12 of 14
Dr. Linda K. and Dr. Robert J. Stillman Collection

***Nose with Moustache On Horse*, 2007**
Lithograph and collage
Paper and Image: 29.5 x 25 inches
Edition: 12 of 25
Collection of Mr. and Mrs. Frederick E. Pierce II

OLEG KUDRYASHOV

***Untitled*, 1969**
Drypoint
Image: 9.5 x 13.5 inches
Paper: 14 x 18 inches
Edition: P.A.
Anonymous lender

***Untitled*, 1973**
Drypoint
Image: 3.4 x 4 inches
Paper: 7.6 x 8.8 inches
Edition: 2 of 10
Anonymous lender

***Relief*, 1981**
Drypoint and gouache
26.9 x 39.3 x 8.8 inches
Collection of Jean-Paul and Norsiah Pinard
p. 3

***Untitled*, 1982**
Drypoint, watercolor, and collage
18.4 x 13.5 x 3 inches
Anonymous lender

***Compositions (8)*, 1982**
Plates: 243-250
Drypoint
Image: 8 x 5 inches each
Paper: 16 x 13 inches each
Collection of Lisa and Joshua Bernstein

***Relief*, 1982**
Drypoint, watercolor, and collage
25.6 x 18.3 x 5.8 inches
Berengaut-Creane Collection

***Construction*, 1982-84**
Plate: 328/1080
Drypoint on sculpted pieces of hand-cut paper
23 x 19 x 8.5 inches
Collection of Garth and Nataliya Trinkl, Washington, DC

***Construction*, 1983**
Plate: 763
Drypoint and watercolor
19 x 21 x 17.5 inches
Courtesy of the Robert Brown Gallery, Washington, DC
p. 40

***Construction*, 1983**
Plate: 843
Drypoint
26 x 18 x 8 inches
Collection of Jean-Paul and Norsiah Pinard

***Coronation*, 1984**
Plate: 1189
Drypoint, watercolor, and charcoal on 4 panels
72 x 144 inches
Courtesy of the Robert Brown Gallery, Washington, DC
pp. 30-31

***Kazan Railway*, 1985**
Drypoint and watercolor
25.6 x 18.3 x 5.8 inches
Berengaut-Creane Collection

***Execution Day*, 1986**
Drypoint and watercolor
Paper and Image: 38.5 x 50.5 inches
Courtesy of the Sperduto Law Firm, PLC
p. 29

***Composition*, 1986**
Plate: 1422
Drypoint and watercolor
Paper and Image: 35.5 x 48.5 inches
Karen Feld Collection

***Construction*, 1986**
Plate: 1456
Drypoint and watercolor
20 x 40 x 19 inches
Courtesy of the Robert Brown Gallery, Washington, DC
p. 35

***St. Nicholas Stopping the Execution*, 1986**
Plate: 1449
Drypoint and watercolor
Paper and Image: 41.1 x 52.2 inches
Collection of Mark Regulinski and Alisa Lange
p. 36

***Construction*, 1987-1988**
Plate: 1445/1557
Drypoint, watercolor, and gouache
28 x 23 x 11 inches
Collection of Jean-Paul and Norsiah Pinard
p. 39

***Installation (Project)*, 1988**
Plate: 1448/1654
Drypoint and watercolor
41.5 x 28.5 x 8 inches
Collection of Jean-Paul and Norsiah Pinard
p. 28

***Composition*, 1988**
Plate: 1446/1645
Drypoint and watercolor
36 x 25 inches
Collection of Jean-Paul and Norsiah Pinard
p. 34

***Triptych*, 1988**
Plate: 1661
3 panels, first panel is drypoint only, second and third panels are drypoint and watercolor
28 x 47 inches each
Collection of Agnes Tabah and Steven Mufson
p. 33

***2-Sided Composition*, 1990**
Plate: 1938/1939
Drypoint, watercolor, gouache
Paper and Image: 41 x 29 inches
Collection of Jean-Paul and Norsiah Pinard

***Soldier with Doll*, 1991**
Plate: 2151
Drypoint, watercolor, gouache, and charcoal
Paper and Image: 41.2 x 56.3 inches
Collection of Garth and Nataliya Trinkl, Washington, DC
p. 32

***Icon*, 1991**
Plate: 2129E
5 plates, etching and aquatint
50 x 38 inches
Collection of Garth and Nataliya Trinkl, Washington, DC
p. 38

***Gate*, 1991**
Plate: 2176
Hard ground etching
15 x 22 inches
Edition: 5 of 20
Collection of Garth and Nataliya Trinkl, Washington, DC

***Soldier and Devil*, 1991**
Plate: 2126 E
Soft ground etching
48 x 58 inches
From the edition of 25
Collection of Garth and Nataliya Trinkl, Washington, DC

***Katyusha Lives Here?* 1991**
Charcoal and graphite on brown paper
41.2 x 52 inches
Collection of Garth and Nataliya Trinkl, Washington, DC

***Soldier and Devil*, 1991**
Charcoal and graphite
38.5 x 52 inches
Berengaut-Creane Collection
p. 37

***Compositions (4)*, 1991**
Etching with hand coloring
5 x 4 inches each
Edition: P.A., 2 of 5
Collection of Agnes Tabah and Steven Mufson

***Composition*, 1991**
Plate: 2048
Drypoint and watercolor
41 x 28 inches
Collection of Agnes Tabah and Steven Mufson

Short Films: Animation and Documentation
Edited in 2009
Courtesy of the Robert Brown Gallery, Washington, DC

DINA KUDRYASHOV

5 Photographs of Oleg Kudryashov, early 1980s
Original photographs
10 x 8 inches each
Anonymous lender

SELECTED PUBLIC COLLECTIONS

WILLIAM KENTRIDGE

Art Institute of Chicago, Illinois
Carnegie Art Museum, Pittsburgh, Pennsylvania
Corcoran Gallery of Art, Washington, DC
Durban Art Gallery and Museum, Durban, South Africa
Guggenheim, New York, New York
Grinnell College Faulconer Gallery, Grinnell, Iowa
Hirshhorn Museum and Sculpture Garden, Washington, DC
Kunstverein, Bremen, Germany
Metropolitan Museum of Art, New York, New York
Museum of Contemporary Art, Chicago, Illinois
Museum of Contemporary Art, San Diego, California
Museum of Fine Arts, Boston, Massachusetts
Museum of Modern Art, New York, New York
National Gallery of Victoria, Melbourne, Australia
National Museum of African Art, Smithsonian Institution, Washington, DC
Norton Museum of Art, West Palm Beach, Florida
Philadelphia Museum of Art, Philadelphia, Pennsylvania
Princeton University Art Museum, Princeton, New Jersey
San Francisco Museum of Modern Art, San Francisco, California
South African National Gallery, Cape Town, South Africa
Tate Gallery, London, England
Walker Art Center and Minneapolis Sculpture Garden, Minneapolis, Minnesota

OLEG KUDRYASHOV

Arts Council of England, London, England
Baltimore Museum of Fine Arts, Baltimore, Maryland
Boymans-van Beuningen Museum, Rotterdam, Netherlands
Collection of the City New-Ulm, New Ulm, Minnesota
Contemporary Art Society, London, England
Fitzwilliam Museum, Cambridge, England
Grafische Sammlung, Schaetzler Palais, Augsburg, Germany
Hirshhorn Museum and Sculpture Garden, Smithsonian Institute, Washington, DC
Hunterian Museum, Glasgow, Scotland
Los Angeles County Museum of Art, Los Angeles, California
Museum of Fine Arts, Boston, Massachusetts
National Gallery of Art, Dresden, Germany
National Gallery of Art, Washington, DC
Norwich Castle Museum, Norwich, United Kingdom
Pushkin Museum of Fine Arts, Moscow, Russia
State Library of Saltykov-Schedrin, St. Petersburg, Russia
State Museum of Literature, Moscow, Russia
Tate Gallery, London, England
Tretyakov Gallery, Moscow, Russia
Trinity College, Dublin, Ireland
Victoria and Albert Museum, London, England
Wakefield Art Gallery, Wakefield, United Kingdom