

ПРИЛОЖЕНИЯ

Alexander Marshack. *The art of Russia that nobody sees*

[Искусство России, которое не видит никто]¹

THE ART OF RUSSIA...



RUSSIAN MUSEUM-GOERS SWARM PAST PAINTING BY V. A. SEROV SHOWING LENIN PROCLAIMING SOVIET POWER BEFORE TUMULTUOUS REVOLUTIONARIES IN 1917

IN AN AMAZING HIDDEN MOVEMENT, YOUNG PAINTERS ARE GOING MODERN. HERE IS AN EXCLUSIVE REPORT

The painting above hangs for all Russians to see in a museum in Moscow. It is a standard example of the rigidly realistic style that the Soviet government has imposed upon its art for more than 30 years.

The painting opposite lies in a closet in a private home in Moscow. It is a unique example of an astounding development in Russia—a hidden rebellion of young painters and sculptors who are turning against the academic official art and experimenting in the most personal and extreme modern styles. *LIFE* here presents an exclusive report, the first published anywhere in color, on this secret art of Russia.

Ever since the death of Stalin, which brought a more relaxed atmosphere, a growing number of young Russians have been cautiously exploring modern art. Working quietly at home, they have tried to catch

up with the innovations they have heard about and have seen in reproductions or in rare exhibitions of foreign art that have been permitted in Russia. Because they have largely concealed their work and made no issue of their activities, Soviet officials have not clamped down upon them.

The experiments of these creative young artists are not the only modern works hidden in Russia today. In museum storerooms are untold masterpieces by Russia's famous pioneers—Kandinsky, Chagall, Malevich—as well as a remarkable unknown master named Filonov who, like the others, was denounced by Communists for "bourgeois decadence." On the following pages *LIFE* reproduces some of these hidden treasures which were photographed by U.S. Writer Alexander Marshack, one of the few Westerners allowed to penetrate the hidden world of Russian art.

¹ Life. 1960. Vol. 48. N 12. March 28. P. 60-71.

...THAT NOBODY SEES



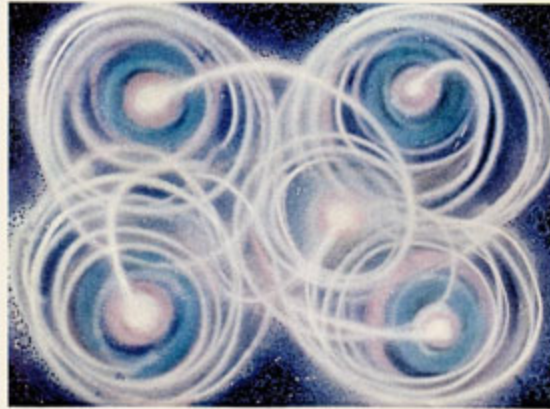
FRENZY of strokes and hatches creates self-portrait of Anatoly Zverev, one of most experimental artists in Moscow. A recluse who dares to depict Christ and to create Pollock-like abstractions, he has never exhibited in Russia, lives solely off of works sold to a few friends.

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Illustrator's 'space' art

Versatile leader of a group of Moscow moderns, Yuri Vasilev, 35, is a member of the Painters Union and works officially as a book and magazine illustrator. At home he carves modernistic heads and paints totally abstract works like the picture at right which was inspired, he explains, by "nuclear physics and the space age."



A mild-to-wild range among 'closet' styles

Although they are engaged in the new experimental movement, many of the young painters belong to the Painters Union, the official organization which subsidizes artists to decorate government buildings with the prescribed social-realist art. Others earn a living doing posters or book illustrations. Only a few, like Zverev (previous page), have set themselves apart from the official art world, living



Postermaker's surrealistic still life

A 35-year-old Muscovite who does not belong to the Painters Union, Dmitry Krastopetsev earns a living by designing movie posters and handbills. At home he paints stark still lifes with surrealist overtones, like *Broken Pottery*

(right). His choice of subject stems partly from his distaste for academic art. "People have been falsified by the official style. As subject matter, they have been spoiled by the academy. I can say everything I feel in still lifes."



Wife's bow to Matisse

Natasha Egorshina, 34, is married to a Painters Union leader who is spearheading drive for more experimentation within union. Natasha herself hopes to become a union member by submitting realistic paintings for approval. But her private work, like still life at left, is semiabstract, shows Matisse influence.

from hand to mouth in order to devote themselves completely to their own individualistic art.

To Western eyes, these sub rosa paintings appear moderate in style and often imitative of art that was done in Paris 50 years ago. But to Russians, their free painting techniques and personalized, often obscure, subject matter seem highly revolutionary. Most of the young

artists would not think of submitting such works to public shows. As a result Soviet officials have seen little, if any, of the hidden art. But young writers, dancers and musicians manage to keep up with the "closet" movement through gatherings in homes. They not only buy from the controversial artists but nourish them with books on modern art which some of them have brought back from Western tours.



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