



THE ART NEWSPAPER RUSSIA

Первая в России ретроспектива Генриха Худякова проходит в Москве

На выставке Jumbo Love© в Московском музее современного искусства показывают объекты, авторские книги, перформативные практики, фото и видео художника Генриха Худякова, уехавшего в США в 1974 году

[Елена Федотова](#)

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Генрих Худяков. «Кроссовки». 1999–2003. Кроссовки реди-мейд, флуоресцентная краска.
Фото: Иван Новиков-Двинский

Генриха Худякова (1930–2019) называли «Хлебниковым русского зарубежья». Поэт, переводчик, он уехал из СССР в США в 1970-е и с головой погрузился в богемную жизнь Нью-Йорка. На выставке ассамбляжи Худякова сопровождают его стихи и тексты, написанные на стенах и звучащие с экранов мониторов. Поэзия здесь преобразуется в орнаменты из культовых знаков, древних символов и иррациональных чисел.



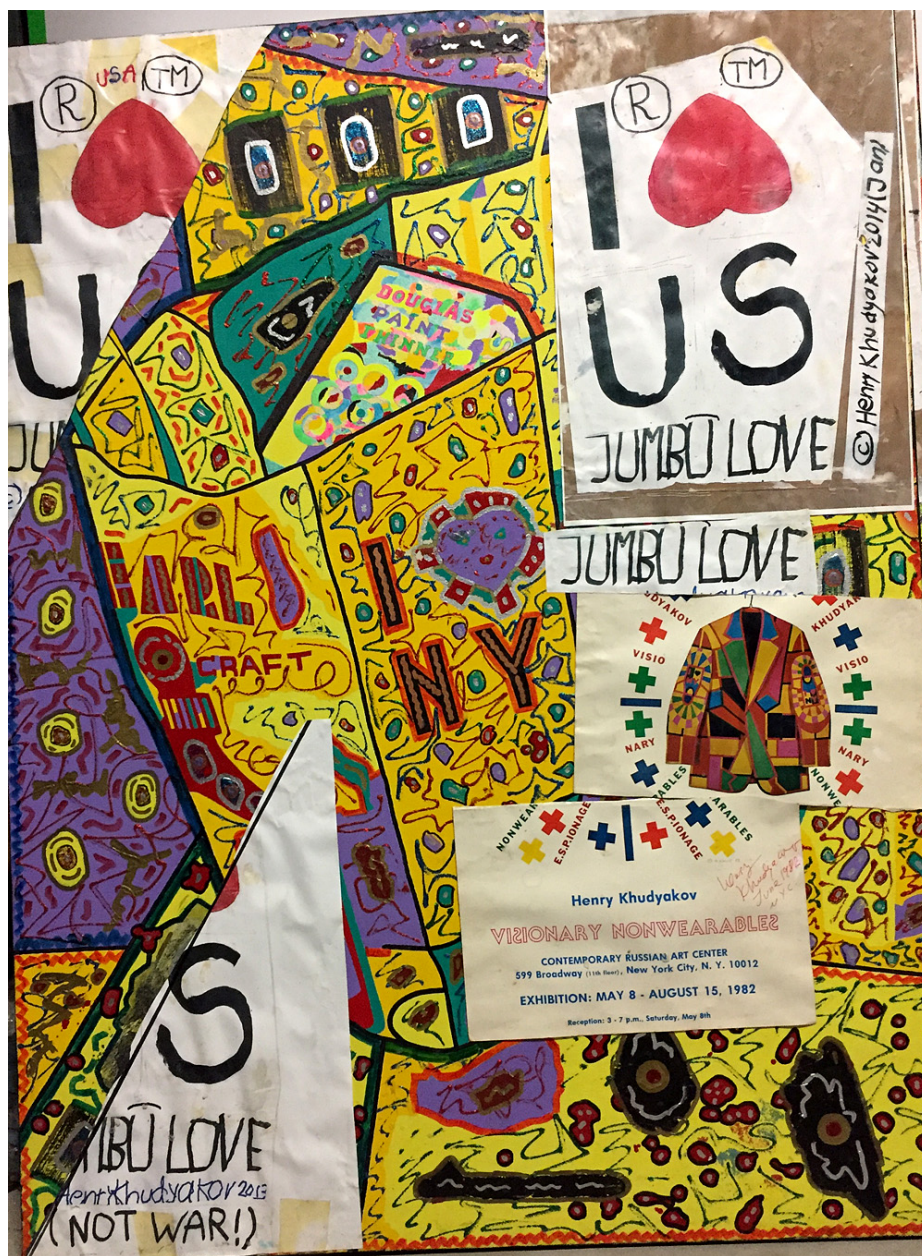
Генрих Худяков. «Пиджак». 1987–2008. Пиджак реди-мейд, ассамбляж, техника.
Фото: Иван Новиков-Двинский

Еще в СССР Худяков увлекался мистикой, а в Нью-Йорке вошел в образ сэра Галахада, одного из рыцарей короля Артура. В своих объектах он пытался объединить мистицизм и последние научные достижения, рассчитывал пропорции узоров, обращаясь к кельтским манускриптам и к фрактальной геометрии.



Генрих Худяков. «Пиджак № 3». 1987–2008. Пиджак реди-мейд, ассамбляж, техника.
Фото: Московский музей современного искусства

Худяков был настолько ни на кого не похож, что не потерялся даже в таком котле андерграунда, как Нью-Йорк. Он не разделял искусство и жизнь и сам превратился в объект искусства. Придумал рубашки с рисунком, имитирующим галстук, а пиджаки его казались расшитыми драгоценными камнями, хотя он все собирал из мусора под ногами. Как и свои медитативные ассамбляжи. В ход шли фантики, осколки посуды, коктейльные трубочки и даже скорлупки фисташек. Худяков покрывал их красками и превращал в «драгоценности». Некоторые из своих работ он создавал 20–30 лет, постоянно обновляя и добавляя новые штрихи.



Генрих Худяков. «Магазин Pearl». 1985–2014. Холст, коллаж.

Фото: Московский музей современного искусства

В 1985 году русский художник стал звездой светского приема в Музее современного искусства (МоМА) в Нью-Йорке — да так, что о нем написала газета The New York Times. Но даже на волне внезапной славы отказывался продавать работы, заламывая бешеные цены, чтобы с ними не расставаться. Свои сокровища хранил в своем музее, в который превратил квартиру, называя ее «Янтарной комнатой» или «Малой Сикстинской капеллой» за то, что она, как драгоценная шкатулка, была заполнена его произведениями. Собранные теперь на выставке, они воссоздают атмосферу, в которой жил и творил художник.

Московский музей современного искусства **Jumbo Love** © Генрих Худяков До 19 мая

ARTINFO.COM | 2015 /03/30

Black & White Gallery Celebrates 84-Year-Old Henry Khudyakov

In the 1960s, he was a Concrete Poet in the Soviet Union; after immigrating to New York, in 1974, he became a painter, devoting himself to intricate collage pieces made of found objects: pennies, crushed cans, and glitter. Lots and lots of glitter. But Henry Khudyakov — a now 84-year-old artist living today in Jersey City, with work on view at Bushwick's new Black & White Gallery — never completely abandoned the written word. Over the course of decades, he has documented his every artistic move on the paintings' back sides. Some of these works showed with New York's Eduard Nakhamkin gallery in the 1980s. However, the artist mostly worked outside the art world's radar, as back then, explicitly political art dominated the Russian-émigré scene.



Khudyakov was never one to bend to the day's fads or fashions. "I am a fully developed artist," he said in an interview filmed in 1996, with complete self-assurance. "Now somebody just has to discover me." Perhaps Khudyakov's day has come. The show "Final Brain Storm," on view through May 3, includes 20 collage-paintings, while the tiny side room hosts a floor-to-ceiling display of his psychedelic, glow-in-the-dark works. "He is kind of like a caretaker for all of his pieces. 'Splashed a little glitter on this piece. Put some red on this piece,'" gallery co-director Sasha Okshteyn said of the artist's approach. Khudyakov — who couldn't comment for this article due to his health — lived with his eclectic collection of art nailed floor to ceiling in his home. He worked and reworked some of the pieces for 20-year periods.

If the front of the paintings are ecstatic, machine-like patterns, then the reverse side is each one's manual. Dated, but not in any chronological order, the entries unfold in every direction across the backs, written sometimes in caps, sometimes not, and in a rainbow of colors. ("Magic glitter on black rectangles, predominantly, and on round and star-like figures inside the golden loops," reads a typical note.)

Born in Chelyabinsk, in 1930, Khudyakov graduated from Leningrad University in 1969, where he studied Slavic languages. After school, he translated technical texts from Czech and English, meanwhile experimenting in poetry. He was always shy about reciting his work, though, and so, developed an ironic smirk and “huh” staccato sound to punctuate his poems. The nervous habit became an aesthetic trademark.

In the United States, his transition to visual art was rather serendipitous. “When I first came here,” he recalls in another interview, “everybody would give me a jacket as a present. I didn’t need them, but everybody would give them to me.” So, Khudyakov began to paint on them



“That’s when I turned to canvas, because canvas is fabric as well,” he recalled in another interview. Even so, he never consigned his poems and visual art to different kingdoms. “[E]ven the poems written in columns are the direct result of a visual approach to the world,” he says.

— Noelle Bodick (@nbodick)

The New York Times

THE EVENING HOURS

By Fred Ferretti

June 14, 1985

JEREMY KAHN played "I'll Take Manhattan" on a piano set up among a forest of lilies, white birches, wild asparagus and rambling roses and more than 1,500 people roamed among the Picasso, Moore and Rodin bronzes in the Museum of Modern Art's Sculpture Garden. They ate fresh strawberries and sliced Virginia ham and drank California champagne Wednesday night to mark a revival of a museum tradition, its "Party in the Garden." Until 1979 this welcome to summer had been an annual event, discontinued while an apartment tower rose above the museum and its garden.

Blanchette Rockefeller, Mitzi Newhouse, Jo Carole Lauder and Lee Granger were among the guests, *and the dress was festive, a perfect setting for Henry Khudyakov's shirts.*

Mr. Khudyakov, who said that he was from Moscow, a "nonconformist poet turned visual artist," paints ties on shirts, depicting them open at the neck and draped, he said, "the way Americans wear ties."

Elizabeth DeCuevas, Mrs. Rockefeller's granddaughter, was there comparing the pieces, she said, with her own sculptures now on view at Guild Hall in East Hampton, L.I. She chatted with Mrs. Rockefeller and it was noted that there were no DeCuevases in the garden. "It won't be long," said Blanchette Rockefeller.

ARTFORUM

October, 1982

Henry Khudyakov

Contemporary Russian Art Center of America

Since the early-20-th-century avantgarde movement of Italian Futurism and Russian Constructivism, clothes design has proven to be a stimulating and prolific area of inspiration for artists who aspire to break down the barriers between art and life.

"Visionary nonwearables E.S.P ionage", Henry Khudyakov examined the issue anew. The show consisted of a Russian-born artist's personal line of fantasy fashions, including vests, jackets, ties and T-shirts, and a group of related paintings and drawings. The fashions are based on mass-produced, moderately priced, average-sized men's wear, which Khoudyakov transforms into a series of unique and precious art objects encoded with cultural messages. Working on the flat frontal surface of each garment, he produces a richly decorated emblematic surface. Compositions and materials vary, though contrasting textures, screaming color combinations, and complex geometric alllover patterns are dominant characteristics. The installation, with the clothes either on hangers or tacked directly to the walls, brought out the formal and thematic aspects of the pieces while it played down and conceptualized their functional aspects of the pieces while it played down and conceptualized their functional aspects.

The jacket titled "On the Artist's Battlefield", 1982, illustrates Khudyakov's approach, offering a raucous rainbow of fluorescent colors arranged in a clear-cut windowpane pattern. It's design appears to concertize it's title by drawing a line for some unknown painterly confrontation to be fought by the wearer of the paint-soaked garment. While the garment itself, by subverting the norm for 20-th century bourgeois menswear of symmetrical prints and subdued palette, brings to mind the lively tradition of artist's wear (in particular the geometric sort described in manifestos as well as made and worn by the Italian Futurists from about 1914 through the 20's-the so called "antineurtal clothing"), it carries the message about contemporary New York emblazoned on it's surface. The phrase "I Love New York" - the slogan for a major promotion of the city and state aimed at the tourist trade and economic development - is depicted in a graphic, signlike shorthand on the left sleeve of the jacket. It also turns up in a variety of pictographic guises in other works. And according to the show's curator, Margarita Tupitsyn, the works on view, which date from the period 1977 to 1982, have direct sources in Khudyakov's first designs, applied to neckties and shopping bags, using the inspired by "I Love New York" theme.

The artist's sensitivity to the dynamic visual stimulation of New York is noticeable in his preference for hyped-up colors and in his exuberant delight in the unlimited availability of small, useful things. The T-shirt "Winter", 1979 for example, shows an enthusiastic use of Band-Aid strips and studs, which are applied in asymmetrical patterns recalling tracks in snow. Khudyakov's paintings on canvas, taking their cue from the fashion pieces, offer even more iconic renditions between art, art and design.

- Ronny Cohen