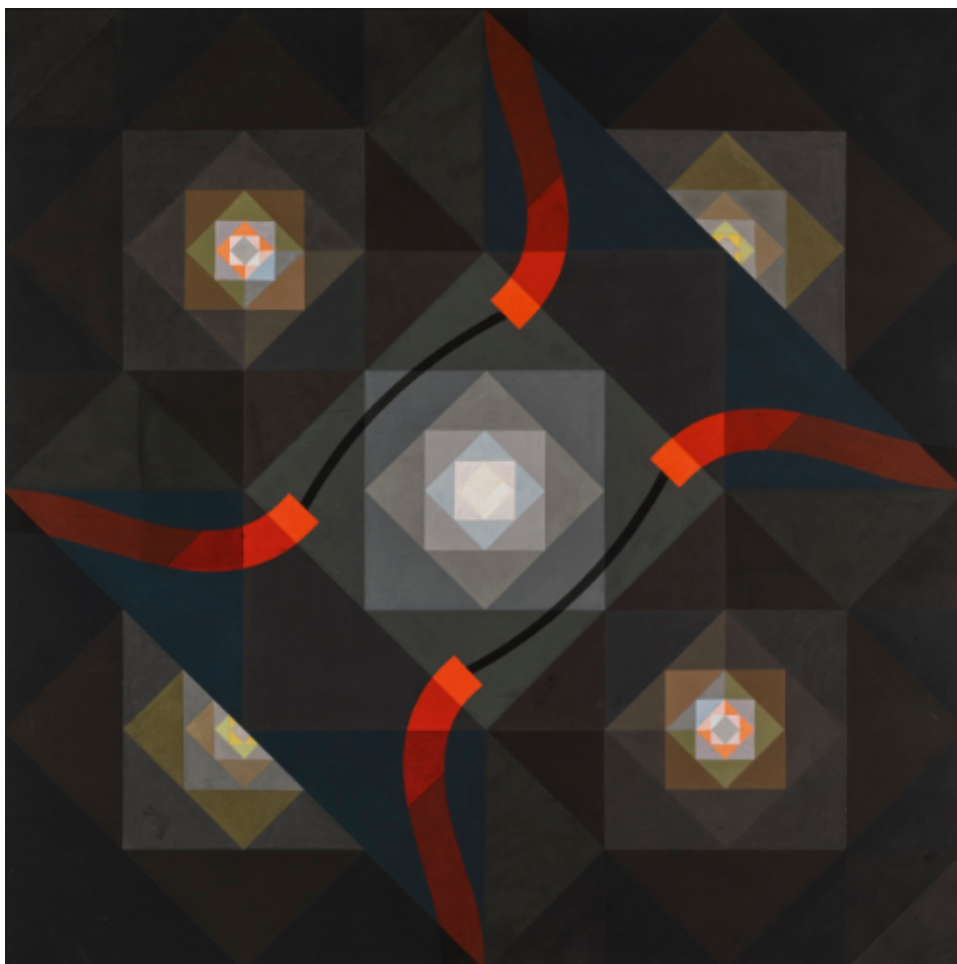


# Sotheby's

## Russian Pictures including the Bar-Gera Collection of Soviet Non-Conformist Art

London | 29 Nov 2016, 10:30 AM | L16115



**LOT 252**

**PROPERTY FROM THE BAR-GERA COLLECTION  
FRANCISCO INFANTE**

**B.1943**

**DIFFERENTIATION OF LIGHT**

signed and titled in Cyrillic and dated 1964 on the reverse and bearing various exhibition labels on the frame and backing board

gouache on paper

83 by 83cm, 32 1/2 by 32 1/2 in.

**ESTIMATE ±4,000-6,000 GBP**

Lot Sold: 25,000 GBP

## **EXHIBITED**

St Petersburg, The State Russian Museum; Moscow, The State Tretyakov Gallery; Frankfurt am Main, Städel et al., Nonkonformisty: vtoroy russkiy avangard 1955-1988, 1996-1997, illustrated on p.125 of the catalogue

Verona, Palazzo Forti, L'arte vietata in URSS 1955-1988, 7 March - 4 June 2000, illustrated on p.173 of the catalogue  
Ashdod, Art Museum Ashdod, Persecuted Art & Artists under Totalitarian Regimes in Europe During the 20th Century, 22 June - 21 September 2003, illustrated on p.209 and listed on p.279 of the catalogue

Bern, Kunstmuseum Bern, Avantgarde im Untergrund. Russische Nonkonformisten aus der Sammlung Bar-Gera, 3 February - 24 April 2005, illustrated on p.115 and listed on p.167 of the catalogue

Bratislava, the Slovak National Gallery, Nonkonformisti. Druhá ruská avantgarda 1955-1988. Zbierka Bar-Gera, 14 November 2008 - 22 February 2009

## **CATALOGUE NOTE**

Taking its name from the Russian word for 'movement', Dvizhenie was an important artist group based in Moscow and organised by Lev Nussberg in 1962. One of the founding members was Francisco Infante, and Tatiana Bystrova joined later in 1966. Their works are characterised by symmetry, geometric shapes, the use of bold or primary colours and a preoccupation with light and dark. Rhythmic repetition of form typically suggests construction or movement.

Dvizhenie's aesthetic experiments were directly inspired by the Russian avant-garde artists of the early 20<sup>th</sup> century, such as Naum Gabo, Antoine Pevsner and Vladimir Tatlin. Although those works were outlawed in the Soviet Union, the Dvizhenie artists boldly imitated them and they enjoyed unusual artistic freedom among their non-conformist contemporaries because their works were seen more as scientific investigations in the field of design rather than Fine Art.