



ALEXANDER  
**ARCHIPENKO**  
SPACE ENCIRCLED

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EYKYN • MACLEAN



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## I N T R O D U C T I O N

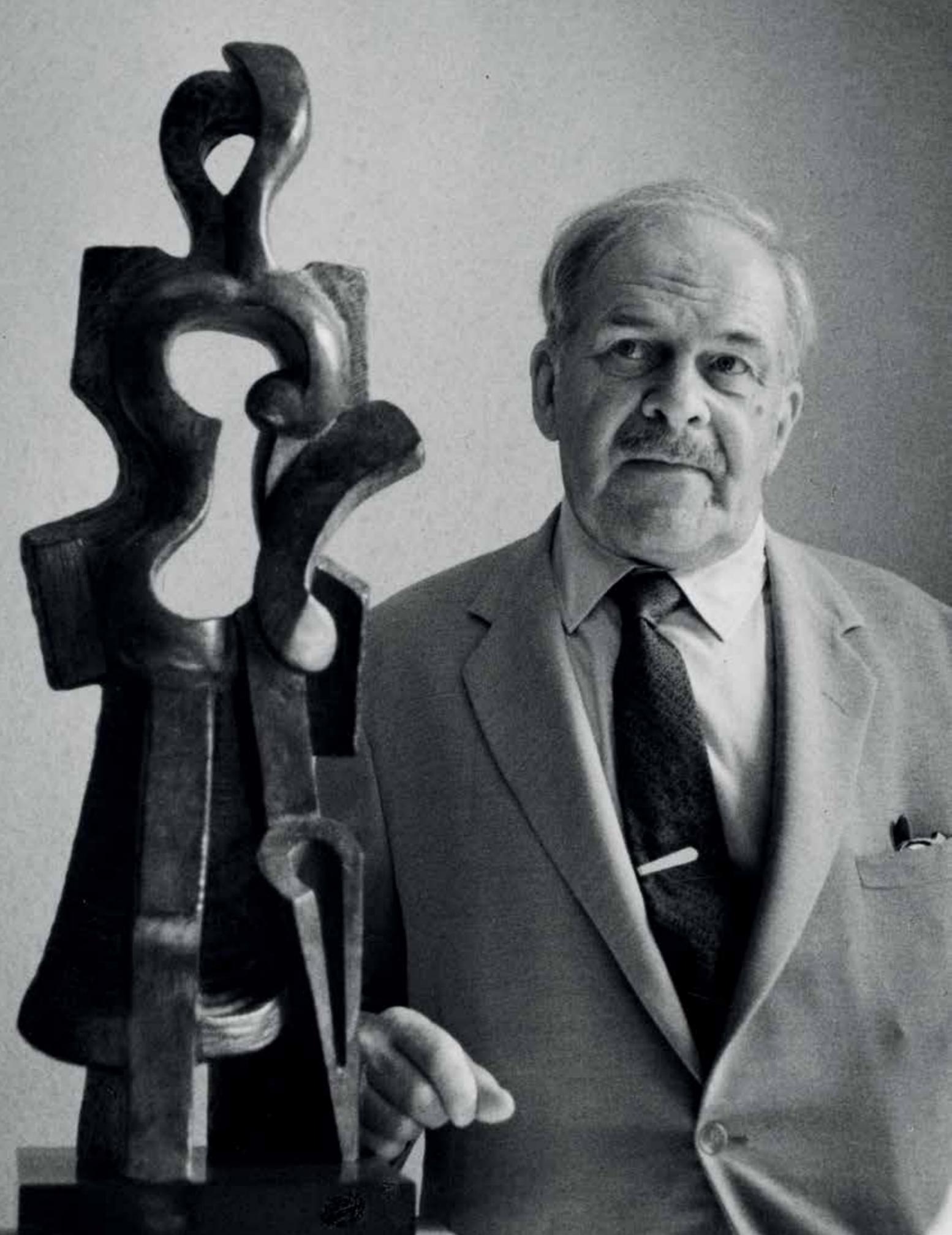
*Archipenko is the first to dare what appears to be sculptural suicide. A deep philosophy emanates from his creations. Every object also present in its reverse. Being and non-being. Fullness is expressed through emptiness. A concave is also inevitably a concave form.*

Ivan Goll<sup>1</sup>

Eykyn Maclean is delighted to present *Archipenko: Space Encircled*, an exhibition devoted to the work of Alexander Archipenko (1887-1964), the artist's first solo-exhibition in New York City since 2005. The presentation will focus on Archipenko's pioneering and influential use of negative space within the human figure. The exhibition is organized in collaboration with Matthew Stephenson and with the support of the Archipenko Foundation.

We would like to thank Dr. Alexandra Keiser, Archipenko Foundation Research Curator, for her essay on Archipenko's use of negative space, and to Professor Christina Lodder, Honorary Professorial Fellow in Art History at University of Kent, Canterbury, for her essay on Archipenko's links with the Russian avant-garde, including his relationship with Kasimir Malevich in the years running up to his departure to America. This catalogue also includes a rare conversation with the artist's widow, Frances Archipenko Gray, to whom we would like to thank especially for her generosity with her time, for sharing her expertise and for preserving the legacy of Archipenko.

<sup>1</sup> Cited in Michaelson and Guralnik, *Alexander Archipenko*, 25



## ENCIRCLING SPACE: AN INTRODUCTION TO ALEXANDER ARCHIPENKO

by Alexandra Keiser

*Traditionally there was a belief that sculpture begins where material touches space. Thus space was understood as a kind of frame around the mass. (...) Ignoring this tradition, I experimented, using the reverse idea, and concluded that sculpture may begin where space is encircled by the material.* Alexander Archipenko<sup>1</sup>

Alexander Archipenko's statement refers to the artist's lifelong quest to redefine sculpture, an undertaking that saw him manipulate space and material in order to transcend the idea of form as necessarily solid, and to find innovative solutions for sculpture in general through the reintroduction of color, the use of fragmentation, reflection, and immaterial space, and the interplay of concave and convex forms. Archipenko never adopted pure abstraction, but chose instead the female figure as his preferred artistic vehicle. He understood his explorations not as entirely formal, but rather as philosophical and psychological investigations into elements of creativity.

A photograph of Archipenko (1887–1964) shows him standing next to his sculpture *Walking*, 1912–1918/1952. (fig. 1) The work's figure is arrived at through a complex interplay of convex and concave surfaces, solids and voids. Archipenko considered *Walking*, which was originally conceived in the 1910s, as a significant breakthrough because he had been able to “create a form of space with symbolic meaning.”<sup>2</sup> He saw immaterial space as a virtual form that represented universal change and spiritual energy. This approach, along with a belief in the universal character of art, placed Archipenko in a central position among the historical avant-garde.

Archipenko's practice was deeply rooted in the vitalist philosophy of Henri Bergson (1859–1941), an important influence on the Parisian artists' community to which Archipenko belonged.<sup>3</sup> According to Bergson, the non-existing shape is not a void, but rather a symbol for the missing form that is in perpetual flow and cannot be materialized, retained instead purely in memory. Indeed, for Archipenko, the absent form had creative potential, as he describes in terms reminiscent of Bergson:

Fig. 1. Alexander Archipenko with a bronze cast of *Walking*, 1912–1918/1952

*In the creative process, as in life itself, the reality of the negative is a conceptual imprint of the absent positive. (...) It is not exactly the presence of a thing but rather the absence of it that becomes the cause and impulse of creative motivation.*<sup>4</sup>

In an interview with French artist and writer Yvon Taillandier (1926–2018),<sup>5</sup> Archipenko traces this understanding of spatial volumes back to his childhood. He remembers his parents placing two candle holders next to each other, the negative space between them creating a third, inverted, form. He also points us to ancient Chinese philosopher Laozi, who describes the significance of immaterial space:

The use of clay in making pitchers comes  
From the hollow of its absence;  
Doors, windows in a house,  
Are used for their emptiness;  
Thus we are helped by what is not  
To use what is<sup>6</sup>

Indeed, in defining new sculpture, ‘the materiality of the non-existent’ became a fundamental notion for Archipenko.<sup>7</sup>



Fig. 2. Cover of British magazine *The Sketch*, October 1913

After Archipenko left his Ukrainian homeland in 1908, he allied himself with radical circles within the artistic vanguard. He and his contemporaries sought to depict modern life in revolutionary ways, forging new modes of abstraction now canonized as Cubist, Futurist, Expressionist, and Constructivist. Between 1910 and 1920 – a culturally volatile decade – Archipenko was based in Paris, where he cultivated a distinctive visual language. *Dance*, in particular, became a prevalent theme of his sculptures between 1910 and 1914. In the creative community, dance became not only a symbol of modernism and modernity, but also a paradigm for the creative investigation of body and space, dynamic movement, rhythm, and simultaneity. Archipenko’s wide-ranging explorations of the subject were acknowledged internationally; already in 1913, British journal *The Sketch* reproduced an image of 1912’s *Dance*<sup>8</sup> (fig. 2) on its cover. In this sculpture, Archipenko creates a dialogue between bodies and space, two dancers embracing an immaterial zone at the core of the work. About *Dance*, he writes in retrospect: “In another experiment I encircled space with the material forms of two figures.”<sup>9</sup>

Archipenko was familiar with Cubo-Futurist experimentation and aspects of *Ausdruckstanz*,<sup>10</sup> which he encountered for example in the *Ballets Russes*, a spectacular and colorful synthesis of painting, music, and dance. It is important to note that Archipenko’s explorations of the dance theme emerged from his creative contacts.

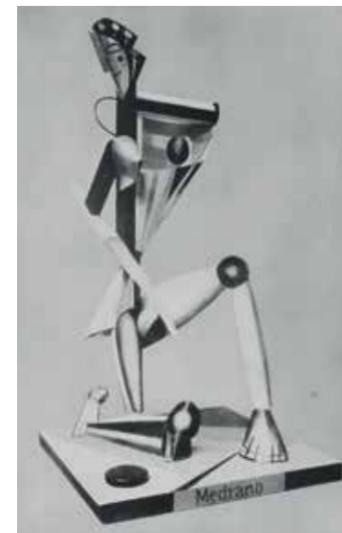


Fig. 3. Alexander Archipenko, *Medrano*, 1912

Perception and representation were concerns for many forward-thinking artists grounded in the new scientific, philosophical, and technological developments of the early 20th century. Exploring the relationship between movement and space, Archipenko began to introduce actual movement into his sculptural work, beginning with his construction *Medrano*, 1912 (fig. 3), which has an adjustable arm. He subsequently made *Walking*, 1912–18 (fig. 4), a dynamic female figure that incorporates a suggestion of forward motion. Deconstructing the subject, Archipenko was sculpting motion, space, and time.<sup>13</sup> He discussed this investigation into the space-time relationship in the context of Albert Einstein’s research:



Fig. 4. Alexander Archipenko, *Walking*, 1912–1918

*I know that my knowledge of science does not suffice to understand the Einstein theory in all its aspects, but its spiritual substance is clear to me (...) I have a suspicion that the theory of relativity was always hidden in art, but Einstein with his genius has made it concrete with words and units.*<sup>14</sup>

Einstein’s special theory of relativity, published in 1905, introduced a new framework for physics rooted in innovative concepts of space and time. It argues that space and time should be considered in dynamic relation to one another, an idea that had an immediate impact on how the world was perceived. But as Archipenko’s statement indicates, the artist also understood this connection as a potentially universal spiritual element.

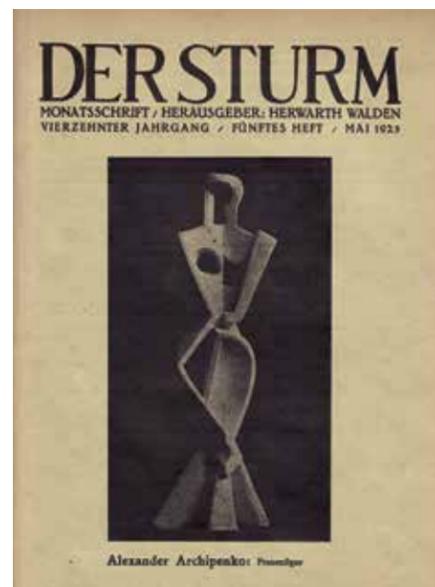


Fig. 5. Cover of *Der Sturm*, May 1923

Drawing a parallel with music, Archipenko comments further on how he broke through compact volumes:

*Each musical phrase is formed from certain lengths of sound and the length of silences between the sound [sic]. Each has its own meaning, as has each word in a phrase. (...) Silence thus speaks. The use of silence and sound in a symphony is analogous to the use of the form of significant space and material in sculpture.*<sup>15</sup>

Archipenko emphasizes the importance of each note and the pauses between them, comparing the patterning of a musical composition to his use of concave and convex forms and his allusions to the void. Accordingly, every part of his sculpture is presented as essential, invested with both visual and conceptual significance. These interrelated sculptural elements, like the components of a piece of music, are controlled by their maker. And while this analogy is significant for the interpretation of Archipenko's visual work, it refers also to his connection to music itself. Indeed, comparisons between visual art and music were common in the 1910s, and many artists used them to elucidate their formal languages,<sup>16</sup> also aiming to translate musical experience and innovation into visual form.

Archipenko was first exposed to the musical theme in Paris, discovering notions of musicality in art that stemmed from symbolist and syntheist sources, and noticing that many Cubists incorporated musical subject matter into their art. Artists also made direct reference to music in their titles by, employing terms such as *rhythm*, *sonata*, *symphony*, and *fugue*. It is unsurprising that Archipenko, attuned to these debates, explored these ideas in sculpture. Another sculptor, German Rudolf Belling (1886–1972), also addresses the interplay of dance, space, and time in his sculpture *Dreiklang*, 1918–19.

Archipenko's work was by now well known in Germany, where his most prominent supporter, Herwarth Walden (1879–1941), promoted new artistic developments through his organization *Der Sturm*. Since 1913, the German impresario had seen Archipenko as one of the foremost Expressionist sculptors, and promoted him vigorously in exhibitions and publications. After the war, Walden identified contemporary artists including Archipenko, Wassily Kandinsky (1866–1944), Marc Chagall (1887–1985), Franz Marc (1880–1916), and Paul Klee (1879–1940) as those he would continue to represent.<sup>17</sup> Moreover, the periodical *Der Sturm* frequently illustrated works by Archipenko; the issue of May 1923 is dedicated exclusively to him (fig. 5), its cover illustrating the terracotta sculpture *Frauenfigur (Standing Woman)*, 1920. In this work, Archipenko refines his pre-war language, amplifying the sculpture's complex interplay of concave and convex forms and the void. Yet, while the figure is abstracted, formal elements such as the hourglass shape mark it as a female figure. Interestingly, by appearing on the cover of *Der Sturm*, Walden relied on the recognisability of Archipenko's style and motifs.

In 1921, Archipenko married German sculptor Angelica (Gela) Forster (1893–1957) and the couple relocated to Berlin. Here, Archipenko became part of a vibrant artistic community that attracted many artists, including of the Eastern European avant-garde. He connected in particular with László Moholy-Nagy (1895–1946),



Fig. 6. Installation view of *Cubism and Abstract Art* at MoMA, 1936

who was working as a correspondent for Hungarian avant-garde periodical *MA (Today)*, which published the first issue dedicated to Archipenko in 1922. Shared interests in such topics as the integration of time, space, movement, and light informs the work of both artists in spite of their different agendas, and both were part of a larger discourse that also included Constantin Brancusi (1876–1957) and Naum Gabo (1890–1977).

Recently discovered Archipenko sketchbooks and works on paper from the early 1920s offer additional insight into the artist's research into the dynamic relationship between figure and space. *Untitled*, circa 1921 (cat. no. 7), illustrates two figures dancing, their bodies composed of organic and geometric shapes. Archipenko used color to create shadows and negative space, and to introduce volume while dematerializing the figures. Simultaneously, outlines around their bodies create a multi-layered view and a shadowy doppelgänger that recalls the then-new photographic technique of double exposure. These outlines recur throughout Archipenko's work, sometimes as cloaks or spheres, sometimes as lines that encircle organic shapes. They may be read as another experimental reference to modern science and the principles of spatial curvature in Non-Euclidian geometry.<sup>18</sup>

After Archipenko emigrated to New York in 1923, he continued his research into movement, which led to his kinetic work, *Archipentura*, 1924, a moveable painting machine that was, in the artist's words, "conceived to produce the illusion of motion in a painted subject, analogous to slow motion in the cinema."<sup>19</sup> He also opened an art school, just as he had done in Paris and Berlin.<sup>20</sup> Yet he could not achieve the same level of recognition that he had experienced in Europe, and letters to family and friends describe the struggle of immigrant life. On relocating to the West Coast during the 1930s, however, he reconnected strongly with Bergson's philosophy, particularly with his ideas about memory as a link to the past, and about the importance of intuition. During this time he also drew on memory and photographic record to produce new versions of earlier works. This shift in his practice was triggered by an invitation to participate in the *Cubism and Abstract Art* exhibition (fig. 6) at the Museum of Modern Art in 1936. Since the requested works were unavailable, and not wanting to miss the important opportunity, Archipenko made them anew, and at the same time reconnected with his successful past.<sup>21</sup> Applying Bergsonian thought, he comments on using creative references from the past:

*(...) although the past is sometimes called on by the creative mind to help in solving problems, the direction is always towards the future. The psychology of creation vibrates with everything that exists and may possibly exist even in the immaterial realm (...).*<sup>22</sup>

When repeating or paraphrasing an idea and working with recurring motifs, Archipenko suggested that his present artistic form had evolved from earlier ones and was united with a succession of previous experiences. While he made new versions of earlier works, he also produced an extensive body of original ceramics. Using terracotta and clay, he focused on different surface treatments, making sculptures that were polished, silvered, chromed, gilded, painted, and built out of two-tone materials. While varied thematically, this group of works sees the reintroduction of the seated figure as subject, a motif that Archipenko had first explored in Paris. The focus of *Seated Figure*, 1936 (cat. no. 10) is on the dialogue between immaterial space and the materiality of the terracotta, but *Seated Figure*, 1937, (cat. no. 11) adds the element of polychrome. The choice of colors – brick red, white and pale turquoise – points to the art of the indigenous tribes of the Pacific Northwest, which he greatly admired.<sup>23</sup> Already as a young artist in Paris, Archipenko and his contemporaries had looked to the art of non-Western cultures for inspiration. And by reviving creative tools from his past, Archipenko engaged visually with Bergson's theories of creative evolution. During this time, Archipenko was teaching at several institutions on the West Coast, often illustrating his lectures with references to nature (fig. 7). Arguing that art is a specific manifestation of formative natural laws, and emphasizing the idea of multiple forms of space, he pointed to the diverse creative processes and quasi-architectural principles found in nature. He also emphasized the dynamic relationship between material and immaterial evident in the processes of freezing or combustion, which he referred to as forms of "universal metamorphosis."<sup>24</sup>

In the 1930s, other artists, including Barbara Hepworth (1903–1975) and Henry Moore (1898–1986), also used the void as a sculptural element. While both these British artists preferred different methods and developed their own languages, Hepworth in particular shared Archipenko's interest in Einstein's theories.<sup>25</sup> She had studied the art of the School of Paris intensively and was familiar with Cubism and ideas of the fourth dimension. Moore was part of this discourse too, and shared with Archipenko an interest in the abstraction of the human figure. All these artists sought to dematerialize their work.

When Moholy-Nagy founded the New Bauhaus in Chicago, he acknowledged Archipenko's significant contributions to modern sculpture and appointed him as the head of the Modeling Workshop for the school year 1937–1938. Archipenko's ideological commitment to innovation made him a respected educator and his instructions fitted in well with the New Bauhaus program in general. Moholy-Nagy's goal was to reconnect with the spirit of the original institution and to produce solutions for contemporary living through the interactive correspondence of architecture, sculpture, painting, and the decorative arts.<sup>26</sup>

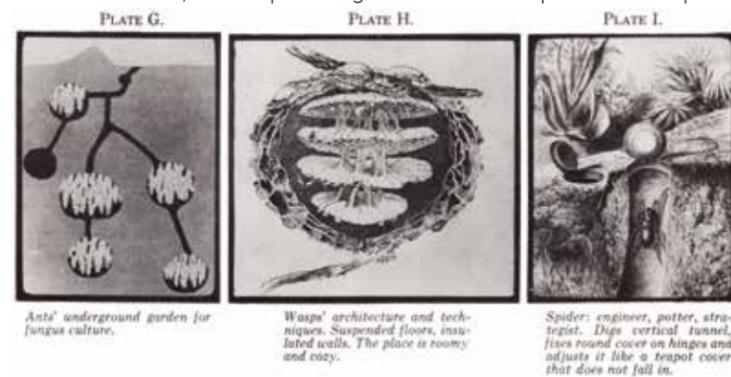


Fig. 7. Images Archipenko used in his lectures on creativity



Fig. 8. Work by Archipenko's students at New Bauhaus in Chicago

A photograph of Archipenko's students' work was published in 1938 (fig. 8) with the caption: "In the modeling class of Archipenko at the New Bauhaus the students worked with relationships of volumes, positive and negative, full and hollow, values of forms and proportions and surface treatment of different kinds."<sup>27</sup>

Moholy-Nagy credited Archipenko as the inventor of "new sculpture": "The new sculpture emerging from the industrial technologies started out with the 'Médrano' by Archipenko, assembled from glass, wood, and metal."<sup>28</sup> And, in his celebrated book *Vision in Motion*, he writes:

*Archipenko extensively experimented with interchangeable elements of the positive and negative in his sculptures. His investigation must be carried further because its significance in art holds great potentialities for industrial design and production, especially in casting, pressing, and moulding of goods in glass, plastics, light metals and steel. In these processes the knowledge of positive and negative is exceedingly important. Design for streamlined products and their economical execution cannot be accomplished without understanding the nature of this problem.*<sup>29</sup>

Both artists shared a passion for invention and new materials and their deep appreciation for each other can also be seen in the fact that Moholy-Nagy had Archipenko's *Seated Black*, a marble carving from 1934–36, in his collection. Archipenko's decision to begin working with acrylic glass and "sculpting light" in 1947 has been explained as an outcome of his artistic exchange with Moholy-Nagy, whose focus in the late 1930s was on the use of real light, and on 'dissolving' sculptural surfaces by working with translucent material to create "space-modulators." However, for Archipenko, this was also a continuation of his experiments in the dematerialization of form and definition of new sculpture with spiritual content.

Archipenko's experiments with material and light go back to his early work made in France, especially to the constructions and sculpto-paintings in which he fuses painting and sculpture. In these early sculpto-paintings, he used concave and convex shapes that he painted polychrome to create illusions and dissolve spatial boundaries. During the 1950s, he revisited the idea of the sculpto-paintings. However, his formal vocabulary became more organic and curvilinear, and he incorporated contemporaneous materials such as Bakelite and Formica. *Oval*, 1957 (cat. no. 13), is an example of this group of works. This complex interplay of concave and convex shapes and painted elements creates the impression of 'simultaneous' forms; white organic shapes outline an oval and at the same time define the silhouette of an inner black figure. A photo of the artist in his studio (fig. 9) shows him standing next to another sculpto-painting, *Oceanic Madonna*, 1955. Here, Archipenko incorporates shiny materials such as mother-of-pearl (abalone sea shells) and polished chrome sheet metal. Careful modulations of color, light, shadow, and reflection play with our perception of reality and dematerialize the figure while materializing the form suggested by the outline. Archipenko created a figure undergoing metamorphosis, an impression of perpetual creative energy, and a visualization of his philosophy: *Sculpture must have a significance beyond its form to become a symbol and produce association and relativity fixed by stylistic transformations. This sublimates the sculpture into the metaphysical realm. This is the mission of art.*<sup>30</sup>



Fig. 9. Alexander Archipenko in his studio with *Oceanic Madonna*, 1955

NOTES:

<sup>1</sup> Alexander Archipenko, *Archipenko: Fifty Creative Years 1908–1958* (New York: Tekhne, 1960), 56.

<sup>2</sup> Archipenko, 1960, 58.

<sup>3</sup> See Mark Antliff, *Inventing Bergson: Cultural Politics and the Parisian Avant-Garde* (Princeton: Princeton University Press, 1993).

<sup>4</sup> Archipenko, 1960, 53, 54.

<sup>5</sup> Alexander Archipenko in Yvon Taillandier, “Conversation avec Archipenko,” *XXe siècle, Nouvelle série, XXVe Année*, no. 22 (Noël), 1963, in ‘Chroniques Du Jour’ [no pagination].

<sup>6</sup> Archipenko, 1960, 56.

<sup>7</sup> Archipenko, 53: “It should be pointed out that the materiality of the non-existent is indeed the most vital concept.”

<sup>8</sup> *The Sketch*, vol. 84, no. 1083 (October 29, 1913).

<sup>9</sup> Archipenko, 1960, 58.

<sup>10</sup> The term *Ausdruckstanz* (expressionist dance) refers to the German modern dance movement New Dance, which rejected the rigid structures of classical ballet and revolutionized understanding of movement.

<sup>11</sup> Poet and critic Guillaume Apollinaire had established himself as the preeminent advocate of new art and Cubism. He wrote regularly for *L’Intransigeant* and other periodicals including *Paris-Journal* and *Soirées de Paris*. He also successfully

published his own writings and poems. While he had been engaged closely with Pablo Picasso (1881–1973) and Georges Braque (1882–1963), he also advocated Archipenko, whom he regarded as prominent among the new sculptors.

<sup>12</sup> Between 1911 and 1914, Archipenko participated in at least 11 exhibitions of international art outside France. These included the Salons des Indépendants in Brussels (1911 and 1914), *Moderne Kunst Kring* in Amsterdam (1912); *Armory Show* in New York, Boston, and Chicago (1913); *Sturm-*organized exhibitions in Berlin and Leipzig (including *Erster Deutscher Herbstsalon* in 1913); the *International Post-Impressionist Exhibition* at *Művészház* in Budapest (1913); *Mánes Fine Arts Exhibition* in Prague (1914); *De Onafhankelijken* (The Independents) in Amsterdam (1914); and the *Esposizione Libera Futurista* (Independent Futurist Exhibition) in Rome (1914).

<sup>13</sup> A later version of this work (dated 1952) is inscribed *After me will come a time when this artwork will point the way and artists will sculpt space and time.* (My translation of the original “Après moi viendront des jours quand cette oeuvre guidera et les artistes sculpteront l’espace et le temps.”) It is unknown if the first version from 1912–18 had the same inscription.

<sup>14</sup> C.J. Bulliet, “Introduction: Archipenko,” in *Tour of the Exhibition of the Works of Alexander Archipenko* (New York, 1927), no pagination. Chicago-based critic C. J. Bulliet (1883–1952) was the first to situate Archipenko’s practice in the context of Albert Einstein’s work.

<sup>15</sup> Archipenko, 1960, 58.

<sup>16</sup> Peter Vergo, *The Music of Painting: Music, Modernism and the Visual Arts from the Romantics to John Cage* (London: Phaidon Press, 2010).

<sup>17</sup> Herwarth Walden, “Die Kunst in der Freiheit,” *Der Sturm*, vol. 10, no. 4 (1919/20), 50–51.

<sup>18</sup> See Linda Dalrymple Henderson, *The Fourth Dimension and Non-Euclidian Geometry in Modern Art* (Princeton: Princeton University Press, 1983) and Gavin Parkinson, *Surrealism, Art and Modern Science: Relativity, Quantum Mechanics, Epistemology* (New Haven and London: Yale University Press, 2007).

<sup>19</sup> Alexander Archipenko, *Archipenko: Catalogue of Exhibition and Description of Archipentura* (New York: Anderson Galleries, 1928).

<sup>20</sup> Though Archipenko rejected academic education in his own training, he actively taught and mentored artists. He established independent art schools in Paris and Berlin between 1912–1923 and, after emigrating to the United States, in New York City (1923) and Woodstock (1938),

in addition to opening temporary locations in Los Angeles (1935–1936) and Chicago (1938). He also held numerous temporary appointments at various colleges and universities.

<sup>21</sup> The 1936 exhibition included six works by Archipenko: *Hero*, 1910 (terracotta); *Walking Woman*, 1912 (terracotta); *Boxing*, 1913 (terracotta); *Statuette*, 1914 (terracotta); *Bather*, 1915 (sculpto-painting), and *Woman dressing her hair*, 1915 (bronze).

<sup>22</sup> Alexander Archipenko, *The Science of Creation*, 1936, unpublished lecture, Archipenko Archives.

<sup>23</sup> Archipenko, 1960, 41. Moreover, Alexander and Angelica Archipenko visited several tribes.

<sup>24</sup> Archipenko, 1960, 33.

<sup>25</sup> Jeanette Winterson, “The Hole of Life,” *Tate Magazine*, issue 5 (June 1, 2003). <https://www.tate.org.uk/context-comment/articles/hole-of-life>.

<sup>26</sup> See Hans Wingler, *Bauhaus: Weimar, Dessau, Berlin, Chicago* (Cambridge, Mass.: MIT Press, 1978).

<sup>27</sup> László Moholy-Nagy, *The New Vision: Fundamentals of Design, Painting, Sculpture, Architecture* (New York: W. W. Norton & Company, 1938), 108.

<sup>28</sup> László Moholy-Nagy, *Vision in Motion* (Chicago: Paul Theobald, 1947), 235, caption to fig. 319 (published posthumously).

<sup>29</sup> Moholy-Nagy, 1947, 60.

<sup>30</sup> Archipenko, 1960, 35.



## ARCHIPENKO - THE RUSSIAN DIMENSION

by Christina Lodder

Alexander Archipenko (Oleksandr Arkhynenko in Ukrainian) was one of the numerous artists born in the vast Russian Empire who settled in Western Europe. Living and working in Paris, he became one of the early pioneers of space in sculpture, having pierced the block with works like *Walking Woman* of 1912. He also introduced colour and pigments into his works, along with dynamic configurations, as in *Pierrot Carrousel* of 1913 (Solomon R. Guggenheim Museum, New York), made from painted plaster. Around 1913, he started producing *Sculpto-Peintures*, three-dimensional assemblages from various materials, like *Medrano I* (lost) and *Medrano II* of 1913-14 (Solomon R. Guggenheim Museum, New York), which incorporates painted tin, wood, glass and painted oil cloth. Such works became important to European and Russian artists as early manifestations of the possibilities of constructed sculpture, as a synthesis of painting and sculpture. Guillaume Apollinaire, a close friend of Pablo Picasso, for instance, observed in 1914, that Archipenko produced “some of the first attempts to introduced ‘real movement’ into a work of art – a cross between man and machine”<sup>1</sup>.

With such an endorsement, it is not surprising that Alexandra Exter stressed Archipenko’s importance for Russian and European art. In 1913-1914 she wrote to the artist Nikolai Kulbin ‘I am now rather close to Archipenko and I’d like to help him. Not only is he the only sculptor that Russia has, but he’s the best here, too, even if he’s not known in Russia. He really should be talked about, an article really ought to be placed... Judging by the mood here, I feel that people are expecting [a lot] from us Russians, so that’s why we should try to attract somebody like Archipenko.’<sup>2</sup> Exter’s exhortations seem to have borne some results. In 1914, Kulbin included Archipenko’s work in the Russian section that he organised for the *International Free Futurist Exhibition*, which opened in Rome in April 1914.<sup>3</sup> Nevertheless, Archipenko remained “isolated from the general mainstream of Russian art”,<sup>4</sup> with the result that his contributions to the vibrant creative inventions of the heroic Russian Avant-Garde have not always attracted the attention they deserve. Obviously, his departure for Paris in 1908, his move to America in 1923, and the paucity of materials surviving from his early career have exacerbated this situation. In this essay, I should like to begin the process of placing him much more firmly within the context of subsequent developments in Russian sculpture, by indicating a few points of contact, correspondence and influence.

Despite the fact that Archipenko does not seem to have exhibited his work in Russia after 1906, he retained contacts with Russian and Ukrainian artists. His studio at La Ruche was an important meeting place for those living in Paris as well as for visitors to the French capital. In this way, his new approach to sculpture became known to his compatriots. Exter was especially important as a conduit of visual and verbal information, providing photographs, articles, prints and drawings for artists back home.<sup>5</sup>

There were various aspects of Archipenko's work that were able to inspire his fellow artists: his approach to space, his evocation of movement, his handling of materials, his emphasis on the dynamic interrelationship of form and materials, and the way he synthesised painting and sculpture. One of the most direct visual impacts of his work can be seen in Ivan Kliun's *Cubist Woman at Her Toilette* of 1915 (lost, fig. 1)<sup>6</sup> Larger than life-size<sup>7</sup>, the composition is very close to the arrangement of the elements that Archipenko used in *Medrano I* (fig. 2) while the articulation of the body parts also echoes *Woman in Front of Mirror* (1914, lost, fig. 3) and *Medrano II*. Even the materials that Kliun employed were similar:

"wood, glass, a mirror, bronze, roofing paper, and leather".<sup>8</sup> Like Archipenko, too, Kliun had produced 'something that resembles a figure, constructed from bits of wood, holding a real fragment of mirror in her hand and sitting on a real chair'.<sup>9</sup> An actual comb attached to the area of the figure's neck evoked hair or a piece of jewellery (earrings or a necklace), while 'a metal washbasin' denoted the figure's hips. This visual pun contained a "clever futurist play on words"<sup>10</sup> since in Russian, *taz* [таз] is the word both for wash-basin and for pelvis. These devices also recall the visual interplay of convex and concave forms that Archipenko used for the breasts in *Medrano II*, as well as the metal funnel he used in *Woman with a Fan* of 1914 (Tel Aviv Museum of Art). Such strong parallels between the two works were clearly not accidental, and the relationship was evident to Kliun's colleagues, one of whom labelled his work "a dull imitation of Archipenko".<sup>11</sup> Kliun never visited Paris, so he must have become aware of the sculptor's work through reproductions in *Les Soirées de Paris* in 1914, and through Exter, whom he did know.

Archipenko's fusion of painting and sculpture was taken in a different direction by Liubov Popova who lived in Paris, in the same pension as Exter, 1912-1914, and was certainly aware of Archipenko's works, having visited

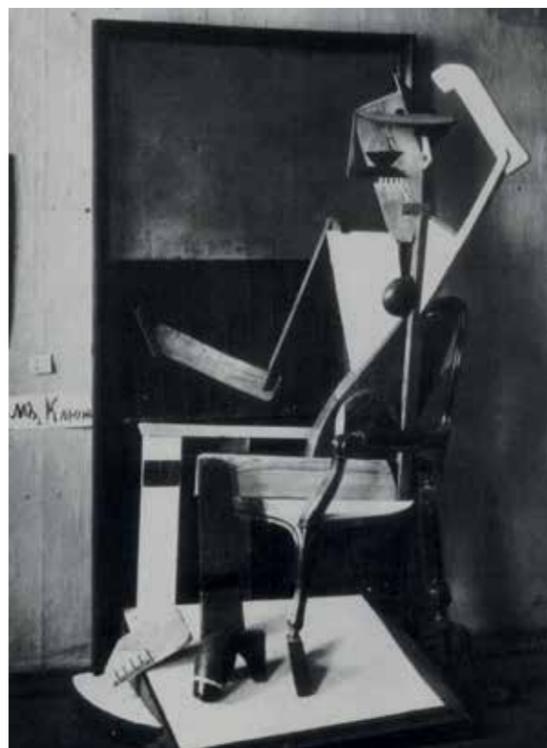


Fig. 1. Ivan Kliun, *Cubist Woman at Her Toilette*, 1915

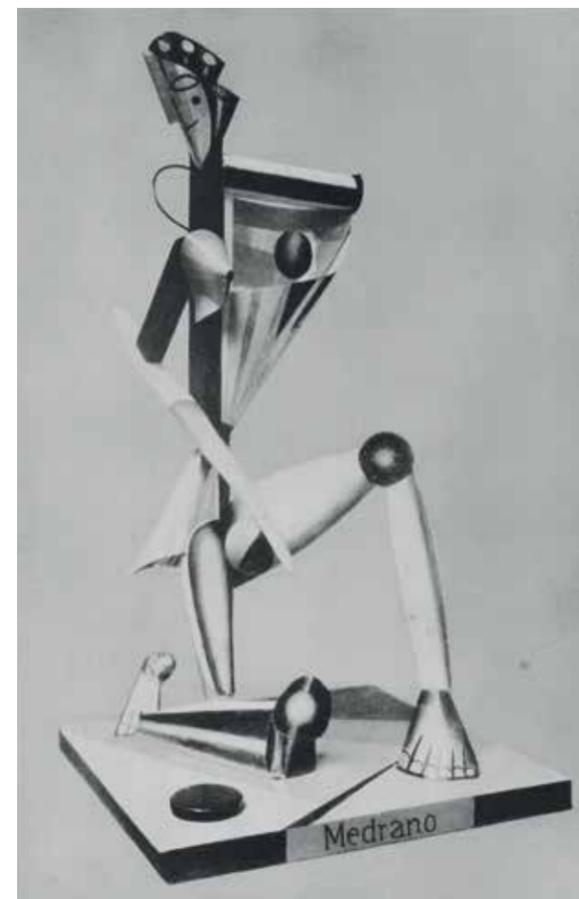


Fig. 2. Alexander Archipenko, *Medrano I*, 1912

his studio.<sup>12</sup> Her *Portrait of a Lady* (which she described as a 'plastic drawing', Museum Ludwig, Cologne, fig. 4) and *Jug on a Table* (which she called 'a plastic painting', Tretyakov Gallery, Moscow) were both produced in 1915, after her return to Moscow, along with the two lost reliefs: *Vase with Fruit* and the totally abstract *Volume Space Relief* of c. 1915.<sup>13</sup> At the time of making *Portrait of a Lady*, which is probably her first experiment in this area,<sup>14</sup> she was working in Vladimir Tatlin's studio, and he, Kliun, Ivan Puni and Vladimir Baranoff-Rossiné have been identified as potential influences.<sup>15</sup>

Yet, I would suggest that Archipenko may also have been an inspiration. Popova didn't leave Paris until the end of March at the earliest,<sup>16</sup> so would have had ample time to visit *Le Salon des Indépendants* (1 March – 30 April). She could hardly have missed Archipenko's contribution and the sensation that his works had produced; they were illustrated in *Le Petit Comtois* (13 March 1914) and pilloried in *Le Bonnet Rouge* (7 March 1914). Of course, her *Portrait of a Lady* is a painting, which extends into space from the flat plane and does not include diverse materials, except for the section of wallpaper at the top. Nevertheless, its swirling forms, bright colours, diagonal construction, dynamic rhythms and engagement with space possess strong affinities with Archipenko's sculptures in general, but especially with works like *Woman with Fan* (fig. 5, 1914).

Both Kliun and Popova were primarily painters who experimented with creating three-dimensional form, and so were particularly attracted to the way in which Archipenko combined the two. In contrast, Naum Gabo was a sculptor whose main concern was volume and space. In 1915, he was at the beginning of his career, and Cubism with its related sculptural developments was an important starting point for his own explorations. Although Gabo denied ever meeting Archipenko, he did admit to having seen his works at exhibitions.<sup>17</sup> Gabo's studies for *Torso* (c. 1917) recall *Medrano I* in which the figure is also kneeling on one leg, while completed *Torso* (fig. 6, 1917, lost) bears a certain affinity to Archipenko's *Bather* of c. 1915.<sup>18</sup> Gabo was not interested in



Fig. 3. Alexander Archipenko,  
*Woman in Front of Mirror*, 1914

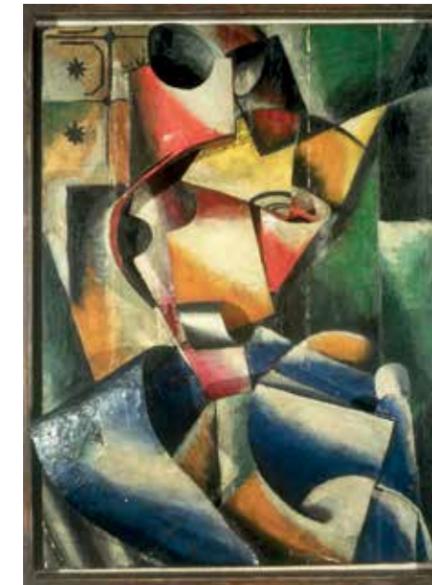


Fig. 4. Liubov Popova,  
*Portrait of a Woman*, 1915

Rossiné, Kazimir Malevich, and Sonia Delaunay were on display. It seems highly unlikely that Tatlin would not have seen the exhibition, and (having grown up in Kharkov) would not have visited a fellow Ukrainian, whose studio at La Ruche was a popular meeting place for Russians. Indeed, a direct experience of Archipenko's new work may have been an important stimulus, along with Picasso's Cubist constructions, in prompting Tatlin to produce his reliefs and counter-reliefs.

Unfortunately, very few works by both Tatlin and Archipenko have survived from this period, so it is particularly difficult to establish visual or conceptual similarities.<sup>24</sup> Moreover, Tatlin's earlier reliefs, such as *Bottle* of 1914, are clearly indebted to Braque and Picasso's Cubism.<sup>25</sup> Yet as the reliefs became more abstract, liberated from the back plane and creating a more active relationship with space, they began to display a stronger affinity with the essential concepts inspiring Archipenko's approach. The positive focus on materials and their manifold properties, the emphasis on colour, tone and texture, the concern with space, and the inherent dynamism of both artists' works set them apart from the constructions of the Cubists. Although Tatlin's reliefs rapidly became completely abstract, they retained a strong painterly element, which is evident in the sweeping brushstrokes of pigment visible in photographs of the now lost *Corner Counter-Relief* of 1915 (fig. 7). I am particularly struck by the way in which this work and *Pierrot Carrousel* of 1913 (fig. 8) create a thrilling sense of movement in space. The sculptures are completely different in terms of the visual image, but some of the underlying concerns that inspired them and the sensations they produce seem remarkably similar.

materials, their textures or colours, but in the structure of form in space. In his early work, Gabo emulated Archipenko's use of space 'the materiality of the non-existent' as a positive element in the construction of sculpture, interchanging concave and convex forms.<sup>19</sup> Gabo continued to explore this essential idea in completely abstract works like *Construction in Space C* of 1920-1921, eventually materialising the immaterial in works like *Linear Construction in Space No 2* of 1949, where the fine nylon stringing in conjunction with the clear Perspex frame defines space without interrupting the spatial flow.<sup>20</sup>

In Moscow, Tatlin became the most celebrated creator of constructed sculpture. He produced his first reliefs or "synthetic-static compositions" in 1914, and showed them at his Moscow studio on 23-27 May 1914.<sup>21</sup> These new works have consistently been attributed to the influence of Picasso's Cubist constructions, which Tatlin would have seen reproduced in *Les Soirées de Paris* (13 November 1913) and then at first hand when visiting the artist's studio with his friend Jacques Lipchitz,<sup>22</sup> during his trip to Paris (c. 7-14 April 1914).<sup>23</sup> Yet Tatlin's stay in the French capital also coincided with the *Salon des Indépendents*, where works by Russian artists like Archipenko, Baranoff-

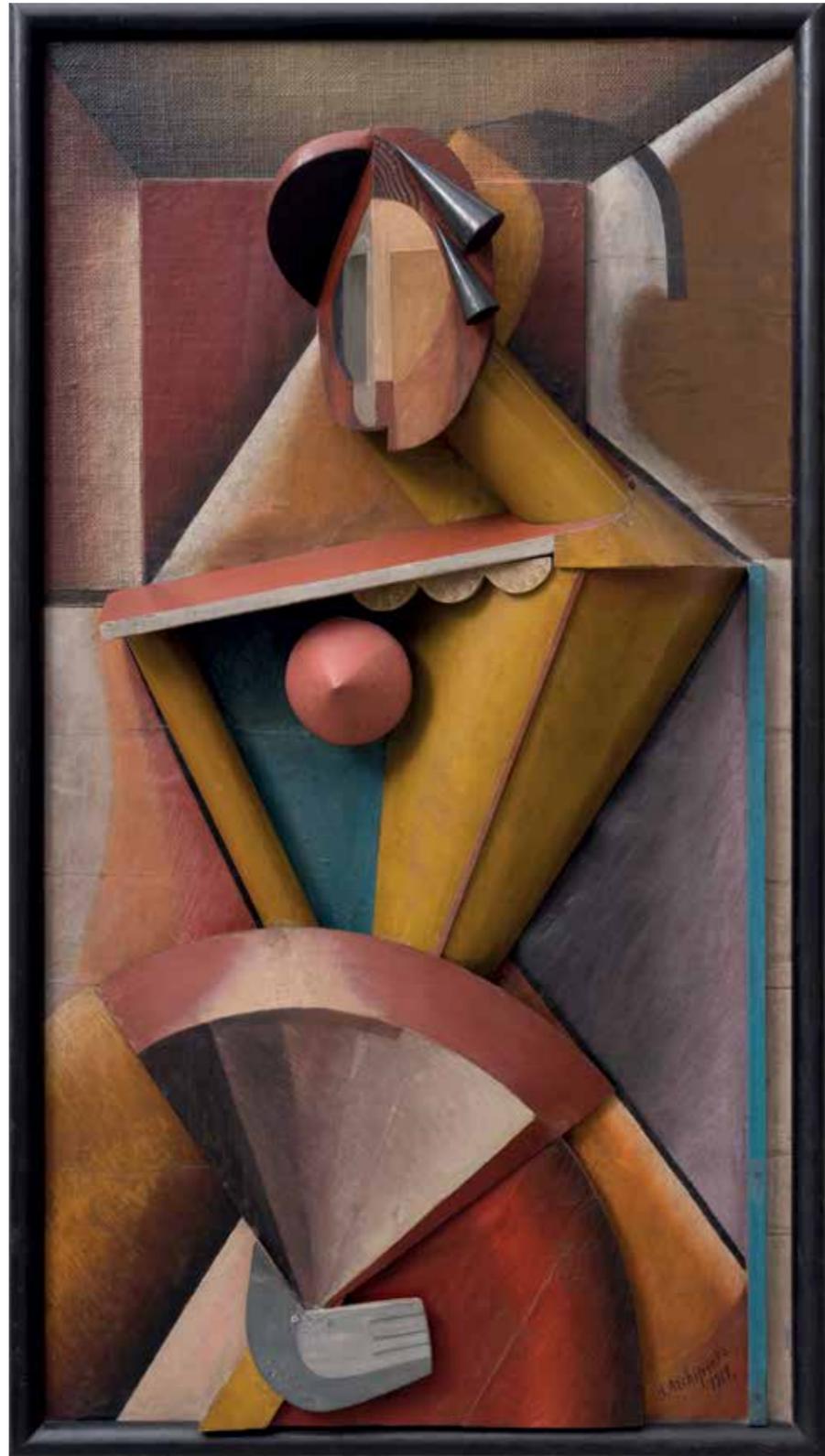


Fig. 5. Alexander Archipenko,  
*Woman with Fan*, 1914



Fig. 6. Naum Gabo,  
*Constructed Torso*, 1917

The kinship was acknowledged by one contemporary who observed that Archipenko “forestalled our Tatlin”.<sup>26</sup>

It is precisely this interest in space and movement that seems to have underpinned the surprising and intriguing friendship that existed between Archipenko and Malevich. The two men were both born and raised in Ukraine, but probably only met when they were living in Moscow.<sup>27</sup> They kept in touch after Archipenko moved to Paris in 1908, and Malevich appears to have been planning to visit him on 15 September 1909, but the trip never took place.<sup>28</sup> In 1914, Malevich exhibited his work at the *Salon des Indépendants* and reported “I received a letter from Archipenko from Paris, and he writes that I’m a success with the French artists, and he’s delighted.”<sup>29</sup>

The following year, Malevich began to produce completely abstract or objectless Suprematist paintings. Although Archipenko created objectless sculptures, they seem visually remote from the hard-edged geometry and white grounds of Malevich’s Suprematism. This disparity is even more evident when the purity of Malevich’s *White on White* paintings of 1918 (fig. 9) is compared to the rich mixture of colours and materials in Archipenko’s works. Conceptually,

however, Archipenko’s approach clearly possesses affinities with Suprematism. Despite the differences in the final works, the concerns guiding the creative process were very similar. Both artists rejected notions of mimesis, paid close attention to the materials they were using, focusing on the nature of the specific elements they were manipulating, and considering each component of colour and form carefully in relation to the whole. Both artists were also concerned with the effects that colour and texture could have on the perception of the image. Above all, space and movement were central to the work of both artists. Both men were involved in evoking sensations of space and movement. For Malevich, white represented the void, and the *White on White* paintings represented a space within a space, a pictorial evocation of materialising the immaterial. From this perspective, it does not appear surprising that Malevich asked Archipenko to contribute to the *Supremus* magazine, which was intended to promote the new style: “Its programme is: Suprematism in painting, sculpture, architecture, music, the new theatre, etc...the members of the Supremus Society: Udaltsova, Popova, Kliun, Menkov, Pestel, Archipenko, Davydova, Rozanova and others”.<sup>30</sup> *Supremus* was short-lived. Of longer duration was *Unovis* (*Utverditeli novogo iskusstva* – Champions of the New Art), which was set up in early 1920 in Vitebsk. Malevich continued to think about his colleague and news about Archipenko appeared in the news sheet of the group’s creative committee: “Archipenko is organising an Arts’ International in Venice”.<sup>31</sup>

Fig. 8. Alexander Archipenko,  
*Carrousel Pierrot*, 1913

In 1928, Malevich alluded to Archipenko in his article 'The Constructive Paintings of Russian Artists and Constructivism'. He categorised Archipenko's constructed works from various materials as 'Spatial Cubist Painting', observing: "Picasso and Archipenko in France were working on material studies. For Tatlin, and for Archipenko as a sculptor, this phenomenon had its positive side, whilst for Picasso it was a mere detail".<sup>32</sup> Malevich even reproduced two views of Archipenko's *Egyptian Motif* (fig. 10) in which the white figure stands as an element of purity, starkly against the black background, as a distillation of energy and space.<sup>33</sup> Having criticised Tatlin for his attachment to utility, Malevich identified Archipenko and Gabo as the two artists who continued to work in what he called 'artistic constructivism'.<sup>34</sup>



Fig. 7. Vladimir Tatlin, *Corner Counter-Relief*, 1915

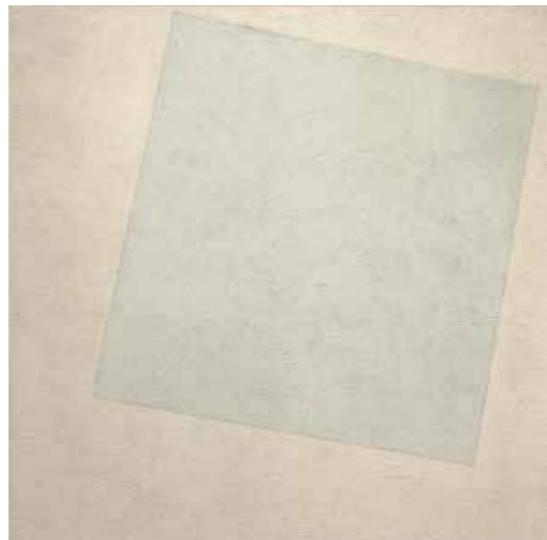


Fig. 9. Kazimir Malevich,  
*Suprematist Composition: White on White*, 1918

During the two years that Archipenko spent in Berlin, before emigrating to America, he enjoyed a great deal of contact with the city's extensive Russian community. He took part in the artistic debates of the Russian enclave at the House of Arts<sup>35</sup> and, in addition to his one-man show at the Galerie Der Sturm, was included in *The First Russian Art Exhibition*, which opened in October 1922. He showed 5 works: *Egyptian Motif* which was reproduced in the catalogue; *Female Figure*; *Figure*; *Male Figure*; and *Bather (sculpto-peinture)* of 1915.<sup>36</sup> He clearly knew Ivan Puni (Jean Pougny) who in his 1923 book about contemporary painting, reproduced two works by Archipenko, neither of which were sculptures; rather they seem to have been a painting and a drawing.<sup>37</sup> The drawing is the same image that was reproduced in *Buch Neuer Künstler* of 1922, where it is credited as being from *Der Sturm*.<sup>38</sup>

In 1922, Archipenko answered a questionnaire asking his opinion concerning "the state of contemporary art", circulated by El Lissitzky and Ilya Ehrenburg, the editors of the Berlin-based, tri-lingual journal, *Veshch'/Gegenstand/Objet*.<sup>39</sup> Archipenko's text, accompanied by an illustration of his *Seated Woman* relief, acknowledges that Cubism and Futurism "both played an enormous role in creating a solid foundation...



for new construction in the future”, but discusses the bankruptcy of the two movements in the context of the current return to more conventional painting by artists of both camps. Although he wrote relatively little about his own approach, he emphasised the importance of innovation, of the need to constantly search for new forms and new ideas. He wrote:

*I think that creativity does not simply consist of producing works, but in the constant search for new plastic means. 15 years ago, in Moscow, I first realised how I related to my work; I realised how much I loved a work at the beginning, and how much I hated it when it was finished.*

*For me, the process of seeking became the crucial point of art. In my search for materials, I moved to Paris, in 1908...*

*When you move to a new country, you have to express your wonderful ideas in new combinations of sounds*

*Art must be infused with the new psychological currents, the banks of which have new forms. This is my profound conviction and I am working in this direction.*<sup>40</sup>



Fig. 10. Alexander Archipenko, *Egyptian Motif*, 1917

Archipenko’s statement would have resonated with his Russian colleagues. In the 1920s, they were intent on harnessing their skills to building a new world in Soviet Russia, while Archipenko left for the New World in 1923. The commitment to artistic invention, however, inspired them both and united them while working in very different contexts and on very different problems.

## NOTES:

<sup>1</sup> Apollinaire, “Alexander Archipenko”, *Der Sturm* (Berlin), March 1914; cited in Myroslava M. Mudrak, *The New Generation and Artistic Modernism in the Ukraine* (Ann Arbor, MI: UMI Research Press, 1986), p. 161.

<sup>2</sup> Aleksandra Ekster, letter to Nikolai Kulbin [1913-1914], Manuscript Department, State Russian Museum, St. Petersburg, fond 134, edinitsa khraneniia 62; published in Mikhail Kolesnikov, “Aleksandra Ekster i Vera Mukhina”,

*Panorama iskusstv*, no. 12 (1989): p. 105; English translation in *Amazons of the Avant-Garde: Alexandra Exter, Natalia Goncharova, Liubov Popova, Olga Rozanova, Varvara Stepanova, and Nadezhda Udaltsova*, ed. John E. Bowlit and Matthew Drutt (London: Royal Academy of Art, 1999), p. 299. I am indebted to Natalia Murray for pointing this out to me.

<sup>3</sup> See Kazimir Malevich, *Letters, Documents, Memoirs and Criticism*, Russian edition: eds., Irina A. Vakar and Tatiana N. Mikhienko; English edition: trans.

Antonina W. Bouis, ed. Wendy Salmond, general ed. Charlotte Douglas (London: Tate Publishing, 2015), vol. I, p. 58n

<sup>4</sup> See Władysław Strzemiński, “O sztuce rosyjskiej. Notatki” [On Russian Art. Notes], *Zwrotnica*, no. 3 (1922), pp. 79-82; and no. 4 (1923), pp. 110-114; English translation in Malevich, *Letters*, vol. II, p. 524.

<sup>5</sup> See, for instance, Benedikt Livshits, *Polutoroglazyi strelets* (Leningrad, 1933); English translation, *The One and A Half-Eyed Archer*, trans. John E. Bowlit

(Newtonville, MA: Oriental Research Partners, 1977), p. 43

<sup>6</sup> This similarity was pointed out, but not explored, by Norbert Lynton, *Tatlin's Tower: Monument to Revolution* (New Haven and London: Yale University Press, 2009), p. 48.

<sup>7</sup> Anon, “0,10 (Futuristicheskaia vystavka)”, *Golos Rossii* (21 January 1916); reproduced in Hermann Berninger and Jean-Albert Cartier, *Pougny: Jean Pougny (Iwan Puni) 1892-1956: Catalogue de l'Oeuvre, Tome 1: Les*

*Années de l'avant-garde, Russie-Berlin, 1910-1923* (Tübingen: Éditions Ernst Wasmuth; Paris: Office du Livre, 1972), p. 75; French translation, *ibid.*, 164.

<sup>8</sup> These materials are given in I. V. Kliun, *Moi put' v iskusstve. Vospominaniia, stat'i, dnevniki* (Moscow: RA, 1999), p. 207.

<sup>9</sup> Anon, “Po vystavkam”, reproduced in Berninger and Cartier, *Pougny*, p. 57; French translation, *ibid.*, p. 156.

<sup>10</sup> Anon, “0,10 (Futuristicheskaia vystavka)”.

<sup>11</sup> Mikhail Matiushin, “O vystvke poslednykh futuristov”, *Al'manakh Vesenii* (1916), pp. 17-18; English translation “On the Last Futurist Exhibition” in Malevich, *Letters*, II, p. 123

<sup>12</sup> See Magdalena Dabrowski, *Liubov Popova* (New York: Museum of Modern Art, 1991), p. 13. Dabrowski primarily discusses Archipenko’s influence in relation to Popova’s construction of the figure in her Cubist paintings.

<sup>13</sup> *Volume-Space Relief* was photographed by Aleksandr Rodchenko in 1924 at Popova’s posthumous exhibition. This photograph is reproduced in *Rodchenko & Popova: Defining Constructivism* (London: Tate Gallery, 2009), p. 65.

<sup>14</sup> Dabrowski, *Liubov Popova*, 16.

<sup>15</sup> Dabrowski, *Liubov Popova*, 16.

<sup>16</sup> *L. S. Popova 1889-1924. Katalog vystavki proizvedenii k stoletiiu so dnia rozhdeniia*

(Moscow: State Tretyakov Gallery, 1990), p. 8. Her departure has also been dated to mid-April in Dmitri A. Sarabianov and Natalia L. Adaskina, *Popova*, trans. Marian Schwartz (London: Thames and Hudson, 1990), p. 388

<sup>17</sup> See Martin Hammer and Christina Lodder, *Constructing Modernity: The Art and Career of Naum Gabo* (New Haven and London: Yale University Press, 2000), p. 473n58.

<sup>18</sup> See Hammer and Lodder, *Constructing Modernity*, pp. 40-41.

<sup>19</sup> See Alexander Archipenko, “The Concave and the Void”, cited in Donald H. Karshan, *Archipenko: The Sculpture and Graphic Art* (Tübingen: Ernst Wasmuth Verlag, 1974), p. 21.

<sup>20</sup> See Hammer and Lodder, *Constructing Modernity*, pp. 77 and 327.

<sup>21</sup> See Anatolij Strigalev and Jürgen Harten, eds., *Vladimir Tatlin Retrospektive* (Cologne: Du Mont Buchverlag, 1993), p. 386.

<sup>22</sup> A. M. Hammacher, *Jacques Lipchitz: His Sculpture* (New York: Abrams, 1970), p. 69.

<sup>23</sup> For the dates of Tatlin’s visit, see *Vladimir Tatlin Retrospektive*, p. 386.

<sup>24</sup> I am focusing on sculpture in this essay, but there are also strong parallels between the simplified and bulky curved masses of Archipenko’s earlier sculptures, like *Maternity* (1911-1912, Museum of

Modern Art, New York) and the strong curvilinear rhythms of Tatlin’s paintings of 1913, such as *Nude* (State Tretyakov Gallery: “Verzeichnis der Werke V. E. Tatlins”, in *Vladimir Tatlin Retrospektive*, no. 230). This comparison was made by Jean-Claude Marcadé, *L'Avant-Garde Russe 1907-1927* (Paris: Flammarion, 1995), p. 257.

<sup>25</sup> See “Verzeichnis der Werke V. E. Tatlins”, no. 346.

<sup>26</sup> Yurii Annenkov, “Liricheskie tramplin”, *Zhizn' iskusstva* (4-5 September 1920); English translation, “Lyrical Springboard” in Malevich, *Letters*, vol. 1, p. 132n.

<sup>27</sup> Malevich, *Letters*, vol. 2, p. 68n36.

<sup>28</sup> See Malevich, *Letters*, vol. 1, p. 46n.

<sup>29</sup> Malevich, letter to Matiushin, [5 March 1914], in Malevich, *Letters*, vol. 1, p. 59.

<sup>30</sup> Nadezhda Udaltsova, letter to Mikhail Matiushin [Spring 1917], Pushkin House, St. Petersburg, fond 656; English translation in Larissa A. Zhadova, *Malevich: Suprematism and Revolution in Russian Art 1910-1930*, trans. Alexander Lieven (London: Thames and Hudson, 1982), p. 122n4

<sup>31</sup> English translation, Zhadova, *Malevich*, 303.

<sup>32</sup> Kazimir Malevich, “Konstruktivnaia zhivopis' russkikh khudozhnikov i konstruktivizm”, *Nova generatsiia* (Kharkov) no. 8 (1929); English translation, “The Constructive Painting

of Russian Artists and Constructivism”, in K. S. Malevich, *Essays on Art 1915-1933*, ed. Troels Andersen, trans. Xenia Glowacki-Prus and Arnold McMillin (Copenhagen: Borgens Forlag, 1968), vol. 2, p. 72.

<sup>33</sup> See Malevich, *Essays*, vol. II, plate 60; The image was probably taken from Erste russische Kunstausstellung (Berlin: Galerie van Diemen, 1922), unpaginated.

<sup>34</sup> Malevich, *Essays*, vol. 2, p. 78.

<sup>35</sup> See Ilya Ehrenburg, *Men, Years, Life* (London: MacGibbon and Kee, 1963), vol. 3 Truce: 1921-33, p. 20.

<sup>36</sup> *Erste russische Kunstausstellung*, p. 30, nos. 538-542, and unpaginated.

<sup>37</sup> Iwan Puni, *Sovremennaia zhivopis'* (Berlin: Presse Dr. Selle & Co. A.G., 1922), plates X and XI.

<sup>38</sup> See “Inhaltsverzeichnis”, in Ludwig Kassák and Ladislaus [sic.] Moholy-Nagy, eds., *Buch Neuer Künstler* (Vienna, 1922), unpaginated. The other illustration is of *Woman in Front of a Mirror* of 1914.

<sup>39</sup> See “Anketa. Otvét A. Arkhipenko”, *Veshch' / Gegenstand / Objet* (Berlin), no. 3 (May 1922): pp. 11-12.

<sup>40</sup> “Anketa. Otvét A. Arkhipenko”, p. 11.

An abstract sculpture composed of several curved, white, shell-like pieces arranged in a circular pattern. A black ring is attached to one of the pieces. The sculpture is set against a dark blue background.

A CONVERSATION  
WITH FRANCES ARCHIPENKO GRAY



The house in Bearsville  
with Frances on the  
balcony, 1968

Conversation with Frances Archipenko Gray, conducted by Matthew Stephenson on May 10, 2018 at Alexander Archipenko's house in Bearsville, New York

**MATTHEW STEPHENSON** Thank you for taking the time to speak with me about your late husband. I'm very conscious of the fact that we're sitting in the premises that Archipenko built to house his summer art school. There's a real sense of history. You and I first met in 2005, when you flew to London to see works I was cataloguing for auction from the Eric Goeritz collection. The year after that, I was very excited at the prospect of coming here to where Archipenko worked. This is the house that he built, where you now live, and where the Foundation and archive are based.

**FRANCES ARCHIPENKO GRAY** History does seem always present here, yes, even in the garden because of the rock formations; it was originally a blue stone quarry and a wood lot. Alexander and Angelica, his first wife, bought the property in 1929 from a family that acquired it in a land grant. He constructed this building in 1940 on the footprint of the quarry. The doors, windows, and overall dimensions were influenced by his use of salvaged components.

**[MS]** Did he want to be upstate because it was an artist community?

**[FG]** I'm not sure that was the only reason; he'd heard about Woodstock while in Europe. In the 1920s, it must have been a good escape from Manhattan in the summer. Angelica didn't always visit, but he came every year if he wasn't teaching. In 1933, he taught at Mills College in Oakland and the Chouinard School in Los Angeles. Also, he moved to Los Angeles in 1935 for a short time.

**[MS]** When did you first meet Archipenko and what were your first impressions? And how did you come to be here in Bearsville as a student?

**[FG]** Most art students at Bennington, where I was then before leaving to go to Yale School of Art, chose to visit Hans Hofmann's Provincetown school, but my professor of sculpture, who knew Archipenko very well, suggested him instead. So, I met with him in his studio in the Lincoln Arcade building in New York. It was 1955; I was 19 years old. I didn't understand every word he said—his accent was thick—but although he wasn't a tall man he had a strong presence and seemed pleasant enough. He was very polite in a distinctly European way that I wasn't used to.

[MS] What did he teach in Bearsville?

[FG] He had different routines for different subjects. The first exercise was to do with symmetry, using large newsprint pads. He would encourage students to make numerous quick charcoal improvisations of symmetrical silhouettes. It was a difficult and quite humbling exercise, especially when he would have you pick through the sketches, take some out, and examine what your hand was doing, where your mind was. For someone with an academic training this could be embarrassing, a bit daunting. The second exercise considered proportion. You choose one drawing and changed the proportions several times. In this way, you started to learn a little about how you could control things through line.

[MS] So it started with the basics—drawing, proportion, and line?

[FG] Yes, we started with drawing, endless drawing. But drawing from your imagination, not drawing things. In your mind you would start to imagine and develop symbols, then connect them to something outside of yourself, which is a difficult thing for most people to do. Then you'd pick one or two sketches to build in clay. Understanding and controlling line really affected the expression of three dimensions. To get through all this could be very frustrating, but it was an amazing experience, and I stuck around.

At one point, Archipenko wanted to teach me how to work with polychrome. He told me to go to the kitchen and get some stuff to set up a still life. Once I'd arranged the objects, he instructed me to turn around and, purely from memory, to paint objects as textured shapes, making them overlap on the canvas. What he gave me was basically a quick course in Cubism, and it was great for my memory and for my understanding of texture in conjunction with color.

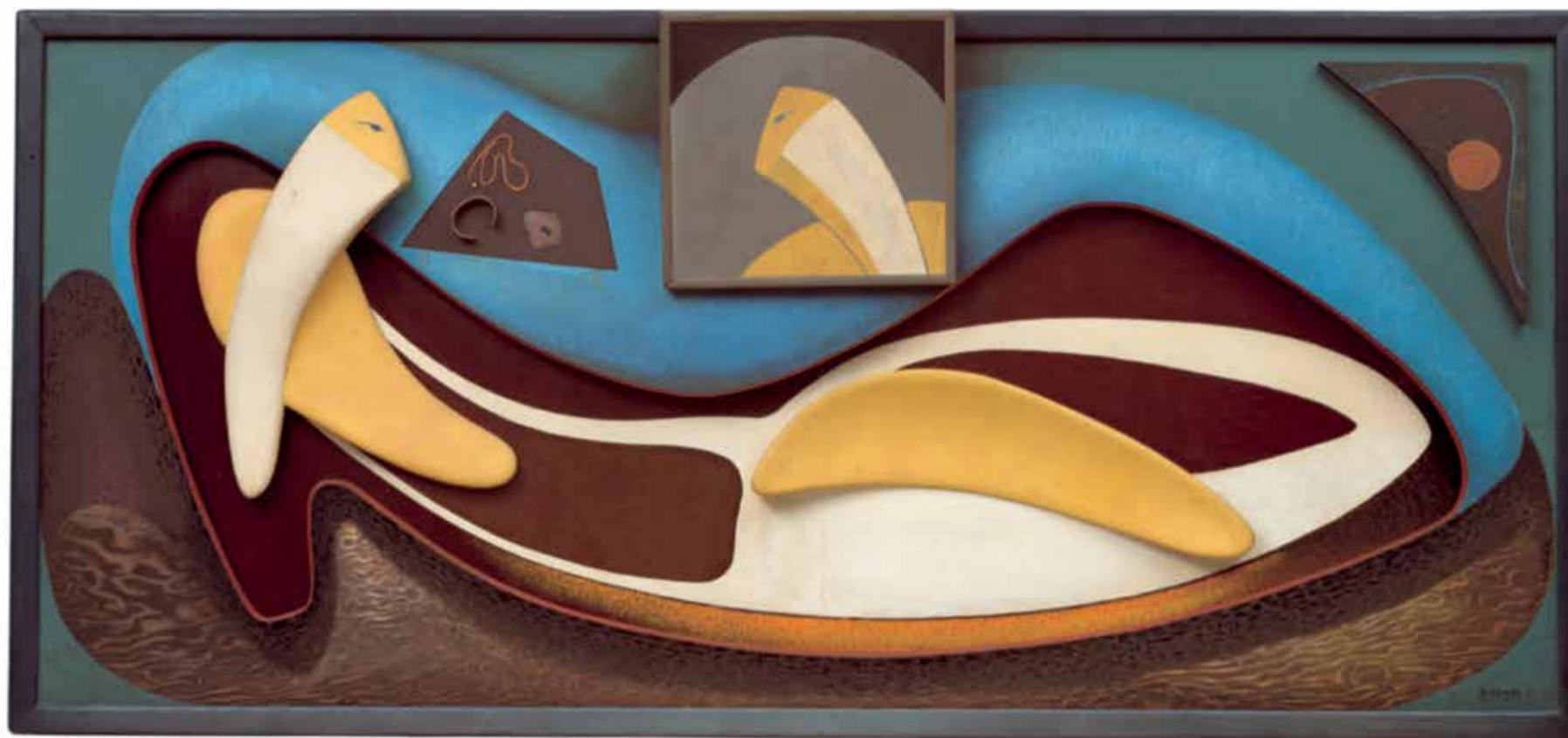
Archipenko wasn't known for teaching painting, so this exercise came as a total surprise to me. I wasn't there to learn painting, so at first I was puzzled by the contradiction. But Abstract Expressionism, then all the rage, was not in his repertoire.

[MS] Do you think that Archipenko was testing your understanding of painting because he was thinking about how he could perhaps encourage you to work on patinas or on painted objects? To follow in his footsteps, as it were?

[FG] I don't know. He was just an amazing gift to me because I wasn't expecting anything. He just had so much to give, so much knowledge, and it was wonderful to watch him work.



Alexander Archipenko  
teaches at his summer  
art school, 1950



[MS] At this time, Archipenko was also using found objects and unconventional materials in his work, wasn't he? Earlier, we took a close look at *Oval Figure*, a sculpto-painting from 1957 made using everything from Formica to pieces of metal to painted wooden constructions. It's in the exhibition. What struck me about that work is that while it is very sculptural, there's a lot of painting in it too. There's painting on the Formica and on the carved elements. It's all very colorful.

[FG] Yes, he used found objects but fairly spontaneously. I think it amused him; he wasn't trying to make a political statement like the Constructivists, and his process was very different from Rauschenberg or Nevelson. It was more intuitive. Archipenko thought in universal terms, with a mentality of generosity. Rauschenberg had a very different sensibility. With Archipenko, there was always a more European sensibility, a natural aesthetic. The sculpto-paintings usually began with sketches and color plans. These drawings were precious to Archipenko. He would draw templates and before-and-after sketches.

Alexander Archipenko,  
*Cleopatra*, 1957, wood,  
Bakelite, found objects,  
paint, 38 x 84 in.  
(96.5 x 213.4 cm),  
Private Collection.

He took risks with those works from the fifties. He had many skills, and was generous in sharing them, including plaster casting, bronze chasing, direct stone and wood carving, even simple carpentry. He worked at whatever he was doing quickly but accurately. When I wanted to work in wood, he insisted that I build a carving table and fit a vise. He showed me what to do and was patient and sometimes humorous. He didn't say I was doing things wrong or right, and that attitude was perfect for me at that time, because I was very shy, very young, and took things at face value. But there was a lot of value there!

He usually had at least a couple of things on the go, and also encouraged me to work on more than one project at a time, because when working with terracotta, for example, you have to wait for things to dry.

[MS] Was this when he was making bronzes too?

[FG] The year before he was having an exhibition he would make and prepare new models to send to the foundry. He encouraged me to get my plasters ready too, because I was going to have a show fairly soon. He helped me technically, and I felt set free to use my own imagination and take my own risks. And within two years I was showing.

He was also creating those sculpto-paintings, which he exhibited at Perls Galleries in '57.

[MS] Works like *Collage (Torso)*, *Oval Figure*, and *Cleopatra* from the '50s?

[FG] Yes, he was combining many different types of materials. And once we had built a friendship, and later a relationship, he often invited me to come along to Canal Street and helped me choose materials there too. We also went uptown to look at textiles at the Spanish Museum or walk through the Museum of Natural History to look at animals, fish, rocks, and gemstones. But we had just as much fun browsing wholesale hardware on Canal Street as we did strolling through a museum.

Of those works, he spent a lot of time on *Cleopatra* in particular, and changed it a couple of times. But he really enjoyed doing it because it was large, he liked the subject matter, and it was a playful project.

[MS] There must have just been a wealth of material in the New York studio.

[FG] His studio, while organized, was small and crammed with work, materials, tools, and students. Eventually, with some help from my grandfather, who was very supportive of my career as an artist, I rented a studio on another floor. There was no room for me!

[MS] When you knew Archipenko he was still traveling and teaching. Did he enjoy teaching?

[FG] Yes, and lecturing on creativity and nature. People usually really liked his talks too, because he was fiery. He really believed in what he was saying.

[MS] I remember, from reading one of Archipenko's lectures, he stressed that one should put aside commercial interests when making work. What kind of relationship did he have with the art market?

[FG] It varied. Portrait commissions and memorials for famous Ukrainians had bailed him out during very tough times. Then, in the '50s, Klaus Perls wanted variants of better-known works in numbered editions for exhibition and sale. And sometimes he made private sales.

[MS] We've touched on Archipenko's use of different materials like terracotta, plaster, Lucite, and wood. Let's turn to bronze. Why are there so few bronzes from his early career before 1923, from Paris or Berlin?

[FG] He was very interested in materials but he would never make a work around materials. Or rather, he wouldn't make a work in an attempt to be "true" to the material, like Flanagan, say, who was focused on wood and wood carving. Archipenko could carve, but it wasn't his aesthetic.

As for bronze, he couldn't always afford to cast in it. But he hoped that if he exhibited the work in terracotta or plaster (disguised as bronze), he could get a bronze commission. Before 1923 he was just getting by. He started to sell in Germany, through Herwarth Walden at Der Sturm, but in Paris he had very little. But he did have a lot of plasters and was exhibiting those. He had a technique of metalizing plasters and terracottas in order to make them look similar to bronzes. Some of them are unique and now rather rare.

[MS] Like the 1934 silvered terracotta *Floating Torso*, which we were discussing the other day, which looks like silver-plated bronze?

[FG] Yes, plating and metal leafing were ways to simulate precious material.

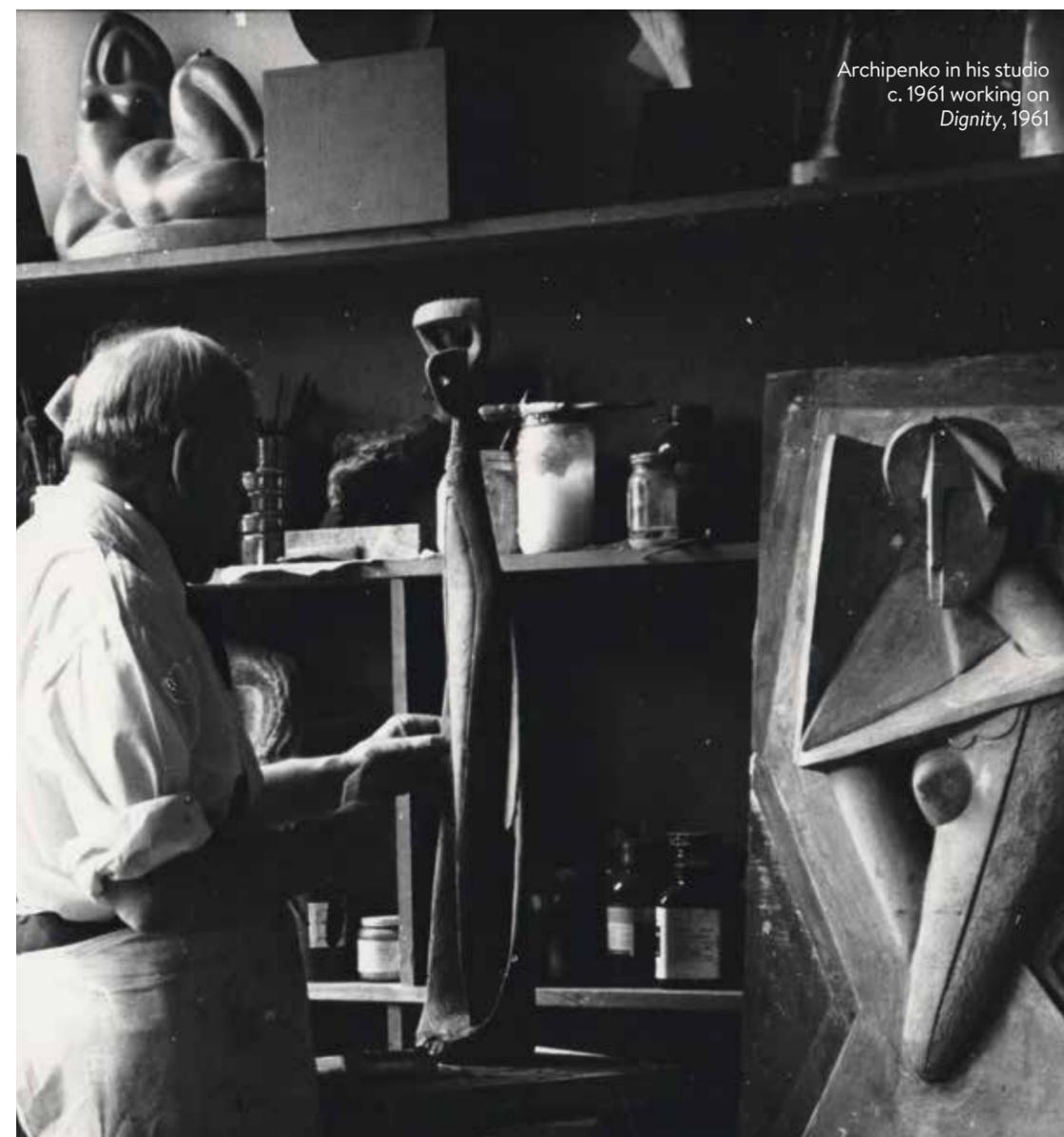
[MS] What happened to the early plasters?

[FG] Some plasters were in a friend's storage shed in Cannes from 1921 to 1960. Some went missing, or may have been destroyed.

[MS] And it wasn't until Archipenko returned to the South of France that he got the plasters back.

[FG] Yes, in 1960. Before then there was little money for travel, and there had been the war. Other plasters remained at the studio of stone carver in Berlin. For many years in the United States, Archipenko felt forced to reproduce works from old photographs in order to keep his early legacy alive. He understood that later work was not always understood in a positive light, or afforded the same acclaim.

To make matters worse, he had a dispute with Alfred Barr over dating and recreating old, lost works. Barr organized a Cubist show at MoMA in 1936. He invited Archipenko but later questioned the date of *Hero*, which caused some resentment. The situation was made more complicated by the fact that the other works he wanted were in European collections and not available for loan. Archipenko sent replicas and the whole thing got crazy. Archipenko felt there was some injustice and that the younger Barr wasn't qualified to call the shots, in spite of his growing influence.



Archipenko in his studio  
c. 1961 working on  
*Dignity*, 1961

[MS] Archipenko appears to be well represented in American collections. And in fact he is an American sculptor; when I was last at the Art Institute of Chicago, he was represented in the American section with the beautiful *Reclining Torso*, 1922. Was Archipenko already identified as an American sculptor at this point?

[FG] I don't know. I would like to think of him as an international artist. His career was divided between Europe and the United States, his youth having been in the Ukraine and Russia, and his network was very broad.

His influences were international as well, not just European. He embraced masterworks from all over the world, including works of Asian art and what we might call ethnic art. He had tremendous respect for polychrome African and Native American tribal sculpture, which we collected together.

[MS] Archipenko was interested in the fact that so much of the Asian, African, Oceanic, and ancient Etruscan or Egyptian art he saw was polychrome. Was this a feature that inspired him?

[FG] Perhaps, but I believe it went deeper. It would be misguided to nationalize it. He studied how fauna and flora use polychrome with the same spirit that he explored that feature of artworks.

[MS] Did he ever visit Asia?

[FG] He was very impressed with Frank Lloyd Wright's buildings in Japan and he loved Japanese ceramics. He was planning to go to Japan when he came to the United States, but an earthquake prevented that from happening. He is represented in Japanese collections now, however.

[MS] We visited the warehouse today to look at the works in this exhibition. Many were still wrapped; there's a lot of material yet to be seen and it was very tempting to take a peek. Since we began representing the Archipenko Estate last year, we've been discussing our plans, and are planning another exhibition in November. In talking with you and Dr. Alexandra Keiser, the research curator here at the Foundation, it's clear that there are many different possible themes and types of exhibition to explore. It's very exciting.

The November 2018 show at Eykyn Maclean, *Archipenko: Space Encircled*, for example, explores the concept of negative space in Archipenko's work. Talking about his work, the artist said that he "experimented and concluded that sculpture may begin where space is encircled by the material." Was the idea of negative space important to him?

[FG] It was natural to him, yes. He discovered it early on and it became part of his aesthetic. He was conscious of it and he knew how to work with it. It was like he had discovered a material and could express certain things with it that other artists just didn't have the facility for.

There's a lot to think about and absorb in Archipenko's oeuvre and story. How one human being can travel and experience so many changes in the world, so much loss, destruction, and reconstruction. And it's interesting too to consider what happens to materials, energy, and nature. With this exhibition, and future exhibitions, the most important thing is to make the best possible use of the insights that Archipenko had and left behind.



Frances and Alexander Archipenko, Saarland Museum Saarbrücken, 1960



EXHIBITED WORKS

1.

**DANCE**

inscribed 'Archipenko 1912 V.3/FA'

bronze

23 3/8 x 18 1/4 x 16 1/2 in.

(60 x 46.4 x 41.9 cm) excluding base

Conceived 1912-1913/1959

(cast 1964)





2.

**WALKING**

inscribed 'Archipenko Paris 1912 4/8F /Après moi  
viendront des jours quand cette oeuvre guidera et les  
artistes sculpteront l'espace et le temps'

bronze

26 ¼ x 9 x 7 ½ in.  
(66.7 x 22.9 x 19.1 cm)

Conceived 1912-1918/1952  
(cast 1970)



3.

**SEATED FIGURE**

inscribed 'Archipenko 1913'

terracotta, paint

18 1/8 x 8 3/8 x 5 3/4 in.

(46 x 21.9 x 14.6 cm) excluding base

Conceived 1913/1954

(executed 1954)



4.

**BOXERS**

inscribed 'Archipenko 1914 7/8'

bronze

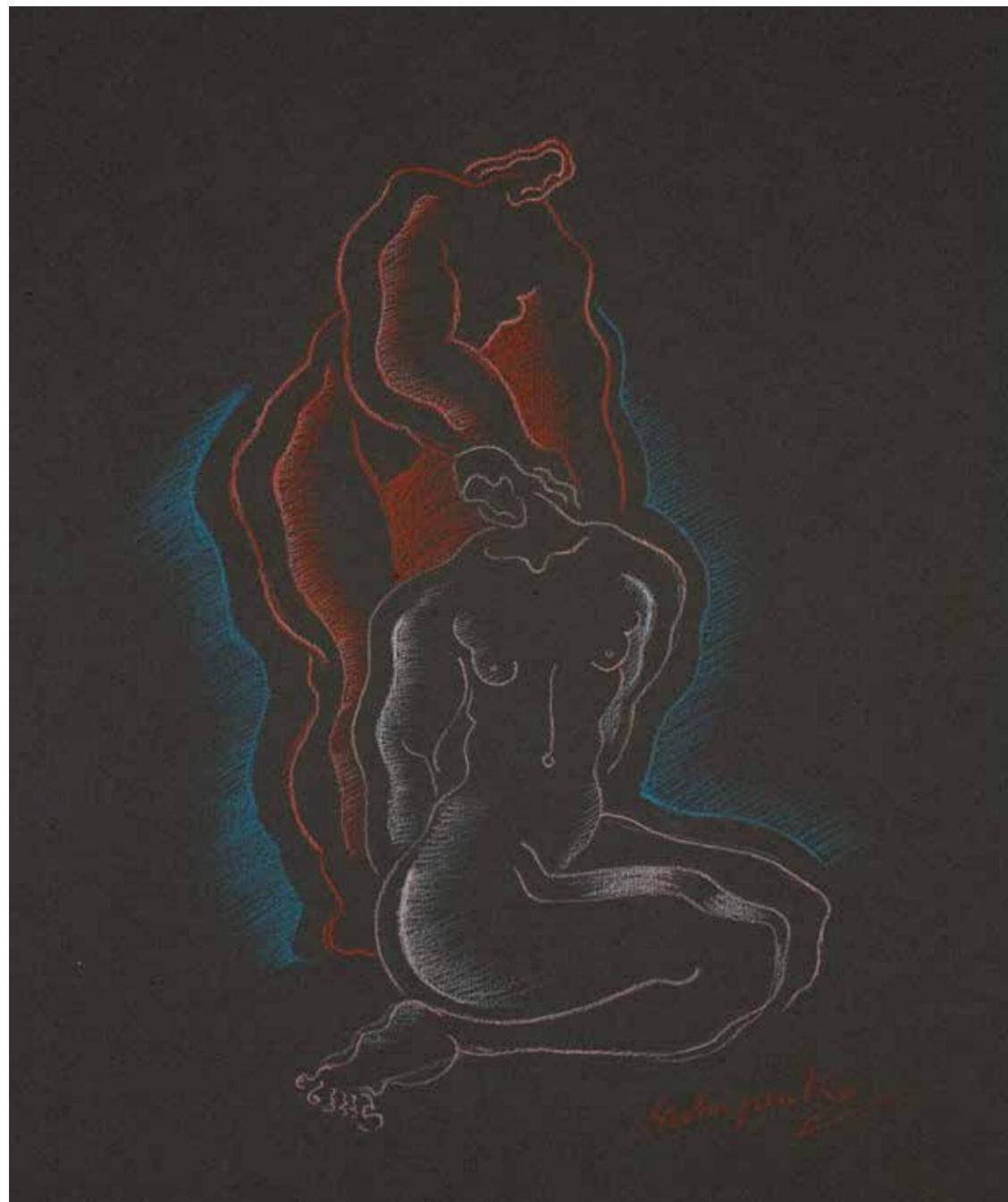
23 ½ x 16 ½ x 16 in.  
(59.7 x 41.9 x 40.6 cm)

Conceived 1913-1914  
(cast 1964)



5.  
**SEATED WOMAN COMBING HER HAIR**  
inscribed 'Archipenko / 1915 / 4/8'  
bronze  
21 1/8 x 6 3/4 x 6 in.  
(53.7 x 17.1 x 15.2 cm) excluding base  
Conceived 1915/1960  
(cast 1966)



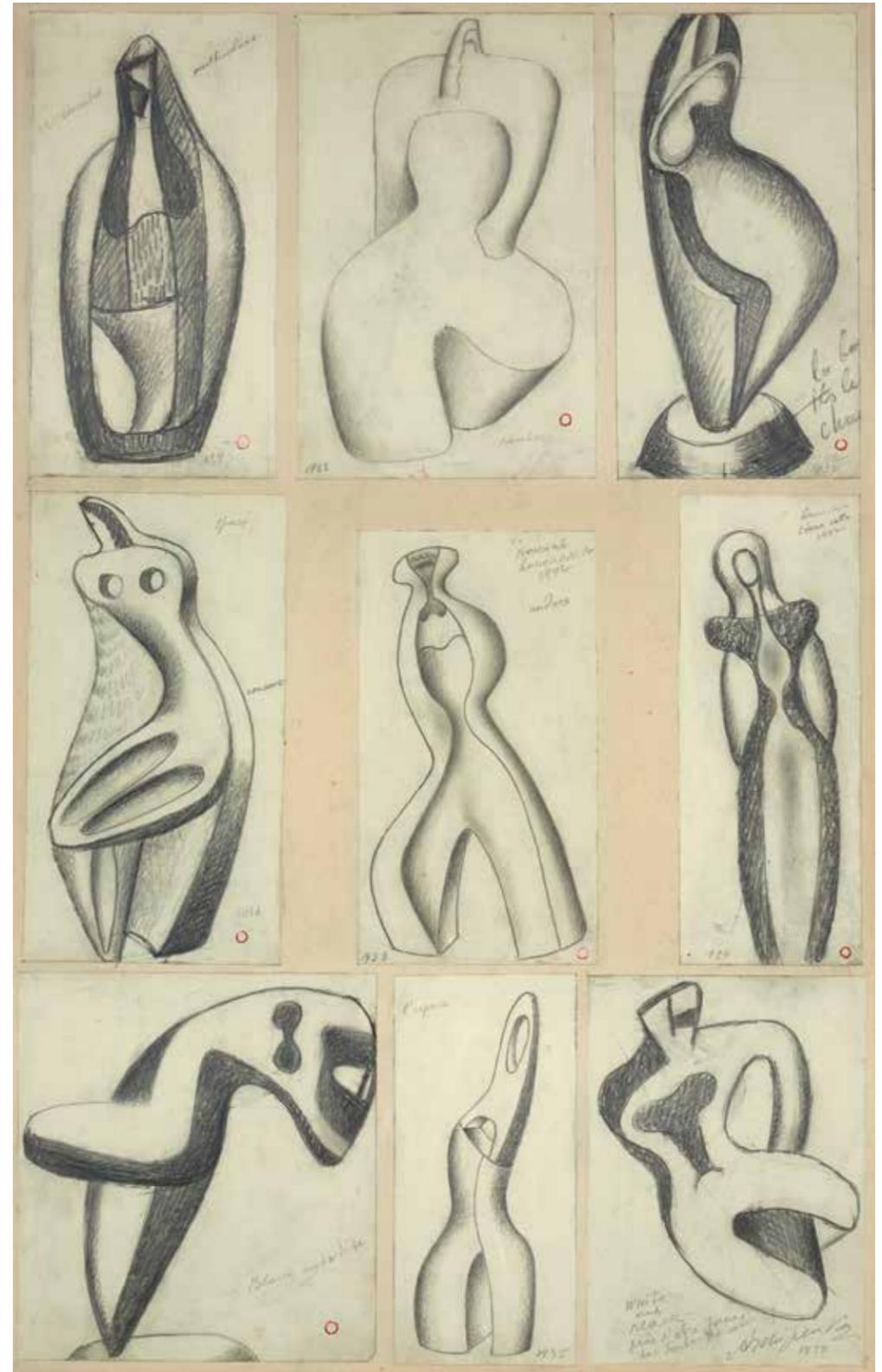


6.  
**UNTITLED**  
signed 'Archipenko'  
chalk on black construction paper  
11 ¼ x 9 ¼ in.  
(28.7 x 23.5 cm)  
Executed circa 1921



7.  
**UNTITLED**  
signed 'Archipenko'  
ink on paper  
15 ½ x 10 ¾ in.  
(38.5 x 26.3 cm)  
Executed circa 1921

8.  
**NINE WORK SKETCHES FOR SCULPTURE II**  
signed 'Archipenko 1934'  
pencil and ink on paper  
36 ¼ x 25 ½ in.  
(92.1 x 64.8 cm)  
Executed 1934



9.  
**SEATED BLACK**  
inscribed 'Archipenko 5/6'  
bronze  
21 x 9 x 5 in.  
(53.3 x 22.9 x 12.7 cm)  
Conceived 1934-1936 (cast within the artist's lifetime)



10.  
**SEATED FIGURE**  
inscribed 'Archipenko'  
terracotta  
15½ x 9 x 4 in.  
(39.4 x 22.9 x 10.2 cm) including base  
Executed 1936



11.  
**SEATED FIGURE**  
inscribed 'Archipenko 1931'  
clay, paint, pencil  
26 1/2 x 14 x 12 in.  
(67.3 x 35.6 x 30.5 cm)  
Executed 1938



12.  
**STATUETTE**  
inscribed '3/6 /x Archipenko 59'  
bronze  
14 7/8 x 6 1/8 x 2 1/4 in.  
(37.8 x 15.6 x 5.7 cm)  
Conceived 1959  
(cast 1964)



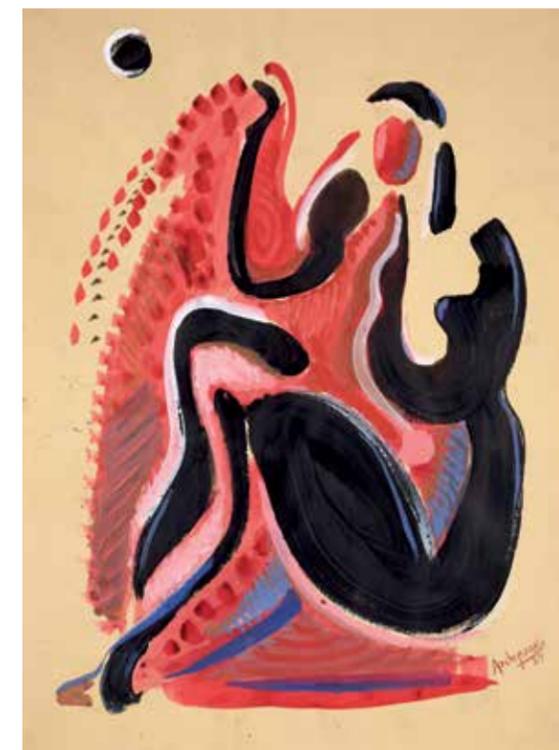
13.  
**OVAL FIGURE**  
inscribed 'Archipenko 1957'  
wood, metal ring, Bakelite, paint  
42 3/4 x 36 3/4 x 3 3/4 in.  
(108.6 x 93.4 x 9.5 cm)  
Executed 1957



14.  
**CURVED, BENT**  
signed 'Archipenko'  
ink on paper  
11 x 8 ½ in.  
(27.9 x 21.6 cm)  
Executed 1960



15.  
**BLACK AND RED**  
signed 'Archipenko 24'  
gouache on paper  
22 ¼ x 15 in.  
(56 x 38.1 cm)  
Executed circa 1960



16.

**FORM ON BLUE BACKGROUND**

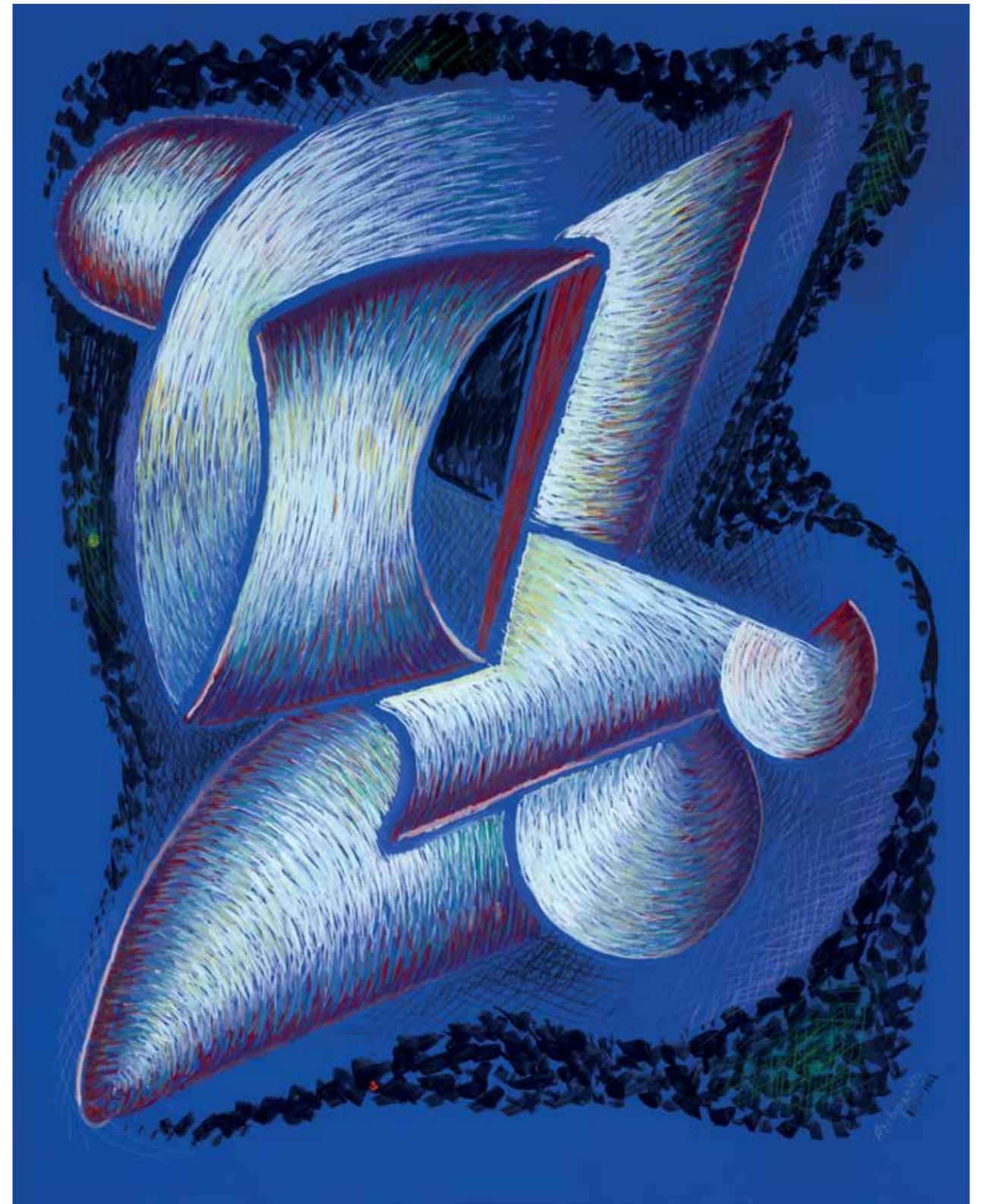
signed 'Archipenko 1913-1962'

gouache and colored pencil on blue poster board

32 5/8 x 27 in.

(82.9 x 68.6 cm)

Executed 1962





Archipenko in his studio, 1944

CHRONOLOGY

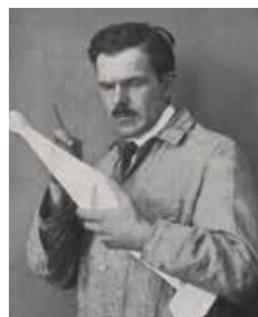


Alexander Archipenko,  
Kiev, circa 1902

**CHRONOLOGY**  
ALEXANDER ARCHIPENKO  
( 1 8 8 7 - 1 9 6 4 )

- 1887 May 30, Alexander Archipenko is born in Kiev, Ukraine
- 1902 Studies painting at art school in Kiev, changes to studying sculpture
- 1905 Expelled from art school because of his criticizing the conservative academic teaching methods
- 1907 Relocates to Moscow, participates in group exhibitions
- 1908-1909 Relocates to Paris; frequents art colony La Ruche
- 1910 First exhibition in Paris at the Salon des Indépendants among artists associated with Cubism
- 1911 First participation at Salon d'Automne in Paris
- 1912 Opens art school in Paris  
Exhibits as member of La Section d'Or  
First solo exhibition in Germany at Museum Folkwang in Hagen
- 1913 Takes part in Armory Show in New York City  
Solo exhibition at Herwarth Walden's Der Sturm gallery in Berlin
- 1914 Exhibits with Brancusi and Duchamp-Villon at Mánes Fine Arts Association in Prague  
Italian Futurists invite him to participate at the Esposizione Libera Futurista Internazionale in Rome  
Archipenko spends the war years (1914-1918) near Nice in the South of France
- 1919 A large Archipenko exhibition begins in Geneva, Switzerland and travels to several European cities (1919-1921)

- 1920 Exhibits at the Russian Pavilion at the Venice Biennale
- 1921 Marries the German sculptor Angelica (Gela) Forster (1893-1957)  
Relocates to Berlin, where he also opens an art school  
First solo exhibition in the United States in New York City at the Société Anonyme
- 1923 Emigration to the United States; opens an art school in New York City
- 1924 Solo exhibition in New York City at Kingore Gallery
- 1927 Receives patents for his invention *Archipuntura*, an "Apparatus for Displaying Changeable Pictures"
- 1928 Becomes American Citizen
- 1929 Purchase of land upstate, near Woodstock, New York, where he begins building a studio and summer art school  
Opens ARKO, a school for laboratory ceramics in New York City
- 1933 Teaches in California at Mills College in Oakland and at the Chouinard School in Los Angeles  
Solo exhibition at the Ukrainian Pavilion at the Chicago World Fair "A Century of Progress"
- 1935 Moves to Los Angeles where he opens another art school
- 1935-1936 Teaches summer sessions at University of Washington, Seattle
- 1936 Participates in "Cubism and Abstract Art" exhibition at the Museum of Modern Art, New York City
- 1937 Relocates to Chicago, where he teaches at the New Bauhaus
- 1938 Opens an art school in Chicago and exhibits at Katherine Kuh Gallery
- 1939 Returns to New York and teaches at his summer art school near Woodstock
- 1946-1947 Teaches at the Institute of Design in Chicago (formerly Bauhaus)
- 1951-1952 Teaches at Carmel Institute of Art, California, at the University of Washington, Seattle, and at the University of Delaware
- 1954 Retrospective at Associated American Artists Galleries, New York City
- 1955-1956 Large traveling retrospective in Germany
- 1956 Teaches at University of British Columbia, Vancouver, Canada
- 1957 His wife Angelica dies on December 5 after a long illness, age 65

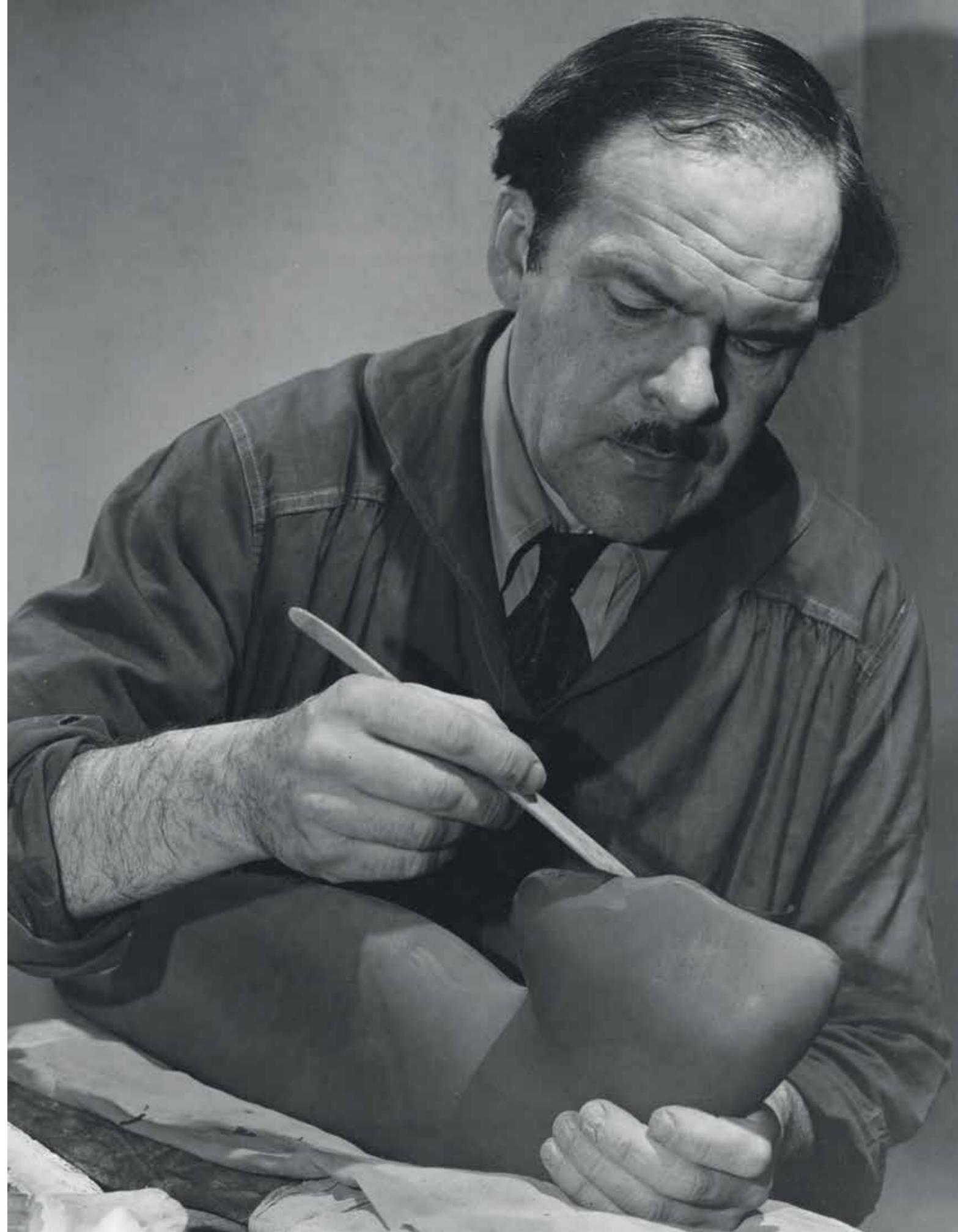


Archipenko working on *Vase Figure*, postcard published by Der Sturm, circa 1919



Angelica and Alexander Archipenko on their way to the United States, 1923

Archipenko working on *Torso in Space*, circa 1935





Archipenko Summer Art School, near Woodstock, New York, circa 1950

- 1960 Self-publishes his book "Archipenko: Fifty Creative Years, 1908-58"  
Marries Frances Gray, an artist and former student  
Large traveling retrospective in Germany
- 1962 Retrospective at Winnipeg Art Gallery, Canada
- 1963 Large exhibitions in Italy, in Rome (Ente Premi Roma) and Milan (Centro Culturale San Fedele)
- 1964 Dies on February 25 in New York City



Alexander and Frances Archipenko in St. Gallen, Switzerland, 1963



## EXHIBITED WORKS

## CHRONOLOGICAL

1. **DANCE**  
inscribed 'Archipenko  
1912 V.3/FA'  
bronze  
23 5/8 x 18 1/4 x 16 1/2 in.  
(60 x 46.4 x 41.9 cm)  
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Paris 1912 4/8F /Après moi  
viendront des jours quand  
cette oeuvre guidera et  
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bronze  
26 1/4 x 9 x 7 1/2 in.  
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Conceived 1912-1918/1952  
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terracotta, paint  
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(56 x 38.1 cm)  
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16. **FORM ON BLUE  
BACKGROUND**  
signed 'Archipenko  
1913-1962'  
gouache and colored  
pencil on blue poster  
board  
32 3/4 x 27 in.  
(82.9 x 68.6 cm)  
Executed 1962

## ESSAY

## REFERENCES

## ENCIRCLING SPACE: AN INTRODUCTION TO ALEXANDER ARCHIPENKO by Alexandra Keiser

Fig. 1. Alexander Archipenko with a bronze cast of *Walking*, 1912–1918/1952. The photograph was taken in 1960 during the exhibition “Archipenko, 50 Jahre seines Schaffens” (Archipenko, 50 Years of Production) at Saarländermuseum Saarbrücken, Germany. Archipenko Archives, The Archipenko Foundation.

Fig. 2. Cover of British magazine *The Sketch*, 29 October 1913, vol. 84, no. 1083, featuring a reproduction of Alexander Archipenko, *Dance*, 1912. Alexander Archipenko Papers, Archives of American Art.

Fig. 3. Alexander Archipenko, *Medrano*, 1912. Mixed media construction (wood, glass, sheet metal, wire, and paint), 38 in. (96.5 cm) tall; destroyed. Archipenko Archives, The Archipenko Foundation.

Fig. 4. Alexander Archipenko, *Walking*, 1912–1918. Terracotta, 24 in. (61 cm) tall; untraced. Archipenko Archives, The Archipenko Foundation.

Fig. 5. Cover of *Der Sturm*, May 1923, illustrating Archipenko’s *Standing Figure*, 1920. Archipenko Archives, The Archipenko Foundation.

Fig. 6. Installation view of the exhibition, “Cubism and Abstract Art.” The Museum of Modern Art, New York. March 2, 1936 through April 19, 1936. The photograph shows Archipenko’s 1935 terracotta versions of *Boxing* (center) and *Walking* (on the right). Photographic Archive, The Museum of Modern Art Archives, New York. (IN46.18A) The Museum of Modern Art. Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

Fig. 7. Images from Archipenko’s lectures on creativity reproduced in Archipenko’s monograph *Fifty Creative Years* (1960), 34.

Fig. 8. Work by Archipenko’s students at New Bauhaus in Chicago. This photograph was originally published in László Moholy-Nagy, *Vision in Motion* (Chicago: Paul Theobald, 1947), 235, caption to fig. 319 (published posthumously).

Fig. 9. Alexander Archipenko in his studio with *Oceanic Madonna*, 1955. Sculpto-painting with wood, mother-of-pearl (abalone sea shells), fiberboard, chrome sheet metal, and paint, 90 x 23 x 5 ½ in. (228.6 x 58.4 x 14 cm). Private Collection.

## ARCHIPENKO – THE RUSSIAN DIMENSION by Christina Lodder

Fig. 1. Kliun, Ivan (1873-1943), *Cubist Woman at Her Toilette*, 1915, wood, glass, a mirror, bronze, roofing paper, and leather; lost.

Fig. 2. Archipenko, Alexander (1887-1964), *Medrano I*, 1912, mixed media; lost.

Fig. 3. Archipenko, Alexander (1887-1964), *Woman in Front of Mirror*, 1914, mixed media; lost. Archipenko Archives, The Archipenko Foundation.

Fig. 4. Popova, Liubov (1889-1924), *Portrait of a Woman*, 1915. Museum Ludwig. Photo Credit: Scala / Art Resource, NY.

Fig. 5. Archipenko, Alexander (1887-1964), *Woman with Fan*, 1914, wood, sheet metal, glass bottle and metal funnel, 108 x 61.5 x 13.5 cm. Tel Aviv Museum of Art. Gift of the Goeritz Family, London, 1956, in memory of Erich Goeritz.

Fig. 6. Naum Gabo, *Constructed Torso*, 1917, iron; lost. Exhibited at the First Russian Art Exhibition, Berlin, 1922. © Nina Williams.

Fig. 7. Tatlin, Vladimir (1885-1953), *Corner Counter-Relief*, 1915, metal, wood and wire; lost.

Fig. 8. Archipenko, Alexander (1887-1964). *Carrousel Pierrot*. 1913. Painted plaster. 24 x 19 ½ x 13 ¾ in. (61 x 48.6 x 34 cm.). The Solomon R. Guggenheim Museum. Photo Credit: The Solomon R. Guggenheim Foundation / Art Resource, NY © 2018 Estate of Alexander Archipenko/ Artists Rights Society (ARS), New York.

Fig. 9. Malevich, Kazimir (1878-1935). *Suprematist Composition: White on White*. 1918. Oil on canvas, 31 ¼ x 31 ¼ in. (79.4 x 79.4 cm). 1935 Acquisition confirmed in 1999 by agreement with the Estate of Kazimir Malevich and made possible with funds from the Mrs. John Hay Whitney Bequest (by exchange). The Museum of Modern Art. Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

Fig. 10. Alexander Archipenko, *Egyptian Motif*, 1917 (left) and *Standing Figure*, 1916 (right). Archipenko Archives, The Archipenko Foundation.

## A C K N O W L E D G E M E N T S

Firstly, our sincerest thanks to Matthew Stephenson and Roman Aristarkhov, without whom this exhibition would not have been possible. As the worldwide representatives of The Archipenko Foundation and Estate, their expertise and contributions were truly integral to our exhibition and to this catalogue. A huge thank you as well to Dr. Alexandra Keiser, not only for her insightful essay but for sharing her time, knowledge, and resources throughout this project.

We are deeply appreciative to Mrs. Frances Archipenko Gray for letting us intrude upon her time and allowing us to publish her recent conversation with Matthew.

Many thanks again to Professor Christina Lodder for writing so eloquently on Archipenko and his connections to the Russian avant-garde.

To all those who helped make this exhibition and publication possible, we are very grateful: Roz Akin (photography), Bruce Dow (installation), Christian Escala (design), Eitan Gavish at Gander & White, Tim Holm at Technical Artistry, Dave Manilow, David Marks at PSG Framing, Sofia Rutka at Archive Fine Art, Samantha Suddaby at Art Crating, and Adam Velazquez (honorary Eykyn Maclean employee). A special thank you to Alistair Hill and Richard Osbourne at Pureprint and to Adrian Franks at Creative Wisdom.



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**SPACE** ENCIRCLED

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Rachel Schaefer  
Susan Wallach

EXHIBITION **CATALOGUE**

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